

The Smithsonian Associates Presents

# 20th CENTURY CONSORT

December 2, 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  
Richard Barber, contrabass  
Paul Cigan, clarinet  
Glenn Donnellan, violin  
Daniel Foster, viola  
David Hardy, cello  
Thomas Jones, percussion  
Lisa Emenheiser Logan, piano  
Susan Narucki, soprano  
Susan Robinson, harp  
Sara Stern, flute  
Edwin Thayer, french horn  
Susan Schilperoort, manager  
Curt Wittig, electronics  
Marcus Wyche, stage manager

Saturday, December 2, 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 2000-2001 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, The Dimick Foundation, The Aaron Copland Fund for Music, the National Endowment for the Arts and the Friends of the Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall, conductor; Susan Stewart, poet;  
James Primosch, composer; Curt Wittig, recording engineer

## Program "Holy the Firm"

Twilight Music, for Horn, Violin and Piano . . . . . John Harbison  
Mr. Donnellan, Ms. Logan, Mr. Thayer

Little Suite for Christmas . . . . . George Crumb

- I. The Visitation
  - II. Berceuse for the Infant Jesus
  - III. The Shepherd's Noël
  - IV. Adoration of the Magi
  - V. Nativity Dance
  - VI. Canticle of the Holy Night
  - VII. Carol of the Bells
- Ms. Logan

## Intermission

Chacona for Violin, Cello and Piano . . . . . Mario Davidovsky  
Ms. Adkins, Mr. Hardy, Ms. Logan

Holy the Firm . . . . . James Primosch

- I. '...That Passeth All Understanding' (Denise Levertov)
- II. Every Day is a God (Annie Dillard)
- III. The Ladder of Divine Ascent (John Climacus)
- IV. Cinder (Susan Stewart)
- V. Deathbeds (Annie Dillard)

Ms. Adkins, Mr. Barber, Mr. Cigan, Mr. Donnellan, Mr. Foster, Mr. Hardy,  
Mr. Jones, Mr. Kendall, Ms. Narucki, Ms. Robinson, Ms. Stern

# Program Notes

by Steven Ledbetter

**GEORGE CRUMB** (b. 1929)

*A Little Suite for Christmas, A.D. 1979*, for piano solo

The last century has seen the wild proliferation of musical approaches, but it still is rare to find a composer whose style is immediately identifiable as his own. George Crumb is such a composer, one thoroughly grounded in a traditional musical education who has yet invented a kind of sound that marks him immediately as an individual.

George Crumb grew up in a musical family and learned from childhood to play the clarinet and piano. He took his undergraduate degree in composition at Mason College of Music and Fine Arts in his native Charleston, West Virginia, then went to the University of Illinois for his master's degree and to the University of Michigan for his doctorate. There he studied with Ross Lee Finney, who, after his father, became the strongest musical influence on him. He joined the faculty of the University of Pennsylvania in 1965. In addition to numerous grants and awards from the Koussevitzky Foundation, the Guggenheim Foundation, and the American Academy of Arts and Letters, he received the Pulitzer Prize in 1968 for *Echoes of Time and the River*.

Crumb's early music grew out of short musical subjects in which timbre played as important a role as pitch and rhythm. His music has continually been marked by an extraordinarily refined ear for color and astonishing inventiveness in the creation of sounds, often using novel methods of tone production, occasionally with amplification to pick up the delicate overtones that might be lost otherwise. Much of his music has been programmatic, often drawing on a zodiacal cycle or number symbolism or such quasi-dramatic elements as masked performers, to serve the cause of musical illustration with vivid sounds, ranging from the sweet and delicate to the threshold of pain. His sensitive ear for instrumental color is evident even in a work for solo piano without any electronic elements.

Crumb wrote the *Little Suite for Christmas, A.D. 1979* for Lambert Orkis. The original inspiration came from the famous

series of frescos by Giotto in the Arena Chapel in Padua, Italy, completed in 1305 and long regarded as an epochal event in the history of art. Artists and art historians (to say nothing of tourists) have marveled for centuries at the directness of the human portraiture that Giotto captured in this series of frescos that traces the lineage and conception of Jesus, principal incidents in his life, and the crucifixion and resurrection. The seven short movements (four of them run just over three minutes in length, while the others three are under two minutes) capture different aspects of the Christmas story, only two of which (No. 1, *The Visitation* and No. 4, *Adoration of the Magi*) were specifically inspired by Giotto's frescoes. The remaining movements fill in traditional aspects of the narrative.

The pianist must employ all kinds of nontraditional modes of performance in addition to the usual playing on the instrument's keyboard, including direct plucking of the strings and the creation of string harmonics, and—in this piece particularly—the use of the sustaining pedal to create long-sounding effects, sometimes suggesting the aura of a halo, sometimes the clangor of bells. *The Visitation* begins with a numinous sense of mystery marking the appearance of an angel with the message, which might be intuited from the more forceful bell-like assertions. *Berceuse for the Infant Jesus* is a quietly rocking lullaby, with a gentle tune lulling above the rocking rhythm of the accompaniment. The title of *The Shepherd's Noël* recalls the traditional French carol, though this movement suggests rather more the awe in which the shepherds stand. Repetitive figures sounding vaguely exotic evoke the “wise men from the East” in *Adoration of the Magi*; quiet lullaby-like contemplation alternates with louder “Asian” motifs whose resonance continues in long sustained sonorities. *Nativity Dance*, the shortest movement of the suite, is also the liveliest, filled with an energy mirroring the festive pageantry of a Medieval mystery play. *Canticle of the Holy Night* is filled with delicate sounds of effects obtained inside the piano and a brief quotation from the sixteenth-century *Coventry Carol* (performed “like a minstrel's harp”). Following the hushed spirit of the *Canticle*, the suite closes with a more extrovert and festive expression of joy in *Carol of the Bells*, which brings back the chiming figure of the opening.

**JOHN HARBISON (b. 1938)**

*Twilight Music*, for violin, horn, and piano

Since receiving the 1986 Pulitzer Prize, John Harbison has become one of the best-known composers of his generation, and his fame certainly spread more widely still when, on the occasion of its premiere at the Metropolitan Opera a year ago, James Levine declared Harbison's *The Great Gatsby* to be the finest opera written in the last quarter-century. Harbison grew up in a musical family. His father, a professor of history at Princeton, was also formally trained in composition and wrote music in both serious and pop styles. Already as a child John absorbed a wide repertory of musical styles, and he began improvising at the piano before he could even read music. He studied both violin and piano, composed actively, and pursued jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano. He studied at Harvard, where he also gained experience as a conductor with the Bach Society. He spent the summer of 1959 as a Fellow in the composition program at Tanglewood (and returned twenty-five years later as composer-in-residence). Next he spent a year studying with Boris Blacher at the Hochschule für Musik in Berlin, then went to Princeton to work with Roger Sessions, Milton Babbitt, and Earl Kim. (He became so knowledgeable about Sessions's music that he eventually contributed the thoughtful article on the composer to *The New Grove Dictionary of American Music*.) In 1969, Harbison took up the position that he still holds at MIT. Harbison's Boston years have been filled with conducting as well as composing, working with the Cantata Singers (for whom, years later, he was to compose his Pulitzer Prize-winning piece, *The Flight into Egypt*), musical activities at Emanuel Church, and the new music ensemble Collage.

Like many composers whose living comes from an academic job, Harbison composes most actively in the summertime, and like many such composers, he goes away from the city. Harbison does most of his composing on a farm in Token Creek, Wisconsin. *Twilight Music*, composed in 1985, was the result of a commission for a work for three specific players, but was not, he says, intended as a response or companion piece to the Brahms *Horn Trio*, one of the rare compositions (György Ligeti's *Horn Trio* is another) that calls for this specific ensemble.

Regarding *Twilight Music*, the composer writes:

*Twilight Music* was written directly after my first *String Quartet*: both pieces move toward an abstract and compact way of working, in reaction to the large orchestral works that precede them [the *Piano Concerto* and *Symphony No. 1*—S.L.]. The quartet shows this obviously, being outwardly tense and without illusions. The present piece shelters abstract structured origins beneath a warmer exterior.

The horn and the violin have little in common. Any merging must be trompe-l'oreille and they share material mainly to show how differently they project it. In this piece the two meet casually at the beginning, and part rather formally at the end. In between they follow the piano into a presto, which dissolves into the twilight half-tones that named the piece. The third section, an antiphon, is the crux—the origin of the piece's intervallic character. It is the kind of music I am often drawn to, where the surface seems simplest and most familiar, where the piece seems to make no effort, but some purposeful, independent musical argument is at work. The final section's image of separation grows directly out of the nature of the instruments.

This piece was commissioned by the Chamber Music Society of Lincoln Center for performance by David Jolley, James Buswell, and Richard Goode. Such virtuosity as possessed by these artists allowed me to write with reckless subtlety for instruments which I heard meeting best under cover of dusk.

—John Harbison

**MARIO DAVIDOVSKY (b. 1934)**

*Chacona*, for violin, cello, and piano

Mario Davidovsky pursued his first musical studies in his native Buenos Aires, then came to the United States, where he worked with Otto Luening and Aaron Copland. He lived in New York and was closely involved for many years with the Columbia-Princeton Electronic Music Center as Professor of Music at the City University of New York. In the fall of 1994 he moved to Harvard. Mario Davidovsky has received many prizes and awards for his work, including Guggenheim and Rockefeller Fellowships, a Koussevitzky Fellowship, a Naumburg Award, and the Pulitzer Prize.

Davidovsky is best known for a series of compositions entitled *Synchronisms*, each of which calls for music on tape combined with one or more live instruments. (The first of these called for flute and tape. *Synchronisms No. 6*, for piano and tape, received the Pulitzer Prize.) The very title "synchronisms" hints at one of

the main technical difficulties set by the composer: the problem of connecting the fixed and unchanging sounds recorded on tape with the ever-different performances of live musicians. The instrumentalists must often employ extended playing techniques to match the inventiveness of the sonorities on the tape part, sometimes reaching extremes of perception.

Although his reputation has been so closely associated with the combination of live “acoustical” instruments and sounds on tape, Davidovsky has composed—all along, and increasingly in recent years—a substantial body of music that does not use tape or other electronic media. Yet the subtleties of ear and imagination developed over the years remain very much a part of his musical personality and his purely instrumental music, like the first *Quartetto* (it has been followed by other similarly titled works with different “solo” instruments participating with the string trio) are as rich in texture and color as the *Synchronisms*.

*Chacona* is a work for piano trio commissioned by the Drake University College of Fine Arts in 1972 for the Drake University Trio, which gave the first performance. There is a substantial repertory of piano trios going back to the Viennese classical composers, and in a very large percentage of these works, the piano has dominated the texture. (Indeed, in the very earliest examples, the violin and cello are optional instruments—an indication that the piano trio arose as a medium for music-making at home, with participation by as many players as were conveniently available.) Davidovsky, on the contrary, planned *Chacona* in such a way as to “obtain an acoustically balanced ensemble.” The piano is the last instrument to enter, as part of a gradual polyphonic unfolding of the material, and even when it does appear, it rarely produces more than one or two pitches at a time. And even these pitches, at first, are sustained at considerable length, which put the more “powerful” piano at a disadvantage to the violin and cello, because its tone begins to decay the instant the pitch is struck, while violin and cello can sustain a tone for as long as desired.

“Chacona” is a variant of “chaconne” or “ciaccona,” and refers traditionally to a kind of variation procedure in which a particular thematic idea is repeated over and over again, usually in the lowest level of the texture as a “basso ostinato,” over with the composer invents any number of increasingly free variations. It was a form much loved in the Baroque, when masters such as Henry Purcell

made it a central technique of their work, and it was famously revived by Brahms in the finale of his *Variations on a Theme* by Haydn. But all of these older examples grow out of a *harmonic* pattern. Davidovsky’s *Chacona* also makes use of a rhythmic technique according to which “a regularly recurrent set of durations provides one of the basic materials upon which musical continuity is derived. There is a resemblance between the function of these recorded sets of pulses and the function of the harmonic scheme in the classic Baroque *chaconne*.”

### JAMES PRIMOSCH

*Holy the Firm*, for soprano and chamber ensemble

James Primosch was born in Cleveland, Ohio, in 1956 and studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers. In 1984 he was a composition fellow at the Tanglewood Music Center, where he studied with John Harbison. He has written instrumental, vocal, and electronic works that have been played throughout the United States. Primosch is also a pianist active particularly in the realm of contemporary music (as pianist, he took part in a performance and recording of George Crumb’s *Celestial Mechanics* with the Twentieth Century Consort). He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam and has recorded for CRI, the Smithsonian Collection, and Crystal; he has also worked as a jazz pianist and a liturgical musician. In 1988 he began a faculty appointment at the University of Pennsylvania, where he directs the Presser Electronic Music Studio. *Holy the Firm* is his fifth composition to be performed by the Consort.

Regarding this piece, the composer writes:

The little anthology of texts dealing with praise and mystery that I have assembled for this song cycle draws upon writings of three twentieth-century American women and a monk of the seventh-century Sinai desert. It may be helpful to know that the fifth text is excerpted from a found poem based upon phrases culled from the *Dictionary of Last Words* edited by Edward S. Le Comte. The wide-ranging affects of the texts called forth a similar range of musical languages but there are many recurrences, both musical and textual, that bind the songs together.

The cycle’s title is borrowed from that of a book by Annie Dillard

that also provided the words for the second song. In that book, Dillard writes: "Esoteric Christianity, I read, posits a substance. It is a created substance, lower than metals and minerals on a 'spiritual scale', and lower than salts and earths, occurring beneath salts and earths in the waxy deepness of planets, but never on the surface of planets where men could discern it; and it is in touch with the Absolute at base. In touch with the Absolute! At base. The name of this substance is: Holy the Firm."

Commissioned by the Barlow Endowment for Music

Composition at Brigham Young University, *Holy the Firm* was given its first performance by Dawn Upshaw, soprano; and Gilbert Kalish, piano, at the Provo Tabernacle in Utah, April 6, 1999, and is dedicated to Ms. Upshaw. The present version for chamber ensemble was made for the 20th Century Consort at the request of Christopher Kendall, and is heard for the first time this evening.

### I. ' . . . That Passeth All Understanding'

An awe so quiet  
I don't know when it began.

A gratitude  
Had begun  
to sing in me.

Was there  
some moment  
dividing  
song from no song?

When does dewfall begin?

When does night  
fold its arms over our hearts  
to cherish them?

When is daybreak?

—Denise Levertov

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### II. Every Day is a God

Every day is a god, each day is a god, and holiness holds forth in time. I worship each god, I praise each day splintered down, splintered down and wrapped in time like a husk, a husk of many colors spreading, at dawn fast over the mountains split.

I wake in a god. I wake in arms holding my quilt, holding me as best they can inside my quilt.

Someone is kissing me-already. I wake, I cry "oh," I rise from the pillow. Why should I open my eyes?

I open my eyes. The god lifts from the water. His head fills the bay. He is Puget Sound, the Pacific; his breast rises from pastures; his fingers are firs; islands slide wet down his shoulders. Islands slip blue from his shoulders and glide over the water, the empty lighted water like a stage.

Today's god rises, his long eyes flecked in clouds. He flings his arms, spreading colors; he arches, cupping sky in his belly; he vaults, vaulting and spread, holding all and spread on me like skin.

—Annie Dillard

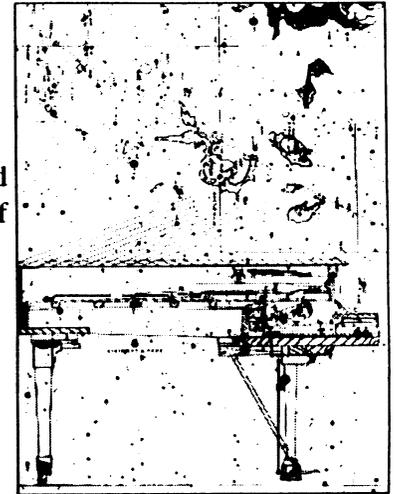
from *Holy the Firm* by Annie Dillard ©1977 by Annie Dillard

### III. The Ladder of Divine Ascent

I long to know how Jacob saw you fixed above the ladder. That climb, how was it? Tell me, for I long to know. What is the mode, what is the law joining together those steps that the lover has set as an ascent in his heart. I thirst to know the number of those steps, and the time required to climb them. He who discovered Your struggle and Your vision has spoken to us of the guides. But he would not—perhaps he could not—tell us any more.

—John Climacus (7th Century; translated by Colm Luibheid and Norman Russell, adapted by the composer)

from *John Climacus*, translation by Colm Luibheid and Norman Russell ©1982 by the Missionary Society of St. Paul the Apostle in the State of New York. Used by Permission of Paulist Press.



#### IV. Cinder

We needed fire to make  
the tongs and tongs to hold  
us from the flame; we needed  
ash to clean the cloth  
and cloth to clean the ash's  
stain; we needed stars  
to find our way, to make  
the light that blurred the stars;  
we needed death to mark  
an end, an end that time  
in time could mend.  
Born in love, the consequence-  
born of love, the need.  
Tell me, ravaged singer,  
how the cinder bears the seed.

—Susan Stewart

from *The Forest* by Susan Stewart. ©1995 by University of Chicago Press. Used by permission of Susan Stewart.

#### V. Deathbeds

This is too tight; loosen it a little. I pray  
You give me some sack! Bring me last year's apple,  
If you can, or any new melon. A dozen cold oysters.  
My children! My papers! My book, my unfinished book!

From my present sensations, I should say I was dying  
—And I am glad of it. The world is bobbing around.

Do you know the Lord's Prayer? Cover me.  
Shut the door. Can't see you any more.  
I must go home. I am very forlorn at the present  
Moment and wish I was at Malvern.

Am I still alive? Do I drag my anchors?

So here it is at last, the distinguished thing!  
Is this dying? Is this all? Is this  
All that I feared when I prayed against a hard death?  
O! I can bear this! I can bear it!  
Now I have finished with all earthly business  
—High time, too. Yes, yes,  
My dear child, now comes death.  
Is it come already? Here, here is my end.  
Wait a moment. Do you not hear the voices?  
And the children's are the loudest! The chariots  
And horses! I do not know how this happened.  
I can account for it in no way...

Already my foot is in the stirrup. Lift  
Me up, lift me right up! Now farewell.  
We are over the hill; we shall go better now.

I am coming, Katie! John, it will not  
Be long. Supremely happy! Excellent!  
My dearest, dearest Liz. We are all going;  
We are all going; we are all going.

This is it, chaps. Take me home.  
I believe my son, I am going. That's it.  
Good-bye-drive on. Cut her loose, Doc.

I'm going, I'm going. At a gallop!  
Clear the way. Good-bye, God bless you!  
Good-bye, everybody. A general good-night.

—Annie Dillard

excerpted from "Deathbeds" from *Mornings Like This* by Annie Dillard, ©1995 by Annie Dillard

# 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.

**RICHARD BARBER**, double bass, is originally from Chicago, and was born into a musical family. He began piano studies at age seven and double bass at age nine. His college studies were at the Peabody Conservatory in Baltimore, where he studied with Harold Robinson, currently Principal Bass with the Philadelphia Orchestra. Mr. Barber was a member of the Phoenix Symphony from 1992-1995. He joined the National Symphony Orchestra in 1995 and was appointed Assistant Principal Bass seven months later. With the National Symphony Orchestra and the Schleswig Holstein Musik Festival Orchestra (Germany) he has toured extensively in the United States, Europe, Japan, and China.

**PAUL CIGAN**, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony, the National Musical Arts and the 20th Century Consort.

**GLENN DONNELLAN**, second violinist with the National Symphony Orchestra, is a native of Washington State. He earned his Bachelor of Music degree in Violin Performance at the University of Minnesota under Almita and Roland Vamos. He continued with graduate work in the University of Minnesota Graduate String Quartet. His association with the violin originates from his Norwegian family heritage of several generations of

Hardanger fiddle players (the Hardanger fiddle is a national folk instrument of Norway). In addition to chamber music activities within and outside the NSO, he is active in NSO outreach programs, performing for young audiences at the Theater Lab and in the DC public schools, as well as in public schools and community centers during each annual NSO State Residency program.

**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. He recently conducted the final concert in the University of Maryland's month-long Copland Festival and conducted the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection 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 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.

SUSAN NARUCKI, soprano, has achieved international recognition for her performances of contemporary music. She has appeared with the Pittsburgh, San Francisco, Milwaukee, New World and Colorado Symphonies, the Los Angeles Philharmonic and New York Philharmonic, and in Europe with the Concentus Musicus Wien, Ensemble Modern, Schoenberg and Asko Ensembles, London Sinfonietta, Netherlands Radio Symphony and Chamber Orchestra, Stuttgart Radio Philharmonic among others. Chamber music appearances have included The Chamber Music Society of Lincoln Center, Da Camera of Houston, Speculum Musicae and the Santa Fe Chamber Music Festival, and festival performances at Ojai, Aspen, Modanock and Holland Festivals, Munich Biennale, Berlin Festwochen and Wolf Trap. Her numerous opera appearances include, most recently, the creation of the role of Catherina Bolnes in the world premiere at the Netherlands Opera of "Writing to Vermeer" by Louis Andriessen with Director Peter Greenaway. Ms. Narucki has recorded on the Philips, Nonesuch, SONY Classical, Bridge, New World and Koch labels.

SUSAN ROBINSON, harp, is in her sixth season as the principal harpist of the Kennedy Center Opera House Orchestra; she is also acting as principal harpist of the Boston POPS Esplanade Orchestra and performs frequently with the Boston Symphony and Boston POPS orchestras. Previously, Susan has served as the principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Recent solo appearances include a performance of the Mozart Concerto for Flute and Harp with the Kennedy Center Orchestra and music director Heinz Fricke conducting. This season she is appearing as a featured artist with members of the Boston Symphony in the Walden Chamber Music Series, and as a guest artist in a special concert sponsored by the Boston chapters of the American Flute and Harp Societies. In addition, Susan and her husband, violinist Joseph Scheer founded IBIS Chamber Music, a quintet of flute, harp and strings based in Arlington. They will be releasing their first CD, "Souvenir: Music for Violin and Harp" this winter. Susan is a graduate of Harvard University and studied with Lucille Lawrence.

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.

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