

The Smithsonian Associates
presents

20th Century Consort

May 7, 1994

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20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
Robert Aubry Davis, narrator
TJ Edwards, actor
David Flowers, trumpet
Catherine Flye, stage director
Martin Goldsmith, narrator
David Hardy, cello
Truman Harris, bassoon
John Huling, trombone
Thomas Jones, percussion
Christopher Kendall, Director
Loren Kitt, clarinet
Lisa Emenheiser Logan, piano
Robert Oppelt, bass
Sara Stern, flute



Saturday, 7 May 1994
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

Christopher Kendall, Artistic Director, 20th Century Consort

Concert

"Tales Out of School"

Four on the Floor

LIBBY LARSEN
b. 1950

Ms. Adkins, Mr. Hardy, Mr. Oppelt, Ms. Logan

Come Round

JACOB DRUCKMAN
b. 1928

- I. (Variations 1-3)
- II. (Ritornello-Piu Mosso-Variation 4)
- III. (Ritornello-Piu Mosso-Variations 5 & 6)

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

Intermission

L'Histoire du soldat (*The Soldier's Tale*)

IGOR STRAVINSKY
(1882-1971)

- Part I Scene 1: The banks
 of a stream
 Scene 2: A crossroads
 in the open country
 Scene 3: A room
- Part II Scene 4: A room in the
 palace
 Scene 5: The Princess's
 room
 Scene 6: A crossroads
 in the open country

- Music Prelude: The Soldier's
 March
 Scene 1: Airs by a
 Stream
 Interlude: The Soldier's
 March
 Scene 2: Pastorale
 Pastorale (repeat)
 Interlude: Airs by a
 Stream (repeat)
 Scene 3: Airs by a
 Stream

Prelude: The Soldier's
March
Royal March
Scene 4: The Little
Concert
Scene 5: Three Dances:
Tango
Waltz
Ragtime
The Devil's Dance
The Little Chorale
The Devil's Song
The Great Chorale
Scene 6: The Devil's
Triumphal March

Narrators: Martin Goldsmith, narrator
TJ Edwards, Soldier
Robert Aubry Davis, Devil
Mr. Kitt, Mr. Harris, Mr. Flowers,
Mr. Huling, Ms. Adkins,
Mr. Oppelt, Mr. Jones, Mr. Kendall
Stage Director: Catherine Flye



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

LIBBY LARSEN

Four on the Floor

Libby Larsen was born in Wilmington, Delaware, on December 24, 1950. She studied at the University of Minnesota with Dominick Argento, Eric Stokes, and Paul Fetter, and received her bachelor's, master's, and doctoral degrees from that institution. She has been identified with Minnesota since at least 1972, when she co-founded, with Stephen Paulus, the Minnesota Composers Forum, of which she served as one of the managing directors. From 1983 to 1987 she and Paulus were jointly named composers-in-residence of the Minnesota Orchestra, and in the last decade she has become one of the most widely performed of American composers, whose work encompasses orchestra, dance, opera, choral, theater, chamber, and solo repertoire. Much of her music imaginatively reworks ideas inspired by the music of the past, not simply as a pastiche, copying their familiar gestures, but as a challenge to the future. Her recent piano concerto for the Minnesota Symphony, entitled *Since Armstrong*, is a case in point. The composer describes it as being "a bit like a dinner party" at which the guests include six contemporaries - Louis Armstrong, Igor Stravinsky, Maurice Ravel, Arnold Schoenberg, Jelly Roll Morton and Robert Johnson. To these "dinner guests" she poses the imaginative and metaphorical question, "what is the piano concerto at the end of the century?" - and the resulting work is their answer.

Four on the Floor, composed nearly a decade earlier, already offers an explicit homage to an American musical tradition and the musicians who made it, but in this case the tradition is boogie-woogie. The work was commissioned by the Minneapolis Artists Ensemble, which gave the first performance in March 1993. Regarding this piece, the composer has written:

The metronome indication for *Four on the Floor* is 138-144 to the quarter note, a speed verging on breakneck, and breakneck is the theme of the piece - an America speeding up faster and faster, jazzing to eternity.

After a short 3-bar introduction, the boogie beat is laid down by the piano. Its characteristic use of triplets and a "walking bass" in the left hand continues throughout the piece. A jazzy pizzicato phrase for the three string instruments leads into a slightly slower section between the strings (playing in rhythmic unison) and the piano. A re-statement of the earlier material is combined with a "ripping" riff. Breathless solos for each instrumentalist bring *Four on the Floor* to a boisterous conclusion.

—Libby Larsen

JACOB DRUCKMAN

Come Round

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 chamber and vocal music of great imagination and color. The composer has provided the following commentary:

The title *Come Round* refers to insistent, perhaps obsessive cyclic returnings both in the small sense of musical materials within the work itself and in the larger sense of musical milestones in my life.

The work is a large set of six variations divided into three movements. (There is no "thema" in the sense of a central or original form from which the others spring, but rather six equal incarnations of the same musical materials coexisting like the parallel truths of the film *Rashomon*.)

In each variation there are two mysterious recurrences of an emblematic motive consisting of three successive trochees, long-short iterations of major tenths yielding the bitter-sweet quality of "false relation."

The series of variations is twice interrupted by a ritornello which appears in almost identical form at the beginning of the second and third movements.

In the larger sense of cyclic returnings, this form seems to crop up in my life every dozen years as though in response to some large biorhythmic wave. It seems to be accompanied by the need to write a work of considerable substance and weight.

—Jacob Druckman

IGOR STRAVINSKY

L'Histoire du soldat

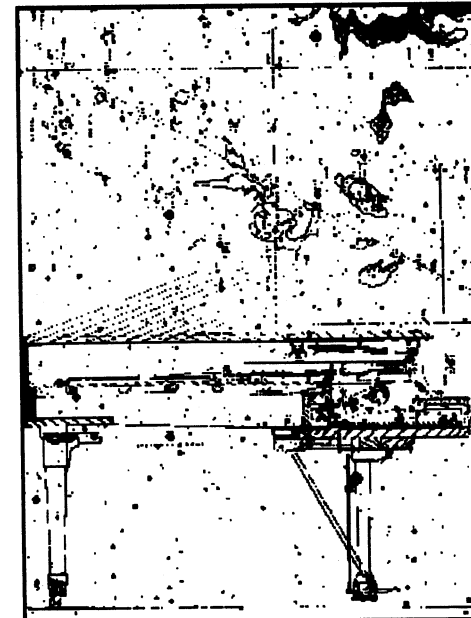
During the first World War, Stravinsky was living in Switzerland, cut off from his family estates by revolution in Russia and from performance royalties of his notorious and popular ballet scores by the impossibility of keeping the Ballets Russes functioning during wartime. The idea occurred to him of creating a small-scale theatrical production that could tour on a shoestring and perform almost anywhere. He chose a plot line adapted from a story by Afanasiev involving encounters between the Devil and a nameless soldier, and Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theatre piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, divided in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet a piston and trombone, violin and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The standard Stravinsky references maintain that the evening was a popular success for the notorious composer of *Le sacre du printemps*, but one musician in attendance that night-conductor Maurice Abravanel (whose death last September breaks one of the last remaining links with a vanished musical world) - insisted to the writer of these notes that the hall resounded with boos and catcalls from listeners who found Stravinsky's dissonant harmonization of the chorale to be an artistic abomination if not positively sacrilegious. Still, the small size of the work made it performable at a time when few other entertainers were available, and it might have gone on to become a great hit but for the outbreak of the worldwide killer influenza epidemic that forced the closing of the theaters. Determined not to let the work sink into oblivion, Stravinsky quickly adapted the music as a concert suite. This was first performed in London under Ernest Ansermet on July 20, 1920; it retained most of the larger musical numbers. Until fairly recently, most listeners came to know Stravinsky's work only through the form of the suite, thereby losing the dramatic element that was its point. Increasingly the full dramatic form has found its way back to performance, allowing us to marvel at Stravinsky's prodigious imagination in pulling a vast range of color, mood, and effect out of his small ensemble.

Though derived from Russian stories, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) was adapted into a wider cultural framework with some reflection of the traditional Faust legend. A Soldier returning from his military service carries with him always his violin. He encounters a stranger, who, by turns of whimsical and ominous, turns out to be the Devil. A master of disguises, the Devil is willing to employ any trick to obtain the Soldier's violin (which symbolizes his soul). He buys it in return for a magic book that foretells the future. The soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil, and

plies him with wine until finally the Devil falls unconscious and he is able to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after he has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly. Stravinsky himself commented that *L'Histoire* has a characteristic "sound" - "the scrape of the violin and the punctuation of the drums," the former representing the Soldier's soul and the latter the *diablerie*. These two basic sonorities, enriched by the woodwind and brass instruments (which play a major role in the soldier's marches and in the dances of the princess, all in popular styles of tango, waltz, and ragtime), provide a delicious musical resource for telling this folk tale of one of man's temporary driving out of the Devil - and the Devil's final triumph.

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.

ROBERT AUBRY DAVIS, of WETA FM91 radio, is the host for several programs such as *P.M.*, *Desert Island Discs*, and *Songs for Aging Children*. Davis is the creator and host of Millennium of Music, a program dedicated to music of the thousand years before Bach. WETA audiences also enjoy him as the moderator of the Emmy Award-winning arts discussion program *Around Town*, and in 1992 Davis was nominated for an Emmy as the host. As chair for the University of Maryland Community Concerts Early Music Series Symposia and the Folger Consort Early Music Series, he is a sought after speaker and guest host at pre-concert lectures, seminars, and Washington's artistic events.

TJ EDWARDS, actor/playwright, has performed at Arena Stage, the Shakespeare Theatre, the Kennedy Center, Woolly Mammoth Theatre, Studio Theatre, Ford's Theatre, and the Source Theatre. He was the founding Artistic Director of the Washington Shakespeare Company and played title roles in *Hamlet*, *Macbeth*, and Rameau's *Nephew*. He has won two Helen Hayes awards for playwrighting and has received two Helen Hayes nominations as an actor in *Hamlet* and also for the Studio Theatre's production of *As Is*.

DAVID FLOWERS, trumpet, joined the National Symphony Orchestra in 1964. Mr. Flowers received his advanced musical training at the University of Michigan and Catholic University, where he earned his D.M.A. He plays with several ensembles and orchestras in the Washington area and serves on the music faculties of Catholic University, American University, and George Mason University.

CATHERINE FLYE, actress, director, recently appeared as Lettice Douffet in the Interact Theatre Company's highly acclaimed production of *Lettice and Lovage* at the Folger's Elizabethan Theatre in Washington D.C. As Artistic Director of Interact Theatre Company, she has co-authored and produced fourteen commissioned plays and entertainments. Ms. Flye has also appeared on stage in principal roles at Olney, Round House, Ford's, Barter, and Kennedy Center Theatres. 20th Century Consort audiences at

the Hirshhorn Museum may remember her work as director for *Eight Songs for a Mad King* and *Tango*.

MARTIN GOLDSMITH, of National Public Radio, is the host of *Performance Today*, NPR's daily classical music program. He has also acted in many plays in the Washington area, including productions at Arena Stage and the Source and Studio Theatres. He has also sung with the Washington Opera.

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. Performances in Washington have included recitals at the British Embassy, Wolf Trap and the Phillips Collection. He also performs with the Opus 3 Trio. Mr. Hardy has recorded for Melodyia.

TRUMAN HARRIS, bassoonist, holds a Master of Music degree from Catholic University and has been a member of the National Symphony Orchestra bassoon section since 1974. His teachers have included Loren Glickman, Gerald Corey, and Kenneth Pasmanick. Mr. Harris is currently bassoonist with the Capitol Woodwind Quintet and National Musical Arts and teaches at several area universities. Prior to joining the NSO, he was a member of the Fort Worth symphony and the U.S. Air Force Band.

JOHN HULING, trombonist, began playing the trombone at the age of ten. He attended the New England Conservatory of Music in Boston on a full scholarship and graduated with Distinction. Mr. Huling joined the National Symphony Orchestra in 1986 and currently teaches trombone at Catholic University, the University of Maryland, and American University. His principal teachers have been John Swallow, Ron Barron, and Milton Stevens.

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 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. In addition to his involvement with the 20th Century Consort, Mr. Kendall is founder and lutenist of the Folger Consort. Currently, Mr. Kendall is the Director of the Music Division at Boston University School for the Arts. 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.

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 has performed with the Emerson String Quartet in their series at the Smithsonian.

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, VAI Audio, and Delos. Ms. Logan is the pianist of the Opus 3 Trio.

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.

SARA STERN, flutist, specializes 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.