



The Smithsonian Associates  
presents

# 20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin

Audrey Andrist, Piano

Rick Barber, Bass

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Thomas Jones, Percussion

Sara Stern, Flute

Chris Vadala, Saxophone

Nathaniel Watson, Baritone

Rachel Young, Cello

Susan Schilperoort, Manager

Curt Wittig, Electronics

Mark Wakefield, Stage Manager



Saturday, November 9, 2002

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 2002-2003 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Cafritz Foundation, the Aaron Copland Fund for Music, the Dimick Foundation, and the Friends of the 20th Century Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall with Evan Chambers

## Program

### "NYC: Fire and Ice"

Take the A Train ..... Billy Strayhorn

Ms. Andrist, Mr. Barber, Mr. Jones, Mr. Vadala

NY Counterpoint ..... Steve Reich

Mr. Cigan

The Fire Hose Reel ..... Evan Chambers

Ms. Adkins, Ms. Andrist

Mose the Fireman ..... Jon Deak

Ms. Adkins, Ms. Andrist, Mr. Barber, Mr. Watson, Ms. Young

## Intermission

A Neo-Platonic Epistrophe on Crossing Times Square ..... Donald Sur

Ms. Adkins, Ms. Andrist, Mr. Cigan, Ms. Young

NY Notes ..... Charles Wuorinen

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Mr. Kendall,  
Ms. Stern, Ms. Young



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

## DUKE ELLINGTON (1899-1974) / BILLY STRAYHORN (1913-1967)

### *Take the "A" Train*

Long before Duke Ellington's death at 75, he was known as the classical composer of jazz, the man who created one jazz masterpiece after another—at the rate of about one a week during his best period. Indeed, some will assert flatly that he was America's greatest composer. The large public knew his work best from recordings, which (in the 1930s and '40s) ran less than three minutes apiece. But Ellington worked to break the time restrictions of the short 78 rpm record, and produced a large number of large-scale concert works, designed especially for his own orchestra, with parts conceived for the special strengths of each individual member.

Ironically the tune that became most closely associated with Ellington was not written by the leader himself, but by his alter ego Billy Strayhorn (1915-1967), who joined Ellington's band in 1939, working as lyricist and arranger. He completely mastered Ellington's manner of writing for the players in his ensemble, and by 1941 he had composed the piece that Ellington adopted as his band's theme song.

It is a time-honored jazz tradition to base a new composition on the "changes," or chord progressions of an earlier piece. Strayhorn took as his model Jimmy McHugh's *Exactly Like You* and invented for it a melody whose first phrases took off from a long-held first note, then moved to rangy leaps and slithery eighth-note runs tinged with chromaticism. The original 1941 recording that made the piece famous also featured two remarkable solos by trumpeter Ray Nance.

For over a half-century, Strayhorn's tune has symbolized not only the Ellington band, but the city of New York itself. At the time, all of the city's subway routes were identified by letters or numbers. The "A" train, as any New Yorker would have known then, was a line that ran through Manhattan from south to north, passing through the heart of Harlem.

## STEVE REICH (b. 1936) *New York Counterpoint*

Steve Reich has been one of the leading composers of "minimalist" music since the late 1960s. During the last two decades, he has used a variety of technical and expressive devices with increasing richness (to such an extent, in fact, that "minimalism" hardly conveys the sense of his music any more). Early on he discovered that spoken words on tape had a musical quality (that is, a rhythm and melody) of their own. *It's Gonna Rain* (1965) and *Come Out* (1966) took a taped phrase of only a few words ("come out to show them" in the latter example) and developed it on tape with overlapping and shifted repetitions to create an elaborate piece of music of canonic imitations that turned the spoken words into music.

Later on he concentrated on music for live instruments, especially percussion (he is himself a percussionist) or for percussion with melody instruments. From the smallest scale (*Clapping Music* [1972] for two performers clapping their hands) to the largest (*Drumming* [1971], a ninety-minute score for large ensemble) elaborate a single rhythmic cell or idea in ways suggested to him by his experiences in Ghana in 1970, using rhythm without recourse to melody to create a musical structure.

Since 1972 he has retained his fundamental interest in rhythm while, increasingly, bringing harmonic elements to play again in his music, notably in *Tebillim* (1982), which exists in both chamber and orchestral forms. The performance of the latter version by the New York Philharmonic was one of the first signs of the acceptance of minimalist works into the customary environs of orchestral music-making. Even more elaborate was *The Desert Music*, settings of poetry by William Carlos Williams, premiered in Cologne, Germany, in 1984. It went beyond the generally diatonic structures of most earlier minimalist music to include a significant element of chromaticism.

*New York Counterpoint* (1985) was one of several smaller pieces following the expansive, joyous large works like *Music for 18 Instruments* that employed live musicians with taped music (on the same instrument and presumably the same player) superimposed. The piece is for four clarinets, of which one is live and the other three are pre-recorded. The harmony is darker than it had

been in the preceding large works. And among the four clarinet parts are canonic fragments, and rhythmic displacements. Throughout the three linked sections, the piece remains springy and lively.

## EVAN CHAMBERS

### *Firehose Reel*

Evan Chambers (b 1963, Alexandria, Louisiana) is Associate Professor of Composition and Director of Electronic Music Studios at the University of Michigan, Ann Arbor. Chambers graduated with highest honors from the University of Michigan, where he received a Doctor of Musical Arts and Master of Music in Composition. He also holds a Bachelor of Music in Viola Performance from Bowling Green State University. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman.

The fact that he is also a traditional Irish fiddler is noteworthy in the context of the present piece, as explained by the composer below. He frequently appears as a performer of his own works, and serves as resident composer with the new-music ensemble *Quorum*. He received first prize in the Cincinnati Symphony National Composers' Competition, and in 1998 he was awarded the Walter Beeler Memorial Composition Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the International Luigi Russolo Competition, the Vienna Modern Masters Orchestral Competition, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum.

Regarding *Fire Hose Reel*, the composer writes:

On a trip to Belfast, my wife and I kept noticing the emergency boxes labeled in large block letters: FIRE HOSE REEL. We joked that they could designate either fireboxes or a traditional Irish tune with that name. Reels are, after all, the most pyrotechnic of traditional Irish tune types, and the images of urgency and fire suggested by the name well suit the feel of traditional dance music when it takes off.

I wanted to capture the drive of a traditional session at its peak: the reels blazing along, the tunes stretched tauter and

tauter like one long wire until the whole thing seems ready to snap or explode. The piece is a brief but intense moto perpetuo which never quite coalesces on an actual tune, but takes a very small amount of material and heats it up to the point of spontaneous combustion.

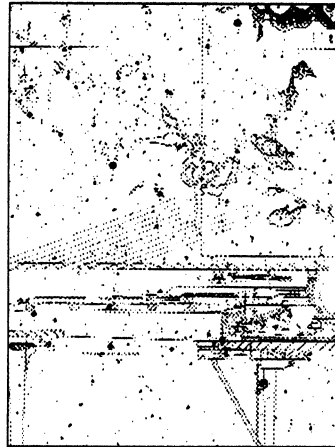
## JON DEAK

### *Mose the Fireman*

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, 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. Deak's music most often handles the narratives as a kind of “story theater,” with a visual and theatrical element that transcends the customary relationship of pitch and rhythm. Deak has a wonderful gift for musical characterization, which he has employed in a large number of narrative pieces. Some of these are parodies in the styles of a romantic melodrama (*The Terror at Magnolia Mansion*) or the gangster movie (*The Fatal Dilemma*); others are familiar fairy tales, such as *The Ugly Duckling* and *The Bremen Town Musicians*, after the Brothers Grimm. Still others have a serious literary basis, though sometimes treated with a lightly parodistic touch. In addition to *Lucy and the Count*, derived from Bram Stoker's *Dracula*, Deak's range of literary sources includes Hesse's *Steppenwolf*, Willa Cather's *My Antonia*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Washington Irving's *The Legend of Sleepy Hollow*, Orwell's *1984*, and the children's classic *Heidi* by Johanna Spyri.

*Mose the Fireman* narrates the adventures of the 1840s hero Mose Humphries; the work was premiered at Merkin Concert Hall in New York, last February 13. It is dedicated to Fire Dept. Engine 40, Ladder 35 (Lincoln Center)



### **DONALD SUR (1935-1999)** **A Neo-Platonic Epistrophe On Crossing Times Square**

Donald Sur was born of Korean parents in Honolulu. As a child he studied ukelele, mandolin, violin, viola, and bass. At the age of eight he wrote his first composition, a piece in the style of Handel. He studied composition at UCLA, UC Berkeley, Princeton, and Harvard, under an impressive list of teachers, including Colin McPhee, Seymour Shifrin, Andrew Imbrie, Roger Sessions, and Earl Kim.

Sur was always a modest and quiet man who wrote a substantial number of pieces, almost all of which are only a few minutes long, though the reading of a book on the Civil War generated the splendid obsession of his last decade, a large scale work for racially mixed chorus and enlarged orchestra based on a collection of texts relating to the subject of slavery over 300 years of American history. Since his earlier music had almost always been brief, intense, highly colored, and generally non-tonal, and *Slavery Documents* (1990) was essentially tonal and filled with quotations of familiar tunes, the effect was rather as if Anton Webern had suddenly written the Mahler Eighth Symphony. The original plan for *Slavery Documents* had involved a plan and a selection of texts that would have been three times as long as the score premiered in 1990. Sur was steadily, and steadfastly, working on that score when cancer claimed him in May 1999.

A few days before his death, Sur asked Mark DeVoto, who had been his friend since graduate school days at Princeton, to organize and catalogue his music, as he had earlier done following the death of another classmate, composer Philip Batstone. Many of Sur's smaller instrumental works bear amusing titles and musical conceits that are surprisingly quirky for a composer who had seemed to be a kind of post-Webern descendant. Indeed, DeVoto points to

pieces like *Satori on Park Avenue*, which is animated throughout by a constantly repeating quotation of the first four notes of "Tea for Two," and says, "Donald was essentially a Zen Erik Satie."

The equally quirky title *A Neo-Platonic Epistrophe While Crossing Times Square* is one that Sur never explained. He composed the work in 1980. Four years later, he added *Satori on Park Avenue* to make up *Two New Yorker Sketches*. But in the end he left the pieces separate.

The *Neo-Platonic Epistrophe* bears a dedication "To Earl Kim on his 60<sup>th</sup> birthday." An early sketch shows that he thought at one point of calling it "Quodlibet for Earl Kim."

The materials of the piece are simple: short quarter-note figures, sustained notes, a slithery eighth-note clarinet run, all deployed to suggest a simple march pattern (the tread of our neo-Platonist, perhaps?), while a series of sound adventures seem to affect his progress across Times Square.

### **CHARLES WUORINEN (b 1938)** **New York Notes**

New York City-born Charles Wuorinen is a highly prolific and widely performed composer whose work ranges from pieces created electronically, such as *Time's Encomium*, for which he received the 1975 Pulitzer Prize, the first time the award had ever been given for an electronic composition (he was the youngest composer ever to receive the Pulitzer) to full-scale works for chorus and orchestra, such as the cantata *Genesis*, composed in 1989 for the San Francisco Symphony (for which he was composer-in-residence from 1984 to 1989). His large output of chamber music ranges from medieval reconstructions and elaborations (drawing upon a collection called the *Glogauer Liederbuch* or the work of Guillaume de Machaut) to a 1975 tribute to Igor Stravinsky using that composer's finale sketches, with his widow's permission (*A Reliquary for Igor Stravinsky*). He was the first composer commissioned by the Cleveland Orchestra in the directorship of Christoph von Dohnanyi (*Movers and Shakers*) and the first to be commissioned by the New World Symphony in Miami (his *Bamboula Beach* was written for the orchestra's inaugural concert). Probably the majority of his chamber works have been composed for The Group for Contemporary Music, which he founded in 1962, and

which has long been one of the most prestigious of American new-music ensembles.

*New York Notes* exists in two versions, one with and one without a computer-generated electronic tape part. The present version employs only the acoustical instruments. Regarding the piece, the composer writes:

**NEW YORK NOTES** was written during 1981 and 1982 in response to a commission from the New York New Music Ensemble, to whom it is dedicated. Its twenty minute length is divided into a conventional three-movement succession, with fast movements outside and a slow movement inside. The tempo, however, is always the same, so that the differing speeds contained in the work are all expressed through note-value alterations rather than pulse changes. The six members of the ensemble (flute, clarinet, violin, cello, piano, percussion) are all engaged in virtuoso play, but I also think of their music as comprising three duets of the related pairs of instruments, as well as six solos.

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## 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.

Canadian Pianist AUDREY ANDRIST is a graduate of Juilliard's doctoral program, where she studied with Herbert Stessin. Ms. Andrist is the winner of numerous competitions, including the San Antonio International, Mozart International, and Canada's Eckhardt-Gramatté Competition for new music. She has appeared as soloist with the Juilliard Orchestra, the National Arts Center Orchestra (Ottawa) and CBC Vancouver Symphony. Ms. Andrist has performed in many of North America's most prestigious venues, including Alice Tully Hall, Chicago's Ravinia Festival, and Place des Arts in Montreal. A member of the Stern/Andrist Duo with her husband, violinist James Stern, and Strata, a trio with Stern and clarinetist Nathan Williams, Ms. Andrist has recorded for Albany, Summit, CRI, AUR and Capstone Records, and NPR's "Performance Today."

RICK 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/bass 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 and National Musical Arts.

LISA EMENHEISER, 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. Emenheiser 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. Emenheiser is the pianist of the Opus 3 Trio.

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. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and 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.

SARA STERN, flute/piccolo, 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."

CHRIS VADALA, saxophonist, has appeared internationally as a jazz/classical educator and performer on all the saxophones, clarinets and flutes, and has worked with such jazz greats as Chuck Mangione, Dizzy Gillespie, Ray Charles, Ella Fitzgerald, Herbie Hancock, Henry Mancini and many others. He is a graduate of the Eastman School, where he has served as Visiting Professor of Saxophone, and is Director of Jazz Studies/Professor of Saxophone at the University of Maryland School of Music. Mr. Vadala is a regular columnist for the *Saxophone Journal*, has been a Downbeat finalist (four categories) and has recorded extensively, including his CD *Out of the Shadows* and credits on five gold and two platinum albums, two Grammys, one Golden Globe and one Emmy Award.

NATHANIEL WATSON, baritone, is a versatile artist who has performed successfully in a wide variety of musical styles. He has sung with most of the leading early music ensembles of North America and as a soloist with the symphony orchestras of Boston, Baltimore, San Francisco, Houston, Montreal, and Quebec. In addition he has some thirty-five operatic roles in his repertoire. Highlights include *Der Freischütz* with the New York Philharmonic under Sir Colin Davis, Beethoven's *Ninth Symphony* under Kurt Masur, and a performance at Carnegie Hall under Sir Roger Norrington in the conductor's debut concert in America. He appeared in the Salzburg Festival production of the Brecht/Weill *Mahagonny* in 1998, and played the title role in the Boston Early Music Festival production of Cavalli's *Ercole Amante* in Boston and Utrecht, and at Tanglewood. Nathaniel Watson was born and raised in Boston. He studied briefly at Harvard, then at the Eastman School of Music and Yale University. He lives in Montreal, Quebec.

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## 20th Century Consort

2002-2003 SEASON



FEBRUARY 8, 2003

### *Popcycle*

Music by Kuss, Primosch, Mobberley, Schoenfield

MARCH 15, 2003

### *Cries and Whispers*

Music by Cacioppo, Webern, Currier, Ades, Crumb and Kellogg

APRIL 26, 2003

### *About the Bard*

Music by Saariaho, Dessau, Maw, Wheeler, Wuorinen  
Lucy Shelton, soprano