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20TH CENTURY CONSORT

1984-85 SERIES

FEBRUARY 23, 1985

**The Smithsonian Resident Associate Program
and
The Hirshhorn Museum and Sculpture Garden
present**

THE 20th CENTURY CONSORT

Saturday, February 23, 1985

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

As you have seen on your way to the concert, the Hirshhorn Museum and Sculpture Garden has opened a wonderful new exhibition of works by Jim Dine. This artist has been tremendously influential in establishing the place of "pop" art on the American scene. The 20th Century Consort has been inspired by the exhibit in the design of its next two programs. In these we have chosen works that may be considered musical equivalents in a general way to works of "pop" art and set them against "classics" of the 20th-century repertoire.

The Schoenberg and Vaughan Williams pieces — both written in the first decade of the century — are classics which differ greatly from each other. The contrast between two works written within three years of one another remains startling today and signals the incredible diversity that was to characterize the composition of our era.

It is interesting to observe that "pop" art's musical parallels, or at least their spiritual antecedents, have been around long enough to become classics in their own right. *Living Room Music* predates Cage's wholehearted embrace of aesthetic iconoclasm, but certainly reveals tendencies which would flourish in the 50s and 60s, and which helped open the way for "pop" art. Jon Deak was himself influenced by Cage and, one feels certain, by "pop" art as well when he wrote *Hyde and Jekyll*, a sort of musical comic strip version of Stevenson's Gothic tale reduced to the level of high art.

Our next program, except for boasting yet another work by Jon Deak, is an altogether different collection of "pops and classics," and we look forward to seeing you there.

Christopher Kendall
Artistic Director

Alyce Rideout
Manager

The participation of **Jon Deak** in today's program has been made possible in part by a grant from **Meet The Composer**, with support from the National Endowment for the Arts, ASCAP, American Express Foundation, Avon Products Foundation, BMI, Bristol-Myers Company, CBS Inc., Dayton Hudson Corporation, the District of Columbia Commission on the Arts and Humanities, 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 PROGRAM

LECTURE-DISCUSSION

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

Jon Deak, composer
Hyde and Jekyll

CONCERT

Kammersymphonie No. 1, Op. 9 (1906)

Sara Stern, flute Elisabeth Adkins, violin
Loren Kitt, clarinet David Hardy, violoncello
Lambert Orkis, piano

Arnold Schoenberg
(1874-1951)

Hyde and Jekyll (1984)

Chapter I
Chapter II

Sara Stern, flute Thomas Jones, percussion
Rudolph Vrbsky, oboe Albert Merz, percussion
Loren Kitt, clarinet Elisabeth Adkins, violin
Truman Harris, bassoon Jane Stewart, violin
Daniel Carter, horn

Jon Deak
(b. 1943)

James Francis, viola
David Hardy, violoncello
Francis Carnovale, contrabass
Christopher Kendall, conductor

INTERMISSION

Living Room Music (1940)

To Begin
Story
Melody
End

David Gordon Loren Kitt
Christopher Kendall Sara Stern

John Cage
(b. 1912)

On Wenlock Edge (1909)

On Wenlock Edge
From Far, From Eve and Morning
Is My Team Ploughing?
Oh, When I Was in Love with You
Bredon Hill
Clun

David Gordon, tenor Jane Stewart, violin
Elisabeth Adkins, violin James Francis, viola

Ralph Vaughan Williams
(1872-1958)

David Hardy, violoncello
Lambert Orkis, piano

The 20th Century Consort's touring performances and Washington residency are supported in part by a grant from the National Endowment for the Arts, a Federal agency.

**Arnold Schoenberg:
*Kammersymphonie No. 1, Op. 9 (1906)***

Music had reached a crisis point at the beginning of the twentieth century. Functional tonality had been stretched to its limits in the works of Richard Wagner, and musical compositions had grown exceedingly long due to the expansion of formal structures. Music needed a new direction, for it could not possibly keep expanding indefinitely. At this same time, the controversial Viennese composer, Arnold Schoenberg, who thrived on change, felt compelled to alter the conception of dissonance in music. In 1906 he completed the twenty-three-minute, single-movement *Kammersymphonie No. 1 for Fifteen Solo Instruments* (Op. 9), a work revolutionary in its orchestration and in its melodic, harmonic, and formal structures. When Schoenberg's pupil Anton Webern first heard *Kammersymphonie*, he was shocked and filled with awe; his fellow student Alban Berg enthusiastically proclaimed it a musical landmark. At the work's premiere in Vienna in 1907, the audience also intuitively sensed that Schoenberg was close to destroying the structural language that had governed music for three centuries, but their reaction was one of hostility. Gustav Mahler, who also attended the premiere, staunchly defended the work against its critics but privately confessed that he did not understand the new direction Schoenberg's works were taking. Schoenberg thought he had arrived at a new and stable compositional style in *Kammersymphonie*, but, ironically, it proved to be his last major piece which operated within an extended tonal framework. Two years later he was to break through tonality in his String Quartet No. 2 in F# minor (Op. 10). In the words of the soprano soloist in that quartet's final, and atonal, movement, Schoenberg had felt "the air of other planets."

Kammersymphonie's radical compositional techniques can be immediately sensed in the work's opening bars. Here Schoenberg juxtaposes quartal harmony (as first heard in the opening six-note arpeggiated chord) and whole tone scales (which contain augmented triads and altered seventh chords) with an E Major tonality, albeit greatly extended through delayed tonal resolutions. These elements are used equally and without priority. Schoenberg notably integrates them into both the melodic and harmonic fields, thereby destroying any traditional tonal implications. He also creates a high degree of chromaticism, which further obscures the establishment of any key centers, by contrapuntally combining a dense web of motives with passing tones, suspensions, and appoggiaturas.

Kammersymphonie No. 1 is written in a single movement which consists of five distinct, yet interwoven,

sections: Exposition (complete with its own second subject, transition, and recapitulation), Scherzo, Development, Adagio, and Recapitulation. This unusual format was influenced by and derived from some of Franz Liszt's experiments with form in the nineteenth century; Schoenberg had previously used similar constructions in his tone poem *Pelleas und Melisande* (1903) and in his String Quartet No. 1 in D minor (1905). It is noteworthy that Schoenberg does not employ a traditional development section in *Kammersymphonie*, as that would presuppose harmonic movement through clearly defined keys. Instead, constant melodic, harmonic, and contrapuntal variation presents the maximum number of compositional ideas possible.

Schoenberg's instrumentation for this work was unprecedented at the time. He scored the work for fifteen solo instruments (eight woodwinds, two horns, and string quintet), rather than for a quartet or standard reduced orchestra, so that he could simultaneously present a large number of solo motivic ideas.

In Schoenberg's time, it was common practice in Viennese musical circles to make chamber arrangements of larger works. In the summer of 1922 Schoenberg asked Webern to arrange *Kammersymphonie No. 1* for an ensemble comparable to that used in his *Pierrot Lunaire*, so that both works could be played on the same program. Webern was unable to undertake the assignment immediately due to a previously scheduled conducting engagement with the Vienna Symphony Orchestra. But when a disagreement broke out between Webern and the orchestra's musicians that fall, he immediately resigned his post. The incident caused him much emotional grief, so he decided it would be therapeutic to arrange *Kammersymphonie* for Schoenberg at that time. Webern completed the arrangement in January 1923. It is scored for flute (or second violin), clarinet (or viola), violin, cello, and piano. Webern's primary concern in arranging the work was to achieve a degree of transparency which would allow the formal structure and all the motives to be clearly heard. He made no attempt to duplicate Schoenberg's orchestral sound, and, by eliminating extraneous contrapuntal doublings, achieved a better instrumental balance and a cleaner texture.

Webern's arrangement of *Kammersymphonie No. 1* was premiered in April 1925 in Barcelona, Spain, with Schoenberg conducting. A recording of the Webern arrangement by the Boston Symphony Chamber Players is available on Deutsche Grammophon.

Jon Deak: *Hyde and Jekyll* (1984)

"I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of [good and evil]. . . . If each could be housed in separate identities, life would be relieved of all that was unbearable. . . ." Countless others have echoed this speculation of Dr. Henry Jekyll, in Robert Louis Stevenson's Gothic masterpiece *Dr. Jekyll and Mr. Hyde* (1886), about the dual nature of the human personality. These concepts of polarity, conflict, and transformation have fascinated Jon Deak, who, during 1983 and 1984, composed a twenty-seven minute chamber work based on Stevenson's novel. In Deak's so-called "music narrative," entitled *Hyde and Jekyll*, he draws vivid aural and dramatic portraits of the evil murderer Mr. Hyde (characterized by a solo French horn) and the elegant Dr. Henry Jekyll (depicted by a solo cello). The protagonists are further characterized by contrasting musical styles and orchestration. Themes associated with Jekyll and Hyde are symbolically composed in mirror or reverse images of one another. The work's scenario, written in a mock heroic literary style to emulate that of Gothic horror novels, is synchronously flashed in subtitles above the stage, and is enacted by the instruments with *sprechspiel*, a performance technique devised by Deak to imitate human speech. On a more philosophical level, Deak also reflects on the meaning of good and evil, and on the dubious morality of science, which measures its progress in terms of its ability to fragment the human psyche.

Hyde and Jekyll opens to reveal an eerie, dimly lit alleyway in London during the 1880s. Edward Hyde, wanted by the police, lurches out of the darkness; he is breathing heavily as a result of his attempt to sneak quickly back to his laboratory. The police spot him, and give lively chase. After arriving home safely, Hyde putters in his laboratory, and drinks a magic formula to transform him back into his creator, the gentlemanly Dr. Jekyll. Realizing that insanity will soon overtake him, the confused Jekyll enters a final annotation in his journal. As he writes, we see a flashback of Dr. Jekyll and his colleagues sitting in a carriage discussing the great philosophical and medical issues of the day. Jekyll's companions chide him, as usual, about his far-fetched idea that love and creativity would flourish if only conflicting human emotions could be separated. Jekyll resolves to invent a potion that would fulfill his dream; excitedly he sets to work. Chapter II opens with Dr. Jekyll in his laboratory musing over some of the conflicting elements of human character: innocence, obsession, love, hate, kindness, cruelty, valor, cowardice, thrift, and sloth. He speculates that if science could isolate these traits, those that were healthy could be strengthened and those that were diseased could be

discarded. Confidently, he creates a gurgling brew which will fragment his own psyche, and then drinks it. A horrible grinding sensation rises in his bones, and the evil Mr. Hyde emerges triumphantly from Jekyll's body. He rushes down to the street in search of adventure, and our story begins anew.

Hyde and Jekyll (Chapters I and II) was premiered in April 1984 by Speculum Musicae at New York's Symphony Space. It is scored for solo French horn and cello, and a chamber ensemble consisting of two violins, viola, contrabass, flute, oboe, clarinet, bassoon, and percussion. The scenario was written by Deak, with assistance from Robert Jacobs and Richard Hartshorne.

John Cage: *Living Room Music* (1940)

In his 1937 lecture "The Future of Music: Credo," John Cage postulated that percussion music would be the "contemporary transition from keyboard-influenced music to the all-sound music of the future." Composers such as Cage, Henry Cowell, Harry Partch, and Lou Harrison began musical experimentation with percussion and non-tempered sound in California during the 1930s and 1940s. Cage, influenced by Balinese gamelan music and the melodic and rhythmic structures of East Indian music, believed that any sound was acceptable for use in percussion music, and included numerous unusual and unorthodox instruments in his works. During the next ten years, Cage composed almost exclusively for either percussion ensemble or the prepared piano, which he had invented in 1938 as a means to create a wide range of complex and indeterminate sounds.

Living Room Music (1940), a six-minute composition for percussion and speech quartet, is one of Cage's earliest works for percussion. This four-movement piece utilizes as percussion instruments objects that might be found in any living room, including newspapers, books, furniture, doors, and walls. Cage's only stipulation is that some gradation of pitch be observed between the four players (#1 plays the highest pitches, #4 the lowest, etc.), and that conventional percussion beaters not be used to strike the instruments. The first movement, "To Begin," reveals the work's primary compositional premise: a number of short, distinct rhythmic patterns are presented and redistributed in various sequences and combinations. Strong rhythmic accents keep the patterns accurate and consistent as they shift context within the $\frac{4}{4}$ metric framework. Precedents for this compositional technique may be found in Eastern music and in the music of Cowell; its influence upon present "minimalist" composers such as Philip Glass, Steve Reich, and Terry Riley has been considerable. In the second movement, "Story," all four

performers speak fragments of a quotation from Gertrude Stein: "Once upon a time the world was round and you could go on it around and around." Snippets of words and phrases are treated as abstract rhythmic material. "Melody," the third movement, features an optional melodic line which may be played "on any suitable instrument." This melody consists of only five pitches, F#-G#-D-C-D#. Cage breaks it down into smaller interval groupings which are constantly placed in new combinations, as were his rhythmic structures in the first movement. The final movement, "End," pairs the voices and layers them in less frequently shifting rhythmic patterns. The work concludes as each player's line subdivides into high and low pitch levels to create an expanded tonal framework.

Ralph Vaughan Williams: *On Wenlock Edge* (1909)

Ralph Vaughan Williams, a self-critical composer, suffered insecurity about the artistic merit of his works, and throughout his career sought ways to better his compositional technique. In 1908 he left England for Paris to study with Maurice Ravel, whose tutoring he hoped would help him write music of more clarity and economy. Ravel admired his pupil, terming him "the only one who does not write my music," but the two disagreed over pedagogical methods and Vaughan Williams soon returned to England. The first composition Vaughan Williams completed after working with the French master was *On Wenlock Edge* (1909), a twenty-one minute song cycle for tenor, piano, and string quartet based on texts from A. E. Housman's *A Shropshire Lad*. The work's premiere sparked debate over Ravel's musical influence upon the cycle, one of Vaughan Williams' first fully mature works. The composer protested: "I came home with a bad attack of French fever and wrote . . . a song-cycle with several atmospheric efforts . . . I could not have written Ravel's music even if I had wanted to. . . ." Ravel himself agreed that Vaughan Williams "only reached his richness when he learned to be English," and was pleased with *On Wenlock Edge*. He subsequently did much to further the cause of Vaughan Williams' music; *On Wenlock Edge* was the first of the Englishman's works to gain popularity in Paris.

After the publication of *A Shropshire Lad* (1896), a collection of sixty-three lyrical poems, A. E. Housman was deluged with requests from young composers seeking permission to set his poetry to music. A re-awakening of interest in folk song was sweeping

through England, and composers considered Housman's structurally simple and innately musical poetry ideal for folk-like settings. Housman grudgingly allowed a number of composers to set his poetry, but he liked few of the resultant works; he disliked Vaughan Williams' wistful *On Wenlock Edge* the most.

On Wenlock Edge is a six-movement song cycle of vignettes from the life of a young English village lad. It recalls the song cycles of Schubert in its emphasis upon such typically Romantic literary themes as life, death, nature, love, travel, and anguish. Vaughan Williams delved deeply into the philosophical implications of Housman's poetry, and, consequently, infuses each movement with vivid mood-painting.

On Wenlock Edge is unified by such compositional techniques as chromatically altered modal melodies, chains of consecutive fourths, short melismata, semitonal shifts, and harmonic cross-relations. Its first, third, and fifth movements serve as the primary musical and structural focus. The picturesque song "On Wenlock Edge" opens the cycle with a depiction of a howling wind blowing through trees in the forest. Here Vaughan Williams retains the straightforward tunefulness of his earlier cycles *Song of Travel* (1901-04) and *The House of Life* (1903), yet experiments with more impressionistic harmony and orchestration. In the second movement, "From Far, From Eve and Morning," the cycle's protagonist momentarily pauses in his travels, a scene depicted by the warm and vibrant block chordal accompaniment. The third movement, "Is My Team Ploughing?", features a conversation between the village lad and his now-deceased friend. The two boys are characterized in contrasting musical styles (similarly to the characters in Schubert's song "Erkönig"). In "Oh, When I Was in Love with You," the fourth movement, the young man jauntily boasts of his romantic freedom. "Bredon Hill," the climactic fifth movement, graphically depicts the tolling of church bells through streams of parallel chords which are frequently non-harmonic. The sixth, and final, movement, "Clun," closes the cycle with a decidedly pastoral feeling. Here Vaughan Williams uses arpeggiated chords in the piano to evoke the flowing of rivers through the countryside.

On Wenlock Edge was premiered in 1909 by tenor Gervase Elwes, pianist Frederick Kiddle, and the Schwiller Quartet. Recordings of the cycle include a recent one by tenor Ian Partridge and the Music Group of London, on Arabesque Records, and an historic recording dating from 1944 featuring tenor Peter Pears and pianist Benjamin Britten.

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 the 20th Century Consort, 1235 Potomac Street, N.W., Washington, DC 20007.

ON WENLOCK EDGE

From *A Shropshire Lad* by A. E. Housman

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double
and thick on Severn snow the leaves.
'Twould blow like this through holt and hangar
When Uricon the city stood;
'Tis the old wind in the old anger,
But then it threshed another wood.
Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.
There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.
The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

From Far, From Eve and Morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.
Now — for a breath I tarry
Not yet disperse apart —
Take my hand quick and tell me,
What have you in your heart.
Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Is My Team Ploughing?

'Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?'
Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.
'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?'
Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.
'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'
Yes, lad; yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, When I Was In Love With You

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did we behave.
And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the colored counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people:
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime
And come to church in time.'

But then the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after.
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church, good people.'
Oh, noisy bells, be dumb;
I hear you. I will come, I will come.

Clun

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,
We still had sorrows to lighten,
One could not always be glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his grief on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

NOTES ON THE ARTISTS

Elisabeth Adkins is Associate Concertmaster of the National Symphony Orchestra. She has been a soloist with the Oklahoma Symphony and the Chamber Orchestra of New England, and is also a member of the Broadwood Trio.

Francis Carnovale is a graduate of the Curtis Institute. A faculty member at both Montgomery College and the University of Maryland, he is solo bassist for the Theatre Chamber Players at Kennedy Center.

Daniel Carter is a member of the National Symphony Orchestra and is horn soloist with the National Symphony Brass Quintet. He is a graduate of the Curtis Institute.

James Francis is a graduate of the University of Kansas at Lawrence and also studied at the Curtis Institute, where he was a pupil of Joseph DiPasquale. Prior to joining the National Symphony in 1984, he was for eleven years a member of the Baltimore Symphony Orchestra.

David Gordon performs both operatic and orchestral repertoire, having appeared regularly with the Lyric Opera of Chicago, Houston Grand Opera, the Boston Symphony, and the orchestras of Dallas, Vienna, Baltimore, and Salzburg.

David Hardy joined the National Symphony Orchestra as Assistant Principal Cellist in 1981. A graduate of the Peabody Conservatory, Mr. Hardy was the top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in 1982.

Tuman Harris attended North Texas State University and Catholic University; he has appeared with the National Symphony and the Capitol Woodwind Quintet.

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

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

Loren Kitt is Principal Clarinetist for the National Symphony and has appeared often with the orchestra as a soloist in works by Debussy, Mozart, Messiaen, and Copland. His extensive chamber music activities include appearances with the Theatre Chamber Players of Kennedy Center and frequently as a guest artist with the Emerson String Quartet.

Albert Merz is an active free-lance musician who often performs with the National Symphony and is a member of the Theatre Chamber Players of Kennedy Center. He is a graduate of the Eastman School and Catholic University.

Lambert Orkis, Principal Keyboardist of the National Symphony Orchestra, has performed as a soloist and chamber musician across the United States. He is Professor of Piano at Temple University where he also serves as Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music.

Sara Stern is a native of Washington. As solo flutist for the 20th Century Consort, she has performed and recorded a number of world premieres of significant contemporary compositions. Currently, she is Principal Flutist for the Kennedy Center Terrace Theater Orchestra.

Jane Stewart received graduate and undergraduate music degrees from Yale University. Prior to joining the National Symphony in 1981, she was Assistant Concertmaster of the Maracaibo Symphony Orchestra in Venezuela.

Rudolph Vrbsky is Principal Oboist of the National Symphony Orchestra, and has appeared as a soloist with the New York String Orchestra and the Brandenburg Ensemble under the direction of Alexander Schneider. He has also performed with the Marlboro and Spoleto Festivals, and is a graduate of Northwestern University.

PERFORMING ARTS EVENTS

Sponsored by the Resident Associate Program

February-March

February 26, 27/8 p.m. <i>Smithsonian Chamber Players</i> Bach Tricentennial Salute	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
March 3/7:30 p.m. <i>Spoon River Anthology</i> Tammy Grimes and Marshall Mason	Auditorium Hirshhorn Museum and Sculpture Garden 7th Street & Independence Avenue, S.W.
March 8, 9/7:30 p.m. <i>The Sage of Emporia:</i> <i>William Allen White</i>	Great Hall National Portrait Gallery 8th Street & F Street Mall, N.W.
March 10/7:30 p.m. <i>Red Rodney-Ira Sullivan Quintet</i> Mainstream Jazz Masters	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 14/8 p.m. <i>Stanley Hicks and Cleofes Vigil</i> Master Storytellers	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 15, 16/8 p.m. <i>Smithsonian Chamber Orchestra</i> All-Mozart Program	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 17/4:30 p.m. <i>Madeline MacNeil, Seth Austen,</i> <i>and The Irish Tradition</i>	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 21/7:30 p.m. <i>Gordon Fox Kreplin</i> Classical Guitarist	Albert Einstein Planetarium National Air and Space Museum 6th Street & Independence Avenue, S.W.
March 22/8 p.m. <i>Liz Lerman and the Dance Exchange</i> Smithsonian Salutes Washington Dance	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
March 26, 27/8 p.m. <i>Smithson String Quartet</i> Haydn, Boccherini, Beethoven	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
March 31/7:30 p.m. <i>The Secret of Survival</i> Armenian Poetry and Song	Auditorium Hirshhorn Museum and Sculpture Garden 7th Street & Independence Avenue, S.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.