



1986-87 SERIES

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

THE 20TH CENTURY CONSORT

**Christopher Kendall, Artistic Director
Alyce Rideout, Manager**

Saturday, December 6, 1986

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

Surely the 20th Century Consort, along with other groups (such as, for example, the Folger Consort) which explore relatively uncharted waters of the classical repertoire, could be said to occupy the very antipodes of the show biz world. Yet even we feel that a tincture of entertainment in our programming can mitigate the terrible burden of music's future which we bear on our shoulders. It is in this frame of mind, in fact, that we perform the music of Jon Deak. This is not to suggest for a moment that there's no serious art involved in both the composing and performing of these pieces. There certainly is. It's just that there is a considerable measure of plain fun involved as well. So we're pleased to be bringing you two more of Jon's works, with the added pleasure of having him here in person as well.

Speaking of pleasant matters, there is no question in my mind that the receptions that have followed our performances in the last few years have contributed immeasurably to the satisfaction the concerts provide. The opportunity for all of us — composers, performers, and audience — to meet and talk informally is not only fun and informative, but also helps us Consort folk maintain contact with you, our listeners and supporters, and thereby involve you in a very real way in our thinking about future plans and programs. Special thanks, then, to Patricia Diaz and Deanne Meek, who put these wonderful gatherings together.

And to all, season's greetings!

Christopher Kendall
Artistic Director

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, AT&T Foundation, BMI, CBS Inc., Dayton Hudson Corporation, Equitable Life Assurance Society of the U.S., L.A.W. Fund, Inc., Metropolitan Life Foundation, Paul Foundation, Inc., and the Helena Rubenstein Foundation.

THE PROGRAM

MEET THE COMPOSER

Jon Deak, composer

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

CONCERT

Owl in Love (1985–86)

Scenes 1–3

Lucy Shelton, soprano
Sara Stern, flute
Elisabeth Adkins, violin
Jane Stewart, violin

James Francis, viola
David Hardy, cello
Harold Robinson, bass

Jon Deak
(b. 1943)

B. B. Wolf (1982)

Jon Deak, bass

Jon Deak
(b. 1943)

INTERMISSION

Winternacht (1976–78)

In Four Movements

Sara Stern, flute
Loren Kitt, clarinet
David Flowers, trumpet
Orrin Olson, French horn

Lambert Orkis, piano
Elisabeth Adkins, violin
David Teie, cello
Christopher Kendall, conductor

Hans Abrahamsen
(b. 1952)

Trois Chants de Noël (1947)

1. *Les Cadeaux*
2. *Image de Noël*
3. *Les Bergers*

Lucy Shelton, soprano
Sara Stern, flute
Lambert Orkis, piano

Frank Martin
(1890–1974)

Elixir (1976)

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

James Francis, viola
David Hardy, cello
Christopher Kendall, conductor

Joseph Schwantner
(b. 1943)

PERFORMING ARTS EVENTS

Sponsored by the Resident Associate Program December-January

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| December 7/8 p.m. <i>Le Jeu de Robin et Marion</i> Medieval French Musical Comedy | Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W. |
| December 7/7:30 p.m. <i>Gaston Miron</i> Poetry Reading | Auditorium Hirshhorn Museum & Sculpture Garden 7th Street & Independence Avenue, S.W. |
| December 9, 10/8 p.m. <i>Smithsonian Chamber Players</i> All-Schubert Program | Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W. |
| December 14/11 a.m. <i>Capital City Brass Quintet</i> Christmas Brunch Concert | Carmichael Auditorium National Museum of American History 12th Street & Constitution Avenue, N.W. |
| December 16, 17/8 p.m. <i>Smithsonian Chamber Players</i> Music by Smetana and Dvořák | Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W. |
| December 17/6:30 & 8:30 p.m. <i>Charles Dickens Presents . . . Christmas!</i> | Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W. |
| December 20/7 p.m. <i>Emerson String Quartet</i> Beethoven Quartet Cycle Program III | Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W. |
| January 11/7:30 p.m. <i>Lennie Cujé</i> , vibraphonist Jazz Series Concert #2 | Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W. |
| January 18/7:30 p.m. <i>MLK – We Are the Dream</i> Starring Al Eaton | Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W. |

For information about 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, *Senior Program Coordinator*, RAP Performing Arts
Penelope P. Dann, *Program Coordinator*, RAP Performing Arts

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.



20th CENTURY CONSORT
1986-87 Series
Program II
Saturday 6 December 1986

NOTES ON THE PROGRAM

Jon Deak is no stranger to 20th Century Consort audiences, five of his works having been heard on programs at the Hirshhorn since 1984. The present work (still "in progress" as of this concert; its first section was premiered last year by L'Ensemble, and its third section is receiving its premiere at this performance) is a setting of a traditional Haitian folk tale pieced together from several sources. The composer views the story as a cross between "Beauty and the Beast" and "The Ugly Duckling," on the Cupid and Psyche myth pattern, and states that "reading in some depth (especially Joseph Campbell, Ursula Grahl, and Bruno Bettelheim) about the origins of folk and fairy tales has given me an even greater respect for their value to us--as children and adults."

Scored for soprano, contrabass, flute, and string quartet, the piece calls upon all the musicians at various points to take on characters in the unfolding story, in addition to performing a great deal of very demanding music. The soprano carries the main dramatic narrative. In her portrayal (shared by the contrabassist) of Owl himself, the soprano is asked to sing a "Mediterranean sound-language" of questionable origins. In fact, the languages of the characters are the composer's creations. The girl Rose Marie, for example, speaks "a sort of Afro-Haitian-French," which he says he learned from hanging around the Haitian Hotel on New York's 99th street around the block from where he lives. Rose Marie's mother is an outrageous Japanese Kabuki character, and the Rooster who appears in scene three is a "fast-talking con man--your stereotypical used car salesman." In the composer's imagination, the folk tale sometimes appears to have been transposed to a setting peculiarly redolent of the streets of New York City. Could Owl's habitat, where he "loved to fly around at night. . . alive and free in the forest" be somewhere in the northwest corner of Central Park?

Be that as it may, sufficient English is heard in fragments from the polyglot population of the tale to keep us abreast of the action. As in most of Deak's work, meaning is not dependent on a word-for-word following of the script--the general outline of the story is enough to admit us to his marvelously imaginative world of cartoon-like characters, amusing pratfalls, and touching sensibilities.

To round out his contribution to the program, the composer--also Associate Principal Bassist of the New York Philharmonic--will perform another of his works, this time for contrabass solo, entitled B. B. Wolf

Hans Abrahamsen is in the forefront of the younger generation of European composers. Born in Copenhagen in 1952, he studied composition in Denmark, and his music is now being performed by the major European orchestras such as the Berlin Philharmonic and the London Sinfonietta. More recently, his compositions have become known in the United States, and five major works have received U. S. premieres in the last two years.

Winternacht was composed in 1978, and shares with his work from that period a somewhat enigmatic and quirky character. All the musical elements--melodic, harmonic, rhythmic, and dynamic--seem motivated by textural considerations, harnessed to serve a coloristic, atmospheric, poetical end. The appealing quality of the musical material is tempered by an emotional distance, lending an introspective nature to the piece that penetrates the four movements. These reflect the four seasons, according to the composer, in reverse order: first comes winter, followed by autumn, then summer, and finally spring.

The first movement of the work is related to the poet Georg Trakl, and is comprised of successive sections that present the musical ideas to be heard in the following movements. Opening with tiny, random points of sound that drift gradually downward, a soft layering of legato lines takes over, finally coalescing in a loud chord whose echo is sustained under an extended, gentle alto flute solo. A brief rhythmic section follows, almost immediately giving way to the quiet, and odd, simultaneous playing of several tunes together. The second movement, dedicated to the strangely metaphysical, mathematically grounded graphic artist M. C. Escher, plays tricks of time with overlapping accelerating and slowing figures; the third movement offers a nod to Igor Stravinsky as it develops the briefly heard rhythmically energetic passages of the opening movement. The final movement also returns to the first, picking up where it left off with the stacking of tunes that evoke distant fanfares, warbling birdsongs, and remote fiddle tunes, rarely rising above a pp dynamic, disappearing as it had appeared with random reiterated points of sound.

* * *

Generally described as a French-Swiss composer, Frank Martin actually grew up in Holland, and he had special fondness for the family Christmases of his Dutch boyhood. It was for such a gathering of the clan in 1947 that Martin composed these three charming songs, with his daughter singing, his wife playing the flute, and the composer himself at the piano. The short texts for these songs were written by Albert Rudhardt, a poet from Geneva with whom Martin had previously collaborated in composing an opera.

The style of Trois Chants de Noel is too direct to require explication, except to point out that for all its apparent simplicity, Martin's music is a language of considerable subtlety and nuance.

Joseph Schwantner's composition ten years ago of Elixir marked a midpoint in his stylistic development from the abstract rigor of early works toward the unabashedly accessible lyricism of more recent compositions. Even in the early 70's, however, when employing strictly serial techniques, Schwantner's predilection for lyricism and euphony could be glimpsed, along with a taste for clarity of expression and a distinctive flair for instrumental color. In Elixir, the use of a single series of pitches as the source material for the whole piece produces a tighter, more conceptually unified whole than his more spontaneous, stylistically varied works from the last decade.

The composer calls Elixir a "mini-concerto" for flute; and although the flutist, doubling on alto flute, often acts as a part of the ensemble, she eventually emerges as the key player in a number of distinctly soloistic sections.

Schwantner makes use here of an intriguing number of unorthodox sonorities: antique cymbals bowed and struck, whistling, and crystal glasses tuned with water (and a great deal of bother!) and played with the fingertips, elevating a party trick to high art. These exotic sounds support the extended, quasi-improvisational flute passage that marks the approximate midpoint of the piece; the crystal's gentle ringing returns under the flute's final arching phrase, bringing the work to a luminous close.

Notes by Christopher Kendall

TROIS CHANTS DE NOEL

Texts

I

Les Cadeaux/The Gifts

J'ai vu trois rois sur le chemin
Tous plus beaux les uns que
les autres,
Ayant les cadeaux plein les mains.

A côté des leurs, que seront les
nôtres?

Autant dire: rien!
Ils ont mis vers le petit prince

La myrrhe, l'or, et l'encens.

Nos pauvres présents
paraissaient bien minces

Près des trésors de trois provinces.

Il a regardé les bijoux.

Nous, nous restions rien dire.

Puis Il a regardé vers nous

Et son premier sourire

Fut pour nous.

Of three great kings a
glimpse I caught,
Lovelier far than any
kings living,
And many splendid gifts
they brought.

Now compared to these,
what shall I be giving?
As good as: naught!

Now they bring to the
little prince

The gold and myrrh and
frankincense.

So my humble gift
seemed indeed poor
measure

Compared to three great
sovereigns' treasure.

And so the jewels he did
see.

I, I stood silently all
the while.

And then he looked up
towards me,

And lo! his first sweet
smile

Was for me.

II

Image de Noel/A Picture of Christmas

L'enfant Jésus des images,
Le beau bébé rose et blanc
Tend ses deux poings vers les mages

Ou vers un berger tremblant.

Le boeuf, sans cérémonie,

Rumine en grondant un peu.

Et la Vierge en manteau bleu
Sourit à la compagnie.

The birth of Christ in
old pictures
Shews him a child, pink
and fair,

Stretching his hands to
the Shepherds

And to the three kings
who're there.

The oxen, feeling
at home,

Gaze on the company
and chew;

Mary, in her mantle blue,
Smiles sweetly down
from her throne.

III

Les Bergers/The Shepherds

Il n'était pas encore minuit
Que la nouvelle étoile a lui
Pour éclairer la terre.
Puissoudain le ciel s'entrouvrit,
Et vêtus de lumière,
On pouvait voir en Paradis
Tous les anges réunis
En prière.
Par les déserts, marchant pieds nus,
Tous les bergers étaient venus
Jusqu'à la pauvre hutte.
Ils amusaient l'enfant Jésus
Avec des airs de flûte.
Les anges chantaient: Gloria!
Et les pâtres: Hosanna!
Alleluia, Alleluia,
Alleluia, Alleluia.

Before the middle of the
night
A star was shining new
and bright,
On earth its gold was
laying.
When in an instant
through God's might,
With saints and angels
staying,
Was heaven opened to
our sight,
All the angels clothed
in light,
And praying.
Through desert paths with
naked feet
Now all the shepherds
came to greet
The baby in the stable.
They played the flute to
him as sweet
And true as they
were able.
The angels cried out:
Gloria!
And the shepherds:
Hosanna!
Alleluia, Alleluia,
Alleluia, Alleluia.

Please wait to turn pages until the
songs are finished.
Thank you.

Notes on the Artists

Elisabeth Adkins is currently serving her fourth season as Associate Concertmaster of the National Symphony Orchestra. A founding member of both the American Chamber Players and the Chamber Soloists of Washington, she will appear as a soloist this season with both the National Symphony and the Fairfax Symphony.

David Flowers, also a member of the National Symphony Orchestra, is well known to Washington audiences through solo recitals, as well as performances with the Theatre Chamber Players of Kennedy Center, the Contemporary Music Forum, and the National Symphony Brass Quintet.

James Francis is a member of the National Symphony Orchestra, and a former member of both the National Arts Centre Orchestra in Ottawa, Canada, and the Baltimore Symphony. Mr. Francis frequently performs in Washington with the Chamber Soloists of Washington and National Musical Arts.

David Hardy is the Associate Principal Cellist of the National Symphony Orchestra. Among the awards he has received is the diploma from the 1986 Rostropovich International Cello Competition in Paris. He is well known to East Coast audiences through his recital performances, radio and television broadcasts, and appearances with orchestras.

Christopher Kendall, artistic director of the 20th Century Consort, is also founder and lutenist of the Folger Consort, the early music ensemble in residence at the Folger Shakespeare Library. His conducting engagements have included the Seattle Symphony, the Chamber Music Society of Lincoln Center, Eastman's Musica Nova Ensemble, the Washington Sinfonietta, and the Da Capo Chamber Players.

Loren Kitt, Principal Clarinetist of the National Symphony Orchestra, currently teaches at the Peabody Institute as well. He has been a featured artist at Italy's Spoleto Festival, a guest artist with the Chamber Music Society of Lincoln Center, and has appeared frequently as a soloist with the National Symphony Orchestra.

Orrin Olson, currently the Principal Horn of the Kennedy Center Show, National Theatre, Wolf Trap, and National Gallery of Art orchestras, formerly held that position (1966-1984) with the Washington Opera as well. As artist-teacher of horn at the University of Maryland, he performs frequently with the University of Maryland Brass Quintet and the University of Maryland Woodwind Quintet.

Lambert Orkis has toured five continents, appeared on nationwide television broadcasts, and premiered solo piano works by Pulitzer Prize-winning composers George Crumb and Richard Wernick on past Consort programs. Principal Keyboardist of the National Symphony Orchestra, he also serves as Professor of Piano and Coordinator of the Master of Music Program in Accompanying and Chamber Music at Temple University's Boyer College of Music in Philadelphia.

Harold Robinson is Principal Contrabassist of 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 for the Houston Symphony.

Lucy Shelton is one of today's most versatile artists, equally in demand for concerts and recordings. A longtime member of the Consort, she has premiered compositions by Pulitzer Prize winners Stephen Albert and Joseph Schwantner on past programs. She holds the distinction of being the only two-time recipient of the Naumburg Award--winner of the 1980 Solo Vocal Competition, and in 1977 as a member of the Jubal Trio.

Sara Stern has performed and recorded a number of world premieres as solo flutist for the Consort, including Maurice Wright's Solos for Flute and Electronic Sounds, which was commissioned for her by the Consort. She is also principal flutist of the Kennedy Center Terrace Theatre Orchestra and solo flutist with the Rosewood Chamber Consort.

Jane Stewart, a member of the National Symphony Orchestra, came to Washington from Venezuela, where she had been Assistant Concertmaster of the Orquesta Sinfónica de Maracaibo. In the Washington area, she has appeared regularly with the Chamber Soloists of Washington and the Baroque Music Works, and this past summer joined the Manchester String Quartet.

David Teie, also a member of the National Symphony Orchestra, returned to the United States in 1984 from two years of study in London on an extended Fulbright Scholarship. He has performed recitals and concertos in the United States and Europe, including the Haydn Sinfonie Concertante with Joseph Silverstein and the Baltimore Symphony Orchestra, and the world premiere of a concerto written for him by David Ott.