

The Smithsonian
Resident Associate Program
presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

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Elisabeth Adkins, violin
Cynthia Finks, violin
David Hardy, cello
Thomas Jones, percussion

Loren Kitt, clarinet
Lynne Edelson Levine, viola
Lisa Emenheiser Logan, piano
Sara Stern, flute

Guest Artist
Peter Becker, Vocalist



Saturday 7 November 1992
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

Lecture-discussion/4:30 p.m.

Edward P. Lawson, Chief, HMSG Education Department
Christopher Kendall
Catherine Flye, Director
Nicholas Maw, Composer

Concert/5:30 p.m.

The 20th Century Consort's 1992-93 performance series is funded in part by the National Endowment for the Arts, a Federal agency, and the Smithsonian Office of the Assistant Secretary for Arts and Humanities.



PROGRAM

Eight Songs for a Mad King (1969)

PETER MAXWELL DAVIES
(1934-)

INTERMISSION

Radio Music (1977)

JOHN CAGE
(1912-1992)

Greetings from 1984 (1983)

JOHN DEAK
(1943-)

Sextet (1937)

AARON COPLAND
(1900-1990)



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

Eight Songs for a Mad King (1969)—PETER MAXWELL DAVIES

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

Peter Maxwell Davies was born in Manchester, England, in 1934; in 1987 he was knighted for his services to music, becoming Sir Peter Maxwell Davies. He studied at the Royal Manchester College of Music, where he was part of a brilliant class that included Harrison Birtwistle, Alexander Goehr, and pianist John Ogdon. Later he studied in Rome and at Princeton (with Roger Sessions). Throughout his career, he has managed to combine conducting activities with composing, though nowadays he tends to divide his year into sections devoted just to one or the other at any given time. Along with Harrison Birtwistle, he was an organizer and director of the Pierrot Players, then of their successor, The Fires of London, with which he was associated from 1971 until the ensemble's dispersal. In addition, he has taught at several levels, including grammar school, where his experiences making music with children had an important effect on one aspect of his output, the creation of imaginative and challenging scores especially for young performers, including an entire series of operas designed to be played and sung by performers of grade school or high school age. In 1980 he became director of the Dartington Summer School of Music, a center for young contemporary composers.

His voluminous output encompasses everything from solo works for children to full-scale operas and symphonies, including the opera *Taverner*, based freely on the life of the 16th-century English composer John Taverner and the one-act psychological thriller *The Lighthouse*. Most of his works for small ensemble were composed for The Fires of London; many of these, beginning with the best known, *Eight Songs for a Mad King* (1969), fall into the genre of "music-theater" in the broad sense, with elements of staging required by the compositions themselves and often involving the players in the action as well as singing actors.

The "mad king" in question is George III of England (reigned 1760-1820); though at first an effective and capable monarch (despite the loss of the American colonies, which history has unfairly laid at his door), the king suffered in 1788 the first of a series of breakdowns involving agonizing pain, paralysis, and delirium now known to have been caused by an inherited metabolic disorder, porphyria. Despite periods of lucidity and hard work, it was acknowledged by 1811 that the king was violently insane. He spent his last nine years in the care of his wife, while his son served as regent.

Maxwell Davies conceived his piece as a dramatic representation of the king at the height of his dementia. The instrumentalists (flute, clarinet, violin, and cello) represent the bullfinches that the king was trying to teach to sing; the percussion player stands for the mad king's "keeper." The audience at the performance becomes, willy nilly, the courtiers who came to laugh at the king's madness (insanity, at that time, being still regarded as a subject for jeering and mockery). Of course, the power of any mad scene, whether that of King Lear or of King George III, comes from its having links with what we perceive as reality so that, in the words of Paul Griffith, "we are not only voyeurs, but voyeurs at our own potential extremity."

The poems that comprise the text of *Eight Songs of a Mad King* incorporate sentences actually spoken by George, interspersed with references to music of the period, including Handel's *Messiah*, treated with brilliant irony. The instruments scarcely ever support the voice in a traditional "accompaniment," but rather set off on their own journeys of reference and parodistic extension, filling the piece with a dense network of internal and external references.



INTERMISSION



Radio Music (1977)—JOHN CAGE

The Ensemble

John Cage was born in Los Angeles in 1912 and died this summer a few weeks before his 80th birthday. He has been a composer, philosopher and writer, a musical originator and "idea man" for decades. He first became known for works mostly for percussion or prepared piano, and from an early period he turned from musical structures based on pitch organization to those based on rhythm. By the late 1940s he was studying Eastern philosophies, especially Zen, and making use of the *I Ching*, the Chinese Book of Changes, to introduce elements of chance into his music. Indeterminacy has been an important element of his music since then, particularly the kind of indeterminacy in which the precise content of a composition is not known until its moment of performance. His main goal is to break down the distinction between "art" and "life," to sensitize audiences to the sights and sounds around them at all times. As he wrote in *Silence* (1961):

"Our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord."

Radio Music, composed in 1977, expresses these goals in an unusual way. The piece calls for between one and eight radios; each player's part indicates a sequence of specific frequencies to which the radio is to be tuned, but the amount of time for each frequency is at the player's discretion (the whole series to be completed in six minutes). Since each part has eighty tunings or more (some of them represented by silence) no one signal can remain tuned for long. Thus Cage has compounded the indeterminacy of his notation with the added layer of chance created by the material—the precise signal that is being transmitted on each frequency at the moment of performance—so that even if the same ensemble were to arrange the sequence of tunings identically between one performance and another (which is already highly unlikely), the work would never sound the same way twice.

Greetings from 1984 (1983)—JON DEAK

Ms. Adkins, Ms. Logan

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the Conservatory of Santa Cecilia in Rome, and the University of Illinois. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. Since 1970, Deak himself has been a member of the double bass section of the New York Philharmonic. Spending much of his professional life as a performer, rather than as an academic, the more common role held by composers these days, has no doubt contributed to his interest in what is known as "performance art"—a creation that involves more than simply the notes on the page, and that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's best-known music—whether drawn from fairy tales in *The Ugly Duckling* and *The Bremen Town Musicians*, or from a novel like Bram Stoker's *Dracula* in *Lucy* and the Count or Orwell's dystopian vision, 1984—appears in a performance score in a different sense of the word; his work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. It is a kind of "story theater" in which the performers themselves relate episodes the source material, rather than simply translating it into relatively abstract musical terms. In his story settings like this, Deak turns the words of the tale into music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words "woven into the music as a sound event." As the composer explained, he is sometimes "more concerned with that sound event than with the meaning of the words."

Deak composed *Greetings from 1984* on a commission from violinist Gregory Fulkerson, who premiered it with pianist Robert Shannon at Lincoln Center in November 1983. The piece offers a musical recreation of George Orwell's famous novel of totalitarian society. Upon rereading the novel, he was struck by the vein of hidden nostalgia, eroticism, and bitter frustrated romanticism beneath the apparently humorous surface of the book. George Orwell had written in 1948, "saluting" those to come in 1984; as he composed this work under the impending arrival of the latter year, Deak found it appropriate to look back and "greet" Orwell in return. Moreover, since the resurgence of political freedom in eastern Europe, Deak's interpretation of Orwell takes on a certain period perspective, perhaps similar to that of the graffiti that irreverently covered the Berlin Wall prior to its destruction in 1989.

Deak chose three main episodes of the story that emphasized these qualities and made them the basis of his continuous fifteen-minute composition.

(1) Winston, a rebellious worker, wanders through the fascist wasteland into an antique shop. The eerie violin harmonics and sharp staccati in the piano generate the tense atmosphere as Winston sneaks his way through the streets to a political meeting. But the fresh air lures him into a street of shops, including a cluttered junk shop, where the merchandise comes alive.

(2) the "Two Minutes' Hate"—a political lecture by Big Brother. The peace and quiet of the shop are broken by a police whistle. The violin scratches sul ponticello in imitation of human speech patterns (the composer calls this device *Sprechspiel*), hear the hate-filled lecture of Big Brother. All the workers join in.

(3) Winston encounters Julia. Winston notices the dark-haired Julia sitting behind him. Since, as he thinks, she is checking up on his behavior, he is careful to act as she does. This physical imitation of the two people becomes translated into music in which violin and piano toss various snippets back and forth to one another. Later on, Winston will run into Julia again on his way to the cafeteria. The sight of her causes his breath to quicken. She suddenly falls down, and as he nervously helps her up, she whispers something surprising and unexpected in his ear—which becomes the mainspring of the novel's plot.

Sextet (1937)—AARON COPLAND

Mr. Kitt, Ms. Logan, Ms. Adkins, Ms. Finks, Ms. Levine, Mr. Hardy

Copland's earliest scores seemed to move in the direction of difficulty and severity. After the *Symphony for Organ and Orchestra* came *Music for the Theater*, the often-jazzy *Piano Concerto*, a severe *Ode* (composed for the BSO's fiftieth birthday), and the granitic *Piano Variations*. These were followed by a work on which Copland expended nearly two years (1932-33), the *Short Symphony*. The piece had a running time of only fifteen minutes, but it proved a tough nut to crack for the orchestras of the 1930s. Its complex irregular rhythms running almost without break were extremely tricky, and its spare texture meant that any error or miscalculation on the part of the performers would be readily noticeable. It was a sobering experience for Copland when two firm devotees of contemporary music—Leopold Stokowski in Philadelphia and Serge Koussevitzky in Boston—both cancelled projected performances on the grounds that they could not afford sufficient rehearsal time. (In the end the work was premiered in Mexico by Carlos Chavez late in 1934.)

In hopes of encouraging more hearings of this music by which he set such store, Copland arranged the *Short Symphony* in 1937 as a sextet. That version was quickly performed and remains the most frequent medium in which the piece is heard. The piece is cast in three movements (fast—slow—fast) played without pause. Copland thought, at one time, of naming the entire symphony "The Bounding Line" because the listener is most conscious of the athletic, leaping melody. The title is particularly apt for the scherzo-like first movement, in which we rarely hear more than one pitch at a time. When there are two, they are often a semitone apart, and the second, dissonant, note sounds less like a harmonic utterance than a dynamic accent. The meter changes constantly—a typical page shows 6/8, 7/8, 5/8, 6/8, 7/8—but even within any one measure the groupings are rarely "normal."

The second movement provides a strong contrast to the nervous, athletic exuberance of the first. An intense opening section moves into a touching and simply harmonized song in the middle part. The finale synthesizes what has gone before, bringing back the "bounding line" and the delicious rhythmic shocks of the first movement, having learned from the slow movement about harmony and the possibility of denser textures.

TEXT: "EIGHT SONGS FOR A MAD KING"

1. The Sentry

"King Prussia's Minuet"

Good day to Your Honesty: God guard who guards
the gate.

Here is the key of the Kingdom.

You are a pretty fellow: next month I shall give
you a cabbage.

Undo the door!

Who has stolen my key? Ach! my Kingdom is
snakes and dancing, my Kingdom is locks and
slithering. Make room!

Pity me, pity me, pity me. Child,
child, whose son are you?

2. The Country Walk

"La Promenade"

Dear land of sheep and cabbages. Dear land.

Dear elms, oaks, beeches, strangling ivy,
green snakes of ivy, pythons. God guard trees.
Blue-yellow-green is the world like a chained
man's bruise.

I think of God. God also is a King.

3. The Lady-in-Waiting

"Miss Musgrave's Fancy"

Madam, let us talk, let us talk,

Madam, I mean no harm.

Only to remember, to remember
what it was that through silk,
lace, linen and brocade
swooped on my needle. To remember, Madam,
let us talk, I mean no harm.

4. To Be Sung On the Water

"The Waterman"

Sweet Thames, sweet Thames, far, far have I followed thee.
God guard my people.

Sweet Thames, flow soft. Flow, burdened by my people
(deliver me of my people; they are within)
to Eden garden, unto Eden garden
in Hanover, Bermuda or New South Wales.

Sweet Thames, flow soft. Evacuate my people.
I am weary of this feint. I am alone.

5. The Phantom Queen

"He's Ay A-Kissing Me"

Where is the Queen, why does she not visit me?

Esther! O my heart's ease.

Have they chained you too, my darling, in a stable?

Do they starve you, strike you, scorn you, ape your howls?

They say some other woman is my wife,
but the Queen's name is Esther

Esther

Esther

Fall on my eyes, O bride, like a starless night.

6. The Counterfeit

"Le Conterfaite"

I am nervous. I am not ill

but I am nervous.

If you would know what is the matter with me
I am nervous.

But I love you both very well;

if you would tell me the truth.

I love Doctor Heberden best; for he has not told me a lie

Sir George has told me a lie: a white lie, he says

but I hate a white lie!

If you tell me a lie,

let it be a black lie!

7. Country Dance

"Scotch Bonnett"

Comfort ye, comfort ye, my people

with singing and with dancing,

with milk and with apples.

The landlord at the Three Tuns

makes the best purl in Windsor.

Sin! Sin! Sin!

black vice, intolerable vileness

in lanes, by ricks, at Courts. It is night on the world.

Even I, your King, have contemplated evil.

I shall rule with a rod of iron

Comfort ye

8. The Review

"A Spanish March"

my people: I come before you in mourning

on my breast a star.

The King is dead.

A good-hearted gentleman, a humble servant of God,

a loving husband, an affectionate sire.

Poor fellow, he went mad.

He talked with trees, attacked his eldest son,

disowned his wife, to make a ghost his Queen--

a ghost his Queen.

So they seized him (yes!) and they whipped him

(ach! yes!) starved him; jeered in his face,

while he talked he talked he talked he talked:

they could not shave him, his mouth was never still.

Sometimes he howled like a dog.

And he veiled the mirrors not to see himself pass by

for his eyes had turned to blackcurrant jelly.

Poor fellow, I weep for him.

He will die howling.

Howling.

Randolph Stow and King George III

TESSA DUNNING (Costume Design) comes from the United Kingdom
where she worked in many aspects of theatre. Currently,
she works in the costume department of the Shakespeare
Theatre and has designed many productions for the Interact
Theatre Company including The Pirates of Penzance, and A Few
Regrettable Horse Thieves.

About the Artists

CHRISTOPHER KENDALL, Artistic Director and Conductor. In addition to his involvement with the 20th Century Consort, Mr. Kendall is founder and lutenist of the Folger Consort. He regularly conducts the symphony and chamber orchestras at the Juilliard School in New York, and from 1987-1992 he served as Associate Conductor of the Seattle Symphony Orchestra. His recent guest conducting appearances include the Kitchener-Waterloo Symphony in Canada, Music Today Ensemble, San Francisco Chamber Symphony and the Chamber Music Society of Lincoln Center. Mr. Kendall has recorded on the Delos, Nonesuch, Bard and Smithsonian Collection labels.

ELISABETH ADKINS, Violinist, is Associate Concertmaster of the National Symphony Orchestra. In 1987 she was awarded the Doctor of Musical Arts degree from Yale University where she studied with Oscar Shumsky. A versatile musician, Ms. Adkins performs in recital as well as soloist with orchestra. Her many activities in chamber music include the Casals Festival in Puerto Rico, the annual Library of Congress Summer Chamber Festival, and regular appearances as solo violinist with the 20th Century Consort. She is a founding member of both the American Chamber Players and the Chamber Soloists of Washington.

PETER BECKER, baritone, pursues a wide-ranging and active career in opera, oratorio and chamber music. His theater credits include engagements with Teatro Opera di Roma, Glimmerglass Opera, Smithsonian Chamber Players, the New York Shakespeare Festival, John Kelly & Co., the Folger Consort, and the Ensemble for Early Music. Concert performances include those with Tafelmusik, the Newberry Consort, the Harvard Glee Club, Dartmouth Handel Society, and Peter Schickele's The Intimate P.D.Q. Bach, to name a few. He has appeared as soloist at a number of festivals including Spoleto (Italy and U.S.A.), Aldeburgh, Ilmajoki, Hong Kong, Jerusalem, Utrecht, Aspen and the Connecticut Early Music Festival. Future engagements include Die Zauberflöte with The Canadian Opera Company, a workshop performance of Carly Simon's new opera Romulus Hunt, and the review In the Time of the Comedian Harmonists. Mr. Becker first appeared with the Twentieth Century Consort in 1988 in Walton's Facade. He records for Harmonia Mundi, Decca, New Albion, and the Dorian labels.

DAVID HARDY, Cellist. The top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow, Mr. Hardy is a graduate of the Peabody Conservatory. He has studied with Laurence Lesser, Stephen Kates, Berl Senofsky and Mstislav Rostropovich. He made his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Associate Principal Cellist of the National Symphony and the youngest member of that organization. Performances in Washington have included recitals at the British Embassy, Wolf Trap and the Phillips Collection. Mr. Hardy has recorded for Melodyia.

THOMAS JONES, Percussionist, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and percussion at the Kennedy Center, National Theater, and Wolf Trap. He is the timpanist with the Smithsonian Chamber Orchestra, percussionist with the 20th Century Consort and works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

LOREN KITT, Clarinetist, is Principal Clarinetist of the National Symphony Orchestra and a graduate of the Curtis Institute of Music. Prior to joining the National Symphony in 1970, he performed with the Buffalo Philharmonic and was Principal Clarinetist of the Milwaukee Symphony. He has also been a Professor of Music at Oberlin Conservatory and is currently on the Faculty of the Peabody Conservatory. In addition to his activities with the 20th Century Consort, Mr. Kitt is heard frequently in Washington with the Theater Chamber Players of the Kennedy Center, the Library of Congress Summer Music Festival, and is a regular guest performer with the Emerson String Quartet in their series at the Renwick Gallery.

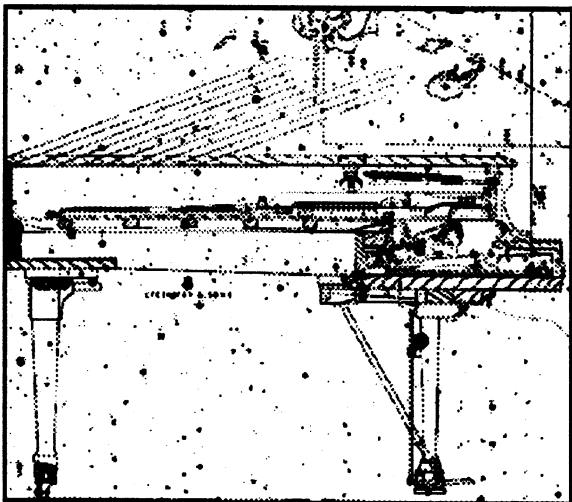
LYNNE EDELSON LEVINE, Violist, attended the Curtis Institute of Music as a student of Joseph de Pasquale. She joined the National Symphony Orchestra in 1978. A founding member of the Manchester String Quartet, she has performed chamber music at the Phillips Collection, the Washington Cathedral, and the Kennedy Center Terrace Theater. Her concerto performances have included the National Symphony Orchestra, the Northern Virginia Youth Symphony and the New York Virtuosi Chamber Symphony. She recently performed a recital at the National Gallery of Art.

LISA EMENHEISER LOGAN, Pianist, is a graduate of the Juilliard School where she received both Bachelor's and Master's of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has appeared as soloist with both the Baltimore Symphony and the Richmond, Virginia Symphony. As an established chamber musician, Ms. Logan has performed across the globe with such artists as Julius Baker, Eugenia Zuckerman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records.

SARA STERN, Flutist. Specializing in chamber music, her repertoire encompasses the full range of the flute literature. As solo flutist with the 20th Century Consort, Ms. Stern has performed many contemporary compositions, including several significant world premieres. She has also served as Principal Flute of the Kennedy Center's Terrace and Eisenhower Theater Orchestras and the Virginia Chamber Orchestra. As flutist with the Rosewood Consort, Ms. Stern has toured widely and has also concertized extensively with Dotian Levalier, Harpist. A series of guest appearances with the Emerson String Quartet and a Carnegie Hall debut recital in 1989 have established her as an artist of major stature. Ms. Stern has recorded on Smithsonian, Pro Arte and Nonesuch labels.

CATHERINE FLYE graduated from London's Guildhall School of Music & Drama and spent five years in Kenya and England, playing a variety of roles from Shakespeare to Lerner & Loewe. As Artistic Director of the INTERACT THEATRE COMPANY, she has co-authored twelve commissioned plays and entertainments integrating the performing arts, which have been performed at various locations including the Folger Shakespeare Library, The National Archives, The National Gallery of Art and the Smithsonian Institution. Ms. Flye has acted principal roles at Olney, Round House, Ford's, Barter, Kennedy Center's Terrace Theater, The Shakespeare Theatre, and the Washington Stageguild. She is also an accomplished Director, and her upcoming productions include The Gifts of St. Nicholas at the Washington Cathedral for the Folger Shakespeare Library, and Iolanthe for the Interact Theatre Company.

LINDA S. EVANS has been active in many aspects of theatre and multi-media production work at local professional theaters and the Smithsonian Institution. Her lighting design work has been seen many times over the span of 12 years at the Smithsonian Institution, Fairfax County's Followspot Children's Theatre, Arena Stage, and the Washington Stage Guild. She is currently the Resident lighting designer for the Interact Theatre Company.



Future Concerts

December 5
Distances

The world premiere of Kathryn Alexander's "Far Away . . . Nearby," Joan Tower's "Amazon," "Chamber Concerto" by David Froom, and "A Serbian Cabaret" by Judith Weir.

February 13, 1993
Coiled for SPRINGringing

The world premiere of Bruce Wolosoff's "The Sacred Fire," "Echo" by Lucas Foss, "Ring a Dumb Carillon" by Harrison Birtwistle, and "Spring Songs" by William Dopppman.

March 27
Legal Aliens

Chamber music, featuring the world premiere of Henri Lazarof's "Duo Concertante," "Six British Folk Songs" by Paul Schoenfield, "Contraband" by Mark Kuss, and "Trio" by Nicholas Maw.

April 24
Ten to Tango

The U.S. premiere of Francis Pott's "Quintet," "Focus of Blue Light" by Washington composer Jeffrey Mumford, and "Tango" by Xavier Rodriguez with guest artist, tenor Mark Bleeke.

