



20TH CENTURY CONSORT 1985-86 SERIES

DECEMBER 7, 1985

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

THE 20TH CENTURY CONSORT

Christopher Kendall, Artistic Director

Saturday, December 7, 1985

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

Tonight we continue our celebration of the Consort's 10th anniversary by offering our very first all-instrumental program.

An instruments-only concert seemed an appropriate thing in our 10th season. Not that the Consort isn't blessed with wonderful vocal artists, and it is true that many of the greatest works of 20th century music involve singing. But we are proud to number among the members of the Consort a group of the finest instrumental musicians working today, and this program features six of them.

It is interesting to look back several years before the Consort got its start, to the 12th century or so, and note that in those days musicians of our sort were considered the very dregs of society. Instrumentalists were hired to entertain at court, performing acrobatics and juggling (hence the name *jongleur*) as well as accompanying dancing and singing. Singers, of course, were a different matter, the refined poet/singers called *troubadours* being members of the nobility.

We don't know whether the lowly instrumentalists had time, between telling stories and training dancing bears, to develop into virtuoso players. No doubt some did. Certainly today, having attained a social position somewhat more acceptable and having found time to devote entire lifetimes to their art, our own undoubted virtuosos can provide a delightful concert without benefit of singers! We have chosen four works of pure (well, almost-Jon Deak's music often recalls a wider spectrum of the *jongleur's* skills) instrumental repertoire. We hope you enjoy this wonderful music as much as we enjoy presenting it to you.

Christopher Kendall
Artistic Director

Alyce Rideout
Manager

The participation of composer Jon Deak 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, American Express Foundation, ASCAP, BMI, Bristol-Myers Company, CBS Inc., Dayton Hudson Corporation, Equitable Life Assurance Society of the U.S., Exxon, Fromm Music Foundation, Grace Foundation, L.A.W. Fund, Inc., Metropolitan Life Foundation, NBC Co. Inc., Paul Foundation, Inc., and the Helena Rubenstein Foundation.

THE PROGRAM

LECTURE-DISCUSSION

Jon Deak, composer
Edward P. Lawson, Chief, Education Department
Hirshhorn Museum and Sculpture Garden

CONCERT

Concerto a Tré (1947)

Loren Kitt, clarinet
Elisabeth Adkins, violin
David Hardy, cello

Ingolf Dahl
(1912-1970)

Lady Chatterley's Dream (1985)

Washington Premiere

Clifford's World
Connie's World
The Confrontation

Elisabeth Adkins, violin
James Francis, viola
David Hardy, cello
Hal Robinson, contrabass

Jon Deak
(b. 1943)

INTERMISSION

Trois Strophes sur le nom de Sacher (1982)

United States Premiere

David Hardy, cello

Henri Dutilleux
(b. 1916)

Trio in A Major for Violin, Cello, and Piano (1914)

Maurice Ravel
(1875-1937)

Modéré
Pantoum
Passecaille
Final

Elisabeth Adkins, violin
David Hardy, cello
Lambert Orkis, piano

The 20th Century Consort's performances are supported in part by a grant from the National Endowment for the Arts, a Federal agency. The Consort also gratefully acknowledges the generous support of Mr. Sidney G. Albert.

NOTES ON THE PROGRAM

by Mary Lou Humphrey

Ingolf Dahl: *Concerto a Tré*

Concerto a Tré, a spirited 18-minute work for clarinet, violin, and cello, is one of Ingolf Dahl's 20-odd chamber works. The trio dates from his second major compositional period, which began after he emigrated to the United States in 1938 and struck up a close friendship and collaboration with Igor Stravinsky. At this time Dahl abandoned the dissonance and dense counterpoint of his earlier works in favor of a predominantly neo-classic style of composition.

The one-movement *Concerto a Tré* is subdivided into three sections and cast in a fast-slow-fast format. The opening *Allegro* introduces the thematic motto, E \flat -B \flat -B \flat -C-F-F, which unifies the entire work's melody and harmony. This motive is gradually unveiled by the clarinet, and subsequently heard in transposition, inversion, diminution, or augmentation. Although the work's strong rhythmic drive and contrapuntal manipulations give it a neo-baroque flavor, its colorful *concertante* setting, harmonic and textural clarity, offbeat accents, and doublestop glissandi are clearly derivative of Stravinsky's neo-classical style of composition. Dahl spiced the work's traditional harmony with non-diatonic added notes; doublestops in the violin and cello effectively thicken the ensemble's texture. In a brief section entitled *bucolico*, Dahl pays tribute to Switzerland, where he spent much of his childhood, with the wide perfect fourth and perfect fifth melodic leaps reminiscent of Swiss folk music. A hymn-like introduction leads into the work's lyrical second section, *Moderato*. Dahl explores timbral contrast here by juxtaposing warm, luscious melodies in the clarinet's *chalmereau* and middle registers with shrill harmonics and harsh-sounding open strings in the violin and cello. Double-stopped homophonic string passages provide this section with a rich organ-like accompaniment; its wide, open harmonies give it a particularly Coplandesque, or "American", sound. A virtuosic clarinet cadenza leads into the recapitulative third section, *Tempo primo*. Thematic variation and fugal development further amplify the work's motivic ideas. A nonstop, whirlwind rhythmic drive ensues, and propulsively leads the ensemble through mixed duple and triple metric groupings to the work's fiery conclusion.

Recordings of *Concerto a Tré* are available on RCA Records, with clarinetist Richard Stoltzman, violinist Theodore Arm, and cellist Fred Sherry, and on New World Records, with clarinetist Mitchell Lurie, violinist Eudice Shapiro, and cellist Victor Gottlieb.

Jon Deak: *Lady Chatterley's Dream*

The study of opposite personality types in D. H. Lawrence's graphic novel *Lady Chatterley's Lover* (1928) has long intrigued Jon Deak. In his 16-minute chamber work entitled *Lady Chatterley's Dream* (1985), Deak portrays the book's principal characters and their insoluble conflict through a series of vignettes. With his colleagues Richard Hartshorne and Dennis James, Deak selected three excerpts from Lawrence's book that concisely captured the protagonists' personalities, and then set these texts to an evocative score for piano, violin, viola, cello, and bass. ("In setting this work," Deak elaborates, "I have felt almost as if I were a child, watching a struggle between Titan-like adults, which seems at times incomprehensibly terrifying, at times funny.") In this piece Deak had little interest in exploiting the well-documented sexual aspects of *Lady Chatterley's Lover*, so he translated the meaning of Lawrence's text directly into abstract, highly symbolic musical terms. He furthermore divided the spoken text among the ensemble members, so that the audience would not miss the work's symbolism by erroneously identifying one musician's speaking voice with a specific character.

"Clifford's World" opens *Lady Chatterley's Dream*. Deak portrays Clifford, Lady Chatterley's impotent and rigidly intellectual husband, with a twenty-four note melody constructed from a tone row and its transposition. This motive generates all of the compositional material in this movement, whose harsh atonal music underscores the brutality of Clifford's logical thinking. The second movement, the ultra-romantic "Connie's World," sensuously depicts Lady Chatterley, who innocently dreams of relating to the world through purely physical means. Her lush, wistful three-note motive (E-F-D) sharply contrasts with the assertive figure representing her lover, Mellors — a four-note stepwise passage heard in the cello and bass. Deak symbolizes the five fingers of Mellors' hands, which Connie frequently discourses upon in Lawrence's book, with repeated groups of five notes. "The Confrontation," the third and final movement, reflects the conflict between Connie and Clifford. Deak's abrupt juxtapositions of their distinctive musical styles reveal that their marital crisis remains unsolvable. Each of these three movements represents a structural highpoint in *Lady Chatterley's Dream*: of mechanical energy, of love, and of insoluble conflict. The stylistic inconsistencies occasionally heard in its musical characterizations — such as the rumba rhythms in Clifford's scene and the religious

atmosphere in Connie's—imply the emotional and spiritual battles that rage within each of us.

Lady Chatterley's Dream was commissioned by the Minneapolis Artists Ensemble and Minneapolis' Walker Art Center; it was premiered there by the ensemble on February 21, 1985. Permission to quote texts from *Lady Chatterley's Lover* was granted by Laurence Pollinger, Ltd.

TEXT

SCENE I: Clifford's World

She was getting thinner. . . .

"The body is merely an encumbrance, you know,"
— said Clifford with quite inescapable logic.

"But for those of us who exist on a high, elevated, spiritual plane. . . ."

From Clifford Chatterley's estate one could see, through sulphurous air, the Tevershall coal pits.

"No man is forced to work in my coal pits,"
— said Clifford with quite inescapable logic.

"Function is what defines the personality,"
— said Clifford with quite inescapable logic.

"The masses need to be ruled,"

— said Clifford with quite inescapable logic.

"What? I can't hear you," she said.

SCENE II: Connie's World

She had no answers. She went outside. . . . In the cool forest, all the trees were making a silent effort to open up their buds. She could almost feel it in her own body: the huge heave of sap in the massive trees upwards, up, up to the bud-tips . . . spreading on the sky.

Mellors, the gamekeeper, was there to meet her. She noticed his hand . . . moving toward her . . . she looked up. "It's raining," she said. With a wild little laugh she slipped off her clothes and ran out, spreading her arms, running blurred in the rain with the eurythmic dance movements she had learned so long ago. He jumped out after her.

SCENE III: The Confrontation

"My God, woman!" he exploded. "Where have you been? Just look at yourself!"

"Yes," she replied calmly. "I ran out in the rain with no clothes on."

He stared at her, speechless. "You must be mad! You'd have no need to cool your ardent body if only you took a supreme pleasure in the life in the mind."

"Supreme pleasure?" she said. "No thank you. Give me the body."

"My dear, how naive. The body is just the life of animals."

"Why should I believe you, Clifford? Yes! Why? Because who I really love — and it will make you hate me — is Mr. Mellors, who was our gamekeeper here."

"That scum! That bumptious lout! That miserable cad! My God, my God. Is there no end to your beastly lowliness?"

"Then divorce me."

"No! I shall never divorce you," he said as if a nail had been driven in.

"And why not?"

"Why should I?"

Henri Dutilleux: *Trois Strophes sur le nom de Sacher*

Henri Dutilleux's nine — minute work for solo cello, *Trois strophes sur le nom de Sacher*, resulted from a commission by Mstislav Rostropovich to honor the 70th birthday, in 1976, of Swiss conductor and new music patron Paul Sacher. (Rostropovich also commissioned eleven other composers, including Luciano Berio, Pierre Boulez, Benjamin Britten, Alberto Ginastera, Hans Werner Henze, and Witold Lutoslawski, to celebrate his friend and colleague's birthday.) Dutilleux wrote a single-movement work to fulfill the commission; in 1982 he expanded this composition to its present form.

As its title suggests, *Trois strophes sur le nom de Sacher* is a three-movement work whose motivic material is based upon a musical respelling of Paul Sacher's last name. This six-note theme, E \flat -A-C-B-E-D [(e)S-A-C-H-E-R(e)], is gradually unfolded in the work's introduction, first in its original form and then in retrograde. It serves as a compositional point of departure, and undergoes constant variation and development in each of the contrasting movements. The pitches of the cello's *scordatura* tuning, B \flat -F \sharp -D-A, also function as an important structural device. All compositional elements are precisely notated in this colorful score, which nevertheless retains a sense of rhythmic freedom, a hallmark of Dutilleux's style, through frequent meter changes, tempo fluctuations, and use of unmeasured sections. Although the work is idiomatically written, its exploration of the cello's full range, and multifarious use of articulative and bowing effects, harmonics, textural variation, doublestopping, and assorted tremolo and vibrato speeds, demands tremendous virtuosity from the soloist. Near the end of the work's first movement, Dutilleux pays homage to Sacher by quoting a few measures from Béla Bartók's *Music for Strings, Percussion, and Celesta*, a composition which Sacher had

commissioned and premiered in 1937 with his Basel Chamber Orchestra.

Trois strophes was premiered in Basel, Switzerland on April 28, 1982 by Mstislav Rostropovich, to whom the work is dedicated. This afternoon's performance by David Hardy marks the work's American premiere.

Maurice Ravel: *Trio in A Major for Violin, Cello, and Piano*

After failing for the fifth time, in 1905, to win the prestigious Prix de Rome composition prize, Maurice Ravel left the Paris Conservatoire to pursue a composing career on his own. The next 10 years, until the outbreak of World War I, proved to be some of Ravel's most creative; his compositions of this period include *Sonatine* (1905), *Miroirs* (1905), *Histoires naturelles* (1906), *L'heure espagnole* (1907), *Rapsodie espagnole* (1907), *Gaspard de la Nuit* (1908), *Ma mère l'oye* (1908-10), *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-12), and *Trois poèmes de Stéphane Mallarmé* (1913). During this time Ravel earned a reputation as one of France's leading composers, and his works began to be played abroad to much acclaim.

The *Trio in A Major for Violin, Cello, and Piano* (1914) capped the achievements of this period. Ravel began working on this piano trio in the summer of 1913 while vacationing in the French Basque territory of St. Jean-de-Luz, where he often sought refuge from the distractions of Parisian life. Ravel had deeply loved this area since childhood, and he often returned there with his mother, who was purportedly of Basque heritage. He had been planning his Trio since 1908; as was his custom, he worked out the new piece in his head before committing a note to paper. (Ravel once remarked to his friend Maurice Delage: "My Trio is finished. I only need the themes for it") Six other projects also occupied him at this time: *Zaspjak bat*, a piano concerto based on Basque themes, *Nuit romantique*, a piano work similar to *Gaspard de la Nuit*, two operas, *La cloche engloutie* and *Intérieur*, a symphonic poem, *Wien*, and a suite in the French style. but Ravel would complete only the last two of these projected works, as *La Valse* and *Le tombeau de Couperin*.

After finishing the Trio's first movement in March 1914, work suddenly became difficult for Ravel. His helplessness in the face of the gathering storm of World War I greatly distressed him, and alternately interfered with or inspired his work. He wrote to a friend, Mme. Alfredo Casella, in July 1915: "In spite of the fine weather, for the last three weeks the Trio has made no progress and I

am disgusted with it. Today, however, I have decided that it's not too nauseating. . . ." Yet the imminent outbreak of World War I—and Ravel's all-consuming urge to join the army after he finished the Trio—somehow sparked a creative surge in him. "I have never worked so hard, with such insane, heroic rage . . .," he wrote to his friend Cypa Godebski. But Ravel's overwrought mental state after France's declaration of war is still evident in his August 4, 1914 letter to Delage: ". . . I just keep working so as not to hear anything. Yes, I am working with the persistence and concentration of a fool. But suddenly the hypocrisy of this conduct overwhelms me and I begin to sob over my notepaper. When I go downstairs and my mother sees me, naturally I have to show a serene and, if possible, a smiling face. Shall I be able to keep this up? . . . From morning to night I am obsessed with one idea that tortures me . . . if I leave my poor old mother, it will surely kill her . . . But so as not to think of all this, I am working—yes, working with the sureness and lucidity of a madman. At the same time I get terrible fits of depression and suddenly find myself sobbing over the sharps and flats!" Ravel firmly believed, however, that an artist had a duty to keep his personal feelings from interfering with his work, and he finished the Trio on August 29, 1914.

Although the French army rejected him because of his slight build, Ravel was still determined to serve his country as a volunteer. That September he wrote to Igor Stravinsky: ". . . They don't want me, but I am pinning my hopes on the new medical examination . . . The idea that I should be leaving at once made me get through five months' work in five weeks! My Trio is finished. But I have had to abandon the works I hoped to finish this winter: *La cloche engloutie!!* and a symphonic poem *Wien!!!*—hardly appropriate at the moment. . . ." Ravel first became a civilian orderly in St. Jean-de-Luz, and was later accepted by the army as a driver. By 1916 he was serving at the front; ironically, his war experiences, and his beloved mother's concomitant death, led to serious illness.

The Piano Trio, Ravel's first chamber composition since his 1903 String Quartet, is a 26-minute work divided into four movements. *Modéré*, the lyrical first movement, is written in a sonata-like form; its tonality (like that of all the movements) is often vague, and its recapitulation is implied but never clearly stated. An asymmetrically divided $\frac{8}{8}$ meter, whose tempos are constantly varied, governs the movement. The opening theme's rhythm—characterized by Ravel as "Basque in color"—was taken from *Zaspjak bat*. (Similar rhythms are indeed found in Basque dance music, as well as in south-eastern European folk music.) As is typical in Ravel's

music, pedal points frequently accompany the movement's parallel harmonies. Ravel believed that the combination of piano and strings was inherently incompatible, and so he took great pains to balance the ensemble's texture. *Pantoum*, the jaunty second movement, functions as the Trio's scherzo. It features an unusually complex interplay between $\frac{1}{2}$ and $\frac{3}{4}$ meters, and the contrasting of lyrical, chorale-like melodies with sprightly, sharply-articulated motives. It is unknown why Ravel named this movement after the *pantun*, a Malayan poetic form; scholar Arbie Orenstein has speculated that he wished to associate the movement's rhythmic subtleties with those of the *pantun*. *Passeccaille*, the sombre third movement, is a free pas-sacaglia loosely constructed in an arch form. Its eight-bar orsinato is repeated 11 times; it continuously thickens in texture, and builds in volume and pitch level, until the midpoint climax is reached. A similar arch-like struc-

ture governs the entrances of the contrapuntal voices. *Final*, the sparkling fourth movement, is filled with coloristic effects—trills, tremolo, arpeggios, and artificial harmonics—and is set in two meters common to Basque music, $\frac{3}{4}$ and $\frac{7}{4}$. Like the first movement, it is constructed in a sonata-like form with a modified recapitulation; this resemblance is intensified through thematic relationships and a similar use of rubato.

Ravel's Trio in A is dedicated to André Gédalge, his counterpoint and orchestration teacher at the Conservatoire. It was premiered on January 28, 1915 at a concert of Paris' La Société Musicale Indépendante, by Alfredo Casella (piano), Gabriel Willaume (violin), and Louis Feuillard (cello). The work attracted little attention at first, but soon its popularity grew. Today the Piano Trio is considered one of Ravel's most inspired compositions.

NOTES ON THE ARTISTS

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

James Francis has been a member of the Baltimore Symphony Orchestra for the past 11 years. A native of Fresno, California, he studied with William Primrose at the Music Academy of the West, and with Joseph DiPasquale at the Curtis Institute. He has appeared with the Santa Fe Opera and the National Arts Centre Orchestra in Ottawa, Canada.

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, he was formerly a member of the faculty of the Oberlin Conservatory. His extensive chamber music activities include appearances with the Theatre Chamber Players of Kennedy Center and the Chamber Music Society of Lincoln Center.

Lambert Orkis 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. Principal keyboardist of the National Symphony Orchestra, he also serves as Professor of Piano and Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music at Temple University.

Hal Robinson is principal contrabassist for the National Symphony Orchestra. Following studies at Northwestern University and the Peabody Conservatory, he was principal bassist for the Albuquerque Symphony and the Santa Fe Opera. From 1976 to 1984, prior to joining the National Symphony, he was associate principal bassist of the Houston Symphony.

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 D.C. 20007.

PERFORMING ARTS EVENTS

Sponsored by the Resident Associate Program

December-January

December 10, 11/8 p.m. January 14, 15/8 p.m. <i>Baroque Heritage Series</i> Smithsonian Chamber Players	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
December 22/8 p.m. <i>La Cantata dei Pastori</i> Neapolitan Christmas Celebration in Dance and Song	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
January 7, 8/8 p.m. <i>The Romantic Legacy: Brahms</i> Smithsonian Chamber Players	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
January 12/7:30 p.m. <i>Fats Waller & The Harlem School</i> John Eaton, Wally Garner, Tommy Cecil	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
January 21, 22/8 p.m. <i>Smithson String Quartet</i> Mozart-Beethoven Program	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
January 22/8 p.m. <i>Bob Gibson & Tom Paxton</i> Folk Music Then and Now	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
January 26/7 p.m. <i>Kim Kashkashian</i> , violist <i>Robert Levin</i> , pianist Pro Musicis Series	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.

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

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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.