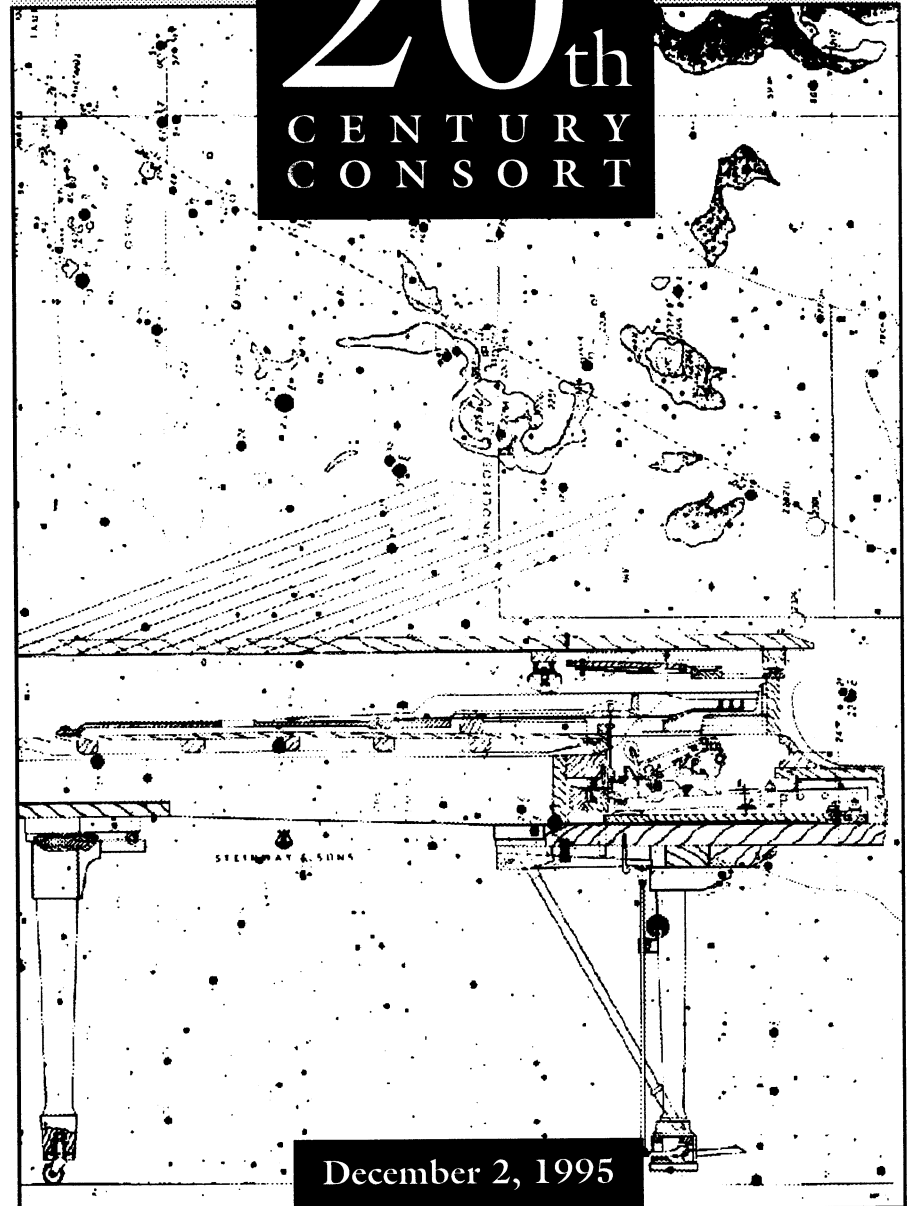


The Smithsonian Associates
presents

20th CENTURY CONSORT



December 2, 1995

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presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
Ronald Barnett, percussion
David Hardy, cello
Thomas Jones, percussion
Lisa Emenheiser Logan, piano
Loren Kitt, clarinet
Sara Stern, flute



Saturday, December 2, 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,
and the Smithsonian Office of the Provost.



Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,
Mark Kuss, Composer

Program

"Everyman"

Machine Drums
Beat the Beat

Siegfried Fink

Mr. Jones

Quartet for clarinet, violin, cello and piano

Paul Hindemith

1. Mässig bewegt
2. Sehr langsam
3. Mässig bewegt - lebhaft

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

Intermission

Folk (and pseudo folk) Songs

Mark Kuss

1. France (L'Homme Armé)
2. England (The Drowsy Sleeper)
3. United States (Brady Bunch, Gilligan's Island)
4. United States (The Blue-Tail Fly)
5. Hungary (Megkötöm lovamot)
6. Ghana (untitled)
7. Japan (Azuma Hakkei)

Mr. Barnett, Mr. Jones, Mr. Kitt, Ms. Logan

Sonata for piano, clarinet, and flute

1. Charleston
2. Hunter Rag
3. Jig

Paul Schoenfield

Mr. Kitt, Ms. Logan, Ms. Stern

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

SIEGFRIED FINK

Beat the Beat and Machine Drums

Though drumming has been ubiquitous in human history—starting when the first child banged on the table with a spoon (or whatever!) and continuing to signaling, accompanying the dance, setting the cadence for marching soldiers, and enriching the sonorous effects of a symphony orchestra—the drum set by itself has rarely been regarded as a solo instrument, though that view has begun to change. Siegfried Fink is a prolific German composer of percussion music and also (as most composers with that specialty are) a leading percussionist. When we hear the trap set in a jazz band, or even on its own, we normally assume that the performer is improvising, at least to a considerable extent. But Fink's solos are fully composed, written-out pieces with clear-cut and carefully shaped formal structures.

Machine Drums is performed on the normal acoustic trap set with no modifications. Fink establishes a two-measure syncopated rhythmic motive; then, by means of offbeat accents, embellishments, changes in dynamics, timbre, phrase length, and meter, as well as varied interactions of the key motifs, he slowly alters our perception of the motif, our understanding of what we hear.

Beat the Beat takes its source material from the typical four-bar patterns of popular “beat” music. Here again, embellishments, shifts in dynamics and meter, and changes of instrumental color alter the listener's perception of the material. Moreover, in addition to the drum set, an electronic Octapad activates a Roland TD-7 Percussion

Sound Module, a memory bank of digitally pre-recorded drum sounds. These interact with the live, acoustic drum sounds, resulting in a particularly rich and sonorous effect.

PAUL HINDEMITH (1895-1963)

Quartet for clarinet, violin, cello, and piano

Paul Hindemith's way of relaxing, it seems, was to compose. In 1938, while returning to Europe from a concert tour of the United States, Hindemith passed his time on shipboard beginning a new chamber work for clarinet and piano trio. He completed the work in Berlin shortly after his arrival there. It was premiered the following spring in New York's Town Hall, where it was played by several performers from Boston as part of an all-Hindemith program in which the composer, quite naturally, wished to emphasize his most recent compositions.

Hindemith was not only an experienced chamber music performer (he was a distinguished violist and played professionally in a string quartet as a young man), he was also an immensely practical musician who learned how to play every instrument in the orchestra before composing a sonata, or some other substantial piece for it. It is not surprising, then, to find each instrument's part written so as to give delight to its player. Sometimes this comes in the cheerful interaction of imitative counterpoints, building tension over an extended arc of intensifying textures, sometimes in the blocks of material for a group of instruments against a soloist traveling a different path. Everyone in the ensemble has plenty of opportunity to interact, but it is above all the clarinet that characterizes this work, and Hindemith revels in such clarinettish passages as the floating melody that opens the slow movement, or the rangy melody with which the clarinet leads off the following movement (though it is, to be sure, picked up soon after by the violin). This quartet is designed as a civilized conversation, not a show-stopping display of virtuosity, but that doesn't prevent Hindemith from creating a vigorous close that offers the pianist a virtual *perpetuo moto*.

The term most closely connected with Hindemith—one he evidently coined himself, though he came to hate it—is *Gebrauchsmusik*, literally “music for use.” The term was often employed to suggest a kind of educational purpose behind the creation of a work; and, indeed, some of Hindemith's pieces were intended for amateurs or youth ensembles to test their mettle with

something challenging at just the right level. The term also implies a kind of demotic approach, music aimed at the proverbial “man in the street.” And it certainly implies music that should be fun to play. While the Quartet was definitely designed for masters of their instruments, it was also clearly composed with an eye (and ear) to the public that would be listening and the satisfaction of the performers who undertook its four parts.

MARK KUSS (b. 1960)

Folk (and pseudo folk) Songs

Mark Kuss 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 20th Century Consort). Since then, other works, including *Contralumina*, *Leaves*, and *Power Synth*, have also been heard on this series. He earned his doctorate at Duke University in North Carolina and currently teaches at St. Augustine’s College in Raleigh, North Carolina.

As the youngest composer on this program, Kuss is a member of a generation of musicians for whom music history classes included excellent recordings and performances of the whole historical realm of European music, and also began to extend to non-Western and folk traditions. Today’s young composers have available to them all of history and the whole world of music, and they have begun to draw upon this unprecedented wealth of resources for new works. Some of the earlier works of Mark Kuss performed by the 20th Century Consort made imaginative use of Medieval and Renaissance music (indeed, a tune from the 15th century reappears in his new piece); *Power Synth* drew its conception from more modern sources from the age of electricity and synthesizers. *Folk (and pseudo folk) Songs* draws upon music in the demotic tradition—music that everyone in a given culture knows and (perhaps) loves—music that we do not think of when we use “culture” as a term to separate “highbrow” from “lowbrow,” yet music that is nonetheless pervasive. Regarding his sources for this piece, Mark Kuss offers the following explanation (concluding with a bit of poetry that he refers to as “fake haiku”):

The folksongs used in *Folk (and pseudo folk) Songs* are as follows: “L’homme armé” (France); “The Drowsy Sleeper” (England); “Gilligan’s Island,” “The Brady Bunch,” “Chicken of the Sea,” and “The Blue-Tail Fly” (“Jimmy Cracked Corn”

(U.S.A.); “Megkötöm lovamot” (Hungary); Untitled (Ghana); “Azuma Hakkei” (Japan).

L’homme armé is the only tune employed in the first movement. The handling of the melody is rather dense. If you listen closely, you may also hear the theme from *Mission Impossible*.

“The Drowsy Sleeper” is simple, distant, concise, and devastating. It is stated only once in a fairly lush harmonization.

The television themes of the third movement have been internalized by so many of us that they have taken on an almost folk-like status. And like most folksongs, they have a quality of anonymity about them.

“Jimmy Cracked Corn” is one of these tunes that has harassed me for years. I’ve never really liked it. The act of setting it has functioned as a form of therapy.

Bartók collected hundreds of folksongs from the Hungarian countryside. From all accounts the work was actually quite trying. It was often difficult to win the trust of the people he collected melodies from, and he was usually viewed with suspicion. I found this one, of which the opening words are “Megkötöm lovamot,” in one of his collections at Duke University music library.

The sixth movement is based on materials from Ghana. It represents the end of a fascination with certain African rhythmic patterns.

The final movement of the set is based upon a traditional Japanese tune. I couldn’t help but notice a similarity between it and an old McDonald’s advertising melody. For this sad meeting of cultures I offer this:

Over 80 billion sold
One seagull atop golden arch
Flies away.

—Mark Kuss



PAUL SCHOENFIELD (b.1947)
Sonata, for piano, clarinet, and flute

Detroit-born Paul Schoenfield is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner’s *Tannhäuser* turning up in a country fiddle piece? But it happens, in one of Schoenfield’s earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.) Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native town; he studied at Carnegie-Mellon Institute, where he became an assistant to Nikolai Lopatnikoff; later he studied with Robert Muczynski at the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he joined the faculty of the University of Akron before moving to Israel, where he and his family live today. Schoenfield’s shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, and *Cafe Music*—and longer pieces such as a recent piano concerto often refer to popular styles of entertainment music, often reflecting his own Hasidic tradition, even though Schoenfield transmutes them clearly into concert works, serious compositions with a sense of humor.

His Sonata was commissioned by the Minnesota Commissioning Club and was written in honor of Sam and Thelma Hunter’s 50th wedding anniversary. Regarding this work composed out of real affection for the dedicatees, the composer writes:

Almost every respect of this *Sonata* was conceived with the Hunter family in mind. Thelma, her son John and daughter-in-law Karen, are professional musicians, and this suggested the scoring for piano, clarinet, and flute. Likewise, the genre of each of the three movements has a connection with the Hunters. The opening movement is a *Charleston* (to the best of my knowledge, the Charleston was invented the same year as Thelma was born), and the last movement is a *Jig* (Sam was born in Ireland). While I was living in Minnesota, I had the reputation as a ragtime player #2 (the “classical” ragtime player), and this is no

doubt what prompted Thelma to request that I include a rag. This constitutes the middle movement.

I have been close to the Hunter family for nearly thirteen years, and it was with great affection and warmth that I composed this work, a piece in honor of Sam and Thelma Hunter’s 50th wedding anniversary. To me it is a tribute to an extraordinary couple that has extended to me, and the Minnesota community in general, an abundance of kindness, consideration, and good will.

—Paul Schoenfield

Program notes by Steven Ledbetter
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About the Artists

ELISABETH ADKINS, Violinist, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. A versatile musician, she is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Springfield Symphony, and the Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, her seven siblings include three violinists, two cellists, and a soprano. The family chamber group, the Adkins String Ensemble, gave its debut concert in 1993 and is presently completing a CD recording.

RONALD BARNETT, Percussionist, plays timpani at the Kennedy Center. He is also Percussionist in the Chautauqua Symphony Orchestra and is Professor of Percussion at the University of Maryland.

DAVID HARDY, cellist, achieved international recognition in 1982 as the top American prize winner at the Seventh Annual Tchaikovsky Cello Competition in Moscow. Mr. Hardy is a graduate of the Peabody Conservatory of Music. He has studied with Laurence Lesser, Stephyn Kates, Berl Senofsky and Mstislav Rostropovich, making his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Assistant Principal Cellist of the

National Symphony and the youngest member of that organization, and in 1994, he was appointed Principal Cellist. Mr. Hardy is the cellist of the Opus 3 Trio, and his playing can be heard on recordings under the Melodia, Educo, and Delos labels.

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 is percussionist 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.

CHRISTOPHER KENDALL, Artistic Director and Conductor. In addition to his involvement with the 20th Century Consort Mr. Kendall is Director of the Music Division of the Boston University School for the Arts and founder and lutenist of the Folger Consort. From 1987-1992 he was Assistant, then Associate Conductor of the Seattle Symphony. Guest conducting engagements include the Chamber Music Society of Lincoln Center, the Da Capo Chamber Players, Boston's Collage New Music ensemble, New York Chamber Orchestra, Annapolis Symphony, Dayton Philharmonic, Santa Fe Chamber Music Festival, and the Symphony, Orchestra and Chamber Orchestra of the Juilliard School. His performances can be heard on the Delos, CRI, 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. Mr. Kitt was a featured artist with the Chamber Music Society of Lincoln Center. He is heard frequently in Washington with the Theater Chamber Players of the Kennedy Center, The Romantic Chamber Ensemble, and 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.

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, and Carnegie Recital Hall, and appears frequently at the Kennedy Center and the National Gallery of Art. She has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Logan has performed around the globe with such artists as Julius Baker, Eugenia Zucherman, Ransom Wilson, Jean-Pierre Rampal, and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos, and is the pianist of the Opus 3 Trio.

SARA STERN has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are principal flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie Hall and the Terrace Theater, guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO principal harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."

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20th Century Consort 1995-96 Concert Series

Upcoming Concerts

- February 10, 1996 Untitled — an exhibition of music beyond description
Mark KUSS: Trio
Stephen DEMBSKI: The Show
Bruce MACCOMBIE: Three Designs
Leon KIRCHNER: Trio
- March 16, 1996 Time Recycled — with the Folger Consort
Bruce ADOLPHE: My End is My Beginning
Bruce WOLOSOFF: Premier
Lucas FOSS: Time Cycle
- April 20, 1996 20 Fingers/18 Feet — double jeopardy at the keyboards
Joan TOWER: Stone Music
Paul SCHOENFIELD: Tango, Rag and Boogie
Bernd Alois ZIMMERMANN: Perspektiven
Maurice RAVEL: La Valse