

**The Smithsonian Resident Associate Program
and
The Hirshhorn Museum and Sculpture Garden
present
THE 20th CENTURY CONSORT**

Saturday, December 8, 1984

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

As you probably know by now, the Hirshhorn Museum and Sculpture Garden has been celebrating its 10th anniversary this year. It happens that the 20th Century Consort is approaching its 10th birthday as well, and most of those years have been spent in residence at this wonderful museum. It's difficult to imagine a more ideal home for an ensemble devoted to the performance of this century's music, and you can be sure that the Museum's collection and special exhibitions have been a constant source of inspiration to our programming and performances.

So as the year nears its end, and we approach as well the conclusion of ten years of our two institutions' mutual commitment to 20th-Century art in its various forms, we have chosen to open and close tonight's program with works about the passage of time, about cycles, about *sequenzae*. Because as one decade comes to a close, another begins. New visual and musical art will be created, we trust, and we look forward to sharing in its unfolding here at the Hirshhorn Museum and Sculpture Garden, presenting the classics of 20th-Century music side by side with the most exciting new developments in contemporary visual art.

Thank you for joining us this evening, and we look forward to seeing you at the remaining concerts in the 1984-85 series.

Christopher Kendall
Artistic Director

Alyce Rideout
Manager

THE PROGRAM

LECTURE-DISCUSSION

Edward P. Lawson, Chief, Department of Education
Hirshhorn Museum and Sculpture Garden

Robert Hall Lewis, composer, *Combinazioni I*

Gary Smart, composer, *Brittle Man*

CONCERT

Sequenza I for Solo Flute (1958)

Sara Stern, flute

Luciano Berio

(b. 1925)

Brittle Man (1976-77)

World Premiere

1. *Breaking Out*
2. *Graphs*
3. *Brittle Man*

Gary Smart

(b. 1943)

Lucy Shelton, soprano

Sara Stern, flute

Lora Ferguson, clarinet/bass clarinet

Lambert Orkis, piano

Elisabeth Adkins, violin

David Hardy, cello

Francis Carnovale, contrabass

Thomas Jones, percussion

Christopher Kendall, conductor

Sonata for Clarinet and Piano (1962)

Allegro Tristamente

Romanza

Allegro con fuoco

Loren Kitt, clarinet

Francis Poulenc

(1899-1963)

Lambert Orkis, piano

INTERMISSION

Combinazioni I (1973)

Loren Kitt, clarinet

Lambert Orkis, piano

Robert Hall Lewis

(b. 1926)

Elisabeth Adkins, violin

David Hardy, cello

Time Cycle (1959-60)

1. *We're late*

2. *When the Bells Justle*

3. *Sechzehnter Januar*

4. *O Mensch, gib Acht*

Lukas Foss

(b. 1926)

Lucy Shelton, soprano

Loren Kitt, clarinet

Lambert Orkis, piano

David Hardy, cello

Christopher Kendall, conductor

Luciano Berio: *Sequenza I per Flauto Solo*

Sequenza I per Flauto Solo, one of the classics of modern flute literature, is the first in a series of *Sequenzæ* — virtuosic compositions for solo instruments by Luciano Berio. As in all his *Sequenza* works, Berio organizes this six-minute composition through the use of a constantly repeated, evolving structural element. *Sequenza I* opens with a three-note descending chromatic figure, A-G[#]-G. Similar chromatic figures continually reappear, transposed to new key centers and transformed by octave displacements. The resulting jagged atonal leaps skip throughout the flute's range, and are almost always clearly recognizable through their melodic and rhythmic shapings. Compositional techniques such as carefully controlled dynamic shadings and attacks, fluttertonguing, tremolo, clicking keys, rapid reiteration of single notes, and changing vibrato speeds explore some of the flute's unique timbral properties. One of the earliest examples of multiphonics in a composition appears near the end of this piece. But the most unusual and experimental element in *Sequenza I* is its unmeasured spatial notation. Berio placed vertical dashes at even intervals along the staff; the elapsed time between these dashes is calculated to equal ♩=70. Only two "measures" of time deviate from this pulse. Varying numbers of notes appear in each grouping, and are played in a more or less subjective manner by the flutist. The stem of each note merely indicates articulation, not rhythmic value; great vitality and freedom result from this system.

Sequenza I was written for flutist Severino Gazzeloni, who recorded it for Time Records.

Gary Smart: *Brittle Man*

Brittle Man is a colorful 14-minute song cycle for solo soprano and chamber ensemble, based on surrealistic poetry by H. L. Van Brunt. It dates from the period in Gary Smart's life when he was finishing his doctorate at Yale University. He chose three powerfully evocative poems from Van Brunt's book *Uncertainties* (1967): the first and third songs, *Breaking Out* and *Brittle Man*, aggressively declare Smart's selfhood, while the second song, *Graphs*, reflects an affirmation, albeit more passive, of his personal and artistic credo. Instrumental interludes separate and integrate these songs. But *Brittle Man* also represents an important milestone in Smart's composi-

tional development: tonality begins to enter his musical language in this cycle. His previous preoccupation with avant-garde composition gradually gave way to the more tonal, almost neoclassical, compositional style he now employs.

The potential for verbal expression in vocal music inspires and excites Smart more than any other musical possibility. He composed *Brittle Man*'s lyrical vocal lines first, in order to make a clear, dramatic musical declaration of Van Brunt's texts. Later, he filled in the instrumental background, which supports the vocal line and is a reflection of the texts. A constantly changing, precisely detailed orchestration colors this motivic and freely developmental score, in which chromaticism contains many tonal implications. Its texture moves, generally speaking, from homophony in the first song to a dense polyphony in the third song. The soprano struggles in this last song to break through the swirling, complex texture. Finally, she succeeds, ". . . shattering against the wall of the universe . . ." The two interludes, which primarily serve to introduce the dramatic atmosphere of the following song, were composed last. Interlude #1, for piano, percussion, and double bass, foreshadows the passivity of *Graphs*; Interlude #2, for flute, clarinet, violin, and cello, introduces the cycle's intense denouement, *Brittle Man*.

Today's performance is the world premiere of *Brittle Man*. The cycle is scored for solo soprano and a chamber ensemble consisting of flute/alto flute, clarinet in A/bass clarinet, piano, violin, cello, bass, and percussion.

Francis Poulenc: *Sonata for Clarinet and Piano*

Francis Poulenc's *Sonata for Clarinet and Piano* is one of the classics of the 20th-Century clarinet literature. Poulenc loved the clarinet's multi-hued tonal palette, and had previously featured it in his *Sonata for Two Clarinets* (1918), and *Sonata for Clarinet and Bassoon* (1922). The clarinet sonata is one of the last pieces Poulenc wrote, and along with his sonatas for flute (1956) and oboe (1962), it represents the final stylistic period in his chamber compositions.

This 15-minute sonata is characterized by a light-hearted lyricism occasionally tinged with melancholy. Luscious melodies soar throughout the clarinet's wide range, above the quintessentially French harmonies heard in the piano. Quick melodic turns wryly flavor this work, in which "witty nosethumbing"

(Edward Tatnall Canby) reflects Poulenc's membership in the celebrated group of "Les Six" composers. The sonata's three movements — *Allegro Tristemente*, *Romanza*, and *Allegro con fuoco* — are episodic, avoid structural development, and are molded into Poulenc's characteristic fast-slow-fast format.

The *Sonata for Clarinet and Piano* was composed for Benny Goodman, and dedicated to Arthur Honegger, Poulenc's old friend and "Les Six" colleague. It was premiered by Goodman at Carnegie Hall in April, 1963, with Leonard Bernstein as pianist.

Robert Hall Lewis: *Combinazioni I for Clarinet, Violin, Cello, and Piano*

Sonic exploration has been a key element in Robert Hall Lewis' compositions since the mid-1960's. The 12-minute *Combinazioni I for Clarinet, Violin, Cello, and Piano* explores, like all the works in Lewis' *Combinazioni* series, various sounds, their characteristics, and the results of combining them.

Combinazioni I evokes an ethereal atmosphere colored by a wide variety of moods. Its one movement is arch-like in structure, and is divided into six sections which are distinguishable by their disparate characters. Lewis creates a myriad of changing timbres, registers, and rhythms here by employing an assortment of compositional techniques such as harmonics, pizzicato, glissando, tremolo, tone clusters, indeterminacy, *sul ponticello* and *sul tasto* bowing effects, wide dynamic range, mutes, and rubbing the piano strings with the fingertips. The opening *Adagio* and the recapitulative concluding section, however, establish the work's otherworldly flavor. Both of these sections are uniquely defined by the narrow pitch area they explore. Fragments of sound embellish and ornament a unison G[#], creating an aural gravitational field from which the instruments ultimately break free.

Combinazioni I was written for the Baltimore Chamber Music Society, and was premiered on their concert series in November, 1975, by the Aeolian Chamber Players. A recording of this work by the Penn Contemporary Players is available on Orion Records.

Lukas Foss: *Time Cycle*

"The clocks do not synchronize; the inner one chases in a devilish or demoniac, or at any rate inhuman

manner; the outer one goes haltingly at its usual pace." This frightening excerpt from Franz Kafka's *Diaries* inspired Lukas Foss to compose *Time Cycle: Four Songs for Soprano and Orchestra*. Images of time, clocks, and bells permeate this evocative 22-minute score. Foss achieves these effects not merely by wordpainting — he reflects concepts of time symbolically in the serial structures which govern each song. A single chord, C[#]-A-B-D[#], and all its various transpositions, also appears in each song to unify the cycle.

Time Cycle dates from the period in Foss' life when he stopped writing neo-classic, neo-baroque, or typically "American" works to begin experimenting with avant-garde techniques such as chance and improvisation. *Time Cycle* is unusual for him, therefore, in that it is to be performed strictly as written, with no improvisation. Tempos are clearly notated in the score; tricky metrical passages are subdivided to facilitate performance. This evening's performance utilizes the composer's chamber version of the work, scored for solo soprano, clarinet, piano/celesta, and percussion. This adaptation allows for even greater precision and transparency than did the original orchestral version.

A setting of W. H. Auden's *We're Late* opens *Time Cycle*. The text's reflexive imagery corresponds to the mirror canon which ends the song. The second movement, the cycle's scherzo, is based on A. E. Housman's *When the Bells Justle*. The "justling" bells are imitated not only by the clarinet, cello, and vibraphone, but also by the voice, which reiterates pitches taken from the melodic cell G^b-F-B^b-G-C-D^b-E^b. In this song's instrumental epilogue, Foss creates a striking image of shifting time when the ensemble uses metrical modulation to transform the basic pulse. A simultaneous layering of different rhythmic groupings pictorializes time running at various speeds. The third song, *Sechzehnter Januar*, a setting of Franz Kafka's aforementioned diary entry for January 16, 1922, assumes a wild, expressionistic air. Foss evokes the painful ticking of Kafka's "inner" and "outer" clocks: while the ensemble makes a ritardando during the phrase "the outer one goes haltingly at its usual pace," the templeblock continues relentlessly beating the faster pulse of the inhuman "inner" clock. The fourth and last song is *O Mensch, gib Acht*, adapted from Friedrich Nietzsche's *Also Sprach Zarathustra*. Here time flows by in three tightly organized, independent streams. The diatonic vocal line and its accompaniment comprise one layer. Another is the atonal canon at the fourth which winds throughout the song after first

being heard in the vibraphone and clarinet. The simulated strokes of a clock at midnight comprise the third layer. Twelve measures of quarter time are interspersed within the song's $\frac{3}{2}$ meter. The first of these measures is in $\frac{1}{4}$, the second is in $\frac{2}{4}$, the third is in $\frac{3}{4}$, etc. The clock strokes fall on the last beat of each of these measures, momentarily interrupting each line of the text. A corresponding number of serialized pitches then unfolds. Four pitches begin sounding on the fourth beat of the $\frac{4}{4}$ measure, five pitches begin on the fifth beat of the $\frac{5}{4}$ measure; etc. The cumulative power of these twelve clock strokes is shattering within the context of this lyrical song.

Time Cycle is dedicated to soprano Adele Addison,

for whom the work was commissioned by the Ford Foundation's Humanities and Arts program. She premiered the work in October, 1960, with the New York Philharmonic, Leonard Bernstein conducting. The chamber version was first performed in July, 1961, at the Berkshire Music Festival, with Lukas Foss conducting from the piano.

Time Cycle won the New York Music Critics Circle Award in 1961. A recording of the orchestral version, with Addison, Bernstein, and the New York Philharmonic is available on the Columbia Special Products label. The chamber version was recorded by Grace-Lynn Martin and the Improvisation Chamber Ensemble, Lukas Foss conducting, for Epic Records.

The receptions following this season's concerts are sponsored by the Friends of the 20th Century Consort. For information on how you can become a member of this important group working to further the cause of contemporary music, telephone 298-7545 or write to 20th Century Consort, 1235 Potomac Street, N.W., Washington, DC 20007.

The participation of composer **Gary Smart** in today's program was made possible in part by a grant from **Meet The Composer**, with support from the National Endowment for the Arts, ASCAP, Avon Products Foundation, BMI, Bristol-Myers Company, Equitable Life Assurance Society of the U.S., Exxon, Ford Foundation, Fromm Music Foundation, Grace Foundation, L.A.W. Fund, Inc., Metropolitan Life Foundation, and the Helena Rubenstein Foundation.

The 20th Century Consort's ongoing activities are supported in part by a grant from the National Endowment for the Arts, a Federal Agency.

Remaining Concerts — 20th Century Consort Series 1984-85

Saturdays at 5:30 p.m., preceded by informative lecture-discussions at 4:30 p.m.

February 23 Compositions by Schoenberg-Webern, Deak, Cage, and Vaughan Williams

April 20 Works by Adam, Berio, Dahl, and Deak

NOTES ON THE ARTISTS

Elisabeth Adkins is Associate Concertmaster of the National Symphony Orchestra. She has been a soloist with the Oklahoma Symphony, the Aspen Repertory Orchestra, and the Chamber Orchestra of New England, and a member of the Mostly Mozart Festival Orchestra at Lincoln Center and the Y Chamber Symphony in New York. She is also a member of the Broadwood Trio.

Francis Carnovale is a graduate of the Curtis Institute, and studied with Karen Tuttle and Berl Senofsky. A faculty member at both Montgomery College and the University of Maryland, he is solo bassist for the Theatre Chamber Players of Kennedy Center and a member of the Kennedy Center Opera House Orchestra.

Lora Ferguson is a member of the Kennedy Center Opera House Orchestra and, along with flutist Sara Stern and Bassoonist James Bolyard, a member of the woodwind trio ensemble *Windfall*. She teaches at Washington's famed Duke Ellington School for the Arts.

David Hardy became the youngest member of the National Symphony when he joined the Orchestra as Assistant Principal Cellist in 1981. A graduate of the Peabody Conservatory, Mr. Hardy's recital schedule has included appearances at Wolf Trap and the British Embassy. In 1982, Mr. Hardy was the top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow.

Thomas Jones is a graduate of the University of Maryland. A free lance percussionist, he is also a member of the faculty at Virginia Commonwealth University in Richmond. He has performed professionally with both the Bayreuth and Spoleto Festivals.

Christopher Kendall is one of the busiest musicians in Washington. Artistic Director of the 20th Century Consort, he is a founding member of the Folger Consort and Millenium Incorporated, the latter of which he also serves as artistic director. A graduate of Antioch College and the University of Cincinnati, he studied conducting with Louis Lane and Thomas Schippers. He has appeared as guest conductor of the Chamber Music Society of Lincoln Center and the Washington Sinfonia.

Loren Kitt is Principal Clarinetist for the National Symphony with which he has also appeared as soloist in works by Debussy, Mozart, Messiaen, and Copland. A graduate of the Curtis Institute, Mr. Kitt was formerly on the faculty of the Oberlin Conservatory. His extensive chamber music activities include appearances with the Theatre Chamber Players of Kennedy Center and as a frequent guest artist with the Emerson String Quartet.

Lambert Orkis, Principal Keyboardist of the National Symphony, has performed as soloist and chamber musician in concerts at the Kennedy Center, Lincoln Center, Spoleto Festival U.S.A., and the Martha's Vineyard Music Festival. He currently serves on the faculty of Temple University where he is Professor of Piano and Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music.

Lucy Shelton is equally in demand for orchestra, recital, and chamber music engagements. A native of California, Miss Shelton has appeared in the Aspen, Spoleto, Marlboro, Caramoor, and Casals festivals. She has the distinction of being the only two-time recipient of the prestigious Naumburg Award — in 1977 as a member of the Jubal Trio, and again in the 1980 Solo Vocal Competition.

Sara Stern is a native of Washington, and studied with Richard Townsend, Merrill Jordan, Julius Baker, and the late Marcel Moyse. As solo flutist for the 20th Century Consort, she has recorded on the Smithsonian label and performed a number of world premieres of significant contemporary compositions, including Maurice Wright's *Solos for Flute and Electric Sounds* which was commissioned for her by the Consort. Currently, she is Principal Flutist for the Kennedy Center Terrace Theater Orchestra.

PERFORMING ARTS EVENTS

December-January-February

sponsored by the Resident Associate Program

December 14, 15/7:30 p.m.
*John Daniel Reaves as
H. L. Mencken*

Great Hall
National Portrait Gallery
8th Street & F Street Mall, N.W.

January 11/8 p.m.
The Smith Sisters
Traditional Folk Music

Albert Einstein Sky Theater
National Air and Space Museum
6th Street & Independence Avenue, S.W.

January 13/7:30 p.m.
Kenny Burrell
Master Jazz Guitarist

Baird Auditorium
National Museum of Natural History
10th Street & Constitution Avenue, N.W.

January 25, 26/7:30 p.m.
Lou: The Remarkable Miss Alcott
starring Gayle Stahlhuth

Great Hall
National Portrait Gallery
8th Street & F Street Mall, N.W.

January 29, 30/8 p.m.
Smithson String Quartet
Haydn, Mozart, Beethoven

Hall of Musical Instruments
National Museum of American History
12th Street & Constitution Avenue, N.W.

February 3/7:30 p.m.
The Peacock's Egg
The Music and Poetry of India

Auditorium
Hirshhorn Museum and Sculpture Garden
7th Street & Independence Avenue, S.W.

February 12, 13/8 p.m.
Smithsonian Chamber Players
Handel Tricentennial Celebration

Hall of Musical Instruments
National Museum of American History
12th Street & Constitution Avenue, N.W.

February 14/7:30 p.m.
Bob Vigoda: Valentine's Day
Concert and Champagne Party

Baird Auditorium
National Museum of Natural History
10th Street & Constitution Avenue, N.W.

For information on these and other RAP activities, telephone 357-3030

Robert McC. Adams, *Secretary*, Smithsonian Institution
James T. Demetron, *Director*, Hirshhorn Museum and Sculpture Garden
Janet W. Solinger, *Director*, Smithsonian Resident Associate Program
Marcus L. Overton, *Program Coordinator*, RAP Performing Arts
Alyce Rideout, *Manager*, 20th Century Consort

Please note: The taking of photographs and the use of recording equipment are strictly prohibited. Rest rooms are located at either side of the cloakroom in the lower lobby.

TEXTS

GARY SMART: *Brittle Man*

Poems by H. L. Van Brunt, from
Uncertainties (1967)

I

Breaking Out

Inviolable beam of the electric eye —
God of doors, gates, bars and fences
Your light converges on the mind's wall —
Piercing the fog of pauses.

Night of swollen flowers grasped,
Green juice of hot and hollow dreams,
Yellow profusion of sea sounds —
Drum in me as my blood dreams.

I toss and turn with face asleep
Through the greenness of the deep,
Beyond the shadow of the wall.

Having many walls to slip over
Say that I am enclosed
In the smallest box —

I shall, as the smallest cricket
Emitting the sound of the universe,
Sing till I am free.

II

Graphs

Here is the sound of silence
the odour at the door
the way back, the way
to where I'm going to
the heat of my body is personal
the heat of my self is a lie
cooling to the truth
the windows of years were beautiful
stained, placid, linear
but I am not there
the concentricity
the absolute nature of sensible thought

I shall schematize
I shall present nothing in a special way
the way will be
the way will be
the way I go

I shall pause with animals
descend to earth like a bird
to sit upon the snow

III

The Brittle Man

out of the haze and shell holes
of this our lifetime battleground
through indifference like a poison gas
i will rind me a cornerstone
to wend with and to weld
a future such as time
in the upheaval of her ages
has not felt.

beneath the blue-eyed fish
and scaly tortoises
i will pick and hammer me
a vein of eternity
and name to seek its only curse
in surfaces i claw
o wind me up and let me go
till i colliding shatter
against the wall of the universe

LUKAS FOSS: *Time Cycle*

I

We're Late (W. H. Auden)

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

From *The Collected Poetry of W. H. Auden*, copyright 1945 by W. H. Auden. Reprinted by permission of Random House, Inc.

II

When the Bells Justle (A. E. Housman)

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

Words reprinted from *My Brother*, A. E. Housman by Laurence Housman, copyright 1937, 1938, Laurence Housman. Used by permission of Charles Scribner's Sons.

III

Sechzehnter Januar (Franz Kafka)

January 16. This last week was like a total breakdown — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It can (this seems most plausible) lead toward madness. Noth-

ing further can be said about this, the chase goes through me and tears me apart. — But then again I may, I may, be it only the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image — one might say instead: onslaught against the last frontier . . .

From the *Diaries* of Franz Kafka, copyright 1948, 1949, Schocken Books Inc., N.Y. Quotations used by permission of Schocken Books Inc. (Translation from the German by the composer.)

IV

O Mensch, gib Acht (Friederich Nietzsche)

One! —O Man! Take heed!
Two! —What speaks the deep midnight?
Three! —"I slept, I slept —
Four! —"From deep dream I awoke:
Five! —"The world is deep,
Six! —"And deeper than the day.
Seven! —"Deep is its woe —
Eight! —"Joy* deeper than heartache.
Nine! —"Woe speaks: begone!
Ten! —"But joy* desires eternity.
Eleven! —"Desires deep, deep, eternity."
Twelve! —

From *Also Sprach Zarathustra* by Friederich Nietzsche. (Translation from the German by the composer.)
*The German word Lust is a composite of lust, pleasure, joy, ecstasy.



RESIDENT ASSOCIATE PROGRAM

20th Century Consort

December 8, 1984

Revised Program Order

Sequenza I for Solo Flute

Luciano Berio
(b. 1925)

Combinazioni I

Robert Hall Lewis
(b. 1926)

Sonata for Clarinet and Piano

Francis Poulenc
(1899-1963)

INTERMISSION

Sonata for Cello and Piano
Op. 40 (from 1934)

Dmitri Shostakovich
(1906-1975)

Moderato
Moderato con moto
Largo
Allegretto

David Hardy, cello

Lambert Orkis, piano

Time Cycle

Lukas Foss
(b. 1926)

DIANA WALKER, from Salt Lake City, Utah, attended the Conservatory at the University of Missouri in Kansas City and the Music Academy of the West in California. She participated in the 1978 Tanglewood Composers' Forum and the 1979 Aspen Festival, and is an ardent champion of contemporary music.

In 1982, she took second place in the American International Music Competition in Carnegie Hall, and has been a Regional Finalist in the Metropolitan Opera auditions.

Following her first Town Hall recital in May, 1983, she debuted in the New York City Opera fall season as Leila in Bizet's THE PEARL FISHERS. She appeared with the Opera Theater of St. Louis in the summer of 1984 and returned to the New York City Opera in the fall to sing the First Lady in THE MAGIC FLUTE and Micaela in CARMEN. Future engagements include continuing assignments at NYCO and LUCIA DI LAMMERMOOR for the Seattle Opera in fall 1985.