

The Smithsonian Resident Associate Program
presents

20th Century Consort

December 5, 1992

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

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

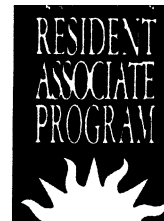
Elisabeth Adkins, violin
David Hardy, cello
Thomas Jones, percussion
Loren Kitt, clarinet
Lynne Edelson Levine, viola
Lisa Ermenheiser Logan, piano
Sara Stern, flute



**Saturday 5 December 1992
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 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.



Lecture-Discussion

Edward P. Lawson, Chief, HMSG Education Department
Christopher Kendall, Artistic Director, 20th Century Consort
David Froom, Composer

Concert

Distances

Amazon (1977)

JOAN TOWER
(b. 1938)

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

Sonata for Cello and Piano in G minor
Op. 19 (1901)

SERGEI RACHMANINOFF
(1873-1943)

Lento, Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Mr. Hardy, Ms. Logan

Intermission

Clarinet Sonata (1933)

JOHN CAGE
(1912-1992)

Mr. Kitt

Chamber Concerto (1991)

DAVID FROOM
(b. 1951)

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

A Serbian Cabaret (1984)

JUDITH WEIR
(b. 1954)

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



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

Amazon (1977)

JOAN TOWER

In recent years, Joan Tower has emerged as one of our most significant composers. Her first orchestral work, *Sequoia* had the distinction of being the only American work on the 1982 United Nations Day concert of the New York Philharmonic under Zubin Mehta, following performances on their regular subscription series at Lincoln Center, and it quickly entered the repertory. She spent three years (1985-88) as composer-in-residence at the St. Louis Symphony as part of the Meet-the-Composer Residency program, and *Silver Ladders*, composed during that period, won the 1990 Grawemeyer Award for Music Composition.

Born in New Rochelle, N.Y., in 1938, Joan Tower grew up in South America, where her father worked as a mining engineer. When she returned to the United States, she attended Bennington College and Columbia University, and founded the Da Capo Players (winner of the Naumburg Award for Chamber Music in 1973), of which she was the pianist for fifteen years, until her composing career took off so brilliantly. (Indeed, she once joked that she used to be known as a pianist who composed; now she is a composer who also plays the piano.)

Her many grants include some from the Guggenheim Foundation, the National Endowment for the Arts, the American Institute & Academy of Arts & Letters, the Koussevitzky Foundation, and the Fromm Foundation. She has also been the subject of a nationally broadcast TV documentary produced by WGBH-TV which won Honorable Mention at the American Film Festival.

Joan Tower has taught at Bard College since 1972. She is currently Asher Edelman Professor of Music there.

Amazon was a chamber work originally composed in 1977 on a commission from the Contemporary Music Society. Though she still recognizes this version (which is the one to be heard here), she felt that it "seemed to very nearly break the bounds of the chamber music setting," and therefore, at the request of Imre Pallo for an orchestral work for the Hudson Valley Philharmonic, she orchestrated it (with the title *Amazon II*) to "give it an enlarged context in which to sound." That version was a semifinalist in the Kennedy Center Friedheim awards of 1980. The composer writes:

The title refers to the great Brazilian river, the Amazon, and the images and actions that a journey on such a river might provide. I was concerned with creating a kind of seamless, flowing action within which, along the way, one might sense changes of pace through the speed of the notes: sometimes resulting in a "cascade" of many notes, other times in a slowing down which almost stops the action entirely. A rippling effect can be heard in the trill sections.

Sonata for Cello and Piano in G Minor, Op. 19 (1901)

SERGEI RACHMANINOFF

Chamber music does not play a large role in Rachmaninoff's output, but he did produce one splendid sonata at the very beginning of the century, in the first flush of enthusiasm after the success of his Second Piano Concerto, which convinced him that he was not, as he had feared, written out. It is well known that Rachmaninoff had virtually given up composing after the catastrophic failure of his first symphony, and it was only through a series of treatments by hypnosis with a psychiatrist that he was encouraged to write again at all. But once the concerto had restored his confidence, he rather quickly produced his largest and finest chamber composition, the cello sonata, dedicating it to his friend, the cellist Anatoly Brandukov, with whom he played the first performance in Moscow in December 1901. Not surprisingly, given the date and circumstances of its composition, the sonata shares the dark, passionate moodiness of the Second Concerto; it is surely only the difficulty of the virtuosic writing that has prevented the cello sonata from sharing the worldwide popularity of that concerto.

The piano, of course, was Rachmaninoff's own instrument, of which he remains one of the supreme exponents of all time. Brandukov evidently showed him many of the expressive possibilities of the cello; he explores the instrument with a fine sense of effect and a real sensitivity to its plangent character, so suited to his own rather dour personality. One might perhaps carp mildly that the piano gets the lion's share of the material in the sonata as a whole, but the cello has plenty of opportunity to be an expressive force in the work, in the pensively understated slow introduction and the passionate main theme of the first movement. Thereafter the piano rather dominates the opening movement with a Schumannesque second theme and the control of the development. Rachmaninoff redresses the balance in the vigorous and virtuosic scherzo, where the cello yields nothing to the piano in either energy or languorous melody. The partners share the material of the Andante, alternating roles to sing of that sadness that wears a gentle smile. The finale casts out the pensive, internal quality of the earlier parts of the sonata for a vigorous and affirmative conclusion, though one that still remains mellow and even sombre in character.



Intermission



Clarinet Sonata (1933)
JOHN CAGE

Chamber Concerto (1991)
DAVID FROOM

Born in Petaluma, California, on December 14, 1951, David Froom studied at both the University of California at Berkeley and the University of Southern California before moving to New York for further studies at Columbia University. His principal teachers have included Chou Wen-Chung, Mario Davidovsky, and William Kraft. He also studied with Alexander Goehr at Cambridge on a Fulbright grant and received a fellowship to study at the Tanglewood Music Center. He has also received fellowships to the Wellesley Composers Conference and the MacDowell Colony. He has taught at Baruch College in New York and the University of Utah. He is currently an Associate Professor at St. Mary's College of Maryland. His Chamber Concerto was premiered in November 1991 at the Festival of New American Music in Sacramento, California, where he was the featured composer (and where seven of his works were performed.) The Chamber Concerto has been recorded and is scheduled for 1993 release on RCA-Italy.

The composer has provided the following commentary on his work:

I named this fourteen-minute work "Chamber Concerto" because it is intended as a kind of "Concerto for Orchestra" for six instruments. This is meant to be distinguished from a "concerto grosso" because my work has much less in common with a Baroque aesthetic than it does with the Classical/Romantic/Modern world. Formally, Chamber Concerto is a hybrid of a five-movement work (Fast—Slow—Scherzo/Trio—Slow—Fast), a Rondo, and an arch form. Its five "movements" are played without pause between them, and each is framed with a version of the opening melody (a kind of "idée fixe," which functions also as a ritornello): at the beginning it is a soaring cello tune; at the close of the opening section it is delicately fragmented and gently passed among the instruments; in the Trio of the Scherzo it occurs sarcastically and brusquely in the highest register; at the reprise it is soaring again, now in multiple octaves; and finally in the coda it is (mostly) a gentle flute melody (here the tune is presented in retrograde). Chamber Concerto was presented by California State University at Sacramento for the New York New Music Ensemble, who premiered it at the Festival of New American Music (at CSUS) in November 1991.

A Serbian Cabaret (1984)
JUDITH WEIR

Judith Weir was born in Cambridge, England, to an Aberdeenshire family, on May 11, 1954. She attributes her first compositions—created when she was in her early teens—to the fact that her parents came from Aberdeen, a region of Scotland where there is still a rich and living folk music tradition; producing one's own music was simply a natural act. She began writing music during her secondary school years in London, creating pieces for her friends to perform. As she told interviewer Tess Knighton, "It was really something of a subversive hobby—I would write an outrageous, anarchic piece for a huge group of my friends playing anything from bag-pipe chanters to dustbin lids and see if I could get away with it." At the same time she pursued more traditional modes of music-making, playing oboe in the National Youth Orchestra of Great Britain. Soon one of her teachers introduced her to composer John Tavener, who looked at her compositions and offered comments on them, working over details to show how they might be improved, brought to life. Before going on to university studies at Cambridge, where she was from 1973 to 1976, she spent a semester at the Massachusetts Institute of Technology, where she studied computer music with Barry Vercoe. She did not pursue that particular track of musical creation, but found herself stimulated by the openness at MIT. During the period of her studies at Cambridge with Robin Holloway, she had her first opportunity to a professional performance of one of her compositions, Where the Shining Trumpets Blow, in a reading by the Philharmonia Orchestra. In 1975 she received a fellowship in composition to the Tanglewood Music Center.

Immediately after completing her Cambridge degree, Weir was named composer-in-residence of the Southern Arts Association, an organization covering several rural counties in southern England, where she worked in schools and community music projects. For three years from 1979, she taught at Glasgow University. In 1983 she received a Creative Arts Fellowship at Trinity College, Cambridge, which gave her the opportunity to compose full-time for two years, without teaching commitments. From 1988 to 1991, she was Guinness Composer in Residence at the Royal Scottish Academy of Music and Drama in Glasgow.

Judith Weir's music ranges from compositions that evoke medieval music, for which she has a particular affinity, in such scores as *Sederunt principes* and *Missa del Cid*, to suggestions of folklore, as in *Songs from the Exotic*, which treats Serbian folklore, or *Airs from Another Planet* (performed in Tanglewood's 1990 Festival of Contemporary Music), which transmutes Scottish traditions into a still more exotic (and, as yet, un-invented!) tradition. She has also become increasingly sought after for her theater work, including the operas *A Night at the Chinese Opera* (1990) and *The Vanishing Bridegroom*. As the title suggests, *A Serbian Cabaret* is another of her work derived in part from folkloric elements, though she treats them in a highly "refined" way, fusing repertoires and gestures with wit and panache.

Program notes by Steven Ledbetter

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.

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.

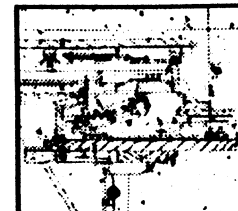
LOREN KITT, Clarinetist, is Principal Clarinetist of the National Symphony Orchestra and a graduate of the Curtis Institute of Music. Prior to joining the National Symphony in 1970, he performed with the Buffalo Philharmonic and was Principal Clarinetist of the Milwaukee Symphony.

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.





Future Concerts

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 Doppman.

March 27

Legal Aliens

Chamber music, featuring the world premiere of Henri Lazarof's "Duo Concertante", "Six British Folk Songs" by Paul Schyoenfield, "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.

