

**THE NATIONAL COLLECTION OF FINE ARTS
PRESENTS**

THE 20th CENTURY CONSORT

Saturday, October 25th 2:00 PM

1975

PROGRAM

KOOSHAREM, A CEREMONY OF INNOCENCE

DAVID COPE

for clarinet, percussion, piano, and double bass

SONATA CONCERTANTE

LEON KIRCHNER

for violin and piano

performed without pause:

Allegro and presto, Adagio molto, Grazioso, Marcato

INTERMISSION

DENSITY 21.5

EDGAR VARESE

for flute alone

ELEVEN ECHOES OF AUTUMN, 1965 GEORGE CRUMB

for alto flute, clarinet, violin and piano

performed without pause:

- ECO 1 *Fantastico*
- ECO 2 *Languidamento, quasi lontano* ("hauntingly")
- ECO 3 *Prestissimo*
- ECO 4 *Con bravura*
- ECO 5 *Cadenza I* (for alto flute)
- ECO 6 *Cadenza II* (for violin)
- ECO 7 *Cadenza III* (for clarinet)
- ECO 8 *Feroce, Violente*
- ECO 9 *Serenamento, quasi lontano* ("hauntingly")
- ECO 10 *Senza misura* ("gently undulating")
- ECO 11 *Adagio* ("like a prayer")

CHAMBER MUSIC

LUCIAN BERIO

on poems by James Joyce

for soprano, clarinet, harp and cello

- I *Strings in the Earth and Air*
- II *Monotone*
- III *Winds of May*

PROGRAM NOTES

KOOSHAREM, A CEREMONY OF INNOCENCE (1974) DAVID COPE

In **Koosharem**, David Cope infuses a basically musical form with elements of theater in his effort to convey a pervasively apocalyptic vision. Beginning in a void — silence punctuated by isolated clarinet notes — the work unfolds a landscape strangely beautiful and troubling. In a setting of great rhythmic and technical complexity, a variegated array of effects are drawn from the instrumentalists — whispered chants, use of percussion instruments all around, unexpected sounds from the piano (facetiously called “neo-electronic” by the composer), all broadly evocative. From the sparse and noncommittal beginning, larger structural features of the work take form. A sustained section of contrapuntal writing for the clarinet and bass follows, growing in intensity as the piano and percussion increasingly threaten and accelerate the development with almost predatory interjections. This thickening and condensation of events reaches its culmination and is followed by a passage in the piano as austere as the opening clarinet’s but now altered, no longer noncommittal but markedly aggressive. From the reverberations of this piano passage emerges a meditative, quiet section briefly free from disturbing images. The bass plays a familiar chant-derived Christmas melody which, however, never reaches its final note, for, in W. B. Yeats’ words (spoken here by the performers) “The center cannot hold, mere anarchy is loosed upon the world.” The music, in great surges from the bottom to the top of the instruments’ registers and down again, asserts the text: “The blood dimmed tide is loosed upon the world, and everywhere, the ceremony of innocence is drowned . . .” The curious ending belies a simplistic response to the musical and poetic questions posed by the work.

SONATA CONCERTANTE**LEON KIRCHNER**

Characterized by an immense and unyielding virtuosity demanded of both performers, the Sonata achieves an emotional intensity and conceptual power expressed in driving rhythms and rhapsodic lyricism. Kirchner integrates elements of serial writing with harmonic structures basically tonal, although much extended and obscured by other highly dissonant voicing. The melodic material is striking and involved, and encompasses the instruments' extreme ranges. Recognizable throughout the work is the composer's commitment to a sort of structural gestalt, in which all the elements of his composition are rigorously interrelated. The Sonata was premiered at Carnegie Hall in November of 1952 with Tossy Spivakovsky, violinist, and the composer playing the piano. It has since become established among the most challenging and important 20th century music for violin and piano.

DENSITY 21.5**EDGAR VARESE**

This direct and spirited piece comes as a sort of flourish or fanfare to begin the second half of the program. Although a pioneer work in the development of 20th century flute technique and widely noted for its ingenious use of the instrument's timbral possibilities, still it is the lucid and compelling way in which Varese has molded these elements into a melody of classic proportions and dramatic impact that qualifies **Density** as a landmark in its genre.

The work was commissioned by George Barrere for the inauguration of his platinum flute (21.5 is the density — specific gravity — of platinum) in 1936.

ELEVEN ECHOES OF AUTUMN, 1965 GEORGE CRUMB

For all its kaleidoscopic range of aural color, its exploration of new sounds, there is a care and delicacy of phrase and gesture in Crumb's conception which demand of the performer the same sort of control and sensitivity required in the most exposed textures of classical chamber music. At the same time, this music creates and holds an atmosphere so rarified that time and space often seem suspended while we are led through a world of shifting images, feeling at times that we are not so much listening to music as remembering it. In other terms, it seems we are not really hearing sounds — only their echoes . . . Crumb writes of **Eleven Echoes**: "The most important generative element is the "Bell motif" — a quintuplet figure based on the whole-tone interval — which is heard at the beginning of the work . . . The larger expressive curve of the work is arch-like: a gradual growth of intensity to a climactic point (echo 8) followed by a gradual collapse . . ." Although **Eleven Echoes** has certain programmatic implications for the composer, it is enough for the listener to infer the significance of the motto-quote from Federico Garcia Lorca: ". . . y los arcos rotos donde sufre el tiempo" (" . . . and the broken arches where time suffers"). These words are softly intoned as a preface to each of the three cadenzas (echoes 5-7)."

CHAMBER MUSIC

LUCIANO BERIO

Luciano Berio has been a central presence in the vanguard of new music in Europe and America. This cycle of songs was completed in March 1953, and reflects in its compositional techniques and lyrical textures Berio's studies with Luigi Dallapiccola during that period.

There is a haunting poignancy in these early Joyce poems which are set here with sympathy and insight. The music and text share a surface grace and simplicity through which can be felt, almost subliminally, the strength and urgency of the images. This writer considers these songs nothing short of sublime, surpassed by little music in this or any other century for sheer beauty and purity of sound and conception.

I

Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.
There's music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves in his hair.
All softly playing
With head to the music bent,
And fingers straying
Upon and instrument.

III

Winds of May, that dance on the sea
Dancing a ringaround in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded
In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay!
For the Winds of May!
Love is unhappy when love is away!

—James Joyce

II

All day I hear the noise of many waters
Making moan,
Sad as the seabird is when going
Forth alone
He hears the winds cry to the waters'
Monotone.
The grey winds, the cold winds are blowing
Where I go.
I hear the noise of many waters
Far below
All day, all night, I hear them flowing
To and fro.

NOTES BY CHRISTOPHER KENDALL

THE 20th CENTURY CONSORT

CHRISTOPHER KENDALL, ARTISTIC DIRECTOR

F. Anthony Ames, *percussion*
Jacqueline Anderson, *soprano*
Lawrence Bocaner, *clarinet* (Cope)
Dotian Carter, *harp*
Arno Drucker, *piano* (Kirchner, Crumb)
Al Gifford, *flute, alto flute*
Barbara Haffner, *cello*
Kathleen Hinton, *violin*
Christopher Kendall, *conductor*
Loren Kitt, *clarinet* (Crumb, Berio)
Thomas Mastroianni, *piano* (Cope)
Richard Webster, *double bass*

THE 20TH CENTURY CONSORT wishes to acknowledge the International Humanities Foundation, and Mr. Arthur Delaney, whose generous gifts have helped make this concert possible. The Consort also wishes to express its gratitude to the School of Music at The Catholic University of America for its contribution of rehearsal facilities, to Mr. Richard Braaten, to Mr. Peter Birmingham and the National Collection of Fine Arts, and to others too numerous to mention who have offered advice and support for this performance.

THE 20th CENTURY CONSORT

KATHLEEN HINTON, MANAGING DIRECTOR
ANN BARZOLA, ASSISTANT MANAGER

BOARD OF DIRECTORS

Executive Committee

F. Anthony Ames, **CHAIRMAN, PRESIDENT OF THE CORPORATION**

Kathleen Hinton
Christopher Kendall

Gene Baro
Michael Cuthbert
Antal Dorati
Virginia Freeman
Loren Kitt
Thomas Mastroianni

ADVISOR

James Maxwell

Development Assistant

Crystal Ettridge

The 20th Century Consort is a tax exempt organization under the provisions of 501 C 3 of the Internal Revenue Code.

NEXT CONCERT BY THE 20TH CENTURY CONSORT

THE RENWICK GALLERY

Sunday, November 16th, at 2:00 PM

WORKS BY KOLB, BARTOK, FINNEY AND CRUMB

Admission Free

FOR INFORMATION CALL (202) 244-6860