

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

present

The 20th Century Consort
Christopher Kendall, Artistic Director and Conductor

Guest Artist

William Sharp,
baritone

Saturday, January 12, 1991

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.

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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

CONCERT

NONSENSE IMPLEMENTS

La Revue de Cuisine (*Kitchen Revue*, 1930)

Prologue – Allegretto (Marche)
Tango
Charleston
Finale (Marche)

Bohuslav Martinů
(1890-1959)

Le Bal masqué (*The Masked Ball*, 1932)

Secular cantata for baritone and chamber orchestra on poems of Max Jacob

Preamble and Bravura Air
Intermezzo
Malvina
Bagatelle
The Blind Woman
Finale

Francis Poulenc
(1888-1963)

INTERMISSION

Machines Agricoles (*Agricultural Machines*, 1919)

Darius Milhaud
(1892-1974)

**Concerto in E-flat for Chamber Orchestra,
"Dumbarton Oaks, 8.V.38"** (1938)

Igor Stravinsky
(1882-1971)

Tempo giusto
Allegretto
Con moto

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, Henri Lazarof,
and Nicholas Maw

May 11

Landscapes

Stephen Albert's *Distant Hills* and
Aaron Copland's *Appalachian Spring*;
David Froom'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.



20th CENTURY CONSORT
Saturday 12 January 1991
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

NOTES ON THE PROGRAM

La Revue de Cuisine (The Kitchen Revue)
BOHUSLAV MARTINU

Elisabeth Adkins, violin
David Flowers, trumpet
David Hardy, cello

Truman Harris, bassoon
Loren Kitt, clarinet
Lisa Emenheiser Logan, piano

The thirty-three year old Martinu went to Paris in 1923 to study with Albert Roussel, whose music he admired enormously; but he could hardly expect to avoid other musical trends in the city that was then one of the most vibrant musical centers in the world. Impressed by the unstuffy music of Les Six and inspired in turn by the refreshing iconoclasm of Erik Satie, Martinu wrote several short ballet scores and other works either for piano or chamber orchestra using elements of jazz and the new styles of popular music that had invaded Europe from America. On Easter of 1927 he completed the score of a brief, lighthearted ballet that was performed in Prague in November with the title Pokuseni svatouska hrnce (Temptation of the Saintly Pot). The scenario told a slender tale in which the love between Pot and Lid is threatened by the seductive influence of the suave Twirling Stick. Dishcloth flirts with Lid, who is challenged to a duel by Broom. All ends happily as Pot returns to Lid and Twirling Stick goes off with Dishcloth.

The music for this charming trifle was successful enough in Prague as a ballet, but it proved to be a sensation when performed as a concert suite in Paris with the title La Revue de Cuisine (The Kitchen Revue) at one of the Cortot Concerts early in 1930. The publisher Alphone Leduc undertook to print the score immediately and to bring out a number of Martinu's other works. Thus, this cheeky sextet became an important stepping-stone in the forwarding of his career.

In his later years, Martinu looked back on the score as one of his most perfect, despite the fact that it is essentially music for entertainment, albeit entertainment of a high order. Three of the instruments in the ensemble — clarinet, trumpet, and piano — were standard elements in the actual jazz or dance bands of the period, and Martinu often gives them gestures similar to those of popular music. The bassoon, violin, and cello were incursions from the classical tradition, but they enter wholeheartedly into the spirit of things. The score recalls a more familiar work of the same period that was based on popular dance patterns — Walton's Facade. Martinu twists the clichés of commercial music with unexpected accents, irregular phrase lengths, changing meters, or unusual turns of harmony. But the slow seductive mystery of the Tango and the dash of the Charleston (with its typical 3+3+2 subdivision of the eighth notes in a 4/4 measure) capture the spirit of the Roaring Twenties with high humor.

Le Bal masqué
FRANCIS POULENC

William Sharp, baritone
Elisabeth Adkins, violin
David Flowers, trumpet
David Hardy, cello
Truman Harris, bassoon

Tom Jones, percussion
Loren Kitt, clarinet
Lisa Emenheiser Logan, piano
Rudolph Vrbsky, oboe

Christopher Kendall, conductor

From early in his career — in songs to texts of Cocteau and Apollinaire — Poulenc showed his relish for setting words that were less than explicit in their meaning and often outright strange. The elusive, mysterious and the surreal he turned into memorable songs, continuing the great lyric tradition of French song from Duparc through Ravel. But to that tradition he added especially the witty refinement of

the boulevardier. His sources of inspiration ranged from Mussorgsky and Chabrier to Maurice Chevalier.

By the beginning of the '30s, he was tending to write songs with a popular flavor, including an Apollinaire setting, "Carte-postale," that he dedicated to Mrs. Cole Porter. The he turned to the poet Max Jacob, setting five songs in one group at the end of 1931, and using his texts as well for the "secular cantata" Le Bal masqué (The Masked Ball) in the 1932. Poulenc had discovered Jacob's poems in a volume entitled Laboratoire central in the summer of 1931; they are full of wordplay and onomatopoeia. Translation hardly has any point with poems like these, which make merry with different possible twistings and turnings of sounds and syllables in French, and these, in turn, suggest the bizarre sequence of images. Two of the poems ("Malvina" and "La Dame aveugle") describe their subjects as "characters in the masked ball," a phrase which led to the title of the whole work.

Poulenc himself described the piece as "a sort of carnival," a work in which the vocal style was both "hallucinatory, something like photographs of crimes or vulgar pulp magazines, and strangely jarring, mixing both vulgar and appropriate harmonies." And his combination of instruments — four winds (oboe clarinet, bassoon, and cornet), a large group of percussion instruments played by one person, a piano, and two strings (violin and cello) — suggests the popular sonorities of a jazz combo or small dance band, while offering a wide range of possible colors.

The composer remarked that if one combined the flippancy of Le Bal masqué with the devotion of Four Motets for A Time of Penitence, one would have a portrait of the whole Poulenc. This highly parodistic work was one of the last Poulenc compositions to respond so totally to that side of his art before the death of a friend in an automobile accident led to his recovered Catholic faith. After that, his ebullience alternated with a mysticism that rather tempered the mocking tone of his early work. Nonetheless Le Bal masqué remained one of Poulenc's favorite pieces; he enjoyed the thought that it would "undoubtedly shock the paladins of so-called modern music."

[Texts/translations may be found at the end of the Notes.]

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Machines Agricoles (Agricultural Machines)

DARIUS MILHAUD

William Sharp, baritone

Elisabeth Adkins, violin

Loren Kitt, clarinet

Roberto Diaz, viola

Robert Oppelt, doublebass

David Hardy, cello

Sara Stern, flute

Truman Harris, bassoon

Christopher Kendall, conductor

Rossini is supposed to have said that he could set a laundry list to music. Presumably it never occurred to him to try making music from the advertising copy of a brochure for farm machinery, but Darius Milhaud leaped into that particular breach with his Machines Agricoles, Op. 56, composed in his native Aix in 1919 and premiered in Paris on 11 March 1920. The dedications of the individual movements provide a hint as to the aesthetic pose of the work: the songs are inscribed, respectively, to Jean Cocteau, Louis Durey, Francis Poulenc, Arthur Honegger, Georges Auric, and Germaine Tailleferre. Aside from the writer Cocteau (who functioned as idea-man and moving spirit), these five people and Milhaud himself comprise the group of composers known as Les Six, who led a self-proclaimed artistic revolt against the excesses of romanticism. With ingenuity and wit they sought to "objectify" music. And what could be more objective than a dry description of the uses and advantages of a mowing machine, or a mechanism to bind sheaves?

In crafting these delicious little pieces, Milhaud concerned himself first of all with proper French declamation in the vocal part — no romantic emoting, but simply a matter-of-fact kind of song-speech. Against this he writes for the instrumental ensemble in a

detached motivic style, quasi-Baroque in a sense, with a minimum of dynamics and other "romantic" expressive elements, yet with a marvelous ear for sonority and instrumental color. Rarely has the work of a huckster promoting his line of products been so thoroughly converted into an amusing and intriguing work of art.

Concerto in E-flat for Chamber Orchestra, "Dumbarton Oaks, 8.V.38"
IGOR STRAVINSKY

Elisabeth Adkins, Paul Roby, Sally McLain, violins
Roberto Diaz, Yun-Jie Liu, Lynn Levin, violas
David Hardy, David Teie, cellos
Robert Oppelt, Dennis Roy, doublebasses
Sara Stern, flute
Loren Kitt, clarinet
Truman Harris, bassoon
Daniel Carter, Gregory Drone, horns
Christopher Kendall, conductor

Nobody refers to this work as the "Concerto in E-flat"; it is much more memorable to call it the "Dumbarton Oaks"concerto, though few people outside the District are likely to have any idea of what that means. Dumbarton Oaks, of course, is the name of the Washington, D.C., estate of Robert Woods Bliss, who commissioned the concerto for performance there on the Blissess' 30th anniversary on 8 May 1938 (the date mentioned in Stravinsky's annotation.) Stravinsky began the concerto at the Château de Montoux, near Annemasse, France, in the spring of 1937 and completed it in Paris on 29 March 1938. Nadia Boulanger conducted the first performance.

Here, as in so many places in Stravinsky's output, the past seems alive in the mind of the composer, ~~not because he is imitating an older piece or style — anyone can do that —~~ but because he has absorbed its essence and is re-creating it on his own terms. Throughout his career Stravinsky assimilated the most diverse influences — from ragtime to twelve-tone serialism — without ever losing his own evident personality.

The Dumbarton Oaks concerto was inspired by Bach's Brandenburg concertos, particularly the third. Stravinsky's first theme is similar to the opening of that work, and his scoring likewise calls for three violins and three violas, yet another adumbration of Bach. All fifteen instruments are treated as soloists. The first movement is predominantly polyphonic in texture, with characteristic brief motives intertwining and turning into a kind of fugue. The slow movement is built of little wisps of tune or even simply of sound, growing to a shimmering texture with subdivided strings. The marchlike character of the finale does not prevent it from having its own fugal material.

The entire concerto is brief — its movements take, in all, only a dozen minutes — yet within that that span Stravinsky packs rich polyphonic textures and exhilarating wit.

— Notes by Steven Ledbetter —

In order to assist Mr. Wittig in achieving a high-quality recording,
please turn pages as quietly as possible,
and only at the conclusion of individual movements or songs.
Many thanks for your help....

Le Bal Masque

Poems by Max Jacob

I. Preamble and Bravura Air

Madame la Dauphine fine, fine, fine
ne verra pas le beau film
qu'on y a fait tirer les vers du nez,
car on l'a mené en terre avec son premier né
en terre et a Nanterre
où elle est entermé

Quand un paysan de Chine, Chine, Chine,
veut avoir des primeurs,
il va chez l'imprimeur
ou bien chez sa voisine, shin, shin, shin,
Tous les paysans de la Chine
les avaient épiés
pur leur mettre des bottines, tines, tines,
ils leur coupent les pieds

Monsieur le Comte d'Artois
est monté sur le toit
faire un compte d'ardoises toi, toi, toi,
et voir par la lunette, nette, nette
pour voir si la lune est
plus grosse que le doight.

Un vapeur et sa cargaison, son, son,
out échoué contre la maison,
Chipons de la graisse d'oie, doye, doye,
pour en faire des canons.

II. Intermezzo (Instrumental)

III. Malvina

Voilà qui j'espère vous effraie.
Mademoiselle Malvina
ne quitte plus son éventail
depuis qu'elle est morte.

Son gant gris perle est étoilé d'or...
with gold...
Elle se tire bouchonne
comme un valse tzigane,
elle vient mourir d'amour à ta porte
près du grès où l'on met les cannes...
sticks go...

Disons qu'elle est morte du diabète
morte du gros parfum qui lui penchait le cou.
Oh! l'honnête animal si chaste et si peu fou,
Moins goutmet que gourmande
elle était de sang lourd
agrégées ses lettres et chargée de cours.

C'était en chapeau haut
qu'on lui faisait la cour
Or, on ne l'aurait eue
qu'à la méthode hussarde!...

Malvina oh Fantôme
que Dieu te garde!

IV. Bagatelle (Instrumental)

Madame Crown Princess
will not see the pretty picture
pulled from her noseworms
for she has been buried with her firstborn
in the earth at Nanterre
where she is interred.

When a peasant of China
wants to have fresh products
he goes to the printer
or to the lady next door.
All the peasants of China
had spied on them
to put boots on them,
they cut their feet.

The Count d'Artois
has climbed onto the roof
to count the slate tiles
and look through the spyglass
to see if the moon
is bigger than his thumb.

A steamboat and its cargo
are rammed against the house,
let's steal some goose-grease
to make cannons.

How I hope to firghten you!
Miss Malvina
does not let go of her fan
since she is dead.

Her pearl-gray glove is starred
[with gold]
She twists around
like a gypsy waltz,
she comes to die of love at your door
near the rack where the walking
[sticks go]

Let's say she died of diabetes,
dies of the heavy perfume that bent her neck.
Oh! the honest creature, so chaste and
a bit mad, less a gourmet than a glutton
she was of heavy blood,
with her B.A. degree and put in charge of
classes.

It was with a top hat
that one courted her
one could have had her
only in the cavalier manner!...

Malvina, oh phantom,
may God watch over you!

V. The Blind Woman

La dame aveugle dont les yeux saignent
choisit les mots.

Elle ne parle à personne de ses maux.

Elle a des cheveux pareils à la mousse,
Elle porte des bijoux et des pierreries rouges.

La dame grasse et aveugle
dont les yeux saignent,
écrit des lettres polies
avec marges et interlignes

Elle prend garde aux plis,
de sa robe de peluche,
et s'efforce de faire
quelque chose de plus.

Et si je ne mentionne pas son beau frère,
c'est qu'ici ce jeune homme
n'est pas en honneur car il s'envire
et fait s'envirer l'aveugle
qui rit alors et beugle.
Ah! la dame aveugle...

VI. Finale

Réparateur perclus de vieux automobiles,
l'anachorète, hélas, a regagné son nid,
his nest,

Par ma barbe, par ma barbe,
je suis trop veillard pour Paris,
l'angle de tes maisons
m'entre dans les chevilles.

Mon gilet quadrillé
a, dot on, l'air étrusque
et mon chapeau marron
va mal avec mes frusques.

Avis, c'est un placard
qu'on a mis sur ma porte:
Dans ce logis yout sent
la peau de chèvre morte...

Réparateur perclus de vieux automobiles,
l'anachorète, hélas, a regagné son nid.

The blind woman whose eyes bleed
chooses her words.

She speaks to no one of her misfortunes.

She has hair like moss,
she wears jewels and reddish stones.

The fat blind woman
whose eyes bleed
writes polite letters
with margins and space between the lines.

She is careful of the pleats
of her velvet dress,
and she makes an effort
to do more.

And if I do not mention her handsome brother,
it's because around here this young man
is not looked upon well, for he gets drunk
and gets the blind one drunk
and then she laughs and roars.
Ah! the blind woman...

The limping mechanic of old cars,
the hermit, alas, has regained
[his nest],

by my beard, by my beard,
I'm too old for Paris;
the angle of your houses
hurts my ankles.

My checked vest
has, they say, an Etruscan air,
and my brown hat
doesn't go well with my casual togs.
Attention, there is a notice
that has been put on my door:
In this lodging everything smells
of goatskin...

The limping mechanic of old cars,
the hermit, alas, has regained his nest.

The 'Espigadora' harvester is used above all in areas where straw is not of high value; it is a machine which, thanks to its wide cut, can accomplish twelve to fifteen hectares a day. It can be fitted either with an elevator, which by means of a conveyor belt dumps the harvested ears into a truck the movement of which is parallel and determined by that of the machine, or with a binding apparatus which forms bundles as in ordinary harvesters. The two accessories, elevator and binding apparatus are generally purchased by farmers with each 'Espigadora'.

THE MOWER

The latest improvements brought to mowers have turned them into sturdy and practical machines. All moving parts have been equipped with roller-bearings; this is the reason for the ease of pulling these machines. Mowers for either one or two horses may be supplied with a reaping device. For the cutting of a second crop they may be fitted with the narrow-toothed cutting bar called "Danish".

THE BINDER

The main frame is entirely of steel, angle-iron and square tubing; this type of tubing has been used because it offers greater resistance to twisting. The chains are extraordinarily strong and durable, and each has been tested at the factory under considerable stress. The beaters have a wide scope of opening. They can be elevated for cutting high crops or lowered when grain is beaten down or swirled. The dividers can be folded. This is a convenience when transporting or storing the binder. Thanks to its spreader the life of the platform-cloth is prolonged. The levers are expediently located. The lever for inclination and the lever for the beaters are in front between the legs of the driver, the lever for the binder is just under the right hand. The lever for the apron is to the right of the seat. The binder can be raised or lowered by means of an apparatus installed for that purpose on the drive-wheel and on the grain-wheel.

THE STUBBLE-PLOW/SOWER/BURIER

The stubble-plow/sower/burier is reinforced with stanchions and other parts in order to properly support the seed-drum. The latter is fitted with as many distributors as the stubble-plow implement has plowshares. Flexible tubes guide the grain in such a way that it is quite evenly poured out and re-covered immediately by the earth which the following plowshare lifts and replaces. The stubble-plow/sower/burier with four plowshares costs five hundred francs.

THE SUBSOIL-PLOW/DRAINER

This machine is equipped with a long round plowshare which makes a drain to render marshy or impermeable soils healthy. After its passage through the soil, this plow leaves channels which are perfectly disposed for water drainage. It is genuine, economical drainage. The subsoil-plow/drainer is provided with a forward carriage including worm-gear which is operated gradually during movement on level terrain, giving the channels the necessary slope.

THE HAYMAKER

Turned hay dries in little time; hence the haymaker is also an invaluable machine to the farmer. It permits the crop to be brought in quickly, the hay having been (thanks to it) turned as soon as it is cut. The wheels, the frame and the forks are steel, which assures a solid construction. The machine is gear-driven. The main gear, fixed to the axle, draws the angled shaft upon which are mounted the arms carrying the forks. The latter receive in this manner the full force of the drive transmitted by the two wheels, whose movement is uniform. The thickest hay will not slow their movement. Each arm is provided with a coil spring. This spring follows the movement of the forks and protects the machine from the shocks resulting from their alternating action. The haymaker does very effective work, tossing perfectly even the dampest swaths; it arranges the hay in loose heaps, facilitating the drying of the crop. With this machine the hay can be cut in the morning, turned a little later and brought in before night.