

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Paul Cigan, clarinet

Lisa Emenheiser, piano

Daniel Foster, viola

Catherine Gardner, soprano

Lee Hinkle, percussion

Ellen Hwangbo, piano

Amy McCabe, trumpet

Alexandra Osborne, violin

Daniel Pesca, piano

Elizabeth Plunk, flute

Rachel Young, cello

Mark Huffman, recording engineer

Saturday, October 9, 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

Pre-Concert Discussion

Christopher Kendall with Eugene O'Brien

Program

"Elegy"

Consolation "...from the Ripe Flesh..." (after Rilke) Erik Santos
Ms. Emenheiser

Pensivity James Willey
from "Three Pieces in Memory of Stephen Albert"
Mr. Cigan, Mr. Foster, Ms. Hwangbo

Thisby dying Arthur Cunningham
Ms. Plunk, Ms. Young

Bonkers James Willey
from "Three Pieces in Memory of Stephen Albert"
Mr. Cigan, Mr. Foster, Ms. Hwangbo

Waltzing the Spheres James Primosch
Ms. Emenheiser, Ms. Gardner,

Dawn from "Three Pieces in Memory of Stephen Albert" James Willey
Mr. Cigan, Mr. Foster, Ms. Hwangbo

INTERMISSION

Elegy to the Spanish Republic Eugene O'Brien
Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Kendall,
Mr. Hinkle, Ms. McCabe, Ms. Osborne, Ms. Plunk, Ms. Young

To Wake the Dead (1978) Stephen Albert
(*Six Sentimental Songs and an Interlude after Finnegans Wake*)

1. How it ends
2. Riverrun (ballad of Perse O'Reilly)
3. Pray your prayers
4. Instruments
5. Forget...Remember
6. Sod's brood, Mr. Finn
7. Passing Out

Mr. Barber, Mr. Cigan, Ms. Gardner, Mr. Kendall, Ms. Osborne,
Mr. Pesca, Ms. Plunk, Ms. Young

Program Notes

Consolation “...from the Ripe Flesh...”
(after Rilke)

Erik Santos

Erik Santos is a composer, multi-instrumentalist, singer, producer and teacher, who is active in many musical genres, from rock and jazz, to classical, to electronic, world music, and music for theater and dance. As the first-born in a family of musicians—father Rosendo Ejercito Santos, Jr., mother Harriet, brothers Nathan and Jason—music has always been at the core of his life practice, both as profession and hobby. Erik Santos is Associate Professor and Chair of composition and performing arts technology at the University of Michigan School of Music, Theatre & Dance.

Mr. Santos has received commissions, prizes, fellowships, and other recognitions for his concert music, including the 2020 Sousa-ABA-Ostwald Prize from the American Bandmasters Association, the Charles Ives Scholarship, and the Charles Ives Fellowship from The American Academy of Arts and Letters; awards from Broadcast Music Incorporated (BMI), the MacDowell Colony, the Bozeman Symphony, the Civic Orchestra of Chicago, the Rackham Graduate School of U-M, and the Music Teachers National Association (MTNA).

But, in recent years, Mr. Santos has become increasingly preoccupied with presenting music in venues other than the classical concert hall—dance clubs, street corners, radio, theaters, churches, museums, cafes, car stereos, movies, Internet, iPods, etc.—where there is more emphasis given to the interaction of music with other spontaneous sensory elements, involving listeners at the hub of a transdimensional experience. This interest flourished in 2002, when he was invited to join the pioneering and internationally celebrated Japanese butoh company Dairakudakan: Temputenshiki (avant-garde dance/theater), as resident composer—a potent collaboration that continues to this day.

Mr. Santos has been on the Michigan local original music scene for years, with bands October Babies, The Crossed Lines, 16 More Miles, and Citygoat, and he’s hosted several long-running Open Mic stages in the area. These days, he’s possessed by a fresh passion for practicing—

learning, unlearning, all day every day—memorizing poetry, investigating inventions of Bach and Bruce Lee, and Vince Gilligan, enjoying sound.

The composer writes:

from the Ripe Flesh... (Consolations for solo piano) was written in 1995, while I was a resident of the MacDowell Colony, NH. I was deeply immersed in the poetry of Rainer Maria Rilke, and the immense Waterlily paintings of Claude Monet. The richness and depth of color and sensuous poetic language made me recall my childhood dream of discovering that I could breathe underwater, free of time and space. I wished to express this musically.

The first Consolation was inspired by Rilke’s “Sonnets to Orpheus,” number XVII, Book 2 (“Wo, in welchen immer selig bewässerten Gärten...”). Under all our bickering is a deeper mystery that eludes Everyone, but that is impossible to identify. The unanswered question.

It’s maddening to contemplate where we, as a people, are now, and where it’s all going. Luckily, when playing music together, we can transcend it all for a few wonderful moments together.

Three Pieces in Memory of Stephen Albert **James Willey**

Born in Lynn, Massachusetts, in 1939, James Willey began composing and the study of piano at an early age. He later attended the Eastman School of Music where he studied composition with Bernard Rogers and Howard Hanson. He also studied at The Tanglewood Music Center with Gunther Schuller.

The recipient of three National Endowment for the Arts Composer Fellowships and a semi-finalist for the Kennedy Center Friedheim Awards, Willey has had works performed by such ensembles as the Baltimore Symphony, the Buffalo Philharmonic Orchestra, the Minnesota Orchestra, the Rochester Philharmonic Orchestra, The Seattle Symphony, the Audubon Quartet, the Esterhazy Quartet, The Tremont Quartet, Collage, The Society for New Music, and the Twentieth (now the Twenty-First) Century Consort.

James Willey was for many years Distinguished Teaching Professor of Music at the State University of New York at Geneseo from which he retired in December 2001. He has also taught part-time at the Eastman School of Music and for one year as visiting professor (1979-80) at Williams College. From 2002-2019 he served as a Vice-President for Outreach and Competitions with the Society for Chamber Music in Rochester.

The composer writes:

My “Three Pieces in Memory of Stephen Albert” began life as a trio for clarinet, viola and piano on which I began work during February of 2001. Asked by Christopher Kendall if I had anything that might be suitable for inclusion in a concert to be given in memory of my dear friend Stephen Albert, it seemed to me at the time that a great deal of the music that had been sketched for the trio lent itself to such an occasion. As I worked on the trio, I found, again and again, that the piece had taken on a life of its own, that the occasion of a memorial concert for Steve Albert and my thinking again about him after so many years was driving the piece in some new direction.

In the first movement, a chaconne, or repeated harmonic pattern, part of the original sketch material, re-emerged as an interrupted chaconne, threading its way haltingly through the movement’s ABA design. The whole tone of the movement became more reflective, emerging as something about the need to pause, to reflect and to feel.

The second movement, “Bonkers,” began to darken. The bantering tone of the original sketches was, if anything, heightened by the deliberately obsessive, increasingly hammered repetition of the movement’s opening “funky” lick. The movement began, seemingly of its own volition, to move from whacky outset to a thorny, albeit whimsical, conclusion.

During the course of composition, a lengthy development section was added to the third movement. The entire final section, lasting some three minutes, was substituted about a month before the September 2001 premiere. What is it all about? At this juncture, I can only say that the third piece, my favorite of the

three, is a kind of trek from sorrow through turmoil to light and release. I am very grateful to have been able to put the Three Pieces together with such wonderful colleagues and friends.

Thisby dying

Arthur Cunningham

Arthur Cunningham was born in Piermont, NY in 1928. He was an eclectic composer trained from childhood in both jazz and classical music. At the Metropolitan Music School in New York City, he studied classical composition with the school’s director, Wallingford Riegger, and jazz piano with Teddy Wilson and John Mehegan. Upon graduation, he went to Fisk University, an historic all-Black school in Nashville, Tennessee, where his education was made possible by a fund set up by a group including Kurt Weill, Langston Hughes, Irving Berlin, and Richard Rodgers. At Fisk, he studied classical piano with the well-known accompanist William Duncan Allen, and theory and composition with John Work. He studied further at The Juilliard School with Peter Mennin, Norman Lloyd, and Henry Brant, and earned a Masters Degree from Columbia Teachers College where he received the Distinguished Alumni Award in 1992. His work as a composer took flight in 1968 after a commission from Benjamin Steinberg and the Symphony of the New World. The piece he produced was the dissonant and rhythmically complex *Concentrics* for orchestra. It was given its premiere at Philharmonic Hall in Lincoln Center, NYC in February 1969. His most prolific period followed with works such as *Engrams*, *Harlem Suite* (including *Lullabye for a Jazz Baby*, which was performed by the Alvin Ailey Dance Company), *Night Song*, *Eclatette* for solo cello or double bass, *The Walton Statement* for double bass and orchestra, and many other choral and instrumental pieces.

Following a period in the early 1980’s where he focused on jazz piano playing, vocal coaching and teaching, he returned to composing in 1986 with a group of short piano pieces. A high point of this late period was his revision of *Concentrics* for a performance by the New York Philharmonic under Zubin Mehta in 1989. His compositional activities and jazz performing continued until his death. His work with cabaret artist, Kate Davidson (whom he would later marry) was a central creative activity in the last decade of his life. Together, they per-

formed throughout the U.S., Canada, and the Netherlands, and served as U.S. representatives at Expo '92 in Seville, Spain. Further evidence of Cunningham's wide-ranging activities was his work as music coordinator and narrator for the 1989 PBS documentary, *The Exiles*. He died after a long struggle with cancer in 1997, only a month after a concert in his honor produced by the Rockland Community College African-American History Month Committee. For this concert, he provided spoken commentary on his works before they were played. He then performed, for the final time, with his wife.

Thisby dying is a version of the composer's song from the 1968, "Asleep, my love" for cello and soprano, one of a series of works setting scenes from Shakespeare's *A Midsummer Night's Dream*. In a 1969 interview on New York Public Radio, in which Cunningham identifies himself as highly theatrical and always composing from that perspective, he mentions his intent to set the entire *Midsummer Night's Dream* to music. In the interview, he explains that the song, identified in the score as a "Lament," and perhaps a sketch for the planned play, "describes a meeting in the forest of Thisbe, finding her lover Pyramus asleep...but she thinks he is dead. So a joke is turned into a sort of tragedy. The cello is Pyramus and the soprano [or flute in *Thisby dying*, playing an elaborated version of the voice part] is Thisbe."

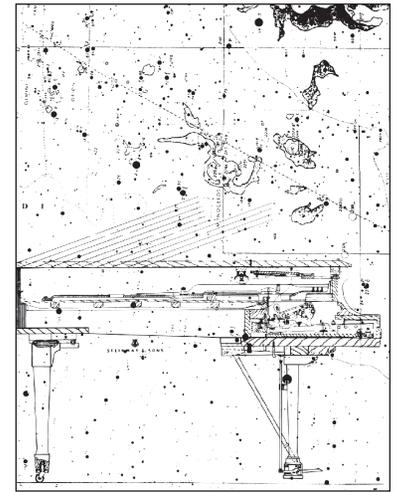
Waltzing the Spheres

James Primosch

When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion." Primosch's compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle *Holy the Firm* (composed for Dawn Upshaw) or angular as in *Secret Geometry* for piano and electronic sound. His affection for jazz is reflected in works like the *Piano Quintet*, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts.

Primosch's instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensem-

bles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Col- lage, the New York New Music Ensemble, and the 21st Century Consort. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. In 1994 Primosch served as composer-in-residence at the Marlboro Music Festival. Recordings of thirty-five compositions by Primosch have appeared on the Albany, Azica, Bard, Bridge, CRI, Centaur, Innova, Navona, and New World labels, and include a CD of his vocal/ensemble works by the 21st Century Consort.



Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers. He was active as a pianist, particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam, and appears on recordings for New World, CRI, the Smithsonian Collection, and Crystal Records.

The composer writes:

"Waltzing the Spheres" is a setting of a poem by Susan Scott Thompson by that name. I first encountered it when I heard it read on a PBS broadcast at the time of 9/11. I knew immediately I wanted to set it, but never got around to it until years later when I set it on a commission from Philadelphia's Lyric Fest. The crisis we are in feels somewhat like 9/11, so it seems like the right piece to offer now. It may be at this challenging moment that the best way we can "hold each other closer in the turn" is by keeping our physical distance from one another—at the same time we cling to one another with our hearts.

Waltzing the Spheres

We pulled each other closer in the turn
around a center that we could not see –
This holding on was what I had to learn.

The sun can hold the planets, earth the moon,
but we had to create our gravity
by always pulling closer in the turn.

Each revolution caused my head to whirl
so dizzily I wanted to break free,
but holding on was what I had to learn.

I fixed my eyes on something out there firm,
and then our orbit steadied so that we
could pull each other closer in the turn.

The joy that circles with us round the curve
is joy that passes surely as a peace,
and holding on is what we have to learn.

And if our feet should briefly leave the earth,
no matter, earth was made for us to leave,
and arms for pulling closer in the turn –
This holding on is what we have to learn.

– Susan Scott Thompson (1946 – 2007)

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Elegy to the Spanish Republic

Eugene O'Brien

With his music hailed by critics as “very engaging and incantatory” (*The New York Times*), “alluring with sunbaked, evanescent imagery, punctuated by glittering stabs of color” (*The New York Times*), “one of those rare pieces which creates a lovely continuity” (*San Francisco Chronicle*), “a carefully crafted message of subtlety and refinement” (*Cleveland Plain Dealer*), and praised for its “beautiful, spontaneous quality” (*Cincinnati Enquirer*), Eugene O'Brien has been noted as a composer of “extraordinary talent and imagination” (*Il Messaggero*, Rome).

The recipient of the Award in Music of the American Academy of Arts and Letters, the Rome Prize of the American Academy in Rome, as well as awards from BMI, ASCAP, the League of Composers, and the International Society for Contemporary Music, Mr. O'Brien has received Guggenheim, Rockefeller, Fulbright, National Endowment for the Arts, and other fellowships, and commissions from the Fromm Music Foundation at Harvard, the Serge Koussevitzky Foundation in the Library of Congress, by Meet-the-Composer / Lila Wallace Reader's Digest Fund, and from many American, Asian and European performers and ensembles.

His music has been heard in concerts by the Cleveland Orchestra, the Italian Radio (RAI) Orchestras of Rome and Turin, the Omaha Symphony, as part of the Saint Louis Symphony Discovery series, the Louisville Orchestra New Dimensions series, and in numerous other concerts and festivals throughout this country and abroad. Recorded on the CRI, Golden Crest, Crystal, Fontec, Capstone, and Indiana University labels, his works are published by Codex Nuovo, G. Schirmer, and Boosey & Hawkes. Biographies and descriptions of his work are included in *The New Groves Dictionary of American Music*, *Baker's Biographical Dictionary of Musicians*, and *The Harvard Biographical Dictionary of Music*. Active in the performance of new music, Mr. O'Brien co-founded the Cleveland professional new music ensemble Reconnaissance in 1978 and was associated with the group until 1984. In 1985-87 he served on the production board of the Contemporary Music Forum in Washington, D.C.

Mr. O'Brien studied composition with Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis, and Donald Erb. He received undergraduate and graduate degrees from the University of Nebraska, undertook post-graduate studies as a Fulbright scholar at the Staatliche Hochschule für Musik in Köln, Germany, and received his doctorate from Case Western Reserve University / Cleveland Institute of Music. A member of the faculty at the Indiana University Jacobs School of Music since 1987 where he was chair of the composition department from 1994 to 1999 and served as an associate dean from 1999 through 2016, Mr. O'Brien is presently Professor of Composition Emeritus. He previously served as composer-in-residence at the Cleveland Institute of Music and as chair of the composition and theory de-

partments in the Benjamin Rome School of Music of the Catholic University of America in Washington, D.C.

Program Note by the Composer

“...and perhaps the day will come when, for the misfortune and edification of humanity, the plague will stir up its rats again and send them to die in some happy city.” —Albert Camus, *La Peste*

The Spanish Civil War erupted in 1936, the consequence of a failed right-wing military coup d'état against Spain's democratically elected republican government, and ended in 1939 with the Spanish Republic's defeat. The war caused more than a half-million deaths, forced as many more into exile, and resulted in the 36-year repressive dictatorship of Francisco Franco. In the eight decades that have passed since it ended, the Spanish Civil War has become a universal metaphor for human suffering and injustice.

The conflict and its aftermath had a deep and lasting effect on the American abstract expressionist Robert Motherwell. His response was a monumental series of more than 200 paintings collectively titled *Elegies to the Spanish Republic*, a work he began in 1949 and continued for the rest of his life. Common to the imagery of all the paintings are thick, intensely black vertical slashes and ovoids that dominate their backgrounds. Descendants of Goya's *Disasters of War* and Picasso's *Guernica*, and characterized by poet and Museum of Modern Art curator Frank O'Hara as “some of the most powerful and brutally ominous works of our time,” Motherwell's *Elegies* are sentinels, dramatic emblems of the Civil War's tragedies and warnings never to forget them.

The present *Elegy to the Spanish Republic*, a short musical addition to Motherwell's paintings, is also meant to be a warning and sentinel, “barbaric and austere,” to borrow Motherwell's description of his work. My *Elegy* makes brief references to music written during the Spanish Civil War by composers who experienced it first hand: the Catalan Roberto Gerhard's *Soirees de Barcelone*, written in Barcelona in 1936-38; and the Mexican Silvestre Revueltas's *Homenaje a Federico Garcia Lorca*, composed in memory of the poet who was murdered in 1936 by Franco's troops, and performed in wartime Madrid and Va-

lencia in 1937 with Revueltas conducting. By imitating the jazz-inflected rhythms that permeate his music from the late 1930s, *Elegy* also pays homage to Arkansas-born composer Conlon Nancarrow, who fought in Spain for the Republic as a volunteer in the Abraham Lincoln Battalion.

Initially I planned to divide the work into contrasting sections, each with a title in English assembled from poems written during the Civil War by Spanish artists and poets. As the composition unfolded, however, the sections turned into discontinuous shards and fragments that disrupt each other repeatedly; the titles themselves were also broken. The music of *Elegy* remains in the shadow of their words:

Outraged musics scar the face of every hope
(Miguel Hernandez, 1939)

City of troops and clanging cars: dusk, dusk, and the beating of the rain
(Jose Moreno Villa, 1937)

cries of children cries of women cries of birds
(Pablo Picasso, 1937)

To learn a lament that will cleanse me of earth
(Federico Garcia Lorca, 1936)

A grant from the Fromm Music Foundation at Harvard made possible the commissioning of *Elegy to the Spanish Republic* for the 21st Century Consort, the resident new music ensemble at the Smithsonian Institution in Washington, D.C. for over forty-three years.

To Wake the Dead

Stephen Albert

Pulitzer Prize- and Grammy-winning composer Stephen Albert was recognized in his lifetime for a body of work at once powerful, dramatic, colorful, and deeply emotive. Contemporary in sound, yet firmly rooted in traditional compositional techniques, Albert's music sought to establish links with fundamental human emotions and musical archetypes. He drew inspiration from the rich emotional palette of 19th-century music, and sought to discover, within the context of a personal 20th-century idiom, new connections with music of the past.

Born in New York City on February 6, 1941, Albert first studied composition at the age of 15 with Elie Siegmeister, and enrolled two years later at the Eastman School of Music, where he studied with Bernard Rogers. Following composition lessons in Stockholm with Karl-Birger Blomdahl, Albert studied with Joseph Castaldo at the Philadelphia Musical Academy (BM 1962); in 1963 he worked with George Rochberg at the University of Pennsylvania.

Stephen Albert won the 1985 Pulitzer Prize in Music for his symphony *RiverRun*, and from 1985 to 1988 served as composer-in-residence with the Seattle Symphony. He received commissions from the Chicago, National, Pittsburgh, Baltimore, and Seattle symphonies, The Philadelphia Orchestra, the New York Philharmonic, the Chamber Music Society of Lincoln Center, and the Library of Congress and wrote works for the 20th Century Consort, David Gordon, Yo-Yo Ma and David Shifrin among others. Additional awards and honors include two MacDowell Colony fellowships, a Huntington Hartford Fellowship, two Guggenheim fellowships, two Rome Prizes, and grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the Ford Foundation, and the Alice M. Ditson Foundation.

From 1988 to the time of his death, he was professor of composition at the Juilliard School of Music. Recordings of Albert's music are available on the Nonesuch, Delos, New World, CRI, and Smithsonian Collection labels.

Stephen Albert's *To Wake the Dead* takes its text from James Joyce's *Finnegan's Wake*, that all-but-incomprehensible novel of rich imagery, mysterious atmosphere, and fascinating rhythm. Albert's powerful and moving settings, strongly melodic and thoroughly tonal, clarify the dream state of the texts, which are unified in theme (Birth, Death, and Transfiguration) if not in detail. The music for the cycle is based to a large extent on Joyce's version of "Humpty Dumpty" (see particularly the second song). A few excerpts from "A Skeleton Key to *Finnegan's Wake*" by Joseph Campbell provide a useful summary:

Tim Finnegan of the old vaudeville song is an Irish hod carrier who gets drunk, falls off a ladder and is apparently killed. His friends hold a death watch over his coffin; during the festivities

someone splashes him with whiskey at which Finnegan comes to life again and joins the general dance.

...Finnegan's fall from the ladder is Lucifer's fall, Adam's fall, the setting sun that will rise again, the fall of Rome, a Wall Street crash....it is Humpty Dumpty's fall and the fall of Newton's apple. And it is every man's daily recurring fall from grace.... By Finn's coming again (Finn-again)—in other words, by the reappearance of the hero—....strength and hope are provided for mankind.

Text: *To Wake the Dead* (fragments from James Joyce)

1. How it ends

Oaks of ald lie in peat
Elms leap where ashes lay
Phall if you but will, rise you must
In the nite and at the fading.

What has gone,
How it ends,
Today's truth
Tomorrow's trend.

Forget remember
The fading of the stars
Forget...begin to forget it.

2. Riverrun (ballad of Perse O'Reilly)

Have you heard of one Humpty Dumpty
How he fell with a roll and a rumble
And curled up like Lord Olafa Crumple
By the butt of the Magazine Wall
Of the Magazine Wall
Hump helmet and all.

He was once our king of the castle
Now he's knocked about like a rotten old parsnip
And from Green Street he'll be sent
by the order of his worship
To the penal jail of Mount Joy
Jail him and joy.

Have you heard of one Humpty Dumpty
How he...

—Riverrun, riverrun
Past Eve and Adam's
From Swerve of shore to bend of bay—

...How he fell with a roll and a rumble
And not all the king's men nor his horses
Will resurrect his corpus
For their's no true spell in Connacht or Hell
That's able to raise a Cain.

—Riverrun, riverrun—

3. Pray your prayers

Loud hear us
Loud graciously hear us
O Loud hear the wee beseech of thees
We beseech of these of each of thy unlitten ones.
Grant sleep.

That they take no chill
That they ming no merder, no chill,
Grant sleep in hour's time.

Loud heap miseries upon us
Yet entwine our arts entwine our arts with laughter low.

Loud hear us
Hear the we beseech of thees.

Say your prayers Timothy.

4. Instruments

(Voice Tacet)

5. Forget...Remember

Rush, my only into your arms
So soft this morning ours
Carry me along
I rush my only into your arms.

What has gone
How it ends
Today's truth
Tomorrow's trend.

Forget
Remember.

6. Sod's Brood, Mr. Finn

What clashes here of wills
Sod's brood be me fear.
Arms appeal
With larms appalling
Killy kill killy a-toll a-toll.
What clashes here of wills
Sod's brood.

He points the death bone...

Of their fear they broke
They ate wind
They fled
Of their fear they broke
Where they are there they fled
Of their fear they fled
They broke away.

O my shining stars and body.

Hold to now
Win out ye devil, ye.

...and the quick are still
He lifts the life wand
And the dumb speak.

* * *

Ho Ho Ho Ho Mister Finn
You're goin' to be Mr. Finnagain

Come day morn and O your vine
Send-days eve and, ah, your vinegar.
Ha Ha Ha Ha Mister Fun
Your goin' to be fined again.

7. Passing Out

Loonely in me loonelyness
For all their faults I am passing out,
O bitter ending.
I'll slip away before they're up
They'll never see nor know nor miss
me.

And it's old, it's sad and weary.
I'll go back to you
My cold father
My cold mad feary father
Back to you.

I rush my only into your arms.
So soft this morning ours
Yes

Carry me along
Taddy
Like you done through the toy fair
Taddy
The toy fair
Taddy

First we pass through grass
Behush the bush to.
To wish a gull
Gulls
Far far crys
Coming far
End here
Us then Finnagain
Take, bussoftlthe memormee
Till thou sends thee
Away alone
a last a loved
along the

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.

ELLEN HWANGBO, pianist, enjoys a multifaceted career as a performer, teacher, and arts administrator. A top-prize winner of the Music Teachers National Association's National Young Artist Competition in 2006, she has performed to great acclaim across the world, including recent performances at the

Kennedy Center, Carnegie Hall, and Lincoln Center. Ellen began her piano studies with Peter Cooper and continued with Logan Skelton at the University of Michigan, graduating summa cum laude. She received her Master of Music and Doctor of Musical Arts degrees from SUNY Stony Brook, where she studied under luminary pedagogue Gilbert Kalish. Ellen currently serves as Artistic Director of Constellations Chamber Concerts, a D.C.-based concert series that she founded in 2019.

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.

A resident of Washington D.C., AMY McCABE has performed numerous solo and brass chamber recitals, and most recently was a soloist with the National Youth Brass Band of Great Britain in London's Regent Hall. Amy is currently a trumpet/cornetist with The "President's Own" US Marine Band, and completed two concert tours as a soloist. She is also an active recording chamber musician with Seraph Brass and The Barclay Brass. In addition, Amy has performed with the New York Philharmonic, National Symphony, St. Louis Symphony, and The Brass Band of Battle Creek. Amy was a soloist in the first national touring cast of the Tony- and Emmy-award winning Broadway show, "Blast!", toured with pop artist Michael Bolton, and was a member of the Chicago Civic Orchestra. In her extra time, she enjoys volunteering with non-profit organizations Sound Impact and the Boulanger Initiative. Her degrees are from Illinois Wesleyan University and Northwestern University, studying with Barbara Butler and Charles Geyer.

DANIEL PESCA is a pianist, composer and improviser whose interpretations stand out for their creativity and dynamism. A champion of contemporary

music, Daniel is a member of several ensembles noted for their innovative approach to the development of new work, including the Grossman Ensemble and the Zohn Collective. Daniel has performed the premieres of over one hundred pieces, many composed for him. He has performed as concerto soloist with the Eastman Wind Ensemble, Oberlin Sinfonietta, Aspen New Music Ensemble, Orchestra of the League of Composers, and Slee Sinfonietta. His recordings appear on Urtext Classics, Centaur, Nimbus, Furious Artisans, Albany, and Oberlin Records. His solo album *Promontory*, forthcoming this fall, includes world premieres of works by Augusta Read Thomas, Alison Yun-Fei Jiang, and Aaron Travers, plus compositions by Daniel. Formerly artist-in-residence at the University of Chicago, Daniel is now Assistant Professor at University of Maryland, Baltimore County.

ELISABETH PLUNK, flute, has performed in the Washington D.C. area with the Kennedy Center Opera Orchestra, Alexandria Symphony, the New Orchestra of Washington, and the Post-Classical Ensemble. She has been a member of the United States Marine Band for seventeen years, frequently performing at the White House. She served as Guest Principal Flute with the Orquestra do Estado Sao Paulo and been a member of the Youth Orchestra of the Americas. She was a student of Jeanne Baxtresser and Alberto Almarza at Carnegie Mellon University.

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 Fortas Chamber Music Series and Mason Bates' KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO's Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing contemporary music incredibly rewarding. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young is a teaching artist with the National Symphony Orchestra's Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

21st Century Consort Future Concerts

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

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

“Color Wheel” ■ DECEMBER 4, 2021

ERIC MOE – *Grand Prismatic*
ELENA RUEHR – *Blackberries*
LUKE CARLSON – *Spectra*
JEFFREY MUMFORD – *amid fleeting pockets of billowing radiance*
DAVID FROOM – *Shades of Red*
ALEXANDRA GARDNER – *Electric Blue Pantsuit*
JENNIFER HIGDON – *Piano Trio (Pale Yellow, Fiery Red)*

“Count the Ways” ■ FEBRUARY 5, 2022

OUTI TARKIAINEN – *Sans Paroles*
JESSIE MONTGOMERY – *Duo*
CARLOS SIMON – *Where two or three are gathered*
STEPHEN JAFFE – *Trio (World Premiere)*
STANISLAW SKROWACZEWSKI – *Musica a Quattro (22' cl, vn, va, vc)*
VALERIE COLEMAN – *Freedmen of the Five Civilized Tribes*

Concert ■ APRIL 9, 2022

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

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



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