



The Smithsonian Associates  
presents

# 20th Century Consort

March 27, 1993

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## **20th Century Consort**

Christopher Kendall, Artistic Director and Conductor

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Elisabeth Adkins, violin  
David Hardy, cello  
Lisa Emenheiser Logan, piano

**Saturday 27 March 1993**

**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 1992-93 performance series  
is funded in part by  
the National Endowment for the Arts, a Federal agency,  
and the Smithsonian Office of the Assistant Secretary  
for Arts and Humanities.



### **Lecture-Discussion**

Edward P. Lawson, Chief, HMSG Education Department  
Christopher Kendall, Artistic Director, 20th Century Consort  
Henri Lazarof, Paul Schoenfield, and Nicholas Maw, Composers

### **Concert**

#### **Distances**

Duo Solitaire

**HENRI LAZAROF**  
(b. 1932)

Ms. Adkins, Mr. Hardy

Six British Folk Songs

**PAUL SCHOENFIELD**  
(b. 1947)

Mr. Hardy, Ms. Logan

#### **Intermission**

Nocturne

**JOHN CAGE**  
(1912-1992)

Ms. Adkins, Ms. Logan

Piano Trio

**NICHOLAS MAW**  
(b. 1935)

Ms. Adkins, Mr. Hardy, Ms. Logan



The audience is invited to join the artists  
in the Plaza lobby for an informal post-concert reception,  
sponsored by  
The Friends of the 20th Century Consort.

# The Program

## *Duo Solitaire*, for violin and cello HENRI LAZAROF

Henri Lazarof was born in Sofia, Bulgaria, in 1932, and began his musical studies there. He continued at the New Conservatory in Jerusalem for three years, then worked with Goffredo Petrassi in Rome from 1955 to 1957. He came to the United States in the latter year and studied at Boston University, where he earned an M.F.A. degree in 1959. Since 1962 he has been on the faculty of the University of California at Los Angeles.

Lazarof's extensive output is mostly for instruments, and he particularly favors concertos and concerto-like textures, with different instruments and groups contending for the listener's attention. These provide a framework in which the interplay of color and motif can project the architecture of a work with dramatic flair. The 20th-Century Consort premiered Lazarof's *Concertante II* in October 1989, the same month that saw the Chamber Music/LA Festival Ensemble touring four American cities with a program entirely devoted to Lazarof's work. The work of this prolific composer is increasingly performed both by orchestras and new-music ensembles across the country.

His new work bears the intriguingly suggestive title *Duo Solitaire*. Since a "duo" is by definition a performance for two players and "solitaire" is a game played alone, the obvious question arises: what is going on? The answer brings a dramatic element into play. It is possible to have two games of solitaire going on in the same place, rather than, say, a game of gin rummy, normally played by two people. The only requirement is that each player go about his or her business paying no attention to the other. The essential theatricality of the conception is heightened by the fact that the work begins on a darkened stage and the players appear and leave separately, and each seems to be playing a different work, or at least a different kind of music, one lyrical, the other energetic. As Lazarof's musical assistant David Smalley has written:

The first movement begins with an improvisatory passage played twice by the Violin as it comes onstage; this is followed by a duo with the Cello (still offstage), in which the two instruments, in spite of their spatial separation, play in a concerted style, highly coordinated with one another. This music is rhythmically intense and antiphonally lyrical, simultaneously presenting the two opposing characters of the piece, while the instruments are positioned in independent locations. After the movement ends, the Cello comes onstage.

The second and third movements dwell on the lyricism and energetic rhythmic quality of the work, while the players are deployed, onstage and together. The second movement, marked *espressivo*, is "open" in style, with frequent octaves in the Violin and fifths in the Cello. The third move-

ment is harmonically and gesturally "strong," with the two instruments building up to chordal runs with a series of independent and simultaneous double-stops. The tempos change rapidly, almost bar by bar, yet the two instruments remain in synchronization throughout. After the crescendo run which climaxes the movement, a brief ending of two opposing triple-stops resolves the pizzicato twelfth of the instruments' fundamental strings.

In the fourth movement, the two instruments reach their point of maximum opposition. After a swift introduction repeated first *pizzicato* and then *arco*, two extended sections have them playing completely independently; the Violin quotes passages from the composer's *Lyric Suite* for Violin Solo, while the Cello quotes the composer's *Momenti* for Solo Cello. The first of these sections features chromatically tight and hyper-fast pulsating figures in the Violin cast against waltz-like figures in the Cello. After a brief pause, the two instruments play opposing cadenzas, similar in character but independent of each other, again quoting from the aforementioned solo works.

And, as befits two individuals in this musical one-act play who have gone about their lives paying no attention to one another, they end the piece as they had begun it, separated. The Violin leaves the stage, but continues to make its own comments, while the Cello sums up the materials of the piece by itself—first the strong harmonic gestures, and then the lyric material, before leaving the stage empty.

## *Six British Folk Songs* PAUL SCHOENFIELD

Paul Schoenfield was born in Detroit on January 24, 1947, and lives in Cleveland, Ohio. He is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the "normal" historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner's *Tannhäuser* turning up in a country fiddle piece? But it happens, in Schoenfield's best-known work to date, *Three Country Fiddle Pieces* for violin and piano.) Schoenfield is a pianist and composer who, he says, "ran away at 16" from his native town; he studied at Carnegie-Mellon Institute and the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he now teaches at the University of Akron.

About this work, the composer has written: The suite of *Six British Folk Songs* was written in the summer of 1985 as a tribute to Jacqueline duPre. Commissioned by the Fred Sewell family through the Composers Commissioning Program of the Minnesota Composers Forum, the idea for

the work was suggested to me by the Sewell family and marks my third group of folk settings for concert use. While each of the movements in this work is a complete piece in itself, there are various perceptible motivic elements used throughout which provide cohesion to the suite as a whole. To this end the listener might also perceive some of the other devices which are utilized to guide the work's overall dramatic design, the most obvious being the gradual increase in tempo of the odd-numbered movements and the gradual decrease in the even-numbered. Although the movements steadily increase in length, the ratio of durations between adjacent movements remains constant throughout.

This description recalls the large-scale shaping of Alban Berg's *Lyric Suite*, in which the slow and fast movements alternate, the former getting progressively slower, the latter progressively faster. The interest in proportionate duration between movements also sounds very Bergian. But as long-time subscribers to these concerts already know, Paul Schoenfield is very much his own composer and, despite such apparent homages to the earlier masters of our century, his music is not likely ever to be confused with theirs. *Six British Folk Songs* shares with other Schoenfield works (*Three Country Fiddle Tunes*, *Vaudeville*, and *Cafe Music* are some examples) a characteristic title that refers to popular styles of entertainment music or folk song. But Schoenfield's own pieces are conceived as concert works—serious compositions with a sense of humor, taking familiar gestures, even familiar tunes, and shaping them into something fresh and new.



## Intermission



### *Nocturne*, for violin and piano

#### JOHN CAGE

John Cage was born in Los Angeles in 1912 and died last August a few weeks before his 80th birthday. He was a composer, philosopher and writer, a musical originator and "idea man" for decades. He first became known for works mostly for percussion or prepared piano; the rhythmic emphasis that grew naturally from these media led him quickly to working with dancers, particularly Merce Cunningham, his lifelong partner. From an early period he turned away from musical structures based on pitch organization to those based on rhythm. By the late 1940s he was studying Eastern philosophies, especially Zen, and making use of the *I Ching*, the Chinese Book of Changes, to introduce elements of chance into his music. Indeterminacy has been an important element of his music since then, particularly the kind of indeterminacy in which the precise content of a composition is not known until its moment of performance. His main

goal is to break down the distinction between "art" and "life," to sensitize audiences to the sights and sounds around them at all times. As he wrote in *Silence* (1961):

Our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord.

Cage often liked to claim, in his later years, that he had no ear for harmony and no idea what a piece was going to sound like until he actually heard the performance. To some degree this may be the case with his later works based on chance operations—he could certainly not know, in detail, how the chances would fall out in a given instance. At the same time, he celebrated an air of playfulness all his life, and it is hard to believe that he was entirely serious in his statement. Certainly the works composed in the 1940s, before his discovery of the *I Ching* reveal a wonderful acuteness of ear. A case in point is the delicate *Nocturne*, composed in 1947, for violin and piano. This short work unfolds with the most haunting simplicity. The composer invites both the performers and the audience to listen intensely, to revel in the changing relations between the two performers, in the hushed interplay of sound and silence.

### *Piano Trio*

#### NICHOLAS MAW

Nicholas Maw (b. 1935, Grantham, England, now residing in Washington, D.C.) has composed voluptuous music that does not turn its back on the traditions of the past, even when it projects the composer's own personal vision. He studied with Lennox Berkeley at the Royal Academy of Music in London and later, on a French Government scholarship, with Nadia Boulanger and Max Deutsch in Paris. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for 15 stringed instruments), he has produced a substantial body of music for voice, ranging from the song-cycle *The Voice of Love* for mezzo-soprano and piano to a three act opera, *The Rising of the Moon*, composed for Glyndebourne. His music is well-known to subscribers to this series.

The *Piano Trio* is a recent work, written on a commission from the Koussevitzky Music Foundation for the Monticello Trio, which gave the world premiere on March 25, 1991, as part of that year's Bath International Festival in Bath, England. The composer has provided the following commentary on the recent *Piano Trio*:

The trio is cast in two large-scale movements, each encompassing two movement-types from the classical pattern: *Movement I*—first movement and scherzo; *Movement II*—slow movement and finale. The piano opens the work with an

extended cantilena in irregular compound meter marked *Moderato con moto, un poco inquieto* played unaccompanied at two octave distance, and this is immediately repeated in similar form by the violin and cello. After a climax, a subsidiary theme (derived in part from the opening) is introduced on the violin and handed over to the cello. This leads to a short passage in the nature of a lullaby, which tapers off into a silent pause. The remainder of this first half of the movement consists of a rather free development section that culminates in a tense climax. The tension falls away with a restatement of the second subsidiary theme, and the scherzo part of the movement follows without a break. (*Presto non assai.*) This is initiated by the violin playing a running motive—also cast in irregular meter—marked *sotto voce e misterioso*, and this is immediately answered by the cello. (From this point on to the end of the movement both stringed instruments are muted.) In general, the mood of this scherzo section remains haunted and subdued, though it is occasionally punctuated by short and savage outbursts. It is followed by a coda consisting of a restatement of the lullaby, with a final glimpse of the opening cantilena coming to rest on a fairly unequivocal D minor.

The opening slow section of *Movement II* is a simple three-part structure. The first part, marked *Grave e sostenuto* is built out of a quiet linear motive on the strings alternating with a similar idea on the piano, though varied by longer note values and filled thirds. This simple idea is extended to form an arch-like shape. The central part develops from a warm cantilena first enunciated by the cello, accompanied by a rising figure on the piano that always finishes with a series of fast repeated notes in the right hand. The third part is a varied reprise of the first, ending with a quiet descent of the opening piano chords that lead straight into the finale section of the movement. This opens with a lyrical theme marked *Allegro comodo* played by the cello and repeated by the violin. The second idea is a dramatic contrast; an agitated and incisive motive played by all three instruments in a kind of wild heterophonic texture. After a climax that puts the movement squarely in the tonal area of D, the opening melody appears in a much curtailed version that leads on into a stormy development section. This in turn eventually plunges back into the agitated second idea, and this rises to a forceful climax. The work ends with a varied reprise of the movement's lyrical main theme. Beginning quietly in octaves on the piano against a background of trills on the strings, it gradually gathers momentum to finish in a blaze of D major.

**Program Notes by Steven Ledbetter**

## ABOUT THE ARTISTS

**CHRISTOPHER KENDALL**, Artistic Director and Conductor. In addition to his involvement with the 20th Century Consort, Mr. Kendall is founder and lutenist of the Folger Consort. He regularly conducts the symphony and chamber orchestras at the Juilliard School in New York, and from 1987-1992 he served as Associate Conductor of the Seattle Symphony Orchestra. His recent guest conducting appearances include the Kitchener-Waterloo Symphony in Canada, Music Today Ensemble, San Francisco Chamber Symphony and the Chamber Music Society of Lincoln Center. Mr. Kendall has recorded on the Delos, Nonesuch, Bard and Smithsonian Collection labels.

**ELISABETH ADKINS**, Violinist. Ms. Adkins is Associate Concertmaster of the National Symphony Orchestra. In 1987 she was awarded the Doctor of Musical Arts degree from Yale University where she studied with Oscar Shumsky. A versatile musician, Ms. Adkins performs in recital as well as soloist with orchestra. Her many activities in chamber music include the Casals Festival in Puerto Rico, the annual Library of Congress Summer Chamber Festival, and regular appearances as solo violinist with the 20th Century Consort. She is a founding member of both the American Chamber Players and the Chamber Soloists of Washington.

**DAVID HARDY**, Cellist. The top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow, Mr. Hardy is a graduate of the Peabody Conservatory. He has 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. In 1981 he became the Associate Principal Cellist of the National Symphony and the youngest member of that organization. Performances in Washington have included recitals at the British Embassy, Wolf Trap and the Phillips Collection. Mr. Hardy has recorded for Melodyia.

**LISA EMENHEISER LOGAN**, Pianist. Ms. Logan is a graduate of the Juilliard School where she received both Bachelor's and Master's of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has appeared as soloist with both the Baltimore Symphony and the Richmond, Virginia Symphony. As an established chamber musician, Ms. Logan has performed across the globe with such artists as Julius Baker, Eugenia Zuckerman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records.



## **Final Concert This Season.**

April 24

### **Ten to Tango**

The U.S. premiere of Francis Pott's *Quintet*; and works by Mumford and Rodriguez, with tenor Mark Bleeke, guest artist.

