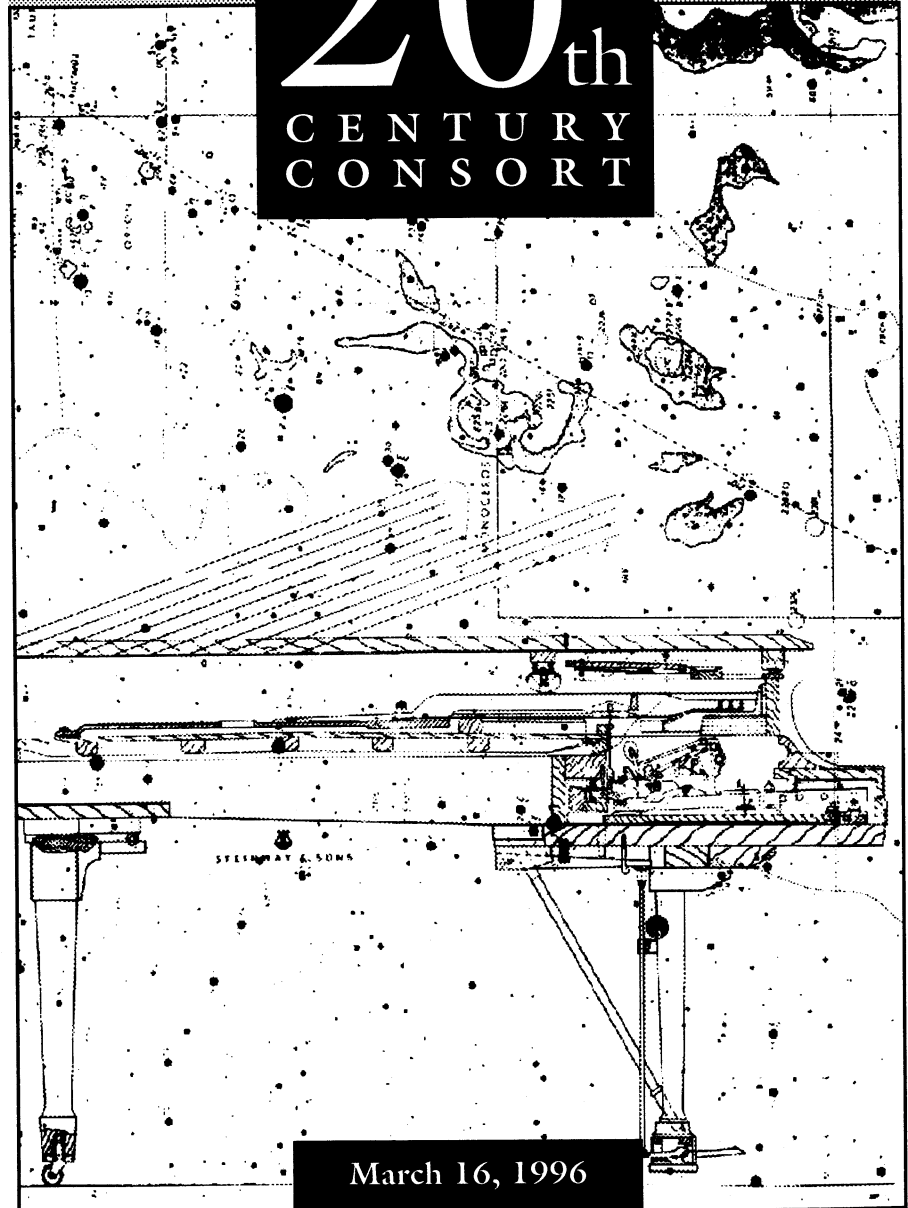


The Smithsonian Associates
presents

20th CENTURY CONSORT



March 16, 1996

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
David Hardy, cello
Thomas Jones, percussion
Loren Kitt, clarinet
Lisa-Beth Lambert, violin
Dotian Levalier, harp
Lynne Edelson Levine, viola
Lisa Emenheiser Logan, piano
Carmen Pelton, soprano
Michael Rusinek, bass clarinet
Sara Stern, flute
Rudolph Vrbsky, oboe



Saturday, March 16, 1996
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 1995-96 performance
series is funded in part by
the National Endowment for the Arts, a Federal agency,
and the Smithsonian Office of the Assistant Provost
for Arts and Humanities.



Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,
Bruce Adolphe, Bruce Wolosoff, Composers

Program

"Time Recycled"

Machaut is My Beginning. Bruce Adolphe

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



In Nomine Bruce Wolosoff

Ms. Adkins, Mr. Hardy, Ms. Lambert,
Ms. Levine, Mr. Vrbsky

Antechrist Peter Maxwell Davies

Mr. Hardy, Mr. Jones, Mr. Kendall, Mr. Kitt,
Ms. Lambert, Mr. Rusinek, Ms. Stern, Mr. Vrbsky

Intermission

Book of Hours Ned Rorem

Matins (Nocturne)
Lauds (Sunrise)
Prime (6 a.m.)
Terce (Mid-morning)
Sext (Noon)
None (Mid-afternoon)
Vespers (Evensong)
Compline (Nightfall)

Ms. Levalier, Ms. Stern
continue

Time Cycle Lukas Foss

1. We're late
2. When the Bells Justle
3. Sechzehnter Januar
4. O Mensch, gib Acht

Mr. Hardy, Mr. Jones, Mr. Kendall,
Mr. Kitt, Ms. Logan, Ms. Pelton



The Program

Until the middle of the nineteenth century, it was a rare composer who knew very much about any music that was more than a generation or two distant. A few antiquarians might choose to delve into dusty manuscripts, and a handful of older composers might still be heard in specific settings (Palestrina was a significant example for the Roman Catholic Church), but, by and large, audiences expected to hear only new music, and composers only learned from the work of their immediate predecessors. All of that changed with the rediscovery that composers who lived more than a century ago had created music of lasting interest—and composers became as interested in it as audiences. Probably the single most important event marking this change of attitude was Mendelssohn's revival of Bach's *St. Matthew Passion* in 1827. Interest in Bach grew so great that the publication of his complete works was begun in 1850, setting the model for all future editions of composers' works. And Bach was only the beginning. By the last third of the nineteenth century, it was no longer unheard of for a composer like Brahms—who had studied and edited many Baroque compositions—to revive a dormant musical form, the passacaglia, that he had learned in his studies of earlier music. As musicologists pursued their research ever farther into the past, composers followed, too, finding old ideas that could be given a new twist in a different age. All of the works on this program have some connection with music and the other arts in the distant past, but all are written with a distinctly contemporary sensibility.

BRUCE ADOLPHE

Machaut is My Beginning

Bruce Adolphe (b.1955, New York City) studied at the Juilliard School of Music, where he took his master's degree in 1976; he worked with Vincent Persichetti and Milton Babbitt. He studied privately with Elliott Carter and Lawrence Widdoes. He had already begun teaching at Juilliard in 1974 and remains on the faculty to this day. In addition, he has taught since 1983 at the Tisch School of the Arts at New York University. He has also been active as a visiting teacher both in academic environments and through special programs such as the "Performing Awareness Seminar" created by the Chamber Music Society of Lincoln Center for the New York City schools, a program based on his 1991 book *The Mind's Ear*. He is the music administrator and education director of the American Composers Alliance. He is very much interested in the theater and in bringing music to young audiences. In February, the Metropolitan Opera Guild and the Chamber Music Society collaborated to produce two of his operas aimed at young audiences, *Marita and her Heart's Desire* and *The Amazing Adventures of Alvin Allegretto*.

Machaut is My Beginning is a modern recomposition of one of the most famous works by the greatest of fourteenth-century composers, Guillaume de Machaut (1300-1377). The Machaut piece in question, *Ma fin est mon commencement* ("My end is my beginning and my beginning is my end"), is built of three musical lines. Two of these consist of the same melodic line running forwards and backwards at the same time; the third is a melodic line that runs up to the midpoint of the piece, then begins to run backward, so that it ends with the same note on which it began. Thus Machaut's piece is exactly the same whether played forward or backward. As the composer describes his version:

The members of The Da Capo Chamber Ensemble asked me to take a look at Machaut's clever and catchy little canon *Ma fin est mon commencement* with the idea of somehow arranging it for their ensemble. It turned out to be a fun assignment, a kind of game within a game. For Machaut's ditty is already an elaborate polyphonic toy, a retrograde ("crab") canon of exquisite design and mechanical interest. The rules of my game were to use only his notes and rhythms either as they were or as cells to generate familiar if somewhat mutated clones. The tinkerer in me enjoyed this, but I also had to give in to my

romantic side, which contributed the dreamy passages which are like hallucinations of elusive phrases by Machaut.

The Da Capo Chamber Players commissioned the work in 1989 and gave the first performance in New York at the 92nd Street YMHA that year.

BRUCE WOLOSOFF

In Nomine, for oboe and string quartet

Bruce Wolosoff (b. 1955, New York City) received his B.A. from Bard College, where he worked closely with another pianist-composer, Joan Tower. He went on to study at the New England Conservatory, where he received a master's degree in piano, but pursued studies in improvisation with jazz teacher Charlie Banacos and piano and composition with Jaki Byard. In the early 1980s he returned to New York to work privately with Lawrence Widdoes. At the age of thirty he gave up a career as a concert pianist to devote himself to composition full-time.

Wolosoff has produced orchestral, chamber, and vocal music. Recent works include *The Emerald Tablet of Hermes* for baritone and orchestra, *Reflections of the Stone* for soprano, clarinet, and piano, and the piano trio *Bodhisattva* (written for Belgrade Television's "World Premiere" series), *Elegy* for trombone and piano (written for Art Baron and commissioned by the École Nationale de Musique in France), *...looking for the moon in the sea* (for Rebecca Kelly Dance), and *Planetary Songs* (for the Danish recorder virtuosa Michala Petri). As some of these titles suggest, Wolosoff's music often has a programmatic aspect described as "mystical" and "spiritual." He feels particularly the influence of Shostakovich, Bartok, and Messiaen and uses extended modality to evoke one of music's oldest functions, the expression of magic.

His *In nomine* evokes one of the most popular—and, for a time, mysterious—musical forms of English music in the sixteenth and seventeenth centuries. Throughout this period English composers wrote instrumental pieces for a consort of stringed instruments, all called *In nomine* and all based on a plainsong antiphon for first Vespers of Trinity Sunday in musical ritual that then predominated in England (the Sarum rite). The New Grove Dictionary lists nearly 150 pieces of that type by fifty-nine composers, ranging from John Taverner through William Byrd to Henry Purcell. The mystery was why they were given the title "In nomine," because those words do not appear in the antiphon whose melody formed the basis of the

composition. After many years of fruitless speculation, Gustave Reese and Thurston Dart simultaneously discovered the answer in 1948: The source upon which all later *In nomine* works was based was an extract from the Mass *Gloria tibi Trinitas* of John Taverner. One section of that vocal work, the section of the Sanctus beginning "In nomine Domini," circulated in manuscript form without words, like an instrumental piece and became the model for all the other compositions to follow. The only reference to appear on the manuscripts of the presumably instrumental versions were the words "In nomine."

Bruce Wolosoff's contemporary version of this old English musical genre starts with Taverner's work, though he also looked at a number of others, and found John Bull's contribution to the tradition to be particularly interesting. The composer comments:

In these works, the "Gloria tibi Trinitas" chant is used as a *cantus firmus* against which other melodies are set in counterpoint. My *In nomine* also uses this "Gloria tibi Trinitas" chant as a point of departure, fragmenting it, expanding it, commenting on it, turning it around, viewing it as if through a prism.

He adds that *In nomine* was conceived from the beginning as a new piece for "that sensational oboist Rudy Vrbsky," and that he is "thrilled to work again with the 20th Century Consort."

PETER MAXWELL DAVIES

Antechrist, for piccolo, bass clarinet, violin, cello, and percussion

Peter Maxwell Davies (b. Manchester, England, 1934; knighted in 1987 for his services to music, becoming Sir Peter Maxwell Davies) studied at the Royal Manchester College of Music, where he was part of a brilliant class that included Harrison Birtwistle, Alexander Goehr, and pianist John Ogdon. Throughout his career, he has managed to combine conducting activities with composing, though nowadays he tends to divide his year into sections devoted just to one or the other at any given time. Along with Harrison Birtwistle, he was an organizer and director of the Pierrot Players, then of their successor, The Fires of London, with which he was associated for many years. In addition, he has taught at several levels, including grammar school, where his experiences making music with children had an important effect on one aspect of his output: the creation of imaginative and challenging scores especially for young performers, including an entire series of

operas designed to be played and sung by performers of grade school or high school age. In 1980 he became director of the Dartington Summer School of Music, a center for young contemporary composers.

In the late 1960s, Davies' music became more intensely and explicitly theatrical, though he continued to interpret the past in terms of our own times. Many of his works from that time on were conceived for the extraordinary virtuosos of the Pierrot Players and The Fires of London, with elements of staging required by the compositions themselves and often involving the instrumentalists in the action as well as singing actors. The best-known of these works are *Eight Songs for a Mad King* and *Vesalii Icones* (both 1969). Since 1970, Maxwell Davies has lived in a lone habitation on the island of Orkney off the northern coast of Scotland, a move that substantially shaped his musical vision while seeming scarcely to have interfered with his performing life. His creative output has remained prolific and extraordinarily varied, ranging from works for school children to compositions for the major orchestras.

Many of his early works bear a constructive and cerebral relationship to music from distant times; a large number of his works employ thematic materials from the enormous repertory of melodies known as plain chant (from his *St. Michael Sonata* for seventeen winds and brass instruments and *Alma redemptoris mater* for six wind instruments, both composed in 1957, right up to recent scores). Indeed, it is probably safe to say that no contemporary composer has ever so richly drawn upon and re-imagined the music of the distant past.

Antechrist, composed in 1967, was the first work that Maxwell Davies wrote for the Pierrot Players; it thus marks the beginning of an important stage in his output, when many consecutive works were written for the varied chamber-sized instrumentation of this group. The piece was composed at the same time he was finishing his opera *Taverner*, set in the early years of the Anglican Reformation; in the opera a character representing the Pope (with an ape's face) made a brief appearance as the "Antichrist of Rome." But this is not the image employed in the chamber work, nor is the composer referring to the Biblical Antichrist (1 John 20:18; 2 John 7). Rather he draws upon a figure from what Paul Griffiths calls "medieval sub-Christian mythology, a spiritual Antichrist who is barely distinguishable from the real Christ and yet who embodies a total reversal of Christian precepts." This character who symbolizes negation is pro-

jected in Maxwell Davies's music through the device of parody, both in its older technical sense of drawing on and recomposing an older composition and in its more modern sense of making something grotesque. The composer's own notes for the work briefly explain that procedure that he employed in borrowing, converting, and "corrupting" his original Medieval source:

The piece starts with a straightforward rendering of the thirteenth-century motet, *Deo confitemini—Domino*, which is then broken up and superimposed on related plainsong fragments which, both musically and with regard to the related implied texts, turns the sense of the motet inside out. The compositional techniques employed relate more clearly than in any previous work of mine to late medieval techniques, particularly with regard to rhythmic mode and cantus decoration. The listener will readily perceive two extended "straight" references to the opening motet which interrupt the otherwise continuous transformation processes—in the first of which one line of this is worked into canons by retrogradation and inversion simultaneously, at intervals determined by the harmonic sense, and in the second, at the end of the work, into a double mensural canon.

NED ROREM

Book of Hours: Eight Pieces for Flute and Harp

Ned Rorem (b. Indiana, 1923) is best known as a composer of vocal music, particularly of art songs, though he has also written a considerable body of choral works. Few American composers have a more substantial list of works that link words and music unforgettably. But he has also composed in virtually every instrumental genre as well, and his 1976 Pulitzer Prize was for an instrumental work—the orchestral suite *Air Music*. Rorem was born in Indiana, spent his formative years in Chicago, studied at Northwestern University, the Curtis Institute, and Juilliard. In 1949 he went to France, planning to stay for the summer, but he didn't come back for eight years. Now he lives most of the time on the island of Nantucket, off Cape Cod.

Rorem likes to define the poles of musical and other kinds of culture as either "French" or "German," and he allies himself in no uncertain terms with the clarity, love of color, and directness of the "French" approach.

He composed *Book of Hours* in Yaddo and on Nantucket dur-

ing the spring and early summer of 1975; he wrote it on a commission from flutist Ingrid Dingfelder, who gave the first performance, with harpist Martine Geliot, at Alice Tully Hall in New York on February 29, 1976. The published score is dedicated to both performers. With a work planned in eight movements, Rorem conceived the idea of linking these to the canonical hours of the Middle Ages, the various times that come—every three hours, day or night—when cloistered monks were to celebrate the divine Office, a religious service of prayer and Psalm singing. The liturgical day began with Matins (about after midnight), Lauds at daybreak, Prime at 6 a.m., Terce at 9 a.m., Sext at noon, None at 3 p.m., Vespers at twilight, and Compline before retiring. Throughout the Middle Ages and for some time after, “books of Hours” were compiled for the devout, containing the prayers that would be part of these services. Wealthy patrons might commission the creation of such books that were also elaborate works of art, filled with astonishing miniature masterpieces of painting.

Rorem’s *Book of Hours* is in no sense a liturgical piece, or even an overtly religious one (he has stated explicitly that he is an atheist), but its eight movements, all of which are of a relatively contemplative character, nonetheless invite reflection—and this is hardly surprising, since Rorem was raised in the Quaker tradition. As he himself explained his purpose:

My intent was no more and no less than to concoct a gracious vehicle for the two instruments, setting them in relief both as individuals and as a married pair. Today... I hear this music as a garland of muted prayers uttered during a long day of rest between two massive efforts. I had, in fact, just completed a restless orchestral poem called *Assembly and Fall*, and was about to begin a restless organ suite called *A Quaker Reader*. *Book of Hours* was thus a luxurious entr’acte—songs-without-words about memories of the Roman Church.

It has always been one of Rorem’s prime concerns to create music that speaks directly to the ear (he considers this characteristic of “French” music, as opposed to the predominantly intellectual approach of “German” music), and to that end he seeks and finds the many sensuous possibilities in sonority for the flute and harp, both singly and in combination.

LUKAS FOSS *Time Cycle*

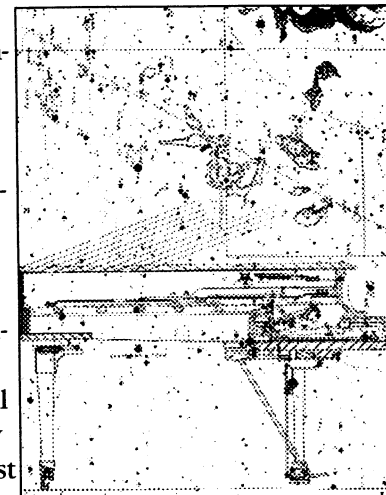
Lukas Foss (b. Berlin, 1922) demonstrated precocious musical gifts when he began studying piano and theory as a small child in his native

Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg’s poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award. For the next six years, he was the pianist of the Boston Symphony Orchestra, an appointment Koussevitzky made in order to give him plenty of time to work on his own music.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music.

Though he has never ceased composing, Foss also became very active as a conductor; he was named music director of the Buffalo Philharmonic in 1963, and later of the Milwaukee Symphony Orchestra and the Brooklyn Philharmonic, where he oversaw a particularly interesting and adventurous program. Now retired from the responsibilities of a music director, he teaches at Boston University.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher’s stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost



romantic rhetoric, with the composer of *Time Cycle*, with its improvised interludes; or to find the rather Stravinskyan *Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as “living myself into an era.” These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

It was while at UCLA that Foss composed *Time Cycle*, his first work that grew out of the improvisatory practices of the ensemble that he founded there. As he said in a published interview (*Soundpieces: Interviews with American Composers* [Scarecrow Press]):

Time Cycle was the transition point between my earlier and my recent style. There is a break. The break occurred about 1956. I was at UCLA. I was professor of composition, and I wanted to get my students away from the tyranny of the printed note. So I invented a form of non-jazz ensemble improvisation. It was meant to change my students; well, it changed me.

The earliest experiments were tonal, but, said Foss, they sounded like “music badly remembered,” so he tried to come up with ways to create and improvise music that would not possibly sound like what one had heard before.

In its original form, *Time Cycle* was composed for soprano and orchestra. It was premiered by the New York Philharmonic under the direction of Foss's old friend Leonard Bernstein in 1960. At that time the piece included chamber improvisations between the four movements.

A rather dubious idea [says Foss], one which I jokingly offered to...Bernstein.... We didn't take the idea very seriously, but that night I got a call from the New York Philharmonic, engaging the Improvisation Ensemble to do just that, to appear like a *commedia dell'arte* group of clowns and improvise between the songs. This became rather famous, and I was stuck with this format for *Time Cycle*, so that I even had to bring my clowns to the Berlin Philharmonic for the European premiere.

In preparing the chamber version of *Time Cycle*, though, Foss removed the idea of collective improvisation between the movements,

which he prefers because “no one else really can improvise in a way that would be relevant to the style of the songs.”

As it stands, then, *Time Cycle* is a completely notated work, though one that had grown out of Foss's activities with the Improvisation Chamber Ensemble. It sets four texts, two in English and two in German, each of which has some reference to time or clocks.

We're Late

Clocks cannot tell our time of day
For what event to pray
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue's eye:
Only the living ask whose brow
May wear the Roman laurel now;
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.

—W. H. Auden)

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When the Bells Justle

When the bells justle in the tower
The hollow night amid
Then on my tongue the taste is sour
Of all I ever did.

—A. E. Houseman

(Copyright 1937-38 Laurence Housman, by permission of Charles Scribner's Sons)

From Franz Kafka's *Diaries*

Sechzehnter Januar. Es war in der letzten Woche wie ein Zusammenbruch... Unmöglichkeit zu schlafen, Unmöglichkeit zu wachen, Unmöglichkeit, das Leben genauer die Aneinanderfolge des Lebens, zu ertragen. Die Uhren stimmen nicht überein, die innere jage in einer teuflischen oder dämonischen oder jedenfalls unmenschlichen Art, die äussere geht stockend ihren gewöhnlichen Gang. Was kann anderes geschehen als dass sich die zwei verschiedenen Welten trennen und sie trennen sich oder reissen zumindestens...in einer fürchterlichen Art...Die Einsamkeit, die mir zum grössten Teil seit jeher aufgezwungen war, zum Teil von mir gesucht wurde—doch was war auch dies anderes als Zwang—wird jetzt ganz unzweideutig und geht auf das Äusserste. Wohin führt sie? Sie kann, dies scheint am zwingendsten, zum Irrsinn führen, darüber kann nichts weiter ausgesagt werden, die Jagd geht durch mich und zerreisst mich. Oder aber ich kann—ich kann?—, sei es auch nur zum winzigsten Teil, mich aufrechterhalten, lasse mich also von der Jagd tragen. Wohin komme ich dann? "Jagd" ist ja nur ein Bild, man kann auch sagen "Ansturm gegen die letzte irdische Grenze."

—Franz Kafka

(Copyright 1948-49 by Schocken Books, Inc.)

"O Man! Take heed"

O Mensch! Gib acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief—
"Aus tiefem Traum bin ich erwacht:—
"Die Welt ist tief,
"Und tiefer als der Nacht gedacht.
"Tief ist ihr Weh—
"Lust—tiefer noch als Herzeleid:
"Weh spricht: Vergeh!
"Doch alle Lust will Ewigkeit—
"will tiefe, tiefe Ewigkeit!"

—Friedrich Nietzsche, from
Also sprach Zarathustra

January 16. This last week was like a total breakdown.— Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude forced upon me to the greater extent, sought by me to some extent (though what else is this than being forced?) Is taking an unmistakable course to the extreme limit. Where will it lead? It may (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through and tears me apart. But then I may, I may, be it only to the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image—one might say instead onslaught against the last frontier.

—Translation by the composer

O Man! Take heed!
What speaks the deep midnight?
"I slept, I slept—
"From deep dream I awoke:—
"The world is deep,
"And deeper than the day.
"Deep is its woe—
"Joy deeper than heartache.
"Woe speaks begone!
"But joy desires eternity.
"Desires deep, deep eternity!"

—Translation by the composer

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.

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, 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-BETH LAMBERT, second violinist in the National Symphony, has appeared as soloist with the National Symphony, the New World Chamber Orchestra of Mexico City, the Cleveland Institute of Music Orchestra, and on the CD "A Taste for the Classics." She has performed at the White House and been a frequent substitute with the Philadelphia Orchestra. A graduate of the Curtis and Cleveland Institutes of Music, Ms. Lambert studied with Jaime Laredo, Yumi Ninomiya Scott, Ronda Cole, and Donald Weilerstein. During the past year, she participated in the Carnegie Hall Chamber Music Seminar and the Marlboro Music Festival.

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 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.

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.

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 and Richmond Symphonies. As an established chamber musician, Ms. Logan has performed across 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. Ms. Logan is the pianist of the Opus 3 Trio.

CARMEN PELTON, soprano, began her international career at England's Aldeburgh Festival, and has since sung leading roles with the opera companies of Tulsa, Omaha, Glimmerglass, Long Beach and Kansas City. Her orchestral engagements have included the San Francisco Symphony, the Saint Paul Chamber Orchestra, Orpheus Chamber Orchestra, and Seattle Symphony. Recent engagements have included Beethoven's *Ninth Symphony* with the Rochester Philharmonic and the Nashville Symphony and the lead role in Virgil Thompson's *The Mother of Us All* with the Eastman Opera Theatre. Carmen Pelton is an assistant professor of voice at the University of Washington School of Music.

MICHAEL RUSINEK, clarinetist, joined the National Symphony in the fall of 1991 and became the assistant principal clarinetist the following year. He has studied with Avrahm Galper at the Royal Conservatory of Music in Toronto and Donald Montanaro at the Curtis Institute of Music in Philadelphia. He has performed as soloist with many orchestras, including the Toronto Symphony, the Royal Conservatory Orchestra and the Belgrade Philharmonic. As a recitalist, Mr. Rusinek has performed extensively in Canada, Israel, and the U.S. He has participated in many summer festivals across the country. Currently, he is on the faculty of the University of Maryland School of Music.

SARA STERN, flutist, 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 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."

RUDOLPH VRBSKY, oboist, studied at Northwestern University with Ray Still; at the Curtis Institute, with Sol Schoenbach; and coached extensively with Marcel Moyse. He has toured the United States as a member of the Aulos Wind Quintet (winners of the 1978 Naumberg Chamber Music Award), the Camerata Woodwind Quintet, and Music from Marlboro. As a soloist, he has appeared at the Spoleto Festival, and with the New York String Orchestra and the Brandenburg Ensemble conducted by Alexander Schneider. Principal oboist with the National Symphony Orchestra since September 1981, Mr. Vrbsky teaches at the Peabody Institute.

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Compiled December 2, 1995

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April 20, 1996

20 Fingers/18 Feet

Joan TOWER: Stepping Stones

Paul SCHOENFIELD: Elegy, Rag and Boogie

Bernd Alois ZIMMERMANN: Perspectiven

Maurice RAVEL: La Valse