

The Smithsonian Associates Presents

# 20th CENTURY CONSORT

October 19, 1996

Eugene and Agnes E. Meyer Auditorium, Freer Gallery of Art



The Smithsonian Associates  
presents

# 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin  
Jennifer Cline, viola  
Jenn Cobb, soprano  
David Hardy, cello  
Truman Harris, bassoon  
Thomas Jones, percussion  
Loren Kitt, clarinet  
Dotian Levalier, harp  
Lisa Emenheiser Logan, piano  
Robert Oppelt, bass  
Ronald Sipes, oboe  
Sara Stern, flute



Saturday, October 19, 1996  
Lecture-Discussion 4:30 p.m.  
Concert 5:30 p.m.  
Eugene and Agnes E. Meyer Auditorium  
Freer Gallery of Art



The 20th Century Consort's 1996-97 performance  
series is funded in part by  
the Smithsonian Office of the Provost



## Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,  
David Froom, Michael Gandolfi, Composers

## Program

### "Floating Worlds"

Design School ..... Michael Gandolfi

1. Fibonacci's Fanfare
2. Photoelectric Effect
3. Reptiles
4. Matrix Mechanics

Ms. Adkins, Ms. Cline, Mr. Hardy, Mr. Harris, Mr. Kendall,  
Mr. Kitt, Ms. Logan, Mr. Oppelt, Mr. Sipes, Ms. Stern

Emerson Songs ..... David Froom

1. Cloud upon cloud
2. The Snow-Storm
3. I cannot find

Ms. Adkins, Ms. Cline, Ms. Cobb, Mr. Hardy, Mr. Harris,  
Mr. Kendall, Mr. Kitt, Ms. Logan, Mr. Sipes, Ms. Stern

## Intermission

Ukiyo-e ..... George Rochberg  
Ms. Levalier

Sparrows ..... Joseph Schwartzner

Ms. Adkins, Ms. Cline, Ms. Cobb, Mr. Hardy, Mr. Jones,  
Mr. Kendall, Mr. Kitt, Ms. Levalier, Ms. Logan, Ms. Stern



We are delighted to bring you a new season of the 20th Century Consort. Thanks to a new partnership between The Smithsonian Associates and the Freer Gallery of Art, the tradition of showcasing the works of modern composers continues in a new and sparkling venue—the Eugene and Agnes E. Meyer Auditorium. It promises to be a stellar year.

—Mara Mayor, Director  
The Smithsonian Associates

It is a pleasure for the Freer Gallery of Art to join The Smithsonian Associates for this season's 20th Century Consort programs. The Consort has created a series which includes new musical works inspired by the music, visual arts, and literature of Asia, thus making the Freer Gallery—with its unparalleled collection of Asian art—an especially appropriate venue for this year of innovative performances.

—Milo Beach  
Director, Freer Gallery of Art and Arthur M. Sackler Gallery



## The Program

MICHAEL GANDOLFI

*Design School* (1992)

Michael Gandolfi (b. July 5, 1956, Melrose, Massachusetts) began his involvement with music at the age of eight as a self-taught guitarist improvising in rock and jazz styles. He eventually became interested in composition and started studying formally in his early teens. He received his bachelor's and master's degrees in composition from the New England Conservatory and also studied at the Yale Summer School of Music, the Composers' Conference, and the Tanglewood Music Center. He has received numerous awards and grants, along with commissions from the Orpheus Chamber Orchestra, the London Sinfonietta, Speculum Musicae, the Tanglewood Music Center, the Riverside Symphony Orchestra, Sonor, the San Francisco Contemporary Music Players, and Parnassus. Recently his *Points of Departure* was issued on a Deutsche Grammophon CD of recent American music performed by the Orpheus Chamber Orchestra. His

second flute concerto, *Caution to the Wind*, has been recorded by the Griffin Music Ensemble, with Peggy Friedland as soloist, on CRI.

Regarding *Design School*, the composer writes:

*Design School* is a piece which explores music based solely on abstract patterns. My main inspiration was the lithographs of M.C. Escher, particularly the works completed in the 1950's and 60's. In composing *Design School*, I allowed the particular design of a movement to inform the compositional choices rather than yielding to the subjective or expressive suggestions of the music.

The first movement, *Fibonacci's Fanfare*, is an imitative piece in which every proportion is based on a segment of the Fibonacci series 1:2:3:5:8:13. Fibonacci, a 15th-century Italian mathematician, discovered an additive integer series which, as it grows larger, yields a more accurate definition of a special relationship known as "the golden proportion." This proportion, which is found in the ratio of any two consecutive numbers of the series, has been used by numerous architects, artists, composers, etc., for the last several centuries. I composed a canon in which all of the durational values, points of entrance, and proportions are based strictly on the Fibonacci series.

The second movement, *Photoelectric Effect*, is a development of the three pitches that are used in the first movement. The photoelectric effect is the emission of electrons from certain metals when light falls on their surfaces. The incident energy causes an excitation of the electrons to a higher valence energy level. Eventually the electrons return to their original state, and the stored energy is released as a photon. The movement depicts this "electron journey."

The third movement, *Reptiles*, is an interpretation of the Escher lithograph by the same name. In this lithograph, an open book rests on a desk. On the book's page, in a two-dimensional plane, there are interlocking reptiles. Gradually they unlock and emerge from the book as independent three-dimensional beings that circle around the desk before returning to the two-dimensional world of the book's page. The static beginning of the piece is a representation of the two-dimensional plane. Gradually the piece becomes more contrapuntal (representing the three-dimensional reptiles) before returning to the static music of the opening. The harmonic sequence is cyclical, hence the last harmony returns precisely to the point of the beginning, as do the reptiles in the lithograph.

The fourth movement, *Matrix Mechanics*, is a rondo in which the main theme is systematically transposed to all possible keys



through a pitch matrix. The title, borrowed from quantum physics, aptly describes the musical/mechanical process of this scheme.

—Michael Gandolfi

## DAVID FROOM

### *Emerson Songs*

David Froom was born in California in 1951. His music has been performed by numerous ensembles, including the Seattle and Utah Symphonies, Speculum Musicae, the Ciompi String Quartet, Music Today, the New York New Music Ensemble, and the Twentieth Century Consort. His *Piano Quartet*, *Piano Sonata*, and *Down to a Sunless Sea* are recorded on Centaur and his *Ballade for Fender Rhodes* and *Piano for Opus One*. His music is published by MMB Music, Inc.

Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-Chung, Mario Davidovsky, and William Kraft. Among the many awards, grants, and fellowships he has received are commissions from the Fromm and Koussevitzky Music Foundations, first prize in the Kennedy Center Friedheim Awards, a Charles Ives Scholarship, a Fulbright grant for study with Alexander Goehr at Cambridge University, a grant from the National Endowment for the Arts, and fellowships to the Tanglewood Music Center and the MacDowell Colony. He teaches at St. Mary's College of Maryland, where he is associate professor of music.

Regarding his piece, the composer has provided the following commentary:

*Emerson Songs* consists of three songs using poetry of Ralph Waldo Emerson. The work lasts about 15 minutes. The first and last songs are settings of poetic fragments from the manuscript poems of 1840-49. The text of the central song is one of Emerson's most famous poems, "The Snow-Storm," first published in 1847. All three poems express aspects of the Transcendentalist movement we associate with Emerson and his colleagues in mid-19th-century America.

The first poem, in non-rhyming, mostly five-syllable lines, is about hope and renewal. The world only seems to die. In the midst of desolation, "the darkness will glow, the solitude sing."

"The Snow-Storm," written in blank verse and iambic pen-

tameter, is a celebration of art and the power of nature. The raging storm, which forces us to huddle "around the radiant fireplace, enclosed in a tumultuous privacy," leaves piles of snow that make a "frolic architecture" for us to admire and mimic: "white bastions with the projected roof," "Parian wreaths," "a swan-like form" and on top of it all "a tapering turret."

The final poem, three rhyming couplets, each line (except the first) consisting of eight syllables, is a wistful and tender expression of love.

I use the ensemble of eight instruments as both a small orchestra and a chamber group. The winds, strings, and piano are sometimes used like the winds, strings, and percussion sections of an orchestra. In other places the instruments are used soloistically or in small, continually evolving groups of two, three, or four players. The three songs, though distinct in character, are unified by their musical materials, which come about through continuous variation of the first song's opening gestures.

*Emerson Songs*, completed in the spring of 1996, was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress for the group Currents.

—David Froom

## Emerson Songs

### *Cloud upon cloud*

Cloud upon cloud  
The world is a seeming,  
Feigns dying, but dies not.  
Corpses rise ruddy,  
Follow their funerals.  
Seest thou not brother  
Drops hate detachment,  
And atoms disorder,  
How they run into plants,  
And grow into beauties.  
The darkness will glow,  
The solitude sing.



### *The Snow-Storm*

Announced by the trumpets of the sky,  
Arrives the snow, and, driving o'er the fields,  
Seems nowhere to alight; the whited air  
Hides hills and woods, the river, and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveller stopped, the courier's feet  
Delayed, all friends shut out, the housemates sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly,  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's lane from wall to wall,  
Maugre the farmer's sighs; and, at the gate,  
A tapering turret overtops the work.  
And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.

### *I cannot find*

I cannot find a place so lonely  
To harbour thee & me only  
I cannot find a nook so deep  
So sheltered may suffice to keep  
The ever glowing festival  
When thou & I to each are all.

[The first and last poems are from *Manuscript Poems* (1840-1849). "The Snow-Storm" is from *Poems* (1847). All can be found in *Ralph Waldo Emerson: Collected Poems and Translations*, ed. Harold Bloom and Paul Kane (The Library of America, 1994).]

### GEORGE ROCHBERG

#### *Ukiyo-E, for solo harp*

The decades following World War II were a time when the 12-tone technique, developed by Arnold Schoenberg and passed to his brilliant students Berg and Webern, took root in this country and attracted the attention of a great many composers. To many listeners, this musical style marked a complete break from the expressive means through which composers had always enjoyed a connection with their audiences. Although a few composers—notably Alban Berg—found ways of using the technical devices of serial rows to produce music in which listeners felt the kind of emotional reaction they knew from the masterpieces of the classical and romantic eras, much new music was composed for increasingly smaller audiences of specialists—the composers themselves and professional theorists—who applauded new technical inventions and insisted that the listener's response was irrelevant.

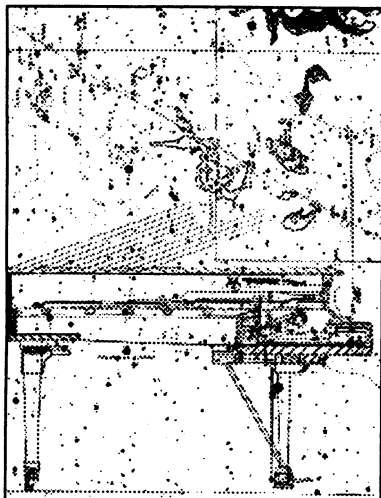
For a good part of his career, George Rochberg was one of the leading composer/teachers of this highly rational technique. Born in Paterson, New Jersey, in 1918, he studied composition at the Mannes School of Music and then, after the interruption of wartime military service, completed his studies at the Curtis Institute in Philadelphia. A Fulbright Fellowship in 1950 took him to Italy, where he came into contact with Luigi Dallapiccola, who aroused his interest in serial music. Turning from the idioms of Stravinsky and Hindemith that had dominated his early compositions, Rochberg accepted serialism wholeheartedly as the inevitable culmination of the development of music and as a liberating force. He was highly regarded in professional circles for his *Chamber Symphony*, *Symphony No. 2*, and the *String Quartet No. 2* of 1962. After his *Piano Trio* of 1963, Rochberg left strict serialism, broadening his musical palette to include occasional quotations from the works of other composers, often tonal composers.

A breakthrough—certainly a shock to his admirers in the serial camp—came with the first performance of his *String Quartet No. 3*, commissioned by the Concord String Quartet as winners of the Naumburg Chamber Competition. The audience at the premiere divided sharply between those excited by the dramatic and expressive synthesis of Beethovenian and Mahleresque gestures and tonal centers in a contemporary work and the ardent supporters of serialism, who considered the Third to be a complete capitulation. The change had been coming gradually, as little by little Rochberg realized he could



not express everything he wanted to say in the serial language of his early works; but the *Third Quartet* represented a point of crystallization. From 1972 Rochberg has explicitly composed as an extension of the historical tradition, even to the point of writing three string quartets at once, in a single set (his Quartets 4, 5, and 6, the "Concord Quartets"), as the composers of the 18th century had done. His change of view, his new interest in connecting with the historical tradition and with listeners who came to hear his music, is treated at length in a volume of his essays, *The Aesthetics of Survival: a Composer's View of Twentieth-Century Music*. In making this change, Rochberg became one of the leaders of a return to tonality, "the new romanticism," so that he could draw upon the widest possible resources of music "from the purest diatonicism to the most complex chromaticism."

*Ukiyo-E* ("Pictures of the Floating World") was composed in 1975 for harpist Marcella de Cray, who gave the first performance in San Francisco that April. The title immediately conjures up the fantastic and gorgeous world of Japan during the centuries of the Tokugawa shogunate as captured in the wood-block prints that Japanese artists created starting with Hishikawa Moronobu in the 17th century. These "images of the floating world" featured scenes of daily life among the populace, of great beauties in stunning, multi-colored garments, of famous actors and well-known courtesans, and explicit scenes of love-making. Rochberg's piece, lasting some 10 minutes, evokes that world with delicate improvisatory figures interspersed with more precisely shaped passages, in particular the first extended material in a specific tempo, marked "Andante amoroso; romantico," with gentle triplet figures. The piece unfolds with an air of unhurried lyrical flow, occasionally punctuated by harder stabs of sound for punctuation.



## JOSEPH SCHWANTNER

### *Sparrows, for soprano and eight instruments*

Joseph Schwantner born in 1943, in Chicago, became exposed to music in grade school, where he played in the band and studied classical guitar, the instrument to which he devoted his earliest efforts as a composer. He first intended to compose jazz, and after attending the National Stage Band Camp after his senior year in high school, he enrolled in the Chicago Conservatory College, where he majored in composition, studying with Bernard Dieter. A radio broadcast of the Warsaw Autumn Festival, one of the world's premiere new-music festivals, proved seminal. "I never imagined music could sound like that, and I lay awake all night thinking about it." Jazz began to recede in his interests, as he immersed himself in a whole new body of music. In 1964 he entered Northwestern University as a graduate student in composition; his principal teachers there were Alan Stout and Anthony Donato. From that point he began to make his mark with remarkable speed, winning three BMI Student Composer awards before graduation.

By the early 1970s the composer had consolidated his technique—based on the rationality of serial devices that were very much part of the academic training of the day—and was pursuing new devices of color, texture, and timbre. These are perhaps most obvious in his works for larger ensembles, but even in the combination of piano and voice his highly coloristic imagination is apparent. It was certainly apparent to audiences that heard his first mature orchestral work, *Aftertones of Infinity*, which won the 1979 Pulitzer Prize for Music.

A prize like the Pulitzer, when it comes at a fairly early stage in a composer's career, almost always gives a terrific boost by singling out an individual from the crowd of new, young composers, and marking the young composer as a likely candidate for commissions. Certainly Schwantner has not lacked opportunities to compose for specific performers. Soon after the Pulitzer announcement, he completed *Sparrows* for Lucy Shelton and the Twentieth Century Consort, who premiered the work and recorded it.

*Sparrows* is an opulent setting of haiku texts by Issa (in English translation); the work represents a return to the tonal and neo-romantic character of passages from much of Schwantner's recent music. The fifteen haiku settings are separate short movements, often making brief references to older musical styles or genres. They cover a remarkably wide expressive range, but mostly in a mode of rich lyri-



cism and in what Schwantner referred to as “dream states.” These are at times austere or exuberant, but move to an ending of gentle hopefulness.

- |   |   |
|---|---|
| 1. Come then, come hither;<br>Play your games and bide with me,<br>Motherless Sparrow.        | 9. What loveliness!<br>Seen through a crack in the wall<br>The River of Heaven!         |
| 2. The plum tree blossoms;<br>The nightingale sings;<br>But I am alone.                       | 10. By night sacred music<br>And into the flare of the torches<br>Float crimson leaves! |
| 3. The autumn wind!<br>Even the mountain's shadow<br>Trembles before it.                      | 11. Radiant moon!<br>Tonight, must you too<br>Hasten thither?                           |
| 4. Through this world of ours<br>The butterfly's existence—<br>Such a hastening!              | 12. And, when I die,<br>Be thou guardian of my tomb,<br>Grasshopper.                    |
| 5. With Geese, hush your cry!<br>Wherever you go it is the same—<br>The floating world!       | 13. Cry not, insects,<br>For that is a way<br>We all must go—                           |
| 6. A note from the bell—<br>A cry from the waterfowl—<br>And the night darkens!               | 14. A glimpse of the Moon—<br>A note from the Nightingale—<br>And the night's over!     |
| 7. Heedless that the tolling bell<br>Marks our own closing day—<br>We take this evening cool. | 15. Greet the new sky<br>With consonance of harmonies—<br>Right to the Sparrows!        |
| 8. The night is dim,<br>But over the falls that ran with<br>wine<br>Stands the moon.          |   |

[From *The Autumn Wind*, translation ©1957 by Lewish MacKenzie, published by John Murray (Publishers) Ltd., London. Reprinted by permission of the publisher.]

Program Notes by Steven Ledbetter

## 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 has completed a CD recording.

JENNIFER CLINE, viola, joined the National Symphony Orchestra in 1995. Before that, she was a member of the Colorado Symphony Orchestra for two years. She studied with Peter Slowik at Northwestern University from 1990 to 1992. In 1993 she began studies with Heidi Castleman at the Cleveland Institute of Music, where she was awarded a degree in 1995. She has attended the Aspen Music Festival as a fellowship student and the National Repertory Orchestra Festival.

JENN COBB, soprano, has sung with the University of Michigan Opera Theatre performing the roles of Hansel and Fiordiligi, and just completed a year with Toledo Opera in its Resident Artist Program. Ms. Cobb has spent two summers at the Tanglewood Music Center, one in the Phyllis Curtin Seminar and most recently as a Fellow. While there this past summer, she sang the role of Niece 2 in the historic production of *Peter Grimes* with Seiji Ozawa, and sang Steve Reich's *Tehillim* with Reinbert deLeeuw as part of the Festival of Contemporary Music. She also worked with soprano Lucy Shelton, a guest coach at Tanglewood, for the premiere of two songs by Fellow composer Kevin Putz at Ozawa Hall. In November, Ms. Cobb will sing Clothilde in Toledo Opera's production of *Norma*, and in February, 1997, she returns to Toledo to sing Mimi in a concert version of *La bohème*.

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.

TRUMAN HARRIS, bassoonist, holds a Master of Music degree from Catholic University and has been a member of the National Symphony Orchestra bas-



soon 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.

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, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort, in addition to his involvement with the 20th Century Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996, directed the Music Program at Boston University and the Boston University Tanglewood Institute. Guest conducting engagements include the Chamber Music Society of Lincoln Center, the Da Capo Chamber Players, Boston's Collage and Dinosaur Annex, New York Chamber Symphony, 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, ASV 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.

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.

LISA EMENHEISER LOGAN, pianist, is a graduate of the Juilliard School, where she received both Bachelor and Master 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.

ROBERT J. OPPELT is Principal Bass of the National Symphony Orchestra. He joined the symphony in 1982 and in 1984 was promoted to assistant principal. After national auditions in 1996, Leonard Slatkin appointed Mr. Oppelt to lead the orchestra's bass section. Since coming to Washington, D.C. in 1982, he has performed regularly with 20th Century Consort and many other chamber groups in the Washington, D.C. metropolitan area. He also enjoys performing as soloist and will appear as such with the Millbrook Orchestra of Shepherdstown, WV, and Cascade Symphony of Edmonds, WA, during their 1997-98 concert seasons. He has appeared at the Grand Teton Music Festival, Lake Placid Chamber Music Festival, and Tanglewood in Lenox, Massachusetts. He is a graduate of North Carolina School of the Arts where he was twice recipient of the Vittorio Giannini Memorial Award.

RONALD SIPES, oboist, received a Bachelor of Music and Masters of Music in Performance from the San Francisco Conservatory of Music. He studied oboe with Marc Litschey. His other teachers include John deLancie, James Caldwell, John Mack and Heinz Holliger. Mr. Sipes has held the position of principal oboe in the Mexico City Philharmonic, the Orchestra of the State of Mexico (Toluca), and, most recently, the Orchestra of Castilla y Leon (Valladolid) in Spain. He also was one of the original members of the New World Symphony under the direction of Michael Tilson Thomas. Mr. Sipes is currently freelancing in the Washington, D.C. area with such groups as the National Gallery Orchestra, the Virginia Chamber Orchestra, the Washington Chamber Symphony, and various others.

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, and 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."



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 December 2, 1995

## 20th Century Consort 1996-97 Concert Series

### Upcoming Concerts

December 7, 1996  
3:30 Matinee Concert

Romancing Rostropovich

GINASTERA: Puneño

BERNSTEIN: Three Meditations from Mass

PIAZZOLLA: Tango

SHOSTAKOVICH: Seven Romances

February 1, 1997

Water Ways

TAKEMITSU: Rain Tree

JAFFE: Four Songs

SHENG: The Stream Flows

INCE: Waves of Talya

March 8, 1997

Pictures of Praise

ROCHBERG: In Priase of Krishna

MAW: Shahnama

April 19, 1997

Ancient Earth Day

MAHLER: Das Lied van der Erde

CRUMB: Ancient Voices of Children