

Smithsonian American Art Museum presents
21st CENTURY CONSORT
April 21, 2018
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Magdalena Duhagon, guitar
Lisa Emenheiser, piano
Lee Hinkle, percussion
Kathryn Meany Wilson, English horn
Laurel Ohlson, French horn
Alexandra Osborne, violin
Susan Robinson, harp
Sara Stern, flute
Nicholas Stovall, oboe
Bora Yoon, soprano
Rachel Young, cello

Mark Huffman, recording engineer
Willy Prost, Audio engineer
John McGovern, stage manager

Saturday, April 21, 2018
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum



The 21st Century Consort's 2017–2018 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from the Morris and Gwendolyn Cafritz Foundation, the Smithsonian American Art Museum, the Amphion Foundation, the Fuller Foundation, the St. Paul Community Foundation, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Smithsonian American Art Museum presents

Pre-Concert Discussion

Christopher Kendall with Bora Yoon and Paul Schoenfield

Program Memory Lane

Tunes from My Home Chen Yi
I. Introduction
II. Nostalgia
III. Happiness
Ms. Osborne, Ms. Young, Ms. Emenheiser

Songs from Unremembered Sarah Kirkland Snider
The Guest
The Slaughterhouse
The Swan
The Witch
Ms. Yoon, Mr. Stovall, Ms. Meany, Mr. Hinkle, Ms. Robinson,
Ms. Duhagon, Ms. Emenheiser, Ms. Osborne,
Ms. Young, Mr. Kendall

INTERMISSION

The Houses We Carry Within Bora Yoon
Ms. Yoon, Mr. Moon

Gloria's Century Paul Schoenfield
I. Overture
II. Blues
III. Romanza
IV. Hiluláh
Ms. Stern, Mr. Cigan, Ms. Ohlson, Mr. Hinkle, Ms. Emenheiser,
Ms. Osborne, Ms. Young, Mr. Kendall

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

Program Notes

Tunes from My Home

Chen Yi

Professor at the University of Missouri-Kansas City Conservatory of Music and Dance and a prolific composer, Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. She holds a BA and MA in music composition from the Central Conservatory of Music in Beijing, and a DMA from Columbia University in New York City, studying composition with Wu Zuqiang, Chou Wen-chung, and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Dr. Chen's music has been performed and commissioned by the world's leading musicians and ensembles, including Yehudi Menuhin; Yo-Yo Ma; Evelyn Glennie; the Cleveland Orchestra; the BBC; Seattle, Pacific, and Singapore Symphonies; the Brooklyn, NY and LA Philharmonics; Sächsische Staatskapelle Dresden; and the St. Paul Chamber Orchestra. Her music has also been recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Bridge, Nimbus, KIC, and China Record Company.

Upcoming premieres by Chen Yi include a double concerto for flute, pipa, and orchestra (2013 Barlow Commission Award from the Barlow Endowment for Music Composition), a clarinet concerto, a piano concerto, a guitar duet (2015 Chamber Music America Classical Commissioning Program Award), and a solo organ work for the American Guild of Organist National Convention in 2017.

Dr. Chen has received fellowships from the Guggenheim Foundation and the Lieberson Award from the American Academy of Arts and Letters. She received first prize from the Chinese National Composition Contest, the Ives Living Award from the American Academy of Arts and Letters, the Lili Boulanger Award, ASCAP Concert Music Award, and many other notable honors. She has honorary doctorates from Lawrence University, Baldwin-Wallace College, University of Portland, and The New School University in NYC.

A strong advocate of new music, American composers, Asian composers, and women in music, Dr. Chen Yi has served on the advisory or educational board of the Fromm Music Foundation at Harvard, the

John Simon Guggenheim Memorial Foundation, Chamber Music America, Meet The Composer, the American Music Center, New Music USA, the American Composers Orchestra, the League of Composers/ISCM, the International Alliance of Women in Music, and the Women's Philharmonic Advocacy. Chen Yi is a cultural ambassador who has introduced new compositions and musicians from the East and the West to music and education exchange programs in the US, Germany, the UK, and Asian countries. She believes that music is a universal language, improving understanding between peoples of different cultural backgrounds and helping to bring peace in the world.

The composer writes:

I got the inspiration from the folk Cantonese Music for my work. The pitch materials of my motives are drawn from "Summer Thunder," "Prancing Horses," and "Racing the Dragon Boats." The first movement denotes celebrating, with a quiet middle section featuring harmonics and lyrical counterpoint in the strings as a contrast. The second movement, Nostalgia, is a fugue in delicate and sensitive expression. The final movement, Happiness, in the textures of dialogues and smooth-moving passages, is a celebration of happy occasions, particularly the one with the Pennsylvania Academy of Music.

Songs from Unremembered

Sarah Kirkland Snider

Composer Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been called "rapturous" (*The New York Times*), "haunting, piercing melancholy" (*The Los Angeles Times*), and "strikingly beautiful" (*Time Out New York*). With an ear for both the structural and the poetic, Snider's music draws upon a variety of influences in its immersive storytelling. *Pitchfork's* Jayson Greene has written: "Snider's music lives in...an increasingly populous inter-genre space that, as of yet, has produced only a few clear, confident voices. Snider is perhaps the most sophisticated of them all."

In addition to her work as a composer, Snider is a passionate advocate for new music in New York and beyond. From 2001 to 2007, she co-curated the Look & Listen Festival, a new music series set in modern art galleries. Since 2007 she has served as Co-Director of New Amsterdam Records, a Brooklyn-based independent record label recently called "the focal point of the post-classical scene," (*Time Out New York*) and "emblematic of an emerging generation" (*The New York*

Times), and praised for “releasing one quality disc after another” (*Newsweek*). In 2017, New Amsterdam revamped its model to function as an all-in-one non-profit record label, presenter, and artist service organization.

Born and raised in Princeton, New Jersey, Snider has an M.M. and Artist Diploma from the Yale School of Music and a B.A. from Wesleyan University. In 2006 she was a Schumann Fellow at the Aspen Music Festival. The 2013 winner of the Detroit Symphony Orchestra’s Elaine Lebenbom Memorial Award, Snider has also received grants and awards from the National Endowment for the Arts, New Music USA, Opera America, the Sorel Organization, and the Jerome Composers Commissioning Fund, as well as Yale School of Music prizes and young composer honors. She was recently named one of the “Top 35 Female Composers in Classical Music” by *The Washington Post*, and in 2011, was spotlighted in the NPR feature “100 Composers Under 40.” She lives in Princeton with her husband Steven, son Jasper, and daughter Dylan.

Unremembered is an hour-long, thirteen-part song cycle for seven voices, chamber orchestra, and electronics inspired by poems and illustrations by writer and visual artist Nathaniel Bellows (W.W. Norton, HarperCollins). The work’s individual songs can be performed separately, and exist in a variety of versions and scorings; the 21st Century Consort is presenting 4 movements in today’s concert. Four years in the making, the studio recording of *Unremembered* was released on New Amsterdam Records in September 2015.

The 2015 release of *Unremembered* on New Amsterdam Records was hailed in numerous publications as “an intricately magical landscape” and “a deeply personal, brave work,” attesting “to Ms. Snider’s thorough command of musical mood setting,” establishing “her reputation...as the finest composer for voice of her generation” and identifying “Snider’s own brand of New England gothic that would make Edgar Allan Poe proud.” *Unremembered* was also called “one of the most significant and harrowing releases of the year,” a “masterful...a stunning, immensely rewarding experience,” “evocative and strangely beautiful,” “warped and eerie,” “oft-rapturous, characterized by immense poise and sophistication,” and “a glimpse into an entirely new sound world.” *Unremembered* was named to dozens of Best-Of-2015 lists internationally.

A meditation on memory, innocence, and the haunted grandeur of the natural world, *Unremembered* recalls strange and beautiful happenings experienced during a childhood in rural Massachusetts: a houseguest takes sudden leave in the middle of the night; a boy makes a shocking discovery on a riverbank; a girl disappears in woods behind a ranging farm; ghosts appear with messages for the living. Through Bellows’s moving words and images and Snider’s vivid, fraught, astonishing score, the cycle explores the ways in which beguiling events in early life can resonate in—and prepare us for—the subtler horrors that lie beyond the realm of childhood.

The Guest

She left our house in the dead of night
My sister went to find her
We didn’t know why she left
She’d fled as fast as fire

All this time I was asleep
While my sister chased her down
I picture them out in the woods
On the other side of town

It turns out she was lost and caught
Deep within her dreams
Which guided her out of our house
Like Joan called from her wheel

But no glory there awaited her
No god where she was found
On a patch of snow in a lonely copse
On the frozen moonlit ground

The slaughterhouse

The house of stone
With a concrete floor
A ring stuck at its center

Stood up the hill
From the spring-fed pond
We'd skate on every winter

In the past these family farms
Slaughtered all their stock
I'd seen it once at another farm
And I never will forget

The ring was used
To hold them still
The nose ring in the ring

The pond was there
To drag them down
Dead but still bleeding

Why hadn't they torn it down
When the farms no longer thrived?
Beneath our blades a reef of beasts
Lay lowing under ice

The Swan

Do you know
The swan in the swamp?
Do you remember
How she screamed?

A truck backed up
Beyond the road
Where she lay alone
Asleep

The twilight had just
Descended
That hour that fools
The eye

The night before
I'd seen her there
A girl of snow
And ice

The whitened wings
Unfurled
As the wheels
Destroyed her bed

The ivory neck
Extended
Like a finger
For its band

She lay there quiet
Against the grass
A splayed and shattered
Thing

Of red and white
Green and gold,
Undone
Embroidery

The Witch

I saw the witch out in the woods
As we sang around the fire
Stooped and white, curled and dry
A bone enrobed in briar

No one else had seen her there
No one saw her face
Which stared at me, fixedly
Grim and unafraid

I left them all to sing their songs
By the fire's dying glow
The woods and field enclosing camp
Like hands around a throat

Back at home I lay awake
Safe behind my door
Listening for her muted steps
In the shadowed yard below

And though the time has passed
I still see her in those trees
The world is now those darkened woods
The days her eyes on me

I was so young, had barely lived
But I recognized the fear
Was what lay waiting, out of view
In all our older years

The Houses We Carry Within

Bora Yoon

Korean-American composer, vocalist, and sound artist Bora Yoon creates immersive audiovisual soundscapes using digital devices, voice, and found objects and instruments from a variety of cultures and historical centuries—evoking memory and association to formulate a cinematic storytelling through sound design. A site-specific and architectural composer, Yoon writes for a wide spectrum of spaces ranging from an abandoned pool and a Frank Gehry building to galleries and black box theaters.

Featured on the front-page of *The Wall Street Journal* and in *WIRE* magazine for her musical innovations, Yoon's works have been presented by Lincoln Center, Brooklyn Academy of Music, the Nam June Paik Art Center (Korea), Singapore Arts Festival, Festival of World Cultures (Poland), MADE Festival (Sweden), Park Avenue Armory, and Walker Art Center, among others and she is a TED Fellow and Interdisciplinary Humanities Fellow at Princeton University.

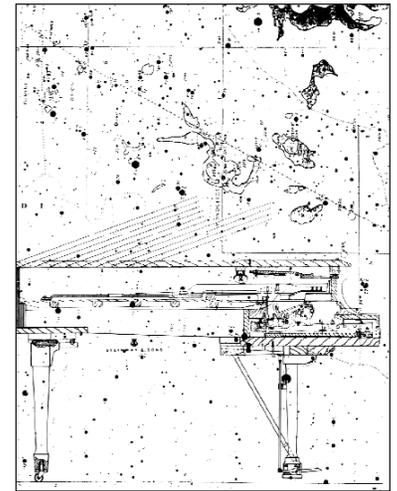
Her music has been awarded by the New York Foundation for the Arts, Asian American Arts Alliance, Billboard, BMI, and the Arion Foundation and published by Boosey & Hawkes, SubRosa, Innova, Swirl Records, and the *Journal of Popular Noise*. Ms. Yoon has had works commissioned by So Percussion, SYMPHO, Young People's Chorus of NYC and the Sayaka Ladies Chorale of Tokyo, Metropolis Ensemble, New Jersey Symphony Orchestra, and the Brooklyn Youth Chorus.

Yoon's diverse talents have yielded a wide range of collaborators including artists Luke DuBois and Toni Dove, poet Sekou Sundiata, choreographers Yin Mei and Noémie Lafrance, and musicians Ben Frost and Kaki King. She recently scored and performed the live music for Haruki Murakami's "Wind Up Bird Chronicle," an interdisciplinary theatre adaptation directed by Stephen Earnhart.

Classically trained and steeped in a first love of choral music, Yoon is fascinated by the intersection of space and sound, maps, human Venn diagrams, handsome sounding kitchenware, sonorities, and the pulleys and strings that hold everything together. www.borayoon.com

H. Paul Moon (zenviolence.com) is a filmmaker whose works include short and feature-length documentaries, dance films, and experimental cinema, featured and awarded at over a hundred film festivals worldwide. He has taught documentary editing at Docs In Progress as

an Adobe Certified Expert, and serves as adjunct professor at George Mason University's Film and Video Studies program. He also manages a network of online communities at Focus-Pulling.com that keeps pace with new camera technologies. He worked as a small camera specialist for a Paramount feature film starring Will Ferrell and Mark Wahlberg, and as cinematographer for director Josephine Decker's film in "collective:unconscious" that debuted at the South by Southwest Festival. Recent films include "Sitka: A Piano Documentary" (sitkadoc.com) about the craftsmanship of Steinway pianos, and "Quartet for the End of Time" (quatuor.xyz) about Olivier Messiaen's transcendent WWII composition, that premiered on the commemorative date and at the place where the imprisoned composer first debuted his work. Moon's latest film, an award-winning feature-length documentary about the life and music of American composer Samuel Barber (samuelbarberfilm.com), features the 21st Century Consort performing "Dover Beach" with baritone William Sharp. Other films presented with the Consort have included "Time Crunch" and "Simple Machines," and the soon-to-be released opera film of Jon Deak's "The Passion of Scrooge" that was presented by the Consort this past December. He is currently finishing his next documentary feature about Western folklife, cowboy poetry, and the American frontier (westdocumantary.com), while continuing work on a documentary at the 500th anniversary of the Protestant Reformation (95thesesfilm.com), and a biographical portrait of Whittaker Chambers.



Composer Bora Yoon writes (April 2018):

"Home is everywhere and nowhere" — Do Ho Suh

The Houses We Carry Within is in four continuous sections:

- I. Corridors of the Mind
- II. Transmography [xyz]
- III. The Houses We Carry Within
- IV. Matter, Spirit, Memory

Suh's identity existing between cultures as a Korean artist in the world and global diaspora is apparent as one walks through the shape-shifting fabric memory houses he has built of the various places he has lived in Seoul, to New York City, Berlin, and London—now on exhibit at Smithsonian American Art Museum. His sentiment “how space becomes a part of us, and we become a part of it” resonates deeply with my work as a Korean-American composer, vocalist, and sound artist who responds to architecture with site-specific performance—as I feel we musicians, artists, creators are especially porous to the environs around us and adapt to it, acoustically, intuitively, historically, and culturally.

As artists we live very transient nomadic lives, and so this idea of a mobile home, or “suitcase home” as Suh puts it, resonates deeply as we must ground and carry within us a morphing, changing sense of home, wherever we go. On a larger scale, the idea of the Korean identity in an expanding world and diaspora, also resonates—in that when you leave a ‘home country’, you are seen as a foreigner in one place, but also an ex-pat in another, and perhaps that is the price of belonging in more than one world. My Korean friends who were transplanted often speak of this idea of alienation, and this idea of not having a fixed place where ‘home’ is any longer, since their home country has evolved and changed since their departure, and also in their new home, they are not considered ‘from here’.

In this new collaboration for the 21st Century Consort's *Memory Lane* program, filmmaker H. Paul Moon and I explore the idea of projected space upon theatrical space, in conversation with dream, and metaphoric space, touching upon the idea of cultural blood memory, and how one carries a sense of heritage, proclivities, and even epigenetics, in their veins.

Musical sounds and timbres of instruments resonate from various cultures and centuries: voice, prepared viola, Stroh violin, Tibetan singing bowls, piano, walkie talkies, synth, cellphones, water, electronics. Video by H. Paul Moon artfully documents and brings to life the fabric memory corridors and framed threaded details of Suh's homes from Seoul, NYC, Berlin, and London. An ancient Korean folk melody (trans. “The Hometown where I Lived”), is featured in trace elements, woven into the fabric of the music—a song which resonates a deep sentiment with Koreans of all ages, because as the diaspora has expanded and evolved, the nostalgia and longing

for Home (and sometimes a Home that cannot be reached) also deepens.

In dialogue with Suh, we hope *The Houses We Carry Within* inspires and fosters a kind of sonic memory garden—allowing listeners to do the same, as this idea of place and home, its mobility, portability, and ever-changing nature, evolves with the world around us.

Gloria's Century

Paul Schoenfield

Reviewers have been known to denigrate even the most revered composers when their critical sensibilities are tweaked. Paul Schoenfield's music has been variously described as “Bad Culture” (*The Hague*), “Really Annoying Music” (*Danceview Times*), “An Undeserved Standing Ovation” (*The New York Times*), “One is not sure whether to laugh or gape in awe at a mind so warped” (*San Francisco Examiner*). Paul Schoenfield's music is nevertheless widely performed, is beloved by audiences and performers alike, and continues to draw an ever-expanding group of fans. According to Juilliard's Joel Sachs, “He is among those all-too-rare composers whose work combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience, popular styles both American and foreign, vernacular and folk traditions, and the ‘normal’ historical traditions of cultivated music-making, often treated with sly twists. Above all, he has achieved the rare fusion of an extremely complex and rigorous compositional mind with an instinct for accessibility and a reveling in sound that sometimes borders on the manic.”

Although he now rarely performs publicly, Schoenfield was formerly an active and accomplished pianist, touring the United States, Europe, and South America as a soloist and with groups including “Music from Marlboro.” Among his recordings as a pianist are the complete violin and piano works of Bartók with Sergio Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels. Reclusive and a wanderer by nature (having rarely lived in any one place for more than five years), Schoenfield has nevertheless been on the composition faculty at the University of Michigan School of Music, Theatre & Dance since 2007. Additionally, he is an avid student of mathematics and the Talmud.

“Gloria’s Century” was commissioned by Michael Hamilton and Myung Nam to celebrate the approaching 100th birthday of Mike’s mother, Gloria Hamilton. Gloria, Mike, and Myung have long been supporters of the Consort and fans of Paul Schoenfield’s music; the confluence of these wonderful people in a new work is cause enough for celebration by the Consort; helping to bring a new piece by Paul Schoenfield into the world is always the basis for Hiluláh (a Hebrew Day of Joy).

In this work, the composer’s take on Gloria Hamilton’s long and fruitful life to date, during which she has witnessed and participated in a century of unquestionably epic proportions, has elicited a work that compasses the intimate and the global. Throughout, a musical sense of the Hamilton identity melds marvelously with Schoenfield’s own character and musical sensibility, from the opening lullaby, which begins simply and diatonically but soon reveals strains of Jewish melody, to the atmospherically inconclusive close and exuberant coda...with a lifetime of eventful music between.

The composer writes:

What serendipity! If one starts with the note G, and chromatically calculates up and down, G-L-O-R-I-A corresponds to the hexachord G-C-Eb-F#-A-C#, viz. two minor chords a tritone apart. Moreover, the remaining notes, E, G#, B, Bb, D, F, form two major chords a tritone apart, encompassing a complete 12-tone row. With that, what more does a composer need to write a piece (simple—a spouse and colleagues able to tolerate the ups and downs that writers go through when trying to put something together). A composer also needs to establish a form. There is a well-known Talmudic dictum, “All beginnings are difficult,” but what about the middles and the endings? Middle, meddle, muddle must certainly share etymologic connections, while fear of finishing things is a symptom of OCD. But the serendipitous series of pitches provided by the dedicatee’s name effectively launched the compositional task.

In writing a piece reflecting life’s stages, Jacques (the idle philosopher who posits the Seven Stages of Man in Shakespeare’s “As You Like It”) comes immediately to mind. This gave me a place to start. In fact, seven movements were sketched, but only four of Jacques’ ages survived the first cut: The Infant, the Schoolchild, the Lover, and the Soldier.

I. Overture: The movement begins as a passacaglia-like lullaby, culminating in two Gloria quotes, one by Beethoven and the other by Bach. The music brings us through the Bebop age of the early 1940s before returning to the lullaby.

II. The second movement speaks of teenage blues, which the online “homework help” site Shmoop describes: “If Jacques [of the Seven Ages of Man] were a modern teenager, he’d be wallowing around his bedroom on a Friday night listening to depressing [blues?] music on his iPod while everyone else was out having fun.”

III. Romanza (Duet) is self-explanatory (See the definition of “Twitter-pated”).

IV. Hiluláh: This movement starts with an *Eroica* Symphony paraphrase written in the style of a Charleston interwoven with *Heinzelmännchens Wachtparade*, composed by Kurt Noack in 1912. This tune has been used in much non-concert music, but it wasn’t until doing some research that I was able to find the original source. The movement is infiltrated with fughetas, all of which combine with the opening Charleston, the tune that brings the movement to a celebratory fugal conclusion.

Artist Bios

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden 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.

MAGDALENA DUHAGON, guitar, was born in Uruguay and has performed in the United States, Canada, Europe, Middle East, and South America, giving concerts in cities like Paris, Berlin, Warsaw, Alexandria, Cairo, Beyrouth, Amman, Prague, and Amsterdam. She has performed at halls such as the Terrace Theater of the Kennedy Center in Washington, DC, the Cairo Opera House, and the Wallenstein Palace in Prague, where she was soloist with the Czech Philharmonic Chamber Orchestra. She has also been a soloist with the Philharmonic Orchestra of Montevideo, Uruguay. Her performances have been broadcast by the National Polish Radio and worldwide by the Voice of America, and she has been interviewed for Radio France and for International News Agencies as EFE and AFP. Articles about her work have appeared in international classical guitar magazines such as *Classical Guitar* from the United Kingdom and *Gendai Guitar* from Japan. The *Washingtonian Magazine* (September, 2014) named her as “one of the notable guitarists recommended for lessons.” Ms. Duhagon is a classical guitar professor at George Washington University and at American University in Washington, DC and has given master classes at the Guitar Festival of Ireland, at the Conservatoire D’Alexandrie in Egypt, and at the Catholic University of America in Washington, DC. In 2005 she was a member of the National Orchestral Institute at University of Maryland under famous conductor Gerard Schwartz. In the United States Ms. Duhagon earned a Masters Degree in Music in Guitar Performance and Pedagogy and a Graduate Performance Diploma from the Peabody Conservatory of the Johns Hopkins University under Ray Chester. To complete her studies at Peabody Ms. Duhagon received a Fulbright Scholarship, a Peabody Merit Scholarship, and a Fellowship from the Organization of the American States.

LISA EMENHEISER, 21st Century Consort pianist and Steinway Artist, 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, and 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 will perform four-hand music with pianist Joseph Kalichstein at the Kennedy Center’s Terrace Theatre in the fall of 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 Alberto 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, she was awarded the Steinway & Sons 2016 Top Teacher Award.

LEE HINKLE, D.M.A., is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the *Washington Post*. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon’s *Double Percussion Concerto* for two percussion soloists and wind ensemble. Hinkle’s notable performances have included his work with the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle’s most recent solo CD released in January 2015, “Theatrical Music for Solo Percussion,” can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions. Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society’s New Music / Research Committee and is the President of the MD / DE Chapter of the Percussive Arts Society. To learn more about Lee, visit www.leehinkle.com.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. During his decade as the school’s dean (2005-2015) he was responsible for establishing the University of Michigan Gershwin Initiative; re-instituting international touring; increasing the diversity of the faculty, staff, and student body; for funding and leading the design and construction of a \$30M expansion/renovation of the music building; for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities); and, by the time he stepped down, hiring almost half the School’s faculty and bringing 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 record-

ings can be heard on the British ASV, Arabesque, Bard, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

KATHRYN MEANY WILSON, English horn, joined the National Symphony Orchestra in 1997 as solo English horn player and oboist. Previously she was a member of the Tulsa Philharmonic in 1996, the New World Symphony in 1995, and the Colorado Symphony in 1994. She has also performed with the Lake Superior Chamber Orchestra and the New York Philharmonic. Originally from Minnesota, Ms. Meany Wilson received her bachelor's degree from Oberlin Conservatory and her master's degree in performance and literature from the Eastman School of Music. Upon graduation in 1994, she was awarded the prestigious performer's certificate.

LAUREL OHLSON, French horn, has held the position of associate principal horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently vice-president of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics

ALEXANDRA OSBORNE, violin, enjoys a 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. Prior to this, she performed as a regular substitute with the Philadelphia Orchestra, including invitations for their Florida/Puerto Rico tour and its own chamber music series. Ms. Osborne made her U.S. solo debut with the South Bend Symphony, and has appeared as soloist with all of the major Australian orchestras, the National Symphony, the Auckland Philharmonia, and the Eclipse Chamber Orchestra. 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 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 tours across Australia and the US with the Australian Chamber Orchestra; founding board member and violinist of Jackson Hole Chamber

Music (a brand-new chamber music experience in Jackson); a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum; Guest Concertmaster with the Auckland Philharmonia; the Dvorak *Piano Quintet* with Maestro Eschenbach; and appearances at the Lucerne, Bonn, Grafenegg and Rostropovich Festivals and the BBC Proms. A graduate of the Curtis Institute of Music and the Juilliard School, she currently plays with the 21st Century Consort, Eclipse Chamber Orchestra, Omega Ensemble in Sydney; frequently performs with The Last Stand Quartet; and is a teaching artist for the American Youth Philharmonic Orchestra and the NSO's Youth Fellowship and SMI programs.

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

SARA STERN, a Washington, DC, native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. Lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and she found herself improvising with a variety of ensembles in the San Francisco Bay Area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as principal flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets, and orchestral repertoire, as well as chamber music, and has presented solo recitals in various venues, including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours each year.

NICHOLAS STOVALL, oboe, has been principal oboe of the National Symphony Orchestra since September 2008 and made his solo debut with the orchestra in December 2014. He has also performed as guest principal oboe with the San Francisco Symphony Orchestra. In addition to regular appearances with the Kennedy Center Chamber Players, Stovall has frequently collaborated with pianist Christoph Eschenbach in chamber music performances. He is a mem-

ber of the Washington-based Eclipse Chamber Orchestra and has been featured as soloist in concertos of Vaughan Williams, J. S. Bach, Jean Françaix, and Antonio Vivaldi with that ensemble. Stovall has taught and performed at the Aspen Music Festival and School, Indiana University, the Interlochen Center for the Arts, and the Round Top Festival-Institute in Texas. He is a former faculty member of the Bard College Conservatory of Music and currently teaches at the Catholic University of America, as well as in the National Symphony's Youth Fellowship Program and Summer Music Institute. After completing studies at the Interlochen Arts Academy with Daniel Stolper, he earned degrees at the Cleveland Institute of Music and the Juilliard School as a student of John Mack, Elaine Douvas, and Nathan Hughes.

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 Chamber 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.

www.21stcenturyconsort.org

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21st Century Consort: 2018-2019 at the Smithsonian American Art Museum

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

Sites Unheard ■ OCTOBER 20, 2018

A sly musical take on the Smithsonian American Art Museum's exhibition of artist Trevor Paglen, who makes the invisible world visible via photography and video, journalism, geo-politics, and astronomical engineering, documenting the infrastructures of American surveillance. The Consort surveilles music of David Froom (a world premiere), Jon Deak ("Greetings from 1984") and a confidential list of others.

Between Worlds ■ DECEMBER 8, 2018

Bill Traylor is one of the most celebrated American self-taught artists, whose life spanned slavery, Reconstruction, Jim Crow and the Great Migration and foreshadowed the era of Civil Rights, offering a rare perspective to the large story of America. The Consort reflects on the exhibition with music of Logan Skelton, David Baker, Evan Chambers, Jeffrey Mumford and others.

All You Need is Love ■ FEBRUARY 16, 2019

Well, maybe it's not ALL you need; a little music is also good. For Valentine's Day, the Consort digs deep to find contemporary classical music about romance. It's not that easy to find! We plan performances of works by Jeffrey Mumford, Nicholas Maw...and the Beatles, among others.

Black Angels ■ APRIL 13, 2019

A harrowing and formative period for many in America, 1965-1975 is the subject of SAAM's exhibition "America and the Vietnam War." The Consort mounts a musical corollary with music by Wang Jie, Eugene O'Brien (a world premiere), Susan Botti (also world premiere) and George Crumb....maybe more Beatles, in a memorable end to the season.

The 21st Century Consort gratefully acknowledges the generous support of the Friends of the 21st Century Consort:

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Compiled April 2018

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



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