



20TH CENTURY CONSORT

STEINWAY & SONS

**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, April 11, 1987

Lecture-Discussion: 4:30 p.m.

Concert: 5:30 p.m.

Auditorium

Hirshhorn Museum and Sculpture Garden

Fifty years ago, Gordon Crosse was born in Lancashire, England. This isn't the reason we're performing his *World Within*, but it seems worth pointing out; still unwarrantedly few know of this remarkable composer's work, even in England. We're very happy to be introducing it here.

Five hundred years ago, Guillaume de Machaut called one of his very 20th-century-sounding pieces *My End Is My Beginning*. It was a three-tier, circular cancrizans canon, but he might as well have been naming the process of ending one subscription series while beginning, or at least announcing, the next. This time around, preparations for the Consort's 1987-88 season have been particularly intricate. We're hoping that the months of planning will reach a denouement in the form of a hot-off-the-press brochure on this very day—another piece of striking design work by Jeanne Krohn (of Consort poster and album cover fame). Our enthusiasm about the brochure gives a hint of our excitement about the season it announces.

Five months from now, we'll be gearing up for what we would humbly propose is going to be nothing less than a series of *events*: five concerts, surrounded by symposia and receptions, featuring familiar Consort artists in addition to outstanding guest performers (highlighted by the appearance of a surprise celebrity narrator for Sir William Walton's *Facade*), Hirshhorn Museum and Sculpture Garden exhibition-related programs, and much more, including, of course, a great deal of superb music.

If we do actually manage to get the brochure into your hands this evening, please do not fail to return your completed subscription order to the Resident Associate Program office right away. We're counting on having all of you along for the ride!

Christopher Kendall
Artistic Director

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.

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

THE PROGRAM

LECTURE-DISCUSSION

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

CONCERT

World Within, Op. 40 (1976)
(In eight movements played without pause)

Gordon Crosse
(b. 1937)

Prologue
Nocturne I (Gondal)
Diaries and Song I
Nocturne II (School-time)
Nocturne III (Night Wind)
Diaries and Song II
Nocturne IV (The Prisoner)
Epilogue

Elaine Bonazzi, mezzo-soprano	Lisa Emenheiser Logan, piano
Sarah Pleydell, actress	Dotian Litton, harp
Sara Stern, flute	Thomas Jones, percussion
Loren Kitt, clarinet	Elisabeth Adkins, violin
Daniel Carter, horn	James Francis, viola
Keith Jones, trumpet	David Teie, cello
Christopher Kendall, conductor	

INTERMISSION

Beat the Beat (1970)
Machine Drums (1970)
Thomas Jones, percussion

Siegfried Fink
(b. 1928)

Kammermusik No. 3 (1925)

Paul Hindemith
(1895-1963)

Majestätisch und stark
Lebhaft und lustig
Sehr ruhige und gemessen schreitende Viertel
Mässig bewegt Halbe. Munter, aber immer gemächlich

David Hardy, cello soloist

Sara Stern, flute	Keith Jones, trumpet
Rudolph Vrbsky, oboe	John Huling, trombone
Loren Kitt, clarinet	Elisabeth Adkins, violin
Truman Harris, bassoon	David Teie, cello
Daniel Carter, horn	Robert Oppelt, bass
Christopher Kendall, conductor	

PERFORMING ARTS EVENTS

Sponsored by the Resident Associate Program April–May

April 12/7:30 p.m. <i>John Eaton</i> The Genius of George Gershwin	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
April 18/7 p.m. <i>Emerson String Quartet</i> Beethoven Cycle Continues	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
April 25/8 p.m. April 26/3:30 p.m. <i>Exploring Spanish Dance</i>	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
April 26/7 p.m. <i>Nancy Allen, harpist</i> Pro Musicis Series	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
May 8, 10/8 p.m. <i>Smithsonian Chamber Players</i> Gala Schubertiade	Hall of Musical Instruments National Museum of American History 12th Street & Constitution Avenue, N.W.
May 16/7 p.m. <i>Emerson String Quartet</i> Beethoven Cycle Concludes	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
May 17/7 p.m. <i>Elizabeth Wolff, pianist</i> Pro Musicis Series	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
May 17/7:30 p.m. <i>Tommy Gwaltney, clarinet</i> Jazz Series Concludes	Baird Auditorium National Museum of Natural History 10th Street & Constitution Avenue, N.W.
May 19, 20/8 p.m. <i>Smithson String Quartet</i> All-Beethoven Program	Grand Salon Renwick Gallery 17th Street & Pennsylvania Avenue, N.W.
May 27/7 p.m. <i>Grazz Matazz</i> Swinging Bluegrass	Courtyard National Museum of American Art 8th & G Streets, 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 V
Saturday 11 April 1987/5:30 p.m.

NOTES ON THE PROGRAM
By Mary Lou Humphrey

World Within

The following appears on the first page of the score:

...She, who sank
Baffled, unknown, self consumed;
Whose toehold dying song
Stirred, like a clarion-blast, My Soul.
(Matthew Arnold)

World Within, a 40-minute dramatic scene for actress, mezzo-soprano, and 10 instrumentalists, evokes the life of Emily Brontë (1818-1848) through excerpts from her writings. In this cycle, Gordon Crosse, a prolific English composer with a keen interest in literature, weaves fragments from Brontë's novel Wuthering Heights, and from her poems, prose, and letters into a series of eight vignettes that capture various aspects of her personality and that reconstruct her brief and ill-fated life. The cycle's textual fragments--which date back to Brontë's 18th year, the year from which her first known poetry dates--are not arranged chronologically by their composition dates and do not attempt to build an opera-like, linear dramatic structure. Instead, Crosse uses them as tools to build his own interpretation of Emily Brontë's character: lonely, sad, and alienated. He also cleverly captures the dual nature of her personality, juxtaposing her mundane daily existence with her imaginary inner life, by assigning two women, a singer and an actress, to portray Brontë. Crosse's colorful score, with its touches of atonality, indeterminacy, and surrealistic timbral effects, also underscores the writer's troubled life and persona with an abstractly programmatic pictorialism.

The episodic structure of World Within presupposes a general knowledge of Emily Brontë's remarkable life. Born in Thornton, Yorkshire, on July 30, 1818, Emily was the fifth of Reverend Patrick and Maria Brontë's six children. In 1820, the family moved to Haworth Parsonage, on the Yorkshire moors. Here the children were introduced to mortality at an early age; their isolated home was surrounded by a cemetery, their puritanical father often advised them to prepare for the next world, and in September 1821, their mother died. Although their aunt came to live with them, the Brontë children were subsequently left to care for themselves. They spent most of their time reading, writing, and playing together, as their father discouraged them from socializing with the Haworth townsfolk.

In 1824, the four oldest Brontë girls--Maria, Elizabeth, Charlotte, and Emily--left Haworth to attend the rigorous Clergy Daughters' School at Cowan Bridge. When the school's harsh conditions precipitated the deaths of their two older sisters, Charlotte and Emily were called home.

The four remaining Brontë children happily created fantasy worlds together at Haworth Parsonage. In 1826, Rev. Brontë's gift of 12 wooden soldiers to his only son, Branwell, resulted in a series of adventure games. Charlotte and Branwell eventually created a play about Angria, a mythical empire; working independently, Emily and her younger sister, Anne, devised an epic dealing with Gondal, an imaginary kingdom, and Augusta Geraldine Almeda, its sensuous but cruel queen. For the next 17 years, the two sisters fantasized, exchanged notes, and wrote about Gondal, a war-torn island in the Pacific Ocean with a climate identical to the Yorkshire moors, and Gaaldine, a country to the south of Gondal.

As a teenager, Emily left Haworth only twice--first to attend school at Roe Head, where Charlotte was a teacher, and later to teach school herself, at Law Hill. But Emily could not adjust to life at either school, and returned home to manage the parsonage's domestic affairs. She quickly retreated to her "world within," the secret fantasy world of Gondal; writing about its people, with their exotic names like Brenzaida, Almeda, and Exina, provided Emily with a perfect creative outlet for her deep feelings and emotions. In Gondal, Emily could be anyone she chose to be--adult or child, male or female; it was the ultimate escape from her isolated life at Haworth.

The last time Emily left Haworth was in 1842, to study foreign languages and school management with Charlotte at the Pensionnat Héger in Brussels. The two sisters had long dreamed of establishing their own school together at Haworth, and now sought to acquire the necessary credentials. But the shy and reserved Emily made little impact at the school, and when her aunt died in October 1842, she returned home permanently.

Emily's private fantasy world shattered forever in the fall of 1845 when Charlotte discovered a notebook containing some of Emily's Gondal poems. Wrote Charlotte later: "I accidentally lighted on a manuscript volume of verse in my sister Emily's handwriting...I looked it over, and something more than surprise seized me, -- a deep conviction that these were not common effusions, nor at all like the poetry women generally write. I thought them condensed and terse, vigorous, and genuine. To my ear, they had also a peculiar music--wild, melancholy, and elevating...." Excited by this discovery, the three Brontë sisters decided to publish, under pseudonyms and at their own expense, a volume of their verse, which they titled Poems by Currer, Ellis, and Acton Bell. Although this book proved to be a dismal failure, all three sisters published novels the following year, in 1847. Charlotte's Jane Eyre quickly achieved tremendous popularity, but Emily's Wuthering Heights--now considered to be one of the finest novels in the English language--was dismissed as crude. Shortly thereafter, Emily's health began to deteriorate rapidly; on December 19, 1848, at the age of 30, she died of tuberculosis. Like a fragile flower, Emily Brontë could not long survive the harsh realities of life on this earth.

Several themes relating to Emily Brontë's life--such as the passage of time, alienation, school, wind, imprisonment, and death--run like leitmotives through World Within and help to sharpen Crosse's characterization of her. The fleeting passage of time ominously looms over this cycle through the ticking of clocks (metronomes) and the reading of letters in which Brontë speculates about the future. (In 1841 and 1845 Emily and her sister Anne exchanged birthday notes which were intended to remain sealed for four years; these time capsule-like letters contain a wealth of information about life at Haworth and the creation of the Gondal epic.) Crosse introduces time into his cycle in more subtle ways as well: the two poem fragments he uses in the movement "Diaries and Song I" -- "Tell me, tell me, shining child" and "Will the day be bright or cloudy," -- originally pertained to the concept of time and prophecy in the Gondal epic. The brutal wind of the Yorkshire moors also howls through World Within; Brontë frequently stops to "listen" to the wind, which symbolized for her the freed human spirit. In the instrumental interlude "Nocturne III (Night Wind)," one can almost see Brontë running ecstatically across her beloved moors at night. Only in the wind was her spirit truly free, rather than a hostage trapped inside her body. In "Nocturne IV (The Prisoner)," Crosse reinforces this theme of imprisonment by highlighting an excerpt from the Gondal poem "Julian M. and A. G. Rochelle," which recalls an incarcerated young girl's faith in a "messenger of hope" who offers her release in death. The unification on stage in this movement of the actress and the singer playing Brontë emphasizes that only death can reconcile the different aspects of her complex personality. Here, in the cycle's denouement, Brontë joyously envisions her own death, her final release from imprisonment.

The following is printed on the closing page of the score:

Unquiet Souls!
--In the dark fermentation of earth,
In the never-idle workshop of nature,
In the Eternal Movement,
Ye shall find yourselves again!
(Matthew Arnold)

World Within is scored for actress, mezzo-soprano, flute (piccolo, alto flute), clarinet (bass clarinet), horn, trumpet, violin, viola, cello, harp, piano, and percussion. It was premiered on April 17, 1977, at the Queen Elizabeth Hall in London by Dorothy Tutin, Mary Thomas, and the Nash Ensemble, Lionel Friend conducting.

Special thanks are extended to Anne Garside of the Peabody Institute for her invaluable literary assistance on this project.

Beat the Beat/Machine Drums

Beat the Beat and Machine Drums are two short works for solo drum set by Siegfried Fink, a prolific German composer of percussion music, as well as a sought after performer and recording artist of music for percussion. These solos are unusual in that they are precomposed, written-out, pieces with clear-cut formal structures, unlike the popular and often improvised forms with which trap set is traditionally associated.

Machine Drums is performed on unmodified acoustic trap set. Here, Fink establishes, and then slowly alters, a two-measure syncopated rhythmic motive through offbeat accents, embellishments, gradually transformed rhythms, changes in dynamics, timbre, phrase length, and meter, and the varied juxtaposition of key motives.

Beat the Beat features the characteristic drive and four-bar phrasing of popular "beat" music. It continuously repeats stereotypical rhythmic patterns; virtuosic embellishments, as well as changes in dynamics, instrumental colors, and meter, provide variation. In this performance, an electronic Octapad activates an E-MU SP 12 drum computer, a memory bank of digitally recorded drum sounds. The pre-mixed and amplified result creates a particularly rich and full-bodied percussion sound.

Kammermusik No. 3

Paul Hindemith, the German composer, violist, theorist, and pedagogue, was one of the 20th century's major musical figures. He composed in a number of eclectic styles early in his career, but finally turned in 1924 to the neo-Baroque style we associate with him today. Hindemith adopted Baroque structural forms, and filled his subsequent works with counterpoint, ritornelli, and motoric rhythms. Yet, unlike other composers who embraced neo-Baroque or neo-Classical styles at this time, he expanded his harmonic vocabulary to include extreme chromaticism and a tonal ambiguity resulting from frequent and often non-functional harmonic changes.

Hindemith's reputation as a composer was built primarily through his chamber works. From 1924 to 1927, Hindemith wrote six concerti for various solo instruments accompanied by chamber ensemble. These works, Kammermusik Nos. 2-7, were the first important compositions of Hindemith's second stylistic period. They differ from Romantic-era solo concerti in that they stress melodic invention over harmonic structure, and give almost equal soloistic importance to the ensemble. Kammermusik No. 3 (1925), a highly accessible 16-minute concerto for cello and 10 instruments, is neo-Baroque in style. Its short opening movement, Majestätisch und stark, is monothematic; the majestic motive is stated first by the solo cello and then tossed in imitation throughout the ensemble. The propulsive second movement, Lebhaft und lustig, features treacherous runs and arpeggios for both the cello and the ensemble, as well as playful countermelodies. Hindemith does not really develop its motives, but rather repeats them in different contexts.

Sehr ruhige und gemessen schreitende Viertel, the third movement, presents a sharp contrast with its moody and dense harmonies. Various instrumental and timbral combinations are exploited within the movement's different sections. Mässig bewegte Halbe. Munter, aber immer gemächlich, the final movement, concludes the concerto with a whimsical spirit reminiscent of Prokofiev.

Kammermusik No. 3 is scored for solo cello and an ensemble consisting of flute (doubling on piccolo), oboe, B-flat clarinet (doubling on E-flat clarinet), bassoon, French horn, C trumpet, trombone, violin, cello, and bass. It was premiered in 1925 in Bochum, Germany, with Rudolf Hindemith, the composer's brother, as cello soloist.

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 soloist this season with both the National Symphony and the Fairfax Symphony.

Elaine Bonazzi came to national attention in her televised portrayal of the title role in the Emmy award winning Thomas Pasatieri opera, The Trial of Mary Lincoln. She has performed extensively throughout North and South America, and in Europe, in opera, with major symphony orchestras and festivals, and in concerts. Often engaged to present world premieres, she has made over 20 recordings.

Daniel Carter, a graduate of the Curtis Institute of Music, performed with the United States Army Band before joining the National Symphony Orchestra. In addition, he performs in the Washington area as solo hornist with 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 and the Baltimore Symphony. Mr. Francis often performs in Washington with the Chamber Soloists of Washington and National Musical Arts.

David Hardy is 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 recital performances, radio and television broadcasts, and appearances with orchestra.

Truman Harris attended North Texas State University and Catholic University; he is a member of the National Symphony and the Capitol Woodwind Quintet.

John Huling, a graduate of the New England Conservatory of Music, performed with the Boston Pops and the Boston Ballet Company orchestras before accepting the position of principal trombonist with the San Diego Symphony. In September, 1986, he joined the National Symphony Orchestra as Assistant Principal Trombonist.

Keith Jones was a member of the Marine Band and the White House Orchestra before joining the National Symphony Orchestra in 1980. He has performed as soloist with the National Gallery Orchestra and the Washington Chamber Orchestra.

Thomas Jones is a virtuoso percussionist whose performances with the 20th Century Consort, both as ensemble musician and soloist, have

provided many exciting and memorable moments in the Consort's history. Mr. Jones pursues a busy free-lance schedule which has included appearances at both the Bayreuth and Spoleto festivals. He is also a faculty member at Virginia Commonwealth University in Richmond.

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. Recently appointed Assistant Conductor of the Seattle Symphony, he has also led the Chamber Music Society of Lincoln Center, Eastman's Musica Nova Ensemble, and the Da Capo Chamber Players.

Loren Kitt, Principal Clarinetist of the National Symphony Orchestra, is also a faculty member of the Peabody Institute. He has been a featured artist at Italy's Spoleto Festival, a guest artist with the Chamber Music Society of Lincoln Center, and a frequent soloist with the National Symphony Orchestra.

Dotian Litton is Principal Harpist with the National Symphony Orchestra and a veteran of numerous recital engagements, as well as radio and television appearances. She often appears as a guest artist with such ensembles as the National Symphony Orchestra, the Chamber Music Society of Lincoln Center, and the Emerson String Quartet.

Lisa Emenheiser Logan is a graduate of the Juilliard School where she was a scholarship student of Mme. Ania Dorfmann. She has participated as chamber musician in the Hidden Valley Master's Festival, performed in recital here and abroad, and has recorded for Pro Arte records.

Robert Oppelt, a native of Connecticut, became a member of the National Symphony Orchestra in 1982, and in 1984 was appointed Assistant Principal Bassist. Mr. Oppelt performs regularly with the Washington Chamber Soloists and the National Musical Arts.

Sarah Pleydell, educated at Oxford University, performed with the Oxford and Cambridge Shakespeare Companies with which she toured the United States as Juliet. After teaching theater in Lesotho in southern Africa, where she also worked with exiled black South African playwrights, she came to the United States in 1980. In Washington, she has enjoyed a long association with Horizons Theater as both actress and writer.

Sara Stern has performed and recorded a number of world premieres 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.

David Teie, 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 fellowship. He has performed recitals and concerti in the United States and Europe, including the world premiere of a concerto written for him by David Ott.

Rudolph Vrbsky studied at Northwestern University with the Chicago Symphony's Ray Still, at the Curtis Institute with Sol Schoenbach, and coached extensively with Marcel Moyse. He has toured the United States as a member of the Aulos Wind Quintet, the Camerata Woodwind Quintet, and Music from Marlboro. He is currently Principal Oboist of the National Symphony Orchestra and teaches at the Peabody Institute.