

21st Century Consort

April 6, 2024

Hirshhorn Museum and Sculpture Garden
National Mall, Washington, DC

The Hirshhorn Museum and Sculpture Garden
presents
21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Catherine Gardner, soprano
Lee Hinkle, percussion
Alexandra Osborne, violin
Rachel Young, cello

Mark Huffman, Recording Engineer
Ryan Cook, Stage Manager

Saturday, April 6, 2024

Pre-concert Discussion 4:00 p.m.

Concert 5:00 p.m.

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



The 21st Century Consort's 2023-2024 activities are sponsored by the Nicolae Bretan Music Foundation; the Paul M. Angell Family Foundation; the Amphion, Dimick, and Fuller foundations; and the Board and Friends of the 21st Century Consort.

www.21consort.org

Pre-Concert Discussion

Christopher Kendall with Amy Bahr and Lucy Shelton

Program “Quinquagenarians”

Time Cycle (1960) Lukas Foss

I. “We’re Late”

Mr. Cigan, Ms. Emenheiser, Ms. Gardner, Mr. Hinkle,
Mr. Kendall, Ms. Young

Rhapsody No. 1 (2014) Jessie Montgomery

Ms. Osborne

Time Cycle Foss

II. “When the Bells Justle”

Rhapsody No. 2 (Quick) (2020) Montgomery

Time Cycle Foss

III. “Sechzehnter Januar”

Rhapsody No. 2 (Very Slow) Montgomery

Time Cycle Foss

IV. “O Mensch, Gib Acht”

Intermission

Quartet for the End of Time (1941) Olivier Messiaen

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

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

Program Notes

The recent launch of the Hirshhorn exhibition *Revolutions: “Art from the-Hirshhorn Collection, 1860–1960”* is the exhilarating opening salvo of the Museum’s 50th anniversary celebration. By happy coincidence, the coming season is also the 21st Century Consort’s 50th. It occasions time-warp rumination, recognizing that the Consort has been around now since the bicentennial, making it fully one fifth the age of the Republic itself!

This evening’s program, then, invites temporal reflections: Straddling midcentury almost equally (1941 and 1960, respectively), Olivier Messiaen’s *Quartet for the End of Time* and Lukas Foss’ *Time Cycle* represent two pillars of 20th century music with almost opposite orientations to time and meaning. The Messiaen, owing in part to the harrowing circumstances of its composition, is profoundly introspective and finds in that internality a timeless spiritual space (the end of time). The Foss, premiered in circumstances as different as possible (the New York Philharmonic with Bernstein), is “extro-spective,” surveying with gimlet eye poetry about time and musical styles from across the previous decades of the 20th Century. Both works are from the period of the HMSG collection’s greatest strengths.

Back when we started, those earlier periods provided the staples of the Consort’s repertoire; now we perform almost exclusively very new music, particularly emphasizing music by women and composers of color. Such is our plan for the 2024-25 season of 50th celebrations: both retro- and pro-spective. On this program, the “pro-” part is represented by Jessie Montgomery’s recent *Rhapsodies* interspersed between *Time Cycle* movements (Foss intended improvisations between movements; rhapsodies come close).

Back in 1984, at our respective 10th anniversaries, we introduced a program at the Museum (also including *Time Cycle*):

“As you probably know by now, the Hirshhorn Museum and Sculpture Garden has been celebrating its 10th anniversary this year. It happens that the 20th Century Consort is approaching its 10th birthday as well, and most of those years have been spent in residence at this wonderful museum. It’s difficult to imagine a more ideal home for an ensemble devoted to the performance of this century’s music, and you can be sure that the Museum’s collec-

tion and special exhibitions have been a constant source of inspiration to our programming and performances.”

– Christopher Kendall

Time Cycle

Lukas Foss

Having made his reputation in America as a pioneering composer utilizing varied techniques, Lukas Foss fearlessly programmed contemporary music as conductor of the Buffalo Philharmonic, Brooklyn Philharmonic, and Milwaukee Symphony Orchestra. A prodigious talent in his youth, Foss emigrated from Berlin to Paris in 1933, and in 1937 he came to Philadelphia to study with Fritz Reiner at the Curtis Institute. He later studied at Tanglewood with Koussevitzky and at Yale with Hindemith. In 1953 he succeeded Arnold Schonberg on the composition faculty at UCLA, where he created the Improvisational Chamber Ensemble.

Time Cycle was the first piece to be performed twice at its world premiere by the New York Philharmonic (October 20, 1960). Upon the completion of the first performance by soprano Adele Addison, Leonard Bernstein turned to the audience and said, “My colleagues on stage and I think so highly of Lukas Foss’ *Time Cycle* that we would like to make a proposal: If you wish, we will repeat the whole piece for you. And if there are only twelve people in this house who want to hear it again we will play it for those twelve.”

Foss considered *Time Cycle* a stylistic departure from his neoclassic approach, and a foray into improvisational sound and the avant-garde: “*Time Cycle* was my first work using (on and off) atonal and twelve tone devices.” This approach would typify his attitude towards composition. “I think it’s questionable to claim: ‘I’m a twelve-tone composer’ or ‘I’m a minimal composer.’ Why limit myself to one technique? Can we imagine Bach saying, ‘I’m a fugue composer; and writing nothing but fugues? That’s ridiculous. The richer the vocabulary, the richer the music.”

Foss described *Time Cycle*, which exists in both orchestral and chamber versions, with modernist austerity as “a group of four songs, two English and two German, each referring to time, clocks or bells.” The poetic texts are integral not only to the affect of each song, but to their musical structure and meaning as well. The four songs of the *Time Cycle* are tied to each other by a chord, a single sound—C#ABD# which undergoes various alterations—serving as a unifying musical element.

1. The first poem is the most objective of the four; it is also the most riddle-like. Auden's paradoxical inversions, "Clocks do not show the time of day.... Nor does the question satisfy the answer....What happens to the living when we die?..." lead to the music's final mirror canon, of which the sound is as enigmatic as the poem, but on closer examination, just as precise.

We're Late

*Clocks cannot tell our time of day
For what event to pray
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue's eye:
Only the living ask whose brow
May wear the Roman laurel now;
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.*

–W.H.Auden

IL Housman's frightening four lines form the scherzo of the cycle. The "justling" of the bells is first introduced not by bell sounds, but by clarinet, cello and vibraphone. These *become* bells. So does the voice.

When the Bells Justle

*When the bells justle in the tower
The hollow night amid
Then on my tongue the taste is sour
Of all I ever did.*

–A. E. Housman

III. One of the principal musical techniques used in the cycle was suggested by the sentence “the clocks do not synchronize; the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace.” It was when he came across this sentence that the composer had the time-cycle idea.

Sechzehnter Januar

from Franz Kafka's *Diaries*

(translation from the German by the Composer)

January 16. This last week was like a total breakdown. — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish or demonic, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It can (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart.— But then again I may, I may, be it only the smallest degree, hold myself up, let the chase “carry” me. Then where does this bring me? “Chase” is but an image—one might say instead: Onslaught against the last frontier....

IV: Nietzsche separates each line of the poetry from the next by the stroke of the midnight clock. The vocal line is thus constantly interrupted; when it proceeds it takes up where it left off before. The vocal line and its accompaniment form one music, which is diatonic and tonal. On another level a chromatic, atonal canon at the fourth weaves through the piece (beginning with the vibraphone and the clarinet). This is time flowing by, as it were, between the strokes of the clock. These strokes form yet another music (first heard on the keyboards). The organization of this third (serial) music works as follows: when the clock strikes, say seven, the seven pitches of the row begin their entrance on the seventh beat of a 7/4 bar. A little later, eight pitches of the row will unfold beginning on the eighth beat of an 8/4 bar. In between

these numerical markers, there is no feeling of measured bars. The ear hears three “music’s,” each having its own time and tempo, each its own organization. (adapted from the composer’s notes for the original recording).

O Mensch, gib Acht

From Friedrich Nietzsche’s “Thus Spake Zarathustra”

(translation from the German by the Composer)

One! – O Man! Take heed!
Two! – What speaks the deep midnight?
Three! – “I slept, I slept -
Four! – “From deep dream I awoke:
Five! – “The world is deep,
Six! – “And deeper than the day.
Seven! – “Deep is its woe-
Eight! – “Joy* deeper than heartache.
Nine! – “Woe speaks; begone!
Ten! – “But joy* desires eternity.
Eleven! – “Desires deep, deep, eternity.”
Twelve! –

*The German word *Lust* is a composite of lust, pleasure, joy, ecstasy.

Rhapsody No. 1

Jessie Montgomery

Rhapsody No. 2

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK

premiere at the BBC Proms on 7 August 2021. Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (7 August); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day* (8 July); and *Passacaglia*, a flute quartet for The National Flute Association's 49th annual convention (13 August). Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Program notes:

Rhapsody No. 1 is the first solo violin piece I wrote for myself. It draws on inspiration from the Eugène Ysaÿe solo violin works and is intended to serve as both an etude and a stand-alone work. This piece is intended to be part of a set of 6 solo violin works, each of which will be dedicated to a different contemporary violinist, and inspired by an historical composer.

Rhapsody No. 2 is the second in the set. This virtuosic piece was commissioned by and written for composer and violinist Michi Wiancko on the album *Planetary Candidate* and is inspired in part by Béla Bartók.

Quartet for the End of Time

Olivier Messiaen

Olivier Messiaen was one of the most influential composers of the 20th century, a distinguished composer, teacher, and organist who continued to be busy and productive right up to his death in 1992. He was a serious student of rhythm, the aspect of music in which he has perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the

Greeks and Hindus. But perhaps the central force in his life, one that is at the heart of a work like *Quatuor pour la Fin du Temps* [*Quartet for the End of Time*] is the one Messiaen described this way:

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

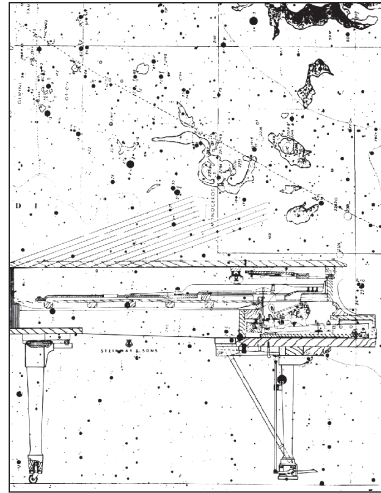
A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music... perhaps the only one I shall not be ashamed of in the hour of death.”

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

The score was finished by January 1941. Messiaen had composed a piano part for his piece, not knowing whether a piano would be available. But an old, out-of-tune upright was found, and the composer joined his three colleagues in the first performance, which took place before an audience of five thousand prisoners from France, Belgium, Poland, and elsewhere, a true cross-section of humanity, on a bitterly cold January 15, 1941. Messiaen preceded the performance with remarks on the symbolism of the music, and then played the work. He later observed that no other audience had ever shown greater attention to or understanding of his music.

The work’s title refers first of all to the apocalyptic vision in the tenth chapter of Revelation, of “an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow... [H]e lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: There shall be no time.” But in Messiaen’s music the title has a technical

sense, too, a freeing of the music from a regular pulse either through very slow tempi or irregular rhythms. The scoring changes from movement to movement, so that the variety of colors is quite remarkable. Messiaen's fondness for various kinds of symbolism shows in the number of movements (eight is the number of the Infinite and Endless) and in particular musical gestures linked to Biblical images. The very first entrance of clarinet and violin are marked "like a bird," the earliest instance in Messiaen's work of his fascination with birdsong.



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

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

1. Liturgy of crystal. Four in the morning, the waking of the birds; a solo blackbird extemporizes, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this into the religious level: you get the harmonious silence of Heaven.
2. Vocalize for the Angel who announces the end of Time. The first and third parts (very short) conjure the power of this strong angel covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The middle section (without clarinet) brings the impalpable harmonies of heaven. The piano's soft cascade of blue-orange chords surround the near-plainsong-like chant of the strings with their distant chime.
3. Abyss of the birds. (For solo clarinet.) The abyss is Time, with its sadness and weariness. The birds are the opposite of Time: our longing for light, stars, rainbows, and jubilating vocalizes.

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

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

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

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

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

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 heralded for her "intense music-making and pianism." A graduate of Juilliard School, Ms. Emenheiser earned both Bachelor's and Master's of Music degrees and was a winner of the "Young Artist in Recital" and "National Arts Club" competitions. She has performed as both soloist and chamber musician in countless venues and performs regularly with musicians of the National Symphony Orchestra. Her vast orchestral performances are equally as extensive, having served as a keyboardist with the NSO for the past 30 years. Lisa is an avid performer of contemporary music. As pianist for the 21st Century Consort, she has premiered numerous works and recently performed the world premiere of Stephen Jaffe's "Tableaux," a major work for solo piano commissioned for Lisa and the Consort by Dorothy Marschak. Additionally, Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Ginastera's *Piano Sonata No. 1* and discussed the topic of memory. Ms. Emenheiser has recorded Respighi's "Three Preludes on Gregorian Melodies" and Rzewski's "Winnsboro Cottonmill Blues" and "Down by the Riverside" for the Steinway Spirio Collection. She has also recorded for the Bridge, Albany, Decca, and Naxos labels, among many others. A committed teacher, Lisa was inducted

into the Steinway Teacher's Hall of Fame and awarded the Steinway & Sons Top Teacher Award, with many of her students achieving recognition in both local and international competitions. She holds a private studio in her home.

Canadian soprano CATHERINE GARDNER has been praised for her embodied singing and dramatic range in both art song and opera. She enjoys an eclectic singing career with performances ranging from opera and concert premieres, vocal chamber music, and recital work to standard operatic roles. Highlights include singing an all-Grieg program with the Oslo String Quartet (Stratford Summer Music, Canada); a multi-disciplinary recital for soprano, poet, pianist and jazz singer called "are you here?" for Burdock's pianofest (Toronto, Canada); singing the title role in Puccini's *Suor Angelica* (ECU Opera Theater); and performing with the 21st Century Consort (Stephen Albert's *To Wake the Dead* and Melinda Wagner's *Four Settings*). Recent performances include singing Bach's *Coffee Cantata* with the East Carolina University Symphony Orchestra, Rutter's *Magnificat* with the Greenville Choral Society, and performing a new commission by composer Martha Sullivan with ballet dancer Jessica Teague called *Chasing Light*. Next season she looks forward to revisiting Barber's *Knoxville: Summer of 1915* and singing a recital with baritone John Kramar, which will include a premiere from composer Davis Martin. Catherine is also training to become an Alexander Technique teacher and is interested in the relationship between ease in embodiment, meditation, and singing. Catherine teaches at East Carolina University in Greenville, North Carolina where she lives with her husband, daughter, and two cats.

DR. LEE HINKLE's percussion playing has been called "rock-steady" by the *Washington Post*. He is the principal percussionist with the 21st Century Consort and he made his Carnegie Hall solo debut in 2014 as a concerto soloist. Hinkle's other notable performances have included the National Symphony, Harrisburg Symphony, and American Institute for Musical Studies Orchestra (Graz, Austria) as well as national US tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. He has performed as a soloist at three Percussive Arts Society International Conventions and is an active commissioner and curator of contemporary music for percussion. From 2009 to 2021, Hinkle served on the percussion faculty at the University of Maryland. In August 2021, he was appointed as the Assistant Professor of Percussion at Penn State University. His service work has included work for the Percussive Arts Society's New Music/Research Committee (2016-2022), the Percussion Ensemble Committee (2022-present), and as President of the MD/DE Chapter of the Percussive Arts Society (2014-2021), among other activities. Hinkle is a Yamaha Performing Artist and endorses Remo, Innovative Percussion, Grover Pro Percussion, and Zildjian Cymbals. To learn more, visit <https://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 co-director 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, None-such, and Smithsonian Collection labels.

ALEXANDRA OSBORNE, violin, enjoys an exciting and versatile career as a solo artist, chamber and orchestral musician, and educator. She was appointed to The National Symphony Orchestra by Christoph Eschenbach as the youngest violinist in 2009, and spent thirteen seasons with the NSO, including as Assistant Concertmaster. Ms. Osborne is the newly appointed Associate Concertmaster of the Sydney Symphony Orchestra. Recent highlights include Guest Concertmaster of the Adelaide and Queensland Symphony Orchestras and Opera Australia; tours with the Australian Chamber Orchestra, Ensemble Offspring, Australian World Orchestra, Australian Piano Quartet, and the Australian String Quartet; performing "The Last Violin" soundtrack for the Harry Vasiliotis documentary including at the 2023 Bangalow Film Festival and European premieres at the 2023 Cyprus International Film Festival and Bridges International Film Festival in Corinth; Guest Artistic Director/Concertmaster of the Melbourne Chamber Orchestra; the 2023 Bendigo, Blackheath, Bangalow, and Coriole Music Festivals; curating classical music events at top Australian restaurant Bennelong; a multisensory recording project and residency at UKARIA; touring with Kathy Selby and Friends; founding board member/violinist of Jackson Hole Chamber Music; her debut album of world premiere Nico Muhly and Philip Glass works on ABC Classic; a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum; mentoring at the Hawaii Youth Symphony Summer Festival; and concerts across European Festivals and the BBC Proms. Ms. Osborne is a top laureate of the Michael Hill International Violin Competition and Symphony Australia

Young Performers Award, and a gold medalist of the Gisborne International Music Competition. A graduate of The Curtis Institute of Music and The Juilliard School, Ms. Osborne is delighted, after 20 years in the USA, to be back in Australia performing, educating, and mentoring.

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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Future Programs

Please mark your calendars for the 21st Century Consort's **50th Season**, with **four concerts at the Hirshhorn Museum and Sculpture Garden**, also celebrating the Museum's own 50th anniversary: **November 16, 2024**, **February 1, 2025**, **March 8, 2025**, and **April 12, 2025**. Programs will include classic works from the mid-20th Century period at the heart of the HMSG exhibition "REVOLUTIONS: ART FROM THE HIRSHHORN COLLECTION, 1860–1960," along with major works associated with the Consort's half-century history and new and commissioned music. Please visit our website at 21consort.org for further program details; there, you can sign up to receive updates and announcements.

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

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Nancy Brucks & Clinton Wolcott	Jeanne Krohn	Lucy Shelton
Marie & Joseph Canny	Ian Lake	David & Sylvia Silver
Shirley Cherkasky	Herald & Nancy Kingsbury Leuba	Stephen Spector & Margaret Saunders
Terri & Paul Cigan	Mattias Lundberg	Sue Standing
Laurel Cullen	Heidi Lynch	James Stern & Audrey Andrist
Christine Curatolo	Charles Lynch	Mary Stevens
Jon Deak	David Malakoff & Amy Young	Leslie Taylor
John Driscoll	Dorothy Marschak	William W. & Sue Taylor
Pauline Emenheiser	Clemmer Montague	Suzanne Thouvenelle & Dennis Deloria
William & Nancy Foster	Cecily Orenstein Morse	Tom & Liz Wehr
Rosalie Froom	Charles G. Myers	Laura Willumsen
Roopali Garb	Timothy O'Neil	Clinton Wolcott & Nancy Brucks
Eliza Garth	Victoria O'Reilly	Wendel Yale & Louise Seirmarco
Janet & Christopher Griffen	Lambert & Jan Orkis	Rachel Young
Michael Hamilton & Myung Nam	Geraldine Ostrove	Huchen Zhang
Marc Hoffman	Vivienne Patton	
Stephen Jaffe	Janet Peachey	
	Katherine Pruitt & Tom Swift	

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