



The Smithsonian Associates  
presents

# 20th Century Consort

January 15, 1994

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## 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

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Elisabeth Adkins, Violin  
Paula Sisson Akbar, Violin  
David Hardy, Cello  
Thomas Jones, Percussion  
Christopher Kendall, Conductor  
Loren Kitt, Clarinet  
Lynne Edelson Levine, Viola  
Lisa Emenheiser Logan, Piano  
Carmen Pelton, Soprano  
Harold H. Robinson, Bass  
Sara Stern, Flute



**Saturday, 15 January 1994**  
**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 1993-94 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

Christopher Kendall, Artistic Director, 20th Century Consort  
Marjorie Merryman, Composer  
Paul Schoenfield, Composer

#### MEET THE COMPOSER

funding provided by the Composers Performance Fund, supported by the  
Ann and Gordon Getty Foundation, Xerox Foundation,  
Metropolitan Life Foundation, and Dayton Hudson Foundation.

### Concert

#### "No Illusions"

*Bending the Light*

MARJORIE MERRYMAN  
b. 1951

Ms. Logan, Mr. Hardy, Mr. Jones

*Sextet (World Premiere)*

PAUL SCHOENFIELD  
b. 1947

Dedication  
A Walk in the Woods  
Return

Ms. Stern, Mr. Kitt, Ms. Logan, Ms. Adkins,  
Mr. Hardy, Mr. Jones, Mr. Kendall

### Intermission

*Mirage*

SHULAMIT RAN  
b. 1949

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

*The Ugly Duckling*

JON DEAK  
b. 1943

Ms. Pelton, Mr. Robinson, Ms. Adkins,  
Ms. Akbar, Ms. Levine, Mr. Hardy



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

## MARJORIE MERRYMAN

### *Bending the Light*

Marjorie Merryman (born 1951, Oakland, California) is chairman of the Department of Theory and Composition at Boston University and is currently composer-in-residence with the New England Philharmonic. She received her Ph.D. in composition from Brandeis University; her principal teachers include Seymour Shifrin, Martin Boykan, Betsy Jolas, and Gail Kubik. She was a composition fellow at Tanglewood and has received a fellowship from the Bunting Foundation at Radcliffe College. Her varied output includes works for orchestra, varied chamber combinations, vocal works with instruments on texts by such classic authors as Baudelaire, Sophocles, and Shakespeare, as well as a 50-minute chamber opera, *Antigone*.

*Bending the Light* is a three-movement trio written for the unusual combination of cello, piano, and percussion. The piece was written for the trio Aequalis in 1989, and has been played in concert by the group nearly one hundred times.

The work begins with a short prelude, a somewhat unstructured statement of material that will be developed extensively in the first two movements. The main body of the first movement is fast, motivic, and rhythmically intense. The piano and percussion's mallet instruments (marimba and vibes) often shadow one another, coloring each other's harmonies and figurations. The form is rounded, with the beginning of the fast material returning quite audibly near the end. The second movement is lyrical and expansive, pushed along by the cello's long melodic line. At the end of the second movement, the music of the prelude returns, but what was once unstructured is now organized and contained. The piece finishes with a fast rondo-like movement, in which the percussion part becomes increasingly exuberant, ending with a flourish. The periodic return of material in this movement is on the music's surface and is easily heard.

The title refers to the process by which the pure, unstructured sounds of the prelude are refracted through the prism of developing motive, counterpoint and phrasing, "bent" ultimately into form.

—Marjorie Merryman

## PAUL SCHOENFIELD

### *Sextet*\*

Paul Schoenfield was born in Detroit on January 24, 1947, and lives in Cleveland, Ohio; he is spending the current year in Israel. 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 is on the faculty of the University of Akron. Schoenfield's shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, and *Cafe Music*—and longer pieces, such as a recent piano concerto, often refer to popular styles of entertainment music, even though Schoenfield transmutes them clearly into concert works—serious compositions with a sense of humor.

The composer has provided the following note about the *Sextet*:

The *Sextet* composed in the Spring and Summer of 1993 reflects a certain self-indulgence on my part in that it is simply a musical transcription drawn from a chronicle of those months. The result is perhaps more akin to a letter to a friend than an actual musical composition, and of course, the whole process is closer to film scoring than to actually writing for the concert hall.

The work is cast in three separate parts, but it will be obvious to the listener that all three of these commingle the same material and musical processes. The first part (Dedication) summarizes action which has occurred to date. It also provides a setting and introduces various personalities appearing throughout. The second part (A Walk in the Woods) is the heart of the piece. It was consciously conceived as a mini piano concerto, and describes events which occurred one particular day last June. The short final movement (Return) merely reflects upon the first two, and serves jointly as a summary and farewell.

I am most grateful to the Minnesota Commissioning Club for their sponsorship of this project, and give a special thanks to Jack and Linda Hoeschler who kindly allowed me the use of their home in order to complete the writing.

—Paul Schoenfield

\* This piece was initiated and commissioned by the Minnesota Commissioning Club, whose members include Carol Heen and Charlie Boone, Linda and Jack Hoeschler, Thelma and Sam Hunter, Karen Lundholm and Nicholas Nash, Judy and David Ranheim, and Gloria and Fred Sewell.

"We dedicate this piece to Christopher Kendall for his outstanding support of composers and new music."

—Linda Hoeschler

## SHULAMIT RAN

### *Mirage*

Shulamit Ran was born in Tel-Aviv, Israel, in 1949 and lives in Chicago. She took early lessons in piano and began composing small pieces while still a child. Later she studied composition with Alexander Uriah Boskovich and Paul Ben-Haim. In 1962 she received a scholarship to study at the Mannes College in New York, where she worked with Norman Dello Joio. Before she had been in the country a year—she was just fourteen—she had appeared on a televised New York Philharmonic Young People's concert as the soloist in her *Capriccio for Piano and Orchestra* with Leonard Bernstein conducting. Later she studied in Chicago with Ralph Shapey and remained there as an active pianist, composer, and teacher at the University of Chicago. She has written most extensively for instruments in various chamber groupings or for orchestra. Her work has received increasing honors and attention, culminating in the 1991 Pulitzer Prize for her *Symphony No. 1*, premiered by the Philadelphia Orchestra. Even before that event, Daniel Barenboim invited her to be composer-in-residence at the Chicago Symphony. Her pre-concert talks with audiences there, particularly dealing with new music, reveal a passionate concern for the future of the art and for the link of communication between composer, performer, and listener. The composer has provided the following note:

*Mirage* is the fourth work I have written on commission by the Da Capo Chamber Players, this time in celebration of the group's twentieth anniversary. Because the other three involved only clarinet and cello, as solos and duo, I chose for this latest work, dedicated to the group, to include all five members, assigning the principal "tune" this time to an amplified alto flute. (The amplification is used here not because of balance considerations, but for its timbral coloring.)

In one movement, *Mirage's* eleven minutes are shaped into an asymmetrical, loosely structured five-part arch form. Throughout, I aimed for a free-flowing, yet intense, at times incantational style of delivery. Relationships between instruments span the gamut from polyphonic to heterophonic to one pivotal unison phrase occurring about four-fifths of the way through the work—a phrase emblematic of the entire composition. Harmonically and melodically the work reminds one, I think, of modes associated with Middle Eastern music. These become chromatically saturated in areas, especially in the dense, central section of the arch form.

*Mirage* was begun in the summer of 1990 and composed mainly during the month of December 1990.

—Shulamit Ran

## JON DEAK

### *The Ugly Duckling*

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter.

He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the Conservatory of Santa Cecilia in Rome, and the University of Illinois. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. Since 1970, Deak himself has been a member of the double bass section of the New York Philharmonic. Spending much of his professional life as a performer, rather than as an academic, the more common role held by composers these days, has no doubt contributed to his interest in what is known as "performance art"—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's *The Ugly Duckling* is a performance score in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. It is a kind of "story theater" in which the double bass frequently represents the unhappy little duckling of Hans Christian Andersen's famous story. Deak has a wonderful gift for musical characterization, which he has employed in a large number of narrative pieces. Some of these are parodies in the styles of a romantic melodrama (*The Terror at Magnolia Mansion*) or the gangster movie (*The Fatal Dilemma*); others are familiar fairy tales, such as *The Ugly Duckling* and the *Bremen Town Musicians*, after the Brothers Grimm. Still others have a serious literary basis, though sometimes treated with a lightly parodistic touch. In addition to *Lucy and the Count*, derived from Bram Stoker's *Dracula*, Deak's range of literary sources includes Hesse's *Steppenwolf*, Willa Cather's *My Antonia*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Washington Irving's *The Legend of Sleepy Hollow*, Orwell's *1984*, and the children's classic *Heidi* by Johanna Spyri.

In his chamber works for double bass, Deak has invented wonderfully inventive and witty ways of telling a story. *The Ugly Duckling* is based in part on speech rhythms turned into music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrument evokes words "woven into the music as a sound event." As the composer explained, he is sometimes "more concerned with that sound event than with the meaning of the words." In his notes for a recording of the work on Opus One records, the composer wrote:

People often ask me how I intend the piece to be taken, and I can only say that I like the story. I've tried to set it as simply and directly as possible—much as I perceived it as a child: perhaps a bit lightheartedly and naively, but nonetheless sincerely for that.

One sweltering day in July, 1980, Richard Hartshorne and I sat down to do the text. He translated directly from the original (he happens to speak fluent Danish among his other talents). Later, two weeks before his New York recital with the soprano Lucy Shelton, he came down to the city to stand over my desk and make sure I was busy writing notes. . . . Two days before the recital I managed

to crank out Part I. Richard and Lucy performed it beautifully. But how to finish the story? I couldn't imagine a bass fiddle turning into a convincing swan without the aid of a string quartet. Fortunately Mark Malkovitch of the Newport Music Festival offered to commission part II, and so Julia Lovett superbly sang that premiere with the Audobon String Quartet at Newport the following summer.

—Jon Deak

Program Notes by Steven Ledbetter  
1994

## About the Artists

**ELISABETH ADKINS**, Violinist, 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, recently playing the world premiere of Andreas Makris' Concerto Fantasia for violin and orchestra with Mstislav Rostropovich and the National Symphony. 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.

**PAULA SISSON AKBAR**, Violinist, is a native of Oregon. Ms. Akbar attended Lewis and Clark College and the Yale University Graduate School of Music. Before joining the National Symphony Orchestra as a first violinist in 1991, she performed with the Baltimore Symphony Orchestra, the New Haven Symphony, and the Kennedy Center Opera House Orchestra. She is concertmaster of the Virginia Chamber Orchestra.

**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. Performances in Washington have included recitals at the British Embassy, Wolf Trap and the Phillips Collection. He also performs with the Opus 3 Trio. Mr. Hardy has recorded for Melodyia.

**THOMAS JONES**, Percussionist, graduate from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and percussion at the Kennedy Center, National Theater, and Wolf Trap. He is the timpanist with the Smithsonian Chamber Music Society, percussionist with the 20th Century Consort, and works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

**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. Currently, Mr. Kendall is the Director of the Music Division at Boston University School for the Arts. 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.

**LOREN KITT**, Clarinetist, is Principal Clarinetist of the National Symphony Orchestra and a graduate of the Curtis Institute of Music. Prior to joining the National Symphony in 1970, he performed with the Buffalo Philharmonic and was Principal Clarinetist of the Milwaukee Symphony. He has also been a Professor of Music at Oberlin Conservatory and is currently on the Faculty of the Peabody Conservatory. In addition to his activities with the 20th Century Consort, Mr. Kitt is heard frequently in Washington with the Theater Chamber Players of the Kennedy Center, the Library of Congress Summer Music Festival, and is a regular guest performer with the Emerson String Quartet in their series at the Renwick Gallery.

**LYNNE EDELSON LEVINE**, Violist, attended the Curtis Institute of Music as a student of Joseph dePasquale. She joined the National Symphony Orchestra in 1978. A founding member of the Manchester String Quartet, she has performed chamber music at the Phillips Collection, the Washington Cathedral, and the Kennedy Center Terrace Theater. Her concerto performances have included the National Symphony Orchestra, the Northern Virginia Youth Symphony, and the New York Virtuosi Chamber Symphony. She recently performed a recital at the National Gallery of Art.

**LISA EMENHEISER LOGAN**, Pianist, 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, VAI Audio, and Delos. Ms. Logan is the pianist of the Opus 3 Trio.

**CARMEN PELTON**, Soprano, has performed several works with the Consort in past years, including Ran's *Apprehensions*, Doppman's *Spring Songs*, Schwantner's *Sparrows* and *Two Poems of Eduardo Pizarro*, and Demsky's *The Show*. This season Ms. Pelton made her debut with the St. Paul Chamber Orchestra in Albert's *Flower of the Mountain* and returned to the San Francisco Symphony for performances of Maw's *Scenes and Arias*. Later this month she will sing two performances at the University of Richmond's "Romanticism in the 20th Century" conference. Ms. Pelton was recently appointed Assistant Professor of Voice at the University of Washington in Seattle.

**HAROLD ROBINSON**, Bassist, assumed the post of National Symphony Orchestra Principal Bassist in 1984, following extensive previous experience as principal or associate principal in the Houston and Albuquerque Symphonies and with the Santa Fe Opera. Among other chamber music activities, he has collaborated with the Fine Arts and Guarneri quartets, and played in the Mostly Mozart Festival.

**SARA STERN**, Flutist, specializes in chamber music. Her repertoire encompasses the full range of the flute literature. As solo flutist with the 20th Century Consort, Ms. Stern has performed many contemporary compositions, including several significant world premieres. She has also served as Principal Flute of the Kennedy Center's Terrace and Eisenhower Theater Orchestras and the Virginia Chamber Orchestra. As flutist with the Rosewood Consort, Ms. Stern has toured widely and has also concertized extensively with Dotian Levalier, Harpist. A series of guest appearances with the Emerson String Quartet and a Carnegie Hall debut recital in 1989 have established her as an artist of major stature. Ms. Stern has recorded on Smithsonian, Pro Arte and Nonesuch labels.

#### **The Minnesota Commissioning Club**

In 1990 Jack and Linda Hoeschler organized a club of friends with the goal of commissioning and promoting serious music by emerging American composers. The group was limited to 12 people, a number that made home meetings easy and discussion involved and productive. The members agreed to contribute a set amount of money each year, for five years, to commission five or more new works. The personal ties in the group are strong, based on friendships which have developed further through lively quarterly meetings about commissioning projects.

From the beginning the Club has been interested in supporting works "that needed to be written." A preference is given to local composers (Minnesota and Midwest), some of whom are known to the group. The role of the Club is a very active one during the creation of the work and in encouraging and promoting its performance. Rather than anonymous funders, the Club maintains its level of involvement as initiator and custodian

of each project, from the first ideas, through the composition process, to the premiere and early performance.

Once a work is commissioned the composer updates the Club on the progress of the piece as it is written. The performers update the Club on the reactions to the new work. In terms of performance, the Commissioning Club values three things: excellence of performance, commitment to the repertoire, and recording potential.

We in the Commissioning Club see the creation of new music as an active three way process involving the Club, the composer and the performers. The music is our gift to the listeners as we champion exciting and diverse new music.

By 1993, works have been commissioned for flute, clarinet, and piano trio, a Sextet, by Paul Schoenfield, and a major orchestral work by Steve Heitzig, titled *On the Day You Were Born*.

