

**The Smithsonian Resident Associate Program
presents**

THE 20th CENTURY CONSORT

Saturday, October 29, 1983

Informal Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

It has been the shared view of the 20th Century Consort, since its inception in 1975, that performances of new music can be challenging, enjoyable and affecting. Our efforts toward this end have included our Hirshhorn residency (now in its sixth season), our recordings (now available commercially on the Pro Arte label), and our radio and television performances (last spring's Library of Congress simulcast on WETA will be seen nationally this fall). In all of these, we have presented first performances of works by recognized composers, introduced new works, and offered interpretations of 20th century classics. Recent engagements have taken us to the Spoleto Festival U.S.A., Alice Tully Hall at Lincoln Center, and appearances on the Harvard University-Fromm Foundation and Baltimore Chamber Music Society series; now we are glad to return again this season to the Hirshhorn Museum and Sculpture Garden where both art and architecture combine to create an environment uniquely congenial to our music-making. As we embark on a season which celebrates the remarkable range of this century's music, we dedicate ourselves anew to exploring the everchanging yet timeless ways that, in music, sound becomes meaning. We are particularly pleased this evening to welcome the American String Quartet as guest artists who will collaborate with Consort members on several works on the program.

Christopher Kendall
Artistic Director

F. Anthony Ames
Executive Director

THE PROGRAM

INFORMAL LECTURE-DISCUSSION

Edward P. Lawson, Chief, Department of Education, Hirshhorn Museum and Sculpture Garden

Jon Deak, composer, *Lucy and the Count*

William Doppmann, composer, *Dance Variations for Solo Clarinet*

CONCERT

Hallowe'en (April 1, 1906)

Charles Ives
(1874-1953)

The American String Quartet:
Mitchell Stern, Laurie Carney, violinists
Daniel Avshalomov, violist; David Geber, cellist
Lambert Orkis, pianist

Sonata for Flute and Piano (1943)

Sergei Prokofiev
(1891-1953)

Moderato
Scherzo: Allegretto scherzando
Andante

Allegro con brio
Sara Stern, flutist
Lambert Orkis, pianist

Eleven Echoes of Autumn, 1965

George Crumb
(b. 1929)

Eco 1	<i>Fantastico</i>	Eco 8	<i>Feroce, violento</i>
Eco 2	<i>Languidamente,</i> <i>quasi lontano ("hauntingly")</i>	Eco 9	<i>Serenamente,</i> <i>quasi lontano ("hauntingly")</i>
Eco 3	<i>Prestissimo</i>	Eco 10	<i>Senza Misura</i> <i>("gently undulating")</i>
Eco 4	<i>Con bravura</i>	Eco 11	<i>Adagio ("like a prayer")</i>
Eco 5	<i>Cadenza I, for alto flute</i>		
Eco 6	<i>Cadenza II, for violin</i>		
Eco 7	<i>Cadenza III, for clarinet</i>		

Sara Stern, alto flutist
Loren Kitt, clarinetist
Barbara Sonies, violinist
Lambert Orkis, pianist

INTERMISSION

Six Bagatelles for String Quartet

Anton Webern
(1883-1945)

The American String Quartet

Dance Variations for Solo Clarinet

William Doppmann
(b. 1934)

Loren Kitt, clarinetist

Lucy and the Count

Jon Deak
(b. 1943)

for contrabassist/narrator and string quartet in three scenes

The American String Quartet
Jon Deak, contrabassist

NOTES ON THE PROGRAM

Charles Ives

The two halves of tonight's concert open with miniature works by composers whose music has played a seminal role in the course of 20th Century Music. Charles Ives' tiny *Hallowe'en*, like many of his pieces, was written for an occasion, and in this case one that prompted an amusing musical response. Ives can be credited as the first composer to make significant use in his compositions of aleatoric features (in which major elements of musical performance are left to the players' discretion). Ives' typically droll instructions for performance (in contrast to more self-conscious applications of aleatory by later composers) call for the piece to be played through three or four times, adding a coda the last time. He makes suggestions for varying dynamics and adding instruments on repeats, but:

"In any case, the playing gets faster and louder each time, keeping up with the bonfire. It has been observed by friends that three times around is quite enough, while others stood for four—but since this piece was written for a Hallowe'en party and not for a nice concert, the decision must be made by the players, regardless of the feelings of the audience."

Sergei Prokofiev

The middle works on both halves of the program feature the woodwinds of the 20th Century Consort. Prokofiev's *Sonata for Flute and Piano* was written forty years ago this summer during a decidedly difficult period, yet Soviet critic Israel Nestyev described it as "the sunniest and most serene of Prokofiev's wartime compositions." Its classical four-movement design, cool

lucidity, and melodic spontaneity suggest a relationship with the "Music for Children" the violin concertos and the "Classical Symphony." Work on the *Sonata* must have provided the composer a marked relief from his labors on the monumental opera *War and Peace* (at this time being drastically revised on the advice of the Committee on the Arts in Moscow). In any case, Prokofiev produced a work that ranks among the major contributions to the flute repertoire of this century.

George Crumb

For all its kaleidoscopic range of aural color, its exploration of new sounds, there is a care and delicacy of phrase and gesture in George Crumb's music which demand of the performer the same control and sensitivity required in the most exposed textures of classical chamber music. At the same time, this music creates and holds a rarified atmosphere in which time and space often seem suspended while the listener is led through a series of shifting images, not so much listening to music as remembering it. In other terms, it seems we are not really hearing sounds-only their echoes.

Crumb writes of *Eleven Echoes of Autumn*, 1965:

"The most important generative element is the 'Bell motif'—a five-note figure based on the whole-tone interval—which is heard at the beginning of the work. . . The larger expressive curve of the work is arch-like: a gradual growth of intensity to a climactic point (Eco 8) followed by a gradual collapse. Although *Eleven Echoes* has certain programmatic implications for the composer, it is enough for the listener to infer the

significance of the motto-quote from Federico Garcia Lorca: '...y los arcos rotos donde sufre el tiempo(. . .and the broken arches where time suffers'). These words are softly intoned as a preface to each of the three cadenzas (Ecos 5-7)."

Anton Webern

In Anton Webern's music, miniaturism is the rule, but the *Six Bagatelles* are incredibly concentrated even for a composer whose longest work lasts little more than ten minutes. If Charles Ives influenced some composers of later generations to incorporate elements of indeterminacy (aleatory) into their music even to the point of John Cage's often intentionally absurd musical essays, then Webern was the progenitor of the other side of the difficult and arcane compositional coinage of the mid-20th Century. His legacy, whatever he might have thought of it, was the 'total serialization' of Milton Babbitt and the hypercomplexity of Pierre Boulez and others in the 50's and 60's. Yet unlike many of his followers, Webern was very concerned with aural lucidity—with the problem of simply hearing what goes on in his music. As a result, all of his works have a transparency in which every note is clear and unobscured. It is, in fact, pure melody, in which tremendous musical significance is invested in each tiny phrase and gesture. In this respect, the works of George Crumb, more often associated with traditions growing from Debussy or Bartok, owe much to Webern. Tonight's *Eleven Echoes of Autumn* reflects the heritage of Webern's highly refined and intensely concentrated lyricism. Webern's music, as Arnold Schoenberg put it, expresses "a whole novel in a single sigh."

William Doppmann

William Doppmann writes: "*Dance Variations*, written in 1978, is a fantasy for solo clarinet in which are imbedded a set of variations on a lilting theme from Leonard Bernstein's Second Symphony, *The Age of Anxiety*. It is a schizophrenic piece of various exploited dissociations—dolorous slow sections cross-cut with frenetic jazz; orderly, 'logical' musical discourse interrupted by memories, often out-of-context, of past phrases; and, from the middle of the piece, loss of the player's identity with his material, symbolized by an ever-increasing number of quotations from other clarinet literature—orchestral, chamber and solo: The plight of the performer, digging into himself for the expected responses, only to find an inner wasteland—inhabited, by a network of half-remembered patterns.

"The crisis is countenanced when the clarinetist completes a turn away from and then back to the audience, as though playing upon a chastened and refreshed instrument. The final variation leads through a Bach-like sequence to a recall of the opening material and to a suggestion of returned sanity."

Jon Deak

The composer has provided these comments for performance of *Lucy and the Count*:

"There are many 'sound graphics' in the piece. The opening ocean effects in Scene I, for example, are produced by the performers drawing their bows across the bridges of their instruments. You will also hear breathing, gasping, coffins and windows opening, and so forth. The

narrator provides a short introduction to each of the three scenes, but from there the music is on its own. The instruments even do the speaking themselves: A double bass is cast as the Count himself, and in Scene II, the light conversation of the guests at a dinner party is rendered syllable-for syllable by a 'speak-playing' technique which I've worked on for various instruments over a period of time. Here, some idea of what the instruments are 'saying' is implied by the mood of the surrounding music, but for those who are curious to know more, I here offer. . .ahem. . .a translation."

Scene II—The Dinner Party

DR. VAN HELSING (viola): I tell you, Dr. Seward—it's a fact!
DR. SEWARD (cello): Oh, ho, ho, ho—preposterous, really!
DR. VAN HELSING: Jonathan, what do you think?
JONATHAN HARKER (violin II): I don't know, all this talk of the undead—it's all so supernatural and everything, I just don't know what to say.
DR. VAN HELSING: Well! I suggest we ask an authority. May I present—
THE COUNT!
ALL: Ahhhh!
THE COUNT: Goot eeveningk.
HARKER: er. . .Count?
COUNT: Yesss?
HARKER: Have you seen cases of the

dead coming back to. . .(nervous laughter)
DR. SEWARD: Wait! Why do we all laugh?
COUNT: Because you are all so innocent!
. . .Let me tell you. . .*(The Count waxes eloquent, presenting this opinions in the form of a dashing Transylvanian Tango, with special attention paid to a blushing Lucy Westenra.)*
ALL: Bravo! Bravo! Marvelous! (etc.)
COUNT: Thangk you, thangk you. *(The Count continues his flirtatious innuendoes with Lucy. . .)*
LUCY (violin I): . .ha, ha-OH!
OTHERS: Lucy! What is it?
LUCY: Oh, nothing—just a scratch.
(But the Count cannot resist the sight of blood on Lucy's finger. He puts it to his lips. An execrable sucking sound is heard.)
OTHERS: See here, Count! What's the meaning of this?
COUNT: Huh? —Oh, nothing *(slurp, slurp.)*
OTHERS: What??
COUNT: *(innocently)* Just cleansing the wound. . .heh, heh. . .
COUNT: *(innocently)* Just cleansing the wound. . .heh, heh. . .
OTHERS: Oh. . .hmmm. . .
(The incident is left unresolved as the guests awkwardly try to change the subject.)

—notes by Christopher Kendall

NOTES ON THE ARTISTS

The 20th Century Consort

Jon Deak is the Associate Principal bassist of the New York Philharmonic. A graduate of Oberlin College, the Juilliard School and the University of Illinois, his compositions have been performed by the New York Philharmonic under the direction of Maestri Boulez and Mehta.

Loren Kitt is a graduate of the Curtis Institute of Music in Philadelphia, and has studied with David Phillips, Earl Bates, Anthony Gigiotti and Marcel Moyse. He is Principal Clarinetist of the National Symphony Orchestra.

Lambert Orkis is a member of the faculty of Temple University and is also a member of the Penn Contemporary Players. Principal Keyboardist of the National Symphony Orchestra, he is a graduate of the Curtis Institute and Temple University.

Barbara Sonies, violinist, is a member of the Philadelphia and the Mozart Society orchestras. She is a graduate of the Eastman School of Music and the Juilliard School.

Sara Stern is principal flutist of the Kennedy Center Terrace Theater orchestra and the Virginia Beach "Pops" Orchestra. She studied with Richard E. Townsend, Merrill Jordan and Marcel Joyes.

The American String Quartet

Tonight's guest artists, the American String Quartet - **Mitchell Stern**, **Laurie Carney**, violinists, **Daniel Avshalomov**, violist, and **David Geber**, cellist - won the prestigious Naumburg Award shortly after their formation at the Juilliard School in 1974. Following their New York debut at Alice Tully Hall, the Quartet appeared at the Aspen Music Festival and performs annually at the Taos School of Music in New Mexico. Yearly performances in Europe have included the Spoleto Festival, and in the summer of 1982, the Quartet appeared at the Mostly Mozart Festival in New York. Radio and television performances include NBC and CBS television, the CBC and PBS. The American String Quartet records for RCA and CRI.

COMING EVENTS

Sponsored by the Resident Associate Program November—December

November 13/7:00 p.m.
Cocktail Concert/Operetta Gala
"David and Dorothy" sing music
by Lehar, Romberg and Berlin

Carmichael Auditorium
National Museum of American History
12th Street & Constitution Avenue, NW

November 15/8:00 p.m.
Samul-Nori
Virtuoso dancer/drummers from Korea

Baird Auditorium
National Museum of Natural History
10th Street & Constitution Avenue, NW

November 27/4:30 & 7:30 p.m.
Kapelye
Klezmer band/2 performances

Baird Auditorium
National Museum of Natural History
10th Street & Constitution Avenue, NW

November 29, 30/8:00 p.m.
Smithsonian Chamber Players
Music of the French Baroque

Hall of Musical Instruments
National Museum of American History
12th Street & Constitution Avenue, NW

December 4/10:00 a.m. & 7:30 p.m.
"Jazz Under the Stars"
Hot Mustard Jazz Band
Morning and Evening concerts

Albert Einstein Spacearium
National Air and Space Museum
6th Street & Independence Avenue, SW

December 10/5:30 p.m.
20th Century Consort
Christmas/Chanukah Concert

Auditorium
Hirshhorn Museum and Sculpture Garden
7th Street & Independence Avenue, SW

For further information, telephone 357-3030.

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Please note:

The taking of photographs and the use of recording equipment are strictly prohibited.
Rest rooms are located at either side of the cloakroom in the lower lobby.