



The Smithsonian Associates
present

20th Century Consort

October 23, 1993

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, Violin
Paula Sisson Akbar, Violin
David Hardy, Cello
Thomas Jones, Percussion
Christopher Kendall, Conductor
Loren Kitt, Clarinet
Lynne Edelson Levine, Viola
Lisa Ermenheiser Logan, Piano
Brian Logan, Keyboard
Sara Stern, Flute
Rudolph Vrbsky, Oboe



Saturday 23 October 1993
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 1993-94 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
Mark Kuss, Composer

MEET THE COMPOSER

funding provided through the Composers Performance Fund, supported by the
Ann and Gordon Getty Foundation, Xerox Foundation,
Metropolitan Life Foundation, and Dayton Hudson Foundation.

Concert

"NATURE STUDIES"

a pond within the drifting dusk

JEFFREY MUMFORD
b. 1955

Ms. Stern, Mr. Hardy, Ms. Levalier

Reflections on the Nature of Water

JACOB DRUCKMAN
b. 1928

Mr. Jones

Roman Canticles

NICHOLAS MAW
b. 1935

Mr. Sharp, Ms. Stern, Ms. Levalier, Ms. Levine

Intermission

Leaves

MARK KUSS
b. 1960

Ms. Sharp, Ms. Stern, Mr. Vrbsky, Mr. Kitt, Ms. Logan,
Mr. Jones, Ms. Adkins, Ms. Akbar, Ms. Levine, Mr. Hardy,
Mr. Robinson, Mr. Kendall

Afternoon of a Faun (arr. Arnold Schoenberg)

CLAUDE DEBUSSY
(1862-1918)

Ms. Stern, Mr. Vrbsky, Mr. Kitt, Ms. Logan, Mr. Logan,
Mr. Jones, Ms. Adkins, Ms. Akbar, Ms. Levine, Mr. Hardy,
Mr. Robinson, Mr. Kendall



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

JEFFREY MUMFORD

a pond within the drifting dusk

Jeffrey Mumford is a native of Washington, D.C., having been born here in 1955 and still a resident. He pursued his undergraduate studies in music at the University of California at Irvine, where he studied with Peter Odegard; his principal composition teacher was Bernard Rands at the University of California at San Diego, where he studied on a graduate fellowship from 1979 to 1981. He has also studied privately with Elliott Carter and Lawrence Moss. He has received many grants and awards, as well as commissions from chamber ensembles, orchestras, and individual musicians. He is currently completing a viola concerto for Marcus Thompson, to be premiered by the Roanoke Symphony next year. Another recently-completed work for viola, *the clarity of remembered springs*, was commissioned by the Naumburg Foundation and premiered last April in Alice Tully Hall at Lincoln Center by Misha Amory. The work to be heard here, *a pond within the drifting dusk*, was premiered on November 15, 1988, at the Settlement Music School in Philadelphia by the dedicatee, harpist Karin Fuller, with Edward Schultz, alto flute, and Charles Forbes, cello. It has recently appeared on a CRI recording of highlights from New York's "Bang on a Can Festival," and the same label is set to issue a CD entirely devoted to Mumford's music this fall.

Regarding *a pond within the drifting dusk*, for alto flute, cello, and harp, the composer writes:

a pond within the drifting dusk (1986-87, rev. 1988) was written for harpist Karin Fuller, and is dedicated to her. The work's main orientation is an exploration of instrumental color. In particular, the alto flute and 'cello often act as timbral extensions of the harp, which, in turn, initiates much of the work's motivic material. As a consequence of the developmental process, there results a penultimate coalescence of harmonic and thematic elements, leading to a modified recapitulation of the opening material. The title suggests the image of a serene cloud amid a continually changing sky.

—Jeffrey Mumford

JACOB DRUCKMAN

Reflections on the Nature of Water

Jacob Druckman was born in Philadelphia in 1928. He began an active musical life early, studying piano and violin, as well as playing trumpet in jazz ensembles. By the age of fifteen he was already composing, and in the summer of 1949, he studied composition at Tanglewood with Aaron Copland. That fall he entered the Juilliard School, where he worked with Vincent Persichetti, Peter Mennin, and Bernard Wagenaar, returning to Tanglewood for a second summer with Copland in 1950.

Following further studies in Paris, he joined the faculty at Juilliard, where he taught from 1956-1972. Following four years on the faculty of Brooklyn College, he became chairman of the composition department and director of electronic music at Yale.

Many of his works in the 1950s were for small instrumental ensembles, often with voice. He began to get interested in electronic music in the early 1960s and by 1965 he became associated with the Columbia-Princeton Electronic Music Center. In 1972 his orchestral piece, *Windows*, received the Pulitzer Prize; since then he has written extensively and successfully for orchestra, while continuing to produce exquisite and varied works for chamber music combinations.

He composed *Reflections on the Nature of Water* in 1986 for William Moersch, Leigh Howard Stevens, and Gordon Stout, with a Consortium Commissioning Grant from the National Endowment for the Arts. William Moersch gave the first performance, at the Kennedy Center, on November 7, 1986. The title evokes a long tradition of "water music" pieces, from Handel and Telemann's *Water Music* to Schubert's evocations of water in various moods throughout his songs (*Die schöne Müllerin* or *Auf dem Wasser zu singen*, to take just two examples), to Debussy (*Reflets dans l'eau* or *La Mer*). Each short and contrasting movement provides the opportunity to explore a different musical gesture suggested by the image of water in its varying guises.

NICHOLAS MAW

Roman Canticles

Nicholas Maw (born 1935 in Grantham, Lincolnshire, England, now living in Washington, D.C.) was a student of Lennox Berkeley's at the Royal Academy of Music from 1955 to 1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC commission for the 1962 Proms with *Scenes and Arias* (a setting of twelfth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Viennese school. This has made his music—highly personal and individual as it is—very difficult to pigeonhole stylistically. Though that should be regarded as a positive factor for any composer, it has in practice meant that, unconnected with a "school" of composition, he has not always benefited from the kind of self-promotional activities that such groups undertake. Locally, to be sure, he has enjoyed regular performances of his work by the Twentieth-Century Consort, but on the national and international level, regard for his music did not translate into particularly frequent performances or recordings of more than a handful of his works.

All that changed rather strikingly in 1991 when Simon Rattle, the conductor of the City of Birmingham Symphony Orchestra, insisted, as a condition of the renewal of his recording contract with EMI, that he be allowed to record Maw's *Odyssey*, a ninety-minute orchestral score written for the BBC's Promenade Concerts in 1987. One would be hard-pressed to think of any abstract orchestral work of that scope since the time of Mahler. Given the general disinterest of record-buyers in contemporary music, it would seem that such a recording could only be a financial disaster for the recording company, but it was a surprise success, and it brought Maw to the attention of a far wider audience than he had previously enjoyed, casting attention on his other works as well. (When the British magazine *Gramophone*, one of the world's most highly regarded record review publications, celebrated its seventieth anniversary recently, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list.)

For the last thirty years, since *Scenes and Arias*, Maw has continued on this path, composing voluptuous music that does not turn its back on the traditions of the past, even as it projects the composer's own personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for fifteen stringed instruments), he has produced a substantial body of music for voice, ranging from the song cycle *The Voice of Love* for mezzo-soprano and piano to a three act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*. In 1985 Maw moved to the United States; he lives in Washington, D.C, and during the summers teaches at Bard College.

Roman Canticles, for mezzo-soprano, flute, viola, and harp, was written in 1989 on a commission from the distinguished English chamber music group the Nash Ensemble, for their 25th anniversary year; he chose the same instruments that Debussy had used in his 1917 Sonata, a work that had often been featured in the Nash Ensemble concerts.

The text of the work is Browning's "Two in the Campagna," which Maw had first encountered in a reading by Sir John Gielgud that made a deep impression on him. Later he visited Italy and, like the Brownings a century earlier, he fell in love with the Roman Campagna, the countryside surrounding the capital. The poem deals with the intangibility of human love, the "infinite passion and the pain of finite hearts that yearn." He dedicated the work to his daughter Natasha and her husband Paul, who were married in Italy in 1988.

TWO IN THE CAMPAGNA—Robert Browning

I wonder do you feel today
 As I have felt, since, hand in hand,
 We sat down on the grass, to stray
 In spirit better through the land,
 This morn of Rome and May?
 For me, I touched a thought, I know,

Has tantalized me many times,
 (Like turns of thread the spiders throw
 Mocking across our path) for rhymes
 To catch at and let go.

Help me to hold it: first it left
 The yellowing fennel, run to seed
 There, branching from the brickwork's cleft,
 Some old tomb's ruin: yonder weed
 Took up the floating weft,

Where one small orange cup amassed
 Five beetles,—blind and green they grope
 Among the honey-meal,—and last
 Everywhere on the grassy slope
 I traced it. Hold it fast!

The champaign with its endless fleece
 Of feathery grasses everywhere!
 Silence and passion, joy and peace,
 An everlasting wash of air—
 Rome's ghost since her decease.

Such life there, through such lengths of hours,
 Such miracles performed in play,
 Such primal naked forms of flowers,
 Such letting Nature have her way
 While heaven looks from its towers.

How say you? Let us, O my dove,
 Let us be unashamed of soul,
 As earth lies bare to heaven above.
 How is it under our control
 To love or not to love?

I would that you were all to me,
 You that are just so much, no more—
 Nor yours, nor mine,—nor slave nor free!
 Where does the fault lie? what the core
 Of the wound, since wound must be?

I would I could adopt your will,
 See with your eyes, and set my heart
 Beating by yours, and drink my fill
 At your soul's springs,—your part, my part
 In life, for good and ill.

No. I yearn upward—touch you close,

Then stand away. I kiss your cheek,
Catch your soul's warmth, -I pluck the rose
And love it more than tongue can speak-
Then the good minute goes.

Already how am I so far
Out of that minute? Must I go
Still like the thistle-ball, no bar,
Onward, whenever light winds blow,
Fixed by no friendly star?

Just when I seemed to learn!
Where is the thread now? Off again!
The old trick! Only I discern-
Infinite passion and the pain
Of finite hearts that yearn.

MARK KUSS

Leaves

Mark Kuss (b. 1960) grew up in New England and studied at the New England Conservatory, then moved to Seattle, where he took his master's degree at the University of Washington. While there he was President and Artistic Director of the Seattle Composers Forum (during that time, his *L'homme armé* was performed by the Twentieth-Century Consort). Two seasons ago, his *Contralumina* was also heard on this series. He is now working on his doctorate at Duke University in North Carolina. As the youngest composer on this program, Kuss is a member of a generation of musicians for whom music history classes include excellent recordings and performances of Medieval and Renaissance music (unlike similar classes a generation earlier, when the quality of the available recordings was more likely to arouse derision than admiration from the student); his contact with older music shaped the works that have previously been performed by the Twentieth-Century Consort. His new work, *Leaves*, on the other hand, is overtly about America, drawing its texts from that most American of poets, Walt Whitman (the title of his composition obviously derives from that of Whitman's major work, *Leaves of Grass*). Regarding this new piece, the composer writes:

Leaves is one of those pieces that I have been chasing towards completion for years. I started toying with ideas for it almost ten years ago and will probably continue to tinker with it for the next ten. Oddly enough, though my compositional interests are not completely different than those which gave life to this piece, I still come back to it over and over again.

The text of *Leaves* is from Walt Whitman, and as many composers know, Whitman's work can survive a great deal of editing without losing its essential potency. The poems and poem fragments were deliberately chosen to parallel Whitman's own development as a poet. The earliest of Whitman's work is used at the

beginning of *Leaves*, and as it progresses, later poems are set.

The music of *Leaves* is an odd mixture of both the *consciously* naive and the *actually* naive. My choice of harmonic world reflects this most clearly. The first song, "Beginning my studies," is written in a deliberately simple language. It is the most recent music of the cycle and the most artificial (in the sense of artifice). The fourth song, "Word over all," has some of the oldest music of the cycle. It reflects an actual musical naiveté. It is the music of a 20-year-old who is experimenting with the sound world of Aaron Copland and Roy Harris. The other songs reflect this same kind of duality.

I have found the process of mixing "deliberately" and "actually" naive music both fascinating and difficult. The psychological climate of early work is often embarrassing when viewed from a distance. And yet, if placed in the right context, naive materials can be quite effective, especially when setting a text. There is an element of intensity about one's early work. There is a freshness to the exploration. I have tried to harness some of this and embed it in a context that is quite different from its origins. I feel that this process dovetails well with my view of Whitman's work. Whitman is a complex poet. He is often deliberately rough and consciously naive. This gives his poetry a certain power.

Most of all, though, *Leaves* is about America. It is both Whitman's America and my America.

—Mark Kuss

1. Beginning my studies

Beginning my studies,
The first step pleased me so much,
The mere fact consciousness
These forms, the power of motion,
The least insect or animal,
Eyesight, love,
The least step I say pleased me
And awed me so much, I have hardly gone
And hardly wish to go any farther,
But stop and loiter all the time
To sing it in ecstatic songs.

... Immense have been the preparations for me ...

2. Here the frailest leaves of me

Here the frailest leaves of me and yet my
Strongest lasting, here I shade and hide
My thoughts, I myself do not expose them,
And yet they expose me more than all my
Other poems.

... Through the windows ...
... Over the traffic of cities ...
... Beat beat drums ...
... Through the doors ...

3. Beat! Beat! Drums

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now
with his bride,
Nor the peaceful farmer any peace, ploughing his fields or gathering his
grain,
So fierce you whirr and pound you drums—so shrill you bugle blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? No sleepers
Must sleep in those beds, no bargainers' bargain by day—no
Brokers or speculators, would they continue? Would the talkers
Be talking? Would the singer attempt to sing? Would the lawyer
Rise in the court to state the case before the judge?

Beat! beat! drum—blow! bugles! blow! ...

[Here the frailest leaves of me and ...]

4. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage
must in time utterly be lost,
That the hands of the sisters Death and Night incessantly
softly wash again and ever again this soiled world;
For my enemy is dead, a man as diving as myself is dead ...

5. Long, too long America

Long, too long America,
Traveling roads all even and peaceful
You learned from joys and prosperity only,
But now, ah now,
To learn from cries of anguish ...

[Beginning my studies, the first step pleased me so much,
The mere fact of consciousness ...]

6. I sit and look out

I sit and look out upon all the sorrow of the world,
And upon all oppression and shame,
I see the workings of battle, pestilence, tyranny ...

[Here the frailest leaves me and yet ...]

CLAUDE DEBUSSY

Prelude to The Afternoon of a Faun (arr. Arnold Schoenberg)

Prélude à l'Après-midi d'un faune was the work that first established Debussy's name in the musical world when the audience at its premiere in Paris on December 22, 1894, demanded and received an encore. The work as we have it is all that Debussy finished of what had apparently been intended as a much more elaborate composition, "Prelude, Interludes, and Closing Paraphrase for The Afternoon of a Faune," an extended work designed to accompany a reading or even a dramatized staging of Stéphane Mallarmé's poem. There is no evidence at present to suggest that anything but the Prelude ever came near finished form.

Mallarmé drafted the poem as early as 1865, and it went through a number of stages before its first publication in 1876. Even in 1891 the work was described as being intended as a poem "for reading or for the stage." Debussy was close to Mallarmé by 1892, and he may have intended his music to serve the poet's conception of the piece, which was "not a work that may conceivably be given in the theater" but one that "demands the theater." When Debussy played the score over for the poet on the piano, Mallarmé commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color." In its final version, the poem blurs the distinctions between sleep and wakefulness, dream and reality, desire and artistic vision. Debussy's music abets this conception with its "floating" quality, its blurring and overlapping of sections, its sense of happening as if in a dream.

Today we are so familiar with the score that it is hard to recapture the surprise that the audience must have felt in 1894 upon first hearing that famous opening flute solo, slithering between two pitches a tritone apart, then turning back into a more clearly marked melodic shape that is colored at the end by a glorious splash of sound from the harp and

soon after the distant horn calls evoking the dreamlike woodland scene. The prominence of these coloristic effects has sometimes led critics to assert that color is the be-all and end-all for Debussy, especially in his orchestral works. Eloquent disproof of this contention appears in a chamber arrangement of the score, made for Schoenberg's Society for Private Musical Performances, which was designed to allow serious listeners (but no critics!) to hear recent new works for chamber ensembles, as well as chamber-ensemble arrangements of significant recent compositions. At a time when the infant recording industry totally disregarded new music, this was often the only way that interested parties could hear advanced compositions with any frequency. Schoenberg may not have been entirely responsible for this version (he often turned them over to his students and colleagues), but it allows us to consider the firm architecture that underlies Debussy's sensuous surface.

—Program notes by Steven Ledbetter

About the Artists

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, recently playing the world premiere of Andreas Makris' *Concerto Fantasia* for violin and orchestra with Mstislav Rostropovich and the National Symphony. 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.

PAULA SISSON AKBAR, violinist, is a native of Oregon. Ms. Akbar attended Lewis and Clark College and the Yale University Graduate School of Music. Before joining the National Symphony Orchestra as a first violinist in 1991, she performed with the Baltimore Symphony Orchestra, the New Haven Symphony, and the Kennedy Center Opera House Orchestra. She is concertmaster of the Virginia Chamber Orchestra.

DAVID HARDY, cellist, is a graduate of the Peabody Conservatory and was the top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow. 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 Melodiya.

THOMAS JONES, percussionist, graduate 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 Music Society, 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.

CHRISTOPHER KENDALL, Artistic Director and Conductor of the 20th Century Consort, is also founder and lutenist of the Folger Consort. He regularly conducts the symphony and chamber orchestra at the Juilliard School in New York, and from 1987-1992 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.

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.

LYNNE EDELSON LEVINE, violist, attended the Curtis Institute of Music as a student of Joseph dePasquale. 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 Fischer 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 Zukerman, Ransom Wilson, Jean-Pierre Rampal, and

Nadja Salerno-Sonnenberg. She has recorded for Pro Arts Records.

SARA STERN, flutist, specializes in chamber music with a repertoire encompassing 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.

BRIAN LOGAN, keyboardist, has Bachelor's and Master's degrees from the Juilliard School, where he was a scholarship student of William Masselos. Although he is an accomplished musician, he currently is employed by Sprint International as a senior systems analyst. Brian Logan is a familiar face to Consort audiences as a frequent page-turner for his wife Lisa, whom he met at Juilliard. The Logans reside in Reston, Virginia; they have two sons, Kenneth and Kevin.

Guest Artists

ROBERT OPPELT is assistant principal bassist of the National Symphony Orchestra. Before joining the NSO, he was principal contrabassist of the Greensboro Symphony Orchestra. He has also been principal of the Stamford Symphony Orchestra and a member of both the Winston-Salem Symphony and the Greenwich Philharmonia. He studied at the North Carolina School for the Arts, Brevard Music Center, and at the Berkshire Music Center at Tanglewood, where he was a Fellow.

WILLIAM WILEGUS, oboist, joined the National Symphony Orchestra in 1991. After early study at the University of Wisconsin at Madison, he continued his education at Indiana University and the University of Cincinnati. He has served as oboist and English hornist of the Oklahoma Symphony and the Aspen Chamber Symphony. He is also director of the Aliante Chamber Players, which has given concerts throughout the Midwest, often in programs devoted to women composers.

WILLIAM SHARP, Baritone, has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concert, recital, opera, and recordings. Winner of the Carnegie Hall International American Music Competition and a 1989 Grammy award nominee, Mr. Sharp performs throughout the United States with major orchestras and music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, and the St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, and the Marlboro Music Festival. Mr. Sharp joined the faculty at the Aspen Music Festival in the summer of 1991. He has been Artist-in-Residence at Lafayette College in Easton, Pennsylvania and at Skidmore College in Saratoga Springs, New York.

DOTIAN LEVALIER, principal harpist of the National Symphony Orchestra, is a graduate of the Curtis Institute of Music, where she studied with Carlos Salzedo and Marilyn Costello. Before joining the orchestra in 1969, she was the principal harpist of the Philadelphia Chamber Orchestra. Ms. Levalier has made numerous recital, television, and radio appearances as well as guest artist performances with orchestras other than the her own. Ms. Levalier has been a guest artist with the Chamber Music Society of Lincoln Center, the Emerson String Quartet, Theater Chamber Players, and with the National Symphony at Lincoln Center, the Kennedy Center, and at Wolf Trap. She has performed concertos with conductors Andre Kostelanetz, Antal Dorati, and Mstislav Rostropovich among others. Ms. Levalier records on the Erato, Sony, and Pro-Arte labels.