

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Lisa Emenheiser Logan, piano
Sara Stern, flute

Susan Schilperoort, manager
Curt Wittig, electronics
Marcus Wyche, stage manager

Saturday, February 20, 1999
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 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



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall, Artistic Director, 20th Century Consort
Stephen Jaffe, Nicholas Maw, Paul Schoenfield and Bruce Wolosoff,
composers

Program

"Flutes of Fancy"

Night Thoughts Nicholas Maw
for Solo Flute

Ms. Stern

Slovakian Children's Songs Paul Schoenfield

- I. overture
- II. hopfrog
- III. lullaby
- IV. furiant
- V. romanza
- VI. hopak

Ms. Logan, Ms. Stern

Intermission

Ghost Dances Bruce Wolosoff

- I. allegro maestoso
- II. allegro misterioso
- III. vivace
- IV. allegro
- V. presto

Ms. Logan

Three Figures and a Ground Stephen Jaffe

- Figure 1
- Figure 2
- Figure 3
- Introduction and the Ground

Ms. Logan, Ms. Stern

Program Notes

by Steven Ledbetter

NICHOLAS MAW

Night Thoughts, for unaccompanied flute

Nicholas Maw (b. 1935, Grantham, England, now residing in Washington, D.C.) has composed voluptuous music that does not turn its back on the traditions of the past, even when it projects the composer's own personal vision. He studied with Lennox Berkeley at the Royal Academy of Music in London and later, on a French Government scholarship, with Nadia Boulanger and Max Deutsch in Paris. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for 15 stringed instruments), he has produced a substantial body of music for voice, ranging from the song-cycle *The Voice of Love* for mezzo-soprano and piano to a three act opera, *The Rising of the Moon*, composed for Glyndebourne. In recent years his full-length orchestral work *Odyssey* won him particular renown through the acclaimed recording made by Simon Rattle and the City of Birmingham Symphony, as has the *Violin Concerto* premiered by Joshua Bell. His music has been performed frequently by the Twentieth Century Consort, which has recently recorded three of his works on the ASV label.

Nicholas Maw has been involved, as a composer, with the flute from the earliest days of his professional career. His first published work, composed while he was still a student at the Royal Academy, was a *Sonatina* for flute and piano. In 1981, he composed a quartet for flute with string trio, written for Judith Pearce, then the principal flutist of the London Sinfonietta and also the flutist in Peter Maxwell Davies's ensemble The Fires of London. She premiered the quartet with the Nash Ensemble. The following year in a Wigmore Hall recital, she gave the first performance of *Night Thoughts*, also written for her. It was the first of Maw's compositions for a solo melody instrument without piano accompaniment (he has since composed a work for unaccompanied double bass, *The Old King's Lament*, and a sonata for unaccompanied violin, both of which have been heard in the programs of the Twentieth Century Consort).

As the title of the work implies, *Night Thoughts* reflects that state of heightened awareness that comes during a sleepless night when

one's mind leaps from one thought to others, apparently unrelated. The single movement piece is, according to the composer, "really built of a contrast between lyrical and the virtuosic elements supposed to reflect kinds of thoughts that go through one's mind during the night when one is lying awake. They are extremely various, and the piece is supposed to reflect that. It is not primarily concerned with logical development." The result is almost by definition one that makes virtuosic demands on the performer, and one that—like a sleepless night itself—is more easily experienced than described.

PAUL SCHOENFIELD

Slovakian Children's Songs, for flute and piano

Paul Schoenfield was born in Detroit in 1947, and lives in Cleveland. He is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the "normal" historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner's *Tannhäuser* turning up in a country fiddle piece? But it happens, in one of Schoenfield's earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.)

Schoenfield is a pianist and composer who, he says, "ran away at 16" from his native town; he studied at Carnegie-Mellon Institute and the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he joined the faculty of the University of Akron before moving to Israel, from which he has recently returned.

Schoenfield's shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, and *Cafe Music*—and longer pieces often refer to popular styles of entertainment music, frequently reflecting his own Hasidic tradition, even though Schoenfield transmutes them clearly into concert works—serious compositions with a sense of humor.

The composer explains the origin of the *Slovakian Children's Songs* and the ideas behind the work:

Slovakian Children's Songs were composed in 1993 as a result of a close collaboration with flutist Carol Wincenc and my great friends from Minnesota, Jack and Linda Hoeschler. Carol and I met over 30

years ago when we were both students at Chautauqua and have enjoyed a close musical association ever since. I have had the pleasure of accompanying her several times in concert, and it was for carol that I wrote the flute concerto, *Klezmer Rondos*. We share a common love of folk music, and Carol, being of Slovak descent, had frequently discussed my composing a flute and piano work based on Slovakian folk elements.

Several years ago, Linda Hoeschler (née Lovas), who is also of Slovak descent, had asked that I compose something in honor of the Lovas family. The Hoeschlers have commissioned four works from me and have long admired Carol's playing since her days at the Saint Paul Chamber Orchestra. When they heard Carol's idea, they encouraged me to write the sonata. The birth of Carol's child, Nicola, nourished the decision to base the work on children's music, and in the end, this suite, *Slovakian Children's Songs*, was the result.

In technical terms, these pieces fall between arrangements and original compositions. Certain folk tunes are quoted verbatim, but more often than not, isomorphic images are presented, or the tunes are simply embedded in an overall texture which masks their presence.

—Paul Schoenfield

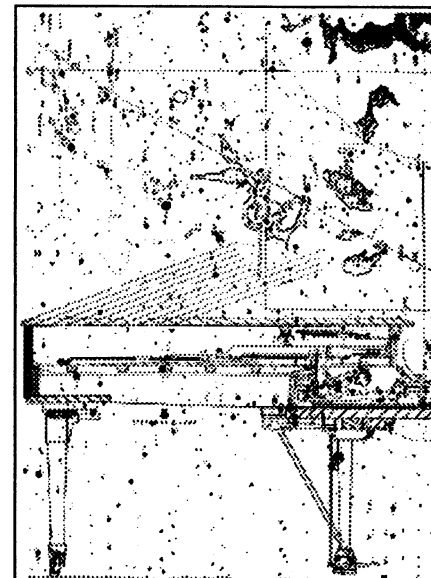
BRUCE WOLOSOFF

Ghost Dances, for piano

Bruce Wolosoff (born 1955, New York City) began musical studies at the age of three. Like many musicians of his generation, he has been involved with many different kinds of music, having played in rock, jazz, and fusion bands throughout his teens. As an undergraduate at Bard College, he studied composition with Joan Tower, theory with Benjamin Boretz, and improvisation with Roswell Rudd. His principal piano studies were with German Diez. Like his composition teacher, he was primarily active as a pianist, before turning more completely to composition. While at Bard, he formed Music Collective with Elliot Sharp and played chamber music with members of the Da Capo Chamber Players. He pursued graduate studies in classical piano at the New England Conservatory with Evelyne Crochet, receiving his master's degree in 1980. During this time he was the regular pianist with the New England Conservatory Contemporary Ensemble. He also pursued jazz composition and improvisation with Jaki Byard, and took private studies in harmony with Charlie Banacos and in counterpoint and

serial composition with Robert di Domenico.

He moved to New York to study composition privately with Lawrence Widdoes and classical piano with Richard Goode. For the next five years he was active as a freelance pianist, premiering new works, including the *Sonata* for piano by Richard Danielpour at Weill Hall, and Danielpour's *Second Piano Concerto* with the Denver Chamber Orchestra under the direction of JoAnn Falletta. He organized a well-received eightieth birthday tribute to Olivier Messiaen at Alice Tully Hall and made a critically acclaimed recording of piano music by Busoni for Music & Arts records.



At the age of 30, Wolosoff abandoned public performance to devote himself more completely to composition. Has received awards from ASCAP, Meet the Composer, and the American Music Center. His numerous commissions include *The Secret Fire* for oboist Rudolph Vrbsky (principal with the National Symphony) and the Twentieth Century Consort of the Smithsonian Institution under the direction of Christopher Kendall; *Planetary Songs* for Danish recorder virtuoso Michaela Petri; *from the invisible world* for Hexagon; *Elegy* for trombonist Art Baron (commissioned by the Ecole Normale de Musique and published by Gerard Billaudot in Paris); *In Nomine* for the Lark String Quartet (co-commissioned by the Linton Music Series in Cincinnati) which was premiered by the Lark Quartet at the Kennedy Center's Terrace Theatre. (It has also been performed by the Twentieth-Century Consort.) This season there will be performances of *Bodhisattva* (Piano Trio #1) by Lukas Foss at the Music Festival of the Hamptons; *String Quartet #1* (Cornelius Agrippa's recipe for madness) will be performed by the High St. 4; and *mutatis mutandis* for solo electric violin will be premiered by violinist Charles Wetherbee (concertmaster of the Columbus Symphony).

As some of these titles suggest, Wolosoff's music often has a programmatic aspect described as "mystical" and "spiritual." He feels par-

ticularly the influence of Shostakovich, Bartok, and Messiaen and uses extended modality to evoke one of music's oldest functions, the expression of magic—including, as in the present work, the magic of place. As he explains: "I began writing a set of piano etudes at home on Shelter Island. My family and I rented a house in Santa Fe for several weeks and I brought the piano sketches with me. Inspired by my new surroundings, in which even the landscape itself seemed animated, the sketches began changing from etudes into their current form."

STEPHEN JAFFE

Three Figures and a Ground, for flute and piano

Born in Washington, D.C., in 1954, Stephen Jaffe studied at the University of Pennsylvania, where his teachers included George Crumb, George Rochberg, and Richard Wernick. In 1979 he was a Fellow in composition at the Tanglewood Music Center. He also worked at the Conservatoire de Musique in Geneva, Switzerland, where he received the institution's Premiere Medaille. In 1989, citing his "eloquent and individual voice," Brandeis University awarded him its Creative Arts Citation, and his *First Quartet*, composed in 1990-91 for the Ciompi Quartet, received a 1991 Kennedy Center Friedheim Award. Jaffe is also active as a pianist and conductor. He now lives in Durham, North Carolina, where he is on the faculty of Duke University. His current project is a violin concerto for the American violinist Nicholas Kitchen.

The Twentieth Century Consort performed his *Chamber Concerto* (Singing Figures) in March 1997. In addition to composing, he is active as pianist and conductor and directs the series *Encounters With The Music Of Our Time*.

The term "ground" is most frequently found in Baroque music, particularly that of Henry Purcell, who was a master of the technique of creating a work built on a repeating melodic figure in the bass line, an *ostinato* or "ground"; Stephen Jaffe has adapted this centuries-old device to his new purposes, as he explains:

The *Three Figures* to which my title refers are three invention-like pieces in quick tempo, each of which explores a single musical idea. These are for the most part, brilliant and physical in character. The final movement—an Introduction, Ground, and Variations—weaves together strains from the previous three movements. In addition to

these borrowings from my own *Figures*, I should add that while original, my *Ground*—a pavane in slower time—is a kind of a gloss on a pair of gestures from the *Symphony No. 2* of George Rochberg, in honor of whose seventieth birthday an earlier, solo piano version of this movement was written. Commissioned under the National Endowment for the Arts Consortium Commissioning Program, *Three Figures & A Ground* was first performed at Merkin Hall, New York, on March 21, 1988, by Patricia Spencer, flute, and David Oie, piano. Ms. Spencer has recorded *Three Figures & A Ground* with pianist Linda Hall, on her CD *The Now and Present Flute* (Neuma, 1994).

—Stephen Jaffe

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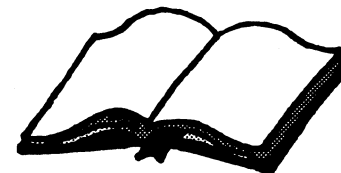


20th Century Consort 1998-99

Concert Series

April 10, 1999

"Good Book"



Michael Torke	<i>The Yellow Pages</i>
Mario Davidovsky	<i>Biblical Songs</i>
Karen Tanaka	<i>Song of Songs</i>
Roger Marsh	<i>Song of Abigail</i>

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



About the Artists

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 served as acting principal pianist for the National Symphony Orchestra, and 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.

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."

The 20th Century Consort gratefully acknowledges
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Compiled January 18, 1998