



1983-84 SERIES

# The Smithsonian Resident Associate Program

presents

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## THE 20th CENTURY CONSORT

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**Saturday, April 21, 1984**

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

**Concert: 5:30 p.m.**

**Auditorium**

**Hirshhorn Museum and Sculpture Garden**

This afternoon's concert is the last in the series of four we have presented this season, all sponsored by the Smithsonian Resident Associate Program, and we want to take this opportunity to extend our appreciation to the Program's staff and particularly its Director, Janet Solinger, for their indefatigable support throughout the season. In addition, we want to express our deep gratitude to Abram Lerner, Director of the Hirshhorn Museum and Sculpture Garden, and to Edward Lawson, Chief of the Museum's Education Department, and to the entire Museum staff for the unfailingly enthusiastic cooperation we have received in rehearsing and presenting these performances.

This season (our sixth in residence at the Hirshhorn) has been one of the most rewarding in our memory. Widely and enthusiastically publicized by the Resident Associate Program, our concerts have enjoyed the largest subscription audiences in our history, and we have been grateful for their warmly supportive reception of our work, as well as the critical acclaim that the performances have received. We are looking forward eagerly to our return next season to the Auditorium of the Hirshhorn Museum and Sculpture Garden, during which (in January, 1985, in fact) the Consort has been invited to undertake a major tour of the West Coast.

We hope you will renew your subscription to these concerts and that you will urge your friends to join you. By doing so, you will aid us in a vital way in establishing the lasting value of today's music in all its wonderful diversity.

In return, we renew our pledge to you to present concerts that balance accessibility with challenge, to combine outstanding interpretations of twentieth century masterpieces with exciting presentations of works by living American composers, and to feature award-winning artists of national renown. Today's concert is, we think, an outstanding example of our efforts in those directions, combining music by two great masters of the 20th Century with a work by an American composer which was commissioned by today's guest artist. And, on other levels, the Schoenberg and Yannatos compositions provide links to the Hirshhorn's current exhibition of German Expressionist sculpture, while the Messiaen *Quartet* foreshadow's tomorrow's celebration of Easter.

We will look forward to greeting you individually at the reception following the program. Enjoy the concert—see you next year!

Christopher Kendall  
*Artistic Director*

F. Anthony Ames  
*Executive Director*

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## THE PROGRAM

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### LECTURE-DISCUSSION

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

James Yannatos, Composer, *Sounds of Desolation and Joy*

### CONCERT

**Fantasy for Violin and Piano, Op. 47 (1949)**

**Arnold Schoenberg**  
(1874-1951)

Barbara Sonies, violinist  
James Freeman, pianist

**Sounds of Desolation and Joy (1978)**

**James Yannatos**  
(b. 1929)

Lucy Shelton, soprano

### **Intermission**

**Quartet for the End of Time (1941)**

**Olivier Messiaen**  
(b. 1908)

- I. Liturgy of crystal
- II. Vocalise, for the angel who announces the end of Time
- III. Abyss of the birds
- IV. Interlude
- V. Praise to the eternity of Jesus
- VI. Dance of fury, for the seven trumpets
- VIII. Cluster of rainbows, for the angel who announces the end of Time
- VIII. Praise to the immortality of Jesus

Loren Kitt, clarinetist  
Barbara Sonies, violinist  
David Hardy, cellist  
James Freeman, pianist

## NOTES ON THE PROGRAM

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### Arnold Schoenberg

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The *Fantasy for Violin and Piano, Op. 47* was written in 1949—Schoenberg's last instrumental composition. The work was originally intended to be for violin alone, but in response to a request by Adolph Koldofsky who commissioned the work, a piano part was composed. The outcome is a whole which is difficult to imagine in a more restricted medium—it is full of the complexity and conviction with which all Schoenberg's music is imbued.

Violinist and composer Robert Gross writes of the *Fantasy*:

The character of the work is, on the surface at least, exactly what we have learned to expect of musical 'Fantasies' written during the past two centuries: full of startling changes of every kind; by turns moody, frivolous, intense, whimsical; often conveying the impression that it is being improvised on the spot by both performers. Further penetration, however, reveals a complex structure, a kind of condensed sonata-form that is at the same time expanded to include a number of other forms and concepts. (For example, both a Scherzo and a Waltz, the latter being in a rhythm of 3x4; a miniature Cadenza, etc.) Further, the tone-row he uses is 'classic' in its symmetry and flexibility. The second six-tone group is the inversion of the first. The row also conveniently divides into three four-note groups, at a fifth apart."

### James Yannatos

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James Yannatos is active both as a composer and as a conductor. His works have been performed in major cities in the United States and Canada, as well as on the French National Radió. Four volumes of songs on the words of children, called *Silly and Serious Songs* have been published by Sonory Publications, accompanied by a teacher's manual and a series of cassette tapes. His book *Explorations in Musical Materials* is a widely used text. Mr.

Yannatos has conducted many orchestras including the Boston Pops, and the Baltimore, Winnipeg, and Edmonton Symphonies, and now serves as musical director of the Harvard-Radcliffe Orchestra. He has participated in many summer festivals, including those at Saratoga, Tanglewood, Banff, and Chautauqua.

*Sounds of Desolation and Joy* was written in 1978. Mr. Yannatos writes of the work:

*Sounds of Desolation and Joy*, a monodrama for solo voice commissioned by Lucy Shelton, is based on a collage of various well-known texts. The texts, while diverse in language, period, texture, and meaning, contribute to a coherent emotional design, articulated through musical recitative, arioso and arias. Percussion and percussive sounds are used at various times to complement the voice and highlight the drama. The work is divided into two parts.

Part I, "I Cannot Find My Way," evokes the *night* and the *sleeping whispers* of man's confusion and conflict in a progression of human terror, despair and helplessness.

Musical sections include:

1. Arioso: *Night*
2. *Dies Irae* (Day of Wrath)
3. Arioso: *O Douleur* (O Sorrow)
4. Aria: *Give Sorrow Words*
5. *Dies Irae* (da capo)
6. Ballade: "Je Meurs" (I die)

based on fragments of texts from:

Edwin Arlington Robinson: *Credo*  
Dante: *Inferno* (From the *Divine Comedy*)  
Shakespeare: *Macbeth*  
Baudelaire: *Les Fleurs de Mal*  
Thomas of Celano (?): *Dies Irae*  
Villon: *Ballade*

Part II, "I am the poet—who sings the tune without words," illuminates the *awakening day* of man's hope that *never stops* and love that *lifts the soul*—in a progression, from courage and faith to hope

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and transcendent joy. Musical sections include:

7. Aria: "I am the Poet"
8. Intermezzo: *Hope*
9. Finale: *Gloria*

based on fragments of texts from:

- Dante: *Purgatorio*  
Robinson: *Credo*  
Whitman: *Leaves of Grass*  
Goethe: *Das Gottliche*  
Emily Dickinson: *Hope is the Thing with Feathers*  
Robinson: *Credo*  
Goethe: *Faust*  
Dante: *Paradiso*

## Olivier Messiaen

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*Quartet for the End of Time* was first performed in 1941 in a prison camp in Silesia. Messiaen had been captured by the Germans and sent to the camp in 1940, where he found himself in the company of several musicians who had been allowed to keep their instruments. His captors supplied Messiaen with manuscript paper, and ultimately with a piano for use in the first performance of the *Quartet for the End of Time*. The following notes were written by the composer:

"I saw a mighty angel descending from heaven, clad in mist, having around his head a rainbow. His face was like the sun, his feet like pillars of fire. He placed his right foot on the sea, his left on the earth, and standing thus on the sea and the earth, he lifted his hand toward heaven and swore by Him who liveth forever and ever, saying: 'There shall be time no longer, but at the day of the trumpet of the seventh angel the mystery of God shall be consummated.'"

—Revelation X

Conceived and written in the course of my captivity, the *Quartet for the End of Time* was performed for the first time in Stalag 8-A on January 15th, 1941, by Jean Le Boulaire, violinist; Henri Akoka,

clarinetist; Etienne Pasquier, cellist; and myself at the piano. It is directly inspired by this excerpt from The Revelation of St. John. Its musical language is essentially transcendental, spiritual, catholic. Certain modes, realizing melodically and harmonically a kind of tonal ubiquity, draw the listener into a sense of eternity of space or time. Particular rhythms existing outside the measure contribute importantly toward the banishment of temporalities. (All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!)

This quartet contains eight movements. Why? Seven is the perfect number, the creation of six days made holy by the divine Sabbath; the seventh in its repose prolongs itself into eternity and becomes the eighth, of unfailing light, of immutable peace.

*I. Liturgy of Crystal.* Between the morning hours of three and four, the awakening of birds; a thrush or a nightingale soloist improvises, amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane; you will have the harmonious silence of heaven.

*II. Vocalise, for the angel who announces the end of Time.* The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist, who places one foot on the sea and one foot on the earth. Between these sections are the ineffable harmonies of heaven. From the piano, soft cascades of blue-orange chords, encircling with their distant carillon the plain chant-like recitativo of the violin and cello.

*III. Abyss of the birds.* Clarinet solo. The abyss is Time, with its sadnesses and tediums. The birds are the opposite of Time, they are our desire for light, for stars, for rainbows, and for jubilant outpourings of song!

*IV. Interlude.* Scherzo. Of a more outgoing character than the other movements, but related to them, nonetheless, by various melodic references.

*V. Praise to the eternity of Jesus.* Jesus is here

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considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence on the everlastingness of the Word, mighty and dulcet, "which the years can in no way exhaust." Majestically the melody unfolds itself at a distance both intimate and awesome. "In the beginning was the Word, and the Word was with God, and the Word was God."

*VI. Dance of fury, for the seven trumpets.* Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophies, the trumpet of the seventh angel announces the consummation of the mystery of God). Use of extended note values, augmented or diminished rhythmic patterns, nonretrogradable rhythms—a systematic use of values which, read from left to right or from right to left, remain the same. Music of stone, formidable sonority; movement as irresistible as steel, as hugh blocks of livid fury or icelike frenzy. Listen particularly to the terrifying *fortissimo* of the theme in augmentation and with change of register of its different notes, toward the end of the piece.

*VII. Cluster of rainbows, for the angel who announces the end of Time.* Here certain passages from the second movement return. The mighty

angel appears, and in particular the rainbow that envelops him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound.) In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then, following this transitory stage I pass into the unreal and submit ecstatically to the vortex, a dizzying interpenetration of superhuman sounds and colors. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!

*VIII. Praise to the immortality of Jesus.* Expansive violin solo balancing the cello solo of the fifth movement. Why this second glorification? It addresses itself more specifically to the second aspect of Jesus — to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is total love. Its slow rising to a supreme point is the ascension of man toward his God, of the son of god toward his Father, of the mortal newly made divine toward paradise.

—And I repeat anew what I said above: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject.

(Translated from the preface to the score)

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#### Friends of the 20th Century Consort

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Annette Ames	Joseph Horning
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For information on how you can become a Friend of the 20th Century Consort, telephone 298-7545 or write to 1235 Potomac Street, N.W., Washington DC 20007.

## NOTES ON THE ARTISTS

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**James Freeman**, piano, appearing today for the first time with the 20th Century Consort, is chairman of the Department of Music and Dance at Swarthmore College. A triple-threat musician, he performs frequently as a pianist, publishes the results of his musicological research in leading scholarly journals, and as a double bassist, appears in the summer months with the Boston Pops and during the winter with the Penn Contemporary Players and the Philadelphia Opera Company. He received all his academic degrees (B.A., M.A., Ph.D.) from Harvard University.

**David Hardy**, cello, is a graduate of Peabody Conservatory, and has studied with Laurence Lesser, Stephen Kates and Beryl Senofsky. He is the Assistant Principal Cellist with the National Symphony Orchestra. In 1982, he was the top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow.

**Loren Kitt**, clarinet, is principal clarinetist for the National Symphony Orchestra and is a frequent guest artist with the Emerson String Quartet and the Theater Chamber Players at Kennedy Center, and in concerts at the Library of Congress. He has the distinction of having performed the Copland clarinet concerto with the composer conducting on five occasions, including a concert with the NSO on the grounds of the Capitol in 1979 before an audience of 26,000.

**Lucy Shelton**, soprano, is equally in demand for orchestra, recital and chamber music. A native of California, Miss Shelton has appeared in the Aspen, Spoleto, Marlboro, Caramoor and Casals festivals. She has the distinction of being the only two-time recipient of the prestigious Naumburg Award—in 1977 as a member of the Jubal Trio, and again in the 1980 Solo Vocal Competition.

**Barbara Sonies**, violin, is a graduate of the Eastman School of Music and received a Master's degree from the Juilliard School where she was a teaching assistant to the renowned Ivan Galamian and the Juilliard Quartet. Her appearances as a soloist commenced at age nine, and have included engagements with the Chicago Symphony, the Rochester Philharmonic and the Grant Park Symphony in Chicago. Ms. Sonies is a member of the Philadelphia Trio and concertmaster of the Opera Company of Philadelphia.

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# PERFORMING ARTS EVENTS

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## sponsored by the Resident Associate Program

### April-May

April 24 & 25/8 p.m. Smithsonian Chamber Players Romantic Piano Trios by Tchaikovsky and Glinka	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
April 27/6 p.m. The Press Gang Salty Sea Shanties from the Tidewater	Albert Einstein Sky Theater National Air and Space Museum 6th Street & Independence Avenue, S.W.
May 5/8 p.m. Bonnie Moore and members of the Washington Ballet	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
May 12/8 p.m. Maida Withers and the Dance Construction Company	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
May 18/6 p.m. The Old Line Four Barbershop Quartets	Albert Einstein Sky Theater National Air and Space Museum 6th Street & Independence Avenue, S.W.
May 19/7 p.m. May 20/6 p.m. The Emerson String Quartet	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
May 20/11 a.m. Le Quatre Percussion Ensemble Brunch Concert Tickets required in advance	Carmichael Auditorium National Museum of American History 12th Street & Constitution Avenue, N.W.
May 22/8 p.m. Melvin Deal's African Heritage Dancers and Drummers	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
May 25/8 P.m. Ana Maria Fernaud Songs of Latin America and Spain	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.

For further information about these and other RAP activities telephone 357-3030 \_\_\_\_\_

S. Dillon Ripley, *Secretary*, Smithsonian Institution  
Abram Lerner, *Director*, Hirshhorn Museum and Sculpture Garden  
Janet W. Solinger, *Director*, Resident Associate Program  
Marcus L. Overton, *Performing Arts Program Coordinator*, RAP  
Michael Mendelson, *Manager*, 20th Century Consort  
Alyce Rideout, *Operations Manager*, 20th Century Consort

*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.