

21st Century Consort

February 5, 2022

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

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Daniel Foster, viola
Lee Hinkle, percussion
Derek Powell, violin
Lucy Shelton, soprano
Brice Smith, flute
Rachel Young, cello
Mark Huffman, recording engineer

Saturday, February 5, 2022
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

Pre-Concert Discussion
Christopher Kendall with
Stephen Jaffe, Hanna Kendall, and Carlos Simon

Program **Count the Ways**

Duo Jessie Montgomery
Mr. Powell, Ms. Young

Musica a Quattro Stanislaw Skrowaczewski
I. Esitante, Rapsodico
II. Presto
III. Cadenze Capricciose
IV. Presto Tenebroso
V. Adagio
Mr. Cigan, Mr. Foster, Mr. Powell, Ms. Young

#three Juri Seo
Mr. Barber, Ms. Emenheiser, Mr. Hinkle

INTERMISSION

Move It Carlos Simon
Mr. Smith

Tan-Tan Hannah Kendall
Mr. Cigan, Mr. Hinkle, Mr. Powell, Ms. Shelton, Mr. Smith

Trio for Clarinet, Viola and Piano Stephen Jaffe
I. Adagio
II. Allegretto vivace
III. Mosso misterioso (“Deep Bass and Rise”)
IV. Finale (...with the refrain: finish the scale!)
Mr. Cigan, Ms. Emenheiser, Mr. Foster

Program Notes

Duo (2015)

Jessie Montgomery

Jessie Montgomery is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country. After graduating from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, a leader in community development and music education. She continued her chamber music endeavors as a founding member of PUBLIQuartet, and since 2012 she has been a member of the Catalyst Quartet. Most recently she has become a collaborator with Yo-Yo Ma's Silkroad Ensemble.

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra; the Sphinx Organization, with which she has played numerous roles within the organization; and with chamber groups throughout New York City. Other commissions began to emerge from the Albany Symphony, the Joyce Foundation, Orpheus Chamber Orchestra, and the Young People's Chorus of NY.

In fall 2018, Jessie was Virginia B. Toulmin Fellow at the Centre for Ballet and the Arts, where she worked on a new ballet for Dance Theater of Harlem and the Virginia Arts Festival, in collaboration with choreographer Claudia Schreier. Upcoming highlights include premieres of new work for soprano Julia Bullock, The Muir Quartet, and performances by the Saint Paul Chamber Orchestra.

The composer writes:

This piece was written for my friend and cellist Adrienne Taylor. The piece is meant as an ode to friendship with movements characterizing laughter, compassion, adventure, and sometimes silliness.

Musica a Quattro (1998)

Stanislaw Skrowaczewski

Stanislaw Skrowaczewski (1923 – 2017) was both a major conducting figure and a highly regarded composer. Born in Lwów, Poland (now Lviv, Ukraine), Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at seven, gave his first public piano recital at 11, and two years later played and conducted Beethoven's *Third Piano Concerto*. A hand injury during the war terminated his keyboard career, after which he concentrated on composing and conducting. In 1946 he became conductor of the Wrocław (Breslau) Philharmonic, and he later served as Music Director of the Katowice Philharmonic (1949 – 54), Kraków Philharmonic (1954 – 56) and Warsaw National Orchestra (1956-59).

Skrowaczewski spent the immediate post-war years in Paris, studying with Nadia Boulanger and co-founding the avant-garde group *Le Zodiaque*. After winning the 1956 International Competition for Conductors in Rome he was invited by George Szell to make his American debut, conducting the Cleveland Orchestra in 1958. This led to engagements with the New York Philharmonic, Pittsburgh, and Cincinnati Symphonies and, in 1960, to his appointment as Music Director of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra). Skrowaczewski regularly conducted the major orchestras of the world.

In 1981 the American Composers Forum (then known as the Minnesota Composers Forum) commissioned the *Clarinet Concerto*, which Skrowaczewski wrote for Minnesota Orchestra principal clarinetist Joe Longo. Skrowaczewski's *Passacaglia Immaginaria*, commissioned by the Minnesota Orchestra and completed in 1995, was premiered at Orchestra Hall in Minneapolis in 1996 and nominated for the Pulitzer Prize in 1997. Skrowaczewski received his second Pulitzer nomination in 1999 for his *Concerto for Orchestra*. He received the Commander Order of the White Eagle, the highest order conferred by the Polish government, as well as the Gold Medal of the Mahler-Bruckner Society, the 1973 Ditson Conductor's Award, and the 1976 Kennedy Center Friedheim Award.

Musica a quattro is among a small number of exquisite chamber works composed by Skrowaczewski over his long career. Like his larger, orchestral works, they show a deep understanding of the instru-

ments for which they're written; in terms of compositional approach, they demonstrate an integrity of craft and a philosopher's sensibility. In this respect, Skrowaczewski's life as a conductor and composer merged: he brought to both pursuits a consummate intelligence, humanity and striving for spiritual expression.

#three (2015)

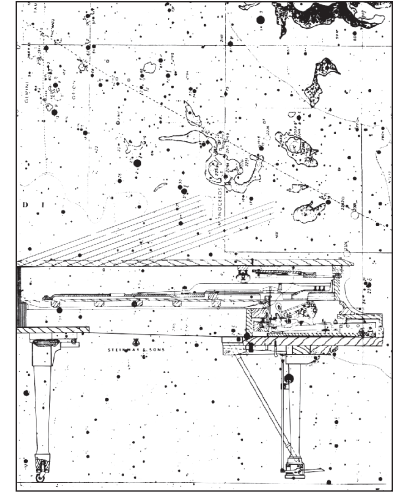
Juri Seo

Juri Seo (b. 1981) is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieber-son Fellowship, and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, Copland House Residency Award, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from the Fromm Foundation, the Barlow Endowment, the Goethe Institut, and the Tanglewood Music Center. Her portrait albums "Mostly Piano" and "Respiri" were released by Innova Recordings. She holds a D.M.A. (Dissertation: Jonathan Harvey's *String Quartets*, 2013) from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp. She has also attended the Accademia Nazionale di Santa Cecilia (Rome, corsi di perfezionamento with Ivan Fedele) and Yonsei University (Seoul, B.M.). She has been a composition fellow at the Tanglewood, Bang on a Can, and SoundSCAPE festivals, the Wellesley Composers Conference, and the Atlantic Center for the Arts. She is Associate Professor of Music at Princeton University. Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist Mark Eichenberger and a little mutt named Roman.

The composer writes:

I have always been drawn to the spontaneous beauty and easygoing virtuosity of jazz (despite my meager experience as a jazz pianist). In *#three*, little jazzy snippets take surprising turns: from espressivo to scherzo, from Romantic piano flourishes to clamorous rock beats. The collage-like progressions resulted from my struggle to compose piano licks while my husband Mark was drumming away rock grooves in the basement. Somehow, everything worked out in the end. I love such moments, when conflicts dissolve in one giant musical stockpot. *#three* was written in the winter of 2014-2015 for the members of American Modern Ensemble.



Move it (2020)

Carlos Simon

Composer Carlos Simon's latest album, *My Ancestor's Gift*, was released on the Navona Records label in April 2018. It incorporates spoken word and historic recordings to craft multifaceted musical works that are inspired as much by the past as they are the present. Recent commissions have come from Morehouse College, celebrating its 150th founding anniversary; the University of Michigan Symphony Band, celebrating the university's 200th anniversary; and Albany Symphony's *Dogs of Desire* (American Music Festival). Simon's music has been performed by Tony Arnold, the Third Angle New Music Ensemble, Hub New Music Ensemble, the Asian/American New Music Institute, the Flint Symphony, the Color of Music Festival, and many other professional performance organizations. His piece *Let America be America Again* (text by Langston Hughes) is scheduled to be featured in an upcoming PBS documentary chronicling the inaugural Gabriela Lena Frank Academy of Music. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Assistant Professor at Georgetown University. Simon is currently the Composer-in-Residence for the John F. Kennedy Center for the Performing Arts.

As a part of the Sundance Institute, held at the historic Skywalker Ranch, Simon was named as a Sundance Composer Fellow in 2018. His string quartet *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner, was recently performed at the Kennedy Center. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

The composer writes:

The pandemic of COVID-19 has continued to influence my social, professional and personal life in ways that I never imagined. I've been frustrated by not being able to function in normal routine of life, but also grateful to have the time to think and explore ideas and thoughts that I would not have done normally. This piece is meant to represent my desire to get out and *Move*.

My interest is to make this piece an imaginary syncopated joy ride. I wanted to explore the percussive and rhythmic nature of flute; something that moves with energy and forward motion. I'm so excited to be working with Brice and grateful for those who supported this commission.

Tan-Tan (2020)

Hannah Kendall

Known for her immersive world-building, Hannah Kendall's work bridges gaps between different musical cultures, both honoring and questioning the contemporary tradition while telling new stories through it. Kendall's recent work has provided a meeting point for different types of music, carrying with it the weight of connected but unharmonized histories. Recently, she's achieved this by looking beyond the typical tools of composition, using auxiliary instruments that exist outside of the concert hall.

Her *Tuxedo* series is named after an artwork by American artist Jean-Michel Basquiat. His eponymous piece provides one of many graphic scores that Kendall has used as inspiration throughout her career. Rather than create 'representations' of these images, she uses them to spark her writing process. Building pieces from a place of intuition, her compositions are just as likely to become abstracted, turned inside out by surprises she finds along the way, as they are to have a firm narrative.

Kendall has created pieces such as *Disillusioned Dreamer* (2018), which the *San Francisco Chronicle* praised for having a "rich inner life," as well as *The Knife of Dawn* (2016), a chamber opera that received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. She has worked with ensembles including London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, Seattle Symphony Orchestra, The Hallé, Ensemble Modern, and London Sinfonietta, and has collaborated with choreographers, poets and art galleries. She is currently composing an Afrofuturist opera for experimental vocalist and movement artist Elaine Mitchener, and is the recipient of the 2022 Hindemith Prize for music composition. Born in London in 1984, Kendall is based in New York City as a Doctoral Fellow in composition at Columbia University.

The composer writes:

This scene is based on an extract from Nalo Hopkinson's short story "Tan-Tan and Dry Bone," and set in Tan-Tan's hut in the forest, just outside Duppy Dead Town, a place "where people go when life boof them, when hope left them and happiness cut she eye 'pon them and strut away." Worn down by guilt, sorrow and pain, it's where she meets Dry Bone, who appears to be starving and too weak to stand. Goodhearted Tan-Tan helps him despite warning from the townsfolk, and is trapped by him.

TAN-TAN scene directions (*in italics*) and sung text:

An animal skitters, something flies between the branches.

Two figures make their way through the dense forest. Tan-Tan is carrying Dry Bone. She struggles to keep him from sliding from her arms.

She has to throw his arm around her neck, but it gets entangled with a

jungle vine and both the arm and the vine encircle her neck so that they nearly choke her.

Doux...

We hear the sound of her breath, struggling. We see her tussling with the vine, his arm, to release her neck.

Doux, Darling

She frees herself and takes a deep breath. She begins to walk again and sees ahead of her a clearing. Familiar. Her home. She makes a final push towards it, still lugging the figure of Dry Bone, but with more energy now.

Doux

Tan-Tan arrives at her hut carrying Dry Bone. Sad pained, she seems exhausted. She puts him down at the foot of the steps of the verandah.

I take he inside. He wants to be out of the air.

*She looks at him, her pain deepens.
She lifts him up and climbs the stairs with him.*

He's so light and yet it hurts to lift this skin and bone man.

They enter the hut. She holds him still, her pain visible in her weary arms as they tremble. It's as though she and Dry Bone now see the hut as one. She has entered not only her hut but her mind.

worthless... A worthless woman lives here. Nobody ever visit you, girl.

He places his hand on her head and turns it, forcing her eyes to scan the room, making her look at what she has been ignoring. Tan-Tan struggles to hold him.

I have a chair.

They continue to look in tandem.

The seat is break up. Mattress full of ticks. Rancid oil in my lamp, a bucket of stale water with a dead spider in it. I put he on the mattress. He go stay there from now on.

She puts him down on the mattress.

(Yes Dry Bone.)

She stands and stares at him for a moment and then looks around her hut again.

Worthless. I put him down but

She looks down into her arms.

he is heavier now. Yes. (Yes Dry Bone.) When I pick he up I pick up trouble. His voice in my head is like hands on my neck.

She begins to prepare the food. The voices from the market are heard again. She looks around her hut.

Doux Darlin'.

She cooks.

Gwan make dumpling, like my daddy loved. (Yes Dry Bone.) If you take one life, you must give back two. All people know this to be true.

Works harder, faster.

Fresh fowl, Topitambo root, Breadfruit, Jonny cake.

She cooks.

Fowl to roast Topitambo root to boil Breadfruit to bake Jonny cake to fry.

*She serves up the dishes.
She looks at the pathetic state of her wares.*

Worthless woman. Nobody ever visit you.

Tan-Tan goes inside and outside to fill the plate, comes back in and serves it to him. Each time she serves it to Dry Bone he devours its contents. She serves one dish at a time and returns to get the next one. After each she stops and watches him.

He swallows every last jonny cake whole, chews up the topitambo, skin and all. Doesn't wait for me to peel the breadfruit, tears the meat from the chicken bone, then crunches up the bone and all.

She turns towards her small hut, examining it again. She touches a wall as though looking for a window in it.

Time is a hollow bell. Nothing lives in me. Oh nothing but the shadow of the one I killed lurking next to the thing he tore from me, time and again. Oh, little girl, time and again. Empty. Oh, little girl, tra la la, torn from me, time and again.

Trio for Clarinet, Viola and Piano (2020) **Stephen Jaffe**

A frequent collaborator with the 21st Century Consort, Stephen Jaffe's music has been featured at major concerts and festivals including the Nottingham, Tanglewood, and Oregon Bach Festivals, and performed throughout the U.S., Europe, and China by ensembles including the R.A.I. of Rome; Slovenska Filharmonija (Slovenian Philharmonic); the National Symphony; the San Francisco, North Carolina and New Jersey Symphonies; Berlin's Spectrum Concerts; London's Lontano; and many others. Bridge Records has issued three discs of the composer's music, including the 21st Century Consort's recording of *Homage to the Breath: Instrumental and Vocal Meditations for Mezzo-soprano and Ten Instruments*. A fourth volume of Bridge Recordings (BCD 9643), this one devoted to Jaffe's chamber music, is due out in February 2022 and includes performances by David Hardy and Lambert Orkis (*Sonata in four parts*), the Borromeo Quartet (*String Quartet No. 2 "Aeolian and Sylvan Figures"*) and the Da Capo Chamber Players (*Light Dances – Chamber Concerto No. 2*).

Among Jaffe's recent works are *A Forest Unfolding*, a collaborative cantata composed with Eric Moe, Melinda Wagner, and David Kirkland Garner; writers Richard Powers, Anne LaBastille, and others; and premiered at the Portland Chamber Music Festival and New Hampshire's Electric Earth Concerts in 2018. *A Forest Unfolding* is inspired by recent scientific work into the rich communication and subterranean connectivity between trees — evoked also in Richard Powers's related novel *The Overstory*. *A Symphony of Spiral and Light* (Parades) for orchestral winds, brass and percussion, commissioned by ten US wind ensembles, was premiered at the University of Maryland in 2019, and *Three Arcs* (Chamber Concerto No. 5), commissioned for the 200th Anniversary of the Musical Fund Society of Philadelphia, is to be performed by Network for New Music and the Pennsylvania Girlchoir in May, 2022.

Jaffe has been the recipient of numerous awards for his compositions including the Rome Prize, Kennedy Center Friedheim Award, Brandeis Creative Arts Citation, and fellowships from Tanglewood, the National Endowment for the Arts, and the Guggenheim Foundation. Bridge's recording of the *Concerto for Violin and Orchestra* received the Koussevitsky International Recording Award; in May, 2012, Jaffe was elected to membership in the American Academy of Arts and Letters. He is Mary D.B.T. and James H. Semans Professor of Music at Duke Univer-

sity, where he has taught since 1981. Together with colleagues, Jaffe directs Duke's contemporary music concert series *Encounters: with the Music of Our Time*.

The composer writes:

My *Trio*, for clarinet, viola, and piano was composed from late winter to late summer of 2020. The music is cast in four movements and lasts about twenty-five minutes.

The idea began in 2019 as an invitation from Frank M. Hudson to create a chamber work for Paul Cigan, clarinetist of the National Symphony Orchestra and his peers in Washington D.C.'s 21st Century Consort. While the project had to be postponed, once seeded, the trio's incipience was hard to orphan, even without an immediate prospect of performance: the music persisted and demanded that I invent its world. The trio cannot be said to be "an artist's response to coronavirus," but themes of perseverance and resilience, courage and resistance can be heard throughout.

The *Trio's* four movements alternate slow and fast, and are inter-related. A few themes emerge over the course of the work—especially the slowly unfolding arpeggiated viola-clarinet music that opens the piece, vine-like—and a scale, first appearing as the third movement's "deep bass and rise," and then again in the fourth movement. Beyond thematic material, my adventure was to reimagine music anew for a tried-and-true combination of instruments. I did this largely through the characteristics of the whole, joined ensemble, and also through the creation of one of my most extensive recent piano parts, the properties of which have never been combined in such a way with the exquisite colors of the clarinet and viola (...at least by me!). The work will prove meaningful to its players and its listeners if the experience of the music brings them face to face with music's power—and perhaps even courage, space, and resilience in the face of long odds. (-SJ)

The trio was Commissioned by Frank M. Hudson for clarinetist Paul Cigan and the 21st Century Consort, to honor the teaching and performing career of Donald E. McGinnis.

Artist Bios

RICHARD BARBER, assistant principal bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra principal bassist Harold Robinson, earning a bachelor of music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to assistant principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at SAAM with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

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.

LEE HINKLE, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called "rock-steady" by the *Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder

Sekhon's *Double Percussion Concerto* for two percussion soloists and wind ensemble. Hinkle's notable performances have included the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle's most recent solo CD released in January 2015, "Theatrical Music for Solo Percussion," can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions. Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society's New Music/Research Committee and is the President of the MD/DE Chapter of the Percussive Arts Society. Hinkle is a Yamaha Performing Artist. To learn more, visit www.leehinkle.com.

CHRISTOPHER KENDALL, 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.

DEREK POWELL was appointed to the National Symphony Orchestra in 2020 by music director Gianandrea Noseda. Prior to joining the NSO, Derek served in the military as a violinist in the U.S Army Band "Pershing's Own" where he performed at the White House for State visits and other high profile events. As a military musician he also regularly performed in service of congressional and military leadership in addition to giving performances to the general public. Derek is a frequent guest artist with the grammy-nominated contemporary music ensemble Inscape and is a regular performer-educator with Sound Impact, a music collective using music education and engagement to further positive social change. Derek also coaches with the NSO's Youth Fel-

lowship program and at the DC Youth Orchestra Program. Derek earned a Bachelor of Science double major with honors in neurobiology and music from the University of Wisconsin-Madison and graduated with his Master of Music degree from Rice University, where he was awarded the Distinguished Fellowship in Violin. Derek continued his studies as a fellow in the New World Symphony, "America's Orchestral Academy," in Miami Beach, FL under the baton of music director Michael Tilson Thomas. His primary teachers include David Perry, Kathleen Winkler, Felicia Moye, and Eugene Purdue. In the summer Derek performs with the Grand Teton Music Festival Orchestra and has previously performed with the Verbier Festival Chamber Orchestra in Switzerland and the Strings Festival Orchestra in Steamboat Springs, CO. Derek lives in DC with his wife Allyson Goodman, Principal Violist of the Kennedy Center Opera House Orchestra.

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 has taught 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.

DR. BRICE SMITH has a deep passion for teaching and engaging communities through classical music. Smith serves as Adjunct Professor of Flute at Adams State University and Assistant Artistic Director for Indiana University's Jacobs School of Music Flute Academy. He has performed in several professional ensembles, including the Colorado Symphony, New World Symphony, and the National Repertory Orchestra summer festival. As a soloist he has performed at the John F. Kennedy Center for the Performing Arts, with the Arkansas Philharmonic, University of Michigan Camerata Symphony Orchestra, as well as other orchestras and bands. Additionally, Smith has performed at the National Flute Association's Convention as a member of the Colorado Flute Orchestra, and premiered solo flute works during the summer of 2020 for the

National Flute Association's Summer Series and the Gabriela Lena Frank Creative Academy of Music's "Gig Thru COVID." He is a founding member of the Boulder Altitude Directive (BAD Ensemble) new music ensemble, conducted by Dr. Carter Pann. Smith is a Trevor James Alto Flute Artist, and recording Artist for Alry Publications LLC and the American Composers Alliance Inc. Smith has a rich and wide-ranging set of experiences in teaching and recruitment, as well as scholarly research and publication. He has given presentations and taught masterclasses and lessons for multiple universities, including his alma mater, the University of Arkansas. During his D.M.A. he has held the position of Artistic and Development Assistant for the Crested Butte Music Festival, and served as the Graduate Assistant and Student Engagement Specialist for the director of the Entrepreneurship Center for Music at the University of Colorado Boulder. Administratively, he currently serves as an executive board member for the Texas Flute Society and National Flute Association Low Flutes Committee. Smith completed a Doctor of Musical Arts in Flute Performance and Pedagogy at the University of Colorado Boulder with Christina Jennings, a Master of Music in Flute Performance and a Master of Music in Chamber Music at the University of Michigan with Amy Porter, as well as a Performer Diploma at Indiana University under the direction of Thomas Robertello. Smith studied with Ronda Mains at the University of Arkansas, where he completed a Bachelor of Music in Flute Performance, Violin Performance and German language. Dr. Brice Smith's article "Beauty With Intention: Expanding the Wealth of Flute Repertoire" was published in the July 2020 issue of *Flute View* magazine.

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.

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Perpendicular Expression ■ APRIL 9, 2022, 5:00 PM

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

HILARY TANN – *In the Enchantment* (World Premiere)

CARLOS SIMON – *Be Still and Know*

PAUL SCHOENFIELD – *High Rock Ballet*

ELEANOR ALBERGA – *Dancing with the Shadow*

PAUL SCHOENFIELD – *Sextet* (Premiere of revised version)

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Compiled February 2022



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