

The Smithsonian Associates
presents

20th Century Consort

May 13, 1995

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presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Thomas Jones, percussion
Lisa Emenheiser Logan, piano
Harold Robinson, bass
Sara Stern, flute

Saturday, May 13, 1995
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 1994-95 performance series
is funded in part by
the National Endowment for the Arts, a Federal agency,
the Aaron Copland Fund for Music,
and the Smithsonian Office of the Assistant Provost
for Arts and Humanities.

1. Francis Poulenc: SONATA FOR FLUTE & PIANO
 - I. Allegro Malinconico
 - II. Cantilena
 - III. Presto Giocoso

THE
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Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,
Robert Cuccinota, Composer

Concert

"Flute Fatale"

2. **Duetto Concertante**
for Flute Percussion (1966)
 - I. Alla marcia
 - II. Arioso accompagnato
 - III. Fughetta
 - IV. Presto Finale

INGOLF DAHL

Ms. Stern, Mr. Jones

3. **Chant de Linos**
pour flute et Piano (1944)

ANDRÉ JOLIVET

Ms. Stern, Ms. Logan

Intermission

4. **The Sky is Waiting**
Drum Set Solo (1976)

Mr. Jones

CUCINOTA
ROBERT CUCINOTA

5. **Suite for Flute and Jazz Piano**
 - Part. 1: Baroque and Blue
 - Part. 2: Sentimentale
 - Part. 3: Javanaise
 - Part. 4: Fugare
 - Part. 5: Irlandaise
 - Part. 6: Versatile
 - Part. 7: Veloce

CLAUDE BOLLING

Ms. Stern, Ms. Logan, Mr. Jones, Mr. Robinson



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

Flute Fatale

Ingolf Dahl

Duetтино concertante, for flute and percussion

Born in Germany of Swedish parents, Ingolf Dahl (1912-1970) fled the Nazi regime via Zurich to the United States. Settling in Southern California, he eventually joined the faculty of the University of Southern California, where he taught from 1945 until his death. He was involved for many years in the planning and direction of the influential new-music series, *Concerts on the Roof*, and its successor, the *Monday Evening Concerts*, in Los Angeles. These activities took much time away from his own composition, which is rather a shame, because his music retains an individual personality despite his close connection with and great admiration for Stravinsky, whose influence is evident in his earlier works. The *Duetтино concertante* is a splendid example of his later style, when he had begun to exploit serial procedures.

The brief work (nine minutes in length) was composed in the fall of 1966. It exploits to the fullest the expressive resources offered by a solo flute and a percussion battery graduated in pitch from the low to high, comprising tenor drum, field drum without snares, low snare drum, high snare drum, two pairs of bongos, wood block, small triangle, low suspended cymbal, and high suspended cymbal.

Though serial procedures form the basis of the work's structure, each movement centers on a distinct tonality, moving by minor thirds. The opening *Alla marcia* is in ternary form; its middle section creates a dialogue between unpitched percussion and precisely pitched flute. The second movement grows out of a sustained lyric line in the flute contrasting with rhythmic ostinatos in the percussion. The third movement is a *tour-de-force*: a four-voiced *Fughetta*, with each participant contributing the illusion of two planes of activity, high- and low-pitched. The finale is a lively, compact rondo in which a flute arpeggio precedes each appearance of the theme.

André Jolivet

Chant de Linos

Parisian André Jolivet (he was born there in 1905 and died there in 1974) was an organizing member of the group that called itself *Jeune France* ("Young France") when they formed it in 1935. (The most significant member of the group was Jolivet's friend and colleague Olivier Messiaen, who

was three years younger.) His training came from two widely divergent sources. On the one hand he studied with Paul Le Flem, director of the *Chanteurs de St. Gervais*, who took him through a detailed and exhausting course of counterpoint, harmony, and classical forms. But Jolivet had shown an early interest in the newest music, including some of the first Paris performances of Schoenberg's atonal works, and he was bowled over in 1929 when he heard Varèse's *Amériques*. Le Flem, who was a personal friend of Varèse, sent Jolivet to him, and from 1930 to 1933 they worked together intermittently. For a time Jolivet turned out works in an unrelentingly modernist language. The most successful of these works sought to recapture the primordial powers of music as incantation, as a part of ritual, filled with dimly understood magical powers.

During World War II, Jolivet wrote less but turned somewhat away from the esotericism of his earlier music, possibly with the aim of addressing a much larger audience of people undergoing the same world-shaking experiences. And in doing this, he found a way to synthesize the most original aspects of his earlier music with the clarity and flexibility that his classical training had engendered.

Chant de Linos for flute and piano (there is an alternate version in which the piano is replaced by string trio and harp) offers a superb fusion of the sensuousness of French music of the early 20th century with the rhythmic vitality of a composer who was always fascinated by the human penchant for dancing. The title refers to an ancient Greek funeral lament (such funerals were not somber and quiet, but were filled with cries of lament and with dances). The work evokes an exotic culture, distant in time and place, but filled with whirling arabesques of melody and rhythms both sultry and wild.

Robert Cucinotta

The Sky is Waiting, for drum set

Robert Cucinotta was born in Brooklyn (in 1949), went to school there (Brooklyn College), and lives there. His training included studies in music with Jacob Druckman and Robert Starer at Brooklyn. Druckman introduced him to the creation of electronic music, an area that became of interest as he also pursued computer studies. Later, in graduate school, he worked with Charles Dodge, a leading figure in the field of computer-generated and computer-assisted music. Cucinotta's interests in both areas of investigation thus came together most effectively. He taught for 14 years before making a major change in his life. Like some other American artists (Charles Ives comes obviously to mind), Cucinotta now makes his living in a field outside of music; he is a computer systems manager. (Though in his case, the "professional" field is in fact far closer to his artistic work than was Ives' insurance company.) And he is still composing—mostly computer music and multi-media. He was recently

commissioned to write a work for the Staten Island Symphony in honor of the third centenary of Staten Island. Guitarist David Starobin and conductor Tania Leon with the Brooklyn Philharmonic Chamber Ensemble are among the musicians who have performed his music.

He composed *The Sky is Waiting* for drum set while he was at Brooklyn College. It was written for percussionist Morris Lang, who later published it. The title is drawn from the first line of a poem, "Oblation," by Edgard Varèse, written after he and Francis Picabia had spent an evening drinking on the Brooklyn Bridge. Varèse's poem was published at that time in the literary magazine *391* in June 1917.

We almost always encounter the drum-set in the context of jazz or pop music; in that context, its principle function is to set a "groove," a basic feeling of the beat of a piece, against which the remainder of the ensemble can "swing." Because the player of the drumset is seated, he is able to use his feet as well as his hands, and the feet customarily depress a pedal that causes a beater to strike a bass drum or a pair of cymbals to be pulled together. These sounds are normally played with a strongly regular beat. But Cucinotta has written a work in which the drum set is treated far more like the percussion ensemble that is fairly familiar in contemporary music—a diverse set of instruments that the player must gather around him and attack in many different ways, often with highly irregular rhythmic patterns. The work is mostly written in proportional notation, with some graphic sections, which gives the player a certain amount of latitude for improvisation. It calls for a wide range of performance techniques, with many stick changes (different beaters produce a different sound when struck on the resonant surfaces of drumheads) and including an "air drum", a rubber hose that one blows into the side of a floor tom-tom. *The Sky Is Waiting* is therefore much closer to a work for percussion ensemble than it is to the "normal" treatment of the drumset—only in this case, the player gets to sit down!

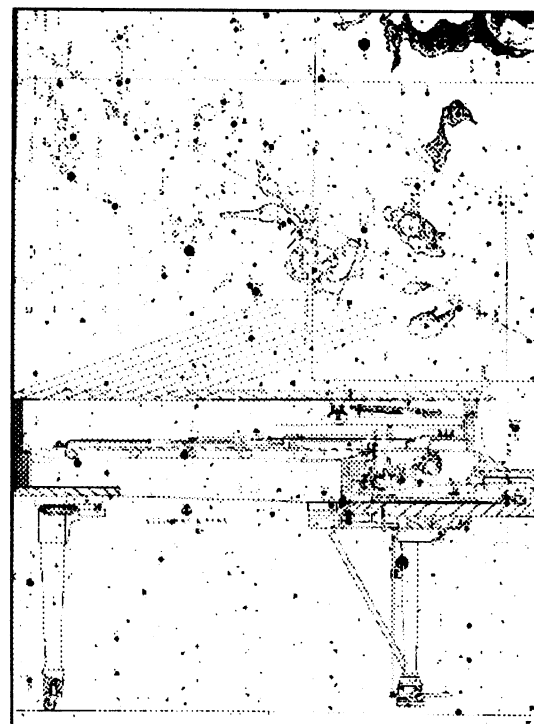
Claude Bolling Suite for Flute and Jazz Piano

Claude Bolling was born in Cannes, France, in 1930. He was a piano prodigy as a child, and chose to pursue jazz as his musical language. Already at the age of 14 he won an amateur jazz contest in Paris. Strongly influenced by New Orleans jazz and the small groups of Duke Ellington, he formed his own ensemble in France in 1945 (he was only 15!), and in the following years he played with many important American jazz musicians, including Roy Eldridge and Lionel Hampton. From 1955 he formed his own large orchestra (both terms—"large" and "orchestra"—are used here in the sense given them by jazz musicians).

He began to compose film scores and made an international sensation with the first of several works that crossed jazz sonorities and

rhythms with the precise writing out of most musical details, characteristic of classical music. This first popular work was his *Suite for Flute and Jazz Piano*, composed for his friend Jean-Pierre Rampal. The recording made of the suite remained a best-seller for over a decade (sales were most assuredly not hurt by the sassy cover art created by Roger Huysen for the album, showing a flute and an upright piano sitting up in bed together, smoking cigarettes, clearly having just shared an intimate experience. Similarly catchy paintings by the same artist were created for Bolling's later suites for musicians like trumpeter Maurice André, cellist Yo-Yo Ma, and the English Chamber Orchestra. In music as direct and tuneful as this, analysis is otiose. Bolling follows in a long line of French composers who see no shame in writing music that is purely intended to delight.

—Program notes by Steven Ledbetter
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About the Artists

THOMAS JONES, percussionist, is a graduate from the University of Maryland and 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 he works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

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.

HAROLD ROBINSON, bassist, assumed the post of National Symphony Orchestra principal bassist in 1984, following extensive previous experience as principal or associate principal in the Houston and Albuquerque Symphonies and with the Santa Fe Opera. Among other chamber music activities, he has collaborated with Fine Arts and Guarneri quartets, and played in the Mostly Mozart Festival.

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.

The 20th Century Consort gratefully acknowledges the generous support for the current recording project from these Friends of the 20th Century Consort

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Compiled April 18, 1995

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