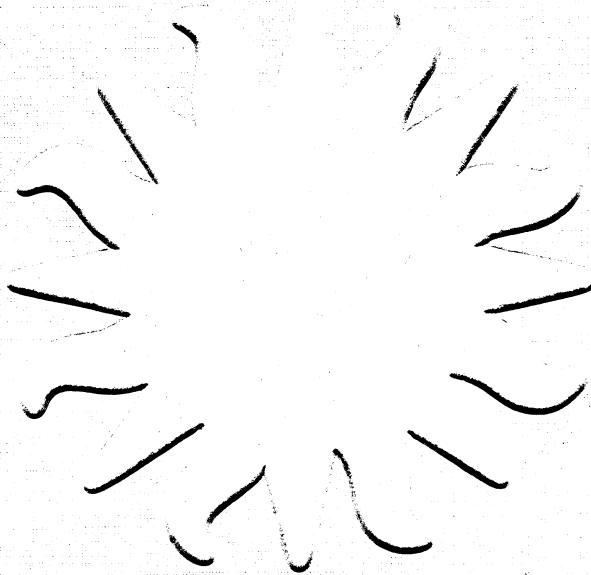


SMITHSONIAN PERFORMING ARTS  
THE HIRSHHORN MUSEUM  
AND SCULPTURE GARDEN

# The 20th Century Consort



# The 20th Century Consort

## Hirshhorn Museum and Sculpture Garden

Sunday, November 8, 1981

Sunday, January 17, 1982

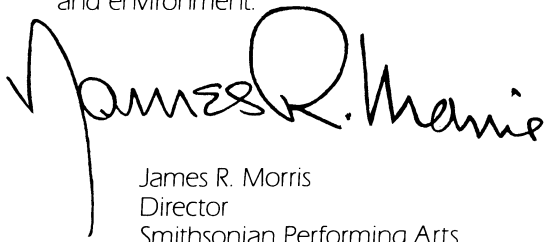
Sunday, March 7, 1982

Sunday, April 4, 1982

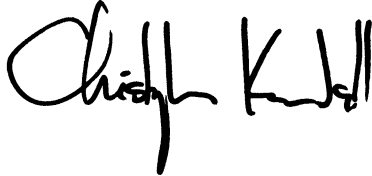
Smithsonian Chamber Music constitutes an integral part of the museum's cultural and educational activities. We produce and present programs in much the same way that a curator researches and mounts an exhibit, blending scholarship and experience to make concerts of equal reward for the audience and for us. Our programs reflect and enhance the remarkable settings of the Smithsonian; its vast collections and environments constantly spur our creativity.

The art and architecture of the Hirshhorn Museum and Sculpture Garden provide a stimulating milieu for our resident contemporary music ensemble, the 20th Century Consort. The Hirshhorn reflects the changing languages of art and challenges new ways of experiencing our world, just as modern music confronts listening habits and opens new aural vistas for contemplating time and environment.

It has been the shared view of the 20th Century Consort, through its Hirshhorn residency, Smithsonian recordings, and national appearances, that performances of new music can be challenging as well as enjoyable and affecting. Toward this end, the Consort has premiered works of recognized composers, introduced new works, and offered its interpretations of 20th century classics. This year's programs encompass music from Debussy to Doppmann, celebrating the remarkable range of this century's music. The Consort is dedicated to exploring the everchanging yet timeless ways that, in music, sound becomes meaning. We're delighted you can be with us.



James R. Morris  
Director  
Smithsonian Performing Arts



Christopher Kendall  
Artistic Director



Anthony Ames  
Executive Director

Woman Before an Eclipse with Her Hair  
Disheveled by the Wind, 1967, by Joan Miro  
(Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Museum purchase  
with funds provided under the Smithsonian  
Institution Collections Acquisitions Program, 1980).



# The Program

Sunday November 8, 1981  
7:00 pm

---

**Take Me Places****Alan Schindler**

for flute, clarinet, violin,  
cello, piano, percussion, conductor

The Winds Begin to Rise  
Soft Hour, that Wakes the Wish  
Chariot of Fire

Ms. Stern, Mr. Kitt, Ms. Sonies, Mr. Garlick,  
Mr. Orkis, Mr. Jones, Mr. Kendall

---

**Syrinx****Claude Debussy**

for solo flute

Ms. Stern

---

**Eight Songs, 1906-1966****Igor Stravinsky**

Spring, Op. 6, #1  
Pastorale  
The Drake (Round)  
Counting Song  
Table Mat Song  
Russian Maiden Song  
The Owl and the Pussycat  
Tilimbom

Ms. Shelton, Mr. Orkis

---

**Intermission**

---

**Crazy Jane****Richard Rodney Bennett**

for soprano, clarinet, cello, piano

Crazy Jane Reproved  
Crazy Jane and Jack the Journeyman  
Crazy Jane on God

Ms. Shelton, Mr. Kitt, Mr. Garlick, Mr. Orkis

---

**Prophet Bird II\*****Karl Kohn**

for piano with chamber ensemble

Andante  
Adagio  
Allegro giusto

Mr. Orkis with Consort, Mr. Kendall

---

\*World premiere

# Notes on the Program

Alan Schindler is a member of the composition faculty and director of the Computer and Electronic Music Program at the Eastman School of Music. He served previously on the faculty at Boston University after completing studies at the University of Chicago under Ralph Shapey, and at Oberlin College. His instrumental and vocal works have been performed by leading contemporary music ensembles: a cycle of ten songs for soprano, piano, and computer-generated tape will receive its premiere on the Eastman Tully Hall series next autumn.

**Take Me Places** received its first performance in October 1980 at a Musica Nova concert at Eastman. The Composer writes of his work:

In *Take Me Places* I sought to create a chamber work which, while expansive in its musical gestures, also treats the group as a tightly-knit ensemble. During the first movement, rhythmically propulsive themes and punctuations are developed in cyclical fashion. The piano gradually pulls apart from the ensemble into a solo capacity. A similar rhythmic energy pervades the third movement, culminating in a series of "wave upon wave" buildups. By contrast, the second movement and the conclusion of the third center around a hushed musical quality that might be termed introspective, "distant," or perhaps, "mysterious." A recurring melodic figure, usually presented by the flute, forms the thread around which various other thematic fragments, sonorities, and colors are interwoven.

Sung, spoken, scat, and whispered fragments performed by the players are an extension of instrumental figures, and often serve as a bridge between the two musical poles of the piece. The titles of the individual movements, and the texts of the whispered passages in the third movement, were taken from poems of the En-

glish Romantics. As to the title of the work, it simply suggests something that I believe any piece of music should accomplish for the listener.

Claude Debussy was closely tied to the fervent Wagnerian movement sweeping France from its inception in the last two decades of the nineteenth century. Although his admiration for the older composer was not untinged with fear, naturally his circle of friends at the time included many Wagnerites, among them the poet Gabriel Mourey (b. 1865). In addition to his Wagnerian leanings, Mourey was a confirmed anglophile, and his French translations of the complete poems of Poe (1889) and many of those of Swinburne were perhaps as influential as his own works. His Passé le Detroit, in which he describes his visit to Swinburne, recounts his discovery of Turner's art, by which Debussy was also moved.

Despite a long history of collaborative attempts, Debussy and Mourey produced but one complete work together, and that but a miniature: **Syrinx**. As early as 1890 Debussy planned a "glose symphonique" for one of Mourey's plays; although publicly announced, this project never materialized. Debussy's two incomplete operas on subjects of Poe also reflect Mourey's influence.

*Syrinx* was composed at Mourey's request for some incidental music to his play Psyché. Debussy had already toyed with revivals of classical Greek figures, as made clear by an exchange of letters with Paul Valéry about an Orpheus ballet (c. 1900), later taken up with Ségalen as Orphée roi (also incomplete). Still, Debussy found the Mourey project challenging, writing "What kind of genius is required to revive this ancient myth from which all the feathers of the wings of love have been plucked?" *Syrinx* (Flûte de Pan) so successfully captured the essence of what Debussy feared lost that it has become, like the Prelude to Afternoon of a Faun, a modern flute classic. Only thirty-five measures in

length, its geotropic arabesques form a musical counterpoint to those elements common to Art Nouveau and Impressionism.

---

Igor Stravinsky is undoubtedly among the handful of composers who will dominate history's view of the twentieth century. In celebration of the 100th anniversary of his birth, the Consort will play works by Stravinsky on each of its concerts this season.

Stravinsky wrote for the voice in opera, oratorio, choral, and solo works. His production in the latter, most intimate category stretched well over sixty years, during which time his compositional style underwent many radical changes. The selection of **Eight Songs** heard this evening represents several of these phases and includes both the first and last songs Stravinsky published.

---

Richard Rodney Bennett, born in Kent in 1936, studied at the Royal Academy of Music, where he subsequently taught composition (1963-66), and in Paris with Pierre Boulez as the recipient of a French Government grant. Now a London resident, Bennett has composed symphonies (one commissioned by Leonard Bernstein for the New York Philharmonic in 1968), operas (two commissioned for Sadlers Wells), film scores (Equus, Murder on the Orient Express), ballet music (his "Jazz Calendar" was choreographed at Covent Garden), and radio and television scores. Bennett shows a remarkable adaptability and ease at hitting on original yet entirely idiomatic vocal and instrumental handling. **Crazy Jane**, (1968) illustrates this point well, for the chamber combination of clarinet, cello, and piano often takes on almost orchestral proportions. The Yeats poems, from Words for Music Perhaps, are equally compelling and bold in design. These qualities are especially evident in the two outer movements: the central piece is gentler but no less expressive.

---

Karl Kohn was born in Vienna in 1926, and educated in New York and at Harvard. He was a Fulbright Research Scholar in Helsinki during 1955-56, a Guggenheim Fellow and grantee of the Howard Foundation during 1961-62, spent a sabbatical year in London during 1968-69, and in 1974 had a semester's leave from teaching made possible by a Mellon Foundation Grant in the Humanities. He has received three fellowship-grants from the National Endowment for the Arts. Kohn taught several summers on the faculty of the Berkshire Music Center at Tanglewood, and presently is Thatcher Professor of Music and Composer in Residence at Pomona College.

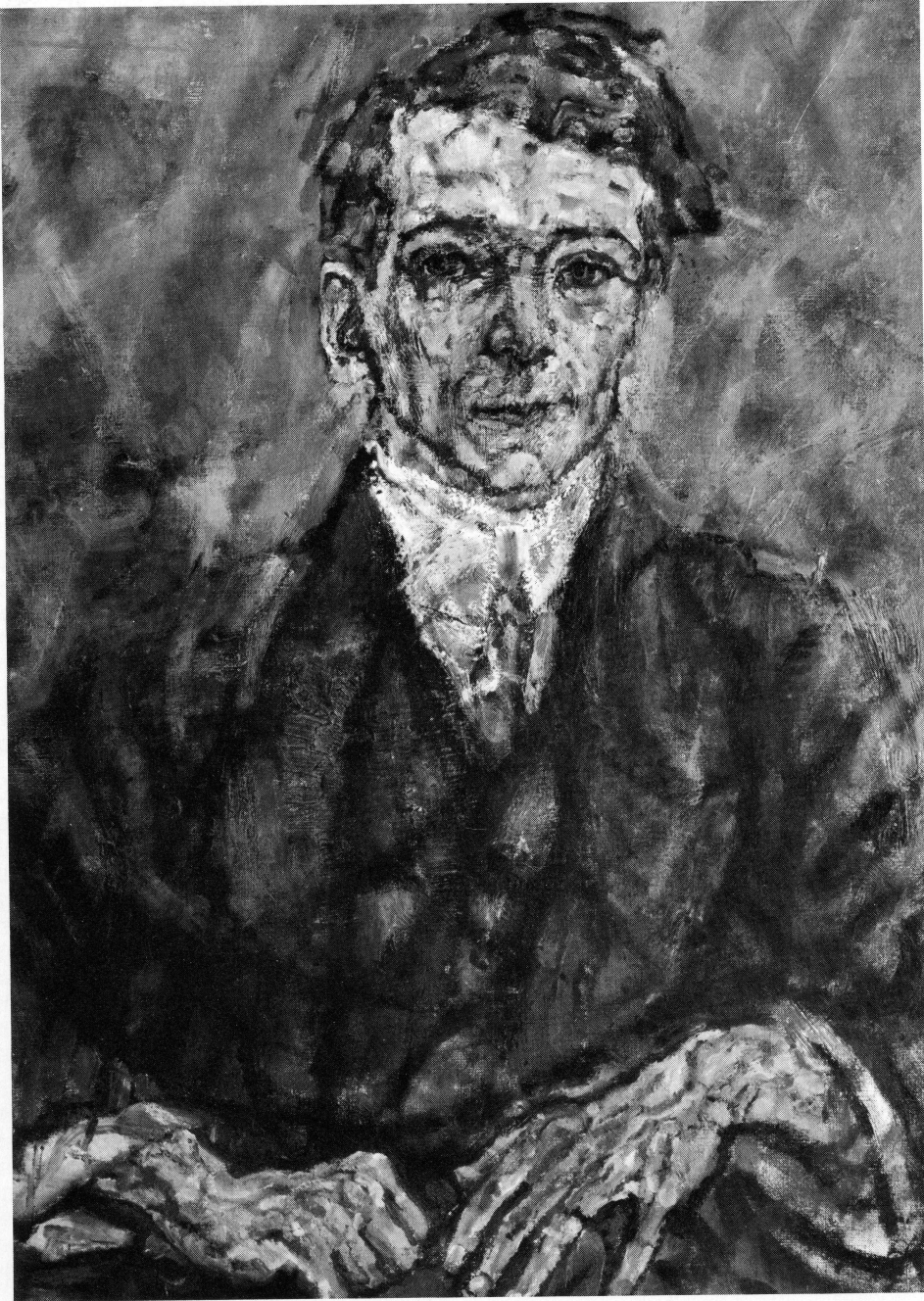
With his wife Margaret, Kohn has given two-piano concerts throughout this country and Europe. It was such a collaboration which inspired **Prophet Bird II**, as the composer's note makes clear:

Some months before I began to compose this work, my wife and I performed my Concerto mutabile, for piano and chamber orchestra, of 1962. I decided then to write a new piece for her to play and me to conduct, using essentially the same ensemble for which I had composed Prophet Bird I in 1976, but substituting for the harp part a soloistic, concertante piano part. During the composition of Prophet Bird II I found that I was unconsciously working out rhythmic and motivic threads from the earlier work and, as in Prophet Bird I, Schumann's little piano piece by that name began again to insinuate itself into the fabric.

In much of my music of the last two decades the musical language is rooted in a variety of historic layers from Western musical expression. While discoursing on its own terms, it intends also to invoke reminiscences of the past, by "collage" of material stylistically associated with earlier music, and sometimes also by specific quotations and parody technique—a reweaving of borrowed materials. Prophet Bird II contains parody elements on two levels: new bits from Schumann's piano piece as well as a brief section excised and reworked from my first Prophet Bird.

---

Egon Wellesz, 1911, by Oskar Kokoschka  
(Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution).



# The Program

Sunday January 17, 1982  
7:00 pm  
with the Emerson String Quartet

---

**Particles**

**James Primosch**

for clarinet and tape

Mr. Kitt

---

**Songs for the End of the World**

**Warren Benson**

for soprano and chamber ensemble

Awakening

Two Step

Lullaby

Spring

Siciliana

Nocturne

Ms. Shelton with Consort, Mr. Kendall

---

**Intermission**

---

**Three Pieces**

**Igor Stravinsky**

for string quartet

---

**Concertino**

**Stravinsky**

The Emerson String Quartet

---

**String Quartet No. 2, Op. 10**

**Arnold Schoenberg**

Mässig

Sehr rasch

Litanei

Entrückung

Ms. Shelton with the Emerson String Quartet

---



# Notes on the Program

James Primosch was born in Cleveland in 1956. He took a BA in composition from Cleveland State University in 1978, studying under Bain Murray and Rudolph Bubalo. Two years later he completed an MA in composition at the University of Pennsylvania, where his teachers included George Crumb, Richard Wernick, and, in electronic music, Mario Davidovsky. Currently he is pursuing a doctorate at Columbia University. The winner of numerous prizes and scholarships, including the 1977 international Gaudeamus Interpreters Competition in Rotterdam, Primosch is also active as a pianist, particularly in the field of new music, and has appeared with the 20th Century Consort on several occasions.

**Particles** was composed during the first part of 1979, and was premiered later that year at Dartmouth College. The tape was realized at the Electronic Music Studio of Cleveland State University. Mr. Primosch comments:

I had composed electronic works before *Particles*, but this was my first to utilize so-called "classical" studio techniques in which individual sounds are spliced together to form the tape part. This method permits a high degree of rhythmic precision and intricacy of interaction between the live soloist and recorded electronic sounds. The title reflects my interest in the possibilities for shaping fine details of musical events in the electronic medium.

Formally, the work unfolds as an alternation of dramatic and lyric episodes, with a return to the materials of the opening after an extended harmonically static passage near the middle of the piece. Considerable virtuosity is required of the clarinet soloist throughout.

Warren Benson has conducted his own works and lectured in leading educational centers and festivals in the United

States, Canada, Mexico, Europe, and South America. A former member of the Detroit Symphony Orchestra, Mr. Benson was for two years Fulbright Award Professor of Music at Anatolia College in Salonika, Greece. He has received the Fairchild Prize in Composition, yearly awards from the American Society of Composers, Authors, and Publishers since 1960, the Diploma de Honor from the Ministry of Culture of the Republic of Argentina, and grants from the Ford Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. He is currently Kilbourn Professor of Composition at the Eastman School of Music.

**Songs for the End of the World**, written for Mr. Benson's Eastman colleagues Verne Reynolds (horn) and Jan De-Gaetani (mezzo-soprano) in fulfillment of a commission from the International Horn Society, was first performed at Eastman by these artists in November, 1980. The music and titles of the work's six movements explore the descriptive and symbolic qualities of the texts of the poems, which were written especially for the composition by the celebrated novelist John Gardner, who studied the horn at Eastman and performed professionally on that instrument. Mr. Gardner writes of the collaboration:

In *Songs for the End of the World*, I wanted to write something that the composer might treat either as a song cycle or as an internalized one-woman short opera. I thought of trying to dramatize the way a woman's exclusive love for her husband and children can, when she grows old, become love—and anxiety—for life itself. The idea provided me with a setting: the old woman awakening from a nightmare of the whole world's death, comparable to the death of two of her children. I thought it was psychologically right that the old woman, in her terror, would turn to sweet thoughts of her girlhood and the man who would become her husband (the second song), and I thought that, because of her age and wisdom, that innocence and love would be generalized to all the world, a world all green yet subtly suggesting autumn—

the houses are "red, orange, and yellow." From there her thoughts might move, I imagined, to the warmth and security of family in an obscurely dangerous world ("for the bear's in the woods and the owl's in the sky"), a world still seemingly safe because of love and community. In the fourth song I state the tragedy that motivates the cycle. For all our hopes, for all the seeming security of the community, death sometimes strikes. Hastily, defensively, the old woman flees to a happy memory (the fifth song) of the marriage of one of her surviving daughters. All will be well, the old woman desperately tells herself. And who knows? Perhaps it will. The old woman calms and adjusts herself. She sees that her mother-love is not necessary. When she dies, God's love will take over for hers, and so, without guilt or anxiety or terror, she can sleep. And if there is no God? Never mind, there will be motherly love until the last generation, and even then still hope, still the prospect of "a brand new sun."

---

Stravinsky's chamber music, like his larger works, reflects his ever-changing yet uniquely personal musical style. Thus we have works in serial format from the end of the composer's life; neoclassical works from the 1930s; arrangements for chamber ensembles of popular early works from roughly the same period; and, near the beginning of Stravinsky's long career, several works which, perhaps even to a greater extent than the others, allow us a glimpse into the composer's mental images of his own creative vocabulary.

The **Three Pieces** of 1914 for string quartet offer such a perspective. Although Stravinsky had acquired a degree of recognition for his early ballets, his notoriety was boosted by the scandal surrounding the premiere of Le Sacre du printemps. The next large-scale work which actually developed the ground broken with Sacre was Les Noces. Of the several intervening works, the Three Pieces are perhaps the most illuminating, for in them Stravinsky isolates three elements which he was to make very much his own in Les Noces and succeeding works.

The first of the brief movements is a stylized Russian dance, drawing on the store of folk or folk-like material Stravinsky had by that time accumulated. The permutations through which the melodic blocks are forced and the cumulative effect of simple repetition, already important in the additive constructions of Sacre, take on additional importance here. The second miniature piece explores contrasts of texture and thematic materials above a highly contoured and complex rhythmic scheme. In the final piece, activity is virtually suspended as a stasis is achieved. Each of these three moods or approaches has important parallels in later works of larger proportions.

---

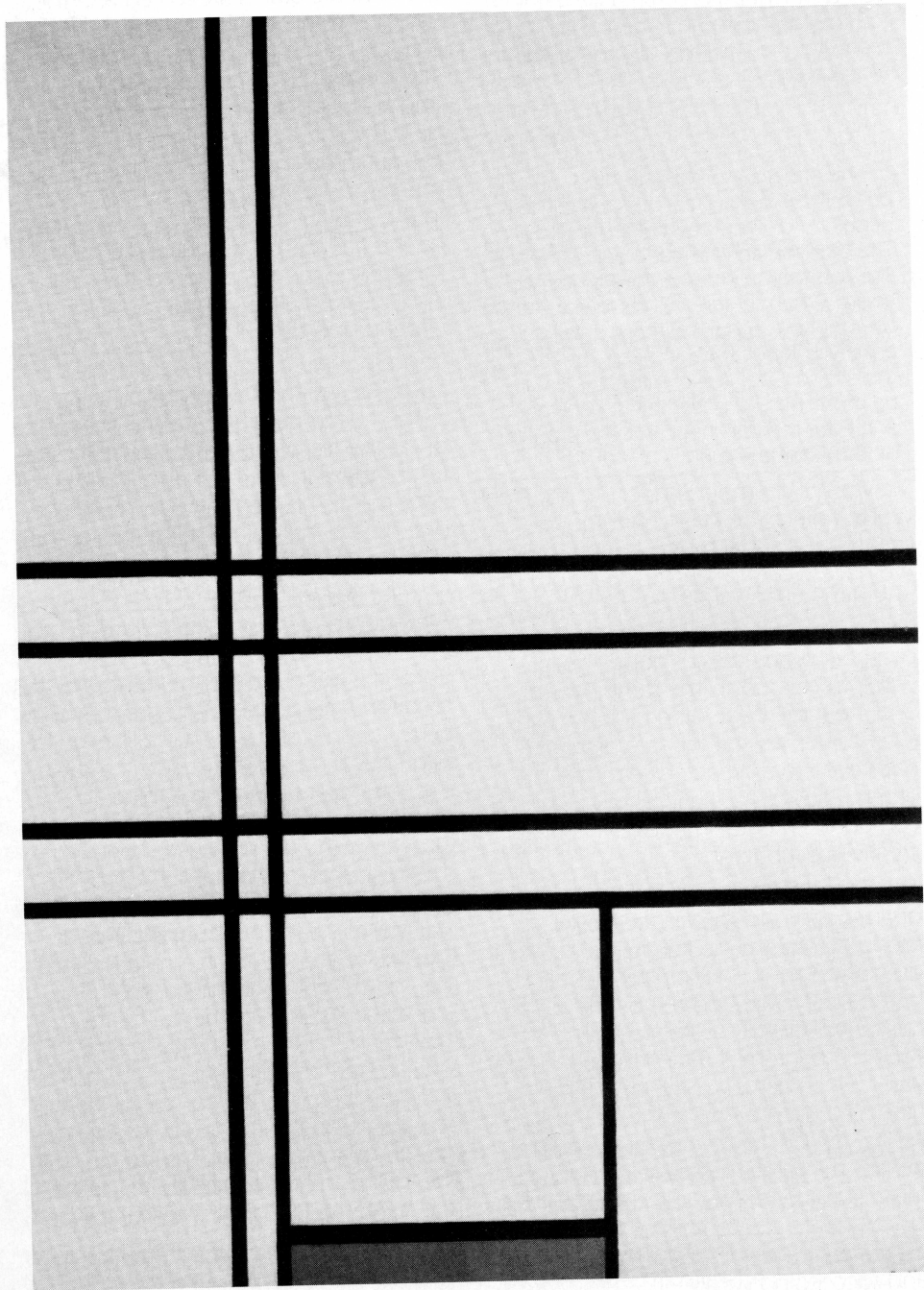
Though written six years later than the Three Pieces, the **Concertino** (so named because of the prominence given the first violin part), resembles the first of them in its treatment of Russian nationalistic elements. It thus represents one of Stravinsky's last utilizations of this style before shifting his focus to the vistas afforded by neo-classicism.

---

Although he assigned opus numbers to only four of his five string quartets, Arnold Schoenberg nevertheless found the medium a particularly important and personal one, one which could even be said to rival other less fixed formats for the composer's attention at crucial stages of his development. The early Quartet in D Major remained one of the composer's favorite early works; the D Minor Quartet Op. 7 is perhaps his first real masterpiece; the **Quartet No. 2 Op. 10**, written 1907-08, similarly marks the end of an important stage of Schoenberg's development. The four movements are thematically related, and illustrate the gradual transformation of Schoenberg's style from the late-tonal near excesses of the first works towards the serialism of the later compositions. The inclusion of the soprano in the last two movements points the way toward Schoenberg's later religious works.

---

Composition with Blue and Yellow, 1935,  
by Piet Mondrian  
(Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution).



# The Program

Sunday March 7, 1982

7:00 pm

---

**Premiere Rhapsody**

for clarinet and piano

Mr. Kitt, Mr. Orkis

**Claude Debussy**

---

**Symphony, Op. 21**

for chamber ensemble

Ruhig schreitend

Variationen

**Anton Webern**

---

**Serenade in A**

for solo piano

Hymn

Romanza

Rondoletto

Cadenza finale

**Igor Stravinsky**

Mr. Orkis

---

**Intermission**

---

**Hexachords**

for solo flute

Ms. Stern

**Joan Tower**

---

**Into Eclipse\***

for tenor and chamber ensemble

Prologue and Riddle Song

Oedipus I

A Quiet Fate

Ghosts

Oedipus II

**Stephen Albert**

Mr. Gordon

\*World premiere

# Notes on the Program

Debussy wrote two rhapsodies for solo woodwind instruments. Both were originally conceived as chamber works with piano accompaniment, but each was later orchestrated, producing works of more color but slightly less soloistic in nature. The rhapsody for saxophone, the product of a commission which Debussy fulfilled only after years of procrastination, was completed in 1908; the clarinet rhapsody, though entitled **Premiere Rhapsody**, was not completed until two years later. It is cast in one movement with several internal tempo changes, and affords both clarinet player and pianist ample opportunity for display.

---

Webern, third member of the triad of New Viennese Classicists (the others being Berg and Schoenberg), often seems the least accessible of the group. His music does not offer the lyricism which marks so much of Berg's output, nor do large-scale forms such as those employed by Schoenberg come easily to him. As a result of his strict adherence to serial techniques in the works after Op. 20, form and content are to a large extent one and the same, a complication which may at first seem difficult to accept from any standpoint but the most cerebral. Yet the miniatures which make up the bulk of Webern's oeuvre have an almost Oriental beauty which derives not only from their impeccable craftsmanship, but also from the highly compressed emotional content to be found in each.

The aphoristic brevity of the early works caused Webern a good deal of anguish. He felt that "... once the twelve notes had run out, the piece was finished. ... It sounds grotesque, incomprehensible, and was extremely difficult." With a general application of serial techniques, larger-scale forms became possible,

though the attention to details of instrumental color so characteristic of Webern's early pieces was, if anything, intensified.

The **Symphony, Op. 21** for clarinet, bass clarinet, two horns, harp, and string quartet, is one of the most impressive of Webern's works. It is comparatively lengthy but manages to retain an intensely concentrated formal structure without sounding in any way constricted. The first movement is constructed as a four-part mirror canon. Unlike conventional canons, however, the various parts are not confined to single voices, but migrate from instrument to instrument in a demonstration of Klangfarbenmelodie (tone color melody). The rigid horizontal axis on which the movement is constructed is thus disguised, though in fact it virtually dictates the entire unfolding of the work. The second movement is a set of seven variations on a theme which is recognizable perhaps only in its original presentation. Each variation is palindromic, reading identically from either end. Again, however, while the technical virtuosity of the composer is astonishing, it is not this but the movingly delicate beauty which strikes the listener. If one pauses to wonder, it is not at the level of craftsmanship, but at the fact that so much can be said with so little.

---

From time to time in his life, Stravinsky felt the need to increase his earning power. His experiences during World War I had convinced him that the supply of commissions might at times dwindle to a point of financial embarrassment. In the years following the war, emigrés frequently called on Stravinsky for assistance: it was such cases which prompted him to diversify his professional life. He began to take on more engagements as conductor and solo pianist during the early years of the 1920s, and wrote several piano works for his own use while on tour, including the **Serenade In A** of 1925.

---

Joan Tower was born in New York in 1938 but was brought up in South

America. She attended Bennington College and received her DMA from Columbia University. Currently Assistant Professor of Music at Bard College, Ms. Tower is also pianist with the DaCapo Chamber Players, a well-known group which won the prestigious Naumburg Chamber Music Award in 1973. Among the honors given to Ms. Tower are the National Endowment Award (1974-75), a MacDowell Colony Fellowship (1974), and a Guggenheim Fellowship, under which an orchestral work recently performed by the American Composers Orchestra at Tully Hall was written. During the past year Tower was one of three composers chosen by New York's Mayor Koch to provide a piece for celebrations at the Gracie Mansion. A work for solo clarinet is currently underway. Of another work for unaccompanied woodwind the composer writes:

The title **Hexachords** refers to the basic harmony of the piece which is built on a six-note collection of pitches. The use of different vibrato speeds on individual notes (or groups of notes), combined with different rhythmic and dynamic shapes placed in different parts of the flute's range, creates a layering of tones and textures that keeps the listener's attention moving through all the registers. The piece is divided into five sections which are most easily differentiated by a sense of either going somewhere or staying somewhere.

The overriding sensitivity for motion in Hexachords is typical of Tower's work, which though often conceived on an abstract level, always carries the listener in an irresistible ebb and flow of music, from start to finish.

---

Stephen Albert was born in New York City in 1941, and began to compose at the age of thirteen. He attended the Eastman School of Music, Philadelphia Academy of Music, and University of Pennsylvania. He has served on the faculties of Smith College and Boston and Connecticut Universities. Awards include the Bearnes Prize in Music from Columbia University, the Prix de Rome, and a BMI award; he has received grants and commissions from the

Fromm Foundation, the Ford Foundation, the Guggenheim Foundation, and the National Endowment for the Arts. His works have been performed by the Chicago Symphony, the Philadelphia, and the Berkshire Festival Orchestras in this country, and by the RAI Orchestra of Rome.

The composer describes his work:

**Into Eclipse**, for tenor and chamber ensemble, is based on Ted Hughes's adaptation of Seneca's *Oedipus*. The five episodes chosen as texts for this musical setting form an abbreviated version, in song, of this Roman dramatization of the Oedipus myth.

Seneca's play has no external action. As Peter Brook informs us in his introduction to the play, "... it takes place nowhere ... possibly it was read aloud in the bathhouse to friends." It therefore seemed possible to take the essential elements of the tale and transform them into a rather complete musical statement that was non-theatrical yet dramatic in its own terms. *Into Eclipse* is thus not a monodrama, nor even a solo oratorio, but rather a "Herosong." It is somewhat in the tradition but not, of course, in the manner of early balladeers and minstrels who often set ancient stories and myths to music and performed these musical narratives for both court and country village.

The story is sung from different viewpoints (that of Creon, the chorus of citizens, and, of course, Oedipus the King) all encompassed within the bounds of one man's voice and his complement of instruments. There is no conscious attempt to "paint" or emphasize particular words or phrases within the text, nor was there an effort to musically heighten Seneca's already nightmarish vision, with its withering onslaught of bloodthirsty images. To do so seemed to risk weighting down the cycle in a morbid atmosphere, one filled with caricature and the grotesque.

The work exists in two versions. The original orchestral setting had two of its movements premiered at Lincoln Center in March, 1981 by the American Composers Orchestra conducted by Theodore Antoniou. This transcription for reduced forces was completed during the following fall and is premiered tonight in its entirety.

Rapt at Rappaport's, 1952, by Stuart Davis  
(Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution).



# The Program

Sunday April 4, 1982

7:00 pm

~~Dialogues~~ **Synchronisms N° 6** ~~George Rochberg~~  
for clarinet, piano **Mario Davidovsky**

~~Mr. Kitt, Mr. Orkis~~ **Lambert & Tape**

~~Wild Angels of the Open Hills~~ **George Crumb** ~~Joseph Schwantner~~  
for soprano, flute, harp

~~Wild angels of the open hills~~  
~~Angels of the shadowed ancient land~~  
~~There~~  
~~Coming of age~~  
~~The Hawk shapes the wind~~

**VOICE OF THE WHALE**

~~Ms. Shelton, Ms. Sterr, Ms. Carter~~

## Intermission

### Spring Songs

**William Doppmann**

for soprano, clarinet, percussion, piano

Sarabande ("When that Aprille . . ." Geoffrey Chaucer)

(Interlude I)

In His Own Write ("I sat belonely . . ." John Lennon)

Music for the Hunt ("Sleepst thou . . ." Robert Burns)

(Entr'acte)

Love-child ("What if . . .?" Willa Doppmann)

(Interlude II)

Song ("Morning opened . . ." Donald Justice)

(Postlude)

Ms. Shelton, Mr. Kitt, Mr. Orkis

### Suite from L'Histoire du Soldat

**Igor Stravinsky**

for clarinet, violin, piano

Mr. Kitt, Ms. Sonies, Mr. Orkis



# Notes on the Program

George Rochberg is widely recognized for his leadership in the movement often called “neo-romanticism,” a style, or number of styles, which actively re-explore tonality and re-embrace the emotional and spiritual goals of pre-atonal music. This “new romanticism” has been a feature of Rochberg’s works since 1965. Before that time, however, Rochberg was a leading practitioner of serialism, which he studied in Rome under a Fulbright grant in 1950.

**Dialogues**, for clarinet and piano, was composed 1957-58 on a commission from the Serge Koussevitsky Music Foundation of the Library of Congress. It thus reflects Rochberg’s attitudes near the height of his involvement with dodecaphonic writing, and contrasts sharply with later works such as *Elektrikaleidoscope*, heard on this series in 1980. Despite its strict adherence to serial procedures, however, a certain lyricism is present, particularly in the first and third movements, presaging to some extent the direction later taken by Rochberg.

In *Dialogues*, the intricacy of the contrapuntal writing demands the utmost in ensemble coordination from the performers, providing the interaction implicit in the piece’s title.

---

Joseph Schwantner was born in 1943 in Chicago, and received his education there, attending Chicago Conservatory College and Northwestern University (DMus, 1968). Currently chairman of the composition department at the Eastman School of Music, Mr. Schwantner has received numerous awards, including the Bearnes Prize in Music from Columbia University (1967) and grants from the Guggenheim Foundation (1978) and the National Endowment for the Arts (1974, 1979). He was 1979 recipient of the Pulitzer Prize in Music.

**Wild Angels of the Open Hills**, commissioned by the Jubal Trio and the Naumburg Foundation, was composed between June and October of 1977, with much of the work completed at the MacDowell Colony that August. The scoring for the work includes a multiple instrumentation for each performer, a procedure consistent with many of Mr. Schwantner’s works. The articulative, gestural, and timbral possibilities of the ensemble are thus enlarged. Besides the employment of the expanded instrumentation, the players are required at times to narrate, whistle, whisper, and sing.

The composer writes:

The work consists of a cycle of five songs with texts drawn from a collection of poems entitled *Wild Angels* by writer and poet Ursula LeGuin. The poems struck an immediate and deep responsive resonance in me, and I became excited by the dramatic and musical possibilities envisaged by their vivid imagery. The work’s title is taken from the first line of the opening poem in the collection. The texts for songs I and II are both drawn from the initial poem in the collection, with the first stanza employed in song I, and the second stanza used in song II. Songs III and V incorporate complete poems, while in song IV the text consists of selected stanzas from the long poem “Coming of Age.” While each song is a separate entity with its own definite identity, they all share common musical ideas and materials. Because of the exigencies of the texts, I felt that the work required a stylistic frame of reference larger than had previously been a part of my compositional milieu. For me this perspective contained an exciting exploratory path of boundless potential.

---

William Doppman received his BM and MM degrees from the University of Michigan, where he studied composition with Ross Lee Finney and piano performance as well. Most of his career has been devoted to concert appearances. Recently Mr. Doppman has received several grants from the Washington State Arts Commission for his compositional work.

**Spring Songs**, dedicated to the memory of John Lennon, was written for the

1981 summer season of Chamber Music Northwest. The composer has provided the following extensive note:

The cycle *Spring Songs*, composed to a far-flung heterogeneous selection of texts, was begun ten years ago with a setting, for voice and piano, of the first seventeen lines of Chaucer's Prologue to the *Canterbury Tales*. Coming back to this isolated effort five years later, I was struck—and gripped—by the almost incongruous shift of mood that occurs near the end: at the mention of the “holy blissful martyr” —Thomas à Becket—the music is overcome by images of the Crucifixion (a phrase, now in the clarinet, quotes Bach's setting, in the St. Matthew Passion, of Jesus' words “lama sabachthani?” [“why hast thou forsaken me?”], and the piano plunges to its deepest notes). This unexpected poignancy and desolation, as against the song's initial and sustained high spirits of buzzing and twittering nature, seemed to provide the necessary tension, the growth energy, to exfoliate a set of songs. Choice of certain of the texts fell into place at this time, proceeding in accord with a dynamic of dramatic—sometimes violent—contrast, by means of which a composer's traditional response to the awesome and exhilarating suspense of life about to renew itself could be counterpointed with darker images—the uncertainty, now and then, of survival, and the unshakable feeling that sacrificial propitiation must be made and deemed worthy if the wheel is to turn again.

John Lennon's poem, from his 1964 collection *In His Own Write*, was sketched then. Connected to the Chaucer song by an instrumental interlude suggesting medieval jongleurs' music, the setting was to be Oriental—his whimsical tale of the “almost seen” as though told in song by a geisha, accompanying herself on a samisen (here an autoharp). The scoring was begun in earnest last year on December 7th, the eve of the fatal shooting of Lennon in New York City. This tragic coincidence unavoidably left its imprint on the subsequent piece, transforming an idyllic “aubade” of Robert Burns into a savage hunt's-revel, presided over by the singer as imperious Diana-of-the-Chase, vehemently declaiming her lines.

An entr'acte follows, separating the two halves of the cycle, in which the singer,

quoting from the 22nd Psalm in a frightened child's whisper, confides the pangs of being born into a strange and inhospitable world (then as now). The fourth song is a mother's fantasy about her sleeping child. Succeeding verses carry her crib-side vigil toward grander and scarier vistas until, at the words “Love not given . . .,” the cycle reaches its climax. During the next interlude, the players propose images from Ophelia's “How should I your true love know” to the singer who, Ophelia-like, strums absently, entranced and self-absorbed. The final poem, from *Summer Anniversaries* by the Pulitzer prizewinning Iowa poet Donald Justice, celebrates the dawning and fairy-tale passage of day in a wintry town. The players coach the singer on her lines, and a long-accumulated residue of conflicting emotions induces her, toward the end, to turn her back to the audience and, in an inarticulate cadenza, vent her vocal energy into the strings of the piano, now electronically amplified. Returning to face a fading world, she is as though transfigured—an ancient soul, pronouncing (with difficulty—the players still coach her) a grandmother's benediction: A life for a life, freely given.

The postlude is a return of the jongleurs' music in a higher key.

---

Stravinsky's **L'Histoire du Soldat** needs little introduction. Popular as a chamber suite, and performed by the Consort in its original version with narration and dance in 1979, it is beloved by audiences for its acerbic, jazzy, engaging style. Working in collaboration with the Swiss poet C. F. Ramuz, Stravinsky produced a dramatic work which could be produced with a small number of performers, an important consideration in 1918. The arrangement for clarinet, violin, and piano dates from roughly the same period. To speak of a mere reduction is misleading, for the smaller version of the suite contains many imaginative changes of detail which set it apart from the original chamber scoring. The vigor and wit of the stage piece are, however, preserved, and the excitement Stravinsky himself felt when writing in the “new” ragtime idiom can still be experienced.

---

Program notes by Kenneth Slowik

# Notes on the Artists

---

**Linda Baker, Bass Clarinet**

Indiana University. Lyric Opera of Chicago, Contemporary Chamber Players of Chicago.

---

**Daniel Carter, Horn**

Curtis Institute of Music. Co-Principal Horn, National Symphony Orchestra.

---

**Dotlan Carter, Harp**

Curtis Institute of Music. Principal Harp, National Symphony Orchestra.

---

**The Emerson String Quartet:****Eugene Drucker, violin****Phillip Setzer, violin****Lawrence Dutton, viola****David Finckel, cello**

The Emerson String Quartet is among the finest string quartets in the world, performing more than 100 concerts annually in some of the United States's most prestigious chamber music series. Winners of the Naumburg Foundation Award in 1978, the group made its European debut in the summer of 1981 as quartet in residence at the Spoleto Festival in Italy. The Quartet, in residence at the Renwick Gallery for an annual series of performances, is in permanent residence at the University of Hartford's Hartt School of Music.

---

---

**Jon Frederickson, French Horn**

University of Washington. Freelance horn player. Lecturer, Catholic University. Capitol Wind Quintet, Washington Bach Consort.

---

**Glenn Garlick, Cello**

Eastman School of Music, Catholic University of America. Manchester String Quartet, National Symphony Orchestra.

---

**David Gordon, Tenor**

Wooster College, McGill University. Studied with Dale Moore, Luigi Ricci. Lyric Opera of Chicago; Salzburg Festival; Upper Austria State Theatre, Linz.

---

**Truman Harris, Bassoon**

North Texas State University, Catholic University. National Symphony Orchestra, Capitol Woodwind Quintet.

---

**Thomas Jones, Percussion**

University of Maryland. Contemporary Music Forum, American Camerata for New Music, Theater Chamber Players. Extra Percussionist, National Symphony Orchestra.

---

---

**Christopher Kendall, Artistic Director, Conductor**

Antioch College, University of Cincinnati. Conducting with Thomas Schippers and Louis Lane. Founder and lutenist of the Folger Consort.

---

**Loren Klitt, Clarinet**

Curtis Institute of Music. Principal clarinet, National Symphony Orchestra.

---

**James Kraft, Trombone**

Florida State University, Catholic University. Assistant Principal Trombone, National Symphony Orchestra.

---

**Lynne Edelson Levine, Viola**

Curtis Institute of Music. Studied with Joseph De Pasquale, Manchester String Quartet, National Symphony Orchestra.

---

**Albert Merz, Percussion**

Eastman School of Music. Faculty, American University. Extra Percussionist, National Symphony Orchestra.

---

**Lambert Orkis, Piano**

Curtis Institute of Music, Temple University. Faculty, Temple University. Penn Contemporary Players.

---

---

**Lucy Shelton, Soprano**

Pomona College, New England Conservatory. Twice winner of Naumburg Award. Performances with Buffalo Philharmonic, Los Angeles and St. Paul Chamber Orchestras, Marlboro and Aspen music festivals, and Spoleto, USA.

---

**Barbara Sonies, Violin**

Eastman School of Music, The Juilliard School. Philadelphia Trio. Concertmistress, Opera Company of Philadelphia Orchestra, Mozart Society Orchestra.

---

**Sara Stern, Flute**

Studied with Richard E. Townsend, Merrill Jordan, Julius Baker, Marcell Moyse. Faculty, D. C. Youth Orchestra. National Ballet Orchestra.

---

**William Vaughn, Double bass**

Eastman School of Music. Studied with Oscar Zimmerman. National Symphony Orchestra.

---

**Richard White, Oboe, English Horn**

Eastman School of Music. National Symphony Orchestra.

---

# The Smithsonian Collection of Recordings

At the Smithsonian, the onstage presentation of America's rich musical heritage goes hand-in-hand with the documentation and preservation of this heritage. In our yearly concerts in Washington, we feature America's finest performers of musical theater, jazz, country, gospel, and classical music. And in a growing series of recordings, we collect these and other noteworthy artists' immense contributions to the music that has become part of our lives. The result is a meticulously researched recording, expertly assembled by Smithsonian staff and noted music scholars. Smithsonian recordings draw from the vast resources of the museum's collections, and feature the latest recording technology, extensive liner notes, historic photos, and quality packaging.

The 20th Century Consort's debut album echoes the innovative spirit of their Hirshhorn Museum and Sculpture Garden concert series, and introduces the leading American composers of contemporary music. Nationally acclaimed soloists Lambert Orkis (piano), Lucy Shelton (soprano), and Loren Kitt (clarinet), among others, join Consort members in a carefully selected and annotated two-record set. Representing some of the most thoughtful and "listenable" of modern chamber works, the album includes Pulitzer Prizewinner Joseph Schwantner's Sparrows and Elixir; Maurice Wright's Chamber Symphony; Gerald Chenoweth's Candles; William Penn's Fantasy; and George Rochberg's Elektrikaleidoscope. A second recording

by the 20th Century Consort is scheduled for release in the spring of 1982.

Every album from the Smithsonian Collection of Recordings is available in the Smithsonian Museum Shops or by mail order. For more information on the 20th Century Consort album and other recordings in the collection, fill out the enclosed card to receive the 24-page catalogue.

#### **Smithsonian Institution:**

Secretary—S. Dillon Ripley  
Assistant Secretary for Public Service—  
Julian Euell

#### **Smithsonian Performing Arts:**

Director—James R. Morris  
Director, Chamber Music Program—James  
Weaver  
Producer—James Kellock  
Program Editor—Margaret S. Wentzel  
Director, Marketing & Communications—  
Sally Roffman  
Box Office Manager—Ann Norton

#### **Please note:**

The taking of pictures and the use of recording equipment is strictly prohibited, except by official Smithsonian photographer.

#### **Rest rooms:**

Located off the mezzanine.

#### **Smithsonian Performing Arts**

955 L'Enfant Plaza, Suite 2100  
Washington, D.C. 20560  
202/287-3350