

21st CENTURY CONSORT

February 22, 2020

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

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Alexandra Osborne, violin
Lucy Shelton, Soprano
Sara Stern, flute
Nick Stovall, oboe
Rachel Young, cello

Mark Huffman, recording engineer
Hana Wang, stage manager

Saturday, February 22, 2020
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
St. Mark's Episcopal Church
301 A Street SE, Washington, DC



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

www.21stcenturyconsort.org

The audience is invited to join the artists in the sanctuary for conversation immediately after the concert.

Pre-Concert Discussion

Christopher Kendall with Paul Moon and Lucy Shelton

Program “Time’s Up”

Poeme Symphonique György Ligeti
100 metronomes

Variations On Time and Time Again Sebastian Currier
Ms. Emenheiser, Ms. Stern

Tempo e Tempi Elliott Carter

- I. Tempo e Tempi (Eugenio Montale)
- II. Ed e Subito Sera (Salvatore Quasimodo)
- III. Oboe Sommerso (Quasimodo)
- IV. Una Colomba (Giuseppe Ungaretti)
- V. Godimeto (Ungaretti)
- VI. L’Arno a Rovezzano (Montale)
- VII. Uno (Ungaretti)
- VIII. Segreto del Poeta (Ungaretti)

Mr. Cigan, Mr. Kendall, Mr. Stovall, Ms. Osborne,
Ms. Shelton, Ms Young

INTERMISSION

Quartet for the End of Time Olivier Messiaen

1. Liturgy of crystal
2. Vocalise for the Angel who announces the end of Time
3. Abyss of the birds
4. Interlude
5. Praise to the Eternity of Jesus
6. Dance of fury, for the seven trumpets
7. Jumble of rainbows for the Angel who announces the end of Time
8. Praise to the immortality of Jesus

Mr. Cigan, Ms. Emenheiser, Ms. Osborne, Ms. Young

Program Notes

Poème Symphonique

György Ligeti

György Ligeti (born in 1923 in Transylvania, Romania—died in 2006 in Vienna, Austria) was a leading composer of the branch of avant-garde music concerned principally with shifting masses of sound and tone colours. Ligeti, the great-nephew of violinist Leopold Auer, studied and taught music in Hungary until the Hungarian Revolution in 1956, when he fled to Vienna; he later became an Austrian citizen. He subsequently met avant-garde composers such as Karlheinz Stockhausen and became associated with centres of new music in Cologne and Darmstadt, Germany, and in Stockholm and Vienna, where he composed electronic music (e.g., *Artikulation*, 1958) as well as music for instrumentalists and vocalists. In the early 1960s he caused a sensation with his *Future of Music—A Collective Composition* (1961) and his *Poème Symphonique* (1962). The former consists of the composer regarding the audience from the stage and the audience's reactions to this; the latter is written for 100 metronomes.

Most of Ligeti's music after the late 1950s involved radically new approaches to music composition. Specific musical intervals, rhythms, and harmonies are often not distinguishable but act together in a multiplicity of sound events to create music that communicates both serenity and dynamic motion. Examples of these effects occur in *Atmosphères* (1961) for orchestra; *Requiem* (1963–65) for soprano, mezzo-soprano, two choruses, and orchestra; and *Lux Aeterna* (1966) for chorus. These three works were later featured in Stanley Kubrick's film *2001: A Space Odyssey* (1968), which brought Ligeti a wider audience; his music appeared in later movies, including several others by Kubrick. In *Aventures* (1962) and *Nouvelles Aventures* (1962–65), Ligeti attempts to obliterate the differences between vocal and instrumental sounds. In these works the singers hardly do any "singing" in the traditional sense.

In Ligeti's *Cello Concerto* (1966), the usual concerto contrast between soloist and orchestra is minimized in music of mainly very long lines and slowly changing, very nontraditional textures. Other works include *Clocks and Clouds* (1972–73) for female chorus and orchestra, *San Francisco Polyphony* (1973–74) for orchestra, *Piano Concerto* (1985–88), and *Hamburg Concerto* (1999) for horn. Ligeti also wrote 18 piano études (1985–2001) and the opera *Le Grande Macabre* (1978,

revised 1997). Ligeti was the recipient of many honours, including the Grand Austrian State Prize for music (1990), the Japan Art Association's Praemium Imperiale prize for music (1991), and the Theodor W. Adorno Prize from the city of Frankfurt for outstanding achievement in music (2003).

Ligeti regarded *Poème Symphonique* as a critique of the contemporary musical situation, continuing: ...but a special sort of critique, since the critique itself results from musical means.... The "verbal score" is only one aspect of this critique, and it is admittedly rather ironic. The other aspect is, however, the work itself.... What bothers me nowadays are above all ideologies (all ideologies, in that they are stubborn and intolerant towards others), and *Poème Symphonique* is directed above all against them. So I am in some measure proud that I could express criticism without any text, with music alone. It is no accident that *Poème Symphonique* was rejected as much by the petit-bourgeois (see the cancellation of the TV broadcast in the Netherlands) as by the seeming radicals.... Radicalism and petit-bourgeois attitudes are not so far from one another; both wear the blinkers of the narrow-minded.

Variations on Time and Time Again Sebastian Currier

Sebastian Currier is the recipient of the prestigious Grawemeyer Award. Heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*, his music has been performed at major venues worldwide by acclaimed artists and orchestras, including Anne-Sophie Mutter, the Berlin Philharmonic, the New York Philharmonic, and the Kronos Quartet.

His music has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Time Machines*, which she premiered with the New York Philharmonic in June 2011 and subsequently performed with various orchestras in the United States, Europe, and Asia. He also wrote *Aftersong* for her and her long-time collaborator, pianist Lambert Orkis. A critic from the *London Times* said, "if all his pieces are as emotionally charged and ingenious in their use of rethought tonality as this, give me more."

He has also had an extended association with members of the Berlin Philharmonic, as well as the orchestra itself, including his harp concerto *Traces*, premiered by harpist Marie-Pierre Langlamet, for whom he has written numerous pieces, and which she premiered at the Phil-

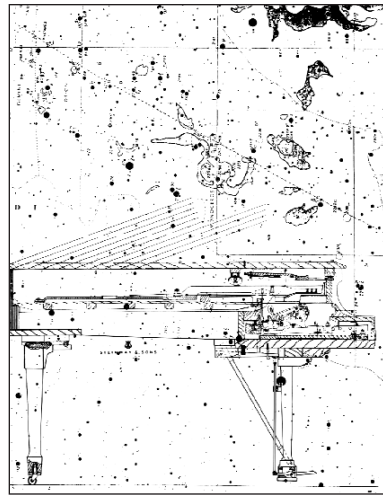
harmonic with members of the Berlin Philharmonic. He recently wrote *Spark* for the 12 cellos of the Berlin Philharmonic, which they premiered in Rotterdam.

His orchestra piece, *Divisions*, was recently premiered by the Seattle Symphony, conducted by Ludovic Morlot, and will be performed by the Boston Symphony both in Boston and New York. His *Microsymph*, referred to by the composer as a large-scale symphony that has been squeezed into only ten minutes, has also been performed by such orchestras as the American Composer's Orchestra, San Francisco Symphony, the Gewandhaus Orchestra, the BBC Wales Orchestra and the National Symphony Orchestra, and has been recorded by the Frankfurt Radio Orchestra. He has also written works that involve electronic media and video. *Nightmaze*, a multimedia piece based on a text of Thomas Bolt, has been performed by Network for New Music and the Mosaic Ensemble.

Currier has received many prestigious awards including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. He received a DMA from the Juilliard School and from 1999-2007 taught at Columbia University. He is currently Artist in Residence at the Institute for Advanced Study, in Princeton, New Jersey.

The composer writes:

Variations on "Time and Time Again" was written in 2000. It was commissioned by the National Flute Association and written in memory of flutist Samuel Baron. In this theme and variations the theme is not stated at the outset but instead arrived at following the four variations that precede it. In between each variation, and also framing the piece as a whole, is a clock-like music that lies outside the world of the theme and its satellite variations. The clock ticks with a neutral objectivity while in the variations and theme time unfolds in a more human, subjective manner.



Tempo e Tempi

Elliott Carter

COMPOSER ELLIOTT CARTER (December 11, 1908–November 5, 2012) is internationally recognized as one of the most influential American voices in classical music, and a leading figure of modernism in the 20th and 21st centuries. He was hailed as “America’s great musical poet” by Andrew Porter and noted as “one of America’s most distinguished creative artists in any field” by his friend Aaron Copland. Carter’s prolific career spanned over 75 years, with more than 150 pieces, ranging from chamber music to orchestral works to opera, often marked with a sense of wit and humor. He received numerous honors and accolades, including the Pulitzer Prize on two occasions: in 1960 for his *String Quartet No. 2* and in 1973 for his *String Quartet No. 3*. Other awards include Germany’s Ernst Von Siemens Music Prize and the Prince Pierre Foundation Music Award. Carter was the first composer to receive the United States National Medal of Arts, and is one of a handful of composers inducted into the American Classical Music Hall of Fame. He was recognized twice by the Government of France: being named Commander of the “Ordre des Arts et des Lettres,” and receiving the insignia of Commander of the Legion of Honor in September 2012.

Born in New York City, Elliott Carter was encouraged towards a career in classical music by his friend and mentor Charles Ives. He studied under composers Walter Piston and Gustav Holst while attending Harvard University, and later traveled to Paris, studying with Nadia Boulanger. Following his studies in France, he returned to New York and devoted his time to composing and teaching, holding posts over the years at St. John’s College, the Peabody Conservatory, Yale University, Cornell University, and The Juilliard School, among others

Carter’s early works, such as his *Symphony No. 1* (1942) and *Holiday Overture* (1944), are written in a neoclassical style — influenced by his contemporaries Copland, Hindemith, and Stravinsky. After the Second World War, in works such as his *Cello Sonata* (1948) and *String Quartet No. 1* (1950-51), he began to develop a signature rhythmic and harmonic language, which he continued to refine to the very end of his life. Igor Stravinsky hailed his *Double Concerto for harpsichord, piano, and two chamber orchestras* (1961) and *Piano Concerto* (1965) as “masterpieces.”

Carter wrote many pieces based on literature throughout his career, setting texts by acclaimed American poets such as John Ashbery,

Elizabeth Bishop, E.E. Cummings, T.S. Eliot, Robert Frost, John Hollander, Robert Lowell, Marianne Moore, Ezra Pound, Wallace Stevens, William Carlos Williams, and Louis Zukofsky. A creative burst of imagination began in earnest during the 1980s with works such as *Night Fantasies* (1980), *Triple Duo* (1982–83), *Penthode* (1985), and major orchestral essays such as his *Oboe Concerto* (1986–87), *Three Occasions for Orchestra* (1989), *Violin Concerto* (1990), and *Symphonia: sum fluxae pretium spei* (1993–96). Carter's only opera, *What Next?* (1997–98), with a libretto by Paul Griffiths, was introduced by Daniel Barenboim, a champion of the composer's music, in Berlin in 1999, and has since been produced at Tanglewood, in Munich, New York, Vienna, Melbourne, Montpellier, and Duisburg. Carter's remarkable late-career creative burst continued at an astonishing rate, encouraged by commissions from Pierre Boulez and the Ensemble Intercontemporain; Oliver Knussen and the BBC Symphony Orchestra; James Levine and the Boston Symphony; the Aldeburgh, Lucerne, and Tanglewood Festivals; and ensembles from Boston to Seattle and London to Ljubljana. Carter composed more than sixty works after the age of ninety including his *Cello Concerto* (2000), *Of Rewaking* (2002), *Dialogues* (2003), *Three Illusions for Orchestra* (2004), *Mosaic* (2004), and *In the Distances of Sleep* (2006).

In his final years, Carter continued to complete works with astounding frequency, including *Interventions* for piano and orchestra (2007), *Flute Concerto* (2008), *What are Years* (2009), *Concertino for Bass Clarinet and Chamber Orchestra* (2009), and *The American Sublime* (2011). Carter's last completed orchestral work, *Instances* (2012), was premiered by the Seattle Symphony in February 2013. His final work, *Epigrams* (2012) for piano trio, was premiered at the Aldeburgh Festival in June 2013.

The composer writes:

Fascination with Italian music, literature, and visual arts has grown ever since my mother took me to Rome in around 1924. This song-cycle is a small gesture of gratitude to Italian culture and its musicians that have shown such an interest in my work.

A few years ago Raffaele Pozzi (one of the directors of the Pontino Festival, which dedicated two of its manifestations to my work) sent me the two poems of Montale included in this cycle, asking me if I would set them. The first, *Tempo e Tempi*, pleased its Italian audience so much that I was encouraged to set others. Using the in-

strumentation of the first (oboe, clarinet, violin, and cello), I chose poems by Ungaretti and Quasimodo, each referring to the passage of time.

Tempo e Tempi

Non c'è un unico tempo; ci sono
molti nastri
che paralleli slittano
spesso in senso contrario e
raramente
s'intersecano. È quando si palesa
la sola verità che, disvelata,
viene subito espunta da chi sorveglia
I congegni e gli scambi. E si
ripiomba
poi nell'ultimo tempo. Ma in
quell'attimo
solo I pochi viventi si sono
riconosciuti
per dirsi addio, non arrivederverci.

—Eugenio Montale

Ed è Subito Sera

Ognuno sta solo sul cuor della terra
trafitto da un raggio di sole:
ed è subito sera.

—Salvatore Quasimodo

Oboe Sommerso

Avara pena, tarda il tuo dono
In questa mia ora
di sospirati abbandoni

Un oboe gelido risillaba
Gioia di foglie perenni,
non mie, e smemora;

in me si fa sera;
l'acqua tramonta
sulle mie mani erbose.

Ali oscillano in fioco cielo,
Làbili: il cuore trasmigra
ed io son gerbigo,

e i giorni una maceria.

—Quasimodo

Time and Times

There is not a single time, there are
many tapes
that roll past in parallel
often in contrary motion and they
rarely
intersect. It is when that single
truth is made manifest that,
unveiled, it is suddenly expunged by
one who watches the gears and
switches. And then it plunges
back into the last time. But in that
instant
only the few who are living have
acknowledged that they must say
“farewell,” not “see you later.”

And It's Suddenly Evening

We are alone on the living eart
transfixed by a ray of sunlight.
And it's suddenly evening.

Sunken Oboe

Greedy pain, delay your gift
in this my hour
of sighed-for abandon.

An oboe coldly parses
joy of everlasting leaves,
not mine, and absent-mindedly;

in me the evening comes;
like water falling
on my grassy hands.

Wings flap in the dim sky,
weakly; the heart runs out,
leaves me futile

and my rubble.

Una Columba

D'altri diluvi una colomba ascolto.
—Giuseppe Ungaretti

Godimento

Mi sento la febbre
di questa
piena di luce.
Accolgo questa
giornata come
il frutto che si addolcisce

Avrò
stanotte
un rimorso come un
latrato
perso nel
deserto.

—Ungaretti

L'Arno a Rovezzano

I grandi fiumi sono l'immagine del-
tempo
cruello e impersonale. Osservati da
un ponte
dichiarano la loro nullità inesorabile.
Solo l'ansa esitante di qualche
paludoso
giuncheto, qualche specchio
che riluca tra folte sterpaglie e
borraccina
può svelare che l'acqua come noi
pensa se stessa
prima di farsi vortice e
rapina.

Tanto tempo è passato, nulla è scorso
da quando si cantavano al telefono
'tu
che fai l'addormentata' col triplice
cachinno.

La tua casa era un lampo visto dal
treno. Curva

A Dove

I hear a dove from other floods

Pleasure

I glow
with the fever
of this abundance of light.
I greet this
day like
fruit that sweetly ripens.

Tonight
will bring
remorse like
a dog's howl
lost in the
desert.

The River Arno at Rovezzano

Great rivers are the images of
time,
cruel and impersonal. Viewed from
a bridge
they declare their inexorable nullity.
Only the hesitant bend of some
swampy
reed-bed, some mirror
that shines between crowded brush
and moss
can reveal that the water, like us,
thinks about itself
before becoming whirling and
destructive.

So much time has passed, nothing is
seen from when one sang on the
phone "You
who have fallen asleep" with triple
guffaws.

Your house was a lamp seen from
the train. A curve

sull'Arno come l'albero di Giuda
che voleva proteggerla. Forse c'è
ancora o
non è che una rovina. Tutta piena,
mi dicevo, di insetti, inabitabile.
Altro comfort fa per noi ora, alto
sconforto.

—Montalto

Uno

incomincia per cantare
si canta per finire

—Ungaretti

Segreto del Poeta

Solo ho arnica la notte.
Sempre potrò trascorrere con essa
d'attimo in attimo, non ore
vane;
Ma tempo cui il mio palpito
trasmetto
come m'aggrada, senza mai
distrarmene.
Avviene quando sento,
Mentre riprende a distaccarsi da
ombre,
la speranza immutabile
in me che fuoco nuovamente scova
e nel silenzio restituendo va,
I gesti tuoi terreni
talmente amati che immortali
parvero,
luce.

—Ungaretti

Translations by Elliott Carter (Ungaretti and Quasimodo) and Steven Ledbetter (Montale).

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Òboe sommerso and *Ed è subito sera*, poems by Salvatore Quasimodo: Copyright by Alessandro Quasimodo. All Rights Reserved. By kind permission of the copyright owner, Alessandro Quasimodo.

on the Arno like the Judas tree
that tried to protect it. Perhaps it is
still there, or
is only a ruin. All full,
I told myself, of insects, inhabitable.
We have other comfort now, other
discomfort.

One

Sing to start
and sing to end

Poet's Secret

I have only the night as a friend.
Always I can go with her
from moment to moment, not
spending pointless hours;
Yet time during which I perceive
my pulse beat as I wish, never
distracts me.
It happens, when I feel,
while once again I draw out from
shadows,
the immutable hope
in me, which fire newly dislodges
and is restoring to silence again,
your mundane deeds,
so much loved they will seem
immortal,
light.

Quartet for the End of Time

Olivier Messiaen

Olivier Messiaen was one of the most influential composers of the 20th century, a distinguished composer, teacher, and organist who continued to be busy and productive right up to his death in 1992. He was a serious student of rhythm, the aspect of music in which he has perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the Greeks and Hindus. But perhaps the central force in his life, one that is at the heart of a work like *Quatuor pour la Fin du Temps* [*Quartet for the End of Time*] is the one Messiaen described this way:

“I have the good fortune to be a Catholic; I was born a believer...

A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music... perhaps the only one I shall not be ashamed of in the hour of death.”

Certainly the circumstances of the work’s composition are extraordinary; perhaps they required a deep faith to see it through to completion. In June 1940, a small group of French soldiers was captured by the Germans between Verdun and Nancy; Messiaen was in that group, and was distinguished from the rest of the captives by the fact that he carried with him in his rucksack a series of miniature scores ranging from Bach to Berg. When he was sent to Stalag VIII A in Saxony, he was allowed to keep his music. In the same camp, Messiaen met a violinist, Jean Le Boulaire, a clarinetist, Henri Akoka, and a cellist, Etienne Pasquier. The former two, astonishingly, had their instruments with them, and Pasquier was soon presented with a cello lacking a string. Messiaen composed a piece for them, which became the fourth movement (Interlude) of the *Quartet for the End of Time*. He soon envisioned a much larger work, inspired by the Biblical vision of the Apocalypse (a vision that must have seemed to many, caught up in the horrors of the war, to be coming all too true).

The score was finished by January 1941. Messiaen had composed a piano part for his piece, not knowing whether a piano would be available. But an old, out-of-tune upright was found, and the composer joined his three colleagues in the first performance, which took place before an audience of five thousand prisoners from France, Belgium, Poland, and elsewhere, a true cross-section of humanity, on a bitterly

cold January 15, 1941. Messiaen preceded the performance with remarks on the symbolism of the music, and then played the work. He later observed that no other audience had ever shown greater attention to or understanding of his music.

The work’s title refers first of all to the apocalyptic vision in the tenth chapter of Revelation, of “an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow... [H]e lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: There shall be no time.” But in Messiaen’s music the title has a technical sense, too, a freeing of the music from a regular pulse either through very slow tempi or irregular rhythms. The scoring changes from movement to movement, so that the variety of colors is quite remarkable. Messiaen’s fondness for various kinds of symbolism shows in the number of movements (eight is the number of the Infinite and Endless) and in particular musical gestures linked to Biblical images. The very first entrance of clarinet and violin are marked “like a bird,” the earliest instance in Messiaen’s work of his fascination with birdsong.

Messiaen’s potent imagery, his synesthesia (hearing chords, for example, as “orange-blue”), his rhythmic innovation, and his spiritual range, no less than the dramatic account of its composition and premiere, have made the *Quartet for the End of Time* one of the composer’s seminal scores and one of the most extraordinary chamber works of the twentieth century.

The composer’s own comments on the music follow; except where otherwise noted, each movement calls for all four instruments:

1. *Liturgy of crystal*. Four in the morning, the waking of the birds; a solo blackbird extemporizes, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this into the religious level: you get the harmonious silence of Heaven.

2. *Vocalise for the Angel who announces the end of Time*. The first and third parts (very short) conjure the power of this strong angel covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The middle section (without clarinet) brings the impalpable harmonies of heaven. The piano’s soft cascade of blue-orange chords surround the near-plainsong-like chant of the strings with their distant chime.

3. *Abyss of the birds.* (For solo clarinet.) The abyss is Time, with its sadness and weariness. The birds are the opposite of Time: our longing for light, stars, rainbows, and jubilating vocalises.

4. *Interlude.* (Without piano.) A Scherzo, more extrovert than the other movements, with which, however, it has certain melodic ties.

5. *Praise to the Eternity of Jesus.* (Cello and piano.) Jesus is here considered as the Word. A long and infinitely slow phrase of the cello magnifies with love and reverence the eternity of the powerful yet mild Word, “whose years shall not get used up.” “In the beginning was the Word, and the Word was with God, and the Word was God.” (Gospel according to John, 1:1)

6. *Dance of fury, for the seven trumpets.* (All instruments in unison.) Rhythmically, this is the most characteristic of the eight movements. Use of the added value, of augmented and diminished rhythms, of non-retrogradable rhythms... [A technical discussion of rhythm occurs here.] Listen especially towards the end of the piece to the theme’s fortissimo by augmentation, with the changes in register of its different notes.

7. *Jumble of rainbows for the Angel who announces the end of Time.* This brings back some things from the second movement. The Angel full of strength appears, and above all the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In his dreams, the author hears and sees classed chords and melodies, familiar colors and shapes; then, after this transitory stage, he passes into the unreal and undergoes with ecstasy a wheeling, a giratory compenetration of superhuman sounds and colors. These swords of fire, these orange-blue flows of lava, these sudden stars: that is the jumble, these are the rainbows.

8. *Praise to the Immortality of Jesus.* (Violin and piano.) A broad violin solo, the counterpart of the fifth movement’s cello solo. This second praise is more specifically addressed to the second aspect of Jesus, to Jesus the Man, to the Word that has become flesh, the immortal re-born one who imparts us his life.

Artist Bios

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

21st Century Consort pianist and Steinway Artist LISA EMENHEISER has been performing with the National Symphony Orchestra for 25 years. A graduate of the Juilliard School, where she earned both Bachelor and Master of Music degrees, Ms Emenheiser is a past winner of the “Young Artist in Recital” and “National Arts Club” competitions. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, The Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, the McLean Orchestra and was one of the featured soloists for the Kennedy Center’s Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the National Symphony Orchestra; an avid performer of chamber music, Lisa is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center’s Iberian Festival and performed four-hand music with pianist Joseph Kalichstein at the Kennedy Center’s Terrace Theatre in 2017. Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled “Exploring Your Brain,” in which she performed Ginastera’s *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, Lisa was recently inducted into the Steinway Hall of Fame.

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 diver-

sity of the school and hiring almost half the faculty; for bringing the school to 80 percent of its 2018 campaign fund-raising goal of \$90M; for a \$30M expansion/renovation of the school's physical plant; and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort, he is founder and lutenist of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library since 1977. The ensemble has toured and recorded extensively, and has produced a series of collaborations with British actor Sir Derek Jacobi, in performances at the Globe Theatre in London, in California's Napa Valley, and at Strathmore Hall and the Kennedy Center. Kendall served as director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development at the school and its move to the Clarice Smith Performing Arts Center. Assistant, then associate conductor of the Seattle Symphony from 1987 to 1992, and director of the Music Division and Tanglewood Institute of the Boston University School for the Arts from 1993 to 1996, he has guest conducted many orchestras and ensembles in repertoire from the 18th to the 21st centuries. His recordings can be heard on the British ASV, Arabesque, Bard, Bridge, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

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

Gourmet Symphony and frequently performs with The Last Stand Quartet. With a keen interest in fostering young talent, she is a teaching artist for the American Youth Philharmonic Orchestra, the NSO's Youth Fellowship and Summer Music Institute programs, and recently joined the faculty of the Hawaii Youth Symphony, whilst maintaining a private teaching studio in Washington, DC..

The only artist ever to have won two Walter W. Naumburg Awards, internationally acclaimed soprano LUCY SHELTON has premiered over 100 works, many of which were written expressly for her vocal talents. She has worked closely with major composers of our time such as Elliott Carter, Charles Wuorinen, David Del Tredici, Milton Babbitt, Shulamit Ran, Oliver Knussen, Kaija Saariaho, Gyorgy Kurtag, Joseph Schwantner, and Pierre Boulez. Shelton has performed across the globe with major orchestras and conductors in repertoire of all periods. As a chamber musician she has been a frequent guest with ensembles such as Emerson String Quartet, eighth blackbird, Da Camera of Houston, 21st Century Consort, Da Capo Chamber Players, Schoenberg-Asko Ensemble, and Ensemble InterContemporain. Among the many Festivals in which she has participated as both faculty and soloist are Aspen, Tanglewood, Santa Fe, Ojai, Banff, Yellow Barn, Chamber Music Northwest, BBC Proms, Aldeburgh, Kuhmo, and Salzburg. Her supreme musicality has been captured on over 50 recordings. Currently she teaches at Manhattan School of Music's Contemporary Performance Program, privately at her studio, and as guest faculty at both Juilliard and Curtis. Ms. Shelton's primary mentor was the legendary American mezzo-soprano Jan de Gaetani, whose integrity and intensity in music-making continue to be an inspiration.

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 member 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.

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 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 Future Concerts

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

Concerts are at St. Mark's Episcopal Church, 301 A Street, SE, Washington, DC unless otherwise noted.

“Water Music” ■ MARCH 14, 2020

Hirshhorn Museum and Sculpture Garden, Ring Auditorium

6:00 Concert (5:00 pre-concert discussion)

CARLOS SIMON – *The Rain that Falls*

JACOB DRUCKMAN – *Reflection on the Nature of Water*

TAN DUN – *Water Music*

KATI AGOCS – *A la Claire Fontaine*

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

LUCIANO BERIO – *Circles*

“A Time For...” ■ APRIL 18, 2020

St. Mark's Episcopal Church

5:00 Concert (4:00 Pre-concert discussion)

PAUL DESSAU – *Guernica*

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

CONLON NANCARROW – *Study #34*

ROBERTO GERHARD – *Six Popular Catalan Folksongs*

RODOLFO HALFFTER – *Epinisio*

GEORGE CRUMB – *Ancient Voices of Children*

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



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