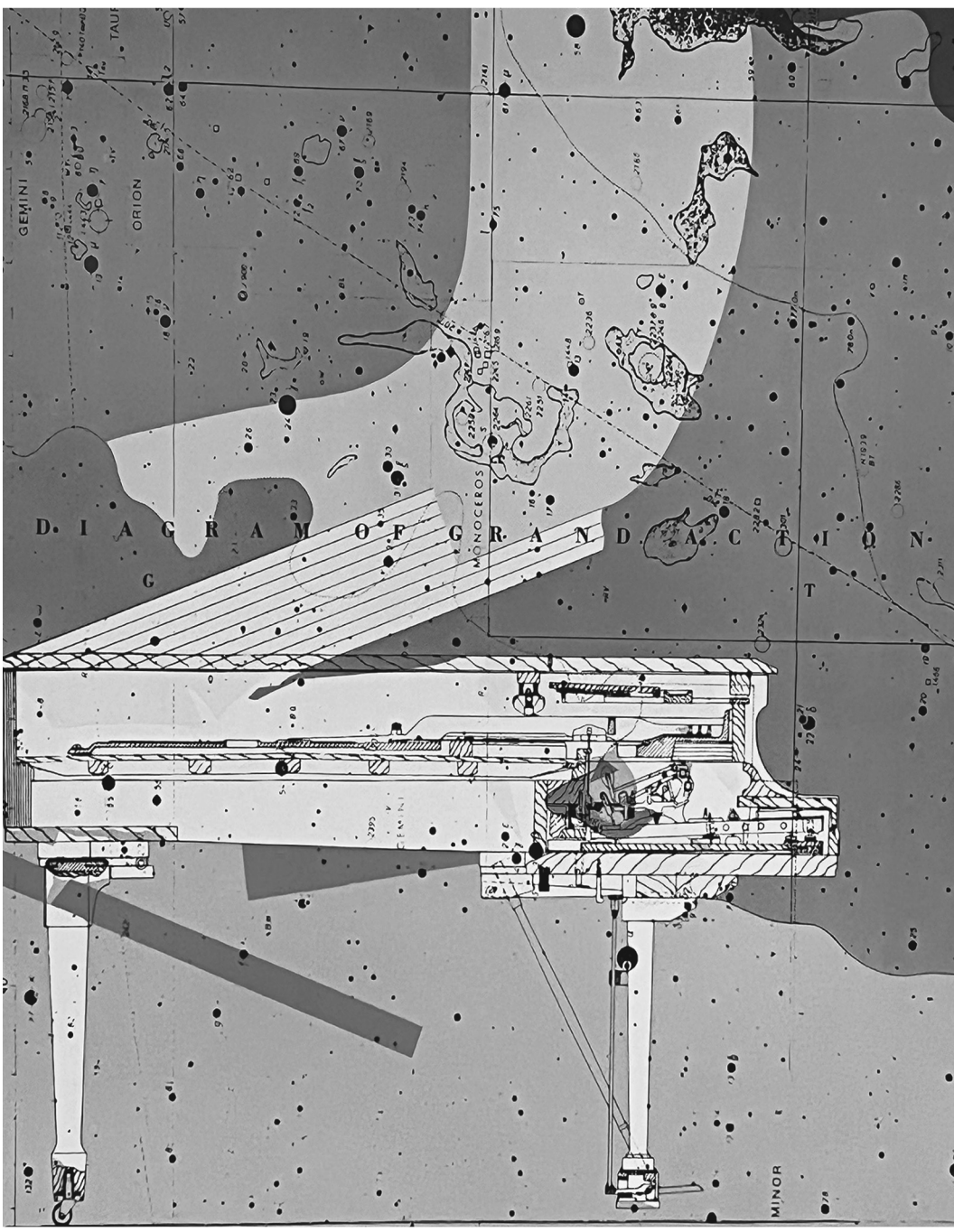


20TH 21ST CENTURY CONSORT 50TH SEASON



HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SATURDAY, APRIL 12, 2025

The Hirshhorn Museum and Sculpture Garden
presents
21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager
Terri Cigan, Administrative Director

Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Aaron Engebret, baritone
Daniel Foster, viola
Sarah Frisof, flute
Don Johns, percussion
Katherine Lerner Lee, soprano
Irina Muresanu, violin
James Nickel, horn
Susan Robinson, harp
Lucy Shelton, soprano
Jane Stewart, violin
Evan Williams, trombone
Rachel Young, cello

Mark Huffman, Recording Engineer
Kari Manzo, Stage Manager

Saturday, April 12, 2025

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m. with reception to follow

**Hirshhorn Museum and Sculpture Garden
Independence Avenue & 7th St. SW, Washington, DC**

The 21st Century Consort's 2024-2025 activities are sponsored by The Morris & Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation, The Amphion Foundation, and The Dimick Foundation. We are also grateful for the support of the Board and Friends of the 21st Century Consort.

www.21consort.org

Pre-Concert Discussion
with Christopher Kendall, Juri Seo, and Jon Deak

Program
“Child’s Play”

Sequenza III (1965)

Luciano Berio

Ms. Shelton

Musical Toys (1969)

Sofia Gubaidulina

1. Mechanical Accordion
2. Magic Roundabout
3. The Magic Smith
4. April Day
5. Song of the Fisherman
6. The Little Tit

7. A Bear Playing the Double bass and the Black Woman
8. The Woodpecker
9. Sleigh with Little Bells
10. The Drummer
11. Forest Musicians

Ms. Emenheiser

Toy Store (2022)

Juri Seo

1. Jack-in-the-Box
2. Roller Skates
3. Bubbles

Ms. Muresanu

Intermission

Greta, the Fearless, Part I (World Premiere)

Jon Deak

Mr. Barber, Mr. Cigan, Mr. Engebret, Mr. Foster, Ms. Frisof, Mr. Johns,
Mr. Kendall, Ms. Lee, Ms. Muresanu, Mr. Nickel, Ms. Robinson,
Mr. Sarratt, Ms. Stewart, Mr. Williams, Ms. Young

Program Notes

The 21st Century Consort works conscientiously and collaboratively to shape programs built around Museum exhibitions, but sometimes curation comes down to Child's Play. At least that's what we're calling our 50th season-closing concert! Though emphatically not just for children, "Child's Play" consists of works representing the timeless effort of artists and composers to recapture a child-like view of the world.

Perhaps no piece in the last century says "playful" like Luciano Berio's "Sequenza III" for solo voice, written for his wife, mezzo-soprano Cathy Berberian, and performed for us by the artist who has arguably succeeded Berberian as the leading exponent of new vocal music in our time, Lucy Shelton. She is with us between global appearances in Kaija Saariaho's opera "Innocence," and will make her Metropolitan Opera Debut in the role in 2026...at the young age of 82!

In a tribute to the late Russian composer Sofia Gubaidulina, who died on March 13, we offer eleven of fourteen miniature movements from "Musical Toys," composed as through a child's eyes but demanding decidedly mature digits to execute. Culminating the first half of the concert, composer Juri's Seo's exuberant "Toy Store," for virtuoso violin and electronics, conjures an astonishing sound-world that brings a series of iconic children's toys to vivid, auditory life.

We close the concert, and the season, with the world premiere of Part II in Jon Deak's tripartite eco-saga, "Greta, the Fearless," conceived by the composer from a deep sense of alarm for the fate of the planet. The piece is full of the composer's inimitable moves—the literary antecedents, the "sprechspiele," the thunderstorms and traffic accidents—with an innate love for the flora and fauna of the wilderness and the ultimate capacity for human nobility.

After the 50th season comes...the actual 50th anniversary! The 20th Century Consort's first concert happened at the Smithsonian on October 25th, 1975; it's been a wild and wonderful ride! We hope you'll join us to celebrate next fall and for all of 2025-2026 for further adventure with the music of our time.

– Christopher Kendall

Sequenza III

Luciano Berio

Luciano Berio was born in Oneglia on the Ligurian coast of Italy. He was taught piano by his father and grandfather, who were both organists. While Ernesto Berio was an ardent admirer of the Duce, his son was an equally ardent antifascist—ardent and furious: he could not forgive Mussolini for falsifying music history by suppressing the works of the seminal composers of the 20th century. During World War II, Berio was conscripted into the army, but on his first day, he injured his hand while learning how a gun worked and spent time in a military hospital.

Following the war, Berio studied at the Milan Conservatory, unable to continue studying the piano because of his injured hand, so instead concentrated on composition. In 1947, he had the first public performance of one of his works, while making a living by accompanying singing classes. It was in so doing that he met the American mezzo-soprano Cathy Berberian, whom he married shortly after graduating. Berio wrote a number of pieces, including *Sequenza III*, that featured her distinctive voice.

In 1952, Berio went to the United States to study at Tanglewood, and gained an interest in serialism. He later met Pierre Boulez, Karlheinz Stockhausen, György Ligeti, and Mauricio Kagel at Darmstadt, and became interested in electronic music.

During Berio's career, he taught at Tanglewood, Mills College, Dartington International School, and Juilliard, where he founded the Juilliard Ensemble, a group dedicated to performances of contemporary music. Berio continued to compose steadily in a dizzying—one might say omnivorous—range of styles and media, including serialism and electronic music, as well as arrangements of others' work (including the Beatles), producing major, often spectacular and influential works. He won the Prix Italia in 1966 for *Laborintus II* and the *Sinfonia* in 1968.

In 1972, Berio returned to Italy, continuing to compose prolifically. From 1974 to 1980, he was the director of the electro-acoustic division of IRCAM in Paris. From 1988, he was made an Honorary Member of the Royal Academy of Music, London, received the Ernst von Siemens Music Prize, was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 1994, and became Distinguished Composer-in-Residence at Harvard University, remaining there until 2000. In 1993–94 he delivered the Charles Eliot Norton lectures at Harvard. In

2000 he became Presidente and Sovrintendente at the Accademia Nazionale di Santa Cecilia in Rome.

Berio was active as a conductor and continued to compose to the end of his life. He died in 2003 in a hospital in Rome.

The performer and composer have written:

Berio's *Sequenza III* is one of sixteen solo works composed throughout Berlo's life, each of which exploits the technical and expressive possibilities of a different instrument. It was written for his wife, Cathy Berberian, whose stunning artistry I heard when a student at Pomona College. (She came onto the stage, gave herself a pitch at the piano, then proceeded to sing thrilling disjunct lines — all of this without perfect pitch?!) Berberian's fearless theatrical and vocal talents clearly offered an exciting collaboration for Berio. For this work he asked Markus Kutter for a text: "Give me a few words for a woman to sing." The result is a brief text (beginning with Berlo's request) which can be read as a single sentence but which the composer treats as raw material for all of its poetic and sonic possibilities. Consonants and individual syllables may be isolated into rapidly repeated percussive passages; vowels can be isolated too, with an even wider range of expressive effect when combined with Berio's precise indications for rapidly changing inflections (44 of them) as well as direction for whispered or spoken, sung or muted tones, and "noises" such as laughter, coughing, sighing or tongue clicking! It is a veritable playground for extended vocalism!

This is the "modular" text written by Markus Kutter for *Sequenza III*.

Give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes

Berio notates the rhythms spatially (closer elements move quickly, those spread out more slowly). The notation of pitch is either on a staff (with no clef) or arranged spatially around 3 lines (low, middle high) or simply above and below a single line. Clearly there is much room for interpretation, and a "repeat" performance is an impossibility. There are 52 measures in the piece, each of approximately ten-second duration (if performed "exactly" the piece should last 8'40," but Cathy Berberian's recorded versions range from 7'10" to 10'05"). The resulting work gives

the impression of being a spontaneous improvisation, though it has actually been highly organized by the composer.

Here follows Berio's own explanation of this vocal exploration/exploitation:

I have always been very sensitive to the excess of connotations that the voice carries, whatever it is doing. From the grossest of noises to the most delicate singing, the voice always means something, always refers beyond itself and creates a huge range of associations. *Sequenza III* is very important to me because I tried to assimilate many aspects of everyday vocal life, including trivial things like coughing, without losing intermediate levels — laughing becoming coloratura virtuosity for instance. When performance tempi are respected you get an impression of simultaneous speech and song, in fact, the most obviously virtuoso element is the extreme mobility of vocal characteristics, and the speed of transition from one to another. Furthermore, there are about forty emotive suggestions (tense, urgent, witty, giddy, whimpering, etc.) which pivot about various forms of laughter. Thus *Sequenza III* is a sort of "three-part invention" with segmented text, vocal gesture and "expression."

Musical Toys

Sofia Gubaidulina

Sofia Gubaidulina was born in 1931 in the Tatar city of Chistopol. Her father, Asgad Gubaidullin, was a Tatar geodetic engineer and the son of an imam. Her mother, Fedosia Fyodorovna Elkhova, a teacher, was Russian. At home, Sofia and her two sisters learned to play children's pieces on a baby grand piano that took up much of the family's living space. In order not to endanger her family, she learned to internalize her spiritual side and blend it with music. Silence unfolded its own magic for her, especially on surveying trips with her father, when the two walked wordlessly along streams and through forests.

Ms. Gubaidulina studied piano and composition at the Moscow Conservatory beginning in 1954. After admission to the Composers' Union, an essential step for anyone wishing to earn a living writing music in Soviet times, she became a freelance composer, surviving by writing children's music and, more importantly, film scores. Music for cinema became her main source of income for the next 30 years. As a young composer in Moscow, Gubaidulina benefited greatly from contact with her peers and from the relatively open cultural atmosphere in the later Khrushchev

years. Even at this early period, Gubaidulina's fascination with religion was clear, something which caused her trouble with the Soviet authorities, especially when her music was performed abroad.

In 1980, she composed her first violin concerto, "Offertorium," for Gidon Kremer, who performed the piece widely across the world, thus garnering her international attention and commissions from many performers and orchestras in Western Europe, the USA, and in Japan. In 1992, with the collapse of the USSR, she moved to a small village of Appen, outside Hamburg, Germany, where she lived until her death on March 13, 2025.

Gubaidulina's musical output over the last four decades of her life was prolific and profound. While for the composer herself, her choral and orchestral works were especially important, she continued to compose a great deal of chamber music and relished her relationships with individual performers. Over the years, Gubaidulina has been given many prizes, honors and awards, and in 2021, the year of her 90th birthday, there were celebrations of her life and work in many countries of the world. Her greatest wish, however, always remained that she should continue to write music, quietly and at home.

The composer wrote:

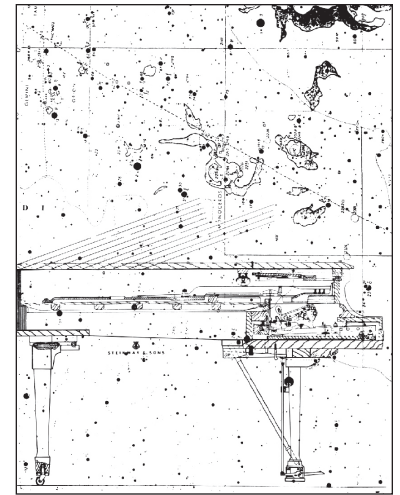
I have often thought back to my childhood and the lack of piano pieces at that time that could transport you back to the imaginative world of toys. At that time, I also regarded toys as a material from which sounds could be elicited; they were part of the world of my musical sensations. With this collection, I have paid a late tribute to my childhood.

Toy Store

Juri Seo

Juri Seo (b. 1981) is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Juri Seo's composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship, and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, the Ilshin Composer Prize, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from prominent organizations including the Fromm Foundation, the Barlow Endowment, the Folger Shakespeare Library, the Goethe Institute, and Tanglewood. She has released three portrait albums: *Toy Store* with Carrier Records, and *Mostly Piano and Respir* with Innova Recordings.



Seo holds a D.M.A. (Dissertation: *Jonathan Harvey's String Quartets*, 2013) from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp. She has also attended the Accademia Nazionale di Santa Cecilia (Rome, one year of corsi di perfezionamento with Ivan Fedele). She is Associate Professor of Music at Princeton University. Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist Mark Eichenberger, and a little mutt named Roman. For more information, visit www.juriseomusic.com.

The composer writes:

Toy Store is not music for children; it is a reflective journey through the various emotions and experiences of childhood, as they still live in the minds of adults. Comprising five movements (three will be performed this evening), each inspired by a common toy, the work explores the various contrasts and ironies in our memories, with the ultimate aim of resolving them.

Drawing inspiration from punk jazz, John Adams, 19th-century presto movements, and video game music, the first movement, "Jack-in-the-Box," is a dramatic portrayal of surprise, humor, and obsession as experienced in a child-like mind. The protagonist journeys through virtuosity and failure (not literal failure but an expertly executed representation) as the music recalls a scene from an arcade.

In “Roller Skates,” a resolution begins to take shape. The violin and prerecorded track participate in multi-part unison canons. The movement’s musical gestures were inspired by the effortless motions of roller skating and the smell of refreshing air.

Finally, in “Bubbles,” the ethereal soundscape of pizzicato, harmonics, and tremolo evokes lightness and release. The sounds of bubbling water and bubble wraps add tactile quality to the soundscape. The movement evaporates in a short cadenza.

Toy Store was commissioned by and dedicated to the violinist Jinjoo Cho.

Greta, the Fearless, Part I

Jon Deak

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar taught at the Conserfatorio di Cecilia in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early ‘70s. A prominent instrumentalist, Deak was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works and has had his music played by orchestras such as the Chicago Symphony, the National Symphony, and the New Hour Philharmonic. His *Concerto for String Quartet and Orchestra*, *The Headless Horseman*, was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as “performance art”—a creation that involves more than simply the notes on the page, and that comes alive only in the performers’ execution.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak’s works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “Story Theater,” a name that came from the 1970s elaborated version of fairy tales in which actors began with narration (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Deak’s

“concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

Deak will often turn to an old story— whether folk tale or work of literary fiction. Other examples in his output include *The Ugly Duckling* (premiered by Lucy Shelton in 1982), *The Bremen Town Musicians*, *Jack and the Beanstalk*, and *Lucy and the Count* (based on Bram Stokers’ *Dracula*) and countless others. All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words “woven into the music and a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”

The composer writes:

Greta, the Fearless, Part I arises out of two great passions: my love of orchestral music, and my love and concern for our natural Earth.

At age seven, I was transfixed by two fundamental experiences: My first concert, hearing the Chicago Symphony Orchestra, and by my first sight of the Rocky Mountains on a trip to Oregon. These loves have formed the central passions of my life.

Recently, many of us worldwide have been inspired by the fierce and fervent cry of protest by Greta Thunberg, who at age 16, showed us the clear and present danger of the desecration of our precious—sacred, if you will—Earth. Her impact resonates to this day. The present work, though not a biographical record of her life, is a testament to her indomitable spirit.

The project has evolved from the re-telling of a Christmas folk tale as a ‘Concert Drama,’ namely “Ingmar and the Bear,” to form the first part of a trilogy, to be followed by “Greta the Fearless,” parts I and II. With the encouragement and unfailing support of Linda Lovas Hoeschler-Blyberg, Christopher Kendall of the 21st Century Consort, Bill Gordh, Lucy Shelton and many others, the present cycle is made possible. Thanks also go to Nancy and Bill Foster, Lisa Ridgway, Joanna Jenner, Carolyn Ramsdal, Christian Bloquert, Mike Hamilton and Myung Nam, Boyd Sarratt, Lisa Emenheiser, the soloist, staff, supporters and musicians of the

21st Century Consort, the Hirshhorn, and of course my family. It takes a village—and more. The score's dedication reads "Commissioned by Linda Hoeschler and Peter Blyberg, and dedicated to their grandchildren."

Synopsis

Overture:

The story begins as before, with the breath of life as expressed through the breath of the musicians themselves. They then set the tone of the work by their whispered warning in a quote from Nietzsche via Mahler: "O Mensch, gib' Acht! Give heed, O Man, give heed! The world lies in greatest need."

We first encounter Greta in the forest near her village. She is the Granddaughter of Ingmar, of the first part of this trilogy. Now grown up, she exults in the joy of the life around her: the trees, the air, the animals. "I speak the animals' languages. It's easy: you just have to listen!" In fact, the instruments of the orchestra embody various animals, including the trees themselves.

Then, as narrator, she speaks of her people: Peaceful, hard-working and "not at all unhappy."

But then we get a nightmarish glimpse of her premonition of the possible future. - following which we are introduced to an explorer named Stockton and his men, coming over the hill into her valley and thinking they are the first to discover this land. He sings of the joy of exploration and discovery - (a joy which I share as a lifelong Wilderness mountaineer, and come to think of it, as an explorer [innovator?] in music education and, well, as a composer!) Stockton is associated with Trombone, Horn and Percussion, Greta with the Strings and Harp.

Scene one:

A nervous energy pervades the orchestra, expectant, apprehensive, which then expands into a panoramic view as Stockton crests the hill, overlooking the valley. "Behold, men!" Still in the forest, he meets Greta, who welcomes him to her valley. The two then engage in a bit of lighthearted teasing and flirtation, whereupon she introduces him to her village friends.

And here the story takes a turn as Stockton immediately sees economic advantage and riches in human capital. "If I gave you jobs." Stockton, by

the way, is patterned not after any present politician as much as actual historical accounts of the behavior of Columbus, Magellan and others vis-à-vis the indigenous cultures they encountered. Greta slowly begins to realize the implications of Stockton's plans: "Monetize it!" The villagers in the orchestra, however, are swayed by Stockton's promises.

Scene two:

The orchestra murmurs: "Months, and months, and months have passed."

Stockton strides onstage: "My plans are working perfectly!" He and Greta engage in an increasingly bitter debate as she realizes his treatment of the villagers—"You there, you're shirking!" and of their forests and wildlife. She screams. He reacts: "Calm yourself, woman!" and invokes his Queen and even religion as his imperative, dismissing her: "I'm done with you!"

Whereupon she experiences a more intense nightmare of where all this may be leading. He watches her unseen, as she tries to comfort three of her friends (Johann, Cello; Avra, Violin II; and Esmeralda, Violin I) who already are suffering under Stockton's yoke. This prompts her to action, and she calls the villagers together: "He is only making you wage slaves," but the villagers remain cowed and fearful. Greta summons up a new part of herself, a brave alter ego, who sings: "Soon he will leave you!" Stockton has had enough: "Arrest her!" The villagers whisper to Greta: "Run!"

Scene three:

Greta goes through an intense self-puzzlement "Why should I be running, and not him?" He pursues her through the woods as a storm gathers, but she is nimble and she outruns him and his men. She encounters her forest friends, first Owl (Clarinet) "You're hurt!" and asks her friend the young Spruce Tree (Strings, in whole-tone scales) to shelter Owl and her babies. But the Spruce knows she will soon be cut down.

And here a magical transformation occurs onstage, whereupon our Greta actually transforms herself into the Spruce Tree: "I have always sheltered you . ." She speaks of her great-great Grandmother, the Great Spruce, the *Mahtava Kuusi*, in Finnish, the giver of all life in the forest. As a gift from the *Mahtava*, the young Spruce offers Greta one of her own cones as a gift of "Love, Courage and Certainty—reach up and take it!"

Scene four:

Greta has resumed her human form, takes the Cone, and continues her flight from Stockton's men. "Never Give Up!" She passes by Fox (Viola)

“Run! They will kill you first!” and finally arrives at the *Mahtava Kuusi*, and at the same time encounters Mama Bear (Contrabass) and her Cub, Ursa (Cello). Greta urges them to flee, but Mama draws herself up and declares “They are no match for me!” But Greta sings a Blues song “on Christmas Eve,” which is crucial, because we learn that this mama is in fact the daughter of the bear which saved Greta’s Grandfather in the prequel “Ingmar and the Bear!”

However, by this time, Stockton has caught up and relishes the situation.

Mama Bear starts to attack him, but of course Stockton has her shot on sight. As she dies, Greta promises to protect her cub, Ursa. Stockton makes cruel fun of Greta’s ability to talk to animals, tells his man (Clarinet) to shoot the Fox, though he misses, and the Fox gets away. Angered, Stockton grabs the rifle and declares: “Watch me shoot this cub!” Greta holds up her Spruce cone, takes courage and exclaims: “Oh no you won’t! You’ll have to kill me first!” By this time, the storm reaches an intensity, and a lightning bolt strikes the Great Spruce, splitting it. As Greta holds the Spruce Cone, it begins to vibrate. In a moment of great mystery and tragedy, Ursa is cowering under the tree as it falls. Greta puts herself in the path of the tree, trying to save Ursa. Stockton, unexpectedly, warns Greta to “Watch out!” but it is too late. The tree falls on her. Stockton experiences a rare moment of empathy, as he ponders the situation, but then decides: “And so deserves her fate.” The curtain falls.

Has Greta survived? We are left in suspense, just as we were at the end of “Ingmar and the Bear,” not as a dramatic device, but because of the true reality of the situation. Again, then, “To be continued!”

Artist Bios

Assistant Principal Bassist RICHARD BARBER was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age 18. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist and was promoted to assistant principal in 1996. Since then he has been particularly active in the orchestra’s chamber music and education programs. He also appears regularly with the 21st Century Consort, the Eclipse Chamber Orchestra, and the Grand Teton Music Festival Orchestra. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

Appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin, PAUL CIGAN enjoys a career as orchestral clarinetist, chamber musician, teacher, and concerto soloist. In addition to the NSO, Mr. Cigan can frequently be heard performing with the 21st Century Consort, Eclipse Chamber Orchestra, and the Smithsonian Chamber Players as well as recordings with those ensembles on the Dorian, Bridge, and Naxos labels. Mr. Cigan has premiered several new works with the 21st Century Consort including Donald Crockett’s *Dance Concerto* and Stephen Jaffe’s *Washington Trio*. Prior to his work with the NSO, Mr. Cigan held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony. Mr. Cigan is an active teacher and coach through the National Symphony Orchestra’s Youth Fellowship and Summer Music Institute programs and has held teaching posts at the Peabody Institute of Music and the University of Maryland. Other musical activities include performing with the Halcyon Music Festival, the Grand Teton Music Festival, and returning as coach with the University of Maryland’s National Orchestral Institute and the Philadelphia International Music Festival. Mr. Cigan is a graduate of Temple University, studying with Anthony Gigliotti, former principal clarinetist of The Philadelphia Orchestra.

Steinway and Spirio Artist LISA EMENHEISER has been heralded for her “intense music-making and pianism.” A graduate of Juilliard School, Ms. Emenheiser earned both Bachelor’s and Master’s of Music degrees and was a winner of the “Young Artist in Recital” and “National Arts Club” competitions. She has performed as both soloist and chamber musician in countless venues and performs regularly with musicians of the National Symphony Orchestra. Her vast orchestral performances are equally as extensive, having served as a key-

boardist with the NSO for the past 30 years. Lisa is an avid performer of contemporary music. As pianist for the 21st Century Consort, she has premiered numerous works and recently performed the world premiere of Stephen Jaffe's "Tableaux," a major work for solo piano commissioned for Lisa and the Consort by Dorothy Marschak. Additionally, Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Ginastera's Piano Sonata No. 1 and discussed the topic of memory. Ms. Emenheiser has recorded Respighi's "Three Preludes on Gregorian Melodies" and Rzewski's "Winnsboro Cottonmill Blues" and "Down by the Riverside" for the Steinway Spirio Collection. She has also recorded for the Bridge, Albany, Decca, and Naxos labels, among many others. A committed teacher, Lisa was inducted into the Steinway Teacher's Hall of Fame and awarded the Steinway & Sons Top Teacher Award, with many of her students achieving recognition in both local and international competitions. She holds a private studio in her home.

For over thirty years, the baritone AARON ENGBRETH has built a varied solo career in classical music, theatre, musical theatre, and radio. He currently stars in the multi-episode serialized opera made for television, *Everything for Dawn*, as Mac Logan, a Vietnam Veteran who appears as a spectral presence, even when he's alive. Critically acclaimed as being "sung with wrenching melancholy by Aaron Engebreth," the series currently streams on multiple online and television networks. He began performing professionally at the age of 16, nearly failing out of High School as a result, but a life in performance had proven itself too much to resist. He is now a perennial guest of major orchestras, opera companies, and early music ensembles throughout the United States and abroad. His New York City Opera debut in Dominick Argento's mono-dramatic opera, *A Waterbird Talk*, compelled the *New York Classical Review* critic to write, "Engebreth is a marvelous actor, capable of holding his character's many facets and motivations in tension." Mr. Engebreth has garnered two GRAMMY Award nominations for Best Operatic Recording for his work with the Boston Early Music Festival and Radio Bremen. His 2024/25 season brings performances with Boston Modern Orchestra Project, Odyssey Opera, the 21st Century Consort, Boston's Coro Allegro, Lexington Symphony, Boston Baroque, and Tundi Productions, as well as recordings with Enigma Chamber Opera and Florestan Recital Project. He performed the New York premiere of Jon Deak's monodrama, *The Passion of Scrooge* with the New York-based Talea Ensemble in December. A prolific recording artist, he is featured on over 35 commercial recordings and is often heard as a voice-over artist. He is a member of the Recording Academy and of the Actors' Equity Association.

Violist DANIEL FOSTER's varied career encompasses orchestral, chamber, and solo playing, as well as teaching. After capturing the First Prize in both the

William Primrose and Washington International Competitions, Mr. Foster became a member of the National Symphony viola section in 1993 and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster was a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute and is a member of the International Principals faculty at the Pacific Music Festival in Sapporo, Japan.

SARAH FRISOFF, a passionate flutist and educator, is equally at home on solo, chamber, and orchestral stages. As a soloist, Ms. Frisof was second-prize winner of both the National Flute Association Young Artist Competition and the Heida Hermanns International Woodwind Competition, and semi-finalist in the 2009 Kobe International Flute Competition. She is a committed proponent of contemporary music, and with her collaborative partner, Daniel Pesca, piano, released *The Flute Music of Joseph Schwantner*, including all the composer's major works for flute. *Beauty Crying Forth*, a survey of music by female composers across time, was released in 2020. In addition to Ms. Frisof's work as a solo artist, she is an active orchestral and chamber musician working with major symphony orchestras across the country, including the Baltimore, Chicago, Dallas and Kansas City Symphonies and New York Philharmonic. Ms. Frisof plays with several festival orchestras including the Sunflower Festival (Topeka, KS) and Music in the Mountains (Durango, CO). Ms. Frisof is a member of Sound Impact, a collective of musicians serving communities and igniting positive change in the US and abroad through live performance, educational programs, and creative collaborations. She has taken her passion for education to global audiences, including young students in Zimbabwe and Brazil. A graduate of the Eastman School, The Juilliard School, and the University of Michigan, she was formerly the Professor of Flute at University of Kansas and the University of Texas at Arlington. Ms. Frisof is currently the Associate Professor of Flute at the University of Maryland.

DON JOHNS, percussion, is an in-demand percussion performer and educator in the Baltimore/Washington Metropolitan area. He is a regular substitute musician with the Baltimore Symphony Orchestra and the Richmond Symphony Orchestra. Dr. Johns is also Principal Timpanist of the Apollo Orchestra in Washington, D.C.. In addition, he is the lead percussionist for Soulful Symphony (Columbia, MD). Moreover, Dr. Johns is a proud member of both the Gateways Festival Orchestra (Rochester, NY) and the Colour of Music Festival Orchestra (Charleston, SC)—two groundbreaking groups that spot-

light professional black classical musicians. Along with orchestral work, Dr. Johns has played drum set and percussion for music productions at the Kennedy Center (DC), Hollywood Bowl (LA), Brooklyn Academy of Music (NY), Moore Theatre (Seattle, WA), and many area theaters. He also plays drum set and timpani for several Washington D.C. churches, is the Adjunct Professor of Percussion at Bowie State University, and Percussion Director at Northwestern High School in Hyattsville, MD. Dr. Johns was the percussion coach for the D.C. Youth Orchestra Program, taught band and orchestra in both Prince George's County Public Schools and at KIPP D.C. In May 2022, Dr. Johns completed a Doctor of Musical Arts Degree in Percussion Performance at Shenandoah Conservatory in Winchester, Virginia, and has a Master of Music and Bachelor of Music degree from the University of Maryland. In addition, Dr. Johns has served on the music grant reviewing panels for the Washington D.C., State of Maryland, and Prince George's County Arts and Humanities Councils.

CHRISTOPHER KENDALL is artistic director and conductor of the 21st Century Consort, celebrating its 50th season in 2024-2025 as ensemble-in-residence at the Smithsonian's Hirshhorn Museum and Sculpture Garden. He is professor emeritus at the University of Michigan School of Music, Theatre & Dance, where, as the School's dean from 2005 to 2015, he was responsible for hiring a diverse and outstanding faculty, for a campaign that significantly increased the School's endowment and renovated and expanded the school's physical plant, and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his leadership of 21st Century Consort for five decades, he is founder and co-director of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library since 1977. The ensemble has toured and recorded extensively, and has produced a series of international collaborations with actor Sir Derek Jacobi. Kendall was associate conductor of the Seattle Symphony from 1987 to 1992, where he led the orchestra in subscription, chamber and educational concerts, and from 1993 to 1996 was director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. Director of the University of Maryland School of Music from 1996 to 2005 during which he led its move to the Clarice Smith Center for the Performing Arts, he has guest conducted many orchestras and ensembles in repertoire from the 18th to the 21st centuries. His recordings can be heard on the British ASV, Arabesque, Bard, Bridge, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

KATHERINE LERNER LEE enjoys a diverse career performing opera, art song, chamber, and contemporary music. This season she is thrilled to return to the 21st Century Consort for a second season to premiere works by Scott Wheeler and Jon Deak. She will also present a song program with flutist Clare Hoffman

and pianist Ji Na Kim and, in May, appears with Opera Essentia in performances of Handel's *Radamisto* across NYC. An avid recitalist, Katherine presented numerous song programs in the 2024-2025 season across New York State and with the Cincinnati Song Initiative. In 2023, she gave her debut European recital in Arezzo, Italy and performed Olivier Messiaen's *Poèmes pour Mi* with The Orchestra Now at Symphony Space. Katherine enjoys collaborating with composers both young and established and has tackled landmark works of the 20th century. She can be heard on the upcoming releases of Tim Mukherjee's song cycle *So Ist Mein Herz* and Susan Botti's *River Spirits*. She has workshopped and premiered operas including JL Marlor's *The Final Veil* and Zachary Seman's *Submission*, and first appeared with the 21st Century Consort in 2023 for the premiere of Jon Deak's *Ingmar and the Bear*. Katherine's concert repertoire includes works of Andriessen, Crumb, Birtwistle, Kurtag, Saariaho, and Berio. Katherine holds a Bachelors in Voice and French from Oberlin College and Conservatory and a Masters in Voice from Bard College Conservatory. She currently serves on the voice faculty at the University of Mount Saint Vincent and Concordia Conservatory. More information at katherinelernerlee.com.

Romanian-born violinist IRINA MURESANU is equally in demand on both sides of the Atlantic, as she has appeared throughout the United States, Canada, Europe, Asia, and South Africa. Ms. Muresanu has firmly established herself as a successful recording artist, and her adventurous programming and thematic concepts define her as a sought-after soloist and chamber musician. A laureate and winner of top prizes in several prestigious international violin competitions including the Montreal International, Queen Elisabeth International, UNISA International String, Washington International, and the Schadt String Competition, Muresanu achieved international acclaim early on as an outstanding young soloist, recitalist and chamber musician. Muresanu's awards also include the Creative and Performing Arts Award at the University of Maryland, a prestigious New Music USA Grant, a Pro Musicis International Award, the Presser Music Award, and the Arthur Foote Award from the Harvard Musical Association. Muresanu was also awarded the prestigious Fulbright U.S. Scholar award; the Independent Scholarship, Research and Creativity Award from the University of Maryland; and the "Enescu grant" by the Romanian Cultural Institute, a three-month residence at the Cité Internationale des Arts in Paris, where she worked on "Infinite Strings"—a platform designed to promote Romanian music written for violin in the past 150 years. She is also the recipient of the three-year institutional "Grand Challenges" grant from the University of Maryland for the "Music Education for All through AI and Digital Humanities" research she is conducting at the University of Maryland Institute for Advanced Computer Studies, where she has been named Affiliate Faculty. An active chamber musician and recitalist, Ms. Muresanu has been a member of the Boston Trio since 2001 and has ap-

peared as guest artist in such festivals and venues as New York City's Barge-music, Massachusetts' Rockport Festival, Maine's Bay Chambers concert series and Bowdoin Festival, Colorado's Strings in the Mountains and San Juan Music Festival, Hawaii's Maui Chamber Music Festival, The Netherlands' Reizend Music Festival, Belgium's Festival van de Leie, and the Rencontres des Musiciennes Festival in France and the Guadeloupe island. Irina Muresanu is Associate Professor in the School of Music and Affiliate Faculty in the Institute for Advanced Computer Studies at the University of Maryland, and has been on the faculties of Boston Conservatory at Berklee, and in the Harvard and MIT Music Departments. She holds a prestigious Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory, where she studied with the legendary French violinist Michèle Auclair.

JAMES NICKEL joined the National Symphony Orchestra as Third horn in 2008. Before joining the NSO, James held the position of Assistant Principal horn with the Dallas Symphony Orchestra from 1999 to 2008, and the position of Associate Principal horn with the Montreal Symphony Orchestra from 1997 to 1999. He also serves as the Principal hornist with the Arizona Musicfest, and has performed as guest Principal horn with the Los Angeles Philharmonic and the Philadelphia Orchestra. James enjoys staying active as a chamber musician with the Smithsonian Chamber players, the Eclipse Chamber Orchestra, and the 21st Century Consort. In addition to his performance schedule, James is Professor of Horn at George Mason University in Fairfax, Virginia.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, D.C., areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

The only winner of two Walter W. Naumburg Awards—for both chamber music and solo singing—American soprano LUCY SHELTON is an internationally recognized exponent of 20th- and 21st-Century repertory, having premiered over 100 works by many of today's preeminent composers. Notable among these are Elliott Carter's *Tempo e Tempi* and *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Magabunda*, Poul Ruders's *The Bells*, Stephen Albert's *Flower of the Mountain*, and Robert Zuidam's opera

Rage d'Amours. She has premiered Gerard Grisey's *L'Icone Paradoxiiale* with the Los Angeles Philharmonic; sung Pierre Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; performed György Kurtag's *The Sayings of Peter Bornemisza* with pianist Sir Andras Schiff in Vienna and Berlin; and made her Aldeburgh Festival debut in the premiere of Alexander Goehr's *Sing, Ariel*. Ms. Shelton has exhibited special skill in dramatic works, including Luciano Berio's *Passaggio* with the Ensemble InterContemporain, Sir Michael Tippett's *The Midsummer Marriage* (for Thames Television), Luigi Dallapiccola's *Il Prigioniero* (her BBC Proms debut), and Bernard Rands' *Canti Lunatici*. Highlights of past seasons include Ms. Shelton's 2010 Grammy Nomination (with the Enso Quartet) for the Naxos release of Ginastera's string quartets; her Zankel Hall debut with the Met Chamber Orchestra and Maestro James Levine in Carter's *A Mirror On Which To Dwell*; and, in celebration of the work's centenary, multiple performances of a staged *Pierrot Lunaire* with ten different ensembles worldwide (including eighth blackbird, the Da Capo Chamber Players, and Da Camera of Houston). Ms. Shelton's numerous festival appearances have included the Aspen, Santa Fe, Ojai, Tanglewood, Chamber Music Northwest, Caen, and Salzburg festivals. Among the major orchestras with which she has worked are those of Amsterdam, Boston, Chicago, Cologne, St. Louis, Denver, London, New York, Paris, Munich, and Tokyo, working with such conductors as Sir Simon Rattle, Mstislav Rostropovich, Marin Alsop, Leonard Slatkin, Ingo Metzmacher, and Alan Gilbert. Ms. Shelton's extensive discography is on the Nonesuch, Deutsche Grammophon, Koch International, NMC, Bridge, BIS, Albany and Innova labels. A native of California, Ms. Shelton's primary mentor was mezzo-soprano Jan De Gaetani. In recognition of her contribution to the field of contemporary music, she received Honorary Doctorate degrees from both Pomona College (2003) and the Boston Conservatory (2013). Ms. Shelton has taught at the Third Street Settlement School in Manhattan, the Eastman School, the New England Conservatory, the Cleveland Institute, the Tanglewood Music Center, and the Britten-Pears School. In the fall of 2007, she joined the faculty of the Manhattan School of Music's innovative Contemporary Performance Program. Additionally, Shelton teaches privately in her New York City studio.

JANE BOWYER STEWART, violin, is a first violinist with the National Symphony Orchestra. A devoted chamber musician, she is a member of the Columbia String Quartet and Stoneham Trio, as well as a frequent guest artist with the Kennedy Center Chamber Players. Stewart earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. At Yale, where she was the first recipient of the Broadus Erle Memorial Scholarship, she studied violin with Broadus Erle and Syoko Aki and chamber music with Raphael Hillyer and the Tokyo Quartet. In the Washington area, Stewart has performed chamber music at

the Kennedy Center's Terrace Theater, the Phillips Collection, the Corcoran Gallery, and the Library of Congress. She has performed and recorded with the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, the Eclipse Chamber Orchestra, and the Manchester String Quartet. Her several chamber music CDs include one Grammy nominee. Outside of Washington, Stewart has participated in the Grand Teton Music Festival more than ten times and performed chamber music with Joseph Silverstein at the Honolulu Academy of Arts. Currently she spends part of each summer on the violin faculty at the Sewanee Summer Music Festival. As a concerto soloist, Ms. Stewart has appeared with the Eclipse Chamber Orchestra, the New Jersey Symphony, and the National Symphony. She plays a violin made in 1691 by the Venetian master Matteo Goffriller.

EVAN WILLIAMS is a Georgia native and joined the National Symphony Orchestra in September of 2024. Prior to playing with the National Symphony Orchestra, Evan served as Principal Trombone for Richmond Symphony for five seasons. In addition, Evan has also played with other orchestras including the Atlanta Symphony, San Antonio Symphony, and Seattle Symphony. Dr. Williams received his BM from Columbus State University and both a Master's and a Doctorate from the University of Texas at Austin. In 2019, he was invited to finals for the International Trombone Festival and was named winner of the ITF Alto Trombone Competition, Frank Smith Solo Competition, and the Lewis Van Haney Excerpt Competition. Evan was also named winner of the Steven Zellmer Orchestral Trombone Competition in 2019.

A National Symphony cellist since 1998, RACHEL YOUNG brings a diverse musical background to her work, ranging from an avid engagement in chamber music to a strong interest in new music. She joins NSO colleagues as a member of the Last Stand Quartet and the 21st Century Consort. Prior to joining the Symphony, Ms. Young served as principal cellist of the Kennedy Center Opera House Orchestra. An enthusiastic chamber musician, she has appeared with the the Fortas Chamber Music Series and Mason Bates' KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO's Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of

performing contemporary music incredibly rewarding. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young is a teaching artist with the National Symphony Orchestra's Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

Future 21st Century Consort concerts

The 21st Century Consort offers FREE Concerts at the Ring Auditorium of the Hirshhorn Museum and Sculpture Garden, with pre-concert discussions at 4:00pm and concerts at 5:00pm. Please watch for news and announcements about the Consort's Anniversary Season in 2025-2026.

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