

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

present

The 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin

David Flowers, trumpet

David Hardy, cello

John Huling, trombone

Thomas Jones, percussion

Loren Kitt, clarinet

Lisa Emenheiser Logan, piano

Orrin Olsen, horn

Robert Oppelt, bass

Sara Stern, flute

Jane Stewart, violin

Rudolph Vrbsky, oboe

Denise Wilkinson, viola

Guest Artist

Madeline Rivera, soprano

Saturday, October 21, 1989

Lecture-discussion 4:30 p.m.

Concert, 5:30 p.m.

Marion and Gustave Ring Auditorium

Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 1989-90 performance series is supported in part by a grant from the National Endowment for the Arts, a Federal agency.

The participation of Bruce MacCombie in today's program is made possible in part by a grant from MEET THE COMPOSER's Composers Performance Fund, which is supported by the National Endowment for the Arts; Broadcast Music Inc.; and the Getty, M & V Dreyfus, Metropolitan Life, Xerox, Dayton Hudson, and Helena Rubinstein Foundations.

THE PROGRAM

LECTURE-DISCUSSION

Christopher Kendall, 20th Century Consort
Edward P. Lawson, Chief, HMSG Department of Education
Henri Lazarof, composer
Bruce MacCombie, composer

CONCERT

Concertante II (1988)
World Premiere

Henri Lazarof
(b. 1932)

- I. Libero*
- II. Interlude – Hommage à Stravinsky*
- III. Lento*

Ms. Adkins, Mr. Hardy, Mr. Jones, Mr. Kitt
Ms. Logan, Mr. Oppelt, Ms. Stern, Mr. Vrbsky
Mr. Kendall

Sonata for Cello and Piano (1915)

Claude Debussy
(1862-1918)

- Prologue*
- Sérénade et Final*

Mr. Hardy, Ms. Logan

INTERMISSION

Eleven Echoes of Autumn (1966)

George Crumb
(b. 1929)

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

Ms. Adkins, Mr. Kitt, Ms. Logan, Ms. Stern

The Leaden Echo and the Golden Echo (1989)
World Premiere

Bruce MacCombie
(b. 1943)

Ms. Rivera
Ms. Adkins, Mr. Flowers, Mr. Hardy, Mr. Huling
Mr. Jones, Mr. Kitt, Ms. Logan, Mr. Olsen
Mr. Oppelt, Ms. Stern, Ms. Stewart
Mr. Vrbsky, Ms. Wilkinson
Mr. Kendall

The audience is invited to join the artists in the Plaza lobby after the concert for a wine-and-cheese reception, sponsored by the Friends of the 20th Century Consort.

1989-90 Concert Series — 20th Century Consort

October 21 — *Count the Echoes*

Music by Claude Debussy, George Crumb, Henri Lazarof,
and Bruce MacCombie

December 9 — *Winter Winds*

Works by James Willey, Jon Deak,
William Doppmann, and Francis Poulenc

January 27 — *Child's Play*

Music by Chinari Ung, Maurice Ravel,
and Frank Bridge

March 3 — *Songs, Dances, and Icons*

Compositions by James Primosch, Charles Fussell,
Robert X. Rodriguez, and Nicholas Maw

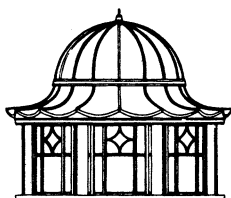
April 14 — *A Distant Mirror*

Guest Artists: **The Folger Consort**

Music by Peter Maxwell Davies, Charles Wuorinen,
John Harbison, Luciano Berio, and Dan Welcher

20th Century Consort

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



Smithsonian Institution

Robert McC. Adams, *Secretary*

James T. Demetrian, *Director*, Hirshhorn Museum and Sculpture Garden

Janet W. Solinger, *Director*, Resident Associate Program

Marcus L. Overton, *Manager*, RAP Performing Arts

The Resident Associate Program is the continuing education, cultural, and membership arm of the Smithsonian Institution for metropolitan Washington, and relies on the support of its more than 50,000 members to support its activities. The Program brings distinguished performing artists to the Washington area in more than 100 performances annually. Please telephone 357-3030 for membership information.

Please note:

The taking of photographs and the use of recording equipment
are strictly prohibited.

Restrooms are located in the lower lobby adjacent to the escalators.



NOTES ON THE PROGRAM

Concertante II HENRI LAZAROF

Born in Sofia, Bulgaria, Henri Lazarof began his musical studies there. Three years of study at the New Conservatory in Jerusalem were followed by work with Gottfredo Petrassi in Rome from 1955 to 1957, when he came to the United States to study at Boston University, earning an M.F.A. degree in 1959. Since 1962, he has been on the faculty of the University of California at Los Angeles. Concertante II was composed for the 20th Century Consort in 1988, and receives its first performance at this concert.

As the name implies, Concertante II offers a great deal of interplay among the musicians who take part, but—unlike a concerto—no one actually predominates. However, even while the composer treats the instruments as individuals, each with its own character and personality, each player also forms an alliance with at least one of the others. These groups shift and merge as the musical conversation progresses. The precise seating of the players (specified in the score) is important, too, since the music sometimes moves from left to right, or from the center outward in either direction.

At the very outset, for example, the oboe sings a solo that is quintessentially characteristic of that instrument in its plangent, lyrical nature. After a few bars, the clarinet enters with trills and flourishes in a low register—precisely the kind of musical gesture in which the clarinet excels. The two begin a dialogue, remaining individuals but consistently responding to one another. Soon after, the vibraphone and piano begin statements in a similar way, followed eventually by flute and violin. (Cello and bass do not play in the first movement.) Once all six players are involved, the texture becomes more clearly that of a triple duet (oboe/clarinet, vibraphone/piano, flute/violin), each playing music that is more like that of its partner, less like that of the others. The result is a varied and vigorous conversation that expands from a single speaker outward to the audience's right (the instruments on the left remain mute for the moment), and then resolves again to the solo oboe's recollection of the opening phrase.

The remainder of the score shows a similar process of growth, though in different moods. The middle Interlude - Hommage a Stravinsky is the fastest movement in the score, marked by a steady, rhythmic pulse irregularly divided. Here, for the first time, all eight players are involved at once, massed at first in two groups of four (violin, flute, oboe, and clarinet versus percussion, piano, cello, and bass); but soon they begin to sort themselves into smaller, changing ensembles. The last movement, beginning in a very slow tempo with an expressive dialogue between muted violin and cello, proceeds in contrasting blocks as the instruments form alliances with their "normal" orchestral families: violin/cello/double bass; flute/oboe/clarinet. The vibraphone often joins the woodwind group, but also shares in the activity of the piano. As with the first movement, the last closes with a recollection of its opening material, the poignant dialogue of cello and violin.

Sonata for Cello and Piano CLAUDE DEBUSSY

Late in his life, Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed. So sure was he of the overall scope of his plan, however, that the three completed works were published under the title Six sonates pour divers instruments. Sonata No. 1 was for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note anticipating the next item in the series: "The fourth will be for oboe, horn, and harpsichord"—but no fourth sonata was ever completed. The works were published with this note from the composer:

The six [sic] sonatas for various instruments are offered in homage to
Emma-Claude Debussy. Her husband, Claude Debussy.

The Sonata for Cello and Piano was written in the space of a few days in late July and

early August 1915—a difficult time for the composer and for all of Europe. Having written little or nothing during the first year of the war, Debussy now began to write feverishly in an instinctive patriotic gesture, "to prove, in a small way, that not thirty million Boches [Germans] could destroy French thought even though they had attempted to degrade it before annihilating it." The two-piano composition En blanc et noir, composed immediately before the sonata, contained explicit references to the war, especially in a movement dedicated to a young friend killed in action. The cello sonata has no such specific references, but the air of fantastic unreality—Debussy himself dubbed the work "Pierrot angry with the moon"—seems to be a self-protective withdrawal from the real world.

The musical language moves about as far as can be imagined from the style of Beethoven, in which events have consequences that build a logical shape to the piece. Here ideas race by with such speed that we have an almost surrealistic juxtaposition of apparently unrelated passages. The singing legato characteristic of romantic cello music dissolves into arpeggios and nervous ornaments, or disappears entirely in the second movement, which calls upon the cello to imitate a guitar, a flute, a tambourine. These extraordinary special effects (which the cellist is asked to play "ironically" or "nervously" or "fantastically") yield to the more straightforward folklike thematic character of the finale, which is interrupted in its rushing pace by a highly expressive rubato passage before racing to its conclusion. But even here the atmosphere is wholly allusive, avoiding direct assertions as something far too cut-and-dried for the distracted times.

Eleven Echoes of Autumn, 1965

GEORGE CRUMB

Growing up in a musical family, George Crumb learned from childhood to play the clarinet and piano. An undergraduate degree in composition from Mason College of Music and Fine Arts in his native Charleston, West Virginia, was followed by a master's degree from the University of Illinois, and a doctorate from the University of Michigan, where he studied with Ross Lee Finney (after his father, the strongest musical influence on the composer.) A member of the University of Pennsylvania faculty since 1965, he has received numerous grants and awards from, among others, the Koussevitzky and Guggenheim Foundations, the American Academy of Arts and Letters, and—in 1968—the Pulitzer Prize for Echoes of Time and the River.

Crumb's music has from the beginning been marked by an unusually rich and wide-ranging assortment of characteristics: short musical subjects in which timbre plays as important a role as pitch and rhythm; extraordinarily refined color; an astonishing inventiveness in the creation of sounds, often using novel methods of tone production, occasionally with amplification to pick up delicate overtones that otherwise might be lost; and an interest in programmatic ideas, often drawing upon zodiacal cycles or number symbolism or such quasi-dramatic elements as masked performers, to serve the cause of musical illustration with vivid sounds ranging from the sweet and delicate to the threshold of pain.

Much of Crumb's best-known music is vocal, and almost all of that sets the Spanish poetry of Federico Garcia Lorca. Shot by Franco's soldiers at the outbreak of the Spanish civil war, Lorca's plays and poems project a generally tragic view of life with a passionate intensity. When Crumb first encountered Lorca's poetry as a student in Ann Arbor, he said: "I immediately identified with its stark simplicity and vivid imagery...." Even in purely instrumental works, such as this one, the imagery of Lorca helps to shape the piece.

Crumb composed Eleven Echoes of Autumn, 1965 in the spring of 1966 for the Aeolian Chamber Players, on a commission from Bowdoin College. Played without pause, its eleven sections are each labelled by the Italian word for echo, eco. About these diverse sections, the composer writes:

Each of the echi exploits certain timbral possibilities of the instruments. For example, eco 1 is based entirely on the fifth partial harmonic, eco 2 on violin harmonics in combination with seventh partial harmonics produced on the piano (by drawing a piece of hard rubber along the strings.) A delicate aura of sympathetic vibrations emerges in echi 3 and 4, produced in the latter case by alto flute and clarinet playing into the piano (close to the strings.) At the conclusion of the work, the violinist achieves a mournful, fragile timbre by playing with the bowhair completely slack.

The most important generative element of Eleven Echoes is the "bell motif"—a quintuplet figure based on the whole-tone interval—which is heard at the beginning of the work. This diatonic figure appears in a variety of rhythmic guises, and frequently in a highly chromatic context.

Each of the eleven pieces has its own expressive character, at times overlaid by quasi-obbligato music of contrasting character.... Although Eleven Echoes has certain programmatic implications for the composer, it is quite enough for the listener to infer the significance of the motto-quote from Federico Garcia Lorca:

"...y los arcos rotos donde suffre el tiempo"
(...and the broken arches where time suffers)

These words are intoned softly as a preface to each of the three cadenzas (echi 5-7) and the image of "broken arches" is represented visually in the notation of the music which underlines the cadenzas.

The Leaden Echo and the Golden Echo
BRUCE MacCOMBIE

Born in Rhode Island, Bruce MacCombie now lives in New York, where he has been Dean of the Juilliard School since March, 1986. He studied with Philip Bezanson at the University of Massachusetts, earning both bachelor's and master's degrees. Following receipt of a doctorate at the University of Iowa in 1971, he studied with Wolfgang Fortner in Germany. He returned to the United States in 1975 to teach music theory at Yale, and joined the composition faculty the following year. In addition to teaching and composing, MacCombie organized an annual six-concert new music series during his years at Yale. From 1980 to 1985, he was Vice President and Director of Publications for the music publishing firm of G. Schirmer.

The Leaden Echo and the Golden Echo is a setting of two poems (written in 1882) by Gerard Manley Hopkins (1844-1889), an English Jesuit poet whose metrical inventions, no less than his expressive energy and seriousness, anticipated much of modern poetry. Originally composed for voice and piano in 1980, the piece was revised in 1986, when it was heard by Christopher Kendall and Stephen Albert, who suggested that MacCombie orchestrate the work. Completed this past summer, this chamber ensemble version receives its first performance today.

The composer has approached Hopkins' texts in a direct and straightforward manner, allowing himself to respond immediately to the soaring spans of thought extended sometimes over several lines in complex phrase structures. The composer's comments below are intentionally limited to a discussion of the text; it is his wish that the musical setting should speak for itself.

Essentially the poem is a two-part meditation on beauty and can be interpreted as reflecting part of Hopkins' own attitude toward mortal beauty: rather than cling selfishly to beauty, one should recognize it as a manifestation of God. A more secular interpretation might include: it is important to retain a youthful spirit throughout life despite the ravages of age and despite the superficialities and pressures of a youth-oriented culture. In any event, the poem transcends any literal interpretations, and its language is incredibly rich with echoes and alliteration, factors which made it immediately attractive to attempt a musical setting.

* * *

Notes by Steven Ledbetter

THE LEADEN ECHO AND THE GOLDEN ECHO

The Leaden Echo

Gerard Manley Hopkins

How to keep--is there any, any, is there none such, nowhere
known, some bow or brooch or braid or brace, lace, latch
or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty,...from vanish-
ing away?
Oh, is there no frowning of these wrinkles, ranked wrinkles
deep,
Down? no waving-off of these most mournful messengers, still
messengers, sad and stealing messengers of gray?
No, there's none, there's none--oh, no there's none!
Nor can you long be, what you now are, called fair--
Do what you may do, do what you may,
And wisdom is early to despair:
Be beginning; since, no, nothing can be done
To keep at bay
Age and age's evils--hoar hair,
Ruck and wrinkle, drooping, dying, death's worst, winding
sheets, tombs and worms, and tumbling to decay;
So be beginning, be beginning to despair.
Oh, there's none--no, no, no, there's none:
Be beginning to despair, to despair,
Despair, despair, despair, despair.

The Golden Echo

Spare!

There is one, yes, I have one (Hush there!);
Only not within seeing of the sun,
Not within the singeing of the strong sun,
Tall sun's tingeing, or treacherous the tainting of the earth's
air,
Somewhere elsewhere there is ah, well, where! one,
One. Yes, I can tell such a key, I do know such a place,
Where whatever's prized and passes of us, everything that's
fresh and fast-flying of us, seems to us sweet of us and
swiftly away with, done away with, undone,
Undone, done with, soon done with, and yet dearly and danger-
ously sweet
Of us, the wimpled-water-dimpled, not-by-morning-matched
face,
The flower of beauty, fleece of beauty, too too apt to, ah! to
fleet,
Never fleets more, fastened with the tenderest truth
To its own best being and its loveliness of youth: it is an ever-
lastingness of, O it is an all youth!
Come then, your ways and airs and looks, locks, maiden gear,
gallantry and gayety and grace,
Winning ways, airs innocent, maiden manners, sweet looks,
loose locks, long locks, lovelocks, gaygear, going gallant,
girlgrace--
Resign them, sign them, seal them, send them, motion them
with breath,
And with sighs soaring, soaring sighs deliver
Them; beauty-in-the-ghost, deliver it, early now, long before
death
Give beauty back, beauty, beauty, beauty, back to God, beauty's
self and beauty's giver.
See; not a hair is, not an eyelash, not the least lash lost; every
hair
Is, hair of the head, numbered.
Nay, what we had lighthanded left in surly the mere mold
Will have waked and have waxed and have walked with the
wind whatwhile we slept,
This side, that side hurling a heavyheaded hundredfold
Whatwhile we, while we slumbered.
O then, weary then why should we tread? Oh why are we so
haggard at the heart, so care-coiled, care-killed, so fagged,
so fashed, so cogged, so cumbered,
When the thing we freely forfeit is kept with fonder a care,
Fonder a care kept than we could have kept it, kept
Far with fonder a care (and we, we should have lost it) finer,
fonder
A care kept.--Where kept? Do but tell us where kept, where.--
Yonder.--What high as that! We follow, now we follow.--
Yonder, yes, yonder, yonder,
Yonder.