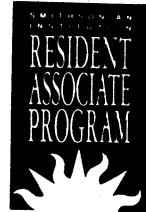






The Smithsonian Resident Associate Program  
and  
The Hirshhorn Museum and Sculpture Garden  
present



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20th CENTURY CONSORT  
Christopher Kendall, Artistic Director and Conductor

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Elisabeth Adkins, violin	Lynne Edelson Levine, viola
David Hardy, cello	Lisa Emenheiser Logan, synthesizer
Paula Francis, violin	Sara Stern, flute
Michael Rusinek, clarinet	Rudolph Vrbsky, oboe/English horn

Guest Artist

David Gordon, tenor

\* \* \*

Saturday 25 January 1992  
Marion and Gustave Ring Auditorium  
Hirshhorn Museum and Sculpture Garden

Lecture-discussion/4:30 p.m.

Christopher Kendall  
Edward P. Lawson, Chief, HMSG Education Department  
Donald Crockett and Kamran Ince, composers

The participation of composers in these programs is made possible by generous grants from **Meet The Composer**, through the Composers Performance Fund, which is supported by the Getty, Xerox, Metropolitan Life, and Dayton Hudson Foundations.

Concert/5:30 p.m.

The 20th Century Consort's 1991-92 performance series is funded in part by the National Endowment for the Arts, a Federal agency, and the District of Columbia Commission on the Arts.

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The audience is invited to join the artists in the Plaza lobby for an informal post-concert reception, sponsored by  
The Friends of the 20th Century Consort.

## THE PROGRAM

### SUITE MUSIC

Suite for Cello, Op. 72 (1964)

BENJAMIN BRITTEN  
(1913-1976)

Canto Primo  
Fuga  
Lamento  
Canto Secondo  
Serenata  
Marcia  
Canto Terzo  
Bordone  
Molto perpetuo e canto quarto

Mr. Hardy

Benjamin Britten met Mstislav Rostropovich in 1960; the two men hit it off at once, and Rostropovich became the most influential instrumentalist in Britten's musical circle. Britten was happiest when composing for specific performers of his acquaintance. Just as he wrote a memorable series of songs and operatic roles designed for the special voice and remarkable musicianship of his lifelong companion Peter Pears, he created five substantial cello works owing to his friendship with Rostropovich (not to mention a number of soprano works for the cellist's wife Galina Vishnevskaya.)

The first fruit of the Britten-Rostropovich friendship was a cello sonata in 1961, marking Britten's return to instrumental music, which had predominated in his output until 1942. But after the success of his first opera, Peter Grimes, he concentrated on opera and other vocal genres almost exclusively for nearly two decades. In his last years he mixed vocal and instrumental compositions more evenly. Following the Cello Sonata, Britten wrote for Rostropovich the Symphony for Cello and Orchestra of 1963 and the three suites for unaccompanied cello (1964, 1967, 1972).

Britten thrived on compositional restrictions. Writing for unaccompanied cello creates constraints in the sonority possible, and it risks confronting the shade of J.S. Bach, whose own cello suites remain the locus classicus of the medium. Britten's three suites reflected Rostropovich's musical personality while at the same time extending the Baroque tradition in innovative ways.

Written in November and December 1964, the first suite was premiered at Aldeburgh the following June. It is cast in six movements framed and separated by a Canto (sostenuto e largamente), which is thus like the "Promenade" in Mussorgsky's Pictures at an

Exhibition, a recurring motto theme; but it is also a source of basic musical shapes for the other movements, in particular a two-note motive consisting of pitches a semitone apart. The sustained, broad, double-stopped beginning passage gives rise to this semitone figure in the notes heard at the peak of the phrase (F sharp-G-F sharp) at the very opening.

The Fuga is built on a lengthy subject with several distinct elements, each of which serves as the basis for elaboration in the episodes. The Lamento exploits the semitone conflict (here, between E and E-flat) within the context of purely melodic writing. Following a brief restatement of the Canto, the pizzicato Serenata offers an homage to Debussy's Cello Sonata with Pierrot-like fantasy. The Marcia is built almost entirely on an ostinato of open strings for "drum beats" and the use of upper harmonics for "bugle calls."

A tense version of the Canto with chromatic inflections resolves to an open D. This becomes a drone in the Bordone, underlying two themes, the first of which comes from Britten's 1930 violin concerto, here reused in pizzicato; the drone turns pastoral in character. A brilliant Moto perpetuo consists of sixteenth-note figures, each pair of which comprises the step of a semitone, which gives the effect of decorated eighth notes. From this, rapid-fire passage phrases of the framing Canto begin to return in the original form and key, as the continuing sixteenths provide embellishment for the main theme.

**Celestial Mechanics** (1990)

**DONALD CROCKETT**  
(b. 1951)

- I. Liberamente-allegro moderato-flessibile
- II. Allegro energico-liberamente-vivo-  
maestoso-allegro energico

**Mr. Vrbsky, Ms. Adkins, Ms. Francis, Ms. Levine, Mr. Hardy,**

Donald Crockett has been a member of the faculty at the School of Music at the University of Southern California since 1981, the year he received his doctorate at the University of California at Santa Barbara. He is currently composer-in-residence with the Los Angeles Chamber Orchestra. He conducts the USC Contemporary Music Ensemble, in which capacity he has performed on the Monday Evening Concerts and the Green Umbrella series of the Los Angeles Philharmonic, presenting numerous regional and national premieres. He has written works on commission from the Kronos Quartet, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Pasadena Chamber Orchestra, pianist Delores Stevens, and tenor Jonathon Mack. Jorge Mester premiered his orchestral score Melting Voices in New York with the National Orchestral Association in 1990; the work has since been heard as far afield as Australia and

has been recorded by the Mexico City Philharmonic, Paul Freeman conducting, for release on Pro Arte this year. Celestial Mechanics is his most recently composed chamber work, and took second prize in the 1991 Kennedy Center Friedheim Awards. The composer has provided the following commentary on his piece:

When the possibility of a commission for the Los Angeles Chamber Orchestra's Mozart Festival materialized in early 1990, I was asked by LACO composer-in-residence Stephen Hartke which of Mozart's chamber works I would be interested in addressing in some way in my own work. I immediately thought of Mozart's Oboe Concerto and of the Los Angeles Chamber Orchestra's extraordinary principal oboist Allan Vogel. From the outset, Allan's input as an instrumental musician influenced the composition of the piece. Before I had written a note, I attended a rehearsal of the Mozart Oboe Quartet involving Allan and a trio of distinguished string players. Hearing the piece take shape and hearing the varied aspects of Allan's playing were truly inspiring, and were the springboards for Celestial Mechanics. Though you will probably not hear much of Mozart in a direct way, the spirit of the Oboe Quartet--and particularly of its slow movement--pervades the work. Celestial Mechanics is in two large movements, and is dedicated to Allan Vogel. It was completed in September 1990.

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#### INTERMISSION

Your assistance in turning pages as quietly  
as possible, between compositions or movements,  
is greatly appreciated. Thank you.

Program Notes by  
**STEVEN LEDBETTER**  
Edited by Marcus L. Overton

**20th Century Consort**  
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Alyce Rideout, Manager  
Curt Wittig, Recording Engineer  
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Janet W. Solinger, Director, Resident Associate Program  
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\* \* \*

**The Curlew** (1920-1922)  
Texts by William Butler Yeats

**PETER WARLOCK**  
(1894-1930)

**He Reproves the Curlew**

O, curlew, cry no more in the air  
Or only to the waters in the West;  
Because your crying brings to my mind  
Passion-dimmed eyes and long heavy hair  
That was shaken out over my breast:  
There is enough evil in the crying of the wind

**The Lover Mourns for the Loss of Love**

Pale brows, still hands and dim hair,  
I had a beautiful friend  
And dreamed that the old despair  
Would end in love in thge end:  
She looked in my heart one day  
And saw your image was there;  
She has gone weeping away.

**The Withering of the Boughs**

I cried when the moon was murmuring to the birds,  
'Let peewit call and curlew cry where they will,  
I long for your merry and tender and pitiful words,  
For the roads are unending, and there is no place to my mind.'  
The honey-pale moon lay low on the sleepy hill,  
And I fell asleep upon lonely Echtge of streams.  
No boughs have withered because of the wintry wind;  
The boughs have withered because I have told them my dreams.

I know of the leafy paths the witches take,  
Who come with their crowns of pearl and their spindles of wool,  
And their secret smile, out of the depths of the lake;  
I know where a dim moon drifts, where the Danaan kind  
Wind and unwind their dances when the light grows cool  
On the island lawns, their feet where the pale foam gleams.  
No boughs have withered because of the wintry wind;  
The boughs have withered because I have told them my dreams.

I know of the sleepy country, where swans fly round  
Coupled with golden chains, and sing as they fly.  
A king and a queen are wandering there, and the sound  
Has made them so happy and hopeless, so deaf and so blind  
With wisdom, they wander till all the years have gone by;  
I know, and the curlew and peewit on Echtge of streams.  
No boughs have withered because of the wintry wind;  
The boughs have withered because I have told them my dreams.

## He Hears the Cry of the Sedge

I wander by the edge  
Of this desolate lake  
Where the wind cries in the sedge  
'Until the axle break  
That keeps the stars in their round,  
And hurls in the deep  
The banners of East and West,  
And the girdle of light is unbound,  
Your breast will not lie by the breast of your beloved in sleep.'

Mr. Gordon, Ms. Stern, Mr. Vrbsky  
Ms. Adkins, Ms. Francis, Ms. Levine, Mr. Hardy

Brilliant but unstable, the tragically short-lived composer Peter Warlock died at the age of 36, evidently a suicide. He was gifted both as a writer of words and as a writer of music: under his real name, Philip Heseltine, he wrote studies of music, including Frederick Delius (1923), The English Ayre (1926), and Carlo Gesualdo: Musician and Murderer (1926), the last co-authored with Cecil Gray. He also edited a great deal of early music, making available a large quantity of material that was known only to a handful of musical antiquarians. Evidently the two identities under which he functioned represented different aspects of his own personality, the one thoughtful and scholarly, the other (in the words of Ernest Bradbury) "rambustious, cynical, scurrilous."

By far the largest portion of Warlock's output is vocal. He was a close student of English poetry from all periods and, when setting a text to music, he was careful to write memorable melodic lines for the singer while scrupulously observing the text's accentuation and parsing. As a young man he had made a number of settings of poems by William Butler Yeats who was generally opposed to musical setting of his work, feeling that the words alone were sufficient. When, in 1922, Warlock submitted some of his songs (including The Curlew, written over the two preceding years) for the poet's consideration, he was denied permission to publish them. Warlock consequently destroyed many of his Yeats settings and never set the poet's words again for the rest of his life. But The Curlew, possibly Warlock's most important composition, escaped the flames. When it won a Carnegie Award, guaranteeing publication, in 1923, the poet backed down, possibly influenced by the judges' comment that the music was "A most imaginative setting of Mr. Yeats' poems, of which, indeed, it may be regarded as the musical counterpart."

Written for tenor voice with flute, English horn, and string quartet, The Curlew is at once a song cycle and an extended piece of chamber music of striking coherence, created by a network of thematic reminiscences. The work as a whole is imbued with a spirit of despair and loss. So effectively did Warlock capture this emotion in his music that his friend and co-author Cecil Gray found the sadness of the cycle unbearable to listen to, even years after Warlock's death.

The four songs that make up the single movement of The Curlew are treated with amazing variety of approach. The instruments anticipate and amplify the mood of each section. Some of the songs are quite extended (particularly the third), while the second compresses its despair into the briefest of spaces. The last song is sung virtually without accompaniment (following an extended instrumental build-up to a climax) and only at the end do the lower strings slip back in to bring about the thoughtful conclusion.

Hammer Music (1990)

KAMRAN INCE  
(b. 1960)

Ms. Stern, Mr. Rusinek, Mr. Jones, Ms. Logan  
Ms. Adkins, Ms. Levine, Mr. Hardy  
Mr. Kendall

Currently a Visiting Professor of Composition at the University of Michigan, Kamran Ince has an unusual, multicultural background. Born in Montana to American and Turkish parents, he began his musical training in Turkey at the conservatories of Ankara and Izmir, did his undergraduate work at the Oberlin Conservatory and later earned a doctorate from Eastman. His teachers include Joseph Schwantner, Christopher Rouse, David Burge, and Samuel Adler. He has written a number of orchestral works, including Ebullient Shadows for the Minnesota Orchestra and Deep Flight, an ASCAP and Meet-the-Composer commission to honor Leonard Bernstein on his 70th birthday. His ballet Lipstick was premiered by Ballet Met in Columbus, Ohio, last year, and later performed in New York.

Hammer Music was commissioned by the Fromm Foundation of Harvard University, which sponsors several free concerts of new music at Harvard annually. Ince completed the work in January 1990, and its first performance was given by Boston Musica Viva under the direction of Richard Pittman the following month. The composer has provided the following commentary on his piece.

Hammer Music draws its title from the hammer strokes heard from the synthesizer in the recitative-like sections at the beginning and the end. In these two sections it is as though the synthesizer is the singer and the acoustic instruments are the passive accompaniment. The synthesizer tells a story or expresses quick thoughts and the acoustic instruments immediately react and give their support.

The recitative-like sections, which I think represent reality, form a frame for the rest of the work, which I feel is a journey of the imagination. This journey consists of a pounding energy that is straight, twisted, sometimes noise-like and even valse-like. The energy finally breaks down in the form of an Adagio introduction of a Baroque Allegro movement, which leads us to the last recitative-like section.