



20TH CENTURY CONSORT

**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 Hardy, cello

Thomas Jones, percussion

Loren Kitt, clarinet

Lisa Emenheiser Logan, piano

Orrin Olsen, French horn

Sara Stern, flute

Guest Artist

David Gordon, tenor

Saturday, March 3, 1990

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 composers in this season's programs 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

Edward P. Lawson, Chief, HMSG Department of Education
Christopher Kendall, Artistic Director, 20th Century Consort
Charles Fussell, composer
James Primosch, composer

CONCERT

Icons (1984)

James Primosch
(b. 1956)

Mr. Kitt, Ms. Logan

Fünf Goethe Lieder (1988)

Charles Fussell
(b. 1938)

- I. Dem Schenken*
- II. Nennen dich den grossen Dichter*
- III. Sommernacht*
- IV. Solches hast du mich gelehret*
- V. Zwar in diesem Duft und Garten*
- Epilogue: *So hab ich endlich von dir erhart*

Mr. Gordon
Ms. Adkins, Mr. Hardy, Mr. Jones
Mr. Kitt, Ms. Logan, Mr. Olsen, Ms. Stern
Mr. Kendall

INTERMISSION

Ever-Livin' Rhythm (1977)

Neil B. Rolnick
(b. 1947)

Mr. Jones

Chamber Symphony, Op. 9 (1906)

Arnold Schoenberg
(1874-1951)

arranged by **Anton von Webern**
(1883-1945)

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

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 Chinary Ung, Maurice Ravel,
and Frank Bridge

March 3 — *Songs, Dances, and Icons*

Compositions by James Primosch, Charles Fussell,
Neil Rolnick, and Arnold Schoenberg

April 14 — *A Distant Mirror*

Guest Artists: **The Folger Consort**

Music by Mark Kuss, Charles Wuorinen,
John Harbison, Luciano Berio, and Dan Welcher

20th Century Consort

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

James D. Allnutt, *Production Assistant*
Susan Chalifoux, *Reception Coordinator*
Curt Wittig, *Recording Engineer*



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:



NOTES ON THE PROGRAM

JAMES PRIMOSCH: Icons

Active as both composer and pianist (in which capacity he has both performed and recorded with the 20th Century Consort, James Primosch studied composition at the University of Pennsylvania, where his teachers included Crumb, Wernick, Rochberg, Perle, and Shapey. During that period, he also continued the private study of piano with Lambert Orkis. Even while he completed a doctoral program at Columbia University, his music was already being honored with various fellowships and awards, among them the BMI Student Composers Award, two ASCAP prizes, a Tanglewood Prize, and the New Music Consort composition contest. Since receiving his D.M.A. from Columbia in 1988, he has been on the faculty of the University of Pennsylvania.

Divided largely between chamber music and choral works, Primosch's output has also included works for orchestra and for combinations of live instruments with tape. Of this latter category, Icons is perhaps his best known piece, on which the composer has provided the following commentary:

Completed in 1984, Icons was first played later that year at Tanglewood. The tape part was realized, using analog equipment, at the Columbia-Princeton Electronic Music Center. Much of the tape relies on "classical" studio techniques, where individual sounds are spliced together, affording rhythmic precision and a tight interweaving of the instruments and the tape. Other parts of the tape were made using voltage-controlled synthesizers, providing a rich palette of timbral resources.

The title was suggested by passages in a book called Walking on Water, by Madeleine L'Engle. She suggests that artists are called upon to form "icons of the true." The following quote from her book appears in the score: "In art we are once again able to do all the things we have forgotten; we are able to walk on water; we speak to the angels who call us; we move, unfettered, among the stars."

CHARLES FUSSELL: Fünf Goethe Lieder

A student of Bernard Rogers at the Eastman School of Music, from which he earned both bachelor's and master's degrees, Charles Fussell has spent most of his professional career in Massachusetts, having taught at the state university in Amherst, Smith College, and the Longy School of Music, with one excursion to the North Carolina School of the Arts. He is currently professor at Boston University and is chairman of the advisory board of the new music ensemble Collage, whose performances he often conducts.

Five Goethe Songs began as a setting of a single poem for an all-Goethe recital given by soprano Joan Heller. He chose for his text one of the lyrics from Goethe's West-östlicher Divan (or West-eastern Collection.) This volume of lyric poems—written in imitation of the strophes of the Persian poet Hafiz and published in 1819, when the poet was seventy—is divided into 12 "books." When Fussell came to expand his original song into a cycle, he selected five of the "Cup-bearer verses" from the collection, setting them for a mixed ensemble of seven instruments in addition to the soloist. The composer explains the selection as follows:

The grouping is my own and tells a story from the morning when the poet wakes with a hangover, quickly cured by the cup-bearer, to a midnight revelation of oneness with the universe, a sense of well-being, and of night giving way to sleep. Between the red-eyed awakening and evening, Goethe allows his wise child to poke a sly fun at the 'great poet' (Goethe himself, of course) and his pompous renown in the marketplace. In fact, through his love and devotion, the cup-bearer cures a middle-aged melancholy. I think it not too psychological to see Goethe face to face with his own young self.....I have tried to give the settings as simple and direct a voice as I could.

NEIL B. ROLNICK: Ever-livin' Rhythm

About this exotic nine-minute work for solo percussionist and computer-generated tape, the composer writes:

Much of the musical material for Ever-livin' Rhythm is derived from the vocal music of the Ba-Benzele pygmies of Central Africa, and there are several quotes which figure prominently in both the surface texture and developmental structure of the piece. In contrast to the relatively simple nature of the motivic material, the piece requires an unswerving technical virtuosity on the part of the percussionist. The tape part, in turn, was realized using one of the most sophisticated music synthesis systems in the world, the PDP10 system at the Center for Computer Research at Stanford University.

My use of the computer in this piece is characterized by the instrumental nature of the tape part. Rather than looking for new sounds and sonorities (which, after all, are only new until they've been heard once), I concentrated on exploiting the subtle controls of timbre, tempo, pitch, and rhythm which are uniquely possible through the use of the computer. For example, the gong-like sounds at the beginning of the tape part are actually made up of one of the primary melodic motives of the piece at varying tempi of up to a quarter note equal to metronome marking of 3000, but with no transposition of pitch. The control of musical phrasing which is possible through computer sound generation is particularly exploited in the middle section of the piece, in which the percussionist accompanies the computer's 'song.'

The final section of the piece is made feasible only through the computer's accurate control of pitch and rhythm. Here the tape and percussionist each play part of a steady, complex, polyrhythmic pattern. At the same time, both the tape and the performer also play a constantly accelerating melodic figure in parallel tritones.

ARNOLD SCHOENBERG: Chamber Symphony, Op. 9, arranged by Anton Webern

To all intents and purposes a self-taught composer, Arnold Schoenberg developed a close familiarity with the Austro-German tradition largely from enthusiastic chamber music performance (he was a cellist), from which he drew insights regarding harmony, thematic development, and structure that formed the core of his musical approach. By the age of 25 (in 1899), he produced his first masterpiece, the string sextet Transfigured Night, which combined Wagnerian chromaticism with Brahmsian form and thematic intricacy. It was cast as a single-movement sonata, a form to which he was to return in his First String Quartet (1904-05) and First Chamber Symphony (1906).

The Chamber Symphony must have seemed a perverse work when it appeared. Compositions designated "symphony" were cast for the medium of gigantic orchestras, often with chorus (as in some works of Mahler). Schoenberg's work is architecturally as far-reaching as anything by his contemporaries, but its instrumentation is often limited to a large chamber ensemble of 15 instruments, with emphasis on the woodwinds (flute, oboe, English horn, three clarinets, and bassoon). This was by no means a neo-Classical approach either in musical conception or instrumentation. He employed the different colors to limn the strands of his intricate contrapuntal lines.

A single enormous movement, the Chamber Symphony has five interwoven sections: Exposition, Scherzo, Development, Adagio, and Recapitulation. Each of these further develops musical ideas generated at the outset and treated in an intricately polyphonic way with intense harmonies, sometimes based on the non-tonal sound of piled-up fourths (as at the beginning) or the whole-tone scale (as in the cello melody that follows). These materials form the basis of almost everything that happens later on. Though the key of E Major to which the work resolves is intimated at the outset, it is viewed only distantly for most of the piece. The Scherzo and Adagio develop out of things that happen in the Exposition; the Recapitulation functions as a finale.

To make performances of this small work (small, however, only in the size of the performing ensemble!) even more practical, Schoenberg's student, Anton Webern, made an arrangement for an even smaller group of instrumentalists—violin and cello, flute and clarinet, and piano. Schoenberg himself conducted the premiere of this version in Barcelona, Spain, in April 1925.

Program notes for Primosch, Fussell, and Schoenberg
by Stephen Ledbetter

Program note for Rolnick by Mary Lou Humphrey

* * *

„ Texts for
FÜNF GOETHE LIEDER
(Five Goethe Lieder)

I. DEM SCHENKEN

Du zierlicher Knabe, du komm herein,
Was stehst du denn da auf der Schwelle?
Du sollst mir künftig der Schenke sein,
Jeder Wein ist schmackhaft und helle.

SCHENKE:

Welch ein Zustand! Herr, so späte
Schleichst du heut aus diener Kammer,
Perser nennens Bidamag buden,
Deutsche sagen Katzenjammer.

DICHTER:

Lass mich jetzt, geliebter Knabe!
Mir will nicht die Welt gefallen,
Nicht der Schien, der Duft der Rose,
Nicht der Sang der Nachtigallen.

SCHENKE:

Eben das will ich behandeln,
Und ich denk, es soll mir klecken;
Hier! geniess die frischen Mandeln,
Und der Wein wird wieder schmecken.

Dann will ich auf der Terrasse
Dich mit frischen Lüften tränken;
Wie ich dich ins Auge fasse,
Gibst du einen Kuss dem Schenken.

Schau! die Welt ist keine Höhle,
Immer reich an Brut und Nestern,
Rosenduft und Rosenöle;
Bulbul auch, sie singt wie gestern.

II. SCHENKE:

Nennen dich den grossen Dichter,
Wenn dich auf dem Markte zeigst;
Gerne hör ich, wenn du singest,
Und ich horche, wenn du schweigst.

Doch ich liebe dich noch lieber,
Wenn du küssesst zum Erinnern;
Denn die Worte gehn vorüber,
Und der Kuss, der bleibt im Innern.

THE CUPBEARER

Come in, lovely boy: why are you standing
there in the doorway? You shall be my cup-
bearer from now on, and every wine shall taste
delicious and clear.

CUPBEARER:

What a state of things! Sir, how late you come
creeping out of your room this morning! The
Persians call it 'bidamag buden'; the English
say 'a hangover.'

POET:

Let me alone now, dearest boy! I can take no
pleasure in the world, neither in the bright-
ness or the fragrance of the rose, nor in the
song of the nightingales.

CUPBEARER:

That is just what I intend to set right, and
I think I can manage it. Here! Eat these
fresh almonds, and wine will taste good
again.

Then I shall refresh you with cool breezes on
the terrace; and when I look you in the eye,
you will give the cupbearer a kiss.

See, the world is no gloomy cavern, it is
as full as ever with birds and nests, and
the scent and hue of roses! And Bulbul, too,
is singing as she sang yesterday.

CUPBEARER:

You are 'the great poet' to everyone when
you walk about the market; I am glad to hear
your singing and I listen to your silence.

But I love you still more dearly when you give
a kiss as keepsake. For the sound of words is
transient, but a kiss lives on within me.

(PLEASE WAIT UNTIL THE END OF
THE SONG TO TURN THE PAGE...)

Reim auf reim will was bedeuten,
Besser ist es, viel zu denken.
Singe du den andern Leuten
Und verstumme mit dem Schenken.

III. SOMMERNACHT

DICHTER:

Niedergangen ist die Sonne,
Doch im Westen glänzt es immer;
Wissen möchte ich wohl, wie lange
Dauert noch der goldne Schimmer?

SCHENKE:

Willst du, Herr, so will ich bleiben,
Warten ausser diesen Zelten;
Ist die Nacht des Schimmers Herrin,
Komm ich gleich, es dir zu melden.

Denn ich weiss, du liebst, das Droben,
Das Unendliche zu schauen,
Wenn sie sich einander loben,
Jene Feuer in dem Blauen.

Und das hellste will nur sagen:
"Jetzo glänz ich meiner Stelle;
Wollte Gott euch mehr betagen,
Glänzter ihr wie ich so helle."

Denn vor Gott ist alles herrlich,
Eben weil er ist der Beste;
Und so schläft nun aller Vogel
In dem gross- und klein Neste.

Einer sitzt auch wohl gestängelt
Auf den Ästen der Zypresse,
Wo der laue Wind ihn gängelt,
Bis zu Taues luftger Nässe.

IV. Solches hast du mich gelehret,
Oder etwas auch dergleichen;
Was ich je dir abgehöret,
Wird dem Herzen nicht entweichen.

Eule will ich deinetwegen
Kauzen hier auf der Terrasse,
Bis ich erst des Nordgestirnes
Zwillings-Wendung wohl erpasse.

Und da wird es Mitternacht sein,
Wo du oft zu früh ermunterst,
Und dann wird es eine Pracht sein,
Wenn das All mit mir bewunderst.

Making rhymes is an achievement; thinking
deeply is still better. But let others
hear your singing: with the cupbearer
be silent.

SUMMER NIGHT

POET:

The sun is going down, though the
Western sky is still shining.
I wonder how long this golden brightness
will last?

CUPBEARER:

If you like, sir, I'll stay to watch outside
these tents, and when the night gets the
better of brightness, I'll come at once
and tell you.

For I know you love to gaze above, at endless
space, when they're singing hymns to each
other, those fires in the blue sky.

And the brightest of them is only trying to
tell us: "Here I am, shining where I belong;
if only God would give you more light, you
all would shine as brightly as me."

For in God's eyes everything is wonderful,
just because he is better than anyone;
so now all the birds are sleeping, in their
large nests and small nests.

One of them perches on the branches of that
cypress, where the mild wind will rock him
'til dew moistens the air.

CUPBEARER: That's what you've taught me—
or something like that; my heart will always
remember whatever I have heard you say.

I'll be an owl and squat here on the terrace,
'til I can make sure the northerly sun has
reached the turning-point of his two-sided
course.

At at that moment it will be midnight,
the time when you often wake up too soon,
and then the two of us will have a wonderful
time looking at the universe together.

(PLEASE TURN THE PAGES QUIETLY,
AND ONLY AT THE END OF SONGS....
THANK YOU)

V. DICHTER:

Zwar in diesem Duft und Garten
Tonet Bulbul ganze Nächte;
Doch du könntest lange warten,
Bis die Nacht so viel vermöchte.

Denn in dieser zeit der Flora,
Wie das Griechenvolk die nennet,
Die Strohwitwe, die Aurora,
Ist in Hesperus entbrennet.

Sieh dich um! sie kommt! wie schnelle!
Über Blumenfelds Gelänge!—
Hüben hell und drüben helle;
Ja, die Nacht kommt ins Gedränge.

Und auf roten leichten Sohlen
Ihn, der mit der Sonn entlaufen,
Eilt sie irrig einzuholen;
Fuhlst du nicht ein Liebe-Schnaufen?

Geh nur, lieblichster der Söhne,
Tief ins Innre, schliess die Türen;
Denn sie möchte deine Schöne
Als den Hesperus entführen.

Epilogue

SCHENKE (schläfrig):

So hab ich endlich von dir weharret:
In allen Elementen Gottes Gegenwart.
Wie du mir das so lieblich gibst!
Am lieblichsten aber, dass du liebst.

POET:

I know that in this sweet-smelling garden
the nightingale sings all night long; you may
have a long time to wait if you wait for so
powerful a night as this.

For at this season of Flora, as the Greeks
call it, that grass-widow, the goddess of
Dawn, burns with love for Hesperus, the
evening star.

Look about you, how quickly she comes over
the lengths of the flowering meadow! It is
bright on every side: yes, the night is
endangered.

That Star ran away beside the setting sun,
and now Dawn on her red soft feet, is running
crazily to catch him; can't you hear her
panting with love ?

Go then, loveliest of boys, and close yourself
within; for she might mistake your beauty for
the evening Star, and carry you away.

CUPBEARER (sleepily):

So it is affirmed from you at last:
God's presence is in all the elements.
How dear you are when you show me this!
But your love is the dearest of all.

