

**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
Sara Stern, flute

Saturday, March 23, 1991

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 1990-91 performance series is funded in part by grants from the National Endowment for the Arts, a Federal agency, and the District of Columbia Commission on the Arts.

The participation of composers in this season's programs is made possible in part by generous grants from MEET THE COMPOSER's Composers Performance Fund, which is supported by the National Endowment for the Arts; the American Society for Composers, Authors, and Publishers (ASCAP); Broadcast Music, Inc. (BMI); and the Getty, MacDonald, Metropolitan Life, Xerox, and Dayton Hudson Foundations.

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.

THE PROGRAM

LECTURE-DISCUSSION

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

CONCERT

IDEaS OF MARCH

Suite for Solo Percussion and Five Instrumentalists
In Three Movements (1990)

Henri Lazarof
(b. 1932)

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

Concerto a tre (1947)

Ingolf Dahl
(1912-1970)

Ms. Adkins, Mr. Hardy, Mr. Kitt

INTERMISSION

Sonata for Flute and Piano (1930)

Walter Piston
(1894-1976)

Allegro moderato e con grazia
Adagio
Allegro vivace

Ms. Stern, Ms. Logan

Ghost Dances (1988)

Nicholas Maw
(b. 1935)

Performed without pause:

- | | |
|-------------------------------------|-------------------------------|
| <i>Intrada</i> | 5. <i>Pas de deux</i> |
| 1. <i>Dialogue at Night</i> | 6. <i>La Kermesse</i> |
| 2. <i>The Demon</i> | <i>Ritornello II</i> |
| 3. <i>Lullaby</i> | 7. <i>Rückblick (Romanza)</i> |
| <i>The Demon (Reprise)</i> | 8. <i>The Frozen Moment</i> |
| <i>Ritornello I</i> | 9. <i>Bacchanale</i> |
| 4. <i>The Ballerina Overwhelmed</i> | <i>Epilogue</i> |

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

1990-91 Concert Series — 20th Century Consort

October 20

Night Vision

Music by Robert Beaser, Richard Rodney Bennett,
Lukas Foss, and Charles Wuorinen

December 1

Magic Numbers

Works by Mario Davidovsky, Paul Hindemith,
Charles Ives, and Allan Schindler

January 12

Nonsense Implements

Music by Bohuslav Martinu, Darius Milhaud,
Francis Poulenc, and Igor Stravinsky

March 23

Ideas of March

Compositions by Ingolf Dahl, Henri Lazarof,
and Nicholas Maw

May 11

Landscapes

Stephen Albert's *Distant Hills* and
Aaron Copland's *Appalachian Spring*;
David Fromm's *Down to a Sunless Sea*

Programs subject to change

20th Century Consort

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

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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 61,000 memberships 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.

NOTES ON THE PROGRAM

HENRI LAZAROF: Suite for Solo Percussion and Five Instrumentalists

Henri Lazarof began his musical studies in his native Sofia, Bulgaria, continued at the New Conservatory in Jerusalem and with Goffredo Petrassi in Rome, and earned his M.F.A. degree at Boston University in 1959. Since 1962 he has been on the faculty of the University of California at Los Angeles. Lazarof's extensive output is mostly for instruments, and he particularly favors concertos and concerto-like textures that provide a framework in which the interplay of color and motif can project the architecture of a work with dramatic flair.

The Suite for Solo Percussion and Five Instrumentalists, composed between 28 May and 2 July 1990, is dedicated to the 20th Century Consort; it is in three movements, separated by two brief, measured pauses. Even on a first hearing, the listener will note the timbral evolution which is an integral part of the piece's conception: in each of the three movements, the soloist plays only a sub-set of the pitched and unpitched percussion instruments used in the work. These sub-sets are deployed in three different locations, called "areas" in the score, so that the timbral progression is also a spatial one.

In the first movement, each of the instrumentalists has an "auxiliary" percussion instruments--the claves (wood) for the piano, and mounted triangles (metal) for the other four--so that the work begins as an almost unpitched ensemble. The sounds of the glockenspiel and xylophone (high metal and wood) along with the bongos and mounted castanets combine with the "ordinary" instruments in music alternately harsh and flowing. As the movement progresses, the auxiliary instruments return less frequently; the soloist plays a "duo" for glockenspiel and xylophone, and the movement ends with a short solo in the low register of the xylophone.

The second movement introduces the vibraphone (low metal) with an upwardly sweeping gesture which crescendos from pp trills to ff tremolos. The flute changes to the more mellow alto, and what follows is predominantly lyrical, with muted recollections of the opening gesture. A rapid piano figure is absorbed into a thick chordal passage, after which a suggestion of the first movement's solo ending is developed as a cadenza for vibraphone.

The third movement repeats the opening gesture of the second, a parallelism furthered by use of the marimba (low wood) as the soloist's primary instrument. The piano comes into its "percussive" own, alternating with the marimba in playing motoric passages punctuated with brittle tutti chords. Piano and strings recall the lyricism of the middle movement; and a fading percussion solo for tenor drum, tam-tam, and maraca brings the work to a quiet close.

INGOLF DAHL: Concerto a tre

Born in Germany of Swedish parents, Ingolf Dahl fled the Nazi regime, via Zurich, to the United States. Settling in Southern California, he eventually joined the University of Southern California faculty where he taught from 1945 until his death. He was involved for many years in the planning and direction of the influential new music series Concerts on the Roof, and its successor, the Monday Evening Concerts, in Los Angeles. These activities took much time away from his own composition, which is rather a shame, because his music has an individual personality despite his close connection with and great admiration for Stravinsky, whose influence is evident in his earlier works. The Concerto a tre is a splendid example, a delicious piece full of life and wit, with obvious Stravinskyisms, yet avoiding the danger of too close an imitation.

In three linked movements, the piece has a traditional fast-slow-fast pattern. A saucy clarinet trill leads off the rhythmically lively opening movement, in which bits of jazzy American-style syncopation brighten and surprise in what seems at first to be simply an updated 18th-century rhythmic style. Despite inklings of Stravinsky here and there, the piece is suffused with Dahl's own lively, warm-hearted personality. Variety of textures and the diversity of musical character obtained with only three instruments is nothing short of marvelous.

The fast music slows gradually and becomes the lyric middle movement. Here a rhythmic stasis with sustained sonorities against one moving part is perhaps the most "Stravinskyian" part of the score. Here, too, the variety of textural possibilities is great; particularly charming is a passage in which the violin sings its quiet song over pizzicato cello notes and short interjections from the clarinet. Finally the clarinet takes center stage with a cadenza that begins the lively dance-like finale.

WALTER PISTON: Sonata for Flute and Piano

Coming late to composition after a career as an engineering draftsman, Walter Piston had published only three small works by the end of the 1920s. However, Serge Koussevitzky had already discovered his gifts and led the Boston Symphony in his Symphonic Piece in 1928, following it with his Suite No. 1 in 1930. This set the stage for the long connection between the composer, by then a Harvard University professor, and that orchestra, which resulted in no fewer than eight world premieres. Piston also became established as an inventive composer of chamber music. It was, in fact, this Flute Sonata that marked the beginning of this energetic phase of his career, one that elevated him into the ranks of major American composers.

Like that of many composers active in the '30s and '40s, Piston's music is often described as neo-Classical; this term, suggesting conscious imitation of late 18th-century techniques with a modern twist, reveals less than it seems to; older elements re-used by contemporary composers often derive from Baroque rather than Classical traditions. The Baroque elements include melodic lines built up from small motives repeated and developed, and a thoroughly contrapuntal texture. The principal Classical element is a tendency to lay out material in patterns reminiscent of sonata form.

In any case, whether neo-Classical or neo-Baroque, Piston's music brings to its familiar materials a nice infusion of contemporary American styles--elements of ragtime, tango, march, and polka, along with modal-chromatic materials.

In the first movement, laid out formally in sonata form with clearly defined first and second themes, Piston uses Schoenberg's technique of manipulating a basic set to develop the busy piano accompaniment. The slow movement features an expressive solo line with flowing neo-Baroque counterpoint; and the finale is a lively and graceful sonata-rondo, full of crisp articulations and masterful control of rhythm.

NICHOLAS MAW: Ghost Dances: Imaginary Ballet for Five Players

Born in England and now residing in Washington, Nicholas Maw has composed voluptuous music that does not turn its back on the traditions of the past, even when it projects the composer's own personal vision. Along with a body of passionate instrumental music, Maw has produced a substantial body of works for voice, ranging from the song-cycle The Voice of Love to the three-act opera, The Rising of the Moon. His setting of old Italian poems, La Vita Nuova, was performed by the 20th Century Consort last season.

Ghost Dances was commissioned by two distinguished chamber music groups -- New York's Da Capo Chamber Players, who gave the first performance in Merkin Hall on 16 May 1988, and London's Nash Ensemble, which gave the United Kingdom premiere the following 12 June. The 27-minute work calls for all of its five performers to play upon several instruments. The composer explained this familiar, yet novel, instrumentation is this note:

My only previous venture into the field of the archetypal 20th-century mixed chamber ensemble was my 1979 song cycle La Vita Nuova. When I was asked again to write something for chamber ensemble, forces both internal and external led me to the seminal work in this form, Schoenberg's Pierrot lunaire. Ghost Dances is written for the Pierrot ensemble minus the singer: flute, clarinet, violin, cello, piano. There is also an added element, my employment of various folk instruments for largely coloristic and atmospheric purposes. These are the African thumb piano (also known as the kalimba, mbira, or sansa), played by the pianist and heard at the very end of the work; the American strum stick, a species of one-stringed banjo sounding akin to a mandolin (played by the violinist); a kazoo (played by the clarinetist); and Pakistani manjeeras (or alternatively, small finger cymbals called zils) suspended and struck with a pencil, played by all five. Ghost Dances also shares with Pierrot lunaire something of its macabre atmosphere. In Pierrot this is derived in part from the aesthetics and preoccupations of the German Lied; in my work the relationship is to the dance. The "ghosts" of the title are largely those of memory; and the work may be thought of as a sequence of memory-related, dream-distorted images of many different forms of the dance, images that range from its most sophisticated to its lowest manifestations, and from the naive through the nostalgic to the macabre--even the horrific. All these images are quite specific, and I list them here, appended to their respective dances.

The ten dances are arranged into three groups of three plus a finale; these groups and the finale are separated by a recurring varied Ritornello derived from the opening Intrada.

Intrada (Allegro frenetico)

1. Dialogue at Night (Largo e sinistro)
2. The Demon (molto agitato)
3. Lullaby (Larghetto, quasi andante)
The Demon (Reprise..."Petrushka")

Ritornello I (Tempo sostenuto e giusto)

4. The Ballerina Overwhelmed (Vivace)
5. Pas de deux (Moderato con moto e flessibile)
6. The Frozen Moment (Grave--Doppio movimento)

Ritornello II (molto sostenuto)

7. Supplication (Recitative: Lento--Moderato
mosso ma tranquillo)
8. Rückblick (Poco espansivo)
Supplication (Reprise)
9. La Kermesse (Allegro moderato e molto pesante)

Ritornello III (Agitato)

10. Bacchanale (Tempo inquieto)

Epilogo (Tempo molto moderato e giusto)

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Program Notes by Steven Ledbetter
Additional Notes for Lazarof by David Smalley

