

21st CENTURY CONSORT

December 21, 2019

St. Mark's Episcopal Church
301 A Street, SE, Washington, DC

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Gillian Eaton, actor
Lisa Emenheiser, piano
Daniel Foster, viola
Alexandra Osborne, violin
Rachel Young, cello

with
St. Mark's Chancel Choir
Jeff Kempfskie, Director

Mark Huffman, recording engineer
Matthew Schultheis, stage manager

Saturday, December 21, 2019
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
St. Mark's Episcopal Church
301 A Street SE, Washington, DC



The 21st Century Consort's 2019–2020 activities are sponsored by the Nicolae Bretan Music Foundation, The Amphion Foundation, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Following the concert, performed without intermission, the audience is invited to join the artists in the sanctuary for conversation.

Pre-Concert Discussion

Christopher Kendall with Gillian Eaton, David Froom, Jeff Kempfskie

Program

“Round About Midnight”

- A Child's Christmas in Wales* Dylan Thomas
Readings interspersed throughout the program
Ms. Eaton
- Musica a Quattro: Presto tenebroso* Stanislaw Skrowaczewski
Mr. Cigan, Mr. Foster, Ms. Osborne, Ms. Young
- Firehose Reel* Evan Chambers
Ms. Emenheiser, Ms. Osborne
- Snow and Snow* Helen Grime
Mr. Cigan, Ms. Emenheiser, Ms. Osborne
- The Bells of Rhymney* Pete Seeger
St. Mark's Chancel Choir
- Silent Night* Paul Mealor
St. Mark's Chancel Choir
- Eine Kleine Mitternacht Musik* George Crumb
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|-----------------------------|----------------------------------|
| I. Nocturnal Theme | VI. Golliwog Revisited |
| II. Charade | VII. Blues in the Night |
| III. Premonition | VIII. Cadenza with Tolling Bells |
| IV. Cobweb and Peaseblossom | IX. Midnight Transformation |
| V. Incantation | |
- Ms. Emenheiser
- Eine Kleine Kleinmusik: Violoncelletude* David Froom
Ms. Young
- Musica a Quattro: Presto* Stanislaw Skrowaczewski
Mr. Cigan, Mr. Foster, Ms. Osborne, Ms. Young
- ...slate, blue-gray* Hilary Tann
Ms. Emenheiser, Ms. Osborne, Ms. Young
- Ubi Caritas* Paul Mealor
St. Mark's Chancel Choir

Program Notes

A Child's Christmas in Wales

Dylan Thomas

Dylan Thomas was a famous Welsh poet and writer whose works include the poems *Do not go gentle into that good night*, *And death shall have no dominion*, *Under Milk Wood*, and stories and radio broadcasts including *A Child's Christmas in Wales* and *Portrait of the Artist as a Young Dog*. He became popular in his lifetime and remained so after his premature death in New York City. In his later life he acquired a reputation, which he encouraged, as a roistering, drunken, and doomed poet. Thomas wrote exclusively in the English language. He has been acknowledged as one of the most important Welsh poets of the 20th century and noted for his original, rhythmic, and ingenious use of words and imagery. Thomas's verbal style played against strict verse forms, such as in the villanelle *Do not go gentle into that good night*. His images were carefully ordered in a patterned sequence, and his major theme was the unity of all life, the continuing process of life and death and new life that linked the generations.

A Child's Christmas in Wales was written for radio and recorded for broadcast by Thomas in 1952, then published in 1955. The summary, on the verso of the title page reads, simply: "A Welsh poet recalls the celebration of Christmas in Wales and the feelings it evoked in him as a child."

Musica a Quattro: *Presto tenebroso*

Stanislaw Skrowaczewski

Stanisław Skrowaczewski (1923–2017) was both a major conducting figure and a highly-regarded composer. Born in Lwów, Poland (now Lviv, Ukraine), Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at seven, gave his first public piano recital at 11, and two years later played and conducted Beethoven's *Third Piano Concerto*. A hand injury during the war terminated his keyboard career, after which he concentrated on composing and conducting. In 1946 he became conductor of the Wrocław (Breslau) Philharmonic, and he later served as Music Director of the Katowice Philharmonic (1949-54), Kraków Philharmonic (1954-56) and Warsaw National Orchestra (1956-59).

Skrowaczewski spent the immediate post-war years in Paris, studying with Nadia Boulanger and co-founding the avant-garde group

Le Zodiaque. After winning the 1956 International Competition for Conductors in Rome, he was invited by George Szell to make his American debut, conducting the Cleveland Orchestra in 1958. This led to engagements with the New York Philharmonic, Pittsburgh and Cincinnati Symphonies and, in 1960, to his appointment as Music Director of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra). Skrowaczewski has regularly conducted the major orchestras of the world, as well as the Vienna State Opera and the Metropolitan Opera. He has made international tours with the Concertgebouw, French National, Warsaw, and Hamburg orchestras, and twice toured the Philadelphia Orchestra to South America and the Cleveland Orchestra to Australia.

In 1981 the American Composers Forum (then known as the Minnesota Composers Forum) commissioned the *Clarinet Concerto*, which Skrowaczewski wrote for Minnesota Orchestra principal clarinetist Joe Longo. Skrowaczewski's *Passacaglia Immaginaria*, commissioned by the Minnesota Orchestra and completed in 1995, was premiered at Orchestra Hall in Minneapolis in 1996 and nominated for the Pulitzer Prize in 1997. Skrowaczewski received his second Pulitzer nomination in 1999 for his *Concerto for Orchestra*. He received the Commander Order of the White Eagle, the highest order conferred by the Polish government, as well as the Gold Medal of the Mahler-Bruckner Society, the 1973 Ditson Conductor's Award, and the 1976 Kennedy Center Friedheim Award.

Musica a Quattro is among a small number of exquisite chamber works composed by Skrowaczewski over his long career. Like his larger, orchestral works, they show a deep understanding of the instruments for which they're written; in terms of compositional approach, they demonstrate an integrity of craft and a philosopher's sensibility. In this respect, Skrowaczewski's life as a conductor and composer merged: he brought to both pursuits a consummate intelligence, humanity and striving for spiritual expression. *Musica a Quattro*'s two presto movements are performed in this concert.

Firehose Reel

Evan Chambers

In his music, **Evan Chambers** (b.1963 Alexandria, LA) seeks to capture the energy and physicality of folk performance, translating it into the language of contemporary classical idioms. His compositions bear the stamp of his family's participation in the American folk revival and an early exposure to the edginess and immediacy of community music-

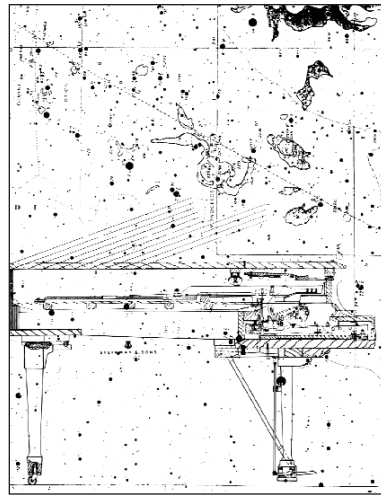
making. The result is a new music that honors traditional roots as diverse as Albanian polyphony, Sufi Qawwali music, Sacred Harp singing, Irish dance tunes, and American polkas. His work has been described by *The Washington Post* as “luminous, wistful...undeniably poignant,” “with an elegant sense of restrained longing.”

Chambers is known for his intense vocal performances of his own works, and is also an Irish-traditional fiddler. He appeared as the fiddle soloist in his *Concerto for Fiddle and Violin* at Carnegie Hall with the American Composers Orchestra (its second Carnegie performance) and his orchestral song-cycle *The Old Burying Ground* was also performed in Carnegie Hall. He won first prize in the Cincinnati Symphony Composers' Competition, and was awarded the Walter Beeler Composition Prize by Ithaca College; his work has also been recognized by the American Academy of Arts and Letters, the International Luigi Russolo Competition, Vienna Modern Masters, and the American Composers Forum. Chambers's works have been performed by the Cincinnati, Kansas City, Spokane, Memphis, Toledo, New Hampshire, and Albany Symphonies, among others. He has written commissioned works for the Albany Symphony, Toledo Symphony chamber players, the USMA Wind Ensemble, eighth blackbird, the Verdehr Trio, Quorum, the Greene String Quartet, the Detroit Chamber Winds and Strings, and the University of Michigan Bands.

Professor of composition at the University of Michigan School of Music, Theatre & Dance, Chambers served as chair of the Department of Composition for a number of years. His works have been released on recordings by Equilibrium, the Foundation Russolo-Pratella, Cambria, Centaur, Clarinet Classics, Albany Records, and Dorian Sono Luminus. His orchestral song-cycle *The Old Burying Ground* is available on Dorian Sono Luminous and on iTunes.

The composer writes:

On a trip to Belfast, my wife and I kept noticing the emergency boxes labeled in large block letters: FIRE HOSE REEL. We joked



that they could designate either fireboxes or a traditional Irish tune with that name. Reels are, after all, the most pyrotechnic of traditional Irish tune types, and the images of urgency and fire suggested by the name well suit the feel of traditional dance music when it takes off.

I wanted to capture the drive of a traditional session at its peak: the reels blazing along, the tunes stretched tauter and tauter like one long wire until the whole thing seems ready to snap or explode. The piece is a brief but intense moto perpetuo which never quite coalesces on an actual tune, but takes a very small amount of material and heats it up to the point of spontaneous combustion.

Snow and Snow

Helen Grime

Helen Grime (b. 1981) studied oboe with John Anderson and composition with Julian Anderson and Edwin Roxburgh at the Royal College of Music. In 2003 she won a British Composer Award for her *Oboe Concerto*, and was awarded the intercollegiate Theodore Holland Composition Prize in 2003 as well as all the major composition prizes in the RCM. In 2008 she was awarded a Leonard Bernstein Fellowship to study at the Tanglewood Music Center where she studied with John Harbison, Michael Gandolfi, Shulamit Ran, and Augusta Read Thomas. Grime was a Legal and General Junior Fellow at the Royal College of Music from 2007 to 2009.

Grime has had works commissioned by ensembles and institutions including the London Symphony Orchestra, Barbican Centre, Aldeburgh Music, Birmingham Contemporary Music Group, Britten Sinfonia, BBC Scottish Symphony Orchestra, Chamber Music Society of Lincoln Center, and the Tanglewood Music Center. Conductors who have performed her work include Sir Simon Rattle, Pierre Boulez, Daniel Harding, Yan Pascal Tortelier, Oliver Knussen, and Sir Mark Elder.

Between 2011 and 2015 Grime was Associate Composer to the Hallé Orchestra. This fruitful period resulted in a series of new works and a recording of her orchestral works released by NMC Recordings. This disc was awarded 'Editors Choice' by *Gramophone Magazine* on its release and was nominated in the Contemporary category of the 2015 Gramophone Awards.

In 2016 her *Two Eardley Pictures* were premiered at the BBC Proms

and in Glasgow, winning the prize for large-scale composition in the Scottish Awards for New Music and a nomination in the British Composer Awards the following year.

Grime was Composer in Residence at the Wigmore Hall for the 2016/17 and 2017/18 seasons. Highlights of this period include the premieres of a Piano Concerto for Huw Watkins and Birmingham Contemporary Music Group conducted by Oliver Knussen and a song cycle *Bright Travellers* for soprano Ruby Hughes and Joseph Middleton.

The composer writes:

Snow and Snow takes its title and starting point from the poem by Ted Hughes. Although the piece is not programmatic, the striking images of fragility and beauty together with the enigmatic nature of snowfall in the poem, struck a resonance with me.

The piece falls into three movements, the second and third continuing without a break. The second movement forms a sort of centerpiece to the work with the outer movements almost functioning as an introduction and postlude to the central section. The musical material is developed and refracted in a myriad of ways throughout the three movements with the result that the piece could almost be heard as one larger movement.

The piece begins with a tentative duet for clarinet and viola. The two instruments are constantly overlapping and imitating each other, at times breaking into canon-like figures. This is a feature which characterizes the work as a whole: the clarinet and viola forming a unit set against the contrasting nature of the piano. The music is delicate and very quiet and silence forms an important part in establishing the fragile mood struck in the poem. After a scurrying exchange of faster figures, the piano enters in a more soloistic manner. At first the duo and piano are quite separate, eventually overlapping and coming together towards the end of the movement.

The second movement opens with an extended solo for piano. Here the piano acts as a constant throughout with much more rhythmic regularity. The clarinet and viola form melodies, which hang from the piano texture, marking different tempos and creating intricate, cumulating patterns against it. The music shifts and moves through various moods, a virtuosic piano cadenza paving

the way into a faster-moving, agitated section before the three instruments come together in their closest form in an extended melodic section.

Coming out of the closing piano figures of the second movement, the last movement acts as a sort of distant postlude, revisiting and drawing on the themes and ideas of the piece.

The Bells of Rhymney

Peter Seeger

Peter Seeger (1919–2014) was an American folk singer and social activist. A fixture on nationwide radio in the 1940s, he also had a string of hit records during the early 1950s as a member of the Weavers, most notably their recording of Lead Belly's "Goodnight, Irene," which topped the charts for 13 weeks in 1950. Members of the Weavers were blacklisted during the McCarthy Era. In the 1960s, Seeger re-emerged on the public scene as a prominent singer of protest music in support of international disarmament, civil rights, counterculture, and environmental causes.

A prolific songwriter, his best-known songs include "Where Have All the Flowers Gone?" (with Joe Hickerson), "If I Had a Hammer (The Hammer Song)" (with Lee Hays of the Weavers), and "Turn! Turn! Turn!," which have been recorded by many artists both in and outside the folk revival movement. "Flowers" was a hit recording for the Kingston Trio (1962); Marlene Dietrich, who recorded it in English, German, and French (1962); and Johnny Rivers (1965). "If I Had a Hammer" was a hit for Peter, Paul and Mary (1962) and Trini Lopez (1963) while the Byrds had a number one hit with "Turn! Turn! Turn!" in 1965.

Seeger was one of the folk singers responsible for popularizing the spiritual "We Shall Overcome" (also recorded by Joan Baez and many other singer-activists) that became the acknowledged anthem of the Civil Rights Movement, soon after folk singer and activist Guy Carawan introduced it at the founding meeting of the Student Non-violent Coordinating Committee (SNCC) in 1960. In the PBS *American Masters* episode "Pete Seeger: The Power of Song," Seeger said it was he who changed the lyric from the traditional "We will overcome" to the more sing-able "We shall overcome."

Program notes: *The Bells of Rhymney* is a poem by Idris Davis, set to music by Pete Seeger and performed in an arrangement for choir by Jeff Kempskie.

Silent Night

Paul Mealor

Paul Mealor's music has rapidly entered the repertoire of choirs and singers around the world; his music has been described as having "serene beauty, fastidious craftsmanship and architectural assuredness... Music of deep spiritual searching that always asks questions, offers answers and fills the listener with hope..." Mealor was catapulted to international attention when 2.5 billion people heard his motet, *Ubi caritas*, performed at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey, 29th April 2011.

Mealor studied composition privately from an early age with John Pickard, at the University of York with Nicola LeFanu (1994-2002) and in Copenhagen with Hans Abrahamsen (1998-99). Since 2003 he has taught at the University of Aberdeen, where he is currently Professor in Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States.

Eine Kleine Mitternachtmusik

George Crumb

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. The winner of a 2001 GRAMMY Award and the 1968 Pulitzer Prize in Music, Crumb continues to compose new scores in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia in 1929, and studied at the Mason College of Music in Charleston. He received graduate degrees from the University of Illinois, Champaign-Urbana, continuing his studies under Boris Blacher at the Hochschule für Musik, Berlin, from 1954-1955, and receiving his D.M.A. in 1959 from the University of Michigan, Ann Arbor, studying with Ross Lee Finney. In the 1960s and 1970s, George Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico García Lorca. In his music, Crumb often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western music. Many of Crumb's works include programmatic, sym-

bolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously noted scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than thirty years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than fifty years raised their three children. George Crumb's music is published by C.F.Peters.

The composer writes:

I have long been an admirer of Thelonious Monk's famous jazz melody 'Round Midnight. Monk's tune was also a favorite of the Italian pianist Emanuele Arciuli and he conceived the idea of commissioning several composers to write a short piano piece containing some reference to it. I was immediately attracted to the idea of an homage to Monk but found my conception expanding to include a whole suite of short pieces. The result was *Eine Kleine Mitternachtmusik*, completed in 2001, and subsequently premiered and recorded by Mr. Arciuli.

In the beginning and concluding movements of my suite I quote entire phrases of Monk's theme (while retaining his dark e-flat minor tonality and his exquisite and almost Debussyesque harmonic colorations) and the listener will also recognize isolated melodic fragments of the tune at various other points in my score. As a compliment to Monk's world I have evoked two immediately recognizable genres of American popular music—"ragtime" and "blues." In the piece entitled "Golliwog Revisited" I offer a kind of surrealist parody of Debussy's "Golliwog's Cakewalk" (from his *Children's Corner*). I even include Debussy's mordantly saccharine reference to Wagner's *Tristan* (which gave me the eerie sense of "quoting a quotation"), and for good measure throw in a motif from *Till Eulenspiegel!*. My little piece in "blues" style, with the borrowed title "Blues in the Night," is an attempt to fuse that idiom with my own harmonic language.

Towards the end of my *Mitternachtmusik* suite the pianist is required to ring in the midnight hour by chanting the Italian numerals one through twelve, accompanied by the ringing, bell-like sonorities of the piano. Then a mysteriously and portentously uttered *mezzanotte* ("midnight") prefaces the final reference to Monk's melody.

The style of piano writing in *Eine Kleine Mitternachtsmusik* utilizes (as in all of my earlier piano works) the resources of the “extended piano.” The use of pizzicato effects, glissandos, muted tones, production of harmonics, and even in several passages, striking the metal structural beams of the piano with a percussionist’s beater, greatly enlarges the coloristic possibilities of the instrument.

Eine Kleine Kleinmusik: Violoncelletude David Froom

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, League/ISCM, and Chesapeake Symphony Orchestras; the United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the 21st Century Consort; Boston Musica Viva; the New York New Music Ensemble; the Haydn Trio Eisenstadt; and the Aurelia Saxophone Quartet. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, Australia, and New Zealand. His music is available on CD on the Bridge, Navona, New Dimensions, Naxos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels, and is published by American Composers Edition.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; the Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (five Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. His biography is included in both Groves and the American Groves. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah, the Peabody Conservatory, the University of Maryland-College Park, and, since 1989, St. Mary’s College of Maryland. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

Program notes: In 2017, the California Music Center (San Francisco) asked me to write a set of short works to serve as the “required” piece for the semi-finalists of the Irving M. Klein International String Competition, an annual event for string players below the age of 24. The competition entrants may play violin, viola, cello, or contrabass, but because the Klein awards a single first prize, the required work needs to be more-or-less equivalent across the four instruments. My solution was to write a single work, revised for each of the instruments to emphasize their particular characters and strengths. Collectively the set of four works are “Eine Kleine Kleinmusik,” to honor the competition founder and because the works each were to be about four minutes long. Because the music is etude-like, and because each work is intended to stand alone, I gave individual names as Violinetude, Violonceltude, and Contrabassetude. Tonight we’ll hear Violonceltude. The music begins with a quiet minor-third measured tremolo that, throughout this first section, gradually expands by adding more notes and extending the range. A middle section hovers between playful and expressive, concluding on hushed unmeasured single-note tremolos that morph into trills. The explosive final section uses many double-stops and fast scales, exploiting the instrument’s entire register. A final pizzicato gesture serves as a codetta, acting as a kind of bemused looking back and summing up of the melodic/harmonic materials that unify the work.

...slate, blue-gray

Hilary Tann

Welsh-born composer Hilary Tann lives in the foothills of the Adirondack Mountains in Upstate New York where she chairs the Music Department and is the John Howard Payne Professor at Union College, Schenectady. Recent composer-residencies include the 2011 Eastman School of Music *Women in Music Festival*, 2013 *Women Composers Festival of Hartford*, and 2015 *Welsh Music Center (Ty Cerdd)*. Her work has been supported by numerous organizations, including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA.

Praised for its lyricism (“beautiful, lyrical work” – *Classical Music Web*) and formal balance (“In the formal balance of this music, there is great beauty ...” – *Welsh Music*), her music is influenced by a strong identification with the natural world. These two interests combine in her en-

joyment of haiku (she is a published haiku poet) and in text selections from Welsh poets. A deep interest in the traditional music of Japan has led to private study of the *shakuhachi* and guest visits to Japan, Korea, and China. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Marsyas Trio, Thai Philharmonic, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, and KBS Philharmonic in Seoul, Korea.

The composer writes: "... *slate, blue-gray*" was commissioned by The Kandinsky Trio as part of a 25th Anniversary celebration. The title refers to a poem by Jordan Smith ("A Lesson from the Hudson River School: Glens Falls, New York, 1848"), "*slate, blue-gray*" being one of the mysterious colors of the "speedy passage of the current through our more constant line of sight."

Ubi caritas

Paul Mealor

The composer Paul Mealor writes:

My new piece, *Ubi caritas for the Royal Wedding*, takes its text from the sixth century Christian hymn that was normally sung at the service for the washing of the feet on Maundy Thursday. The words, originally in Latin, mean: "*Where charity and love are, God is there. Let us come together in God's love and let us love each other with a sincere heart.*"

Artist Bios

PAUL CIGAN, clarinet, was appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin in 1999. He enjoys a career as orchestral clarinetist, chamber musician, teacher, and concerto soloist. In addition to the NSO and the 21st Century Consort, groups with which Mr. Cigan performs include Eclipse Chamber Orchestra and the Smithsonian Chamber Players. He has recorded with these ensembles on the Dorian, Bridge, and Naxos labels. In 2012 Mr. Cigan premiered Donald Crockett's *Dance Concerto* with the 21st Century Consort and performed a special wind ensemble version of the piece with the University of Maryland Wind Orchestra in 2015. Prior to the NSO, Mr. Cigan held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony. Other musical activities include performing at the Halcyon Music and Grand Teton Music festivals and teaching at 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.

GILLIAN EATON is an Assistant Professor in the School of Music, Theatre and Dance at the University of Michigan, Ann Arbor. She is an award-winning Welsh director and actress whose previous work includes shows in London's West End, the Royal Shakespeare Company, the Mark Taper Forum and Ahmanson Theatres in Los Angeles, as well as multiple film and TV appearances. Gillian has been an artist-in-residence at The Prison Creative Arts Program, the Detroit Historical Museum, and Wayne State and Eastern Michigan Universities. She is the recipient of the Wayne County Humanities Prize, the Detroit Free Press award for Distinguished Contribution to Theatre, and ARTSERVE Michigan's prestigious E. Ray Scott Michigan Artist Prize.

21st Century Consort pianist and Steinway Artist LISA EMENHEISER has been performing with the National Symphony Orchestra for 25 years. A graduate of the Juilliard School, where she earned both Bachelor and Master of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, The Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, the McLean Orchestra and was one of the featured soloists for the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the National Symphony Orchestra; an avid performer of chamber music, Lisa is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center's Iberian Festival and performed four-hand music with pianist Joseph Kalichstein at the Kennedy Center's Terrace Theatre in

2017. 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 with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, Lisa was recently inducted into the Steinway Hall of Fame.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber, and solo playing, as well as teaching. After winning the first prize in both the William Primrose and Washington International competitions, Mr. Foster became a member of the National Symphony’s 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 is 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.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. During his decade of leadership as the school’s dean (2005-2015), he was responsible for increasing the diversity of the school and hiring almost half the faculty; for bringing the school to 80 percent of its 2018 campaign fund-raising goal of \$90M; for a \$30M expansion/renovation of 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 work with 21st Century Consort, he is founder and lutenist 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 collaborations with British actor Sir Derek Jacobi, in performances at the Globe Theatre in London, in California’s Napa Valley, and at Strathmore Hall and the Kennedy Center. Kendall served as director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development at the school and its move to the Clarice Smith Performing Arts Center. Assistant, then associate conductor of the Seattle Symphony from 1987 to 1992, and director of the Music Division and Tanglewood Institute of the Boston University School for the Arts from 1993 to 1996, 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.

ALEXANDRA OSBORNE, Australian violinist, enjoys an exciting and versatile career as an orchestral and chamber musician, solo artist, and teacher. She was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009, and most recently was the Acting Assistant Concertmaster. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota and Colorado Music Festivals, the Philadelphia Chamber Music Society, the Fortas Chamber Music Series and was a featured artist in *Symphony Magazine*. She is a laureate of the 2001 Michael Hill International Violin Competition, winner of the Gisborne International Music Competition, and a gold medalist of the *Symphony Australia Young Performers Award*, Australia’s largest and most grueling instrumental competition. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall’s highly acclaimed opening night concert and performed the Mendelssohn Octet at Lincoln Center with members of the New York Philharmonic. Recent highlights include her debut album of world premiere Nico Muhly and Philip Glass works out now on ABC Classic, tours across Australia and the USA with the Australian Chamber Orchestra, a concert on the “King Louis XIV” Amati at the Smithsonian American History Museum, founding board member and violinist of Jackson Hole Chamber Music, Guest Concertmaster with the Auckland Philharmonia, the Dvorak Piano Quintet with Maestro Eschenbach, the Fortas Chamber Music Series, and concerts at the Lucerne, Bonn, Grafenegg and Rostropovich Festivals, and the BBC Proms. A graduate of Curtis and Juilliard, she currently plays with the Omega Ensemble in Sydney, the 21st Century Consort, Chiarina Chamber Players, Eclipse Chamber Orchestra, Gourmet Symphony and frequently performs with The Last Stand Quartet. With a keen interest in fostering young talent, she is a teaching artist for the American Youth Philharmonic Orchestra, the NSO’s Youth Fellowship and Summer Music Institute programs, and recently joined the faculty of the Hawaii Youth Symphony, whilst maintaining a private teaching studio in Washington, DC..

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.

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21st Century Consort Future Concerts

Please mark your calendars and sign up for our e-mail list at focuspull.in/21mail to get news and updates about the season.

Concerts are at St. Mark's Episcopal Church, 301 A Street, SE, Washington, DC unless otherwise noted. Programs begin at 5:00 p.m., with pre-concert discussions at 4:00 p.m. Start time and other details for the special concert on March 14 at the Hirshhorn Museum will be forthcoming.

“Time’s Up” ■ FEBRUARY 22, 2020

with soprano Lucy Shelton

LIGETTI – *Poeme Symphonique for 100 metronomes*

SEBASTIAN CURRIER – *Variations on Time and Time Again*

ELLIOTT CARTER – *Tempo e Tempi*

OLIVIER MESSIAEN – *Quartet for the End of Time*

“Water Music” ■ MARCH 14, 2020

Special Concert at the Hirshhorn Museum and Sculpture Garden

JACOB DRUCKMAN – *Reflection on the Nature of Water*

CARLOS SIMON – *The Rain that Falls*

TAN DUN – *Water Music*

KATI AGOCS – *A la Claire Fontaine*

STELLA SUNG – *Dance of the White Lotus Under the Silver Moon*

LUCIANO BERIO – *Circles*

“A Time For...” ■ APRIL 18, 2020

PAUL DESSAU – *Guernica*

EUGENE O'BRIEN – *Elegy to the Spanish Republic (Premiere)*

CONLON NANCARROW – *Prelude and Blues*

KEVIN PUTS – *And Legions Will Rise*

ROBERTO GERHARD – *Three Impromptus*

GEORGE CRUMB – *Ancient Voices of Children*

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Compiled December 2019

For Consort news and performance information, please visit the
21st Century Consort website at www.21stcenturyconsort.org.



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