

Smithsonian American Art Museum presents  
**21st CENTURY CONSORT**  
December 8, 2018  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum

# Smithsonian American Art Museum

presents

## 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Paul Cigan, clarinet  
Lisa Emenheiser, piano  
Lee Hinkle, percussion  
Doug O'Connor, saxophone  
Alexandra Osborne, violin  
Sara Stern, flute  
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, December 8, 2018

“The Passion of Scrooge, or a Christmas Carol” 3:30 p.m.

Pre-Concert Discussion 4:30 p.m.

Concert 5:00 p.m.

Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum



The 21st Century Consort’s 2018–2019 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 Nicolae Bretan Music Foundation, the Amphion Foundation, and the Board and Friends of the 21st Century Consort.

[www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)

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

## Program Between Worlds

*Lickety Split*

Ms. Emenheiser, Ms. Young

Carlos Simon

*Freedom*

Mr. Cigan, Ms. Emenheiser, Mr. Hinkle, Mr. O'Connor,  
Ms. Osborne, Ms. Young

Isai Rabiú

*Migration Miniatures*

- I. Departure
- II. Grand Island
- III. North Platte
- IV. Interlude - Microsleep
- V. Downgrade
- VI. Canyons
- VII. Arrival

Mr. O'Connor, Ms. Stern, Ms. Young

Corey Dundee

*Clarinet Sonata*

1. Blues
2. Loneliness
3. Dance

Mr. Cigan, Ms. Emenheiser

David Baker

INTERMISSION

*Down by the Riverside*

Ms. Emenheiser

Frederic Rzewski

Gospels, Serenades, and Vamps (from *Spirit Songs*)

Ms. Emenheiser, Ms. Young

T.J. Anderson

*Come Down Heavy!*

- I. Steel Drivin' Man
- II. I Gave My Love A Cherry or The Riddle Song
- III. Oh Lovely Appearance of Death

Ms. Emenheiser, Mr. O'Connor, Ms. Osborne

Evan Chambers

# Program Notes

## From the Artistic Director:

“Between Worlds” is inspired by the Smithsonian American Art Museum exhibition of the amazing work of Bill Traylor, whose lifetime spanned slavery, Reconstruction, Jim Crow and the Great Migration, and foreshadowed the civil rights era. In its aesthetic and cultural gestalt, “Between Worlds” constitutes some kind of 180° divergence from “Sites Unseen,” the Trevor Paglen exhibition that produced the Consort’s first program of the season. The sheer power of Traylor’s somewhat mysterious, silhouetted figures of people and animals could hardly be in more fundamental contrast to the heady, tech-infused, multi-media paranoia of Paglen’s potent work. Still, extreme contrasts notwithstanding, the exhibitions are unified in growing from or responding to oppressive environments. In this implicit or explicit political context, these artists’ work share the perspective of composer Frederic Rzewski, whose North American Ballads have found their way onto both programs as expressions of protest. To further reflect Bill Traylor’s extraordinary life and work, we’re performing music infused with cultural influences that were surely part of his experience (by David Baker and Thomas Jefferson Anderson), along with music that, like his works, tells vivid stories (by Carlos Simon, Corey Dundee, and Evan Chambers), and, in contrast to the age at which he worked (his 80s), with music by a Very Young Composer (Isai Rabiú). Please note that both the SAAM exhibitions are currently on view; don’t miss the opportunity to visit them both... in succession!

– Christopher Kendall

## *Lickety Split*

Carlos Simon

Carlos Oliver Simon is a native of Atlanta, Georgia. His music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. His latest album was released on the Navona Records label in April 2018. Described as a “driving force” (*Review Graveyard*) and featured on Apple Music’s “Albums to Watch,” *My Ancestor’s Gift* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

Recent commissions have come from Morehouse College celebrating its 150th founding anniversary and the University of Michigan Symphony Band celebrating the University of Michigan’s 200th anniversary, from Albany Symphony’s Dogs of Desire (American Music Festival), and as part of Simon’s term as composer-in-residence with the Detroit Chamber String and Winds in 2016. His music has been performed by esteemed artists and ensembles including soprano Tony Arnold, the Third Angle New Music Ensemble, Hub New Music Ensemble, the Asian/American New Music Institute, the American Composers Orchestra, Flint Symphony, the Color of Music Festival, Dogs of Desire, and many other collegiate and professional performance organizations. His *Let America Be America Again* (text by Langston Hughes) is scheduled to be featured in an upcoming PBS documentary. Simon is currently a member of the music faculty at Spelman College in Atlanta, Georgia.

Simon was named as a Sundance Composer Fellow in 2018; his string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown, and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a tour of Japan in 2018. Other recent recognition includes being named a Composer Fellow at the Cabrillo Festival for Contemporary Music, winning the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016 and the prestigious Marvin Hamlisch Film Scoring Award in 2015, and receiving the Presser Award from the Theodore Presser Foundation in 2015.

Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Orchestra, Jackson Symphony, and St. Louis Symphony. He has toured internationally with soul GRAMMY-nominated artist Angie Stone, and performed throughout Europe, Africa, and Asia.

Simon earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He was honored as one of the “Composers to Watch” in 2015, and is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and of the National Association of Negro Musicians, Society of Com-

posers International, and Pi Kappa Lambda Music Honor Society. His compositions have been published by the Gregorian Institute of America (GIA) Publications and Hal Leonard Publications.

The composer writes:

As young boy, I worked with my grandfather during the summers paving driveways in Rocky Mount, Virginia. He was a task master. Things had to be done the right way and with haste when he asked for it in his own playful way. He would say, “Pull those weeds up lickety split!” or “Shovel that dirt lickety split!” It was tortuous work during the hot summer days but proved quite lucrative at the end of the day, when my grandfather paid me for the day’s work.

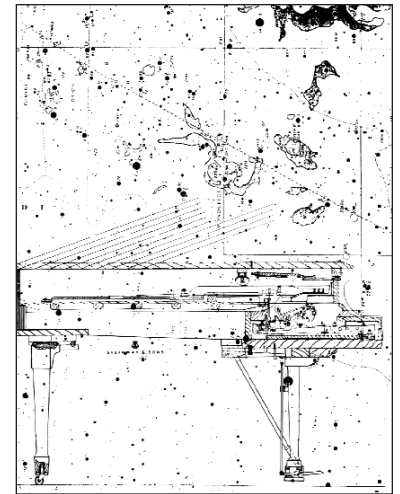
This piece, with its whimsical character, draws on inspiration from that colloquial phrase, Lickety Split, coined in the 1860s, meaning “to do something quickly” or “in a hurry.” I used the rhythmic syllabic stresses of the phrase as a main motif for the piece (lick-e-ty split). To create a playful mood, I used bouncing pizzicato lines in the cello part over wildly syncopated rhythms played by the piano. Harmonically, the central idea moves in parallel motion in thirds between the voices. As the piece develops to an agitated state, both instruments relentlessly, rhythmically drive to a climatic ending—done so in a lickety split fashion...

## Freedom

Isai Rabiun

Isai Rabiun was born in 2005 and began studying percussion and set drums with Lou Grassi at a very young age, and has since studied a variety of styles including jazz improvisation. In 2013 he joined the Interschool Youth Orchestra at Morningside, where he was featured as a soloist on “Engines of Resistance” performing at the Symphony Space in Manhattan. Continuing his studies, he joined the Manna House Music Junior Jazz Ensemble in 2014, focusing on jazz performance. In 2014, he was also selected by Jon Deak for the New York Philharmonic’s Very Young Composer’s Program, where he was mentored by Alex Weiser, Molly Herron, and other composers to both learn and evolve in his study of composition. He wrote a number of works performed by members of the Philharmonic, and in 2017 his piece “Aye Ni Ilu,” a tribute to his father’s Yoruba heritage, was premiered by the Philharmonic in January at Lincoln Center and again in Shanghai, with Isai attending. In 2017 Rabiun also joined the Vision-

ary Youth Orchestra in NYC, an improvisational Jazz Orchestra, and performed at a number of venues around the city. His latest work, “Knight Fury,” was premiered in the Mata Jr. Festival in NYC for talented young composers under 18, and that year he also became a member of ASCAP. In 2018 Rabiun was accepted into Face the Music’s experimental “Sound Bite Orchestra,” performing his former VYC teacher Molly Herron’s “Brew.” Rabiun was featured in *The New York Times* article “High School Musicians Take On the (Almost) Unplayable” with Kyoko Kitamura, performing works by composer Anthony Braxton. Rabiun has currently been commissioned by Face the Music to write a new piece for his own ensemble. He continues to experiment with composing in various media and looks forward to rejoining VYC as an intern this year.



The composer writes:

With this piece I’m trying to express Bill Traylor’s dream as he was born into a slave family. I believe that he didn’t just randomly have the idea to become an artist at 85, but that he was building up to this his whole life, and that by that time in his life, he finally had the freedom to express himself. I was inspired by Moondog’s “Bird’s Lament” for part of the call and response between the saxophone and the woodwinds. I separated the piece into four sections that I believe encompass Traylor’s life: Curiosity, Reality, Fight for the Dream, and Triumphant.



An initiative of composer Jon Deak’s, VYC exposes after-school students grades 3-5 to the instruments of the orchestra, nurtures their inherent creativity, and culminates with original works performed by members of the Philharmonic. The VYC idea is rapidly catching on. It has reached children on four continents in countries including Korea, China, Japan, Venezuela, Spain, and Finland. VYC students in various American cities are exchanging “musical postcards” with these children.

## *Migration Miniatures*     Corey Dundee

Corey Dundee is an Ann Arbor-based composer and saxophonist whose work has been described as “trippy dream music” (casual university acquaintance) and “falling down a black rabbit hole” (six-year-old concert-goer in Norfolk, CT). A recipient of Chamber Music America’s 2016 Classical Commissioning Grant, Dundee was recently awarded an Artist Residency at the Kimmel Harding Nelson Center in Nebraska City, and in 2013 he was named Grand Prize winner of the Calefax Reed Quintet International Composition Competition. Dundee has been a frequent finalist for the Morton Gould Young Composer Award presented by ASCAP, and has received commissions from the Michigan Music Teachers Association, the Norfolk Contemporary Ensemble, Taos Chamber Music Group, the UNCSAx ensemble, and saxophonist Shawna Pennock. In 2013, Dundee was accepted into the Freie Universität Berlin International Summer and Winter University composition program, where he studied composition with Samuel Adler.

As a performer, Dundee has appeared as featured soloist with the Cincinnati Pops Orchestra, the North Carolina Symphony, the Hilton Head Symphony Orchestra, the Interlochen Philharmonic, and the UNC School of the Arts Symphony Orchestra. In April of 2012, he performed on stage with singer-songwriter Ben Folds at the Kennedy Center in Washington, DC for Arts Advocacy Day 2012. Dundee can be heard on NPR’s Telarc-label CD titled “From the Top at the Pops,” performing the third movement of Russell Peck’s *The Upward Stream* concerto with the Cincinnati Pops Orchestra. He is also the tenor saxophonist of Kenari Quartet, a six-time national award-winning chamber ensemble that was recently featured as Protégé Project Artists at the Chamber Music Northwest festival in Portland, Oregon.

Dundee is currently a Regents Fellow and Graduate Student Instructor at the University of Michigan, where he is pursuing a DMA degree in Composition. He previously earned an MM Composition degree from the University of Southern California—where he served as a Teaching Assistant for undergraduate music theory and aural skills classes—and BM degrees in Composition and Saxophone Performance from Indiana University. Dundee has studied composition with Bright Sheng, Donald Crockett, Ted Hearne, Samuel Adler, Don Freund, and Claude Baker, and his saxophone instructors have included Otis Murphy, Taimur Sullivan, and Timothy McAllister. Outside of composing and

performing, Dundee is an avid photographer and also enjoys board sports.

The composer writes:

This piece is a seven-movement suite of scenes, inspired by my solo road trip from Bloomington, Indiana to Los Angeles, California.

### I. Departure

“Excitement. Restlessly churning thoughts. Hills. Lots of hills.”

### II. Grand Island

“Serene, peaceful fields. Hay bales. Low-angle sunlight illuminating swaying blades of reedgrass.”

### III. North Platte

“A raging thunderstorm looms in the distance.”

### IV. Interlude – Microsleep

“No cars. No lights. Need more caffeine.”

### V. Downgrade

“Careening precariously towards Salt Lake City.”

### VI. Canyons

“Majesty. Awe. Reverence.”

### VII. Arrival

“How to drive in Los Angeles.”

## *Clarinet Sonata*

David Baker

David Nathaniel Baker, Jr (21 December 1931 – 26 March 2016) was an esteemed and accomplished composer, author, conductor, and teacher, and among the most influential voices in contemporary American music in a career that spanned over five decades. Born in Indianapolis, Indiana, Baker grew up in the rich musical tradition of the black community, in the world of church and gospel music, blues and rhythm & blues, and jazz. He trained as a classical musician and composer at Indiana University, where he later became Distinguished Professor of Music and Chairman of the Jazz Department. Baker also served as conductor and artistic director of the Smithsonian Jazz Masterworks Orchestra. A virtuoso performer on multiple instruments, Mr. Baker taught and performed throughout the USA, Canada,

Europe, Scandinavia, Australia, New Zealand, and Japan. Over the course of his career, he received numerous awards, including the The John F. Kennedy Center for the Performing Arts Living Jazz Legend Award, National Association of Jazz Educators Hall of Fame Award, the James Smithson Medal from the Smithsonian Institution, and an Emmy Award for his musical score documentary *For Gold and Glory*. He served a number of times on the Pulitzer Prize Music Jury and was chair of the jazz faculty of the Steans Institute for Young Artists at the Ravinia Festival in Chicago, IL. His compositions total more than 2,000 in number, including jazz and symphonic works, chamber music, and ballet and film scores.

The *Clarinet Sonata* (1990) is Baker's own transcription of his 1989 *Flute Sonata*, written in three contrasting movements in a complex, jazz-infused style, and making virtuoso demands on both performers.

### *Down by the Riverside*

Frederic 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.

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 *The People United Will Never Be Defeated!* (36 variations on the Sergio Ortega song *El pueblo unido jamas sera vencido*), previously performed on these concerts by Lisa Emenheiser, a set of virtuosic piano variations written as a companion piece to Beethoven's *Diabelli Variations*; *Coming Together*, which is a setting of letters from Sam Melville, an inmate at Attica State Prison, at the time of the famous riots there (1971); *North American Ballads* (of which "Down By The Riverside" is one; Lisa

Emenheiser performed another, "Winnsboro Cottonmill Blues" on this season's first concert); *Night Crossing with Fisherman*; *The Price of Oil* and *Le Silence des Espaces Infinis*, both of which use graphical notation; 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. Among his most recent compositions are the two sets of *Nanosonatas* (2007) and the *Cadenza con o senza Beethoven* (2003), written for Beethoven's *Fourth Piano Concerto*.

Nicolas Slonimsky (1993) says of him in Baker's *Biographical Dictionary of Musicians*: "He is furthermore a granitically overpowering piano technician, capable of depositing huge boulders of sonoric material."

The composer writes:

Based on the African-American spiritual of the same name, which was frequently sung in the heyday of the peace movement during the height of the Vietnam war, the theme is treated in a disarming (all puns intended) manner before reappearing in more elaborate guises.

### *Gospels, Serenades, and Vamps*

T.J. Anderson

T.J. Anderson was born August 17, 1928 in Coatesville, Pennsylvania and received degrees from West Virginia State College, Penn State University, and a Ph.D in Composition from the University of Iowa. He also holds several honorary degrees. After serving as chairman of the Department of Music at Tufts University for eight years, Thomas Jefferson Anderson became Austin Fletcher Professor of Music and in 1990 became Austin Fletcher Professor of Music Emeritus. He now lives in Chapel Hill, North Carolina where he devotes full time to writing music.

He studied composition with George Ceiga, Philip Bezanson, Richard Hervig, and Darius Milhaud. Anderson is well known for his orchestration of Scott Joplin's opera, *Treemonisha*, which premiered in Atlanta in 1972. His first opera, *Soldier Boy, Soldier*, based on a libretto by Leon Forrest, was commissioned by Indiana University. The opera *Walker* was commissioned by the Boston Athenaeum with a libretto by Derek Walcott and *Slip Knot*, commissioned by the School of Music,

Northwestern University, is based on a historical paper by T.H. Breen with libretto by Yusef Komunyakaa.

Mark DeVoto, in program notes for a concert of T.J. Anderson's music honoring the 100th year of Tufts University's Department of Music, says: "T.J. Anderson, as all the world knows him, has spent a long and distinguished career composing music reflecting a global awareness of human experience in the twentieth century, synthesizing Eastern and Western classical traditions with the Black experience in America. His works reveal inspiration from a variety of classical styles ranging from Purcell to Alban Berg, and techniques and forms ranging from the serially rigorous to the freely improvisatory, all arrayed in a stylistic panorama that is wholly 'his own.'" Elliott Schwartz states, "Many African-American composers of 'classical' music are confronted by a unique set of experiences—influences from two worlds, so to speak. Thomas Jefferson Anderson has successfully balanced both; his music speaks to, and draws from, the heritage of European Art Music and the culture of Black America."

Anderson takes pride in collaborations with his distinguished friends Leon Forrest, writer, and Richard Hunt, sculptor. A number of his works have been premiered in the artist's studio. As a lecturer, consultant, and visiting composer, he has appeared in institutions in the United States, Brazil, Germany, France, and Switzerland. He has been a fellow at the MacDowell Colony, Yaddo, Virginia Center for the Arts, the Djerassi Foundation, the National Humanities Center (their first composer), and a scholar-in-residence at the Rockefeller Center for the Creative Arts, Bellagio, Italy. Other honors include an honorary membership in Phi Beta Kappa, a fellowship from the John Simon Guggenheim Foundation, and a Rockefeller Center Foundation grant, Composer-in-Residence Program (with the Atlanta Symphony Orchestra, Robert Shaw, Conductor). At his 60th birthday celebration at Harvard University, letters from Robert Shaw and Sir Michael Tippett were read. In March, 1997, he was honored as a founder and first president of the National Black Music Caucus with a concert of his music. He was elected to the American Academy of Arts and Letters, May 18, 2005.

*Gospels, Serenades, and Vamps* is the middle of three "Spirit Songs," composed by Anderson on a commission from cellist Yo-Yo Ma in 1992 and first performed by the Mallarme Chamber Players in 2004. It is divided into six sections to be played without pause: a. Gospels; b. Serenades I and II (Serenade I for piano to be played simultaneously

with Serenade II for cello); c. Vamp I; d. Serenade III (solo piano); e. Serenade IV (solo cello); f. Vamp II.

### *Come Down Heavy!*

Evan Chambers

Evan Chambers (b. 1963, Alexandria, LA) grew up in Dayton, Ohio. He is a composer and traditional fiddler whose music is informed by concern for the living Earth and the urgent need to attend to the world around us with compassion. Much of his music is influenced by traditional music, especially that of Ireland and the United States. Chambers seeks to capture the energy and physicality of folk performance, translating it into the language of contemporary classical idioms. His compositions have been described by the *Washington Post* as "luminous, wistful...undeniably poignant."

Chambers's works have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, Spokane, Toledo, and Albany Symphonies, among others; and by the USMA Wind Ensemble, eighth blackbird, the Verdehr Trio, Quorum, Haven Trio, the Greene String Quartet, Detroit Chamber Winds and Strings, and the University of Michigan Bands, among others. He has appeared as a fiddle soloist in Carnegie Hall with the American Composers Orchestra. His orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall by the University of Michigan Symphony Orchestra in February 2008. He won first prize in the Cincinnati Symphony Competition and was awarded the Walter Beeler Prize by Ithaca College. He has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and American Composers Forum. He has been a resident of Yaddo and the MacDowell Colony, and has been the recipient of numerous grants and commissions.

His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman.

The composer writes:

#### **Come Down Heavy! (1994)**

Ev'ry mornin' at six o'clock—  
there were twenty tarriers a-workin' on the rock,  
and the boss comes 'round and he says "Keep still—  
and COME DOWN HEAVY ON THE CAST IRON DRILL..."

The title *Come Down Heavy!* is taken from a line in *Drill Ye Tarriers* upon which the last movement of the piece is based. I grew up listening to my parents singing folksongs—this piece was inspired by memories of my father beating on his guitar, belting out *John Henry*, and the quiet sadness in my mother’s voice as she sang me to sleep. To me, folksongs are not quaint, naive or innocent, as they’ve often come to be misrepresented—they are powerful, sometimes gritty, bitter and ironic, full of the sadness and longing of life. Although these particular songs are part of my past, they are also part of my present—my goal was to avoid casting them in a cloud of nostalgic mist or nationalistic fervor, and to capture some of the raw, rough energy and genuine ache of the music. These are not “arrangements” of folksongs, but rather settings or treatments of them; while the tunes are present, they are often transformed, extended, and even abandoned.

The first movement, *Steel Drivin’ Man*, is based on the African-American worksong *John Henry*, about the mighty African-American railroad man and the legendary contest pitting his mythical human strength against that of the steam-drill. The style is based upon my father’s full-tilt performances of the song and is dedicated to him (with tips of the hat to Huddy Leadbetter, Dave Van Ronk and Doc Watson).

*I Gave My Love A Cherry or The Riddle Song* is dedicated to my mother; it is one of her favorite lullabies. I’ve treated it as a mountain lament that uses an unusual violin tuning taken from Scottish fiddle playing.

*Oh Lovely Appearance of Death* was written by the Reverend George Whitefield in 1760. It was a song that my Grandmother used to sing as a lullaby, and I learned it from my father. Although the words are quite morbid (dealing with a deeply religious aesthetic reaction to death as a release from worldly suffering), I’ve always been haunted by the melody. It receives the simplest and most unadorned treatment of the songs in this work.

The piece is also informed to a large extent by my involvement with traditional Irish music—the worksong *Drill Ye Tarriers* is itself rooted firmly in the Anglo-Irish tradition, and is presented first as a modified Irish reel, and later as a jig, layered with the song *Patsy on the Railroad*. (It is also finally transformed into a wild tarantella, no doubt a direct influence of my wife’s Italian-American family!)

The work was written for James Umble and the Cleveland Duo, and was given its premiere recording by Carolyn Stuart, Tim McAllister, and Midori Koga on *Cold Water Dry Stone new music with traditional roots* available on Albany records.

## 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](http://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.

Saxophonist DOUG O’CONNOR has performed across Asia, Europe, and the US. He holds DMA and MM degrees from the Eastman School of Music, and

a BM in Saxophone Performance from the University of Maryland. O’Connor recently served as Adjunct Assistant Professor of Saxophone at the Eastman School of Music and is currently employed as ceremonial saxophonist with the United States Army Band “Pershing’s Own.” O’Connor is a co-founder of the Global Premiere Consortium Commissioning Project, an online platform for instigating the composition, dissemination, and performance of new music worldwide. He recently performed as a concerto soloist at the 2014 and 2018 North American Saxophone Alliance Biennial Conferences and at the World Saxophone Congress XV in Bangkok; he has also been featured with the National Symphony Orchestra, Symphony in C, Musica Nova, the Eastman and University of Wisconsin Eau Claire Jazz Ensembles, as well as various college percussion ensembles. He was the Second Prize winner of the 2008 International Jean-Marie Londeix Saxophone Competition in Bangkok. He has won top prizes in many other solo competitions. He was a winner of the prestigious Astral Artists’ 2003 National Auditions and was a finalist for the Concert Artists Guild competition in 2009. A passionate champion of chamber music, O’Connor was a founding member of the Red Line Saxophone Quartet. While he played soprano saxophone in Red Line, the group won grand prizes at several major competitions, premiered five new works for sax quartet and electronics on MATA’s Interval Series in NYC, and released a CD on iTunes, “Back Burner.” As a jazz artist, Dr. O’Connor freelances throughout the Baltimore-Washington metropolitan area and recently toured with the Airmen of Note at the Lionel Hampton and Missouri State Jazz festivals on baritone saxophone and bass clarinet.

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 high-

lights 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

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](http://www.21stcenturyconsort.org)

## 21st Century Consort Board of Directors

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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](http://focuspull.in/21mail) to get news and updates about the season.

### 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

*Artists Respond: American Art and the Vietnam War, 1965-1975* examines this harrowing and formative period for many in America. The Consort mounts a musical corollary to the exhibition with works that speak to the tenor of the times and the pervasive cultural impact that still radiates from them.

JAMES PRIMOSCH – *Times Like These*

SUSAN BOTTI – *River Spirits (World premiere)*

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

GEORGE CRUMB – *Black Angels*

**The 21st Century Consort gratefully acknowledges the generous support  
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*Compiled November 2018*

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



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