

# 21st CENTURY CONSORT

December 4, 2021

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  
Daniel Foster, viola  
James Nickel, horn  
Alexandra Osborne, violin  
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, December 4, 2021  
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 2021–2022 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)

**Pre-Concert Discussion**  
Christopher Kendall with  
David Froom, Alexandra Gardner and Eric Moe

## **Program** **“Color Wheel”**

<i>Grand Prismatic</i>	Eric Moe
Mr. Cigan, Ms. Emenheiser	
<i>Blackberries</i>	Elena Ruehr
Mr. Cigan, Ms. Emenheiser, Ms. Osborne	
<i>Spectra</i> (Zaffre, Carmine)	Luke Carlson
Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Nickel	
<i>PAUSE</i>	
<i>amid fleeting pockets of billowing radiance</i>	Jeffrey Mumford
Ms. Young	
<i>Shades of Red</i>	David Froom
Mr. Foster	
<i>Electric Blue Pantsuit</i>	Alexandra Gardner
Ms. Osborne, electronics	
<i>PAUSE</i>	
<i>Piano Trio</i> (Pale Yellow, Fiery Red)	Jennifer Higdon
Ms. Emenheiser, Ms. Osborne, Ms. Young	

## Program Notes

### *Grand Prismatic*

**Eric Moe**

Eric Moe's music has been variously described as "maximal minimalism," "Rachmaninoff in hell," and "music of winning exuberance." Although the surfaces and genres are varied, his works share a concern for rhythmic propulsion and a disregard for stylistic orthodoxies. Sometimes tonal, sometimes not, harmony (generally crunchy) and melody (often angular) play privileged roles in his work. Active as a pianist and keyboard player, Moe writes music he enjoys playing, and otherwise plays music he wishes he'd written. Mr. Moe is represented by Howard Stokar Management.

Moe (b. 1954) has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, Meet-the-Composer USA, and New Music USA; fellowships from the Wellesley Composer's Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the UCross Foundation, the Camargo Foundation, the Aaron Copland House, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, the Hambidge Center, and the American Dance Festival, among others. Recordings of his works can be heard on Koch International Classics, Naxos American Classics, New World Records, Albany and Centaur.

As a pianist and keyboardist, Moe has premiered and performed works by a wide variety of composers. His playing can be heard on the Koch, CRI, Mode, Albany, New World Records, and Innova labels in the music of John Cage, Roger Zahab, Marc-Antonio Consoli, Mathew Rosenblum, Jay Reise, Ezra Sims, David Keberle, Felix Draeseke, and many others in addition to his own. His solo recording *The Waltz Project Revisited – New Waltzes for Piano*, a CD of waltzes for piano by two generations of American composers, was released in 2004 on Albany. *Gramophone* magazine said of the CD, "Moe's command of the varied styles is nothing short of remarkable."

A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series in Pittsburgh. Moe studied composition at Princeton University (A.B.) and at the University of California at Berkeley (M.A., Ph.D.). He is currently the Andrew W. Mellon Professor of Composition and Theory at the University of Pittsburgh and has held visiting professorships at Princeton University and the University of Pennsylvania.

The composer writes:

*Grand Prismatic* is named after Yellowstone Park's Grand Prismatic Spring, one of the most striking of the wonders of nature in the park. The prismatic brightness of the colors of the spring are the result of thermophiles, microorganisms that only thrive in extreme environments (in this case, boiling water). The listener is invited to meditate on the similarities between thermophiles and other creators of breath-taking beauty who toil away in apparently hostile environments. The work was written for Jean Kopperud. I am grateful also to the Montana Artists Refuge, where the work was composed in the summer of 2007.

### *Blackberries*

**Elena Ruehr**

Elena Ruehr says of her music "the idea is that the surface be simple, the structure complex." An award-winning faculty member at MIT, she is also a Guggenheim Fellow and has been a fellow at Harvard's Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed and recorded her major orchestral works (O'Keeffe Images, BMOP Sound) as well as the opera *Toussaint Before the Spirits* (Arsis Records). Three of her six string quartets were commissioned by the Cypress String Quartet, who have recorded *How She Danced: String Quartets of Elena Ruehr*. Her quartets have also been performed by the Biava, Borromeo, Lark, ROCO and Shanghai string quartets. Her other recordings include *Averno* (Avie with the Trinity Choir, Julian Wachner, conducting), *Jane Wang considers the Dragonfly* (Albany), *Lift* (Avie), and *Shimmer* (Metamorphosen Chamber Ensemble on Albany).

Dr. Ruehr was a student of William Bolcom at the University of Michigan, and Vincent Persichetti and Bernard Rands at The Juilliard

School. Elena Ruehr's oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance, and silent film. Her work has been described as "sumptuously scored and full of soaring melodies" (*The New York Times*), and "unspeakably gorgeous" (*Gramophone*). Dr. Ruehr has taught at MIT since 1992 and lives in Boston with her husband and daughter.

The composer writes:

*Blackberries* was written for the Fero Trio and is titled after the poem below which was written by my daughter, Sophie, at age ten, just as I was beginning work on this trio. Although the poem begins to describe a childlike, natural, and bucolic world, there is also a sense of impending change, mystery, and perhaps danger.

– Elena Ruehr

### Blackberries

My hands fumble with the sticky berries as I plunk them into the small container.

My little fingers come to a juicy, ripe berry.

I stick it into my mouth as quickly as I can before my mother or father can see.

My sneakiness does not help me for the purple juice is all over my lips, cheeks, and chin.

The sun is high up in the summer sky, and no clouds roam.

The wind is meager as it tosses my long hair.

The marsh reeds and bog behind the blackberry bushes are invisible.

The Cape Cod air is sweet with salt and ocean scents.

A seagull cries above the marsh, looking for oysters to pry open.

Another bird, a hawk perhaps, circles an area not far from where I stand.

The cattails whip about as suddenly the wind becomes a rush.

My mother calls, and I scurry out of the brambles, trying not to get pricked by a sharp thorn.

I come to my bike, and we set off down the dirt road to our little cottage some ways away.

– Sophie Ruehr

### *Spectra*

Luke Carlson

The music of composer and conductor Luke Carlson (b. 1983) has been called "magical" and "otherworldly" (*Philadelphia Inquirer*); "personal and strong" (*The New York Times*). He is the recipient of numerous honors including the Aspen Music Festival's Jacob Druckman Prize, a Copland House Fellowship, the grand prize in Symphony Number One's Composer Competition, the Edward T. Cone Composition Institute, and two first prizes in the MACRO Composers Competition. Carlson composes for a wide variety of instrumental, vocal, electronic, and orchestral forces, through which he strives to create a listening experience of exciting intensity and profound beauty.

Carlson's music has been performed internationally by artists including the New Jersey Symphony Orchestra, the Daedalus String Quartet, Aether Eos, Network for New Music, Cortona Sessions for New Music, soundSCAPE, and the Aspen Philharmonic Orchestra.

He holds a BM, magna cum laude, from the University of Oregon, a MM from Rice University, and a PhD from the University of Pennsylvania. He is an Assistant Professor of Music at College of the Ozarks in Branson, MO, where he directs the composition & theory programs. [www.LukeCarlsonMusic.com](http://www.LukeCarlsonMusic.com)

The Composer writes:

The three movements (two of which are heard on this program) of *Spectra* are inspired by colors, or more specifically, particular shades of colors and their unique names: *Zaffre* (deep blue) and *Carmine* (dark red).

*Zaffre* explores distant, expansive sounds that eventually develop into declamatory and jagged outbursts both at the beginning and ending of the movement. This is contrasted by the middle section which subtly imitates a Baroque aesthetic, light and detached playing from the piano under longer, quasi-tonal melodic fragments and suspension figures in the other instruments. *Zaffre* is a deep blue pigment obtained by roasting cobalt ore and was used in the staining of glass.

The English word Carmine is derived through French and Medieval Latin from the Arabic qirmiz "crimson," and the San-

skrit word *krimiga*, meaning “worm, insect.” The pigment is produced by boiling dried insects in water to extract the carminic acid, a clear solution which is then treated with alum to produce a dark-red color. The music is in no way trying to reference insects—alive, dead, boiled or otherwise—but rather the intense and bold nature of the color itself. The music is made up of relentless figurations in the clarinet, horn, and viola, with dramatic punctuation provided by the piano. The form is a sort of rondo, where the main thematic material returns periodically, contrasted by sections of varied texture and mood but all of a fast and energetic nature.

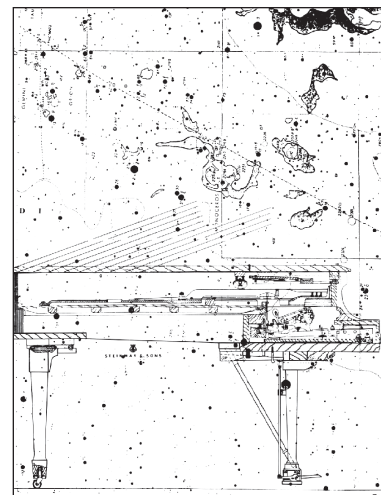
*amid fleeting pockets of billowing radiance* **Jeffrey Mumford**

Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions.

Awards include the “Academy Award in Music” from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition.

Mumford’s most notable commissions include those from the Los Angeles Philharmonic Association and the Library of Congress (co-commission), the BBC Philharmonic, the San Antonio Symphony, Chicago Symphony, National Symphony (twice), Washington Performing Arts, the Network for New Music, cellist Mariel Roberts, the Fulcrum Point New Music Project (through New Music USA), Duo Harpverk (Iceland), the Sphinx Consortium, the Cincinnati Symphony (twice), the VERGE Ensemble /National Gallery of Art/Contemporary Music Forum, the Argento Chamber Ensemble, the Cleveland Orchestra, the Nancy Ruyle Dodge Charitable Trust, the Meet the Composer/Arts Endowment Commissioning Music/USA, Cincinnati radio station WGUC, the Walter W. Naumburg Foundation, the Fromm Music Foundation, and the McKim Fund in the Library of Congress.

Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio.



The composer writes:

*amid fleeting pockets of billowing radiance* concerns itself with the simultaneous development of differing ideas. The work proceeds on two basic levels. Slower moving and more lyrical material continually vies for prominence with faster and more angular and explosive material. The work celebrates the virtuosic capabilities of the cello and is dedicated to Joshua Gordon, who has recorded it for CRI / New World Records. The present performance by Rachel Young is one for which I am truly grateful.

*Shades of Red*

**David Fromm**

David Fromm was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, League/ISCM, and Chesapeake Symphony Orchestras; the United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the 21st Century Consort; Boston Musica Viva; the New York New Music Ensemble; the Haydn Trio Eisenstadt; and the Aurelia Saxophone Quartet. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, Australia, and New Zealand. His music is available on CD on the Bridge, Navona, New Dimensions, Naxos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels, and is published by American Composers Edition.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; the Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (five Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. His biography is included in both Groves and the American Groves. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah, the Peabody Conservatory, the University of Maryland-College Park, and, since 1989, St. Mary's College of Maryland. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

*Shades of Red*, for solo violin, viola or cello, was commissioned by the Friday Morning Music Club Foundation for the 2015 Johansen International Competition. It is in three short sections, each only about a minute long. They are labelled “red hot,” “darkly glowing,” and “like wisps of smoke from dying embers.”

### *Electric Blue Pantsuit*

### **Alexandra Gardner**

Praised as “highly lyrical and provocative of thought” (*San Francisco Classical Voice*), “mesmerizing” (*The New York Times*), and “pungently attractive” (*The Washington Post*), the music of composer Alexandra Gardner is thrilling audiences and performers alike with a clear, expressive sound and a flair for the imaginative and unexpected. She composes for varied instrumentations and often mixes acoustic instruments with electronics, drawing inspiration from mythology, the natural sciences, and her training as a percussionist. Alexandra's compositions are regularly featured at festivals and venues around the world, including the Aspen Music Festival, Beijing Modern Festival,

Centro de Cultura Contemporania de Barcelona, Festival Cervantino, Grand Teton Music Festival, The Kennedy Center, The Library of Congress, Merkin Hall, Strathmore Music Center, Symphony Space, and the Warsaw Autumn Festival.

As the Seattle Symphony 2017-18 Season Composer-in-Residence, Alexandra composed a new symphonic work, *Significant Others*, which was commissioned by SSO and premiered on the orchestra's subscription series under the baton of Music Director Ludovic Morlot. She also led workshops with LGBTQ+ youth affected by homelessness to create a collaborative composition entitled *Stay Elevated*, which was performed by musicians of the symphony at the Seattle Art Museum, and directed the Merriman Family Young Composers Workshop, leading 10 pre-college students in a 12-week program culminating in a performance of world premieres.

Recent projects include *Fade* for flute and soundtrack, commissioned by the National Flute Association, *Hummingbird Dreams* commissioned by Astral Artists for pianist Natalia Kazaryan, and an adaptation of her orchestra work *Just Say Yes* for a consortium of wind ensembles. Current commissions include a piece for oboe and electronics for Seattle Symphony principal oboist Mary Lynch, a trio for flute, harp and percussion for the American Harp Society, a string quartet for Quartet ES of the Hartt School of Music, and a duo for two marimbas and electronics for the Threshold Music Project.

Among Alexandra's honors and awards are recognitions from the American Composers Forum, American Music Center, ASCAP, Mid-America Arts Alliance, Maryland State Arts Council, The Netherland-America Foundation, the Robert W. Deutsch Foundation, and the Smithsonian Institution. She has conducted residencies at the Atlantic Center for the Arts, Harvestworks, Liz Lerman Dance Exchange, The MacDowell Colony, and Willapa Bay AiR, and she spent two years as a visiting composer at the Institut Universitari de l'Audiovisual in Barcelona, Spain. Her music is recorded on the Innova, Ars Harmonica, and Naxos labels.

Alexandra is also active as an arts advocate, educator, and consultant. She enjoys helping people of all ages and abilities explore and create

music through masterclasses and workshops, coaching and mentoring musicians, and facilitating dialog and discussion related to artistic career development and the nature of creativity.

Born and raised in Washington, D.C., Gardner holds degrees from The Peabody Institute of The Johns Hopkins University (M.M.) and Vassar College (B.A.). She currently resides in Baltimore, Maryland.

The composer writes:

The inspiration for *electric blue pantsuit* came from a dream fragment, in which I am watching a crowded, noisy cocktail party take place, and a friend (a dream friend – the ones we recognize in our dreams but have never met in real life) emerges from the crowd wearing a glowing bright blue pantsuit. This image has stayed with me for years, and for me the music expands upon that scene, as if the violin is dreaming about a celebration in which it is talking to friends, meeting new people, engaging in animated discussions and dancing.

### *Pale yellow, Fiery Red*

### **Jennifer Higdon**

Pulitzer Prize and three-time Grammy-winner Jennifer Higdon (b. 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having “the distinction of being at once complex, sophisticated but readily accessible emotionally,” with the *Times* of London citing it as “...traditionally rooted, yet imbued with integrity and freshness.” The League of American Orchestras reports that she is one of America’s most frequently performed composers.

Higdon’s list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the

Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President’s Own Marine Band. She has also written works for such artists as baritone Thomas Hampson; pianists Yuja Wang and Gary Graffman; and violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016, the first American opera to do so in the award’s history.

Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, and awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. In 2018, Higdon received the Eddie Medora King Award from the University of Texas at Austin and the Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Her works have been recorded on over 60 CDs. Higdon has won three GRAMMY awards for Best Contemporary Classical Composition: first for her *Percussion Concerto* in 2010, in 2018 for her *Viola Concerto*, and in 2020 for her *Harp Concerto*. In 2020, Higdon’s *Percussion Concerto* recording was inducted into the Library of Congress National Recording Registry.

Dr. Higdon received a Bachelor’s Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University. In 2019, Dr. Higdon was inducted into the American Philosophical Society, the oldest learned society in the United States.

Dr. Higdon currently holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

The composer writes:

Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except I do so with melodies, harmonies and through the instruments themselves. The colors that I have chosen in both of the movement titles and in the music itself, reflect very different moods and energy levels, which I find fascinating, as it begs the question, can colors actually convey a mood?

This work was commissioned in 2003 by the Bravo! Vail Valley Music Festival, Vail, Colorado.

## Artist Bios

Appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin, PAUL CIGAN enjoys a career as orchestral clarinetist, chamber musician, teacher and concerto soloist. In addition to the NSO, Mr. Cigan can frequently be heard performing with the 21st Century Consort, Eclipse Chamber Orchestra, and the Smithsonian Chamber Players as well as on recordings with those 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. Mr. Cigan has been concerto soloist with the National Symphony Orchestra, Eclipse Chamber Orchestra, and San Antonio Symphony. Mr. Cigan has held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony, and has been guest clarinetist with the Baltimore Symphony Orchestra and The Philadelphia Orchestra. Mr. Cigan is an active teacher and coach through the National Symphony Orchestra's Youth Fellowship and Summer Music Institute programs and has held teaching posts at the Peabody Institute of Music and the University of Maryland. Other musical activities include performing with the Halcyon Chamber Music Festival, the Grand Teton Music Festival, and returning as coach to 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.

Steinway and Spirio Artist LISA EMENHEISER has been performing with the National Symphony Orchestra for the past 30 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. A native of Washington, D.C., Ms. Emenheiser began her piano studies at the age of four and made her musical debut at the age of seventeen performing the Grieg *Piano Concerto* with the Baltimore Symphony Orchestra and "The President's Own" United States Marine Band. She 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. Ms. Emenheiser appears regularly in chamber music concerts with musicians of the National Symphony Orchestra. An avid performer of contemporary music, Lisa is pianist for the 21st Century Consort and has performed and recorded many premieres. She was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," performing Ginastera's *Piano Sonata No. 1* and discussing the topic of memory. She has shared the stage with Christoph Eschenbach as part of the Kennedy Center's Iberian Festival and has performed four-hand music with pianist Joseph Kalichstein at the



Kennedy Center's Terrace Theatre. A committed teacher, Ms. Emenheiser was thrilled and honored to be inducted into the first Steinway Teachers Hall of Fame. This is her fourth year as piano mentor in the National Symphony Youth Fellowship program. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. Recently she recorded Respighi's "Three Preludes on Gregorian Melodies" and Frederic Rzewski's "Down by the Riverside" and "Winnsboro Cotton Mill Blues" for the Steinway Spirio collection.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber, and solo playing, as well as teaching. After winning the first prize in both the William Primrose and Washington International competitions, Mr. Foster became a member of the National Symphony's viola section in 1993 and was appointed principal by music director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the International Principals faculty at the Pacific Music Festival in Sapporo, Japan.

CHRISTOPHER KENDALL, artistic director, is professor emeritus at the University of Michigan School of Music, Theatre & Dance. During his decade as the school's dean (2005-2015), he was responsible for increasing the diversity of the school and hiring almost half the faculty, for significantly increasing the School's endowment, for renovating and expanding 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 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 was 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, director of the University of Maryland School of Music from 1996 to 2005, and 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.

JAMES NICKEL joined the National Symphony Orchestra as Third horn in 2008. Before joining the NSO, James held the position of Assistant Principal horn with the Dallas Symphony Orchestra from 1999 to 2008, and the position of Associate Principal horn with the Montreal Symphony Orchestra from 1997 to 1999. He also serves as the Principal hornist with the Arizona Musicfest, and has performed as guest Principal horn with the Los Angeles Philharmonic and the Philadelphia Orchestra. James enjoys staying active as a chamber musician with the Smithsonian Chamber players, the Eclipse Chamber Orchestra, and the 21st Century Consort. In addition to his performance schedule, James is Professor of Horn at George Mason University in Fairfax, Virginia.

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..

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 Future Concerts

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.

*Concerts are at St. Mark's Episcopal Church, 301 A Street, SE, Washington, DC. Programs are subject to change.*

### “Count the Ways” ■ FEBRUARY 5, 2022

CARLOS SIMON – *Move It*  
 JESSIE MONTGOMERY – *Duo*  
 STEPHEN JAFFE – *World Premiere*  
 STANISLAW SKROWACZEWSKI – *Musica a Quattro*  
 HANNAH KENDALL - *Tan-Tan*

### Concert ■ APRIL 9, 2022

HILARY TANN – *World Premiere*  
 PAUL SCHOENFIELD – *High Rock Ballet*  
 JAMES PRIMOSCH – *Dancepiece*  
 PAUL SCHOENFIELD – *Sextet* (Premiere of revised version)

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

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