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

## **THE 20TH CENTURY CONSORT**

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

**Saturday, February 28, 1987**

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

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

**Auditorium**

**Hirshhorn Museum and Sculpture Garden**

Looking ahead to April 11th, we'd like to urge you not to miss the Consort's last concert of the season. Actress Sara Pleydell and mezzo-soprano Elaine Bonazzi will be featured in Gordon Crosse's moving setting of passages from the diaries of Emily Brontë, Tom Jones will perform two virtuoso pieces for trap set, and David Hardy will be cello soloist in Paul Hindemith's wonderful *Kammermusik #3*. Also at that concert, we'll have advance news about some extraordinary new plans for next season.

Meanwhile, as you know, we've added this fifth program to our series this year, and a very special concert it promises to be. To have Lambert Orkis and Stephen Pruslin onstage at the same time constitutes an event in its own right. The pair are transatlantic counterparts in several respects. Both are highly regarded ensemble musicians, and both are known as leading interpreters of 20th Century music — Lambert, of course, with the 20th Century Consort, and Stephen Pruslin with the Fires of London. Both are also virtuoso solo artists, and in this evening's program they will occupy both roles, as soloists and ensemble musicians.

Orkis and Pruslin became acquainted as adjudicators in the preliminary round of the recent Carnegie Hall International American Music Competition for Pianists, where they listened for two-and-a-half weeks to some 150 contestants. The two reportedly hit it off immediately, owing perhaps to their similar interests, and together survived the undoubted rigors of over a fortnight of ivory and ebony travail. This concert collaboration is the happy result.

Let me hasten to say before concluding that the Consort and its cosponsors, the Hirshhorn Museum and Sculpture Garden and the Resident Associate Program, are deeply grateful to the British Council, whose support and partial funding made tonight's concert possible.

We welcome Stephen Pruslin back to the States, and to the Smithsonian, and hope you will join both artists at the reception following the performance.

Christopher Kendall  
*Artistic Director*

## THE PROGRAM

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### MEET THE COMPOSER

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

### CONCERT

**Sonata for Piano** (1982)  
**(Reflections of a Dark Light)**

- I. Reflections of a Dark Light*
- II. Fragments of Things Remembered*
- III. "... in the forehead of the morning sky"*

Lambert Orkis, pianist

**Richard Wernick**  
(b. 1943)

### INTERMISSION

**Personae** (1973)  
Stephen Pruslin, pianist

**Nicholas Maw**  
(b. 1943)

### Interval (Five Minutes)

**The Rite of Spring** (1911-12)  
(Version for piano duet)

**Igor Stravinsky**  
(1882-1971)

Part One: The Adoration of the Earth  
*Introduction (Lento)*  
*The Augurs of Spring; Dances of the*  
*Young Girls (Tempo Giusto)*  
*Mock Abduction (Presto)*  
*Spring Round Dances (Tranquillo;*  
*Sostenuto e pesante; Vivo; Tranquillo)*  
*Games of the Rival Tribes (Molto Allegro)*  
*Procession of the Wise Elder*  
*The Wise Elder; Dance of the Earth*  
*(Lento; Prestissimo)*

Part Two: The Sacrifice  
*Introduction (Largo)*  
*Mystical Circles of the Young Girls*  
*(Andante con moto)*  
*Glorification of the Chosen Victim (Vivo)*  
*Summoning of the Ancestors*  
*Ritual of the Ancestors (Lento)*  
*Sacrificial Dance (The Chosen Victim)*

Stephen Pruslin, Lambert Orkis, pianists

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The 20th Century Consort's performances are supported in part by a grant from the National Endowment for the Arts, a Federal agency.

# PERFORMING ARTS EVENTS

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## Sponsored by the Resident Associate Program

### March-April

March 1/7:30 p.m. <i>Spain of the Poets</i> Flamenco Music and Poetry	Auditorium Hirshhorn Museum and Sculpture Garden 7th Street & Independence Avenue, S.W.
March 15/7 p.m. <i>Joyce Lindorff, harpsichord</i> Virtuoso Recital	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
March 15/7 p.m. <i>Celtic Thunder &amp; Danny Doyle</i> St. Patrick's Day Program	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 22/7:30 p.m. <i>Vince Giordano &amp; The Nighthawks</i> Jazz Series/Concert #3	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 22, 23/8 p.m. <i>Smithson String Quartet</i> Mozart, Haydn, Schubert	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
March 29/7:30 p.m. <i>The Gavin Ewart Show</i> Poetry Program	Auditorium Hirshhorn Museum and Sculpture Garden 7th Street & Independence Avenue, S.W.
April 3, 4/8 p.m. <i>Smithsonian Chamber Orchestra</i> Mozart and Beethoven	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
April 5/7:30 p.m. <i>Gretchen Wyler</i> Broadway's Legendary Ladies	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
April 10/7:30 p.m. <i>Robin Williamson &amp; Martin Carthy</i> Celtic Music Program	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.

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

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Robert McC. Adams, *Secretary*, Smithsonian Institution  
James T. Demetrian, *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.



20th CENTURY CONSORT  
1986-87 Series/Program IV  
Saturday 28 February 1987

NOTES ON THE PROGRAM

Richard Wernick  
Sonata for Piano (Reflections of a Dark Light)

Because of my great admiration for Richard Wernick as a composer, musician, and human being, I commissioned him to write for me a work for solo piano. This Sonata for Piano (Reflections of a Dark Light) was completed in 1982 and received its premiere performance here in the Auditorium of the Smithsonian's Hirshhorn Museum and Sculpture Garden in January, 1983.

It is a massive work conceived on the scale of Ives' Concord Sonata, a work Wernick had urged me to learn and play at a Penn Contemporary Players' concert at Swarthmore College. As such, Wernick's sonata strikes no compromise on the technical and emotional demands imposed upon the pianist and the intense concentration required of the listener.

The tonal language of the work is dissonant, the rhythmic structure is asymmetrical, and the formal structure is that of the classical Viennese arch. Emotionally, the work is romantic, insofar as the composer shares with us deeply felt stimuli. Conceptually, however, the work is rooted in the idioms of the 20th century and shows its lineage with that colossus of modern musical thought, Arnold Schoenberg.

For the listener, the astringent and powerful opening chords are a landmark which function as the steel girders of this movement's sonata-allegro form. Between these craggy monoliths is writing of a compelling stillness punctuated at times by reminders of the music that started this journey. In a sense, the first movement has two developments. As we seem to be coming to a final recapitulation, the drama is increased by a sudden holding back of the inevitable and the subsequent incorporation of a trill whipping the movement to a point of tremendous tension before finally granting us the recapitulation that closes the movement.

The second and third movements are played as a unit with the slow movement offering respite from the stress of the first and the last, showing the way, perhaps, to a happier state. In the quiet of the second movement are quotations from other 20th century works. Perhaps you will catch a glimmer of George Crumb's Vox Balaenae.

When the second movement proceeds directly into the last movement, material that is the first variation of an as-of-yet unstated theme is presented. The movement has eight variations, the final variation acting as an epilogue that sums up this fervent voyage. The concluding baroque-like chorale variation is filled with hope and beauty, yet the interweaving of its stridently anguished counterpoint recalls the traumas of the work's beginning, bringing us to a prayerful, yet uncertain, conclusion.

-- Lambert Orkis

Nicholas Maw  
Personae Nos. I, II, and III for Piano

These three pieces were written in 1973. Though they form a complete set in themselves, they are intended as the first in a continuing series.

The way they are written is based very much on the physical characteristics and demands of playing the instrument. This seems to me to be the underlying factor in most of the notable keyboard music of the past, often as the result of the composer himself being an outstanding performer. I am not myself a pianist, but in posing the technical problems that I have in these pieces, I have always tried to keep in mind the current state and practice of pianism.

The first piece is concerned with exploring the internal dynamics and balance of a characteristic chord type. In the middle section the initial "spread" figuration of the chords coalesces into the flickering right hand accompaniment for a sinuous melodic line that rises out of the bass.

The second piece is intended as a contemporary version of a traditional mode of introspective musical expression: a lyrical statement cast in a moderate tempo (Allegretto con moto in this case) and laid out as chords in the right hand over an arpeggiated accompaniment. Here, the (nearly) smooth flow of the main idea is interspersed with scherzando passages.

In the last piece a mysterious and static opening motive is immediately seized upon and broken up into agitato passages that continually drive forward to a point of climax. Each time this point is reached the music returns obsessively to another version of the opening motive and goes through a similar process, though with a greater degree of tension on each occasion. Eventually the whole piece culminates in a violent explosion.

-- Nicholas Maw

Igor Stravinsky  
The Rite of Spring  
Version for Piano Duet

Regarding this famous work, little need be said except for a few words concerning the particular version being presented tonight.

The work was begun in 1911 and completed in 1912. A few weeks after its completion, dance rehearsals began and were, of course, rehearsed with a piano. The French critic Louis Laloy heard Stravinsky and Debussy play the work in 1912, and it is known that the four-handed version was written down before the orchestration was completed in 1913. Indeed, the first published version was for piano-four hands; the orchestrated version had to wait an additional eight years for publication.

The piano duet version is often performed on two pianos and has been recommended in that format by Stravinsky for the purposes of recording. The published version is quite clear in the intention that this work be played by two pianists on one piano; and it will be performed, complete with all the interesting collisions it entails, that way tonight.

-- Lambert Orkis

## NOTES ON THE ARTISTS

### LAMBERT ORKIS

Lambert Orkis, a noted 20th Century music interpreter, chamber music artist, and collaborator, has performed with many renowned artists, toured five continents, appeared on nationwide radio and television broadcasts, and recorded for Nonesuch, CRI, Orion, Aubergine, Opus One, Bridge, and the Smithsonian Collection labels. He has premiered solo piano works by George Crumb, Richard Wernick, Maurice Wright, and James Primosch, has made solo appearances with several orchestras, and served as a judge for the preliminary round of the 1985 Carnegie Hall International American Music Competition for Pianists. He currently holds the position of Principal Keyboard of the National Symphony Orchestra, and is a member of the 20th Century Consort, Millennium Ensemble, the Smithsonian Chamber Players, and the American Chamber Players.

In recent years, he has performed as piano soloist with the National Symphony on the Public Broadcasting System's Great Performances series in Saint-Saens' Carnival of the Animals, conducted by Mstislav Rostropovich; in Beethoven's Choral Fantasy under the batons of Gunther Herbig and Rafael Fruhbeck de Burgos; and Bach's Brandenburg Concerto No. 5, led by Vittorio Negri. Mr. Orkis has accompanied Rostropovich in his role as cellist throughout the United States, Canada, Australia, and the Far East to critical acclaim. The Washington Post's Lon Tuck described his performance of the solo part in Strauss' Burleske under Fruhbeck de Burgos as "breathtaking...his music took flight and never stopped." In a recent review of his recording of Richard Wernick's Piano Sonata, Allan Kozinn of the New York Times said, "Mr. Orkis paces this work brilliantly, drawing out the long pauses in its introspective section, and letting the music gain a natural momentum as it builds toward the composer's explosive climaxes. Mr. Orkis' rendering of this moving work is vivid, cohesive, and magical."

Mr. Orkis is currently Professor of Piano and Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music at Temple University's Esther Boyer College of Music, and was awarded the University's 1982 Faculty Award for Creative Achievement. He received the Diploma and Bachelor of Music degree from the Curtis Institute of Music, having studied with Eleanor Sokoloff, and the Master of Music degree from Temple University where his teacher was Maryan Filar.

## STEPHEN PRUSLIN

Stephen Pruslin was born in New York. He studied the piano with Luise Vosgerchian and with the late Eduard Steuermann, and received his degrees from Brandeis and Princeton, where he also taught before settling in London in 1964.

As soloist and as a founding member of The Fires of London, he has played all over the world, including every major international festival. He has won an outstanding reputation as an interpreter of contemporary music, and has enjoyed long and close working relationships with a number of composers, notably Peter Maxwell Davies, Hans Werner Henze, and Elliott Carter, whose music he has championed in Britain for more than a decade. He won an ovation for his performance of Carter's Night Fantasies at the Huddersfield Contemporary Music Festival, and took part in the world premiere of the Triple Duo at Britian Salutes New York 1983, the British premiere at the Royal Albert Hall in the 1983 "Proms," and the recently released Nonesuch recording of the work.

Pruslin has been a soloist with the Royal Philharmonic and the BBC Symphony orchestras, a frequent guest artist with the London Sinfonietta, and has accompanied a number of distinguished singers, including Bethany Beardslee, Jan DeGaetani, Maria Ewing, and Elisabeth Soderstrom. His pre-contemporary repertoire includes the keyboard works of John Bull, the late Beethoven sonatas, and the works of Ravel and de Falla. He is also active as a harpsichordist, and was soloist at the Philharmonie in West Berlin during that city's Bach Tercentenary Festival. He has made more than a dozen records, and his recording awards include the Grand Prix du Disque, the Dutch Edison Prize, and the Sunday Times Record of the Month. His recording of Peter Maxwell Davies' Piano Sonata was chosen in The Guardian as the most important contemporary release of the year.

He is also active as an author, translator, and broadcaster about music and the arts in general. His libretto for Harrison Birtwhistle's Punch and Judy was described by W. H. Auden as one of the most outstanding and original opera libretti of the century, and the Decca recording of the work won the 1980 Koussevitzky Prize. His work in the theater includes the musical sequences he created and recorded for the London and Broadway productions of Peter Ustinov's Beethoven's Tenth.

An article about Pruslin's work is included in the new Grove's Dictionary of American Music. During the 1987-88 season, he will give a series of lectures, master classes, and recitals as artist-in-residence at the Conservatorium in Sydney.