

Smithsonian American Art Museum presents
21st CENTURY CONSORT
October 20, 2018
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Lee Hinkle, percussion
Alexandra Osborne, violin
Sara Stern, flute
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, October 20, 2018
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 John Jacob and David Froom,
Robert Gibson and Gemma Peacocke

Program Sites Unheard

Lost Signals and Drifting Satellites Annie Gosfield
Ms. Osborne, Electronics

Winnsboro Cottonmill Blues Frederik Rzewski
Ms. Emenheiser

Lumen/Video art by Xuan Gemma Peacocke
Electronics

Star Crossing Robert Paterson
Mr. Cigan, Mr. Hinkle, Ms. Osborne, Ms. Stern

INTERMISSION

Night Music Robert Gibson
Ms. Young

Greetings from 1984 Jon Deak
Ms. Emenheiser, Ms. Osborne

Hidden Motives (World Premiere) David Froom
Mr. Cigan, Ms. Emenheiser, Mr. Kendall, Ms. Osborne,
Ms. Stern, Ms. Young

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

Program Notes

From the Artistic Director:

The inspiration for this afternoon's program comes from the current Smithsonian American Art Museum exhibition, "Trevor Paglen: Sites Unseen," in which this remarkable artist makes the invisible world visible, blurring the lines between art, science, and investigative journalism to document the infrastructures of American surveillance, and constructs unfamiliar, and at times unsettling, ways to see and interpret the world around us.

In his work, according to the *New Yorker's* Jonah Weiner, Paglen's goal is "not so much to expose and edify as to confound and unsettle." Paglen: "It's about taking what might be a familiar image and reinscribing it with something else." David Froom's new work, "Hidden Motives" mirrors this cryptic intent in musical terms, while the subjects of space, night and light, favored in Paglen's work, take auditory form in music by Robert Paterson, Robert Gibson, and the collaboration of Gemma Peacocke and Xuan Zhang.

In his *New Yorker* piece, Weiner also writes that Paglen "...has little time for artists who don't take art's social purpose seriously" (his art-making philosophy: "No metaphor. Action."). We address this M.O. with works by composers Jon Deak and Frederik Rzewski, who might express similar ideas.

Paglen once performed in a ruinously loud thrash band called Noisegate, playing the bass, manipulating samplers, and shrieking. With Noisegate, he recalls, "I was thinking about what happens if you're just working with sound—like, f*** music, f*** tonality, f*** chords." Another of the band members noted that "...it was not unusual for that band to see their audience flee." We hope this isn't the effect of our program's opening work by Annie Gosfield, which, however, shares the band's interest in the artistic uses of noise!

Lost Signals and Drifting Satellites

Annie Gosfield

Annie Gosfield, whom the BBC called "a one-woman Hadron collider," lives in New York City and works on the boundaries between notated and improvised music, electronic and acoustic sounds, refined timbres, and noise. Her music is often inspired by the inherent beauty

of found sounds, noise, and machinery. *The New York Times* wrote that Ms. Gosfield's "extraordinary command of texture and timbre means that whether she is working with a solo cello or with the ensemble she calls her '21st-century avant noisy dream band,' she is able to conjure up a palette of saturated and heady hues."

Gosfield was a 2012 fellow at the American Academy in Berlin, the 2015 Fromm Composer in Residence at the American Academy in Rome, and the recipient of the Foundation for Contemporary Arts' "Grants to Artists" award. Most recently, she was awarded a 2017 Guggenheim fellowship in music composition. She has been commissioned by and collaborated with many of the cutting-edge contemporary music ensembles and performers working today, and has been presented in festivals of new music around the world. Annie presented a noisy new music dance band in 2015 at Ecstatic Music, with music driven by analog synths, machines, and vacuums, and a horn section led by trumpeter Steven Bernstein.

Annie's discography includes four portrait CDs on the Tzadik label. Her latest CD, *Almost Truths and Open Deceptions*, includes a piece for solo piano and broken shortwave radio, and a quartet inspired by warped 78 records. Large-scale projects include EWA7, a site-specific work created during a residency in the industrial environments of Nuremberg, Germany; Signal Jamming and Random Interference, using samples of jammed wartime radio signals; and Daughters of the Industrial Revolution, inspired by her grandparents' immigrant experiences in New York City.

Gosfield has written a series of articles about the compositional process for *The New York Times's* series "The Score." She held the Darius Milhaud chair of composition at Mills College, and has taught at Princeton University and CalArts. Upcoming projects include a piece inspired by Diego Rivera's "Detroit Industry" murals, premieres in Athens and New York, and a residency at The Stone at the New School, New York.

The composer writes:

Like many children, I loved to fall asleep while listening to the radio. But I preferred the radio to be tuned between stations, so I could listen to shifting white noise, faraway voices, and mysterious ran-

dom sounds. “Lost Signals and Drifting Satellites” is inspired by those unpredictable, distant radio transmissions.

In “Lost Signals,” I was interested in incorporating some kind of radio transmissions, and I loved the sound of the bleeps, blips, and interference that the early satellites of the 1950s transmitted. I did some research on Sputnik, and learned that after its 1957 launch, tracking the satellite became a nightly event. People set up bulky radio equipment in isolated areas all over the world (free from interference from large cities) to listen intently to these faraway sounds from outer space. I was particularly taken by the idea of each listener creating his or her own relationship with a distant, spinning, basketball-sized hunk of metal, reading melodies into the random beeps and white noise.

This story of man and machine provided a perfect point of departure for a composition for violin, performed by a person, and satellite sounds, generated by a machine. I created a recorded track that combined old satellite sounds, shortwave transmissions, white noise, electronics, and a shot of machine sounds, with a violin part that uses both traditional methods and extended instrumental techniques that blend with, contrast, and complement the satellite sounds. In performance, the violinist follows a score that accompanies the satellite sounds and electronic flotsam and jetsam on a CD, so the piece can be played anywhere, with just a violin and a CD player.

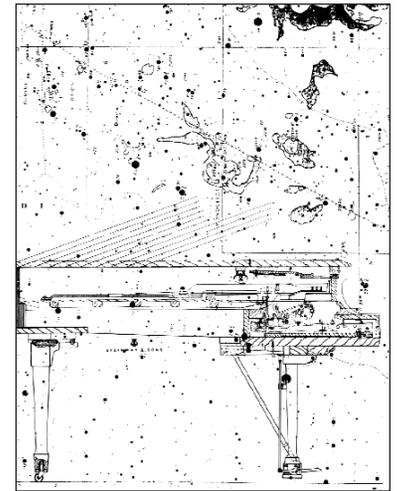
Every violinist who performs “Lost Signals” can interpret the piece in his or her own way, and find the melodies and beauty within the noise, just as I imagined those watching Sputnik did in 1957. Like a radio that is gradually losing and gaining reception, the music shifts between two worlds, hovering between notes and noise, and ultimately drifts into faraway static.

Winnsboro Cottonmill Blues

Frederik Rzewski

Frederic Anthony Rzewski was born on April 13, 1938 in Westfield, Massachusetts, and began playing piano at age 5. He attended Phillips Academy, Harvard, and Princeton, where his teachers included Randall Thompson, Roger Sessions, Walter Piston and Milton Babbitt. In 1960, he went to Italy, a trip that was formative in his future musical

development. In addition to studying with Luigi Dallapiccola, he began a career as a performer of new piano music, often with an improvisatory element. A few years later he was a co-founder of Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum. Musica Elettronica Viva conceived music as a collective, collaborative process, with improvisation and live electronic instruments prominently featured. In 1971 he returned to New York.



In 1977 Rzewski became Professor of Composition at the Conservatoire Royal de Musique in Liege, Belgium, then directed by Henri Pousseur. He has occasionally taught for short periods at schools and universities throughout the U.S. and Europe, including Yale University, the University of Cincinnati, the California Institute of the Arts, the University of California–San Diego, the Royal Conservatory of The Hague, and Trinity College of Music, London.

Many of Rzewski’s works are inspired by secular and socio-historical themes, show a deep political conscience, and feature improvisational elements. Some of his better-known works include a set of virtuosic piano variations written as a companion piece to Beethoven’s *Diabelli Variations*, *The People United Will Never Be Defeated!* memorably performed by Lisa Emenheiser on these concerts; *Coming Together*, a setting of letters from an inmate at Attica State Prison at the time of the famous riots there (1971); *Night Crossing with Fisherman*; *The Price of Oil*, and *Le Silence des Espaces Infinis*; *Les Moutons de Panurge*; and the *Antigone-Legend*, which features a principled opposition to the policies of the State, and which was premiered on the night that the United States bombed Libya in April 1986.

Nicolas Slonimsky (1993) says of Rzewski in *Baker’s Biographical Dictionary of Musicians*: “He is furthermore a granitically overpowering piano technician, capable of depositing huge boulders of sonoristic material across the keyboard without actually wrecking the instrument.”

Rzewski addresses the issue of labor rights in *North American Ballads*, a set of four pieces based on union songs. The text of *Winnsboro Cotton Mill Blues* comments on the harsh working conditions in the textile mills of North Carolina in the 1930s. Aggressive hammering clusters in the bass register of the piano open the work, mimicking the relentless, noisy environment the workers had to endure. The influence of the blues jazz idiom contrasts this mechanical soundscape. “In writing these pieces,” wrote Rzewski in his program notes, “I took as a model the chorale preludes of Bach, who in his contrapuntal writing consistently derives motivic configurations from the basic tune. In each piece I built up contrapuntal textures in a similar way, using classical techniques like augmentation, diminution, transposition, and compression, always keeping the profile of the tune on some level.”

Lumen

Gemma Peacocke

Gemma Peacocke is a US-based composer from New Zealand. She combines acoustic instruments and voices with electronics, and, like Rzewski, her work often has a sociopolitical focus. Her multimedia song cycle, *Waves + Lines*, adapted from Eliza Griswold’s book *I Am the Beggar of the World: Landays from Contemporary Afghanistan*, will be released as an album in November 2018 on the New Amsterdam label.

In addition to composing concert works, Gemma often collaborates with filmmakers, choreographers, and theatre practitioners, including the Australian director Benita de Wit on *Undrown’d*, a play about asylum seekers held in offshore detention centres, which has been presented in two seasons in New York. Gemma has also collaborated with renowned choreographers Sylvain Émard and Ros Warby. Her work has been performed and commissioned by Third Coast Percussion, PUBLIQuartet, Fresh Squeezed Opera, Rubiks Collective, Metropolis Ensemble, ~Nois Saxophone Quartet, Nick Photinos, the JACK Quartet, Desdemona, and Alarm Will Sound. She is cofounder of the composer collective Kinds of Kings.

A graduate of the New Zealand School of Music and NYU Steinhardt, Gemma is currently a Mark Nelson Ph.D. Fellow in composition at Princeton University.

Xuan is an experimental video artist based in Berlin. Coming from a background in music, her work focuses on the distinctive interconnec-

tivity between sound and image in the context of visual music. She specializes in abstract audio-visual collaborations with new music ensembles and living composers.

She has collaborated with artists such as Glenn Kotche, Pierre Jodlowski, Michael Burritt, HEX Ensemble, Nois Quartet, Third Coast Percussion, and Ensemble Garage, which along with her own Earsight Duo (with percussionist Peter Ferry) have led to performances at the Metropolitan Museum of Art, the MCA Chicago, University of South Carolina, Carnegie Mellon University, Constellation, SF Jazz, Le Poison Rouge, and the Indie Grits Film Festival. In addition, Xuan served as Adjunct Professor of Film Studies from 2016 to 2018, teaching experimental filmmaking at the Eastman School of Music.

A graduate of Eastman in piano performance, she’s currently pursuing a M.A. in Media Spaces at the BTK University of Art and Design.

Lumen by Gemma Peacocke (2014) / Video art by Xuan (2018)

A lumen is both a measure of visible light and the inside space of a tubular structure. It comes from the Latin *lumen*, meaning “an opening.” I wrote *Lumen* for the choreographer Fairul Zahid, who described to me the strange absence from his dreams of his mother, who had died several years earlier. Her complete absence from his dream-life worried him and made him wonder about where, exactly, her soul exists. In Islamic belief, souls may pass to paradise or to hell, or they may rest in a liminal space, Barzakh, during the time between death and the final Day of Judgment. Fairul found comfort in the idea of his mother resting in Barzakh, which he thought of as a tranquil formlessness of colour and light.

Star Crossing

Robert Paterson

Robert Paterson was named The Composer of The Year from the Classical Recording Foundation with a performance at Carnegie’s Weill Hall in 2011, and his works were named “Best Music of 2012” on National Public Radio. They have been played by the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Vermont Symphony, BargeMusic, the Albany Symphony Dogs of Desire, among others. Paterson’s choral works were recorded by Musica Sacra and Kent Tritle, with a world premiere performance at the Cathedral of St. John the Divine in New York City in 2015.

Recent highlights have included The Nashville Opera premiere of *Three Way* in January, 2017 and at BAM in Brooklyn, June, 2017, and the New York premiere of his opera *The Whole Truth* in January, 2016, at Dixon Place in New York City. Other premieres and commissions include *Shine* for the American Brass Quintet, *Moon Music* for the Claremont Trio, and *Graffiti Canons* for the Volti Choir of San Francisco. Notable awards include the Utah Arts Festival, the Copland Award, ASCAP Young Composer Awards, a three-year Music Alive! grant from the League of American Orchestras and New Music USA, and yearly ASCAP awards. Fellowships include Yaddo, the MacDowell Colony, and the Aspen Music Festival.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). He gives master classes at colleges and universities, most recently at the Curtis Institute of Music, New York University, and the Cleveland Institute of Music. Paterson is the Artistic Director of the American Modern Ensemble and resides in NYC with his wife Victoria, and their son, Dylan.

The composer writes: Although I will probably never have an opportunity to travel through outer space, I often look up at the stars with wonderment, marveling at the vastness of the night sky, wishing I could have that experience. This work is my attempt to impart the sensation of what I think it might feel like to travel through the galaxy, and to give the feeling, through sound, of staring up at the star-filled sky on a quiet, clear night.

Night Music

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, and Composers, Inc. of San Francisco; pianists Santiago Ro-

driguez, Marilyn Nonken, and Naoko Takao; and members of the National Symphony bass section, who commissioned his composition *Soundings* (2001) for double bass quartet. His large orchestra work *Through the Ear of a Raindrop*, written for the inaugural season of the Clarice Smith Performing Arts Center at the University of Maryland, was premiered by the University of Maryland Symphony Orchestra and conductor James Ross in May, 2002. His string quartet *Flux and Fire* was commissioned by The Stony Brook Contemporary Chamber Players for their Nineteenth Annual Premieres Concert at Stony Brook University and in New York City in November of 2006. *The Sound of Light*, for wind orchestra, was premiered in February of 2010 by the University of Maryland Wind Orchestra, under the direction of Michael Votta.

Gibson was a composer member of the Contemporary Music Forum of Washington, DC from 1987–2000. As a jazz bassist and composer he has appeared leading his own groups and, during the early 80's, as a sideman with internationally recognized artists including Marc Copland, Tom Harrell, Bob Berg, Mose Allison, Herb Ellis, and Barney Kessel.

Since 1985 he has 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. His music for television includes a documentary score for the National Geographic Explorer series. His 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 (1996) 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 is a member of the American Composers Alliance (ACA), and since 2010 has served on the Board of Governors of ACA. He is Professor of Music and former Director of the School of Music (2005-16) at the University of Maryland, College Park.

The composer writes:

Night Music was commissioned by the Friday Morning Music Club of Washington, DC as the required work for the Third Triennial Jo-

hansen International Competition for Young String Players (2003). In 2003 the judges for this prestigious competition were James Buswell, Heidi Castleman, and Aldo Parisot. The requirements for the commissioned work were related to duration (short) and that the work be suitable for performance on violin, viola, or violincello. To my mind, the unique timbral qualities of each of these three instruments are so pronounced that the piece is heard anew in performance on each. I wanted to capture a fleeting glimpse of lyricism and technical virtuosity arising from a soloist inspired by the mystery and poetry of the night.

Greetings From 1984

Jon Deak

Jon Deak is no stranger to 21st Century Consort audiences; more than a dozen of his marvelous, literary-based works have appeared on these concerts since 1984, when, appropriately, his “Greetings From 1984” was first programmed. A new film by Paul Moon of Deak’s “Passion of Scrooge or A Christmas Carol” will be featured, free to the public, as a special, 3:30 PM event prior to the Consort’s December 8, 2018 concert.

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

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak’s works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “Story Theater,” to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak’s many “concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

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

Deak composed *Greetings from 1984* on a commission from violinist Gregory Fulkerson, who premiered it with pianist Robert Shannon at Lincoln Center in November 1983. The piece offers a musical recreation of George Orwell’s famous novel of totalitarian society. Upon rereading the novel, he was struck by the vein of hidden nostalgia, eroticism, and bitter frustrated romanticism beneath the apparently humorous surface of the book. George Orwell had written in 1948, “saluting” those to come in 1984; as he composed this work under the impending arrival of the latter year, Deak found it appropriate to look back and “greet” Orwell in return. Moreover, since the resurgence of political freedom in eastern Europe, Deak’s interpretation of Orwell takes on a certain period perspective, perhaps similar to that of the graffiti that irreverently covered the Berlin Wall prior to its destruction in 1989.

Deak chose three main episodes of the story that emphasized these qualities and made them the basis of his continuous fifteen-minute composition. He writes:

(1) Winston, a rebellious worker, wanders through the fascist wasteland into an antique shop. The eerie violin harmonics and sharp staccati in the piano generate the tense atmosphere as Winston sneaks his way through the streets to a political meeting. But the fresh air lures him into a street of shops, including a cluttered junk shop where the merchandise comes alive.

(2) The “Two Minutes’ Hate”—a political lecture by Big Brother. The peace and quiet of the shop are broken by a police whistle. The violin scratches *sul ponticello* in imitation of human speech patterns (the composer calls this device Sprechspiel), hear the hate-filled lecture of Big Brother. All the workers join in.

(3) Winston encounters Julia. Winston notices the dark-haired Julia sitting behind him. Since, as he thinks, she is checking up on his behavior, he is careful to act as she does. This physical imitation of the two people becomes translated into music in which violin and piano toss various snippets back and forth to one another. Later on, Winston will run into Julia again on his way to the cafeteria. The sight of her causes his breath to quicken. She suddenly falls down, and as he nervously helps her up, she whispers something surprising and unexpected in his ear, which becomes the mainspring of the novel’s plot.

Hidden Motives

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 Radius Ensemble, 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, Japan, 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 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 Groves. He serves on the boards of directors for the American Composers Alliance and the 21st Century Consort. 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 (AB), the University of Southern California (MM), and Columbia University (DMA). His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

The composer writes:

“Hidden Motives” was commissioned for the 21st Century Consort’s 2018-2019 season by Andy and Janice Molchon to honor their 50th wedding anniversary. The premiere performance, October 20, 2018, was planned to connect to an exhibition of work by Trevor Paglen at the Smithsonian American Art Museum. Paglen’s images include landscapes upon which have been imposed secret governmental instruments of surveillance that present as violations of the peaceful scenery while, from certain perspectives, contributing to a kind of eerie beauty. My work (seven movement-like sections lasting altogether 11 minutes) unfolds motives of pitch, rhythm, tempo, timbre, and register that generate a set of fierce initial gestures, then bury themselves beneath the surface, reemerging (verbally or transformed) in a variety of postures to provide a sense of overall coherence while disrupting the peace of straightforward expectations.

Artist Bios

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.

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*. Hinkle is the principal percussionist with the 21st Century Consort. 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 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. Hinkle is a Yamaha Performing Artist. To learn more, visit www.leehinkle.com.

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.

Australian violinist ALEXANDRA OSBORNE 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. Prior to this, she performed as a regular substitute with The Philadelphia Orchestra, including invitations for their Florida/Puerto Rico tour and the Orchestra's 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; with the Philadelphia Chamber Music Society and 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 USA with the Australian Chamber Orchestra; serving as a founding board member and violinist of Jackson Hole Chamber Music; a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum; appearing as Guest Concertmaster with the Auckland Philharmonia; performing 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, and 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. In addition she maintains a private teaching studio in Washington, DC.

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..

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.

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.

Between Worlds ■ DECEMBER 8, 2018

Special Event: Film maker Paul H. Moon's film of Jon Deak's "The Passion of Scrooge, or a Christmas Carol" will receive a premiere screening, free to the public, at 3:30 PM in McEvoy Auditorium prior to the concert.

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's music probes subjects and stories that inhabit Traylor's remarkable work.

CARLOS OLIVER SIMON – *Likety Split*
NEW WORKS BY VERY YOUNG COMPOSERS
DAVID BAKER – *Clarinet Sonata*

FREDERIC RZEWSKI – *Down by the Riverside*
TJ ANDERSON – *Gospels*
EVAN CHAMBERS – *Come Down Heavy!*

All You Need is Love ■ FEBRUARY 16, 2019

Well, maybe not ALL you need; a little music is also good. For Valentine's Day, the Consort digs deep to find contemporary classical music that explores the subject of romance viewed from multiple vantage points, in a program that ends with a Valentine surprise.

MELINDA WAGNER – *Romanza with Faux Variations*
JEFFREY MUMFORD – *An Evolving Romance*
MAURICE WRIGHT – *Cantata*

SCOTT WHEELER – *Serenata*
HILARY PURRINGTON – *Mean Reds*
NICOLAS MAW – *La Vita Nuova*

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 works that speak to the tenor of the times and the themes that still radiate from them.

JAMES PRIMOSCH – *Times Like These*
SUSAN BOTTI – *River Spirits (World premiere)*

EUGENE O'BRIEN – *Elegy to the Spanish Republic (World premiere)*
GEORGE CRUMB – *Black Angels*

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

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Compiled October 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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