



Smithsonian Institution

The Hirshhorn Series

20th Century Consort

Christopher Kendall,
Artistic Director

7:00 p.m.

Sunday, February 3, 1980

Auditorium

Hirshhorn Museum and
Sculpture Garden

Presented by Smithsonian
Performing Arts

James R. Morris, Director

The Program

Piccola musica notturna

for flute, oboe, clarinet, harp, celesta,
violin, viola, cello, and conductor
Ms. Stern, Mr. White, Mr. Kitt, Ms. Carter, Mr. Orkis,
Mr. Rouslin, Mr. Foster, Mr. Garlick, Mr. Kendall

Luigi Dallapiccola

(1904-1975)

Synchronisms No. 6 for Piano and Electronic Sounds

Mr. Orkis

Mario Davidovsky

(b. 1934)

Trio

for violin, cello, and harp

Allegro tranquillo

Andante sostenuto

Scherzando con moto

Mr. Rouslin, Mr. Garlick, Ms. Carter

Jacques Ibert

(1890-1962)

Intermission

Dead Calm

for soprano, piccolo, clarinet,
violin, cello, two percussion,
and conductor
Ms. Monoyios, Ms. Stern, Mr. Kitt, Mr. Rouslin,
Mr. Garlick, Mr. Edgar, Mr. Day, Mr. Kendall

Earl Kim

(b. 1920)

Elektrikaleidoscope

for flute, clarinet, violin, cello,
piano, and electric piano

Double Canon Overture

Blues Rock (A)

Adagio

Blues Rock (B)

Tag Finale

Ms. Stern, Mr. Kitt, Mr. Rouslin, Mr. Garlick, Mr. Orkis

George Rochberg(b. 1918)

Notes on the Program

Tonight's concert provides the listener with two distinct types of musical experiences. The works of Dallapiccola (whose birthday is honored this evening), Davidovsky, and Kim present a rarified atmosphere in their economic use of resources, challenging the attentions of audience and performers alike. The Ibert and the Rochberg are more expansive in design, and are also more accessible because they work for the most part within the tonal idiom. While the juxtaposition of such dissimilar works may appear arbitrary, it illustrates the plurality of approaches taken by respected composers over a thirty-year period.

Luigi Dallapiccola was perhaps the most important of the Italian post-war composers. Born in Pisino, Istria (now Pazin, Yugoslavia) in 1904, he attended the local gymnasium, where his father taught Greek and Latin. During the first World War, his parents were exiled to Graz, where Dallapiccola came in contact with the music of the New Viennese School of Schoenberg which was to influence his future development. At the conclusion of hostilities, he resumed his training at the Cherubini Conservatory in Florence, where he became a faculty member in 1934. During the 1940s, Dallapiccola and Camillo Tongi introduced the dodecaphonic method of composition to Italy, where the opposition of Alfredo Casella and other prominent musicians had to that time stifled its growth. By the middle of the century, Dallapiccola had achieved international recognition. Before his death in 1975, he had been guest instructor at Tanglewood (1959), Queens College (1956 and 1959), the University of California at Berkeley (1962), the Instituto Torcurto di Tella in Buenos Aires (1964), Dartmouth College (1969), and the Aspen Festival (1969).

From the beginning of his work in the twelve-tone technique, Dallapiccola

showed his preference for expressive melodic lines, exploring the more sensuous qualities of dodecaphony as if to combine Italian *bel canto* lyricism with the abstract elements of the Viennese. The composer has clarified his stance:

The twelve-tone method must not be so tyrannical as to exclude *a priori* both expression and humanity. The only relevant problem is whether a work is a genuine work of art or not, irrespective of what technique may have been employed for its creation.

Piccola musica notturna was written in 1954 for full orchestra, and was later recast in the chamber version heard this evening. Although it is strictly instrumental, it was inspired by the poem *Noche de verano* of Antonio Machado, one of the composer's favorite poets. The poem is printed as a foreword to the score:

Es una hermosa noche de verano.
Tienen las altas casas
abiertos los balcones
del viejo pueblo a la anchrosa plaza.
En el amplio rectángulo desierto,
banco de piedra, evonimos y acacias
simétricos dibujan
sobre negras sombras en la arena blanca.
En el cenit, la luna, y en la torre
la esfera del reloj iluminada.
Yo en este viejo pueblo paseando
solo, como un fantasma.

A beautiful summer night.
The tall houses
leave their balcony shutters
open to the wide village plaza.
In the large deserted square
stone benches, burning bush, and acacias
trace their black shadows
symmetrically on the white sand.
In its zenith, the moon; in the tower
the clock's illuminated globe.
I walk through this ancient village,
alone, like a ghost.

Dallapiccola captures this atmosphere of mystery and dream through a succession of aural sensations constantly different and as subtle as they are suggestive. Two tech-

nical means new to the composer at the time he was writing *Piccola musica notturna* are employed to great effect. The first is the use of an all-interval row from which all melodic ideas spring. The entire work may be seen as a slow progressive process of growth of material presented in the opening measures. Dallapiccola also exploits what he termed "floating rhythm," in which the regular pulse is obscured by sequences of dotted notes and triplets of changing duration. At times the rarified atmosphere thus created is interrupted by short outbursts, only to subside again. Roman Vlad characterizes the work:

The whole piece has as its salient structural characteristic the formation, disintegration, and reformation of the inner framework of the opening row. Quite often the music seems to hover, as though enchanted, and the resultant repetition generates the same sense of ghostly fixity and nocturnal suspense that is found in Machado's poem.

Mario Davidovsky was born in Buenos Aires, Argentina, in 1934. After studying in his native country with Ernesto Epstein and others, he came to the United States in 1958. He was the recipient of two consecutive Guggenheim Fellowships (1960-62), worked as Assistant Director of the Columbia-Princeton Electronic Music Center, and was appointed Professor of Music at the City College of New York in 1971. He also has been given the Brandeis University Creative Arts Award, the Aaron Copland-Tanglewood Award, two Rockefeller Fellowships, commissions from the Koussevitsky Foundation for the Library of Congress, the Fromm Foundation, and the Pulitzer Prize in Music, received by his **Synchronisms No. 6 for Piano and Electronic Sounds.**

The composer writes of this work:

Synchronisms No. 6 was written for the pianist Robert Miller, and was first performed at the Tanglewood Contemporary Music Fes-

tival in August, 1970. This piece belongs to a series of compositions for electronically synthesized sounds in combination with conventional instrument(s). In this particular piece, the electronic sounds in many instances modulate the acoustical characteristics of the piano by affecting its decay and attack characteristics. The electronic segment should perhaps not be viewed as an independent polyphonic line, but rather as if it were inlaid into the piano part.

Mr. Orkis, who has performed the work several times, offers an insight on the player's view:

In an era of close alliance of humans and machines, it is not surprising to find a creation such as the Synchronism Series by Mario Davidovsky. *Synchronisms No. 6* is a fine example of the sort of total unity that can be achieved between a live performer and a rigid entity such as a tape recorder. The problem in performing such a work lies not so much in its inherent rhythmic and technical difficulties (which are numerous), but in the musical adjustment the performer must concede in playing with a non-reciprocating partner. Granted, *Synchronisms No. 6* is not approached with the spontaneous combustion of many nineteenth-century romantic works. The score is clear and explicit. One proceeds at an eighth-note pulse marked on the metronome at 120 (exactly) through pages of considerable rhythmic complexity. The tape also proceeds, emitting its evocative electronic sounds. The two parts are so tightly intertwined that there comes a point in the performance where the listener is hard pressed to differentiate between the instruments. It is the musical equivalent of a perfect pictorial montage. Given the unity demanded, it becomes quite obvious that the pianist cannot succumb to flights of fancy during the heat of performance. Even during the two expressive piano cadenzas, the pianist can be expressive only within the absolute perimeters of time, for his partner the tape recorder will make its entrance without consideration for the pianist. *Synchronisms No. 6* is indeed an adventure in sound for both listener and performer.

Jacques Ibert was a leading proponent of that aspect of French music which, in the words of Alfredo Casella, was "passed over for some time, first through the error of Wagnerism, then because of Debussyism." Born in 1890, Ibert studied composition at the Paris Conservatory with Gedalge and Fauré, winning the *Prix de Rome* in 1919. He returned to the Eternal City in 1937 to begin an eighteen-year term as director of the French Academy there. From 1955 to 1957 he was director of management for the Paris Opéra and the Opéra Comique. He died in 1962.

An excellent craftsman, Ibert has been characterized as "an experimenter in tested values" for his facile shifts between quasi-impressionist and neo-classic techniques. His most famous work, the three symphonic sketches *Escales* (Ports of Call), from 1922, exemplifies the blend of opulent harmony, coloristic instrumentation, and subtle humor which defines his style.

The **Trio** for violin, cello, and harp was written in 1944 for Ibert's daughter Ramijou, a harpist of considerable talent. Owing to the difficult circumstances of Ibert's personal life at the time, as well as to the condition of the war-ravaged country, the *Trio* did not receive its premiere until almost two years after its composition. The opening *Allegro tranquillo* moves smoothly between 6/8 and 7/8 meter. A short harp solo introduces the second theme, a lyrical line first heard in the cello. The second movement begins with an amorous cello melody with harp *ostinato* which is answered in the violin. The finale, *Scherzando con moto*, features the harp more prominently than do the preceding movements. The main theme is agile and almost glib, and the rhythmic diversity of the piece provides a brilliant termination to this reflection of the French temperament.

Earl Kim was born in Dinuba, California, in 1920. He attended the University of California at Berkeley, receiving his M.A. in 1952. He became associate professor of music at Princeton, where he remained until 1967, when he took the position at Harvard which he still holds. In 1971 Kim was the recipient of the Brandeis University Creative Arts Award.

Dead Calm (text by S. Beckett) was first performed in 1966 at Tanglewood. Kim approaches composition with exquisite care, as may be seen from the painstaking attention to detail evidenced by the score. The piece contains a series of symmetrical sections which move forward to a midpoint, then in retrograde back to their point of departure. While this motion is clearly audible, the construction is strikingly visible in the score itself, where successive pages present to the eye geometric forms resulting from the symmetrically-structured orchestration.

The exacting approach and minimalistic treatment of the performing forces brings to mind the art of *haiku* or the subtleties of Japanese floral arrangement. Many of the percussion instruments specified by the composer are indeed of Japanese origin, including the *densho*, or large bell; the *hyoshigi*, or wooden clapper; the *otsuzumi*, a hand drum; and the *taiko*, or stick drum. The percussion section provides an ever-changing background, while the melodic instruments are primarily engaged in coloring the vocal line.

John Ronsheim suggests that *Dead Calm* is Kim's tribute to turn-of-the-century Vienna, reflecting the composer's love of Mahler and the early Schoenberg. Kim has given the essence of the grand gestures made as a farewell to tonality, purifying them and removing their overbearing elements in the process, but preserving their expansiveness within the microcosm he has designed.

George Rochberg was born in Patterson, New Jersey, in 1918. He studied composition with George Szell at the Mannes School of Music in New York from 1939 to 1941. After serving in the military he continued study at the Curtis Institute under Gian Carlo Menotti and Rosario Scalerò, graduating in 1947. A Fulbright award took him to Rome in 1950, where his appreciation of serialism deepened. In 1963, Rochberg became disenchanted with the restrictions imposed by the dodecaphonic method, and began a search for other means of expression. In July of that year he wrote:

It has taken me all these years to recognize and embrace the fact that at root I am a complete romantic and especially now that the question arises on all sides: after abstractionism, what next? The answer rings out clearly: the "new romanticism."

Rochberg's "new romanticism" required that tonal composition once again be considered serious, and worthy of composers' attention. Rochberg's works took on certain collage-like characteristics, quoting freely from sources as disparate as Mozart, Beethoven, Mahler, and Varèse.

Electrikaleidoscope for amplified ensemble of flute, clarinet, violin, cello, and piano takes this borrowing approach one step further. Instead of presenting a pastiche of pre-existing material within each movement, Rochberg composed whole coherent sections in particular styles. The first movement, *Double Canon Overture*, concerns itself with developing the contrapuntal device of double canon based on the two themes first heard simultaneously in the flute and the piano. Written for "normal" or non-amplified instruments, it is very spirited and in the *buffa* style. The second movement, *Blues Rock (A)*, introduces the use of contact microphones on the orchestral instruments and substitution of electric piano for the grand. A notation in the score cautions that in this and other

movements where electronics are employed, the level of amplification must be such that the music comes out slightly distorted. Other directions instruct the performers to produce raucous, demonic, and even vulgar sounds with abandon. The third movement returns to the original scoring, and begins with a very relaxed and calm *Adagio* of almost Brahmsian quality. This mood is suddenly interrupted by a brutish, gargoyle-like march for the amplified instruments. The march gradually relaxes to another *Adagio*, marked *molto dolore*. The ABA form of this movement takes on additional meaning when one reads the inscription on the last page of its score:

To the memory of the eleven Israeli athletes who fell victim to the world's madness September 5-6, 1972 at the Olympic Games in Munich, Germany.

The fourth movement is another *Blues Rock (B)* which incorporates percussion in the form of the cellist knocking on the body of his instrument with his knuckles. It leads directly into the *Tag Finale* which begins in a quasi-improvisatory style before reaching the accelerated tempo which drives the work to its furious conclusion.

Electrikaleidoscope has been recorded by the 20th Century Consort and is scheduled for release on the Smithsonian label next autumn.

Kenneth Slowik

Notes on the Artists

20TH CENTURY CONSORT

F. Anthony Ames, Executive Director
Christopher Kendall, Artistic Director

Christopher Kendall, Artistic Director, Conductor
Antioch College, University of Cincinnati. Conducting with Thomas Schippers and Louis Lane. Founder, the Folger Consort; Music Director, Washington Sinfonia.

Dotian Carter, Harp
Curtis Institute of Music. Principal Harpist, National Symphony Orchestra.

Douglas Day, Percussion
Peabody Conservatory of Music. Free-lance percussionist with Kennedy Center Opera House Orchestra and National Symphony Orchestra.

Paul Edgar, Percussion
Catholic University. Studied with Michael Bookspan. Principal Percussionist, Philadelphia Orchestra. Free-lance percussionist in Washington area.

William Foster, Viola
Oberlin College Conservatory of Music, Cleveland Institute of Music. Studied with Abraham Skernick. National Symphony Orchestra.

Glenn Garlick, Cello
Eastman School of Music, Catholic University. Kennedy Center Opera House Orchestra. Alexandria Quartet.

Loren Kitt, Clarinet
Curtis Institute of Music. Principal Clarinetist, National Symphony Orchestra.

Ann Monoyios, Soprano
Princeton University. Appeared with New York Renaissance Band, Concerto Royal, Clarion Music Society, and Folger Consort.

Lambert Orkis, Piano, Celesta
Curtis Institute of Music, Temple University. Faculty, Temple University. Penn Contemporary Players.

Dan Rouslin, Violin
Oberlin College Conservatory of Music, University of Iowa. Faculty, University of Delaware. First Violin, Delos String Quartet.

Sara Stern, Flute, Piccolo
Studied with Richard Townsend, Merrill Jordan, Marcel Moyse. Romantic Chamber Ensemble, Anechoic Wind Quintet, Washington Philharmonia.

Richard White, Oboe, English Horn
Eastman School of Music. National Symphony Orchestra.

20th Century Consort

The 20th Century Consort is an ensemble of professional musicians drawn from the symphonic, chamber, and solo concert worlds. The Consort, a nonprofit organization, has three fundamental aims: to perform important 20th-century chamber works; to educate a broad-based audience about the merits and pleasures of this music; and to stimulate composition in a variety of chamber forms. By offering audiences an opportunity to hear not only a few standard works, but also many other substantial though lesser known compositions, the Consort is making an active contribution to the emergence of a larger and more permanent repertoire.



Smithsonian Institution

February/March 1980

Coming Events

Saturday, February 9 through Monday, February 11	Smithsonian Chamber Players
Sunday, February 10	Richard Smallwood and Myrna Summers
Saturday, February 16 and Sunday, February 17	Stan Getz
Tuesday, March 4 and Wednesday, March 5	Royal Dancers and Musicians of Bhutan
	Call 381-5395 for ticket information

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Please note	The taking of pictures and the use of recording equipment during the performance is strictly prohibited. In case of emergency, walk to the exits located at the rear of the auditorium.
First aid	See the house manager or an usher.
Rest rooms	Located in the center lobby.
