

Smithsonian American Art Museum presents
21st CENTURY CONSORT
March 25, 2017
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Alicia Dolabaille, digital media designer
Lisa Emenheiser, piano
Adria Foster, flute
Charles Hagaman, electronics
Alexandra Osborne, violin
Lucy Shelton, soprano
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, March 25, 2017
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum



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www.21stcenturyconsort.org

Smithsonian American Art Museum presents

Pre-Concert Discussion

Christopher Kendall with
David Froom, Robert Gibson, Jessica Krash

Program Color School

Dangerous Curves

Jessica Krash

Ms. Emenheiser

Twelve Poems

Robert Gibson

- I. Aura
- II. Wind Chime
- III. Cloudburst
- IV. Reflection
- V. 2:3
- VI. Waves

- VII. Hommage
- VIII. Entropy
- IX. Barcarolle
- X. Shoal
- XI. Quatrain
- XII. Octave

Ms. Emenheiser, Ms. Osborne

Nightsongs

David Froom

Projections by Alicia Dolabaille

Mr. Cigan, Ms. Emenheiser

INTERMISSION

Voices

John Chowning

Ms. Shelton, Mr. Hagaman

Ghost Dances: Imaginary Ballet for Five Players

Nicholas Maw

Intrada (*Allegro frenetico*)

I. Dialogue at Night (*Largo e sinistro*)

II. The Demon (*Molto agitato*)

III. Lullaby (*Larghetto, quasi andante*)

The Demon (Reprise)

Ritornello I (*Tempo sostenuto e giusto*)

IV. The Ballerina Overwhelmed (*Vivo*)

V. Pas de deux (*Moderato con moto e flessibile*)

VI. La Kermesse (*Allegro moderato e molto pesante*)

Ritornello II (*Agitato*)

VII. Rückblick (Romanza) (*Moderato mosso, ma tranquillo*)

VIII. The Frozen Moment (*Grave*)

IX. Bacchanale (*Allegro molto e inquieto*)

Epilogue (*Tempo molto moderato*)

Mr. Cigan, Ms. Emenheiser, Ms. Foster, Mr. Kendall,

Ms. Osborne, Ms. Young

The audience is invited to join the artists in the lobby following the performance for conversation and refreshments.

Program Notes and Texts

Dangerous Curves

Jessica Krash

Jessica Krash is a native of Washington, DC. She was awarded the 2010 “Wammie” for Classical Composer (Washington Area Music Association’s version of a Grammy). Her work has been presented in both traditional and experimental settings in New York City, Boston, Germany, Austria, and all the major performance venues and museums in Washington, DC, including a work for dance and saxophones on the C & O Canal in a thunderstorm. She has a chamber music CD on Albany Records and one for solo piano on Capstone Records.

Krash has given series of lectures at the Kennedy Center for the Performing Arts, the Library of Congress, and NIH on topics of music and the brain; music history; and the insights we get from dangerous, banned, and provocative music. She has given several series of cham-

ber music master classes at Strathmore. Her compositions have been commissioned by the National Gallery of Art in Washington, DC, the National Museum of Women in the Arts, the 21st Century Consort, and the Levine School of Music, among others.

Krash has directed several organizations, including the Washington chapter of the American Composers Forum, Chamber Music Weekend at the Levine School of Music, and, for over 25 years, a chamber music seminar for amateur and professional musicians. She has her own music studio with piano, composition, and theory students of all ages. She has taught at the University of Maryland, George Mason University, the Foundation for Advanced Education in the Sciences (at NIH), George Washington University, and the Levine School of Music. Ms. Krash graduated with high honors from Harvard College, earned a master’s degree in piano from Juilliard, and a doctorate in composition from the University of Maryland. She also studied at MIT with Jeanne Bamberger, doing research in the philosophical and cognitive issues underlying musical understanding. She studied composition with Earl Kim, Lawrence Moss, and Robert Gibson.

Note from the composer:

Dangerous Curves starts out as a repudiation of *Rite of Spring*, re-purposing some of Stravinsky’s sounds into a better scenario for women. For many years, I taught a college seminar on dangerous music—banned and provocative music from many genres, places, and times in history, a foil for looking at how all music has power and meaning. As I was writing this piece, I was thinking about women’s roles, or absences, in the music we looked at in my course. When I was a student myself, my male teachers often idolized *Rite of Spring* for its novel orchestration, its complex chords, its rhythms. They never told us that it was a story of ritual murder or suicide of a young woman. As in this ballet, so many 20th-century women “danced themselves to death” because their communities expected it. What if *Rite’s* “Chosen One” had refused this fatal dance in 1913, and had instead gone on to a productive and interesting life? What if more women had written ragtime or psychedelic rock or jazz or 12-tone music? Why does Mozart give the supposedly evil “Queen of the Night” the best and most astounding aria of all time? The title [*Dangerous Curves*] was suggested by Mary Maxwell.

Twelve Poems

Robert Gibson

Robert Gibson's compositions have been performed throughout the United States, including concerts at the Bowling Green 21st Annual New Music and Arts Festival and the national conferences of the College Music Society, the National Flute Association, and Society of Composers, Inc. His works have also been presented on National Public Radio and in Europe, South America, and China. Noted artists and ensembles who have performed his works include bassists Bertram Turetzky, Lucas Drew, and David Walter; clarinetists Esther Lamneck and Nathan Williams; the Meridian String Quartet; the Aeolus String Quartet; the Clarion Wind Quintet; Prism Brass Quintet; the Contemporary Music Forum; the 21st Century Consort; the Stern/Andrist Duo; Composers, Inc. of San Francisco; pianists Santiago Rodriguez, Marilyn Nonken, and Naoko Takao; and members of the National Symphony bass section, who commissioned his composition *Soundings* (2001) for double bass quartet.

Since 1985 he has also worked with computer music systems, and his electronic works have been performed at national and international conferences and festivals, including the Society for Electro-Acoustic Music in the United States national conferences and the Sonic Circuits Electronic Music Festival.

From 1987–2001, Gibson was a composer member of the Contemporary Music Forum of Washington, DC, where he served as co-artistic director (with Anthony Stark) for a number of years. He is a member of the American Composers Alliance (ACA) and since 2010 has served on the Board of Governors of ACA. As a jazz bassist he performed with many international artists in the early '80s, including Mose Allison, Tom Harrell, Bob Berg, Marc Copland, and Barney Kessel. Mr. Gibson's compositions have been recorded on Golden Crest (*The American Music Project*, Clarion Wind Quintet, 1979) and Spectrum Records (*Soundscapes*, 1982; *Music of Robert Gibson*, 1986). *Chamber Music*, a Capstone compact disc of his chamber works, appeared on *Fanfare* magazine's Want List as one of critic William Zagorski's five notable recordings of the year. Gibson has been a resident composer at the Alba (Italy) Music Festival (2009, 2011, 2012). He is professor and former director (2005–16) of the School of Music at the University of Maryland, College Park.

Note from the composer:

The initial inspiration for my *Twelve Poems* was Paul Muldoon's poem "The Briefcase," in which he reflects, while waiting for a bus, on the possibility of "the first inkling" of this poem (inside his briefcase) being swept from his side on a city street in Manhattan by the rushing water of a sudden cloudburst: "I knew I daren't / set the briefcase down / to slap my pocket for an obol— / for fear it might slink into a culvert and strike out along the East River / for the sea. By which I mean the 'open' sea."

In writing these short movements, I was seeking an analogue for the ability of the poet to capture a particular moment and, further, an idea—more or less abstract—about the materials of the art and its forms. As with poetry, the focus is on sound as much as structure: "Cloudburst" is after Muldoon's wonderful poem; both contemplation and the physical image of a mirror are implied in "Reflection," which is a palindrome. The harmonic relationship of the perfect fifth in the overtone series is 2:3, a relationship that can also be expressed rhythmically.

"Hommage" is my miniature tribute to Debussy, the composer who has most influenced my conception of musical form. His last work, the Sonata for Violin and Piano, is, for me, music that approaches perfection, and a suggestion of the piece appears in this movement.

The preferred, although perhaps less known definition of "shoal" refers to a school of fish. This word always reminds me of my favorite lines from Edouard Roditi's translation of Alain Bosquet's poem "Regrets": "Luxury, impulse! I draft a phrase / and believe it protects me from this icy world, / that goes through my body like a shoal of sardines." Quatrain and octave, poetic terms for the number of lines in a stanza or poem, relate to the number of phrases (four and eight, respectively) in these movements. In addition, the harmonic interval of the octave is ubiquitous in the concluding movement.

Twelve Poems was written for James Stern and Audrey Andrist, to whom the work is affectionately dedicated.

Nightsongs

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 performed in England, France, Germany, Austria, Italy, Holland, Cyprus, China, New Zealand, and Australia. 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 the American Composers Alliance.

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 Award); 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 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 University of Maryland—College Park, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland. Mr. Froom was educated at the University of California—Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

Note from the composer:

Nightsongs for clarinet and piano is a two-movement work of about nine minutes duration. The first movement's restless quality is like a middle-of-the-night sleepless state of mind, with a few limited ideas relentlessly repeating in ever-varying form, introduced as fragments bouncing between clarinet and piano, developed into longer statements as they assume many guises.

After a short middle-section change of perspective, the initial restlessness returns, leading to an ending that is more resignation than resolution. The second movement begins with a hazy gentleness to evoke the peace of gentle waking just before dawn. Now the lyrical clarinet and supportive piano engage in amiable dialog while the music overall moves in waves that culminate in a clarinet cadenza. The work ends with an even hazier reworking of the opening as the music fades into morning light.

Digital media designer Alicia Dolabaille was invited by Consort board member and Howard architecture faculty member William Wesley Taylor to collaborate with David Froom, creating her own artwork based on her impressions of Mr. Froom's music. She has conceived a proscenium arch of active images to surround the performance. Her work is both an independent artistic statement and a visual commentary on the sounds from Froom's *Nightsongs*.

Nightsongs was commissioned for clarinetist Michael G. Casto by Frank M. Hudson to honor Donald E. McGinnis's work as teacher, performer, conductor, and scholar.

Voices

John Chowning

John M. Chowning was born in Salem, New Jersey, in 1934. Following military service and studies at Wittenberg University, he studied composition in Paris for three years with Nadia Boulanger. In 1964, with the help of Max Mathews, then at Bell Telephone Laboratories, and David Poole of Stanford University, he set up a computer music program using the computer system of Stanford's Artificial Intelligence Laboratory. Beginning the same year he began the research leading to the first generalized sound localization algorithm implemented in a quad format in 1966. He received a doctorate in composition from Stanford University in 1966, where he studied with Leland Smith. The following year he discovered the frequency modulation synthesis (FM) algorithm, licensed to Yamaha, that led to the most successful synthesis engines in the history of electronic instruments.

His three early pieces, *Turenas* (1972), *Stria* (1977) and *Phoné* (1981), make use of his localization/spatialization and FM synthesis algorithms in uniquely different ways. The *Computer Music Journal*, 31(3), 2007, published four papers about *Stria* including analyses, its history,

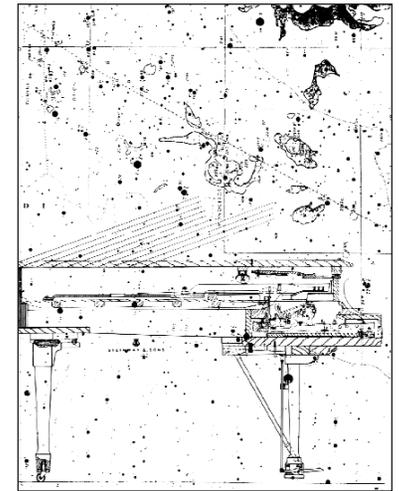
and reconstruction. After more than twenty years of hearing problems, Chowning was finally able to compose again beginning in 2004, when he began work on *Voices*, for solo soprano and interactive computer.

Chowning was elected to the American Academy of Arts and Sciences in 1988. He was awarded an honorary doctorate in music by Wittenberg University in 1990. The French Ministre de la Culture awarded him the Diplôme d'Officier dans l'Ordre des Arts et Lettres in 1995, and he was given the Doctorat Honoris Causa in 2002 by the Université de la Méditerranée and by Queen's University in 2010. He taught computer-sound synthesis and composition at Stanford University's Department of Music and was the founding director of the Center for Computer Research in Music and Acoustics (CCRMA), one of the leading centers for computer music and related research.

Note from the composer:

For nearly a thousand years, the oracle—a person, but also a location and a prophetic utterance—held a place of prominence in the history and culture of ancient Greece. Oracles, widespread in the ancient world, prophesied when possessed by the spirit of a deity. One of the most important of all was the oracle at Delphi, a woman whose roots are found in a succession of goddesses beginning with the cult of Gaia, the Earth Mother, followed by Themis, Phoebe, and finally supplanted by the God Apollo, whose priestess was the Pythia. Her utterances were believed to be his “voice” in answer to questions that were posed to the Pythia by supplicants from all over the ancient world—questions that ranged from the mundane to the portentous. A typical form of the oracular ritual at Delphi consisted of preparation and tribute, the query, entry of the Pythia into the sacred chamber, her reaching an ecstatic state or trance, possession by the spirit of Apollo, and, finally, the oracular utterance, sometimes interpreted by attending priests. The oracles were often associated with caves and chasms and at Delphi it may have been that volatile vapors, at times emanating from an opening in the rock, enhanced the ecstatic state of the Pythia. Long before the oracles of antiquity, caves had been locations for ritual, harboring the primary evidence of an expressive propensity in incipient cultures as represented by wall paintings such as those found at Lascaux (19,000 BP) and the much older paintings found in the Chauvet cave (29,000 BP). The sensory experience within a cave,

however, would have been as much auditory as it was visual, with echoes, reverberation (dense echoes), and resonances, all seeming to emanate from rock walls at varying directions and at disorienting distances. With no acoustic theory, echoes would seem to be spontaneously generated from rock surfaces accompanied by dancing shadows animated by the flicker of a flame—surely mystifying, if not at times terrifying. In recent years scholars have begun to consider the acoustic properties of



cavernous spaces in relation to the parietal art and the assumed shamanic ritual. More than thirty years ago I visited such a prehistoric cave complex in Malta. The experience was unforgettable and I wondered then about the persistence of a cultural imprint on prehistoric people of ritual in caves, the only places in which dense echoes could have been experienced in prehistoric times. Echoes can have magical perceptual effects that seem to touch something deep within us and perhaps it is the dense echoes associated with ritual and mystery from these cavernous origins that were perpetuated in the ancient temples as in that of Apollo in Delphi and in following monumental architecture—the great churches and concert spaces that are the preferred complement to the sacred choral/orchestral repertoire. *Voices (2005-2011) for Soprano and Interactive Computer* is a play of imagination evoking the Pythia of antiquity and the mystifying effects of her oracular utterances in reverberant spaces. A single soprano engages a computer-simulated cavern with her voice. The computer allows us to project sounds at distances beyond the walls of the actual space in which we listen—to create an illusory space. The soprano's voice launches synthesized sounds within this space, sounds that conjure up caves and their animate inhabitants—sounds of the world of the Pythia modulated by our own immediate history, technology, and fantasy, but rooted in a past even more distant than her own.

Technical note: the computer running a program written by the composer in MaxMSP, the powerful synthesis/processing programming language developed by Cycling '74, tracks selected pitches of the soprano's voice line. The soprano's voice is transmitted from a small microphone to the computer, where it is mixed with synthesized sounds, spatialized, and then sent to the sound system. At each sung target pitch that is captured by MaxMSP's pitch-detecting algorithm, the program synthesizes accompanying sounds using a form of frequency modulation synthesis. The overall pace of the composition, therefore, is determined by the soprano. The pitches are from a scale division of the Golden Ratio rather than the traditional division of octaves. The spectra of the synthesized sound, largely inharmonic, are "composed" to function in the domains of pitch and harmony as well as timbre, an idea brilliantly conceived and realized by Jean-Claude Risset in *Mutations* (1969).

Texts

The text is pieced together from Aeschylus, Aristophanes, Heraclitus, Herodotus, Lucan, and Plutarch, with interpolations by the composer. [*Bold texts are *ipsissima verba*, fragments of texts actually uttered by Pythia, and are followed by bracketed explanations of the circumstances and source of the quote.]

Ah, Prayer to Gaia, Stone walls sing her song.
Ah, Parnassus' shrines, Ah, Corycian rock where Nymphs abound. Ah, Phoebus came. Python fought! Python slain!
Ah, Song to Gaia!

***I know the number of the grains of sand and the extent of the sea, and understand the speech of the dumb and hear the voiceless!**

[Asserting her prophetic abilities to Croesus before his campaign against Persia, Herodotus-I 47]

Apollo, he saw from the yawning cave, the air was full of voices, Ah...
Voices murmured from the depths.
Ah, Song to Gaia!

***Dark blood trickles, in prophecy of the woe to come. But rise, hurry from the shrine, and steep your soul in sorrow!**

[To the Athenians facing the Persians before the second, more favorable "Wooden Wall" oracle, Herodotus-VII 140]

Here in this shrine, having sipped from the spring, laurel burned, I wait for the spirit of Apollo.
From near and far men come to hear Sounds from my breast, as when Etna boils! Pnuma, echo, voices, in dark cavern, spacious vault...
Ah, Song to Gaia!

***When the swallows, fleeing before the hoopoes, shall have all flocked together in one place, and shall refrain them from all amorous commerce, then will be the end of all the ills of life; yea, and Zeus, who doth thunder in the skies, shall set above what was once below.**

[To the women of Athens, prophesying the success of the withholding of their charms, Aristophanes-Lysistrata]

But my voice not always willing. Ah, Song to Gaia!

***Men seeking oracles, let each pass in, in order of the lot, as use allows; for I prophesy as the god leads...
What horror! He's just, just sitting there, his hands, dripping, dripping blood, and sword drawn!**

[Before and after entering the shrine and finding blood-covered Orestes and the Furies, Aeschylus-The Eumenides]

Ah, I wait for his spirit, Apollo! Here in my breast, Apollo!
I follow his sign, my words without smile or charm that reach a thousand years. Ah, Apollo! Words that reach a thousand years, by my song.

Ghost Dances

Nicholas Maw

Nicholas Maw (1935–2009) was a student of Lennox Berkeley's at the Royal Academy of Music from 1955 to 1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC composition for the 1962 Proms with *Scenes and Arias* (a setting of twelfth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a com-

plex tonality quite different from the total chromaticism of the Viennese school. This made his music—highly personal and individual as it is—very difficult to pigeonhole stylistically.

In 1991, Simon Rattle, then the conductor of the City of Birmingham Symphony Orchestra, insisted, as a condition of the renewal of his recording contract with EMI, that he be allowed to record Maw's *Odyssey*, a ninety-minute orchestral score written for the BBC's Promenade Concerts in 1987. One would be hard-pressed to think of any abstract orchestral work of that scope since Mahler. The recording was a surprise success, and it brought Maw to the attention of a far wider audience than he had previously enjoyed, casting attention on his other works as well. (When the highly regarded British magazine *Gramophone* celebrated its seventieth anniversary, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list.)

Since 1962, with *Scenes and Arias*, Maw continued on that path, composing voluptuous music that did not turn its back on the traditions of the past, even as it projects the composer's personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for fifteen stringed instruments), he produced a substantial body of music for voice, ranging from the song cycle *The Voice of Love* for mezzo-soprano and piano, which received its US premiere by the 21st Century Consort, to a three-act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*.

In 2002 an opera, *Sophie's Choice*, based on William Styron's eponymous novel, was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It premiered at the Royal Opera House under the direction of Sir Simon Rattle, and afterwards received a new production by stage director Markus Bothe at the Deutsche Oper Berlin and the Volksoper Wien, which had its North American premiere by the Washington National Opera in October 2006. Mezzo-soprano Angelika Kirchsclanger, who sang Sophie in London, reprised the title role at the National Opera, joined by American baritone Rod Gilfry as Nathan Landau, the schizophrenic man who initially rescues Sophie and then persuades her to join him in a suicide pact. Maw also prepared a concert suite for orchestra based on the music.

From 1998 until 2008, Nicholas served on the faculty of the Peabody Institute at Johns Hopkins University, where he taught music composition. He had previously served on the faculties of Yale University, Bard College, Boston University, the Royal Academy of Music, Cambridge University, and Exeter University. Having emigrated to the United States to be with artist Maija Hay in 1984, he had been a resident of Washington, and died at his home there on May 19, 2009, at age 73.

Ghost Dances: Imaginary Ballet for Five Players

Ghost Dances was first performed in the United Kingdom at the Almeida Festival in 1988. The 20th Century Consort recorded *Ghost Dances* for the British label ASV. The 27-minute work calls for five performers, all of whom must play several instruments. The composer has written:

My only previous venture into the field of the archetypal 20th-century mixed chamber ensemble was my song cycle, *La Vita Nuova*, of 1979. When I was asked again to write something for chamber ensemble, forces both external and internal led me to the seminal work in this form, Schoenberg's *Pierrot Lunaire*. *Ghost Dances* is written for the *Pierrot* ensemble minus the singer: flute, clarinet, violin, cello, and piano. There is also an added element: I have employed various folk instruments for largely coloristic and atmospheric purposes. (I have not needed to add an extra player for these instruments, as the parts for them are quite simple and are played by the existing players.) These instruments are the African thumb piano (also known as the kalimba, mbira, or sansa), played by the pianist and heard at the very end of the work; the American strum stick, a species of one-stringed banjo sounding akin to a mandolin (played by the violinist); a kazoo (played by the clarinetist); and Pakistani *manjeeras*, or alternatively small finger cymbals called *zils*, which are suspended and struck with a pencil and played by all five players.

Ghost Dances also shares with *Pierrot Lunaire* something of its macabre atmosphere. In *Pierrot* this is derived in part from the aesthetics and preoccupations of the German Lied; in my work the relationship is to the dance. The "ghosts" of the title are largely those of memory, and the work may be thought of as a sequence of memory-related and dream-distorted images of many

different forms of the dance, images that range from naive through the nostalgic to the macabre—even to the horrific.

There are ten dances, arranged into three groups of three plus a finale, and these groups and the finale are separated by a recurring varied *Ritornello* derived from the opening *Intrada*.

About the Artists

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breedon and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a bachelor's degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, he performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival (USA) Orchestra. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players, and Eclipse Chamber Orchestra. Cigan is currently on the faculty of the Catholic University of America, is a returning coach for the National Orchestral Institute at the University of Maryland, and was formerly a member of the clarinet faculty at the Peabody Institute of Music.

ALICIA DOLABAILLE, digital media designer, is a graduate of Rhode Island School of Design's Digital + Media, Master of Fine Arts program. In 2009, she earned a bachelor of architecture degree from Howard University. Dolabaille works between the realms of architecture and digital media design with an emphasis on emotive environments.

LISA EMENHEISER, pianist, has been performing with the National Symphony Orchestra for the past 25 years. A native of Washington, DC, Emenheiser began her piano studies at the age of four and made her debut at the age of 17, performing the Grieg *Piano Concerto* with the Baltimore Symphony Orchestra and "The President's Own" United States Marine Band. She has performed in recital at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and many Washington, DC, venues, and 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 at the Kennedy Center's Piano 2000 Festival. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival, and NSO's *Composer Portrait: Mozart*. An established chamber musician, she has

collaborated with some of the world's finest soloists and has performed across the United States and in Europe, with concerts in London, Manchester, Berne, Haifa, Nice, Mexico City, Zagreb, and Ljubljana. She has also performed in numerous summer music festivals, including Aspen, Hidden Valley, Strings in the Mountains, Penn-Alps, Garth Newell, and Masterworks. Her extensive orchestral performances include tours with the NSO in Europe and in multiple American residencies. An avid performer of contemporary music, Emenheiser is pianist for the 21st Century Consort and a founding member of Opus 3 Trio. Additionally, she was featured on national television as an expert artist commentator and performer in the PBS documentary *Exploring Your Brain*, in which she performed Ginastera's Piano Sonata no. 1 and discussed the topic of memory with Garrick Utley. A committed teacher, Emenheiser holds a private studio in her home. She has recorded for the Bridge, Decca, Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Jubal House labels. She is proud to have been selected recently as a Steinway Artist.

ADRIA STERNSTEIN FOSTER, flute, joined the Kennedy Center Opera House Orchestra as principal flutist in 1994. In this role she performs for all Washington National Opera productions as well as for national and international ballet companies performing at the Kennedy Center. She has appeared as soloist with both the Kennedy Center Opera House Orchestra and the National Symphony, and has performed as guest principal flutist with the New York Philharmonic and guest assistant principal with the Boston Symphony. A member of the IBIS Chamber Music Society, Ms. Foster regularly performs music for flute, harp, and strings throughout the DC area. A native of Brooklyn, Ms. Foster attended Juilliard Pre-College as a student of Bonnie Lichter and went on to receive her bachelor's and master's degrees at Juilliard studying under Julius Baker and Jeanne Baxtresser. She is honored to be collaborating on volume II of the popular book *Orchestral Excerpts for Flute with Piano Accompaniment* with her mentor Jeanne Baxtresser, former principal flutist of the New York Philharmonic.

CHARLES HAGAMAN, electronics, is a location-recording and live sound engineer, specializing in classical and post-classical music, and dabbling in sound design and live performance electronics. He currently records concerts in and around Brooklyn and New York City, and is a senior audio-visual technician at Brooklyn's preeminent new music venue, National Sawdust. Past credits include technical director of Ear Heart Music and Resonant Bodies Festival, and senior recording engineer for the 2016 Aspen Music Festival. He is a graduate of NYU's Tonmeister Honors graduate program, was a computer engineer in a previous life at Lehigh University, and briefly attempted studying composition at Westminster Choir College. His recordings have been heard on Metropolitan Opera Radio, WWFM, WQXR, Aspen Public Radio, WNYC, KAJX, and many podcasts.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. From 2005 through 2015 he was the school's dean and was responsible for establishing the University of Michigan Gershwin Initiative; for re-instituting international touring; for strengthening the diversity of the faculty, staff, and student body; for the funding and design of a \$30M expansion/renovation of the music building; for launching, as founding dean-director, the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities); and, before stepping down following the U-M dean term limit of ten years, brought the school to 80 percent of its 2018 campaign goal of \$90M. In Washington, in addition to his work with 21st Century Consort, he is founder, co-director, 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 recently produced its fourth in 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. Mr. 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, Mr. 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, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

ALEXANDRA OSBORNE, violin, was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009. Prior to this, she performed as a regular substitute with the Philadelphia Orchestra, including invitations for the 2006 Florida/Puerto Rico tour and its own chamber music series. She has also appeared with the Pittsburgh Symphony Orchestra for two recent European festival tours, playing at the BBC Proms and the Lucerne, Bonn, and Grafenegg festivals. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras: the Auckland Philharmonia, the SBS Radio and Television Orchestra, the University of Melbourne Symphony, and the Eclipse Chamber Orchestra. She made her US solo debut in 2004 with the South Bend Symphony. In 2012, she was a featured soloist with the National Symphony with Steven Reineke and performed the Dvorak *Piano Quintet* with Maestro Eschenbach on the Kennedy Center's Millennium Stage. An active chamber musician, she has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, and Colorado music festivals, the Philadelphia Chamber Music Society, and has been named a featured artist in *Symphony Magazine*. Osborne is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award. She has performed as assistant concert-

master at the Colorado Music Festival and recently was guest concertmaster with the Auckland Philharmonia. Osborne graduated with bachelor and master of music degrees from the Curtis Institute of Music and the Juilliard School. She frequently performs with the Last Stand Quartet and is a teaching artist for the American Youth Philharmonic Orchestra, as well as a half marathoner.

LUCY SHELTON, soprano, winner of two Walter W. Naumburg Awards—for chamber music and solo singing—enjoys an international career generously marked by prestigious performances. As one of the foremost interpreters of today's composers, Ms. Shelton has premiered over 100 works, including Elliott Carter's song cycle *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Sparrows* and *Magabunda*, Poul Ruders' *The Bells*, Stephen Albert's *Flower of the Mountain*, and Robert Zuidam's opera *Rage d'Amours*, all of which were written for her. She has premiered Grisey's *L'Icône Paradoxiiale* with the Los Angeles Philharmonic; sung Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; appeared in London, Vienna, and Berlin with Kurtag's *The Sayings of Peter Bornemisza* with pianist Andras Schiff; and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. She has appeared with major orchestras worldwide, including Amsterdam, Boston, Chicago, Cologne, Denver, Edinburgh, Helsinki, London, Los Angeles, Melbourne, Minnesota, Munich, New York, Paris, St. Louis, Stockholm, Sydney, and Tokyo. Ms. Shelton has exhibited special skill in dramatic works, including Berio's *Passaggio* with the Ensemble InterContemporain, Tippett's *The Midsummer Marriage* (for Thames Television), Dallapiccola's *Il Prigioniero* (her BBC Proms debut), Rands' *Canti Lunatici* and staged performances of Schoenberg's *Pierrot Lunaire* (with Da Camera of Houston and eighth blackbird). Her diverse recordings showcase works of Adolphe, Albert, Benson, Carter, Crawford Seeger, Del Tredici, Goehr, Karchin, Kim, Knussen, Messiaen, Rands, Schoenberg, Schwantner, Stravinsky, and Ung, and include performances on the Deutsche Grammophon, Bridge, Abany, and many other labels. Ms. Shelton coaches privately at her studio in New York City, and is on the vocal faculty of the Tanglewood Music Center and the Manhattan School of Music's Contemporary Performance Program. She has received honorary doctorates from Pomona College and the Boston Conservatory. Ms. Shelton's primary mentor was the legendary mezzo soprano Jan DeGaetani.

RACHEL YOUNG, cello, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort, and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Cham-

ber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center, and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, DC. 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 now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

21st Century Consort

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978, performing for many years at the Hirshhorn Museum and Sculpture Garden. In its annual series at the Smithsonian American Art Museum, where it is ensemble-in-residence, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—including world premieres—along with 20th-century classics. Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians and soloists from Washington, DC, and elsewhere.

Future Programs

For Consort news and performance information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and AmericanArt.si.edu/calendar.



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**Interested in volunteering for upcoming
21st Century Consort concerts?**

Please contact Nona Martin at MartinN@si.edu or 202-633-8522 if you would like to help with distributing programs and with the receptions following the concerts.

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