



1986-87 SERIES

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

THE 20TH CENTURY CONSORT

**Christopher Kendall, Artistic Director
Alyce Rideout, Manager**

Saturday, November 1, 1986

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

Welcome to the opening concert of the 20th Century Consort's 12th season. Can anybody explain how it can be our 12th season when just last year we celebrated our 10th anniversary? In any event, whatever our actual age, we hope that you'll allow for creaking joints and join us for what we expect to be a great season of very young music.

1986 has been a banner year for composer George Perle: a MacArthur Foundation award close on the heels of the Pulitzer Prize for music. We feel fortunate that he can be on hand for the concert and pre-concert talk, and we offer George our rendition of his *Sonata à Quattro* along with our hearty congratulations.

Each year at this time, as we launch a new season, we are particularly mindful of the invaluable support of a great many people here at the Smithsonian. As many of you know, Ted Lawson has been a staunch supporter from the beginning, offering not only pre-concert talks, but innumerable behind-the-scenes assists as well. Also at the Hirshhorn, the interest of Director James Demetrian, Deputy Director Stephen Weil, and Executive Officer Nancy Kirkpatrick is literally indispensable. Along with the wonderful cooperation of Carol Parsons, Sidney Lawrence, Frank Underwood, and many others, all these Hirshhorn folk make us feel right at home.

Of course, none of this would have been possible without Resident Associate Program Director Janet Solinger's belief in the Consort and co-sponsorship of our residency. And last but by no means least, we could not keep the show on the road without the skillful and extraordinarily able efforts of Marcus Overton of RAP's performing arts staff.

Even closer to home, let the editorial "we" not prevent me from also expressing my gratitude to Alyce Rideout, who, in the rare nooks and crannies of her other careers, somehow manages to keep the Consort house in order.

And finally, while we're at it, a very big "thank you" to our faithful audience. We look forward to seeing you here again on December 6th, and for the remainder of the season.

Christopher Kendall
Artistic Director

THE PROGRAM

MEET THE COMPOSERS

George Perle, composer

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

CONCERT

Sonata à quattro (1982)

George Perle
(b. 1915)

Introduction and Allegro
Scherzo
Nocturne
Finale

Sara Stern, flute
Loren Kitt, clarinet

Elisabeth Adkins, violin
David Hardy, cello

Christopher Kendall, conductor

Duo Concertant (1932)

Igor Stravinsky
(1882-1971)

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Elisabeth Adkins, violin
Lambert Orkis, piano

INTERMISSION

Synchronisms No. 2 (1964)

Mario Davidovsky
(b. 1934)

Sara Stern, flute
Loren Kitt, clarinet

Elisabeth Adkins, violin
David Hardy, cello

Christopher Kendall, conductor

To Wake the Dead (1978)

Stephen Albert
(b. 1941)

Six Sentimental Songs and an Interlude
after Finnegans Wake

How it ends
Riverrun (Ballad of Perse O'Reilly)
Pray your prayers
Instruments
Forget, Remember
Sod's brood, Mr. Finn
Passing Out

Lucy Shelton, soprano
Sara Stern, flute
Loren Kitt, clarinet

Jan Orkis, harmonium
Elisabeth Adkins, violin
James Francis, viola

Lambert Orkis, piano
David Hardy, cello
Christopher Kendall, conductor

PERFORMING ARTS EVENTS

Sponsored by the Resident Associate Program November-December

November 7, 8/8 p.m. <i>Smithsonian Chamber Orchestra</i> Music of Mozart and Beethoven	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
November 9/7:30 p.m. <i>Poems of Robinson Jeffers</i> Read by Jason Miller	Auditorium Hirshhorn Museum & Sculpture Garden 7th Street & Independence Avenue, S.W.
November 14/7:30 p.m. <i>Pop Goes The Music!</i> Max Morath Quintet	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
November 16/7:30 p.m. <i>Toshiko Akiyoshi</i> Jazz Concert	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
November 18/7:30 p.m. <i>Roberta Peters</i> National Arts Week Celebration	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
November 23/11 a.m. <i>Masters of Cape Breton Music and Song</i> Brunch Concert	Carmichael Auditorium National Museum of American History 12th Street & Constitution Avenue, N.W.
December 6/5:30 p.m. <i>20th Century Consort</i> Jon Deak World Premiere	Auditorium Hirshhorn Museum & Sculpture Garden 7th Street & Independence Avenue, S.W.
December 9, 10, 16, 17/8 p.m. <i>Smithsonian Chamber Players</i> Mini-series	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, S.W.
December 17/6:30 & 8:30 p.m. <i>Charles Dickens presents Christmas!</i>	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.

For information about these and other RAP activities, telephone 357-3030

Robert McC. Adams, *Secretary*, Smithsonian Institution
James T. Demetron, *Director*, Hirshhorn Museum and Sculpture Garden
Janet W. Solinger, *Director*, Smithsonian Resident Associate Program
Marcus L. Overton, *Senior Program Coordinator*, RAP Performing Arts
Penelope P. Dann, *Program Coordinator*, RAP Performing Arts

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.

The participation of composer George Perle in today's program was made possible in part by a grant from **Meet The Composer**, with support from the National Endowment for the Arts, AT&T Foundation, BMI, CBS Inc., Dayton Hudson Corporation, Equitable Life Assurance Society of the U.S., L.A.W. Fund, Inc., Metropolitan Life Foundation, NBC Co. Inc., Paul Foundation, Inc., and the Helena Rubenstein Foundation.

20th CENTURY CONSORT
1986-87 Series
Program I
Saturday 1 November 1986/5:30 p.m.

NOTES ON THE PROGRAM

George Perle's Sonata à quattro was composed as part of a National Endowment for the Arts consortium grant in which the 20th Century Consort was a participant. It was premiered by the Da Capo Chamber Players in New York in 1982, and performed by the Consort the following year on the Kennedy Center Friedheim Awards concert.

Perle, the winner of the 1986 Pulitzer Prize for music, has commented that he "found the combination of paired winds and paired strings, with their overlapping ranges and their extraordinary variety of timbral similarities and contrasts, an inspiring and stimulating source of textural and coloristic possibilities, and have come to regard it as a kind of standard instrumental combination, like that of the traditional string quartet." We can also see the important position of this scoring elsewhere on this evening's program.

The Sonata à quattro reflects a distinctive compositional voice which speaks in an essentially lyrical and flexible musical language of carefully crafted harmonic and rhythmic elements. The origins of this musical voice can't be entirely accounted for by noting the composer's definitive writings on the music of Schoenberg, Berg, and Webern. Studies of Debussy, Scriabin, Stravinsky, Bartok, and Varese have also contributed to Perle's perspective. In his own composition, he has sought to achieve the coherence and sense of direction that tonality allows while realizing the chromatic emancipation nascent in the Schoenberg legacy.

The 18-minute Sonata is in the four-movement form its title suggests. Each movement establishes an appropriate character of its own, while the overall consistency of style provides considerable continuity among the sections.

An element of this stylistic consistency, in addition to the relationship among the movement's harmonic and melodic material, are complicated shifts of meter and an extreme elasticity of tempo, all strictly notated and controlled. These make exacting demands on the ensemble skills of the performers, and it is a measure of the composer's success in melding complexity and comprehensibility that the result is, after all, a quite accessible work.

If George Perle was attracted to the timbral possibilities of the four instruments of his Sonata à quattro, Igor Stravinsky was assuredly not drawn to the combination of violin and piano which, he stated, involved "the instrumental and acoustic problem presented by the strings of the piano (which are struck) and those of the violin (which are bowed)."

Yet, the occasion of a tour of recitals pairing Stravinsky with the young violinist Samuel Dushkin convinced the composer, ever attentive to practical imperatives, to overcome his doubts. The result was a series of arrangements for violin and piano of earlier works (including the Suite Italienne from his ballet PULCINELLA), and one original work, his sole composition for these two instruments, the Duo Concertant.

During the composition of the piece, Stravinsky was reading about Petrarch, and wrote that "the spirit and form of my Duo Concertant were determined by my love of the pastoral poets of antiquity and their scholarly art and technique." This comment, and the 1932 date of the piece, place it squarely in the neo-classical phase of Stravinsky's career. More specifically, the Duo embodies the composer's concept of lyrical expression in the neo-classical context.

Although the 15-minute work opens with a movement the characteristic Stravinskian terseness of which somewhat belies its title (Cantilène), the following Eglogues (a form of dialogue in classical poetry, pronounced nearly like the drink of eggs, cream, sugar, and liquor), with their bagpipe drones and tuneful passages, reveal a pastoral impulse. After the brilliant and breathless Gigue, the final Dithyrambe (another classical model, a chant of irregular form and wild or impassioned character) reaches a lyrical intensity for once not diminished in warmth by the objectivity of Stravinsky's musical syntax.

Last season we heard Mario Davidovsky's Synchronisms No. 1, and in earlier seasons his Synchronisms No. 6 (for which he received the Pulitzer Prize) has been included on Consort programs. These were written for solo instrument and tape, but in the six-minute Synchronisms No. 2 the scoring is for George Perle's quartet of instruments and tape, compounding the difficulties of coordinating live performers with electronic sounds.

As in other Synchronisms, Davidovsky achieves an integration of the live and electronic mediums by skillfully endowing the music for each with characteristics of the other. There are times when the tape part conveys a distinct personality, while the musicians, on the other hand, perform music often sounding singularly electronic.

The character of hard-edged classicism of the later Synchronisms No. 6, with its wit and balance, is anticipated here, but more often we experience moments of stasis overtaken with almost terrifying swiftness by violent motion, sustaining a condition of dramatic tension throughout the piece.

Stephen Albert's 30-minute work To Wake the Dead was recorded by the 20th Century Consort in 1980 and performed later that year at the Hirshhorn. Since that time, the composer's works have been heard frequently in Washington, including Consort premieres of Into Eclipse and Treestone, and the National Symphony Orchestra's premiere of the Symphony RiverRun, which received the 1985 Pulitzer Prize for music. In most of Albert's work during this period, the writing of James Joyce has played a central part. As Kenneth Slowik has written, "To Wake the Dead takes its text from FINNEGAN'S WAKE, that all-but-incomprehensible novel of rich imagery, mysterious atmosphere, and fascinating rhythm. Albert's powerful and moving settings, strangely melodic and thoroughly tonal, clarify the dream state of the texts, which are unified in theme (Birth, Death, and Transfiguration) if not in detail. The music for the cycle is based to a large extent on Joyce's version of "Humpty Dumpty" (see particularly the second song). A few excerpts from A Skeleton Key to Finnegans Wake by Joseph Campbell provide a useful summary:

Tim Finnegan of the old vaudeville song is an Irish hod carrier who gets drunk, falls off a ladder, and is apparently killed. His friends hold a death watch over his coffin; during the festivities, someone splashes him with whiskey at which Finnegan comes to life again and joins the general dance.
...Finnegan's fall from the ladder is Lucifer's fall, Adam's fall, the setting sun that will rise again, the fall of Rome, a Wall Street crash...it is Humpty Dumpty's fall, and the fall of Newton's apple. And it is every man's daily recurring fall from grace.... By Finn's coming again (Finn-again)-- in other words, by the reappearance of the hero---... strength and hope are provided for mankind."

TO WAKE THE DEAD

Texts

1) How it ends

Oaks of ald lie in peat
Elms leap where ashes lay
Phall if you but will, rise you must
In the nite and at the fading.
What has gone,
How it ends,
Today's truth
Tomorrow's trend.
Forget remember
The fading of the stars
Forget...begin to forget it.

2) Riverrun (ballad of Perse O'Reilly)

Have you heard of one Humpty Dumpty
How he fell with a roll and a rumble
And curled up like Lord Olafa Crumple
By the butt of the Magazine Wall
Hump helmet and all.
He was once our king of the castle
Now he's knocked about like a rotten
 old parsnip
And from Green Street he'll be sent
 by the order of his worship
To the penal jail of Mount Joy
Jail him and joy.
Have you heard of one Humpty Dumpty
How he...
 Riverrun, riverrun
 Past Eve's and Adam's
 From swerve of shore to bend of bay--
...how he fell with a roll and a rumble
And not all the king's men nor his horses
Will resurrect his corpus
For there's no true spell in Connacht or Hell
That's able to raise a Cain.
 --Riverrun, riverrun--

3) Pray your prayers

Loud hear us
Loud graciously hear us
O loud hear the wee beseech of thees
We beseech of these of each of thy unlitten
ones
Grant sleep.
That they take no chill
That they ming no merder, no chill,
Grant sleep in hour's time.
Loud heap miseries upon us
Yet entwine our arts with laughter low.
Loud hear us
Hear thy we beseech of these.
Say prayers Timothy.

4) Instruments (voice tacit)

5) Forget, remember

Rush, my only into your arms
So soft this morning ours
Carry me along
I rush me along
I rush me only into your arms.
What has gone
How it ends
Today's truth
Tomorrow's trend.
Forget
Remember.

6) Sod's brood, Mr. Finn

What clashes here of wills
Sod's brood be me fear.
Arms apeal
With larms apalling
Killy kill killy a-toll a-toll
What clashes here of wills
Sod's brood.
He points the death bone...
Of their fear they broke
they ate wind
They fled
Of their fear they broke
Where they ate there they fled
Of their fear they fled
They broke away.
O my shining stars and body.
Hold to now
Win out ye devil, ye.
...and the quick are still
He lifts the life wand
And the dumb speak.

* * *

Ho Ho Ho Ho Mister Finn
You're goin' to be Mr. Finnagain
Come day morn and O your vine
Send-days eve and, ah, your vinegar.
Ha Ha Ha Ha Mister Fun
Your goin' to fined again.

7) Passing Out

Loonely in me loonelyness
For all their faults I am passing out,
O bitter ending.
I'll slip away before they're up
They'll never see nor know nor miss me.
And it's old, it's sad and weary.
I'll go back to you
My cold father
My cold mad feary father
Back to you.
I rush my only into your arms.
So soft this morning ours
 Yes
Carry me along
 Taddy
Like you done through the toy fair
 Taddy
The toy fair
 Taddy
First we pass through the grass
behush the bush to.
To whish a gull
Gulls
Far far crys
Coming far
End here
Us then Finnagain
Take, bussoftlthe memormee
Till thou sends thee
Away alone
A last a loved
along the

Notes on the Artists

Old hands at 20th Century Consort concerts know that the ensemble's numbers expand and contract as the repertoire demands. There is a group of artists on this evening's program, however, who--along with percussionist Thomas Jones and a couple of others--comprise the "core" of the Consort. Of these, one player performs in all four of this concert's works--violinist Elisabeth Adkins. In addition to acknowledging this major effort, we'd like to point out another of her recent accomplishments. Elisabeth received her doctorate from Yale in September. She and Lambert Orkis gave a final recital which, I'm certain, must have knocked their argyles off; and she aced her orals as well, which was no surprise to any of us. Congratulations, Elisabeth! This evening's program is intended to keep you from resting too comfortably on your laurels.

Currently serving her fourth season as Associate Concertmaster of the National Symphony Orchestra, Elisabeth Adkins is also a founding member of the American Chamber Players and the Chamber Soloists of Washington, and has been heard on other chamber music series both at the Smithsonian and the Library of Congress. This season she will appear as soloist with the National Symphony Orchestra and the Fairfax Symphony.

James Francis is a member of the National Symphony Orchestra. A graduate of the Curtis Institute of Music and a former member of the National Arts Centre Orchestra in Ottawa, Canada, and the Baltimore Symphony Orchestra, Mr. Francis frequently performs chamber music in the Washington area with the Chamber Soloists of Washington and National Musical Arts.

David Hardy, a graduate of the Peabody Institute, is currently the Associate Principal Cellist of the National Symphony Orchestra. Awards he has received include the diploma from the 1986 Rostropovich International Cello Competition held in Paris. He is well known to East Coast audiences through his recital performances, radio, and television broadcasts, and appearances with orchestras. He has recorded on the Melodyia label.

Christopher Kendall, artistic director of the 20th Century Consort, is also artistic director of Millennium, Inc., an arts production organization devoted to presenting the music of the past 10 centuries in concerts, festivals, education, and media projects. Mr. Kendall is also founder and lutenist of the Folger Consort, early music ensemble in residence at the Folger Shakespeare Library. His guest conducting engagements have included the Seattle Symphony, the Chamber Music Society of Lincoln Center, the Eastman Musica Nova Ensemble, the Washington Sinfonia, and the Da Capo Chamber Players. His performances can be heard on Delos, Nonesuch, and Smithsonian Collection recordings.

Loren Kitt, Principal Clarinetist of the National Symphony Orchestra, has served on the faculty of the Oberlin Conservatory, and currently teaches at the Peabody Institute. He has been a featured artist at the Spoleto Festival in Italy, a guest artist with the Chamber Music Society of Lincoln Center, and has often appeared as a soloist with the National Symphony Orchestra. He performs frequently in Washington with the Theater Chamber Players of the Kennedy Center, the Library of Congress Summer Chamber Music Festival, and the American Chamber Players.

Jan Orkis, who holds degrees in music education from New York University and Temple University, is primarily known to Washington audiences as page turner for her husband, pianist Lambert Orkis. As piano assistant, she was a participant in the premiere of Stephen Albert's To Wake the Dead, and in its recording on the Smithsonian Collection label.

Lambert Orkis is a noted chamber music artist who has toured five continents, appeared on nationwide radio and television broadcasts, recorded for several labels, and has premiered solo piano works by Pulitzer Prize-winning composers George Crumb and Richard Wernick on past Consort programs. Principal Keyboardist of the National Symphony Orchestra, he also serves as Professor of Piano and Coordinator of the Master of Music Program in Accompanying and Chamber Music at Temple University's Boyer College of Music in Philadelphia.

Lucy Shelton, one of today's most versatile artists, is equally in demand for concerts and recordings. With the 20th Century Consort, she has premiered compositions by Pulitzer Prize winners Stephen Albert and Joseph Schwanter. A native of California, she studied at the New England Conservatory of Music, later taught at the Eastman School, and recently joined the faculty of the Cleveland Institute of Music. She holds the distinction of being the only two-time recipient of the Naumburg Award-- winner of the 1980 Solo Vocal Competition, and in 1977 as a member of the Jubal Trio.

Sara Stern is a native of Washington, D.C. 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 Electronic Sounds, which was commissioned for her by the Consort. She is also principal flutist of the Kennedy Center Terrace Theatre Orchestra and solo flutist with the Rosewood Chamber Consort.