

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

present

The 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
David Hardy, cello
Loren Kitt, clarinet
Lisa Emenheiser Logan, piano

Saturday, December 1, 1990

Lecture-discussion 4:30 p.m.

Concert, 5:30 p.m.

**Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden**

The 20th Century Consort's 1990-91 performance series is funded in part by grants from the National Endowment for the Arts, a Federal agency, and the District of Columbia Commission on the Arts.

The participation of composers in this season's programs is made possible in part by generous grants from MEET THE COMPOSER's Composers Performance Fund, which is supported by the National Endowment for the Arts; the American Society for Composers, Authors, and Publishers (ASCAP); Broadcast Music, Inc. (BMI); and the Getty, MacDonald, Metropolitan Life, Xerox, and Dayton Hudson Foundations.

Please note:

The taking of photographs and the use of recording equipment
are strictly prohibited.

Restrooms are located in the lower lobby adjacent to the escalators.

THE PROGRAM

LECTURE-DISCUSSION

Edward P. Lawson, Chief, HMSG Department of Education
Christopher Kendall, Artistic Director, 20th Century Consort
Allan Schindler, composer

CONCERT

MAGIC NUMBERS

Vessels of Magic (1987)

Black Crescent
The Loneliness and Mystery of a Street
Candle Dancers

Allan Schindler
(b. 1944)

Ms. Adkins, Mr. Kitt, Ms. Logan

Quartet (1938)

Mässig bewegt
Sehr langsam
Mässig bewegt – lebhaft

Paul Hindemith
(1895-1963)

Ms. Adkins, Mr. Hardy, Mr. Kitt, Ms. Logan

INTERMISSION

6th Synchronism (1970)

Mario Davidovsky
(b. 1934)

Ms. Logan

Trio (1904-11)

Moderato
TSIAJ – Presto
Moderato con moto

Charles Edward Ives
(1874-1954)

Ms. Adkins, Mr. Hardy, Ms. Logan

The audience is invited to join the artists in the Plaza lobby after the concert for a wine-and-cheese reception, sponsored by the Friends of the 20th Century Consort.

1990-91 Concert Series — 20th Century Consort

October 20

Night Vision

Music by Robert Beaser, Richard Rodney Bennett,
Lukas Foss, and Charles Wuorinen

December 1

Magic Numbers

Works by Mario Davidovsky, Paul Hindemith,
Charles Ives, and Allan Schindler

January 12

Nonsense Implements

Music by Bohuslav Martinu, Darius Milhaud,
Francis Poulenc, and Igor Stravinsky

March 23

Ideas of March

Compositions by Ingolf Dahl, Bruce MacCombie,
and Nicholas Maw

May 11

Landscapes

Stephen Albert's *Distant Hills* and
Aaron Copland's *Appalachian Spring*;
David Fromm's *Down to a Sunless Sea*

Programs subject to change

20th Century Consort

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

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James D. Allnutt, *Production Assistant*
Susan Chalifoux, *Reception Coordinator*
Curt Wittig, *Recording Engineer*



Smithsonian Institution

Robert McC. Adams, *Secretary*
James T. Demetron, *Director*, Hirshhorn Museum and Sculpture Garden
Janet W. Solinger, *Director*, Resident Associate Program
Marcus L. Overton, *Manager*, RAP Performing Arts

The Resident Associate Program is the continuing education, cultural, and membership arm of the Smithsonian Institution for metropolitan Washington, and relies on the support of its more than 56,000 members to support its activities. The Program brings distinguished performing artists to the Washington area in more than 100 performances annually. Please telephone 357-3030 for membership information.



MAGIC NUMBERS

ALLAN SCHINDLER: Vessels of Magic

Born in Stamford, Connecticut, Allan Schindler studied composition at Oberlin College and later at the University of Chicago with Ralph Shapey and Richard Wernick. He has taught at Ball State University and at Boston University, where he directed the electronic music program. Currently Professor of Composition and Director of the Computer and Electronic Music Center at the Eastman School of Music, he composes both acoustic and computer-generated music. He has been an active writer on musical topics, and he has served as consulting editor in music for McGraw-Hill, Random House, Alfred M. Knopf, and Holt, Rinehard, Winston.

Vessels of Magic was composed in 1987, with support from the National Endowment for the Arts, for the Vanguard Chamber Players, who gave the first performance that November at the Eastman School. The title comes from a watercolor by Mark Rothko and points further to a connection between each of the three movements and a work of modern art. As the composer has noted, each movement explores "particular qualities of mood, gesture, movement, and chamber music textures" suggested to him by three different art works: respectively, Alexander Calder's Balck Crescent, Giorgio de Chirico's The Loneliness and Mystery of a Street, and Emil Nolde's Candle Dancers.

The composer explains further:

The opening movement is a rhythmic and contrapuntal study. The three instruments are treated as a tightly-knit ensemble, working as a "unit" or "team," but with overlapping phrases and cross accents that produce a leap-frog type of forward propulsion. In the second movement (linked to the first by a sustained clarinet tone), the instruments pull apart into three distinct layers, or threads, which spiral outward in different directions. Ideas are now developed individually and simultaneously, rather than jointly, by the players. In the final movement, an unmetered dance, the three instruments alternately pull apart and come back together (or interact) texturally. The image in my mind, suggested by Nolde's painting, was of three barefoot figures dancing around a candle, sometimes responding to each other's motions, but at other times totally absorbed in their own movements.

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PAUL HINDEMITH: Quartet

Paul Hindemith's way of relaxing, it seems, was to compose. In 1938, while returning to Europe from a concert tour of the United States, Hindemith passed his time on shipboard by beginning a new chamber work for clarinet and piano trio. He completed the work soon afterwards in Berlin; and it was premiered the following spring in New York's Town Hall, where it was played by several performers from Boston as part of all-Hindemith program on which the composer, quite naturally, wished to emphasize his most recent work.

An experienced chamber music performer (himself a distinguished violist who had played professionally in a string quartet as a young man), Hindemith was also an immensely practical musician who learned how to play every instrument in the orchestra before composing a sonata or some other substantial piece for it. It is not surprising, then, to find each instrument's part written so as to give delight to its player.

Sometimes this comes in the cheerful interaction of imitative counterpoints, building tension over an extended arc of intensifying textures, sometimes in blocks of material

for a group of instruments against a soloist traveling a different path. Everyone in the ensemble has plenty of opportunity to interact, but it is above all the clarinet that characterizes this work; and Hindemith revels in such "clarinet-ish" passages as the floating melody that opens the slow movement, or the rangy melody with which the clarinet leads off the following movement (though it is, to be sure, picked up soon after by the violin). This quartet is designed as a civilized conversation, not a show-stopping display of virtuosity, but that doesn't prevent Hindemith from creating a vigorous close that offers the pianist a virtual perpetual moto.

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MARIO DAVIDOVSKY: Synchronisms No. 6

A native of Buenos Aires, Mario Davidovsky began his studies in Argentina, later working with Otto Luening and Aaron Copland after he came to the United States. He has lived in New York since 1960 and has been closely involved for many years with the Columbia-Princeton Electronic Music Center and is a Professor of Music at the City University of New York. Among the many prizes and awards he has received are Guggenheim and Rockefeller fellowships, a Koussevitzky fellowship, the Naumburg Award, and the Pulitzer Prize, which he received in 1971 for this work.

He is best known for the series of eight works bearing the Synchronism title, each of which calls for music on tape combined with one or more live instruments. The very title "synchronisms" hints at one of the main technical difficulties set by the composer: the problem of connecting the fixed and unchanging sounds recorded on tape with the ever-different performances of live musicians. The instrumentalists must often employ extended playing techniques to match the inventiveness of the sonorities on the tape part, sometimes reaching extremes of perception.

Throughout Synchronisms No. 6, the tape part frequently echoes the piano line, changing it in ways that are physically impossible on the piano (such as continuous generation of the tone, or even a crescendo on a single pitch), or to extended sonorities that greatly broaden the range of color associated with the piano. The result is not, as might be expected, a duet between piano and tape, but rather an astonishing commingling of the forces into a single coherent musical continuum that feels like an elaborate and virtuosic solo for a hitherto unknown kind of piano, one that can express delicate and tender lyricism as well as powerful drama with instantaneous changes of character.

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CHARLES EDWARD IVES: Trio

Evidently begun during the sixth reunion of his Yale College class of 1898 (the sketch bears the memo "New Haven, June... '04"), this work encapsulates memories of Ives' college days. He considered at one point providing the following title page for the piece: "Trio...Yalensia et Americana (Fancy Names) -- Real name: Yankee jaws at Mr. Yale's School for nice bad boys!!" Though he composed the bulk of the work in 1904, Ives returned to it until 1911, touching up parts, especially the last movement.

The two outer movements are the most traditional in the treatment of the medium and in the fact that the finale is a new version of a composition Ives had written as an undergraduate, a unison song called The All-Enduring, which the glee club refused to sing. The second movement, on the other hand, is an enormous fantasy-scherzo employing all kinds of musical ideas that would have been immediately recognized by a Yale student of the turn of the century (and many of them are familiar to this day): tunes ranging in character from "My Old Kentucky Home" to "There is a Fountain filled with Blood" to "Ta-ra-ra-boom-de-ay." Over this movement, Ives wrote the letters TSIAJ, which stand for "This Scherzo Is A Joke," a pun on the meaning of the Italian word scherzo.

In 1948, 50 years after his graduation from Yale, Ives wrote to the pianist of the Baldwin-Wallace Faculty Trio, which had given the first public performance of the trio, with these explanatory comments:

The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of philosophy [sitting on the Yale fence was

the special prerogative of sophomores]; the 2nd, the games and antics by the students on a holiday afternoon — and some of the tunes and songs of those days were suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the Campus which ended near the "Rock of Ages."

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Program Notes by Steven Ledbetter

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THE ARTISTS

Associate Concertmaster of the National Symphony Orchestra, ELISABETH ADKINS was awarded the Doctor of Musical Arts Degree from Yale University in 1987, where she studied with Oscar Shumsky. An active recitalist as well as orchestra soloist, Ms. Adkins gave the world premiere of Andreas Makris' Concerto Fantasia in a recent NSO performance led by Mstislav Rostropovich. A busy chamber music schedule includes not only the 20th Century Consort, but appearances at the Casals Festival in Puerto Rico, the annual Library of Congress Summer Chamber Music Festival, and performances with both the American Chamber Players (of which she is a founding member) and the Chamber Soloists of Washington.

A graduate of the Peabody Conservatory, and the top-ranking American prizewinner at the Seventh International Tchaikovsky Competition in Moscow, DAVID HARDY studied with Laurence Lesser, Stephen Kates, Berl Senofsky, and Mstislav Rostropovich. He made his solo debut with the Baltimore Symphony at the age of 16 and, in 1981, became the youngest member of the National Symphony Orchestra when he accepted the post of Assistant Principal Cellist. His busy Washington schedule includes regular performances at Wolf Trap, the British Embassy and the Phillips Collection; and he has recorded for Melodyia.

LOREN KITT — Principal Clarinetist of the National Symphony Orchestra since 1970, and a graduate of the Curtis Institute of Music — performed with both the Buffalo Philharmonic and the Milwaukee Symphony before coming to Washington to join the NSO. He has also been a Professor of Music at Oberlin Conservatory and is currently on the faculty of the Peabody Conservatory. In demand as a guest artist at Italy's Spoleto Festival, with the Chamber Music Society of Lincoln Center, and with the Emerson String Quartet, he is one of Washington's busiest chamber musicians as well, appearing regularly with the Theater Chamber Players of Kennedy Center, at the Library of Congress Summer Chamber Music Festival, and with the Romantic Chamber Ensemble, in addition to the 20th Century Consort.

LISA EMENHEISER LOGAN is a graduate of the Juilliard School where she received both Bachelor's and Master of Music degrees as a student of Ania Dorfman. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and the National Gallery. As an established chamber musician, she has performed across the globe with such artists as Julius Baker, Eugenia Zukerman, Ransom Wilson, Jean-Pierre Rampal, and Nadja Salerno-Sonnenberg. She has appeared as a soloist with both the Baltimore and Richmond Symphonies, and her recorded performances may be heard on Pro Arte records.