

The Smithsonian Associates Presents

20th CENTURY CONSORT

November 8, 1997

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
Evelyn Elsing, cello
Daniel Foster, viola
Thomas Jones, percussion
Dotian Levalier, harp
Lisa Emenheiser Logan, piano
Michael Rusinek, clarinet
Lucy Shelton, soprano
Sara Stern, flute
Edwin Thayer, French horn

Susan Schilperoort, manager
Curt Wittig, electronics



Saturday, November 8, 1997
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden



The 20th Century Consort's 1997-98 performance
series is funded in part by the Smithsonian Office of the Provost



Pre-Concert Discussion

Christopher Kendall, Artistic Director, 20th Century Consort;
Ian Krouse, composer; Carolina Robertson, Professor of Ethnomusicology,
University of Maryland School of Music; Maurice Wright, composer

Program

"Especially Español"

Thamár y Amnón..... Ian Krouse
Mr. Foster, Ms. Levalier, Ms. Stern
Canto General Peter Schat
Ms. Adkins, Ms. Logan, Ms. Shelton

Intermission

Piano Sonata No. 1, Opus 22 Alberto Ginastera
I. Allegro marcato
II. Presto misterioso
III. Adagio molto appassionato
IV. Ruvido ed ostinato
Ms. Logan

Chamber Symphony Maurice Wright
I. Sonidos de la Naturaleza
II. Piramides de Oro
III. Danzas Mudas
Ms. Adkins, Ms. Elsing, Mr. Foster, Mr. Jones,
Mr. Kendall, Ms. Levalier, Ms. Logan, Mr. Rusinek, Ms. Stern, Mr. Thayer



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

Program Notes

by Steven Ledbetter

IAN KROUSE

Thamár y Amnón, for viola, flute, and harp

Ian Krouse (b. 1956) is a Maryland native. He studied at the University of Southern California with Morton Lauridsen, William Kraft, and Leonard Rosenmann, and is now on the faculty of the University of California at Los Angeles. He received a BMI student composer's award early on and has continued to receive recognition from the Ford and Rockefeller foundations and the National Endowment for the Arts (for opera projects); he has been a semifinalist in the Kennedy Center Friedheim awards competition. A professional guitarist, Krouse was co-founder of the De Falla Guitar Trio, which has made a number of records. One of his recordings was honored with a 1984 Stereo Review record-of-the-year award. Krouse's large output ranges widely, from works for solo guitar or guitar ensemble to pieces for full orchestra in the instrumental field and from songs to opera on the vocal side. No doubt it is his experience with the guitar that has drawn him repeatedly to Spanish literature and folk music, both of which have played a frequent role in his music as well. *Thamár y Amnón* is a purely instrumental work, but one that has behind it a dramatic Biblical narrative in the treatment of a modern Spanish poet, as the composer explains:

Thamár y Amnón is the most recent in a growing series of instrumental works based on short stories or poems—in this case a poem of the same name by Federico Garcia Lorca. The Spanish poet's paean to illicit eroticism, a transformation of the Biblical story of the rape and humiliation of Thamár at the hands of her half-brother Amnón, is soaked with sexual imagery and symbolism, and often relies on richly evocative musical metaphors. Not only are the form and musical content derived from the poem, but even the instrumentation itself. Thus, Amnón's tortured struggles with lust are embodied by the nervous athleticism and complexity of the flute melodies, while Thamár's thinly veiled seductiveness is given a lyric outlet through the potent vehicle of the viola.

The role of the harp is significantly more complex. On a purely symbolic and perhaps simplistic level, it represents one of antiquity's most illustrious harpists, King David, who, as the distraught father of the troubled protagonists, in the final lines of the poem "took his scissors and cut the strings of his harp," but on a deeper level the harp is

much more than this. It is at once "moon-shaped lutes" and "waterless lands." It is the singing of "the uncoiled cobra" and the whinnying of the "King's hundred horses." As both witness and catalyst to the tragedy, the harp is not merely the very texture and fiber of the work (which it most certainly is) but its very soul.

In the biblical version of the story from Samuel II, Chapter 13, Amnón falls sick, presumable for love of his half-sister Thamár. He summons her to his private chambers on the pretext that she might minister to him in his illness. Despite her earnest protestations he takes her by force, and, overcome with sudden revulsion, he abruptly expels her from his room, multiplying her shame.

Lorca's transformation of this story is far more sympathetic to the "enraged violator," Amnón. In the second stanza of the poem, the lines, "Her naked body on the eaves, a palm facing polestar, begs snowflakes on her belly, hailstones on her back," suggest that Thamár, perhaps unwittingly, brings about her own fall. In Lorca's version, it seems as though Thamár comes to Amnón's tower entirely of her own volition. Although she says, "Leave me alone, brother," her admonishments are strangely elliptical and ambiguous: "Your kisses on my shoulder are wispy and gentle breezes in a double swarm of flutes." In the end, fearful of the inevitable retribution, "Amnón... flees upon his nag," while "All around Thamár, virgin gypsies wait while others gather drops from her martyred flower."

PETER SCHAT

Canto general, Opus 24, for mezzo-soprano, violin, and piano

Peter Schat (born in Utrecht in 1935) is one of the leading Dutch composers today, not only for his compositions, but also for his critical and theoretical writings. After studies with Kees van Baaren at the Utrecht Conservatory, he took lessons with Seiber in London and with Boulez in Basel. His early music, though growing out of the work of Bartók, Stravinsky, and Schoenberg, was often theatrical and improvisatory, culminating in the opera *Labyrinth* (1966), in which stage action, music, film, dance, and sets all functioned independently.

Like many composers who learned about twelve-tone music, as developed by Schoenberg, and applied it to their music, Schat sought ways of making his music both expressive and coherent, and he found himself dissatisfied with the way so many composers or theorists approached new music simply by counting the twelve notes of the chromatic scale over and over again—to assure that none of them was used too frequently! He realized that affect, expressive quality, develops not from pitches alone, but from their relationship with other pitches, that is, from the interval that two pitches form. He developed

the metaphor of the “tone clock” (which is also the title of a book in which he describes this discovery for his music), in which he places the twelve chromatic pitches around a circle, like a clock, and organizes them by the different possible intervals. The first work in which he employed this new understanding was his 1973 *Canto general*, in which, as he wrote, he was able “to free myself from the counting-mania, from the bureaucracy of the ‘one-note-state,’ by concentrating upon the interval, the two-party-state.” In an interview with the Belgian architectural writer Francis Strauven, he described this development in architectural terms:

All at once I saw how it was. It came because of the fact that I made a spatial picture of the chords. I imagined a chord as a building with stories of different height, in accordance with the intervals between the notes, and I saw that when you maintain the height of the building, and shift the floors round with respect to one another, new, related chords arise.

Later on he enlarged this system beyond simple intervals of two notes to complex chords and their entire interval content, which could be permuted to produce a consistent harmonic language for a piece or a section thereof. So far, all of this sounds fearsomely technical, but it is important to realize, too, that Schat is one of those composers who actively seeks an audience, who views music as the potential property of everyone. This view may have been generated in part by a visit he made to Cuba in 1967, since his works following that date are often filled with social criticism—as, indeed, are many of the points he makes in his comments about the piece reproduced here.

The architectural metaphor is particularly suitable to *Canto general*, because the composer thinks of it as “a bridge in time” lasting roughly a half hour spanned (like some modern bridges made of prestressed concrete) by the musical equivalent of a thread. Schat finds the inspiration for this aspect of his work in the Salginatobel bridge built in 1930 by the Swiss engineer Robert Maillart (1872-1940).

The work was commissioned by the Dutch government and written for pianist Reinbert de Leeuw, violinist Vera Beths, and mezzo Lucia Kerstens. The first performance, and many that followed, were given in public spaces, partly to assure the opportunity of bringing the piece to as many people as possible. The premiere took place on June 18, 1974, in Amsterdam’s Vondelpark as part of the Holland Festival. For these outdoor performances, the musicians had to cart an upright piano into the parks or city squares and to give the piece amidst the noises of the street and the natural world.

Canto General has some connection, though one that is hard to

define, with the slow movement of Beethoven’s *Hammerklavier* sonata. As the composer describes it:

During all those months [of composition] the *Adagio sostenuto e con molto sentimento, appassionato* from Beethoven’s *Hammerklavier* Sonata was on the music-stand of my piano. I used to play it nearly every day to warm me up for composing, and the notes stayed at the back of my mind like dew in a cobweb (just as other Beethoven notes remained in the air in China after a certain western orchestra played them there as an accompaniment to ping-pong diplomacy). Not that I copied the Beethoven *Adagio* or used materials from it: no, it was simply there all the time like a district nurse for a patient suffering from a compositional complaint.

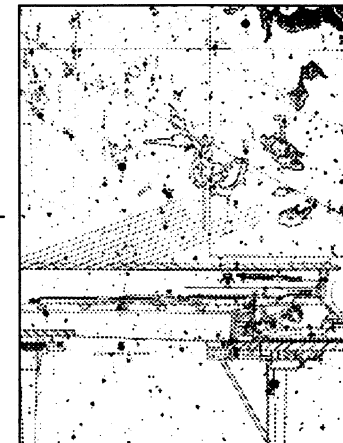
The original intention had been to create a work for violin and piano, a “Devil’s Trill sonata,” as Schat thought of it.

...but when I finished the introduction I saw that it was going to be another piece for Lucia [Kerstens, the mezzo-soprano], and that once again I wouldn’t be able to manage it without the aid of a political poet. I discussed the matter with Jan van Vlijmen, who was faced with an analogous problem in a string quartet on which he was working. He mentioned Pablo Neruda, the hero of the Chilean people whose heart had been torn out over the phone by the human butchers at their desks in Washington.

I found the poem in *Alturas de Macchu Picchu*, and one should have no mean opinion about a lucky stroke like that: it is a bridge across an entire ocean, a nuclear fission with an afterglow lasting for days...

Alturas de Macchu Picchu is a cycle of twelve poems—of which I selected the last—from the collection of *Canto general*. [The Dutch translator Dolf] Verspoor writes about the title: “Macchu Picchu (pronounced Matchoo Pitchoo, meaning ancient peak) is the legendary lost city of the Incas, perhaps even pre-Inca, at the literally breathtaking height of more than nine thousand feet, the splendid relic of a city, undiscovered until this century, of a complete civilization like the ones we are still busy destroying...” and like the imperialists got Chile into the murderous grasps of the generals. But not forever.

For just as the living Allende obtained his weapon from Fidel, his fellow warrior in the Revolution, the dead hero of the Chilean people obtained more immortal weapons from his friend Neruda. They form the pillars of a bridge linking Chile’s struggle with ours, a struggle that has a socialistically alive or imperialistically dead world at stake.



In this awe-inspiring battle of human solidarity against despotic individualism, these lines will always hold good:

*Sube a nacer conmigo, hermano,
Dame la mano desde la profunda
zona de tu dolor diseminado.*

Arise to birth with me, my brother.
Give me your hands out of the depths
sown by your own sorrows.

—Peter Schat

ALBERTO GINASTERA

Piano Sonata No. 1

Argentine composer Alberto Ginastera (1916-1983) showed precocious musical gifts and began to take piano lessons at the age of seven; by fourteen he was composing, though he eventually destroyed most of his juvenilia. He graduated with highest honors from the National Conservatory of Buenos Aires in 1938; even before graduation he attracted widespread attention with the ballet score *Panamby* (1936), following it up a few years later with *Estancia* (1941). Both works dealt with Argentine life and had a strong element of musical folklore enlivened by a brilliant ear for orchestral color and a strong sense of rhythm. World War II caused him to postpone accepting a Guggenheim grant to study in the United States, but by 1945, as a result of Péron's rise to power, he was dismissed from his position at the national military academy. He spent the next several years in the United States, including a summer studying in Aaron Copland's class at Tanglewood. Though he returned to Argentina and worked at reforming the musical life of his native country, he spent most of his last years abroad, in the United States and Europe, owing to continuing political unrest at home. By the late 1950s he had established an international reputation, and many of his later works were commissioned by organizations north of the Rio Grande (two of his three operas, for example, had their first performances in Washington).

Ginastera began with an outright nationalistic style, drawing upon folk melodies and dances for his early ballets and other works, while modeling his style on the music of such masters of musical folklore as Bartok and Stravinsky. By the late '40s the early nationalism had come to be presented more often in abstract musical genres rather than folk ballets, and expanded by musical elements current in the international scene. His later music tended toward 12-tone construction techniques, though they never lost the coloristic imagination that had first captured the world's attention.

He composed the Piano Sonata No. 1 on a commission by the Carnegie Institute and the Pennsylvania College for Women for perfor-

mance at the Pittsburgh Contemporary Music Festival. The performance was given on November 29, 1952, by Johana Harris, and the score is dedicated to Roy and Johana Harris. Though the sonata is, especially in its outer movements, a work of demanding virtuosity and modernism, it is nonetheless clearly inspired by the traditional figures and rhythms, a fact that is probably most easily evident in the last movement's characteristic "Spanish" shifts between the meters of 3/8 and 6/16—three groups of two notes, and two groups of three. The outer movements are filled with extremes of dynamics and rapid textural change. The second movement's "Presto misterioso" begins with lively and athletic rushing figures played three octaves apart. The slow movement is poised in its tranquility like an improvised guitar solo. The dynamic final movement emphasizes the "Latin" character of the score with its frequent alternations of bars in which six sixteenth notes are treated either as three groups of two or as two groups of three.

MAURICE WRIGHT

Chamber Symphony for 9 instruments

Maurice Wright (born in Front Royal, Virginia, October 17, 1949) is rapidly attaining a considerable profile among American composers of his forty-something generation, particularly as indicated not only by the number of works that have recently been recorded but also by the company they keep. Any American composer might well find it daunting to have a piano sonata appear as the "filler" on a compact disc containing Charles Ives's *Concord Sonata*, arguably the most important piano work yet written by an American. Yet there is Wright's Sonata, performed on a compact disc by Marc-André Hamelin and finding itself worthy company for the craggy Ivesian work.

Wright studied composition at Duke University with Iain Hamilton and then at Columbia University with Mario Davidovsky, Jack Beeson, Vladimir Ussachevsky, and Charles Dodge. He now teaches at Temple University. As his educational lineage might suggest, Wright's earlier work made considerable use of twelve-tone techniques in the approved academic style of the period. He was also active in the composition of electronic music and of works that combined electronic and acoustic instruments, such as the Chamber Symphony for Piano and Electronic Sound. By the late 1970s he began working in a more tonal, lyrical idiom, with less use of serial precompositional planning.

Wright taught at Columbia University in the mid-1970s, then

spent a year at Boston University (1978-79); the following summer he was the composition teacher in the Young Artists Program of the Boston University Tanglewood Institute. Since 1980 he has been on the faculty of Temple University in Philadelphia. His works range widely from purely electronic music to a wide range of chamber scores, songs, orchestral works, and two operas, one (still unperformed) based on John Philip Sousa's Faustian novel *The Fifth String* and the other, *The Trojan Conflict*, treating the events of the Trojan War in a parody of television news reports in which a quartet of Greek gods and goddesses play in a quartet as they watch the war taking place on their television screens. Maurice Wright's output includes several works for percussion instruments, including *Marimba Music* of 1981 for marimba with electronic sound and a marimba concerto premiered by the Boston Symphony Orchestra. Of the new Chamber Symphony, the composer writes:

This piece was supported by a composer fellowship from the National Endowment for the Arts and was composed specifically for the Twentieth Century Consort and its Music Director, Christopher Kendall. I wanted to write a piece that was clearly related to an American subject because I was concerned that all art music was becoming associated with European culture regardless of the composition's place of origin, or the culture of the composer. I had been reading about the indigenous cultures of the Americas and decided to relate the movements of my Chamber Symphony to three eras in the history of Central America: the time before the Spanish conquest, the onset of the colonial period, and the present uneasy quiet.

It is not program music in the nineteenth-century sense (how could it be?) but a piece for chamber ensemble with an expanded and virtuosic piano part that stops just short of becoming a concerto. The piano is both a participant in and a commentator on the music of the ensemble. The movement titles, hopefully, will be evocations rather than distractions, and will provide at least some listeners with a guide through the unfamiliar musical landscape. The movements progress without pause, linked by two Intermedios: the first a fragment of a Magnificat by Fernando Franco (1582-1585), chapel master of Mexico City cathedral, arranged for plucked strings and marimba, the second an accelerating transition for solo piano.

The composer also provides explanatory material for each of the three titled movements.

SONIDOS DE LA NATURALEZA: Sounds of Nature

Maize, which was the basic food for most Indians, was first domesticated about 7000 B.C. in the semidesert valleys of the central highlands of Mexico. Originally it was a weed with ears no larger than a

man's thumbnail. The Indians developed it into a plant with rows of seeds on long cobs. So completely did they domesticate maize that it would become extinct if man stopped planting it, for in its domesticated form it cannot dispense its seed, the kernels.... Other important plants domesticated by the Indians included squashes, potatoes, tomatoes, bottle gourd, tepary bean, chili peppers, amaranths, avocados, tobacco, cotton and beans, the latter being an excellent source of protein. So numerous and fruitful are the plants domesticated by the Indians that today they provide almost half of the world's food supply. [L.S. Stavrianos: *Global Rift* (New York: William Morrow, 1981)]

PIRAMIDES DE ORO: Golden Pyramids

The epic of the Spaniards and Portuguese in America combined propagation of the Christian faith with usurpation and plunder of native wealth.... The myth of El Dorado, the golden king, was born: golden were the streets and houses of this kingdom's cities....

Before each military action the captains of the conquest were required to read to the Indians, with an interpreter before a notary public, a long a rhetorical *Requerimiento* exhorting them to adopt the holy Catholic faith.

If you do not, or if you maliciously delay in so doing, I certify that with God's help I will advance powerfully against you and make war wherever and however I am able, and will subject you to the yoke and obedience of the Church and of their majesties and take your women and children to the slaves, and as such I will sell and dispose of them as their majesties may order, and I will take your possessions and do you all the harm and damage that I can.

[Eduardo Galeano: *Open Veins of Latin America* [trans. Cedric Belfrage] (New York: Monthly Review Press, 1973)]

DANZAS MUDAS: Silent Dances

Once a year there is a fair as well and that's when [the town officials] choose the town's queen.... Well, they make these Indian girls parade around, throw kisses, and wave to everyone. A friend who was a queen told me that they taught her how to present herself. This *compañera* couldn't speak Spanish very well, so she had to learn the boring little speech she was going to give: Greetings for the President, greetings for the most important guests, greetings for the army officers.... After the fiesta they told [the queens]: 'You've played your part, now go home.'

The fiestas which take place in the towns are more than anything a mixture. The actual fiestas that our ancestors celebrated probably no longer exist, and they are being replaced now by celebrations

of some Saints' Days, some famous people's days....There are dances in which the Indian represents how he repelled the Spaniards. We call it the Dance of the Conquest.' The Indians put on white or red masks to represent the Spaniards. The Spaniards have horses and the Indians fight them with the weapons of the people—machetes, stones. So they have a battle. And they do it as a dance. I liked everything but I like the Dance of the Conquest' most because it gives an exact meaning to what Indians think about the Conquest.'" [Rigoberta Menchú: I, Rigoberta Menchú [ed. Elisabeth Burgos-Debray; trans. Ann Wright] (London: Verso, 1984)]

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Canto General (In Memoriam Salvador Allende)

Sube a nacer conmigo, hermano.

Arise to birth with me, my brother.

Dame lo mano desde la profunda zona de tu dolor diseminado.

Give me your hand out of the depths sown by your sorrows.

No volverás del fondo de las rocas.

You will not return from these stone fastnesses.

No volverás del tiempo subterráneo.

You will not emerge from subterranean time.

No volverá tu voz endurecida.

Your rasping voice will not come back,

No volverán tus ojos taladrados.

nor your pierced eyes rise from their sockets.

Mírame desde el fondo de la tierra, labrador, tejedor, pastor callado:

Look at me from the depths of the earth, tiller of fields, weaver, reticent shepherd,

domador de guanacos tutelares:

groom of totemic guanacos,

albañil del andamio desafiado:

mason high on your treacherous scaffolding,

aguador de las lágrimas andinas:

iceman of Andean tears,

joyero de los dedos machacados:

jeweler with crushed fingers,

agricultor temblando en la semilla:

farmer anxious among his seedlings,

alfarero en tu greda derramado:

potter wasted among his clays—

traed a la copa de esta nueva vida

bring to the cup of this new life

vuestros viejos dolores enterrados.

your ancient buried sorrows.

Mostriad me vuestra sangre y vuestro surco,

Show me your blood and your furrow; say to me: here I was scourged

decídmeme: aquí fuí castigado,

because a gem was dull or because the earth failed to give up in time its tithe of corn or stone.

porque la joya no brilló o la tierra no entregó a tiempo la piedra o el grano:

Point out to me that rock on which you stumbled,

señalad me la piedra en que caísteis y la madera en que os crucificaron,

the wood they used to crucify your body.

encended me los viejas pedernales, las viejas lámparas, los látigos pegados

Strike the old flints to kindle ancient lamps, light up the whips

a través de los siglos en las llagas y las hachas de brillo ensangrentado.

glued to your wounds throughout the centuries

Yo vengo a hablar por vuestra boca muerta.

and light the axes gleaming with your blood.

Yo vengo a hablar por vuestra boca muerta.

I come to speak for your dead mouths.

A través de la tierra juntad todos los silenciosos labios derramados y desde el fondo hablad me toda esta larga noche,

Throughout the earth let dead lips congregate, out of the depths spin this long night to me

como si yo estuviera con vosotros anclado.

as if I rode at anchor here with you.

Contadme todo, cadena a cadena, eslabón a eslabón, y paso a paso, afilad los cuchillos que guardastets, ponedlos en mi pecho y en mi mano, como un río de rayos amarillos, como un río de tigres enterrados, y dejadme llorar, horas, días, años, edades ciegas, siglos estelares.

And tell me everything, tell chain by chain, and link by link, and step by step; sharpen the knives you kept hidden away, thrust them into my breast, into my hands, like a torrent of sunbursts, an Amazon of buried jaguars, and leave me cry: hours, days and years, blind ages, stellar centuries.

Dadme el silencio, el agua, la esperanza.

And give me silence, give me water, hope.

Dadme la lucha, el hierro, los volcanes.

Give me the struggle, the iron, the volcanoes.

Apegadme los cuerpos como imanes.

Let bodies cling like magnets to my body.

Acudid a mis venas y a mi boca.

Come quickly to my veins and to my mouth.

Hablad por mis palabras y mi sangre.

Speak through my speech, and through my blood.

Pablo Neruda

Pablo Neruda

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. Ms. Adkins is on the faculty of the University of Maryland School of Music.

EVELYN ELSING, cello, is Professor of Cello at the University of Maryland School of Music. A prize winner in the Munich International Cello Competition, the Washington International String Competition, and a finalist in the 1978 Tchaikovsky Competition, she has concertized across the United States, Europe, the former Soviet Union, and Japan. Miss Elsing is resident cellist with the Chamber Artists of Washington and the Theatre Chamber Players. Her critically acclaimed piano trio, the Ecco Trio, recently released its first compact disc, "America," on the Japanese Fontec label. Miss Elsing is the recipient of a Solo Recitalist Fellowship grant from the National Endowment for the Arts, and a 1997 Citation for Exceptional Leadership and Merit from the American String Teachers Association.

DANIEL FOSTER, Principal Violist of the National Symphony Orchestra, 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 of the University of Maryland School of Music.

THOMAS JONES, percussion, 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. 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.

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, Theatre Chamber Players, and with the National Symphony at Lincoln Center, the Kennedy Center, and at Wolf Trap. She has performed concertos with conductors André Kostelanetz, Antal Dorati, and Mstislav Rostropovich among others. Ms. Levalier records on the Erato, Sony, and Pro Arte labels.

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.

MICHAEL RUSINEK, clarinet, 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.

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 Grammophone, 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, French horn, studied with Willem Valkenier at the New England Conservatory, James Stagliano in Boston and Tanglewood, and Thomas Holden at the University of Illinois. He has been Principal Horn 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.

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

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20th Century Consort 1997-98 Concert Series Upcoming Concerts

December 6, 1997	Like the Dickens
4:00 pm Pre-Concert	ARGENTO: Miss Havisham's Wedding Night
5:00 pm Concert	DEAK: A Christmas Carol: The Passion of Scrooge
Ring Auditorium, Hirshhorn Museum	
January 24, 1998	East West Epigram
4:00 pm Pre-Concert	TAKEMITSU: Itinerant
5:00 pm Concert	GIBSON: 4 Haiku
Meyer Auditorium	ICHIYANAGI: Paganini Personal
Freer Gallery of Art	FROOM: Whistling Wind
	SCHOENFELD: Peadillos
	FOSS: 13 Ways of Looking at a Blackbird
February 28, 1998	Jacob's Ladder
4:00 pm Pre-Concert	MAW: Sonata
5:00 pm Concert	WOLOSOFF: Bodhisattva
Meyer Auditorium	DRUCKMAN: Counterpoise
Freer Gallery of Art	