

The Smithsonian Associates Presents

# 20th CENTURY CONSORT

February 26, 2000

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  
Daniel Foster, viola  
David Hardy, cello  
Thomas Jones, percussion  
Loren Kitt, clarinet  
Lisa Emenheiser Logan, piano  
Carmen Pelton, soprano  
Milagro Vargas, mezzo-soprano  
Alice Kogan Weinreb, flute  
Susan Schilperoort, manager  
Curt Wittig, electronics  
Marcus Wyche, stage manager



Saturday, February 26, 2000  
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 1999-2000 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from 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, conductor;  
Stephen Jaffe, composer

## Program

### "Tempus Fugit"

Contrasts. . . . . Bela Bartok

- I. Verbunkos (Recruiting Dance)
- II. (Slow)
- III. Sebes (Fast Dance)

Ms. Adkins, Mr. Kitt, Ms. Logan

Four Songs with Ensemble . . . . . Stephen Jaffe

- I. The Sea Wind (Harry Martinson; trans. Robert Bly)
- II. On That Cool Plane (Robert Francis)
- III. His Running My Running (Robert Francis)
- IV. The Depths (Denise Levertov)

Mr. Foster, Mr. Hardy, Mr. Kendall, Ms. Logan, Ms. Vargas, Ms. Weinreb

## Intermission

Piano Sonata . . . . . Elliot Carter

- I. Maestoso
- II. Andante

Ms. Logan

Time Cycle. . . . . Lukas Foss

- I. We're Late
- II. When the Bells Justle
- III. Sechzehnter Januar
- IV. O Mensch, gib acht

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



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

BÉLA BARTÓK (1881-1945)

*Contrasts, for violin, clarinet, and piano*

With one exception, all of Bartok's chamber music is for stringed instruments, with or without the addition of a piano. Only once did he turn to a wind instrument, and that was occasioned by a commission from Benny Goodman and Joseph Szigeti, to whom *Contrasts* is dedicated. Bartok completed the work in Budapest on September 24, 1938, after having heard some records of the Benny Goodman band that Szigeti sent him. Far from trying to blend the three very different types of instruments into a single complex sonority, Bartok exploits the difference in sound production as much as possible (as the very title of the work suggests). He had long since become a past master of violin effects—multiple stops, bowed and pizzicato notes played simultaneously, glissandi, and so on; now he investigates the possibilities of the clarinet as well, while keeping the piano part (conceived for himself) modestly in the background.

The original plan, according to Goodman's wish, was to have a two-movement work that would fit on a single twelve-inch 78-rpm record, but Bartok found that he needed greater scope for the working out of his material, and the planned two movements became three with the addition of the slow middle movement. The music is strongly nationalistic, possibly Bartok's musical response to the unchecked advance of Nazism. The *Verbunkos*, or recruiting dance, was a musical genre employed to encourage enlistments in the Hungarian army in the late eighteenth and early nineteenth centuries; thereafter it remained as a characteristically Hungarian musical genre featuring sharply dotted rhythms in a slow march tempo with ornamental turns, runs, and arpeggios decorating the melodic lines. In its fully developed historical form, the *Verbunkos* began with a slow section (lassu) followed by or alternating with a wild fast one (friss), and, indeed, the original two-movement plan of *Contrasts* was designed to reflect this format.

The *Verbunkos* ends with a clarinet cadenza that leads on to the languid slow movement, in which violin and clarinet begin by mirroring one another, while the piano contributes soft percussive tremolos inspired by Balinese gamelan music. The fast dance, *Sebes*, begins with a short passage on a scordatura violin (with the E-string tuned to E-flat and the G-string to G-sharp), following which the violinist is directed to return to a second, normally tuned instrument. This is the

only example of scordatura in Bartok's entire output. The outer sections of the dance are in a lively 2/4 meter, but the extended middle section uses what is often called "Bulgarian rhythm," which Bartok learned in his folk music studies: (8+5)/8, or more properly (3+2+3+2+3)/8. When the original 2/4 returns, the dance gets wilder and wilder (with just a few momentarily tranquil passages and a cadenza for the violin) before reaching its brilliant conclusion.

STEPHEN JAFFE (b.1954)

*Four Songs with Ensemble*

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 the 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. He composed *Four Songs with Ensemble* in 1988; it was commissioned by the music festival *An Appalachian Summer* with assistance from the North Carolina Arts Council for the Broyhill Ensemble, who premiered the work with mezzo-soprano Katherine Ciesinski. Regarding his *Four Songs with Ensemble*, Jaffe writes:

Although I was thinking more of a group of loosely related songs than a song cycle, there is a progression to the texts and the music of *Four Songs with Ensemble*: from Martinson's "immortal" sea wind in the first piece through the great depths of metaphorical ocean in Levertov's beautiful poem, with contrasting verses of Robert Francis interspersed. Each of the four poems is a meditation about some aspect of Time. Francis' deceptively simple poems and my settings of them are a foil for the outer, more abstract songs; their use here marked the beginning of my continuing association with Francis' fine and delicate poetry, which often emanates from images relating to the town and landscape of Amherst, Massachusetts (where I lived for many years, although never meeting the poet).

## I. The Sea Wind

The sea wind sways over the endless oceans—  
spreads its wings night and day

risers and sinks again  
over the desolate swaying floor of the immortal ocean.

Now it is nearly morning  
or it is nearly evening  
and the ocean wind feels in its face — the land wind.

Clockbuoys toll morning and evening psalms,  
the smoke of a coalboat  
or the smoke of a tar-burning phoenician shop fades  
away at the horizons.

The lonely jellyfish who has no history rocks around  
with burning blue feet.

It's nearly evening now or morning.

Harry Martinson, translated by Robert Bly

## II. On that cool plane

On that cool plane conflict is harmony  
And what was discord now is dissonance,  
Part of the music, the moving part of the music.

And if the resolution is delayed  
Bar after bar, or if one dissonance  
Shifts to another and then shifts again,

We are not anxious for the resting chord.  
It comes, it comes in time. Solved and unsolved  
On that cool plane are equal in delight.

Robert Francis

## III. His running my running

Mid-autumn late autumn  
At dayfall in leaf-fall  
A runner comes running.

Shoulder to shoulder  
Pacing each other  
A perfect pairing.

How easy his striding  
How light his foot fall  
His bare legs gleaming.

Out of leaves falling  
Over leaves fallen  
A runner comes running

Alone he emerges  
Emerges and passes  
Alone, sufficient.

Aware of no watcher  
His loneliness my loneliness  
His running my running.

Robert Francis

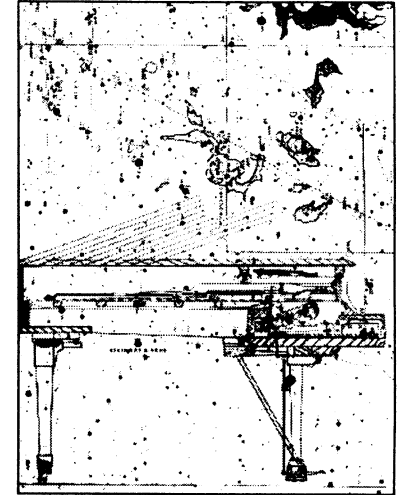
When autumn was early  
Two runners came running  
Striding together

## IV. The Depths

When the white fog burns off,  
the abyss of everlasting light  
is revealed. The last  
cobwebs of fog in the  
black firtrees are flakes  
of white ash in the world's hearth.

Cold of the sea is counterpart  
to this great fire. Plunging  
out of the burning cold of ocean  
we enter an ocean of intense  
noon. Sacred salt  
sparkles on our bodies.  
After mist has wrapped us again  
in fine wool, may the taste of salt  
recall to us the great depths about us.

Denise Levertov



Harry Martinson Havavinden, transl. by Robert Bly ("The Sea Wind"). Translation copyright ©1975 by Robert Bly. Used with permission of Robert Bly. *Robert Francis Collected Poems, 1935-1975*, Amherst: University of Massachusetts Press, 1976. Copyright ©1944, 1972, 1974 by Robert Francis. Used with permission of University of Massachusetts Press. Denise Levertov "The Depths" from her book *Poems 1960-1967*. Copyright ©1961 by Denise Levertov Goodman. Used with permission of the publisher, New Directions Publishing Corporation.

## ELLIOTT CARTER (b.1908)

### *Piano Sonata*

Having passed his ninetieth birthday and still composing fresh and original pieces, Elliott Carter is one of America's musical treasures. As befits a composer who started rather slowly and carefully, finding his own unique voice as he entered his forties, Carter has become, if anything, more prolific as he has grown older, continuing to surprise the musical world with the originality and fecundity of his invention, even to the point of taking up a new and surprising genre, the opera, as a nonagenarian. Born in New York City on December 11, 1908, Carter's long career has taken him from a youthful friendship with Charles Ives, who encouraged him to pursue music, to his present pre-eminent stance among American composers.

Carter's early works, many of them choral, were based on a close familiarity with the great musical traditions stretching back to the Renaissance. His education was as broad as any composer's has ever been, including study at Harvard, where he read widely in modern lit-

erature, German, and Greek, and pursued studies in mathematics as well. He was strongly influenced by Stravinsky and by early music (thanks in part to having had a roommate at Harvard who was an Elizabethan specialist), but drew very little from the line of German expressionism that was then considered avant garde. Still, for all the influences evident in much of his elegantly crafted early scores, there were elements that foreshadowed his mature style, too. Even in his *a cappella* choral music one frequently finds different rhythmic gestures interacting in different layers heard simultaneously, a fundamental characteristic of all his music.

Carter is best known for a cumulative series of large-scale instrumental compositions that began with the *Cello Sonata* of 1948. The *Piano Sonata* of 1945, which remained until 1980's *Night Fantasies* his only work for solo piano, is a splendid farewell to his early style. It was his largest work to date and considered for many years virtually unplayable. At the time it was compared to Aaron Copland's 1943 sonata (and regarded as derivative, though with typical Carteresque complexities of rhythm and harmony) or with Samuel Barber's 1949 sonata written for Horowitz. The pandiatonic harmonic style of Carter's sonata referred back to Copland; the big-boned virtuosity required of a performer was, in a way, more closely related to the romanticized Barber sonata (indeed, Carter had discussed the goal of creating a new, grand piano style with Barber at a time that both were working on their piano sonatas).

The two movements of the sonata both contain music that is notably slow and notably fast (measured, in the first movement, at the astonishing metronome mark of sixteenth-note equals 528, or quarter-note equals 132). As will become characteristic of Carter's later music, mediation between one sense of musical pace and another are central to his conception. Here, too, there is a reasonably clear organization according to traditional forms, but with nontraditional means. The first movement can be parsed into the normal sections of sonata form (exposition with two theme groups, exposition, and recapitulation), but—in the words of David Schiff—"with a number of escape clauses." Carter himself referred to the jazzy figuration of the toccata-like first theme as showing the influence of Art Tatum and Fats Waller. Harmonically the movement is built up from a twelve-note figure that arranges all the pitches of the musical universe in a series of descending fifths from E to D, so that the first seven pitches comprise the notes of the B-major scale, while the last seven make up all the pitches of the B-flat major scale (two pitches are common to both scales). The second movement opens in D minor with a bell-like movement that links to an imaginative and complex fugue that finally resolves the har-

monic tensions between B and B-flat on the pitch B stated in three octaves (echoing the sonata's opening), in a luminous close.

LUKAS FOSS (b.1922)

### *Time Cycle*

Lukas Foss (born Berlin, 1922) demonstrated precocious musical gifts when he began studying piano and theory as a small child in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award. For the next six years, he was the pianist of the Boston Symphony Orchestra, an appointment Koussevitzky made in order to give him plenty of time to work on his own music.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music.

Though he has never ceased composing, Foss also became very active as a conductor; he was named music director of the Buffalo Philharmonic in 1963, and later of the Milwaukee Symphony Orchestra and the Brooklyn Philharmonic, where he oversaw a particularly interesting and adventurous program. Now retired from the responsibilities of a music director, he teaches at Boston University.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost

romantic rhetoric, with the composer of *Time Cycle*; or to find the rather Stravinskian *Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the *Third String Quartet*, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as “living myself into an era.” These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

It was while at UCLA that Foss composed *Time Cycle*, his first work that grew out of the improvisatory practices of the ensemble that he founded there. As he said in a published interview (*Soundpieces: Interviews with American Composers* [Scarecrow Press]):

*Time Cycle* was the transition point between my earlier and my recent style. There is a break. The break occurred about 1956. I was at UCLA. I was professor of composition, and I wanted to get my students away from the tyranny of the printed note. So I invented a form of non-jazz ensemble improvisation. It was meant to change my students; well, it changed me.

The earliest experiments were tonal, but, said Foss, they sounded like “music badly remembered,” so he tried to come up with ways to create and improvise music that would not possibly sound like what one had heard before.

In its original form, *Time Cycle* was composed for soprano and orchestra. It was premiered by the New York Philharmonic under the direction of Foss’s old friend Leonard Bernstein in 1960. At that time the piece included chamber improvisations between the four movements.

A rather dubious idea [says Foss], one which I jokingly offered to...Bernstein.... We didn’t take the idea very seriously, but that night I got a call from the New York Philharmonic, engaging the Improvisation Ensemble to do just that, to appear like a *commedia dell’arte* group of clowns and improvise between the songs. This became rather famous, and I was stuck with this format for *Time Cycle*, so that I even had to bring my clowns to the Berlin Philharmonic for the European premiere.

In preparing the chamber version of *Time Cycle*, though, Foss removed the idea of collective improvisation between the movements, which he prefers because “no one else really can improvise in a way that would be relevant to the style of the songs.”

As it stands, then, *Time Cycle* is a completely notated work, though one that had grown out of Foss’s activities with the

Improvisation Chamber Ensemble. It sets four texts, two in English and two in German, each of which has some reference to time or clocks.

### We’re Late

Clocks cannot tell our time of day  
For what event to pray  
Because we have no time, because  
We have no time until  
We know what time we fill,  
Why time is other than time was.  
Nor can our question satisfy  
The answer in the statue’s eye:  
Only the living ask whose brow  
May wear the Roman laurel now;  
The dead say only how.  
What happens to the living when we die?  
Death is not understood by death; nor you, nor I.

—W. H. Auden

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### When the Bells Justle

When the bells justle in the tower  
The hollow night amid  
Then on my tongue the taste is sour  
Of all I ever did.

—A. E. Houseman

(Copyright 1937-38 Laurence Housman, by permission of Charles Scribner’s Sons)

### From Franz Kafka’s Diaries

Sechzehnter Januar. Es war in der letzten Woche wie ein Zusammenbruch... Unmöglichkeit zu schlafen, Unmöglichkeit zu wachen, Unmöglichkeit, das Leben, genauer die Aneinanderfolge des Lebens, zu ertragen. Die Uhren stimmen nicht überein, die innere jage in einer teuflischen oder dämonischen oder jedenfalls unmenschlichen Art, die äussere geht stockend ihren gewöhnlichen Gang. Was kann anderes geschehen als dass sich die zwei verschiedenen Welten trennen und sie trennen sich oder reissen zumindestens...in einer fürchterlichen Art...Die Einsamkeit, die mir zum grössten Teil seit jeher aufgezwungen war, zum Teil von mir gesucht wurde—doch was war auch dies anderes als Zwang—wird jetzt ganz unzweideutig und geht auf das Äusserste. Wohin führt sie? Sie kann, dies scheint am zwingendsten, zum Irrsinn führen, darüber kann nichts weiter ausgesagt werden, die Jagd geht durch mich und zerreisst mich. Oder aber ich kann—ich kann?—, sei es auch nur zum winzigsten Teil, mich aufrechterhalten, lasse mich also

von der Jagd tragen. Wohin komme ich dann? "Jagd" ist ja nur ein Bild, man kann auch sagen "Ansturm gegen die letzte irdische Grenze."

—Franz Kafka

(Copyright 1948-49 by Schocken Books, Inc.)

January 16. This last week was like a total breakdown.— Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude forced upon me to the greater extent, sought by me to some extent (though what else is this than being forced?) Is taking an unmistakable course to the extreme limit. Where will it lead? It may (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through and tears me apart. But then I may, I may, be it only to the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image—one might say instead onslaught against the last frontier.

—Translation by the composer

### "O Man! Take heed"

O Mensch! Gib acht!  
Was spricht die tiefe Mitternacht?  
"Ich schlief, ich schlief—  
"Aus tiefem Traum bin ich erwacht:—  
"Die Welt ist tief,  
"Und tiefer als der Nacht gedacht.  
"Tief ist ihr Weh—  
"Lust—tiefer noch als Herzeleid:  
"Weh spricht: Vergeh!  
"Doch alle Lust will Ewigkeit—  
"will tiefe, tiefe Ewigkeit!"

—Friedrich Nietzsche, from  
*Also sprach Zarathustra*

O Man! Take heed!  
What speaks the deep midnight?  
"I slept, I slept—  
"From deep dream I awoke:—  
"The world is deep,  
"And deeper than the day.  
"Deep is its woe—  
"Joy deeper than heartache.  
"Woe speaks: begone!  
"But joy desires eternity—  
"Desires deep, deep eternity!"

—Translation by the composer

## 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. 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, she and her seven siblings comprise the Adkins String Ensemble, which 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.

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, Stephen 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 on 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 faculty 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.

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.

CARMEN PELTON, soprano, has performed contemporary music at the Goodman Theater in Chicago, Da Camera of Houston as well as with the 20th Century Consort and others. Also among Ms. Pelton's recent engagements are performances of the "Messiah" and Bach's "Magnificat," Vaughan Williams' "A Sea Symphony," Barber's "Knoxville" and Mahler's *Symphony No. 4*. Ms. Pelton's recent recording of Barber's "Prayers of Kierkegaard" and Vaughan Williams' "Dona Nobis Pacem" on Telarc with the Atlanta Symphony and the late Robert Shaw won Grammys for Best Classical Album and Best Choral Album. In addition to her appearances with orchestras such as the San Francisco, Baltimore, Seattle and Colorado

Symphonies and the Rochester Philharmonic, she has performed operatic roles with Glimmerglass Opera, Long Beach Opera, Tulsa Opera and Opera Omaha. Ms. Pelton is on the faculty of the University of Washington School of Music and the Aspen Festival in Colorado.

MILAGRO VARGAS, mezzo-soprano, was a soloist with the Stuttgart Opera from 1983-1992. She has also sung roles with the Opera de Paris Bastille, Berlin's Komische Opera, Heidelberg Schlossfest, and many others. Her portrayal of Nefertiti in the world premiere of Phillip Glass's *Akhnaten* was recorded by CBS/Sony. She has appeared with the Philadelphia Orchestra, Houston Opera, Beethoven Halle Orchestra, and many others. Highlights from recent seasons include Bach's *B Minor Mass* and Beethoven's *Missa Solemnis* with Helmuth Rilling and the Real Filharmonia (Spain), and Copland's *Emily Dickinson Songs* with the Orpheus Chamber Orchestra. Last April she performed and recorded Copland's *The Tender Land* with The Third Angle New Music Ensemble, and in May she appeared in Carnegie Hall with the American Composer's Orchestra.

ALICE KOGAN WEINREB, flute, is a member of the National Symphony Orchestra. She is solo flutist with the National Musical Arts chamber ensemble, in residence at the National Academy of Sciences, and has recorded with the Chamber Soloists of Washington. Ms. Weinreb is a founding member of both the Capitol Woodwind Quintet and the Eclipse Chamber Orchestra, and serves on the faculty of the Catholic University of America. She is the featured artist on the newly released CRI recording of Margaret Brouwer's "Diary of an Alien" for solo flute. Ms. Weinreb studied in France under a Fulbright Fellowship and was awarded first prize in flute at the Ecole Normale de Musique in Paris.



## 20th Century Consort 1999–2000 Concert Series

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April 15, 2000

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Cage  
Adams  
Copland

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*Shaker Loops*  
*Appalachian Spring*

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Nancy B. Dalzell	Blanche Levenberg	Carl & Helen Schilperoort
Jon Deak	David Liptak	Paul Schoenfield
Dennis Deloria & Suzanne Thouvenelle	Sherry & Wilbert Mahoney	Paula & Steven Schuman
Donna & John Donaldson	Dorothy Marschak	Robert & Carol Schwartz
Natalie & Graham Dunlop	Nicholas Maw & Maija Hay	Henry S. Shields
Peter & Margo Dunn	Bruce & Mara Mayor	Anne Simon
Frank K. Eggleston	John McCarthy	Diane Smart
Robert Eisenstein	David S. McCullough	David & Louise Smeltzer
David Elliott & Pauline Tang	Ruth McDiarmid	Anne M. Sprague
Diane Epperson & Keith Roberts	Helen McNeill	Doris Tennyson
Yana & Doug Feith	Andrew & Janice Molchon	Michael Toman & Deta Davis
Mary Lu & H.F. Freeman	Lanning Moldauer	Sherry Walker
David Froom & Eliza Garth	Claire & Morris Moses	Robert & Margaret Ward
Gerard & Jane Gold	Phyllis F. Namrow	Gail Wein
Walter & Brent Goo	Patricia L. Orend	Richard & Beatrice Wernick
	Victoria O'Reilly	Jean McC. Wilkins
		Frances Wright
		Louise and Wendel Yale
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