

The Smithsonian Associates Presents

# 20th CENTURY CONSORT

December 12, 1998

Marion and Gustave Ring Auditorium,  
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates  
presents

# 20th Century Consort

Christopher Kendall, Artistic Director and conductor

Karen Brunssen, mezzo-soprano  
Daniel Foster, viola  
David Hardy, cello  
Thomas Jones, percussion  
Loren Kitt, clarinet  
Dotian Levalier, harp  
Robert Oppelt, contrabass  
Marissa Regni, violin  
David Salness, violin  
William Sharp, baritone  
Sara Stern, flute  
Edwin Thayer, French horn  
Susan Schilperoort, manager  
Jennifer Traczynski, electronics  
Curt Wittig, electronics  
Marcus Wyche, stage manager



Saturday, December 12, 1998  
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 1998-99 performance series is sponsored by The Smithsonian Associates and funded in part by The Morris and Gwendolyn Cafritz Foundation, Sigrid Biow, The Aaron Copland Fund for Music, the National Endowment for the Arts and the Friends of the 20th Century Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall, Artistic Director, 20th Century Consort  
Jon Deak, Lawrence Moss and Richard Wernick, composers

## Program

### "NOT the Messiah"

Dao Ditties ..... Lawrence Moss

- I. Flowing
- II. Dreamily
- III. Very Slowly
- IV. Light and Lively

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

Kaddish — Requiem ..... Richard Wernick

- I. ("...alles Fleisch...")
- II. (Kaddish)
- III. (Requiem aeternam)

Ms. Brunssen, Mr. Hardy, Mr. Jones, Mr. Kendall, Mr. Kitt, Ms. Logan,  
Ms. Regni, Ms. Stern

## Intermission

The Passion of Scrooge, or A Christmas Carol ..... Jon Deak

- Act I  
Scrooge and Marley  
Act II  
Scrooge and His Ghosts

Mr. Foster, Mr. Hardy, Jr. Jones, Mr. Kendall, Mr. Kitt, Ms. Levalier,  
Mr. Oppelt, Ms. Regni, Mr. Salness, Mr. Sharp, 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

LAWRENCE MOSS

## *Dao Ditties*

Lawrence Moss was born in Los Angeles on November 18, 1927. He studied with Leon Kirchner and Ingolf Dahl at the University of Southern California, where he earned his Ph.D. in composition in 1957. He spent the following year in Vienna on a Fulbright scholarship and two years in the army. After this, he joined the faculty of Yale University in the 1960s and moved in 1969 to the University of Maryland, where he is Professor of Composition. He summarizes his output as follows: "My works range in scope from opera to solo works, with most lying in the middle—chamber music—with or without tape." The operas are relatively early works: *The Brute*, a comic opera after Chekhov from 1960 and *The Queen and the Rebels*, an opera based on *Ugo Betti*, from 1965. Later works for the stage have emphasized dance, often using scores created electronically on tape. He is interested in languages, as well, and in translating poetry, an interest that has generated composition at least once before the new *Dao Ditties*, with his *Loves* (1982), a setting for soprano and five instruments of poems from Catullus in his own English versions.

For the last ten years, Lawrence Moss has been studying Chinese, and his interest in the culture and language of China ("in particular, the great poetry of the Tang dynasty," he says) has been reflected in compositions of the past decade. Generally speaking, when a composer is inspired in some musical way by a poem, the result is a song or choral work—a composition in which the poem is explicitly present, performed by a singer or singers, interpreted through the composer's music. Occasionally older composers have created purely instrumental music that draws its inspiration from poetry (Debussy created a version of *Chansons de Bilitis* for instruments alone, and the American immigrant composer Charles Martin Loeffler's best-known work is *Two Rhapsodies for oboe, viola, and piano* inspired by poems of Maurice Rollinat, but both of these examples existed first as songs before being reworked into instrumental pieces). Moss has taken four texts translated by himself from the Chinese *Tao te Ching* and created a musical response for chamber ensemble that is instrumental from its original conception, rather than passing through song

as a way-station. The composer himself has provided the following commentary:

*Dao Ditties* is based on four chapters taken from the famous early Chinese classic, the *Tao te Ching*. ("Dao" more accurately renders the Chinese pronunciation of the first word, meaning "The Way"). I finished writing the ditties in October of this year, and tonight is its premiere. It is dedicated to Christopher Kendall and the Twentieth Century Consort.

The "Ditties" part of the title emphasizes the fact that the piece is essentially a Song without Words, or better, a song without a singer. The idea here was to recall the meaning of the text, its associations, its flavor if you will, through the interplay of the instruments alone. This is of course very difficult to do. I try to make things easier by recalling the form of the poems in the music's structure.

For example, No. 1 ("Flowing") is a set of three very free variations mirroring the three different images of the opening stanzas. The "emptiness" that concludes each verse is emphasized by a loud crash, followed by a single sustained pitch or cluster. As the piece progresses, a little motive inserts itself into this "nothingness" and gradually becomes more and more evident, until in the coda, it blossoms into a familiar tune which is the very essence of nothingness and its pleasures.

No. 2 ("Dreamily") doesn't go "backwards" (an easy thing to do in music) as in the first line, but it does convey the *Tao's* "weakness" with high, floating glissandi. "The world's things are born"—chaotic, quasi-improvisatory passages. "What is"—return to the opening. "What isn't"—accelerando into nothingness at the very end.

No. 3 ("He does not leave his room") recalls the inwardness of the sage through brief, meditative clusters. "Yet succeeds" brings a gradual accelerando and climax at the very end.

No. 4 tentatively introduces the galloping rhythm that dominates this movement, an obvious allusion to the horses of the first two stanzas. Equally clear will be, I think, its transformation into one of the most famous horse motives in music. Another famous quote (this one more-or-less exact) concludes the work—this one emphasizing "forever."

I would like to thank my Chinese teacher, Ms. Jenny Owens, for her valuable help in translating these wonderful poems.

—Lawrence Moss

I  
Take thirty spokes  
And form a wheel;  
It's the emptiness within—the hub—  
That makes it useful.

Take clay and water  
And shape a bowl;  
It's the emptiness within—  
the hollow—  
That makes it useful.

Carve doors and windows  
To build a room;  
It's the emptiness within—  
its space—  
That makes it useful.

Therefore, what is—  
Give profit.  
What isn't—  
Is useful.

## II

Backwards is borne the *Dao*;  
The *Dao* uses weakness.

The world's things are born—  
From what is.  
And what is, is born—  
From what isn't.

III  
He does not leave his room  
Yet knows the world outside;  
He does not peer through his  
window  
Yet knows Heaven's *Dao*.

Those who go no further  
Know less.  
That is why the Sage moves not,  
Yet knows;  
Sees not,  
Yet describes;  
Works not,  
Yet succeeds.

IV  
Where the world has the *Dao*  
Saddle horses are not ridden,  
But turned out to pasture.  
  
Where the world has not the *Dao*  
War horses are raised  
Throughout the countryside.

The greatest sin: yielding to desire;  
The greatest evil: not being content;  
The greatest curse: gaining what was  
desired;  
Therefore, being satisfied with what  
you have  
Is to be satisfied  
Forever.

## RICHARD WERNICK

*Kaddish Requiem* (A Secular Service for the Victims of Indochina)

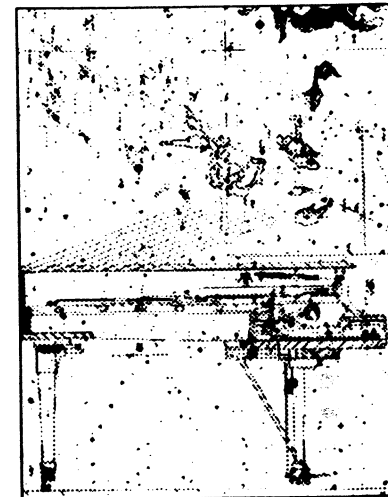
Richard Wernick was born in Boston on January 19, 1934, and studied at Brandeis with Irving Fine, Harold Shapero, and Arthur Berger. He also worked with Ernst Toch, Boris Blacher, and Aaron Copland during two summers (1954 and 1955) at Tanglewood, and later with Leon Kirchner at Mills College. He joined the faculty of the University of Pennsylvania in 1968, and is currently Professor of Music there. He has

directed the Penn Contemporary Players and has served signally as consultant on contemporary music programming to the Philadelphia Orchestra. His *Visions of Wonder and Terror* won the 1977 Pulitzer Prize. The imagination and craft that go into his compositions has been recognized, too, by the number of awards he received over a period of several years from the Kennedy Center Friedheim Competition. Much of his music is dramatic in character, even when created for the concert stage rather than the theater. His vocal music, in particular, allows the accompanying instruments to comment on and enlarge the emotional scope of a text that is already emotionally fraught.

Wernick composed his *Kaddish-Requiem* in 1971 on a commission from the Philadelphia Composers' Forum, revising it for a 1973 performance. The work exemplifies his expressive concerns as well as the flexibility of his compositional stance, a willingness to draw upon various traditions in creating a piece. As the subtitle indicates, the *Kaddish-Requiem* came out of one of the most tormented periods of recent American history and is conceived as a memorial to the many thousands of people of all races, religions, and ethnic identities, who died during the years of fighting in Vietnam and throughout Indochina, a relatively tiny geographical area that sustained heavier bombing than the entire European theater during all of World War II.

The expressiveness of this score derives from its musical and theological breadth. Wernick draws on traditions of Protestant, Roman Catholic, and Jewish music and liturgy—the Protestant element coming from his reworking of elements of Brahms's *German Requiem* in the first movement, the Catholic from the citation of motets by the Renaissance composers Lassus and Palestrina in the second and third movements, respectively, as well as the setting of part of the *Requiem* text to close the piece, and the Jewish tradition in the effective employment of the *Kaddish*, a prayer traditionally sung for the dead, in the second movement.

The dramatic and expressive arch of the twenty-minute work, in which the three movements are played without pause, runs from anguish and torment to a serene resolution. The opening movement,



purely instrumental, is jagged and wrenching. Wernick calls it "Alles Fleisch," a reference to scriptural line "Behold, all flesh is as grass," set by Brahms in the second movement of his *German Requiem* as a somber, inevitable processional. But at the time of composition of the *Kaddish-Requiem*, flesh and grass were both all too easily consumed in the fires of napalm and other agents of war, and the disjointed interplay of musical ideas, with occasional hints of a very distant serenity and peace, captures the mood of the time, or the horror of any war.

The second movement contains a tape collage of recitations—sometimes sung, sometimes spoken—of the Kaddish, which, though traditionally associated with the service for the dead, is an affirmation of life and of the power of God. Alternating with these sections, Wernick introduces instrumental treatments of a two-voice motet by Lassus, *Sancti mei*, the unsung text of which is particularly symbolic in the midst of the torment: "My holy people, who in this world have known only toil and strife, I shall grant you the reward for all your labors." The cool serenity of the 16th-century composition embedded in this 20th-century score (though with some contemporary overlay) helps make the emotional transition to the closing movement, in which a singer intones the opening lines of the Roman Catholic *Mass for the Dead*. Here, too, an older composition—this time Palestrina's setting of the Latin hymn *Veni Sancti Spiritus*—serves as a stylistic contrast, but an emotional reinforcement, for its text, not sung but implied by the instrumental quotation, calls for "a death of hope and peace." With a sustained and serene singing of the Greek prayer *Kyrie eleison* ("Lord have mercy upon us"), the work comes to its close.

#### KADDISH

Yisgadal  
v'yiskadash  
sh'me rabo  
b'ol'mo  
di v'ro  
chiruse.  
V'yamlich malchuse  
b'chaiyechon  
uv'yomechon  
uv'chaye  
d'choi bes yisroel  
ba'agalo  
uvizman koriv.  
V'im'ru omen.

#### KADDISH

Magnified  
and sanctified  
be his great Name  
in the world  
which he created  
according to his will.  
May he establish his kingdom  
during your life  
and during your days  
and during the life  
of all of the house of Israel,  
speedily  
and at a near time.  
And say ye, Amen.

Y'he sh'me rabo  
m'vorach  
l'olam  
ul'olme olmayo.  
Yisborach,  
v'yishtabach  
v'yispo'ar  
v'yisromam  
v'yisnase  
v'yishadar  
v'yis'haleh  
v'yis'halal  
sh'me d'kud'sho  
b'rich hu.  
L'elo  
ul'elo  
min col birchoso  
v'shiroso  
tushb'choso  
v'nechemoso  
da'amiron b'ol'mo.  
V'im'ru omen.

#### REQUIEM

Requiem aeternam  
dona eis, Domine,  
et lux perpetua  
luceat eis.  
Kyrie eleison.

#### JON DEAK

##### *The Passion of Scrooge, or A Christmas Carol*

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the Conservatory of Santa Cecilia in Rome, and the University of Illinois. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. Since 1970, Deak himself has been a member of the double bass section of the New York Philharmonic. Spending much of his professional life as a performer,

Let his great Name  
be blessed  
forever  
and to all eternity.  
Blessed,  
praised,  
and glorified,  
extolled,  
exalted,  
and honored,  
magnified  
and lauded  
be the Name of the Holy One.  
Blessed be he  
above  
and beyond  
all the blessings  
and hymns,  
praises,  
and consolations  
which are uttered in the world.  
And say ye, Amen.

#### REQUIEM

Eternal rest  
grant them, O Lord,  
and may perpetual light  
shine upon them.  
Lord, have mercy upon us.

rather than as an academic, the more common role held by composers these days, has no doubt contributed to his interest in what is known as “performance art”—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak’s works, many of which have been performed by the 20th Century Consort, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “story theater,” to borrow the name of a theatrical performing company of the 1970s that produced elaborated versions of fairy tales in which that actors began by narrating (as outsiders observing the story), then gradually became the characters they had been describing. Similarly, in Jon Deak’s many “concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

On several occasions Deak has turned to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians*, and *Lucy and the Count* (based on Bram Stoker’s *Dracula*). All make use in part on a speech rhythm turned into music. The words of the tale are turned into music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words “woven into the music as a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”

*A Christmas Carol* is the longest of these musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. But it was not finished then, “Probably,” as the composer explained in a recent interview, “because the time wasn’t right for me to complete the work.”

Then Jack and Linda Hoeschler approached Christopher Kendall and me about completing this project. It turned out to be a big piece—and they have been very patient! As I worked further on it, my point of view changed. I started adapting the original libretto, which was by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah’s work, and of course we both based what we did on the Dickens story. The piece

turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works perfectly that way because, in this story, all the characters come out of Scrooge’s head—the whole drama takes place within his head. If we had a lot of characters there, it would be didactic: society putting pressure on Scrooge to reform. But this way it’s internal, depicting his own struggle. That’s why I changed the title to something that sounds rather Dickensian in style: *The Passion of Scrooge, or A Christmas Carol*.

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping, greedy ways. (Though the instrumentalists in the ensemble become various people, the baritone is both Scrooge and Marley, who at this stage of the story represent a single vice, avarice, in two different bodies. The second act will introduce the three ghosts of Christmas—past, present, and future—who help Scrooge experience his passion and accomplish his transformation.

The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time:

Roughly the first five minutes of the piece as it now stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score this year. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, some of them interrelated.

*The Passion of Scrooge* was commissioned by Jack and Linda Hoeschler in honor of Inge Cadle and in memory of Don D. Cadle, and the score is also dedicated to the composer’s mother, Mary-Ellan Jarbine.

©1998 by Steven Ledbetter. All rights reserved.

Note: Jon Deak has revised *The Passion of Scrooge* since its first performance, adding a second violin part, adjusting registration in the voice and making other additions to the score in anticipation of these performances and an upcoming recording by the 20th Century Consort.

# About the Artists

KAREN BRUNSEN, mezzo-soprano, enjoys a career that spans repertoire from the baroque to the contemporary. Her recent and upcoming performances include appearances with many of America's finest symphony orchestras in music by Monteverdi, Bach, Mozart, Verdi, Mahler and Schoenberg. Ms. Brunssen recently portrayed the role of Julia Child in Chicago Opera Theatre's production of Lee Hoiby's *Bon Appetit*. In recent seasons, she has sung much of the Beethoven concert repertoire, including the *Ninth Symphony* with the symphony orchestras of Seattle, Anchorage, Dayton, Buffalo and Louisville, as well as the *Missa Solemnis* at the Prague Autumn International Music Festival, the Grant Park Music Festival and the Cathedral Choral Society of Washington, D.C. Ms. Brunssen also maintains an active presence on the opera stage and is currently coordinator of Voice at Northwestern University.

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.

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 on the faculty at the University of Maryland School of Music and is the cellist of the Opus 3 Trio. His playing can be heard on recordings under the Melodia, Educo, and Delos labels.

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.

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 faculties of the School of Music at the University of Maryland. 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 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, 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.

ROBERT J. OPPELT, contrabass, 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 season. 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.

DAVID SALNESS is a highly respected teacher and performer on violin and viola. Recently, he joined the University of Maryland faculty as Head of Chamber Music Studies and Associate Professor of violin. As a member of the internationally renowned Audubon Quartet, Mr. Salness toured throughout Europe and North and South America and has recordings on the RCA, Telarc, and Centaur labels. He has collaborated with members of the Guarneri, Cleveland, and Juilliard Quartets and has appeared with such noted ensembles as the Concerto Soloists of Philadelphia, Orpheus, and the Brandenburg Ensemble of New York. As a member of Nisaika, he won the Deuxieme Grand Prix at the 1983 Evian International String Quartet Competition.

WILLIAM SHARP, baritone, appears frequently in Washington, DC with the 20th Century Consort, the Folger Consort, the National Symphony and the Cathedral Choral Society. Highlights of Mr. Sharp's 1998-99 season include Leonard Bernstein's *Trouble in Tahiti* in Anchorage, Alaska; The New York Festival of Song series; a recital presented by the Washington Vocal Arts Society; David Liptak's *Ancient Songs* with Boston's Dinosaur Annex; Bach cantatas with American Bach Soloists; a tour with the Lincoln Center Chamber Music Society featuring Bernstein's *Arias and Barcarolles*; and the *St. John Passion*, *St. Matthew Passion* and *B Minor Mass* with the Bethlehem Bach Festival. Mr. Sharp will join the 20th Century Consort in May for performances of Gustave Holst's chamber opera, *Savitri*. Mr. Sharp has over two dozen recordings, and has been nominated for two Grammy Awards including Best Classical Vocal Performance in 1989. He has won the Carnegie Hall American Music Competition, the Young Concert Artists International Auditions and Kathleen Ferrier Memorial Prize, and the Geneva International Competition. He is currently on the faculties of Boston University School for the Arts and Aspen Music School.

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.



## 20th Century Consort 1998-99 Concert Series Upcoming Concerts

February 20, 1999	<b>Flutes of Fancy</b>	
	Nicholas Maw Paul Schoenfield Bruce Wolosoff Stephen Jaffe	<i>Night Thoughts</i> <i>Slovakian Childrens' Songs</i> <i>Ghost Dances</i> <i>Three Figures and a Ground</i>
April 10, 1999	<b>Good Book</b>	
	Michael Torke Kathryn Alexander Karen Tanaka Roger Marsh	<i>The Yellow Pages</i> <i>Song of Songs</i> <i>Song of Songs</i> <i>Song of Abigail</i>

For tickets call The Smithsonian Associates at 202-357-3030.

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

The Jeanette and Sidney G.  
Albert Foundation  
American Composer's  
Forum  
Quinten & Olive Barbee  
Markoe F. & Christine E.  
Beachley  
Richard Bellin  
John A. Bjerke  
Robert Brent  
Loren & June Bolstridge  
Renan & Rene Bonnel  
Joel F. Brenner  
The Hon. Ann Brown  
Mary Ann Cameron  
Shirley Cherkasky  
Marilyn Chilton  
James Coppess & Carol Ann  
Rowe  
Celia F. Crawford  
William R. Crawford  
Nancy B. Dalzell  
Jon Deak  
Dennis Deloria & Suzanne  
Thouvenelle  
Donna & John Donaldson  
Natalie & Grahm Dunlop  
Peter & Margo Dunn  
Frank K. Eggleston  
David Elliott & Pauline Tang  
Yana & Doug Feith  
Mary Lu & H.F. Freeman  
David Froom & Eliza Garth

Gerard & Jane Gold  
Hilton Lee Graham  
Stefanie Greene  
Gloria S. Hamilton  
J. Michael Hamilton &  
Myung Hee Nam  
Robert, Jr. & Sigrid  
Harriman  
Mones & Eunice Hawley  
Courtney Howland &  
Michael Singer  
Rachel Johnson  
Richard S. Kaplan  
Mortimer Kay  
Joseph Keiger  
John and Catherine Kendall  
Mary Grace Kovar  
Patricia Kvochak  
Blanche Levenberg  
David Liptak  
Sherry & Wilbert Mahoney  
Dorothy Marschak  
Nicholas Maw & Maija Hay  
Bruce & Mara Mayor  
John McCarthy  
David S. McCullough  
Ruth McDiarmid  
Andrew & Janice Molchon  
Claire & Morris Moses  
Phyllis F. Namrow  
Patricia L. Orend  
Victoria O'Reilly  
Mary Burr Paxton

James Keith Peoples  
Virginia Peters  
Earl Pollack  
Constance B. Price  
Michael J. Reilly  
Andrew E. Rice  
Elise Riley & John Simson  
Elliott & Sue Roberts  
F. James & Barbara  
Rutherford  
David & Arpi Sahr  
Albert & Mary Salter  
Edward Sayre  
Louise Martin Schmeltzer  
Marvin & Irene  
Schneiderman  
Mary Schapiro  
Paula & Steven Schuman  
Robert & Carol Schwartz  
Henry S. Shields  
Ann Simon  
Diane Smart  
David & Louise Smeltzer  
Anne M. Sprague  
Michael Toman & Deta  
Davis  
Sherrye Walker  
Margaret E. Ward  
Richard F. Wernick  
Jean McC. Wilkins  
Frances Wright  
Compiled August 1, 1998