

# 21st CENTURY CONSORT

March 21, 2020

Hirshhorn Museum and Sculpture Garden  
Independence Ave. SW & 7th St. SW, Washington, DC

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Lee Hinkle, percussion  
Nathaniel Fuerst, percussion  
Paul Keesling, percussion  
John McGovern, percussion  
Susan Robinson, harp  
Lucy Shelton, soprano  
Corey Sittinger, percussion  
Sara Stern, flute

H. Paul Moon, filmmaker  
Mark Huffman, recording engineer

March 21, 2020

Concert film premiere, 6:00 p.m.  
from Ring Auditorium

Hirshhorn Museum and Sculpture Garden  
Independence Ave. SW & 7th St. SW, Washington, DC 20560



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

## Program

“H2O”

*Water Music* Tan Dun  
Mr. Fuerst, Mr. Hinkle, Mr. McGovern, Mr. Sittinger

*A la Claire Fontaine* Kati Agocs  
Ms. Robinson

*Dance of the White Lotus Under the Silver Moon* Stella Sung  
Ms. Robinson, Ms. Stern

*Circles* Luciano Berio

- I. stinging gold swarms
- II. riverly is a flower
- III. n(o)w
- IV. riverly is a flower
- V. stinging gold swarms

Mr. Keeling, Mr. Hinkle, Ms. Robinson, Ms. Shelton

## Program Notes

The Hirshhorn Museum and Sculpture Garden's exhibition "Pat Steir: Color Wheel," currently on display around the complete circumference of the museum's second floor gallery, is the largest painting installation to date by the acclaimed abstract painter. Drawing on motifs from Chinese ink painting and gestural abstraction, Steir's paintings are formed by brushing and pouring multiple layers of paint, allowing gravity to guide the cascading forms. Her signature technique echoes the metaphysical ideas of harmony with nature expressed in Zen Buddhist and Daoist thought, even as it redefines the conventional flat picture plane to sculpt deep, transcendent space.

The exhibition—and the artist's earlier and well-known "Waterfall" paintings begun during the 1980s—is the inspiration of the 21<sup>st</sup> Century Consort's concert filmed by filmmaker H. Paul Moon, premiering on Saturday, March 21, 2020.

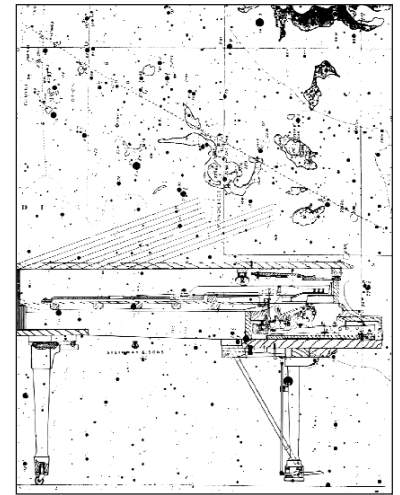
**H. Paul Moon** ([zenviolence.com](http://zenviolence.com)) is a filmmaker, professor and attorney whose works include short and feature-length documentaries, featured and awarded at nearly two hundred film festivals worldwide. Works include "Sitka: A Piano Documentary" ([sitkadoc.com](http://sitkadoc.com)) about the craftsmanship of Steinway pianos, and "Quartet for the End of Time" ([quatuor.xyz](http://quatuor.xyz)) about Olivier Messiaen's transcendent WWII composition. Moon's first feature, an acclaimed and award-winning documentary about the life and music of American composer Samuel Barber ([samuelbarberfilm.com](http://samuelbarberfilm.com)) that features the 21st Century Consort, premiered on PBS. His ongoing bicentennial multimedia works on poet Walt Whitman are presented at [whitmanonfilm.com](http://whitmanonfilm.com). Moon's latest feature film, with the 21st Century Consort, is an operatic adaptation by Jon Deak of Charles Dickens' "A Christmas Carol" ([scroogeopera.com](http://scroogeopera.com)), awarded "Critic's Choice" by *Opera News*.

### *Water Music*

Tan Dun

Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. A UNESCO Global Goodwill Ambassador, he has produced a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. The winner

of a Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, Tan Dun was named as Dean of the Bard College Conservatory of Music. Most recently, Tan Dun conducted The Juilliard Orchestra in the world premiere of his *Symphony of Colors: Terracotta* for the opening of New York's Metropolitan Museum of Art's epic exhibition *The Age of Empires*.



*Water Music* is an excerpt from Tan Dun's landmark work *Water Concerto for Water Percussion and Orchestra—in Memory of Toru Takemitsu*. This excerpt is unique, in the way that Tan has put all the various forces in one piece. It is "alive," an ongoing work, where the percussionists improvise freely, never doing the same thing twice. This reflects Tan Dun's musical experiences in Taoist ritual, when he was a wild, barefoot "mountain boy" in his grandmother's village in the Chinese province of Hunan.

For Tan Dun, water is a metaphor for the unity of eternal and external, as well as a symbol of renewal, re-creation, and resurrection. The use of a water instruments is musical metaphysics, a powerful musical drama of Tan Dun's personal music journey. In Tan Dun's *Water Music*, one hears sounds central to the nature we live in, but have too long not listened.

### *A la claire fontaine* (2011)

Kati Agócs

Kati Agócs is a recent Guggenheim Fellow, a winner of the prestigious Arts and Letters Award from The American Academy of Arts and Letters, and a 2017 Juno Award nominee for Classical Composition of the Year. Born in 1975 in Canada of Hungarian and American parents, Kati Agócs earned degrees from the Juilliard School, where her principal teacher was Milton Babbitt, and has served on the composition faculty at the New England Conservatory in Boston since 2008. She is also an alumna of the Aspen Music School, Tanglewood Music Festi-

val, Sarah Lawrence College, and Lester B. Pearson College of the Pacific (United World Colleges).

The composer writes:

*Northern Lights*, of which *A la claire fontaine* is the first movement, is a cycle for solo harp that incorporates folk songs from three regions of Canada, subjecting the original melodies to my own harmonic inflections, fragmentation, and juxtaposition with new motives. Much of this process involves searching for ways to make the material sound resonant on the harp. In this way, the piece builds upon my 2005 harp cycle, *Every Lover is a Warrior*, where I worked with folk songs from Appalachia, France, and Hungary. Since I spent my first nineteen years in Canada and many of its folk songs are as familiar to me as breathing, choosing and working with its songs presented a special challenge. I needed to cast aside my own associations with the songs, to hear them in a new light, and to mine the musical material for its own intrinsic beauty.

*A la claire fontaine* is a lyrical French Canadian folk song about lost love. I used changes in modality and unusual non-diatonic pitch collections to capture the bittersweet essence of the original words: “It has been a long time that I have loved you; I will never forget you.”

### *Dance of the White Lotus Under the Silver Moon (1998)* Stella Sung

Sung is director of CREATE at the University of Central Florida as well as a Professor of Music. She holds a Pegasus Professorship, the highest honor awarded to distinguished faculty members at UCF, and also holds one of twelve University Trustees Chair professorships. She earned degrees from the University of Michigan, the University of Florida, and the University of Texas at Austin.

Since 2003, Sung has been using digital and multi-media applications in her concert and symphonic compositions, music for dance and ballet, and recent operas that include the use of advanced projection techniques and other stage design concepts using technology. She is also an active composer for film.

The composer writes:

*Dance of the White Lotus Under the Silver Moon* (1998) was commissioned by flutist Susan Glaser and the Azure Ensemble (NY, NY). It was inspired by the composer’s fondness for, and appreciation of, Chinese and Japanese screens which often depict scenes of nature and natural surroundings. The composition makes use of “oriental” scales including those of Chinese, Japanese, and Indian influences.

### *Circles*

Luciano Berio

To Luciano Berio (1925–2003), music came as a birthright. Both his father and grandfather were composers and church musicians, and he began studying piano and composition with his father while still a schoolboy. After the war, Berio went to Milan, where he studied law briefly but also attended the composition classes of Ghedini at the conservatory. Italy’s musical life was conservatively eclectic for the most part. The sole exception among leading composers was Luigi Dallapiccola, whose influence on Berio was significant, though, ironically, the two Italian composers had to travel to Massachusetts to meet. In the summer of 1951 Berio held a fellowship in composition at Tanglewood; that same summer Dallapiccola was composer-in-residence. Dallapiccola introduced Berio to the twelve-tone technique, and some of his first compositions following that summer, such as the orchestral piece *Nones*, made use of serialism in various ways.

By this time he had already married American singer Cathy Berberian, for whom he wrote most of his vocal works. While in the United States he was introduced to the whole range of American music-making, which led to his creation of the first electronic music studio in Italy. Berio spent most of the 1960s teaching in the United States at Mills College, Harvard, and the Juilliard School, where he remained from 1965 to 1971. It was during that period that he investigated the reworking of musical ideas from one piece to another, seeking out different directions that may be taken from a specific musical gesture. During this time he wrote his single best-known work, *Sinfonia*, which created a sensation when it was performed by the New York Philharmonic and the Swingle Singers under the direction of Leonard Bernstein.

Berio’s work in the Studio di Fonologia, the electronic music studio of RAI, the Italian radio in Milan, was to have important consequences

for his treatment of texts in vocal music, even in non-electronic media. While working at RAI, he became a close friend of the writer Umberto Eco. The two men pursued a deep interest in linguistics and literature which led to a close study of one passage from James Joyce's *Ulysses*, and this culminated in work that allowed Berio to derive elements of musical structure from the very text. He taped Cathy Berberian's reading of the passage and, by means of cutting and overdubbing, created a kind of polyphony of vocal sonorities that employed Joyce's text, while at the same time undermining any straight-forward meaning the text might have projected, or, as David Osmond Smith has written, "he hoped to lead the listener step by step over the border between sense and sound." By combining and repeating sounds produced by the voice on tape in ways that could never be reproduced by a human being in the normal acoustical world, Berio fragmented the text into abstract sounds, out of which individual works might occasionally emerge.

Later on, when creating "normal" vocal works for Cathy Berberian, he continued to analyze the texts as a play of phonetic materials which could be treated as pure sonority or as sense-bearing projection of words. As Berio himself wrote, with reference to his plan for *Sequenza III*,

The voice always carries with it an excess of connotations, from the most insolent noise to the most exquisite song... To exercise control over so vast a range of vocal behavior I had to break up and seemingly lay waste to the text, so as to be able to recover fragments from it that are no longer discursive but musical.

This approach is the basis for both *Circles* of 1960 and *Sequenza III* of 1965-6. Both works make use—to a slight degree in the former, and extensively in the latter—of the International Phonetic Alphabet (IPA) developed by students of human speech in analyzing how the mouth, teeth, tongue, and palate interact in producing all the speech sounds of which the human being is capable.

In *Circles*, Berio chose three poems by e.e. cummings, each of which is more discontinuous in semantic meaning than the one before. These he set in arch form over five movements, with the first poem forming the basis for movements I and V, the second poem for II and IV, and the third standing alone in the center. To accompany the voice, he chose a harp and a vast array of percussion, divided between two players, each of whom has wood, skin, and metal instruments, and a full

range from instruments of specific pitch to those of indefinite pitch. The singer, too, must range between singing on specific pitches to approximate pitch to speech.

Over the course of the entire work, Berio sets up a series of "circling" elements, ranging from recapitulation of texts (in reverse order) and pitch collections to actual circular physical movement of the performers.

#### Movements I and V:

stinging  
gold swarms  
upon the spires  
silver  
                    chants the litanies the  
great bells are ringing with rose  
the lewd fat bells  
  and a tall  
wind  
is dragging  
the sea  
with  
dream  
-S

#### Movements II and IV:

riverly is a flower  
gone softly by tomb  
rosily gods whiten  
befall saith rain  
  
anguish  
of dream-send is  
hushed  
in  
  
moan-loll where  
night gathers  
morte carved smiles  
  
cloud-gloss is at moon-cease  
soon  
verbal mist-flowers close  
ghosts on prowl gorge  
sly slim gods stare

### Movement III:

n(o)w  
 the  
 how  
 dis(appeared cleverly) world  
 iS Slapped:with;liGhtninG  
 !  
 at  
 which (shaL)lpounceupcrackw(ill) jumps  
 of  
 ThuNdeRB  
 LoSSo!M iN  
 -visablya mongban(gefrag--  
 ment ssky?wha tm)eani ngl(essNessUn  
 rolli)ngl yS troll s(who leO v erd)oma insCol  
 Lide.!high  
 n,O;w :  
 theraincomIng  
 o all the roofs roar  
 drownInsound(  
 &  
 (we(are like)dead  
 )Whoshout(Ghost)atOne(voiceless)O  
 ther or im)  
 pos  
 sib(ly as  
 sleep)  
 But !look—  
 s  
 U  
 n;starT birDs(IEAp)Openi ng  
 t hing ; s(  
 -sing  
 )all are aLI(cry aLL See)o(ver All)Th(e grEEen  
 ?earth)N,ew

### Artist Bios

NATHANIEL FUERST is a performer and educator living in College Park, MD. He is pursuing a MM in percussion at the University of Maryland-College Park where he studies with James Wyman. Nate is a recent graduate from Butler University where he received a BS in Arts Administration-Music and studied under Jon Crabiel and Jeff Queen. Along with performing in the College Park area, Nate is a part of the Jersey Surf Drum and Bugle Corps percussion staff where he is in his second season as a tenor tech. Along with his teaching experience, Nate has formally performed in WGI World Class ensembles such as Legacy Indoor Percussion and Veritas.

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).

Percussionist PAUL KEESLING originally hails from Tampa, Florida and now uses Alexandria, Virginia as his home base to teach and perform around the greater DMV area. A University of South Florida music graduate, Paul received extensive training in the study of new music under the direction of Robert McCormick, whose percussion ensembles at USF still regularly perform and record world premieres. “Concerti for Strings and Percussion Orchestra” is on the Ravello (Naxos) label and has received glowing reviews from *Gramophone Magazine*. While at USF Paul also performed regularly with the top jazz ensembles as both drummer and solo vibraphonist. He continues to play professional jazz engagements including a regular Canadian Embassy stint with his trio Superior Cling. Paul received his Masters in Percussion Performance at University of Maryland under National Symphony Timpanist Jauvon Gilliam. In addition to competing in national orchestra auditions he has established himself as a regular in the DC theater world. Paul is the percussionist and drummer at the Tony-Award winning Signature Theatre in Arlington for many of their productions and often plays side by side with Dr. Lee

Hinkle. He also performed in Arena Stage's world premiere musical production of the movie *Dave* with Tony award winning composer Tom Kitt. Other recent engagements include *Mahler Symphonies 3 and 5* with the Fort Worth Symphony Orchestra under Maestro Robert Spano. In his spare time Paul roasts coffee to sell at local farmer's markets, while his wife, a professional baker, sells macarons, cakes, and sourdough loaves.

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.

JOHN MCGOVERN is currently a graduate assistant at the University of Maryland, College Park, as a student of Jauvon Gilliam and James Wyman. He holds a master's degree from Maryland, as well as a bachelor's degree from Florida State University. John has attended the Aspen Music Festival, National Orchestral Institute, and the Eastern Music Festival, and has undertaken additional studies with John Bannon and Edward Stephan.

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

Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

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.

COREY SITTINGER is currently getting his Masters in Music, percussion performance, at University of Maryland studying under Dr. Lee Hinkle. He attended Towson University for his undergraduate studies with Dr. Michelle Humphreys. He has been an active musician in the DC Metropolitan area working with the DC Concert Orchestra, Capitol City Symphony, and other groups. Outside of music he competes regularly in triathlon.

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.

## 21st Century Consort Board of Directors

Michael Hamilton, *President*

Alyce Rideout, *Treasurer*

Louise Seirmarco Yale, *Vice President*

James Bleakley  
 Dennis Deloria  
 Elena Forbes  
 David Froom  
 Jason Geary  
 Lee Hinkle  
 Jeanne Krohn  
 Andrew Molchon  
 Janice Molchon  
 H. Paul Moon  
 Vicki O'Reilly  
 Vivienne Patton  
 John Simson  
 William Taylor  
 Rachel Young

*Ex officio*  
 Christopher Kendall  
 Boyd Sarratt, Manager

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

Therese Arcole	Linda & Jack Hoeschler	Lambert & Jan Orkis
James F. Bleakley Jr. & Alyce Rideout	Courtney Howland & Michael Singer	Vivienne Patton
Beatrice Bobotek	Frank Hudson	Hunt Prothro Jr.
David Bragunier & Sara Stern	Laurie Ironside & Jay Szlamowicz	Keith Roberts & Diane Epperson
Nicole Bretan Foundation	Christopher Kendall & Susan Schilperoort	Albert & Mary Salter
Marie & Joe Canny	Karl K. & Carrol Benner Kindel	Boyd Sarratt & Lisa Emenheiser
Shirley Cherkasky	Jeanne Krohn & Bob Wade	Morris Schapiro
Marilyn Christiano	Willard & Carolyn Larkin	Bob & Carol Schwartz
Nancy Dalzell	Harald & Nancy Kingsbury Leuba	David & Sylvia Silver
Dennis Deloria & Suzanne Thouvenelle	Rev. Jeanne MacKenzie	James Slater
Diane Epperson	Sherry & Wilbert Mahoney	Bill & Diane Smart
Freddie Mac Employee Giving	Anthony Manzo & Rachel Young Manzo	Murray Spalding Movement Arts
David Froom & Eliza Garth	Dorothy Marschak	James Stern & Audrey Andrist
James & Jo Ann Gillula	Eileen Mason	William W. & Sue Taylor
Hilton Graham	Jenn Ann Mayhan	Doris Tennyson
Michael Greene	Janice & Andrew Molchon	Stephen & Leslie Vandivere
Stefanie Greene	Lanning & Barbara Moldauer	Tom & Liz Wehr
Gloria Shaw Hamilton	Linda & John Naas	James Willey
Michael Hamilton & Myung Nam	Eugene O'Brien	Katherine Williams
Maija Hay	Tim O'Neil	Derek Yale
Winslow & Francine Hayward	Victoria O'Reilly	Wendel Yale & Louise Seirmarco
Carol Herwig & George Morgan	Patricia Orend	

*Compiled December 2019*

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



Follow us at [facebook.com/21consort](https://facebook.com/21consort) & [twitter.com/21consort](https://twitter.com/21consort)

