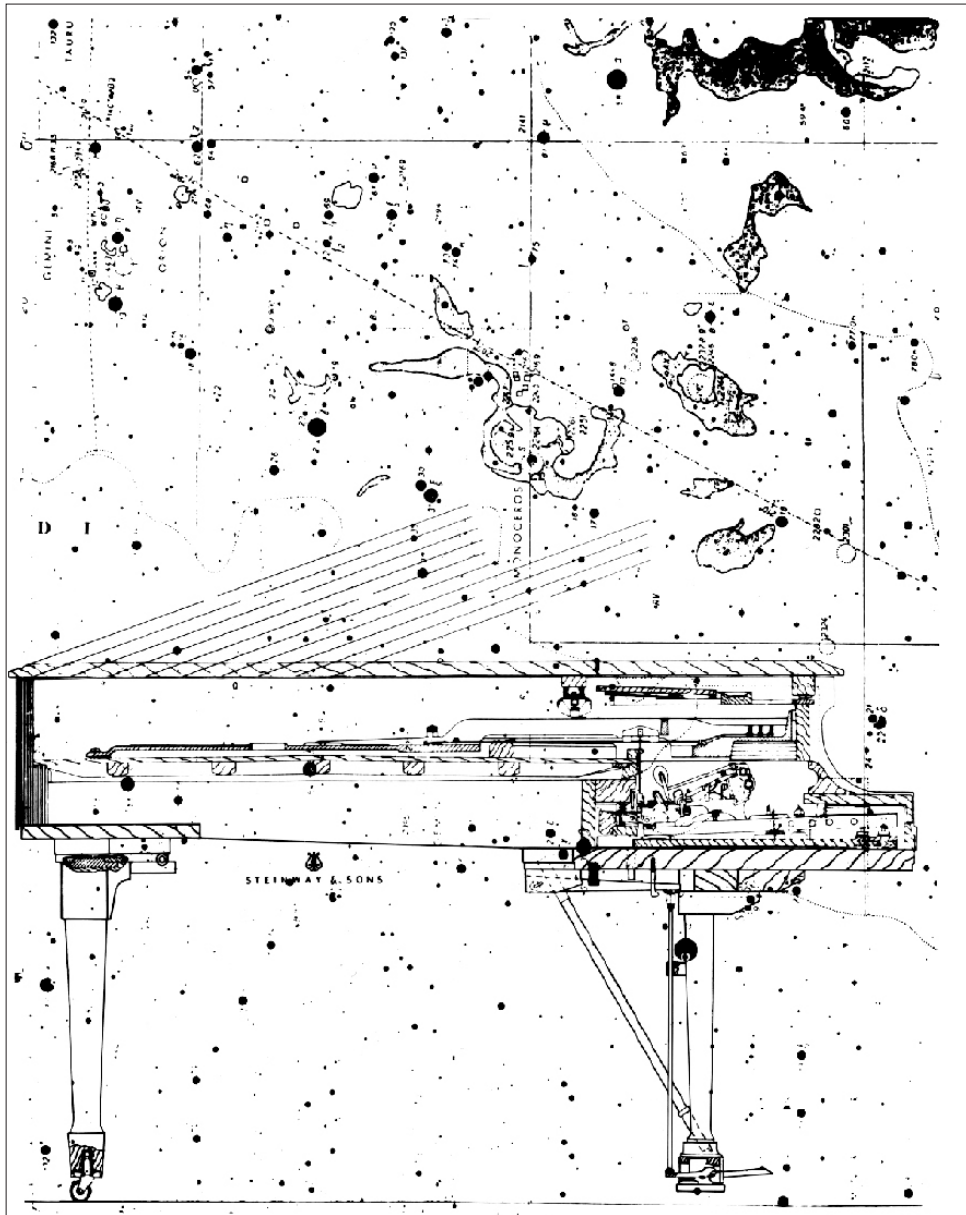




Hirshhorn Museum and Sculpture Garden Presents

21st Century Consort

October 3 and 4, 2026

Hirshhorn Museum and Sculpture Garden
National Mall, Washington, DC

The Hirshhorn Museum and Sculpture Garden presents

21st Century Consort

Christopher Kendall, artistic director

Terri Cigan, administrative director

Marina Aikawa, violin

Paul Cigan, clarinet

Lisa Emenheiser, piano

Daniel Foster, viola

Sarah Frisof, flute

Katherine Lerner Lee, mezzo-soprano

Xiaoxuan Shi, violin

Rachel Young, cello

Doug O'Connor, audio engineer

Boyd Sarratt, stage manager

Saturday, October 3, 2026

4:00 pm Pre-concert discussion

5:00 pm Concert

7:00 pm Reception

Sunday, October 4, 2026

2:00 pm Concert

4:00 pm Post-concert talk-back

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



The 21st Century Consort's 2026-2027 season is sponsored by the Hirshhorn Museum and Sculpture Garden, the Paul Angell Foundation, the Nicolae Bretan Music Foundation, the Morris & Gwendolyn Cafritz Foundation, the Amphion Foundation, and the Dimick Foundation. We are grateful to the Board and Friends of the 21st Century Consort for their generous support.

www.21consort.org

Pre-Concert Discussion

Christopher Kendall with Amy Bahr, Mikhail Johnson,
and Katherine Lerner Lee

"Unsecret Garden"

Das Buch der hängenden Gärten

(The Book of Hanging Gardens), op. 15 (1910) Arnold Schoenberg

Stefan George

Ms. Lerner Lee, Ms. Emenheiser

I.-V. Aviary Sketches (after Joseph Cornell) (2014)

Helen Grime

Ms. Shi, Mr. Foster, Ms. Young

Unterm Schutz von dichten Blättergründen
Hain in diesen Paradiesen

I. Untitled (Habitat)

Als Neuling trat ich ein in dein Gehege
Saget mir auf welchem Pfade

II. Aviary (Parrot Music Box)

Jedem Werke bin ich fürder tot
Wenn ich heut nicht deinen Leib berühre

III. Deserted Perch

Streng ist uns das Glück und spröde
Als wir hinter dem beblühten Tore
Wenn sich bei heilger Ruh in tiefen Matten

IV. Forgotten Game

Sprich nicht mehr von dem Laub
Wir bevölkerten die abend-düstern Lauben

V. Toward the Blue Horizon (for Emily Dickinson)

Intermission

I.-V. Plan and Elevation (2015) Caroline Shaw

Ms. Shi, Ms. Aikawa, Mr. Foster, Ms. Young

I. The Ellipse

Landscape with Birds (1980) Pēteris Vasks

Ms. Frisof

II. The Cutting Garden

Wach Ya HAYDN?! (2020)

Mikhail Johnson

Ms. Emenheiser

III. The Herbaceous Border

entwining (2021)

Paul Novak

Mr. Cigan, Ms. Emenheiser, Ms. Shi, Ms. Young

IV. The Orangery

V. The Beech Tree

Program Notes

This season, light shines an organizing principle on each of the Consort's Hirshhorn programs, an antidote to dark times. Gardens—those beautiful beneficiaries of sunlight—became the theme of this weekend's concerts thanks to a reminder from Amy Bahr, HMSG's Head of Public Programs, of the October re-opening of the Museum's eponymous Sculpture Garden, the only museum real estate actually on the National Mall. So for this program, light illuminates a dappled, autumnal garden.

The (landscape) architecture of this program honors sculpture interwoven with nature, and human life interwoven with wild-life. On the first half, eleven of the fifteen songs of Arnold Schoenberg's, *The Book of Hanging Gardens* are interspersed with the five movements of Helen Grime's *Aviary Sketches*, making for a provocative journey between worlds. Though Grime subtly altered the titles of each movement, distinguishing them from the Joseph Cornell artwork that inspired them, these shadow boxes are intriguing source material for understanding the music (hurry: one of Cornell's bird-adjacent assemblages is still on view in the Hirshhorn's "Revolutions" exhibition).

On the second half, the garden is again represented, this time by Caroline Shaw's musical tribute to the grounds of Dumbarton Oaks. Between each

movement are brief works representing birds (Vasks), hide-and-seek (Johnson), and sheer coruscation (Novak).

I want to acknowledge a wonderful collaboration during the design of this and, in fact, all the programs this season. The ace singer Katherine (aka Katie) Lerner Lee (<https://www.katherinelernerlee.com>), with whom we've worked frequently in the last few years, also turns out to have extraordinary curatorial skills. She has generously shared this rare attribute during our months of 2026-27 program design. We're grateful and delighted, and look forward to sharing the results in person, since, as it happens, Katie will be making appearances as vocalist on each of the programs she helped create!

Also this season, thanks to a generous grant from the Paul Angell Foundation, we're excited to introduce as the Consort's Composer-in-Residence the Jamaican composer, pianist and educator Mikhail Johnson (<https://www.mikhailjohnson.com/single-post/smithsonian-s-21st-century-consort-announces-mikhail-johnson-as-composer-in-residence>). In fact, many in our audience will have heard Mikhail's marvelous music on several concerts in recent Consort seasons. Mikhail will join us in a series of educational initiatives in partnership with the Hirshhorn, Howard University and the Levine School. In addition to Mikhail's sparkling "Wach Ya HAYDN?!" on this program, we look forward eagerly to premiering a new work on our April program. Mikhail's skills as a pianist will also contribute to our performance of Steve Reich's 4-piano "Music for 18 Musicians" in December.

And speaking of December, we want to be sure you note the unprecedented circumstances of our next program on Saturday, December 5th. For all our years at the Hirshhorn, we've coveted the historic building next door—Arts and Industries—for potential, innovative performance in the mode of NYC's transformative Park Avenue Armory. Please join us for an epic December concert, part of the Smithsonian's celebration of America250 and a chance to travel distances of space and time beyond the Consort's usual horizons!

Finally, returning to Unsecret Garden, we want to direct your attention to the upcoming celebration of the re-opening of the Hirshhorn's sculpture garden. The new garden has been explicitly designed to support live performance, an opportunity the Museum will roll out in coming seasons; it will be an unparalleled environment for contemplating the entwining of music and art.

– Christopher Kendall

The Book of Hanging Gardens op. 15. **Arnold Schoenberg**

Born in 1874 Vienna to a Jewish, merchant family, Arnold Schoenberg began his musical life in violin lessons as a child, and as a largely self-taught composer. In order to support his family after his father's early death, Schoenberg began an apprenticeship with a bank clerk, but eventually left to join the orchestra, "Polyhymnia," in 1891. There, he met conductor and composer Alexander Zemlinsky, who became an informal composition teacher, lifelong friend, and brother-in-law.

After living for two years in Berlin, Schoenberg returned to Vienna and began a private composition school. Among his first pupils were Alban Berg and Anton Webern, both of whom would carry on his legacy of atonality. Though his early works were championed by the likes of Gustav Mahler and the Rosé Quartet, Schoenberg's harmonically adventurous music caused cultural shock. The legendary "scandal concert" of 1908, on which he premiered his *String Quartet, no. 2* op. 10 and *Chamber Symphony, op. 9*, was received with confusion by the press and with vociferous protests by the public. Audience members hurled insults at the composer during the performance itself, and reporters rushed back to the offices to declare Schoenberg "insane."

Gradually moving away from tonality, Schoenberg concluded this portion of his life with vast productivity, composing *Das Buch der Hängenden Gärten* (1908), *Erwartung* (1909), *Five Pieces for Orchestra* (1909), and an unfinished oratorio, *Jakobsleiter*. With *Pierrot Lunaire* (1912), Schoenberg began experimenting in every possible way, mixing singing with conventional speech, forming an altogether different form of vocalization. During this time, he also began experimentation with the twelve-tone series, known as dodecaphony.

Schoenberg's life was deeply affected by both World Wars. He published no new works from 1917-1923, and after another period of compositional productivity, fled Germany in 1933 due to the rise of the Nazi Party. Schoenberg sought refuge in Los Angeles, and remained there until the end of his life, teaching at UCLA from 1936-1944.

Schoenberg's writing may seem something of a paradox—it can be bewildering and sonically dense, yet it is filled with raw and instinctual feeling. By removing inhibiting structures and forms, Schoenberg was attempting to reach the core of human feeling, and the results, sometimes considered blasphemous, created entirely new ways of generating and hearing music.

75 years after his death, Schoenberg remains in the pantheon of great composers.

Das Buch der hängenden Gärten (The Book of the Hanging Gardens) op. 15, was composed between 1908 and 1909. It was premiered in Vienna by Austrian singer Martha Winternitz-Dorda, and pianist Etta Werndorff in 1910. With texts by Stefan George, this collection of songs marks Schoenberg's break from tonality. In fact, in his notes for the premiere of the work, Schoenberg wrote that he had achieved an "ideal of expression," wholly unrestricted by aesthetics of the past.

George's collection of poetry, "The Books of Eclogues and Eulogies, of Legends and Lays, and the Hanging Gardens," first appeared in 1895. This volume is divided into three subsections, the third of which attracted Schoenberg the most. The original thirty-one poems offer a torrid narrative, recounting a young prince's sexual awakening in a paradisiacal garden. In his book on fin-de-siècle Viennese culture, Carl E. Schorske explains that these poems "chart the transformation not only of the lover, but also of the garden. The trajectory is from the autonomy of garden and lover, through their integration, to the disintegration of both."

With his selection of just fifteen poems, Schoenberg was apparently resisting the more consistent narrative thread of George's larger cycle. Moreover, the composer's affinity for concision is evident here, as more than half of the fifteen songs take less than two minutes in performance. Thus, each one of these songs may be heard as its own distilled world, exemplifying one of Schoenberg's hallmark traits as a composer—a distinctive sensibility for aphoristic expression.

With "the emancipation of the dissonance," Schoenberg deemed the comprehensibility of both dissonance and consonance as equally important. He regarded the former not as extraneous to a prevailing harmony, but as essential and organic. And by removing the obligation to resolve to a tonic, unprecedented freedom was given to the composer to be guided solely by the feeling of the text. An early, free atonal work such as *The Book of the Hanging Gardens* serves as an example of a newfound realm of possibilities.

Adapted from Charles Stratford | © Arnold Schönberg Center

Aviary Sketches (after Joseph Cornell)

Helen Grime

The music of Helen Grime has been performed by leading orchestras around the world, among them the London Symphony Orchestra, Hallé Orchestra, Boston Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, Deutsches Symphonie-Orchester Berlin, and Swedish Radio Symphony Orchestra. Conductors who have championed her music include Sir Simon Rattle, Sir Mark Elder, Pierre Boulez, Kent Nagano, Oliver Knussen, George Benjamin, Daniel Harding, Marin Alsop, and Thomas Dausgaard. Her music frequently draws inspiration from related artforms such as painting (*Two Eardley Pictures*, *Three Whistler Miniatures*), sculpture (*Woven Space*) and literature (*A Cold Spring*, *Near Midnight*, *Limina*) and has won praise in equal measure for the craftsmanship of its construction and the urgency of its telling.

Born in 1981, Grime attended St Mary's Music School in Edinburgh and, following studies at the Royal College of Music in London, was awarded a Leonard Bernstein Fellowship to attend Tanglewood Music Center in 2008. Between 2011 and 2015 she was Associate Composer to the Hallé Orchestra in Manchester and in 2016 was appointed Composer in Residence at Wigmore Hall in London. She was Lecturer in Composition at Royal Holloway, University of London, between 2010 and 2017 and is currently Professor of Composition at the Royal Academy of Music in London. She was appointed MBE in the 2020 New Year Honours List for services to music.

The composer writes:

Cast in five movements, each takes its starting point and character from the works, listed above, by Joseph Cornell. What interests me about his assemblage boxes is his ability to create miniature worlds. They are immediate and alluring but also rich in associations.

Each movement treats the ensemble in a different way, exploring the range of possibilities inherent in the combination. In the first movement, two are pitched against one but the groupings are continually shifting. There is a reference to Ravel's *Oiseaux Triste* in the melody that is spun through it and also in the rapid figuration throughout.

Marked 'mechanical', the second movement features a pizzicato cello line in ever-changing patterns set against repeated gestures in

violin and viola. Gradually everyone plays the pizzicato line with the repeated gestures skittered between violin and viola, this material eventually taking centre stage. The pizzicato becomes the repeated material before shortening at each statement until we are left with just one note.

In the third movement, a solo viola line is punctuated by flurried bursts of activity in the violin and cello. Eventually everyone comes together in a unison line before the viola comes to the fore again.

In *Forgotten Game*, an exchange of quiet, ephemeral harmonics is interrupted by fast, violent outbursts. The juxtaposition becomes more rapid and tense before its release.

The final movement opens with a chorale and is interspersed with fleeting, intertwined passages. The two things become one leading to an impassioned climax. A very quiet, slow coda reflects on what has come before.

Plan & Elevation

Caroline Shaw

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, five Grammys, a Tony nomination, and a Thomas J. Watson Fellowship. Caroline has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the Los Angeles Philharmonic, the New York Philharmonic, and others. Recent projects include *Death of a Salesman* on Broadway, *Hedda Gabler* at the Old Globe, "Leonardo Da Vinci" (Ken Burns/PBS), *Fleishman is in Trouble* (FX/Hulu), Rosalía's LUX and MOTOMAMI, *Pastoral* (Pam Tanowitz), *The Crucible* (National Theatre), *Partita* (Justin Peck/NYC Ballet), *Moby Dick* (Wu Tsang), and *LIFE* (Gandini Juggling/Merce Cunningham Trust). Current touring projects include shows with Sō Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane, Andrew Yee, and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary.

The composer writes:

I have always loved drawing the architecture around me when traveling, and some of my favorite lessons in musical composition have occurred by chance in my drawing practice over the years. While writing a string quartet to commemorate the 75th anniversary of Dumbarton Oaks, I returned to these essential ideas of space and proportion—to the challenges of trying to represent them on paper. The title, *Plan & Elevation*, refers to two standard ways of representing architecture—essentially an orthographic, or “bird’s eye,” perspective (“plan”), and a side view which features more ornamental detail (“elevation”). This binary is also a gentle metaphor for one’s path in any endeavor—often the actual journey and results are quite different (and perhaps more elevated) than the original plan.

I was fortunate to have been the inaugural music fellow at Dumbarton Oaks in 2014-15. *Plan & Elevation* examines different parts of the estate’s beautiful grounds and my personal experience in those particular spaces. Each movement is based on a simple ground bass line which supports a different musical concept or character. “The Ellipse” considers the notion of infinite repetition (I won’t deny a tiny Kierkegaard influence here). One can walk around and around the stone path, beneath the trimmed hornbeams, as I often did as a way to clear my mind while writing. The second movement, “The Cutting Garden,” is a fun fragmentation of various string quartets (primarily Ravel, Mozart K. 387, and my own *Entr’acte*, *Valencia*, and *Punctum*), referencing the variety of flowers grown there before they meet their inevitable end as cuttings for display. “The Herbaceous Border” is spare and strict at first, like the cold geometry of French formal gardens with their clear orthogonals (when viewed from the highest point), before building to the opposite of order: chaos. The fourth movement, “The Orangery,” evokes the slim, fractured shadows in that room as the light tries to peek through the leaves of the aging fig vine. We end with my favorite spot in the garden, “The Beech Tree.” It is strong, simple, ancient, elegant, and quiet; it needs no introduction.

Commissioned by Dumbarton Oaks, and premiered by the Dover Quartet in the music room of Dumbarton Oaks on November 1, 2015.

Landscape with Birds

Pēteris Vasks

Pēteris Vasks (b. 1946) was born in Aizpute, Latvia into the family of a Baptist pastor. He trained as a musician in Latvia and played in several Latvian orchestras before entering the State Conservatory in Vilnius in the neighboring Lithuania to study composition with Valentin Utkin. (He was prevented from studying in Latvia due to Soviet repressive policy toward Baptists.) He started to become known outside Latvia in the 1990s, when Gidon Kremer began championing his works, and he is now among the most influential Eastern European contemporary composers.

Vasks’ early style owed much to the aleatoric experiments of Witold Lutosławski, Krzysztof Penderecki, and George Crumb, and later works included elements of Latvian folk music. His works are generally extremely clear and communicative, with a solid and muscular sense of harmony. Vasks feels strongly about environmental issues, and a sense of nature both pristine and destroyed can be found in many of his works.

Vasks was the recipient of the Vienna Herder Prize of the Alfred Toepfer Foundation in 1996, as well as the Baltic Assembly Prize for Literature, the Arts and Science, and the Latvian Grand Music Award in 1997. He received the Cannes Classical Awards in 2004.

Since 1994, he has been an honorary member of the Latvian Academy of Sciences and in 2001 he became a member of the Royal Swedish Academy of Music. In 2005, he received the Estonian honor of the Order of the White Star, 3rd Class. Vasks was awarded the 2026 Robert Schumann Prize for Poetry and Music.

Landscape with Birds follows the free-wheeling form of a fantasia, built on a number of motifs that are in a constant state of change and transformation. It opens with spectral sounds on the flute that suggest an otherworldly landscape—perhaps a garden as a bird might experience it. The flute’s range of timbral capabilities are extensively employed, with whirling rhythmic patterns and fanciful arabesques that extend the music’s expressive range. Well into the eight-minute piece, a more forceful music develops into a climactic passage suggesting the quintessential “Density 21.5” (1936) for solo flute by Edgar Varese. This close encounter passes soon, however, returning to the atmosphere and motives of the opening, before another whirling ostinato sees it vanish altogether.

entwining

Paul Novak

Paul Novak is a Chicago-based composer and flutist. His “spellbinding” (*Washington Post*) music immerses listeners in shimmering and subtly crafted worlds full of color, motion, light, and magic. His recent projects engage with dreams and memory, queer identity, climate change and the natural world, and psychosomatic illness.

From 2026-2029, Novak will serve as composer-in-residence of the California Symphony, where he will collaborate with the orchestra and music director Donato Cabrera on three new commissions over the course of his three-season residency. Novak’s 25/26 season includes premieres and performances by Orchestra of St. Luke’s, International Contemporary Ensemble, Chicago Composers Orchestra, the Balourdet, JACK, Formosa, and Varo Quartets, ZOFO, Blackbox Ensemble, and more. His other recent collaborators include American Composers Orchestra, Reno Philharmonic, Austin Symphony, Chicago Civic Orchestra, Music from Copland House, DanceWorks Chicago, Sandbox Percussion, Ekmeles, Quince Ensemble, Decoda, and Left Coast Ensemble. His music has been heard at Carnegie Hall, the Kennedy Center, New World Center, and Chicago’s Symphony Center.

Novak has received a Fromm Commission, a Barlow Commission, and an Underwood Commission, as well as awards from the ASCAP, BMI, the American Academy of Arts and Letters, Red Note, League of Composers, and more. He has received fellowships from Aspen, Norfolk, Copland House, Millay, and I-Park, and was featured in the *Washington Post*’s “23 for ‘23: Composers and Performers to Watch this Year,” where he was praised for his “impressive range and restless energy” in a catalog spanning “lithe, elastic vocal pieces...vibrant orchestral works...and evocative etudes for string quartet.”

Novak is the co-artistic director and flutist of Chicago-based ensemble Mycelium New Music, which is committed to presenting imaginative, multidisciplinary performances of contemporary music that showcase diverse emerging voices. Originally from Reno, NV, he is a PhD candidate at the University of Chicago. www.paulnovakmusic.com

The composer writes:

One of the preoccupations of my music in the last several years has been miniature forms. I’m drawn to short, unassuming pieces

which contain entire musical worlds, and to tiny structures which are nevertheless immersive and finely detailed. *entwining* is a set of three interlocking miniatures which are very different but nevertheless subtly unified. The first movement is a colorful swirl of motion; the second a shimmering meditation; and the third a gentle and luminous dance. The title *entwining* refers to the complex orchestrational ways that the performers converge and interlock musically through the piece. This focus—on the collaborative, social aspects of performing chamber music together—feels especially resonant for a piece written during the COVID-19 pandemic and recorded during a virtual residency.

entwining was commissioned by Copland House for its CULTIVATE 2021 emerging composers’ institute, and was premiered by the Music from Copland House ensemble. CULTIVATE 2021 fellowships and commissions were funded by the Amphion Foundation, ArtsWestchester, ASCAP Foundation, BMI Foundation, Aaron Copland Fund for Music, Alice M. Ditson Fund of Columbia University, Friends of Copland House, Jandon Foundation, National Endowment for the Arts, NewMusicUSA, and New York State Council on the Arts.

Artist Bios

MARINA AIKAWA was appointed to the second violin section of National Symphony Orchestra by Music Director Gianandrea Noseda in 2019 and has been promoted to the first violin section. She was previously a member of the Verbier Festival Orchestra in Switzerland and Hyogo Performing Arts Center Orchestra (2015–16) in Japan. Since moving to the United States to continue her studies, Aikawa has performed at the John F. Kennedy Center for the Performing Arts in Washington, D.C., Lincoln Center, Carnegie Hall, Hyogo Performing Arts Center, and other performance venues, as a member of orchestras and also as a soloist. Aikawa was one of the featured soloists in a tribute concert to Dr. Martin Luther King Jr. at the Kennedy Center Concert Hall. Aikawa has participated in many festivals, including Aspen Music Festival, New York String Orchestra Seminar, National Symphony Orchestra Summer Music Institute, and Verbier Festival. A native of Japan, Aikawa earned her bachelor's degree from The Juilliard School, master's degree from Yale University School of Music, and orchestra performance degree from Manhattan School of Music where she received a full scholarship. She has studied with former New York Philharmonic concertmaster Glenn Dicterow, Lisa Kim, Naoko Tanaka, Syoko Aki Earl, and Luis Haza.

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 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 keyboardist 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.

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 FRISOF, 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 Schwanter*, 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.

CHRISTOPHER KENDALL has been artistic director and conductor of the 21st Century Consort, ensemble-in-residence at the Smithsonian's Hirshhorn Museum and Sculpture Garden, since its founding in 1975. Under his leadership, the ensemble has toured, recorded and broadcast extensively. He is professor emeritus at the University of Michigan School of Music, Theatre & Dance, serving as the School's dean from 2005 to 2015, launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, Kendall is also founder and co-director of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library, which has recorded and toured nationally and internationally since 1977. Kendall was associate conductor of the Seattle Symphony from 1987 to 1992, and from 1993 to 1996 was director of the Music school and Tanglewood Institute at Boston University. As director of the University of Maryland School of Music from 1996 to 2005, he led its move to the Clarice Smith Center for the Performing Arts. Kendall 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.

Based in New York City, KATHERINE LERNER LEE has cultivated a full musical life performing art song, opera, chamber and contemporary music. Her fall season runs the gamut from old to new, including performances of Handel's *Tolomeo* and *Messiah*, Ravel's *Shéhérazade*, Schoenberg's *Das Buch der hängenden Gärten* and contemporary Rilke settings of Michael Rose. This October and January, she looks forward to solo recitals with pianists Sophia Zhou and Erika Switzer, and is a 2026-2027 Young Artist with Brooklyn Art Song Society. In the Spring of 2027, Katherine performs the Israelitish Woman in Handel's *Judas Maccabbeus* with Music on Madison, and appears as the mezzo soloist in Karl Jenkins' *Mass for Peace* with the Assabet Valley Singers. Katherine is thrilled to join the 21st Century Consort for a meaningful partnership in the 2026-2027 season, performing on four concerts throughout the season and as Curator in Residence beginning in 2027. Previous Consort appearances include the world premieres of Scott Wheeler's A

Woman of Her Time and Jon Deak's trilogy, *Greta: the Fearless*. This season, alongside husband and creative partner, Colin Roshak, Katherine embarks on a year-long collaboration with composer, Lila Meretzky, culminating in a new arrangement of Vaughan Williams' *Songs of Travel* and the premiere of new vocal works. Katherine teaches Undergraduate French Diction at the Manhattan School of Music and serves on the voice faculty of Concordia Conservatory. To learn more about Katherine's work, please visit KatherineLernerLee.com.

Violinist XIAOXUAN SHI was appointed Second Assistant Concertmaster of the National Symphony Orchestra by Music Director Gianandrea Noseda in 2025. Prior to this appointment, she was a member of the San Diego Symphony Orchestra. A laureate of numerous competitions, Xiaoxuan has received the Grand Prize at the Adelphi Orchestra Young Artist Competition, First Prize at Vivo International Music Competition in New York, First Prize at Guangya Invitational Violin Competition, Sixth Prize at Singapore International Violin Competition, and Third Prize at China National Youth Violin Competition. She has appeared as soloist with the Adelphi Orchestra, MSM Chamber Ensemble, and Singapore Metropolitan Festival Orchestra. Her festival appearances include prestigious summer programs at Aspen, Tanglewood, Crans-Montana, and Keshet Eilon, among others. An experienced orchestral musician, she has served in leadership positions with the Hartford Symphony Orchestra, New Haven Chamber Symphony, Aspen Chamber Symphony, Tanglewood Music Center Orchestra, Apex Ensemble, and the Yale Philharmonia. She has performed in major concert halls such as Alice Tully Hall, Merkin Concert Hall, Singapore Esplanade Concert Hall, Victoria Concert Hall, Tokyo Suntory Hall, and the Shanghai Oriental Art Center. Xiaoxuan began studying violin at the age of five, and by ten her performances were featured in China's best-selling Children's Violin Tutorial series. In 2009, while a student at the Music Middle School of the Shanghai Conservatory, she was selected to participate in the China-Germany cultural exchange program, touring in Stuttgart, Munich, and Salzburg. She holds Master's degrees from The Juilliard School and the Yale School of Music.

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 Concerts

The 21st Century Consort offers FREE Concerts at the Ring Auditorium of the Hirshhorn Museum and Sculpture Garden, and, in December, at the Smithsonian Arts and Industries Building. On Saturdays, concerts include pre-concert discussions with composers at 4:00pm and concerts at 5:00pm. Sunday repeat concerts at 2:00 are followed by a talk-back with the artists. Please register for e-mail updates at 21consort.org, and if you'd like to support these free concerts, we welcome your donation at: bit.ly/21consort

"Time Stands Still" ■ DECEMBER 5, 2026 at the Smithsonian Arts and Industries Building

As part of the Smithsonian's America250 celebration, we're presenting a program that's a kind of musical metaphor for the U.S. "melting pot" (or "mixed salad"), assimilating music from the past and from around the globe, culminating in a performance of Steve Reich's epic, quintessential American invention "Music for 18 Musicians" in the grand space of the Smithsonian Arts and Industries Building:

JOHN DOWLAND – *Time Stands Still*
BALINESE GAMELAN – *Sumambang Bali*
PEROTIN – *Viderunt Omnes*
JURI SEO – *America the Beautiful*

STEVE REICH – *Music for 18 Musicians*

"Listening for the Light" ■ FEBRUARY 6-7, 2027 at the Hirshhorn's Ring Auditorium

Inspired by the Hirshhorn exhibition "Carlotta Corpron: Light is a Plastic Medium" this program is concerned, like the photographer's work, with light and its reflection in music:

GEMMA PEACOCKE – *Lumen, with Xuan video*
BOBBY GE – *Pupil of Light*
QUINN MASON – *Three Pieces for Solo Clarinet*
JURI SEO – *Lux, Lumen, Splendor*

MATTHEW SCHULTHEIS – *World Premiere*
KAIIA SAARIAHO – *Changing Light*
STEPHEN JAFFE – *Light Dances*

“Eclipse Songs” ■ APRIL 10-11, 2027 at the Hirshhorn’s Ring Auditorium

For spring, the Consort returns to Earth Day, an especially poignant and timely theme featuring two world premieres tucked between works occupied with the earth’s relationship to our sun:

STEPHEN ALBERT – *Into Eclipse*

WANG JIE – *World Premiere settings of Luo Qinan poetry*

MIKHAIL JOHNSON – *World Premiere*

JOHANNES CICONIA – *Le ray au soleil*

STEPHEN HARTKE – *The King of the Sun*

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