



OCTOBER 20, 1984

**The Smithsonian Resident Associate Program  
and  
The Hirshhorn Museum and Sculpture Garden  
present**

**THE 20th CENTURY CONSORT**

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**Saturday, October 20, 1984**

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

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

**Auditorium**

**Hirshhorn Museum and Sculpture Garden**

Is it possible at a time like this to schedule any event in Washington *senza politica* without seeming downright irrelevant? We have decided not to find out. Tonight's program is entitled "Election Special" and there isn't a piece on it from which some kind of political comment can't be extracted.

*Petroushskates*, in addition to serving as a delightful "fanfare" for the new season, is by a woman from New York who is playing a particularly prominent role in her field these days. Sound familiar? *Greetings from 1984* has a relevance that hardly requires comment. *Scat* is included on the program without apologies to Jesse Jackson, whose campaign was one of the most significant features of the entire political season.

And what could be more appropriate to the occasion than the music of Charles Edward Ives. The songs performed here, from *Nov. 2, 1920* (subtitled "*Election*") and *Charlie Rutlage* (about the demise of a famous cowboy), to *At the River* with its deeply felt call for a community united in spirit, all make comments not unrelated to our "state of the union" in 1984. The *Trio* is a seldom-performed American masterpiece, and a work of pure art, perhaps the most relevant thing of all that we as musicians could present on the eve of the nation's quadrennial big event.

The Consort would like to take this opportunity to welcome Mary Lou Humphrey, a remarkable musician and scholar who, when not providing fascinating and edifying program notes for the Consort and other ensembles, is on the staff of the New York City Opera.

We also want to express our deep gratitude to Mr. Abram Lerner, retiring this month as Director of the Hirshhorn Museum and Sculpture Garden, who has seen the Consort through from the first years of its Smithsonian residency to a new level of support this season by the museum. We wish him the very best in the years ahead. Special thanks are also due to Janet Solinger, Director of the Resident Associate Program, and her wonderful staff, in particular Marcus Overton and Penne Dann in the performing arts office, for their enthusiasm and extraordinarily able support. Thanks also to the National Endowment for the Arts, and last but not least, to the Friends of the 20th Century Consort, because of whom we can enjoy another season of wonderful post-concert receptions.

We hope to greet you individually at the reception—please join us, and for that matter, please join us for the rest of the series. We look forward to an exciting season with you.

Christopher Kendall  
*Artistic Director*

Alyce Rideout  
*Manager*

# THE PROGRAM

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## LECTURE-DISCUSSION

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

Joan Tower, composer, *Petroushskates*

## CONCERT

### ***Petroushskates* (1980)**

Sara Stern, flute	Elisabeth Adkins, violin
Loren Kitt, clarinet	David Hardy, violoncello
Lambert Orkis, piano	Christopher Kendall, conductor

**Joan Tower**  
(b. 1938)

### ***Scat* (1971)**

Phyllis Bryn-Julson, soprano	Elisabeth Adkins, violin
Sara Stern, flute	David Hardy, violoncello
Lawrence Bocaner, bass clarinet	Christopher Kendall, conductor

**David Stock**  
(b. 1939)

### ***Greetings from 1984* (1983)**

Elisabeth Adkins, violin  
Lambert Orkis, piano

**Jon Deak**  
(b. 1943)

## **INTERMISSION**

### ***Six Songs* (1912-1921)**

*Nov. 2, 1920*  
*Charlie Rutlage*  
*Lincoln, the Great Commoner*  
*The Greatest Man*  
*The Things Our Fathers Loved*  
*(and the greatest of these was Liberty)*  
*At the River*

Phyllis Bryn-Julson, soprano  
Lambert Orkis, piano

**Charles Ives**  
(1874-1954)

### ***Trio for Violin, Cello and Piano* (1904-5, rev. 1911)**

*Andante moderato*  
*Tsja*  
*Moderato con moto*

Elisabeth Adkins, violin  
David Hardy, violoncello  
Lambert Orkis, piano

**Charles Ives**  
(1874-1954)

## NOTES ON THE PROGRAM

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### Joan Tower: *Petroushskates*

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A festive carnival atmosphere pervades Joan Tower's *Petroushskates*, written in 1980 to celebrate the tenth anniversary of the Da Capo Chamber Players. The work's evocation of the ballet *Petroushka* pays homage to Igor Stravinsky, one of the greatest influences on Tower's musical thought. But the most important source of inspiration for *Petroushskates* lies in Tower's fascination with Olympic figure skating. Enthralled by watching couples flow simultaneously across the ice in continuous, rarely stopping lines, she aimed to create in the piece a seamless, smooth musical line reminiscent of skaters' gracefulness. Frequently the instruments combine in pairs, their voices gliding synchronously together like a pair of skaters.

*Petroushskates* is a five-minute, single-movement work scored for flute, clarinet, violin, cello, and piano. Throughout the piece, Tower pays close attention to balancing the textures and pacing of the work's individual sections. Full ensemble passages are always counterbalanced with thinner textures or solo passages. The jubilant opening, filled with bustling, non-stop repetitions of short melodies and trills, evokes the sound and mood of *Petroushka*. Carefully marked articulation and frequent meter changes help create a linear rhythmic drive in the full ensemble that truly suggests Tower's envisioned "carnival on ice." Although Stravinsky's influence never seems far from the surface of this piece, Tower consciously emulated his work only in this opening section. A long, arching clarinet solo introduces a slow, lyrical passage in which the other instruments join to trace similar melodies. In the third section, fast melodic runs in the clarinet and flute erupt from the ensemble's tight, constricting rhythmic patterns. A second lyrical section unfolds floating, dreamlike phrases suggestive of Messiaen. Against long, seemingly, motionless octaves in the strings, the woodwinds and piano harmonize within changing rhythmic groupings. The whirling giddiness of the opening is recalled briefly before the cello and piano interrupt with an angular, strongly delineated melody. Energetic solos are tossed between the instruments, while the texture is constantly punctuated by powerful chordal stabs. An extended piano solo leads into a final reprise of the beginning. Shimmering trills start in the piano and sweep throughout the ensemble. A quick, descending sign ends the work, almost like an exhausted skater collapsing happily on the ice.

*Petroushskates* was commissioned by the New York State Council on the Arts and was premiered at Lincoln Center in March, 1980, by the Da Capo Chamber Players. A recording of *Petroushskates* by that ensemble, with Joan Tower as pianist, is available on CRI Records.

### David Stock: *Scat*

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David Stock's *Scat* (1971) is a ten-minute virtuosic showpiece for soprano and four instrumentalists. Its treacherously difficult vocal line, conceived especially for the voice of Phyllis Bryn-Julson, features huge leaps which skip throughout a two-and-one-half octave range spanning the A-flat below middle C to the D above high C. An ensemble of flute, bass clarinet, violin, and cello accompanies the voice as a nearly equal partner by playing similarly jagged melodic phrases.

*Scat*, perhaps Stock's best known composition, utilizes this extreme virtuosity as a structural device for creating dramatic energy throughout the work's three continuous movements. The work's pervasive jazz flavor, evident in its colorful orchestration and tart harmonies, is further reflected in the vocal text, which consists of nonsense syllables like those typically used in "scat singing."

*Scat* was written for Boston's Musica Viva ensemble at the special request of its conductor, Richard Pittman. They premiered the work with soprano Elsa Charlston in Cambridge, Massachusetts, in 1971. A recording of *Scat* by Lynne Webber and the Pittsburgh New Music Ensemble, with David Stock conducting, is available on CRI Records.

### Jon Deak: *Greetings from 1984*

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Some contemporary music may baffle or annoy listeners, but the music of Jon Deak is likely to delight and entertain its audiences. Influenced by such disparate sources as John Cage, Harry Partch, Salvatore Martirano, Anton Bruckner, *Dada*, and Walt Disney, Deak creates witty scenarios, which frequently deal with Gothic horror or satirical subjects, for his performers to enact. Nothing less than life itself, complete with its everyday stories, conversations, and extramusical sounds, is captured in his works.

*Greetings from 1984*, for violin and piano, recreates musically George Orwell's nightmarish vision of a totalitarian society. Deak had always loved Orwell's *1984*, but after recent close study he was awestruck by the hidden nostalgia, eroticism, and bitter frustrated romanticism beneath the book's seemingly humorless surface. He chose three main segments of the text which emphasized these qualities and wove them together into a continuous fifteen-minute composition. The work's title has special meaning to Deak: since Orwell spoke to us from 1948, saluting those who live in the current year, it is only appropriate that we in 1984 look back and "greet" Orwell in return.

*Greetings from 1984* presents three episodes from Orwell's book: (1) Winston, a rebellious worker, wanders through the fascist wasteland into an antique

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shop; (2) the "Two Minutes Hate," a political lecture delivered by Big Brother; and (3) Winston's encounter with Julia, the supposed spy of the Anti-Sex League. Bringing the story to life in a theatrical, virtuosic display, the performers are required to play their own instruments while simultaneously narrating the action and accompanying themselves on a myriad of percussion instruments.

The work opens with eerie violin harmonics and sharp staccato notes in the piano which immediately create a mysterious and suspense-filled atmosphere. One hears Winston anxiously sneaking through the streets on his way to a political meeting. Yet the evening's fresh air lures him into a narrow street lined with a few shops. Winston enters a cluttered junk shop. The store's merchandise comes alive, ticking and chiming furiously. A grandiose piano solo tells us that the proprietor is undoubtedly a cultured man. Amid the rubbish Winston sees a sensuous glass figure, whose smooth, curved shape is reflected in the music's rounded phrases and glissandi. Suddenly a loud police whistle breaks the peaceful reverie, and we hear the mandatory "Two Minutes Hate." Scratching the bow *sul ponticello* in imitation of human speech patterns (a technique Deak calls "*sprechspiel*"), the violin delivers Big Brother's vituperative lecture. All the workers join in the frantic tirade. Winston becomes aware of the dark-haired Julia, sitting behind him. She seems to check his behavior, so he is careful to act as she does. Deak perfectly captures Winston's compulsion to mimic his comrades by tossing imitative snippets of melodic fragments back and forth between the violin and piano. Later, at work, Winston again runs into the dark-haired girl on his way to the cafeteria. His breath quickens. She suddenly falls down, and as Winston nervously helps her to her feet, she whispers something surprising and unexpected into his ear.

*Greetings from 1984* was commissioned by violinist Gregory Fulkerson, and premiered by him and pianist Robert Shannon in November 1983 at Lincoln Center. A.M. Heath and Co., Ltd. has graciously granted permission to quote text from George Orwell's 1984.

## Charles Ives: *Six Songs and the Trio for Violin, Cello, and Piano*

Charles Ives (1874-1954), one of the most original and quintessentially American composers, needs little introduction. An insurance executive by profession, he composed prolifically in his spare time in every major genre except opera. Though isolated from the musical mainstream, Ives created remarkably far-reaching experiments in form, harmony, tonality, and rhythm. Yet, eclectic as it is, his music always sounds uniquely "Ivesian." Ives believed that music should

recreate life's experiences and so his works are characteristically patriotic, religious, philosophical, political, or reminiscent of childhood and turn-of-the-century American life. They are filled with free associative quotes from traditional American songs, hymns, and marches, as well as from sources as diverse as ragtime and the great European masters.

Nowhere does one get a better overview of Ives' diversity than in his songs. The six songs heard this evening are all from Ives' 1922 compendium *114 Songs*, which composer Henry Cowell called "the most original, imaginative, and powerful body of vocal music that we have from any American. . . ." After suffering a debilitating heart attack in 1918 which severely limited his compositional activity, Ives decided to gather and print that music of his which he considered publishable. As his unconventional work had sparked little interest over the years, he began with the music he considered most accessible to the general public — the *Piano Sonata No. 2* (the "Concord") and the treatise, *Essays Before A Sonata*. Shortly thereafter, Ives printed, at his own expense, *114 Songs*, primarily for friends who had occasionally asked him for copies of some of his songs. He then decided to send the anthology to a large number of randomly selected professional musicians, teachers, critics, and publishers. One trade journal, the *Musical Courier*, thought the songbook was a practical joke! Yet *114 Songs* did reach some avant-garde musicians who were thrilled with its contents. They felt they had discovered a neglected genius, and enthusiastically spread the word through their circles.

*114 Songs* contains some of the last music Ives ever composed. Although it includes many songs about remembered places and peoples, and sentimental songs easily performed at home by amateurs, it also features complex atonal pieces which greatly challenge both the performer and the listener. Ives explained his motives in the book's postscript: "Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not . . . In fact, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothesline."

Nov. 2, 1920 is one of Ives' most experimental songs. In this soliloquy of an old man whose soldier son lies buried in Flanders Field, Ives expresses in his own text bitter resentment towards those voters who had defeated President Wilson and his idealistic League of Nations in the November 2, 1920 election. In this 1921 song Ives paints his radical politics in tone clusters and in extreme dynamics. By using quotations from his own song *Lincoln, the Great Commoner*, and from Walt Whitman's poem *O Captain! My Captain!*, Ives portrays Woodrow Wilson as a martyred hero. *Charlie Rutlage* is a cheerful cowboy ballad written in 1920 or 1921 to a text by John A. Lomax. Shifting musical accents and a raucous *sprechstimme* — like

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narration flavor this lighthearted tale about poor Charlie's accidental demise. *Charlie Rutlage* was one of seven Ives songs selected by Aaron Copland for performance at the First Festival of Contemporary American Music in 1932, where it was so well received that the audience demanded an encore. The song *Lincoln, the Great Commoner*, composed in 1921 to an Edwin Markham text, is similar to Nov. 2, 1920 in its raw intensity. This unmeasured polytonal song portrays Lincoln's dignified majesty by powerfully quoting *The Star-Spangled Banner*, *The Battle Hymn of the Republic*, and *Hail! Columbia*, among others. Ives was so fond of this composition that he later expanded it into a choral work with orchestra. *The Greatest Man* is based upon a poem written by Anne Collins about her father that was published in 1921 in the *New York Evening Sun*. The text's childish braggadocio reflects Ives' adoration for his own father, who had been instrumental in shaping his son's open-minded attitudes about music. *The Things Our Fathers Loved* poignantly recalls melodies heard long ago in a small American town. Written in 1917 to a text by the composer, this song demonstrates the technique of fragmentation which appears in almost all of Ives' mature compositions. Rather than allowing his phrases to build a linear continuity, Ives fragments and isolates his ideas so that large-scale musical expectations are destroyed. *At the River* is an arrangement of one of Ives' favorite hymn tunes, Robert Lowry's *Beautiful River*. Ives had previously used this same hymn in his *Violin Sonata No. 4*, and in 1916 he adapted it for voice by adding Lowry's text and altering the piano part. Although this song is almost in standard binary form, Ives altered it, as he frequently did, by adding fragmentary material after each major cadential section.

*Trio for Violin, Cello, and Piano* is one of Charles Ives' relatively few works for chamber ensemble. Composed from 1904 to 1905, and revised in 1911, the twenty-six minute Piano Trio dates from Ives' first period of mature works. Other compositions from this period include the *First Piano Sonata* (1901-1909), the *Three-Page Sonata* for piano (1905), and the tone poems *Central Park in the Dark* (1906) and *The Unanswered Question* (1906).

The sexennial reunion of Yale University's Class of 1898, held on June 28, 1904, apparently inspired Ives to write the Piano Trio. As he described in a letter written many years later: "...the Trio was, in a general way, a kind of reflection of impression of college days on the Campus now 50 years ago. The 1st movement recalled a rather short but serious talk, to those on the

Yale fence, by an old professor of Philosophy — the 2nd, the games and antics by the Students on the Campus, on a holiday afternoon, and some of the tunes and songs of those days were partly suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday Service on the Campus—Dwight Hall—which ended near the 'Rock of Ages'..." On the manuscript Ives sketched a typically humorous title for this new work: "Trio...Yalensia & Americana (Fancy Names)—Real name: Yankee jaws—at Mr. (Eli) Yale's School for nice bad boys!!"

The first movement, *Andante moderato*, musically evokes the old professor's discourse through use of an erudite formal structure. The work opens with the cello and the piano's right hand weaving intricate contrapuntal lines into dense harmonies. Although melodic imitation is occasionally heard, it is discernible primarily through the repetition of distinctive rhythmic patterns. The violin and the piano's left hand enter after twenty-seven measures, supplanting the original instrumentation. They continue in the same contrapuntal vein, but now take on a decidedly melancholy air. In the first movement's third, and final, section, Ives superimposes these first two parts in an almost literal layering of voices. The second movement, *Tsiai* ("This scherzo is a joke"), is a delightful hodgepodge of familiar tunes sung by the Yale college fraternities. Ives sets each new song in a different compositional style, connecting them with either ethereal transitions or abrupt shifts. A drum-like effect is created at one point in the cello and piano, as heavily accented quarter notes boom from within the ¾ meter. But dawn soon breaks up the students' carousing, and the movement picturesquely ends with Ives' self-styled "Sunrise Cadenza" for piano. The third movement, *Moderato con moto*, depicts Sunday church services by using fragments from Ives' song *The All-Enduring*, composed for the Yale Glee Club, and Hastings' hymn tune *Toplady*. Although this restrained movement follows basic sonata form construction, Ives, as usual, modifies it to accommodate his own musical ideas.

The neglected *Trio for Violin, Cello, and Piano* was not publicly performed until May 24, 1948, by the Baldwin-Wallace Faculty Trio at Berea, Ohio. This evening's performance utilizes the new John Kirkpatrick performing edition recently published by Peer International. The Charles Ives Society, Inc. and Peer-Southern Music Publishers graciously permitted study of unpublished materials concerning this composition.

—Notes by Mary Lou Humphrey

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The receptions following this season's concerts are sponsored by the Friends of the 20th Century Consort. For information on how you can become a member of this important group working to further the cause of contemporary music, telephone 298-7545 or write to 20th Century Consort, 1235 Potomac Street, N.W., Washington DC 20007.

## NOTES ON THE ARTISTS

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**Elisabeth Adkins** is Associate Concertmaster of the National Symphony Orchestra. She has been a soloist with the Oklahoma Symphony, the Aspen Repertory Orchestra, and the Chamber Orchestra of New England, and a member of the Mostly Mozart Festival Orchestra at Lincoln Center and the Y Chamber Symphony in New York. She is also a member of the Broadwood Trio.

**Lawrence Bocaner** is a native of Wisconsin and a graduate of the Juilliard School and the University of Colorado. A faculty member at Howard University, Mr. Bocaner performed with the Denver Symphony and the Aspen Festival Orchestra prior to coming to Washington. He has been bass clarinetist in the National Symphony Orchestra since 1960.

**David Hardy** became the youngest member of the National Symphony Orchestra when Mstislav Rostropovich invited him to join the Orchestra as Assistant Principal Cellist in 1981. A graduate of the Peabody Conservatory, Mr. Hardy's recital schedule has included appearances at Wolf Trap and the British Embassy. In 1982, Mr. Hardy was the top ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow.

**Christopher Kendall** is one of the busiest musicians on the Washington musical scene. In addition to his duties as Artistic Director of the 20th Century Consort, he is a founder and lutenist for the Folger Consort, and founder and artistic director of Millenium Incorporated. A graduate of Antioch College and the University of Cincinnati, he studied conducting with Louis Lane and Thomas Schippers. He has appeared as guest conductor of the Chamber Music Society of Lincoln Center and the Washington Sinfonia.

**Loren Kitt** is Principal Clarinetist for the National Symphony with which he has also appeared as soloist in works by Debussy, Mozart, Messiaen, and Copland. A graduate of the Curtis Institute, Mr. Kitt was formerly on the faculty of the Oberlin Conservatory. His extensive chamber music activities include appearances with the Theatre Chamber Players of the Kennedy Center and the Chamber Music Society of Lincoln Center.

**Lambert Orkis** has performed as soloist and chamber musician in concerts at the Kennedy Center, Lincoln Center, Spoleto Festival U.S.A., and the Martha's Vineyard Music Festival. He currently serves on the faculty of Temple University where he is Professor of Piano and Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music. He also holds the position of Principal Keyboardist of the National Symphony.

**Sara Stern** is a native of Washington, D.C. and has studied with Richard Townsend, Merrill Jordan, Julius Baker, and Marcel Moyse. As solo flutist for the 20th Century Consort, she has recorded on the Smithsonian label and performed a number of world premieres of significant contemporary compositions, including Maurice Wright's *Solos for Flute and Electric Sounds* which was commissioned for her by the Consort. Currently, she is Principal Flutist of the Kennedy Center Terrace Theatre Orchestra.

**Phyllis Bryn-Julson**, tonight's guest artist, is among those artists equally at home and in command of the vocal literature from past centuries to the contemporary period. She is in demand for performances worldwide, including in recent seasons London, Edinburgh, Paris, Vienna, and Berlin, as well as engagements under leading conductors with the major American orchestras in Boston, Atlanta, Los Angeles, Chicago, Pittsburgh, Denver, and New York. She appeared as soloist in the world premiere of David Del Tredici's *In Memory of a Summer Day* with the St. Louis Symphony which subsequently won a Pulitzer Prize for the composer. An acclaimed recitalist, she gave the world premiere of Ned Rorem's *Nantucket Songs* at the Library of Congress. *New Yorker* music critic Andrew Porter has called her "the best American Singer."

## Remaining Concerts—20th Century Consort Series 1984-85

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Saturdays at 5:30 p.m., preceded by informative lecture-discussions at 4:30 p.m.

December 8 Music by Poulenc, Smart, Lewis, and Foss

February 23 Compositions by Schoenberg-Webern, Deak, Cage, and Stephen Albert's arrangement of R. Strauss' *Four Last Songs* for soprano and string quartet

April 20 Works by Berg, Berio, Dahl, and Deak

## PERFORMING ARTS EVENTS      October-November-December

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### sponsored by the Resident Associate Program

October 30, 31/8 p.m.  
*Smithsonian String Quartet*  
Music by Mozart and Haydn

Hall of Musical Instruments  
National Museum of American History  
12th Street & Constitution Avenue, N.W.

November 4/11 a.m.  
*Presidential Pursuit!*  
Brunch Concert

Carmichael Auditorium  
National Museum of American History  
12th Street & Constitution Avenue, N.W.

November 4/7:30 p.m.  
*A Few Drops of Wine*  
International Poetry Forum

Auditorium  
Hirshhorn Museum and Sculpture Garden  
7th Street & Independence Avenue, S.W.

November 9/7 & 9 p.m.  
*Marc Cohen*, piano  
Jazz Concert

Albert Einstein Sky Theater  
National Air and Space Museum  
6th Street & Independence Avenue, S.W.

November 11/7:30 p.m.  
*Anita O'Day* opens  
1984-85 Jazz Series

Baird Auditorium  
National Museum of Natural History  
10th Street & Constitution Avenue, N.W.

November 13/8 p.m.  
*Meredith Monk Salutes*  
*Hirshhorn's Tenth*

Auditorium  
Hirshhorn Museum and Sculpture Garden  
7th Street & Independence Avenue, S.W.

November 27, 28/8 p.m.  
*Smithsonian Chamber Players*  
Music of 18th Century France

Hall of Musical Instruments  
National Museum of American History  
12th Street & Constitution Avenue, N.W.

November 30/8 p.m.  
*Cecil Taylor* with *Reuben Brown*  
Solo Jazz Piano Concert

Baird Auditorium  
National Museum of Natural History  
10th Street & Constitution Avenue, N.W.

December 2/7:30 p.m.  
*Sun Singer: Poetry and Jazz*  
with Samuel Hazo and Paul Winter

Auditorium  
Hirshhorn Museum and Sculpture Garden  
7th Street & Independence Avenue, S.W.

December 7, 8/8 p.m.  
*Smithsonian Chamber Orchestra*  
All Mozart Program

Baird Auditorium  
National Museum of Natural History  
10th Street & Constitution Avenue, N.W.

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For information on these and other RAP programs, telephone 357-3030

Robert McC. Adams, *Secretary*, Smithsonian Institution  
Janet W. Solinger, *Director*, Smithsonian Resident Associate Program  
Marcus L. Overton, *Performing Arts Program Coordinator*, RAP  
Alyce Rideout, *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.