

The Smithsonian Associates Presents

20th CENTURY CONSORT

February 1, 1997

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

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Guest Artist

Lucy Shelton, soprano
Elisabeth Adkins, violin
Ryan Brown, violin
Jennifer Cline, viola
Daniel Foster, viola
Glenn Garlick, cello
David Hardy, cello
Truman Harris, bassoon
John Huling, trombone
Loren Kitt, clarinet
Lisa Emenheiser Logan, piano
Sally McLain, violin
Robert Oppelt, contrabass
Marissa Regni, violin
Sara Stern, flute
Edwin Thayer, horn
Rudolph Vrbsky, oboe
Tim White, trumpet
Susan Schilperoort, Manager



Saturday, February 1, 1997
Lecture-Discussion 4:00 p.m.
Concert 5:00 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



Pre-Concert Discussion

Christopher Kendall, Nicholas Maw, and
Massumeh Farhad

Program

"Pictures of Praise"

Songs in Praise of Krishna George Rochberg

Texts from the Bengali

1. Hymn to Krishna (I): It was in bitter maytime
2. Hymn to Krishna (II): After long sorrow
3. Her slender body
4. As the mirror to my hand
5. O Madhava, how shall I tell you of my terror?
6. Lord of my heart
7. I brought honey
8. My mind is not on housework
9. I place beauty spots
10. Shining one
11. My moon-faced one
12. Beloved, what more shall I say to you?
13. Let the earth of my body
14. O my friend, my sorrow is unending

Ms. Logan, Ms. Shelton

Intermission

Shahnama. Nicholas Maw

Title.

Rustam and the Seven Champions hunt in Turan.

Majnun prostrates himself at his Mother's feet.

The Women of Egypt, overcome by the beauty of Yusuf, cutting their fingers as they peel oranges.

Rustam and Kay Kaus watching the King of Mazendarian turning himself into a boulder.

Graveyard Discussion.

Intermezzo: The returned Traveller discovers Maidens playing in his Garden.

Battle between Kay Khusraw and Afrasiyab.

A Palace at Night.

Ms. Adkins, Mr. Brown, Ms. Cline, Mr. Foster,

Mr. Garlick, Mr. Hardy, Mr. Harris, Mr. Huling,

Mr. Kendall, Mr. Kitt, Ms. Logan, Ms. McLain, Mr. Oppelt, Ms. Regni,

Ms. Stern, Mr. Thayer, Mr. Vrbsky, Mr. White

The audience is invited to join the artists in the South Hall for an informal post-concert reception, sponsored by the Friends of the 20th Century Consort



Program Notes

By Steven Ledbetter

GEORGE ROCHBERG

Songs in Praise of Krishna

For a good part of his career, George Rochberg was one of the leading composer/teachers of the highly rational technique of composition pioneered by Arnold Schoenberg and passed to his brilliant students Berg and Webern. 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. Thus Rochberg came of age as a composer just about the time that serialism was making its first real impact on American composers, all but a handful of whom had belittled or simply ignored that approach to composition in the years before

World War II. But the decades following the war were a time when the twelve-tone technique really took root in this country and attracted the attention of a great many composers.

Rochberg found his way to this approach by way of Italy, not Germany or Austria. 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. In 1960 he was named chairman of the music department at the University of Pennsylvania, where he remained until his retirement. During these years he quickly established himself among the coterie of serial composers and 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 (in 1972) 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 eighteenth 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.”

The fourteen *Songs in Praise of Krishna* precede the Third String Quartet by two years, but they prefigure the “opening up” of Rochberg’s style. They were written for soprano Neva Pilgrim, with whom the composer gave the first performance at the University of Illinois on March 16, 1971, and later recorded them for CRI. In the notes to his recording, the composer pointed out that the work was “neither serial nor necessarily atonal.” The harmonic complexity of the work does not preclude “tonal gravities and orientation,” which Rochberg hopes the listener will hear.

In Praise of Krishna is the title of a volume of Bengali poetry, translated into English by Denise Levertov and Edward C. Dimock, Jr.; this is the source of the fourteen poems selected for *Songs In Praise of Krishna*, which appears to be a song-cycle for voice and piano, though the work’s presentation of psychological states of three “characters” makes it also a kind of closet opera for a single singer, as the composer explains in the commentary provided for the recording:

These lyrics celebrate the classical Indian legend of Radha, a beautiful girl, and Krishna, the god, or more symbolically, the longing of flesh for spirit and spirit for flesh. Nowhere in poetry have I found a more immediate projection of the ecstasy and joys, anguish and pain of human love, longing and loss than expressed in these lyrics.

Although I wrote what appears to be a traditional song cycle, my inner intention was to set the poems as though they were a libretto for an opera—which, in a very real sense, they are, since they center on the passions of human and divine love. Three characters “speak”: Radha, Krishna, and an old woman—Krishna’s messenger to Radha. Each character has his or her own “music,” at least in the psychological sense. Since Radha is at the center of the poems, she sings ten of the fourteen songs, and running through her songs are connective musical threads of related motives, thematic ideas, and harmonic progressions....

I have used considerable variety in the treatment of the voice and the piano in order to bring out the psychology of what might be called “internal opera.” Number 2, 4, 9, 10, 13 are true *songs* in the Lieder tradition. But many of the sections, for example numbers 1, 5, 8, combine elements of *arioso* (heightened song) and *recitative* (quasi-sung/spoken). All three attitudes—song, *arioso*, *recitative*—are called for in numbers 6, 7, 12, 14. The role of the piano is to accompany, set off, punctuate, establish atmosphere and connect and extend the lines of the singer.

When the cycle begins, we are literally at the end of the story: in *Hymn I* Radha is describing how Krishna has left her. She is full of the pain of loss. The events of *Hymn II*, though appearing as the sec-

ond song of the cycle, occur somewhere halfway through the story; Krishna has returned and Radha alternates between the pain of remembering his absence and the joy of having him back. From numbers 3 to 14, the final song of farewell, each song capsulizes a different shade of the progression of Radha’s passion. Krishna’s songs, number 3 and number 11, are interpolations of a kind to show the character of Krishna, whose love for Radha is curiously remote—cool and detached—yet full of sweetness and desire. In her two songs, number 9 and number 10, the old woman messenger pleads with Radha and flatters her, with the intention of softening her anger against the newly returned Krishna. Here the songs attempt to express the psychology of a person who, though old, is still full of pride and vanity and is grieving over the passing of youth.

This leaves the songs which express Radha’s deepest, most personal feelings: the joys of her first awareness of love, number 4; the terrors and fears accompanying her knowledge that she will give herself to Krishna, number 5; her sense of deep fulfillment after being with Krishna, number 6; the bitterness and jealousy over his faithlessness, number 7; her distractedness and painful uncertainty, number 8; her absolute ecstasy and complete submission to love, number 12. In the last song, number 14, the transcendent, shining Radha of number 13 is transformed into the suffering woman who must learn to live with loss—the loss of her lover and dearest friend.

—George Rochberg

NICHOLAS MAW

Shabnama

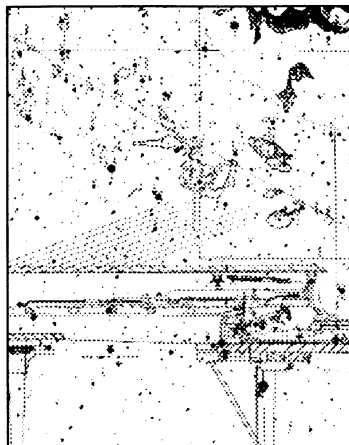
Nicholas Maw (b. 1935, Grantham, Lincolnshire) was a student of Lennox Berkeley’s at the Royal Academy of Music from 1955 to 1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw’s earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger. It came as something of a surprise, then, when Maw fulfilled a BBC commission for the 1962 Proms with *Scenes and Arias* (a setting of fourteenth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Viennese school. This early work was but the first example of many in which highly individual music was difficult to pigeonhole stylistically. Though that *should* be

regarded as a positive factor for any composer, it has in practice meant that, unconnected with a "school" of composition, Maw has not always benefited from the kind of self-promotional activities characteristic of such groups. Although none ever disputed the refinement of his work or its expressive qualities, this did not translate into particularly frequent performances or recordings of more than a handful of his works.

All that changed rather strikingly a few years ago when Simon Rattle insisted on recording Maw's *Odyssey*, a ninety-minute orchestral score written for the BBS's Promenade Concerts in 1987. This might have seemed to presage financial disaster for the recording company, but the work proved to be a surprise success, and it brought Nicholas Maw to the attention of a far wider audience than he had previously enjoyed, and cast attention on his other works as well. (When the British magazine *Gramophone*, one of the world's most highly regarded record review publications, celebrated its seventieth anniversary, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list.)

Since 1984 Maw has divided his time between England and the United States. During the summers he teaches at Bard College, and finds that his music is now just about equally sought after in both England and America. He composed *Shahnama* for the London Sinfonietta, which gave the premiere, under the direction of Anthony Pay, on May 7, 1992.

The time period we refer to as the Middle Ages and the early Renaissance—which is also the period in which Islam burst forth on the world as a dynamic new religion—was an age of gorgeous book illustration, both in Europe and the Middle East. Books, of course, were copied by hand, and the miniature paintings that decorated the finest of them were unique to a single volume, increasing its beauty and value accordingly. In the Persian tradition, one of the books that received the most lavish attention was the national epic *Shahnama* ("Book of Kings") by the poet Abu'l-Oasim Firdawsi, completed about the year 1010 in some fifty-thousand rhyming couplets. The epic assembles many tales and legends, some involving historical figures



like Alexander the Great (Iskandar) interacting with the Persian hero Rustam or Biblical figures like Joseph (Yusuf).

Maw's twenty-eight minute score *Shahnama* is roughly analogous to *Mussorgsky's Pictures at an Exhibition*, in that it was conceived as a musical response to actual works of art—in this case stunningly elaborate Persian miniatures contained in manuscripts of the *Shahnama* or other renowned Persian books, and in that the pieces are grouped to suggest the composer-as-viewer moving through an illuminated manuscript, contemplating one image for a time, then turning the page to another. Each piece ends, as the composer explains, with "a little flourish" in the piano, emblematic of page-turning, and this figure is based in each case on the chord that opened that movement. Maw's music responds immediately to the color and vigor and lyricism of the images without much regard to the stories that they illustrate, because he has no interest in simply writing program music conceived as narrative pure and simple.

He begins with the **Title**, a recitative for horn and trumpet, accompanied by piano. This provides entrée to the musical world of the piece and material that Maw uses for what he calls "a set of quasi-variations" that makes up the rest of the work. His own description of the remaining eight movements follows:

Rustam and the Seven Champions hunt in Turan. A vigorous piece characterized by repeated notes, and enclosing an appropriate "hunting" solo for the horn. The painting is by the artist Mir Sayyid 'Ali, and was probably executed around his twentieth year. It is one of the illustrations for the great copy of the *Shahnama* executed for the Safavid ruler Shah Tahmasp between 1522 and 1544.

Majnun prostrates himself at his Mother's feet. The touching story of Majnun and Layla bears some resemblances to Shakespeare's *Romeo and Juliet*, and likewise concerns two ill-fated lovers from rival clans. (And as with *Romeo and Juliet*, it also includes a scene of the hero lamenting at his beloved's tomb.) It comes from another renowned Persian book, the *Khamsa* ("Quintet") of the poet Nizami (1141-1209), and this painting by an unknown artist is from a copy of the book made about 1470. In his grief Majnun has been living the life of a hermit in the desert, and his mother comes to seek him out before returning home to die. Restrained woodwind octaves are set against intertwined muted solo strings.

The Women of Egypt, overcome by the beauty of Yusuf, cutting their fingers as they peel oranges. This painting also comes from a volume of Nizami's works, and was probably painted around 1430. It is a Persian slant on the story of Joseph in Egypt. (Several other Persian miniatures deal with Yusuf's devastating effect on the

Egyptian ladies.) Six young women peeling oranges are seated on the ground, and they appear to be the attendants of a princess seated separately to the right of the picture. Yusuf enters to the left, carrying a pitcher in a bowl. All the orange-peeling ladies crane their heads around to gaze in rapture at the handsome young man as he comes into the garden, and consequently cut their fingers through lack of attention to the task in hand. The music alternates between a little phrase indicative of a sigh or swoon, and *scherzando* passages depicting the general atmosphere of scarcely suppressed excitement. In my version there are seven "cuts," so clearly one of the ladies inflicts wounds on two of her fingers.

Rustam and Kay Kaus watching the King of Mazendarian turning himself into a boulder. The painting was done in about 1628, probably by the Isfahan artist Riza 'Abbasi, and is an illustration of another of the scenes from Firdawzi's *Shahnama*. The bizarre subject matter would be impossible to decipher without knowledge of the title, as it shows a quite contented looking man in armor (and no sign of petrification) lying on the ground with somebody riding past him on a horse, while other evident military persons look on with faint interest. Closer examination reveals the horseman to be menacing the prostrate king with a spear, so clearly this must be Rustam. The presumption must be that the King of Mazendarian, being flat on the ground and no longer mounted on his horse, has been defeated by Rustam in battle. (Join battle with Rustam and there could be no other outcome.) However, the wily king is about to foil the victor Rustam's murderous intent by the low trick of self-petrification. My music is based on this presumption.

Graveyard Discussion. This miniature was painted in the city of Herat in the late fifteenth century, and subsequently altered and added to in Ottoman Turkey about fifty years later. Apart from the exquisite detail, the most striking visual characteristic of the painting is that two of the trees in the background burst the bounds of the pictorial space and spread to outside the frame. Although the subject matter apparently concerns the meeting of a wealthy man and the sons of the dervish at the dervish's tomb (for what purpose I don't know), I was less interested in this than the appearance of the miniature and the very striking title. The whole short piece is an exercise in *pianissimo*, a subdued conversation between the three muted brass instruments with whispered interjections from the strings. It is the only movement that does not end with the piano flourish, there being a very quiet restatement on muted trumpet of the opening *Title* motive.

Intermezzo: The returned Traveler discovers Maidens playing in his Garden. This painting, done in Shiraz in the early sixteenth century, illustrates an incident from the *Khamsa* of Nizami. The two

maidens of the title are in fact enjoying a little nude bathing in the pool right in the center of the picture, with their clothes carelessly thrown on the grass. Not surprisingly, the homecoming traveler entering his garden is looking a little surprised by the unexpected scene—but not by any means displeased. The music alternates between the dignified gait of the elderly traveler and the high jinks in the bathing pool. There is rather an elaborate piano part.

Battle between Kay Khusraw and Afrasiyab. The vigorous drawing and glowing colors of this picture possibly derive from the ferocious and gory subject matter (one of many such scenes of bloody combat), but the general boldness of the conception and execution suggest an art form at a peak. It illustrates yet another scene from Firdawzi's *Shahnama*, and was painted in the last decade of the fifteenth century. Musically, the battle is a short one, and culminates in one of my favorite effects, a double forearm cluster on the bass of the piano.

A Palace at Night. This extraordinary painting, one of the most elaborate in Islamic art, is an illustration from the *Khamsa* of Nizami. It was painted by the same painter, Mir Sayyid 'Ali, and commissioned by the same prince, Shah Tahmasp, as *Rustan and the Seven Champions Hunt in Turan*. This copy of the *Khamsa* was executed between 1539 and 1545, and was the last project in Persia on which Mir Sayyid worked before going to work in the painting studios of the Moghul emperors Humayun and Akbar in India. The painting presents a stylized view of the rooms and courtyards in a palace in the soft glow of an evening light. The artist paints a wonderfully varied and detailed description of the multifarious inhabitants, from the court entertainment going on in one of the gilded chambers down to the woodcutter staggering in with his heavy bundle through one of the outer doorways. My rendering of this scene aims at continuity by concentrating on the court entertainment (imagined as storytelling and music), and presenting it as a long melodic line on the violas that goes right through the piece. This viola line is inflected heterophonically by the alto flute, and underpinned by a sequence of rich and dense chords on the piano and *tremulo* strings. The scenes going on elsewhere in the palace are depicted as swift glances into other areas by means of strongly characterized motives interjected into the melodic line—as though one were taking a quick look at them in the painting. At the climax the music presents an overview of the whole warm and lively scene, then subsides into a dreamy coda. In the end the vision of the palace and its fantastic civilization float off into the dark recesses of the night. The solo piano quickly closes the book.

—Nicholas Maw

About the Artists

ELISABETH ADKINS, violin, 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.

RYAN BROWN, violin, is the Artistic Director of The Violins of Lafayette, a Washington-based period instrument ensemble which performs a series of chamber concerts in the Corcoran Gallery of Art's Salon Doré. He is also Artistic Director of the Redwoods Summer Festival in California, and a founding member of the New York-based Four Nations Ensemble. He premiered and recorded new works of music with the Atlantic Quartet as part of the International Society for Contemporary Music's series in New York, and toured frequently with Steve Reich and Musicians, among many other ensembles.

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.

DANIEL FOSTER, viola, is also active as a soloist, chamber musician and teacher. Since capturing the First Prize in both the William Primrose and Washington International Competitions, he has appeared in recital and as soloist with orchestras in Washington, DC and throughout the United States. Mr. Foster has been a member of the Manchester Quartet since 1993, and spent four summers at the Marlboro Music Festival, touring the United States on two occasions with Music from Marlboro. Mr. Foster is on the faculty at the School of Music of the University of Maryland.

GLENN GARLICK, cello, first studied with Dr. Eugene Hilligoss at Colorado University in Boulder. Mr. Garlick later studied cello with Ronald Leonard at the Eastman School of Music and Robert Newkirk at Catholic University, and chamber music with John Celentano and Joseph Gingold. For four years Sergeant Garlick studied Sousa marches in the United States Marine Corps, and also studied law at Georgetown University Law Center. In 1980, he was accepted by Mstislav Rostropovich into the cello section of the National Symphony Orchestra, and in January 1995 he was appointed Assistant

Principal Cello. Mr. Garlick is an active teacher and performer in the Washington area. He is a founding member of the Manchester String Quartet, established in 1981, and also serves as president of the National Capital Cello Club.

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

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

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. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs 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, clarinet, 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 regu-

lar guest performer with the Emerson String Quartet in their series at the Renwick Gallery.

LISA EMENHEISER LOGAN, piano, 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.

SALLY MCLAIN, violin, received her Bachelor and Master of Music degrees from Indiana University, where she studied with James Buswell. She has participated in the Tanglewood Music Center, the Bach Aria Festival and Institute, and the New York String Orchestra Seminar. She is currently concertmaster of the Washington Chamber Symphony.

ROBERT J. OPPELT, bass, joined the National Symphony Orchestra 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 the 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 is a graduate of North Carolina School of the Arts where he was twice recipient of the Vittorio Giannini Memorial Award.

MARISSA REGNI, violin, joined the National Symphony Orchestra in September 1996, where she holds the position of Principal Second Violin. Before coming to Washington D.C. she was Assistant Principal Second Violin of The Saint Louis Symphony Orchestra, under the direction of Leonard Slatkin. Miss Regni has performed as soloist and chamber musician throughout the United States, Germany and Mexico, and has been a featured artist on National Public Radio and The MacNeil Lehrer Report. She holds her Bachelor's and Master's degrees from the Eastman School of Music, where she was also awarded the School's Performer's Certificate in Violin. Miss Regni also holds a diploma from the Pre-College Division of The Juilliard School of Music.

LUCY SHELTON, soprano, is an internationally recognized exponent of 20th century repertory. Numerous works have been composed for her by leading composers, including Stephen Albert, Joseph Schwantner, Oliver Knussen and Elliot Carter. She has performed widely in the U.S. and Europe with orchestras such as the Chicago Symphony, Los Angeles Philharmonic and London Symphony Orchestra, and has appeared in performances of chamber music with András Schiff, the Guarneri and Emerson String Quartets, the Da Capo Chamber Players, and Lincoln Center Chamber Music Society among many. Her performances can be heard on Bridge Records, Deutsche Grammaphone, Virgin Classics and others.

SARA STERN, flute, 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."

EDWIN THAYER, horn, studied with Willem Valkenier at the New England Conservatory, James Segliano in Boston and Tanglewood, and Thomas Holden at the University of Illinois. He has been a member of the National Symphony Orchestra since 1972. Before that, he was an associate professor of music at Virginia Commonwealth University in Richmond, Virginia, and principal hornist of the Richmond Symphony, Richmond Sinfonietta, and the Richmond Windwood Quintet. He has appeared, performed and recorded with many chamber ensembles and symphony orchestras, and has given solo recitals and master classes throughout the United States.

RUDOLPH VRBSKY, oboe, 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. Vrbksy teaches at the Peabody Institute.

TIM WHITE, trumpet, is Principal Trumpet of the Kennedy Center Opera House Orchestra and for nine years served as Principal Trumpet with the Harrisburg and Kennett Symphonies. He holds a Masters Degree from the Juilliard School of Music, where he studied with William Vacchiano and Mark Gould and where he was recipient of the Billy Strayhorn Performance Scholarship. Mr. White has performed as guest soloist and chamber musician throughout the metropolitan area. He is First Trumpet of the Constellation Brass Quintet, First Trumpet and Manager of the Baltimore Chamber Brass, and Brass Department Chairman and Trumpet Instructor at the Pennsylvania Academy of Music.

The 20th Century Consort gratefully acknowledges the generous support of the Friends of the 20th Century Consort:

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James Coppess & Carol Ann Rowe	James Keith Peoples
Celia F. Crawford	Earl Pollack
Dennis Deloria & Suzanne Thouvenelle	Mary Grace Kovar
Donna & John Donaldson	Ruth McDiarmid
Natalie & Graham Dunlop	Michael J. Reilly
Frank Eggleston	F. James & Barbara Rutherford
David Elliott & Pauline Tang	Albert Salter
Mary Lu & H.F. Freeman	Marvin & Irene Schneiderman
David Froom & Eliza Garth	Henry S. Shields
Gerard & Jane Gold	Diane Smart
Stephanie Greene	Michael Toman & Deta Davis
J. Michael Hamilton	Jean McC. Wilkins
Robert, Jr. & Sigrid Harriman	Frances Wright

Compiled February 1, 1997

20th Century Consort 1996-97 Concert Series Upcoming Concerts

March 8, 1997	Water Ways TAKEMITSU: Rain Tree JAFKE: Chamber Concerto ("Singing Figures") SHENG: The Stream Flows INCE: Waves of Talya
April 19, 1997	Ancient Earth Day MAHLER: Das Lied van der Erde CRUMB: Ancient Voices of Children