



The Smithsonian Associates
presents

20th Century Consort

November 5, 1994

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20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
Mark Bleeke, tenor
David Hardy, cello
Loren Kitt, clarinet
Lynne Edelson, viola
Lisa Emenheiser Logan, piano
Christopher Kendall, Conductor
Sara Stern, flute
Edwin Thayer, horn
Curt Wittig, tape
Anthony Stark, Managing Director



Saturday, November 5 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 1994-95 performance series
is funded in part by
the National Endowment for the Arts, a Federal agency,
the Aaron Copland Fund for Music,
and the Smithsonian Office of the Assistant Provost
for Arts and Humanities.

THE
Smithsonian
ASSOCIATES

Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort

Concert

"Politics as Unusual"

Clockwork

SEBASTIAN CURRIER
b. 1959

Ms. Adkins, Ms. Logan

Lady Chatterley's Dream

JON DEAK
b. 1943

Ms. Adkins, Ms. Levine, Mr. Hardy, Ms. Logan

Intermission

Bakery Hill Rising

VINCENT PLUSH
b. 1954

Mr. Thayer, Mr. Wittig

Songs from The Occasions

ROBERT BEASER
b. 1954

Mr. Bleeke, Ms. Stern, Ms. Kitt, Mr. Thayer, Ms. Adkins
Mr. Hardy, Ms. Logan, Mr. Kendall



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

SEBASTIAN CURRIER

Clockwork (1989)

Sebastian Currier was born in Huntingdon, Pennsylvania, in 1959. He holds a doctorate from the Juilliard School, where he is currently a faculty member in the Evening Division. One of his teachers at Juilliard was the late Stephen Albert, whose Second Symphony had been completed in draft form at the time of his tragic death in an automobile accident in December 1992; it was Sebastian Currier who completed the orchestration of that score, which will have its world premiere with the New York Philharmonic in November. Currier is the 1993 recipient of the Rome Prize in composition. He is also composer-in-residence for the Bowdoin Summer Music Festival and the Fontana Concert Society. He has recently composed a work for violin and piano, *Aftersong*, for Anne-Sophie Mutter and Lambert Orkis, who played in Germany, Austria, and Switzerland last summer, and he has current commissions from the American Composers Orchestra and from the Koussevitzky Foundation for a work for the Cygnus Ensemble.

Currier composed *Clockwork* between August and December 1989 for the duo of violinist Lewis Kaplan and pianist Peter Basquin. The work received third prize in the 1991 Kennedy Center Friedheim Competition. Regarding this piece, the composer writes:

The title, in the general sense in which I intend it to be taken, could be applied to almost any piece of music at all, for music is composed of an intricate superimposition of elements—rhythmic movement of part against part, changes in harmony, phrase structure, subsection, section, and so forth—in a way, I imagine, that is like the complex assembly of tiny wheels, pinions, and spindles carefully intertwined in the wheelwork of a clock. If this piece may lay special claim to the title, it is for such reasons as a tendency towards regular unchanging meters, occasional evocations of mechanical movement suggestive of the inner workings of a clock, and a careful attention to the timing between the semi-discrete sections that make up the piece as a whole. The work is in four parts, the first of which ("Lifeless") recurs throughout the piece engulfing the other three parts ("Turbulent", "Searching", "Restless"). All sections are played attacca.

—Sebastian Currier

JON DEAK

Lady Chatterley's Dream (1985)

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 1970s. 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 much of Jon Deak's work is performance art in a different sense: the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. 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 style of a romantic melodrama (*The Terror at Magnolia Mansion*) or a 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—and, in this instance, the famous and once-notorious D.H. Lawrence novel, *Lady Chatterley's Lover*. The composer has provided the following commentary:

Lady Chatterley's Dream, for strings and piano, was commissioned jointly by the Minnesota Artists Ensemble and the Walker Art Center and received its premiere on February 21, 1985, at the Walker Art Center in Minneapolis.

Lady Chatterley's Lover, written by D.H. Lawrence in 1928, has long attracted me because of the strong and clear pull of its opposites, Lawrence's famous explicit language in relation to the sensual Connie (Lady Chatterley) and her lover, Mellors, contrasts well with his clear—almost Marxist—class analysis of her invalid intellectual husband Clifford. In setting this work, I have felt almost as if I were a child, watching a struggle between Titan-like adults, which seems at times incomprehensibly terrifying, at times funny. The explicitness of the book's language prompts me not so much to have the performers shout four-letter words on stage, but to pursue a direct translation of word to music, indeed, an imbedding of the text in the music. This, in fact, is why I have chosen in this case not to have a narrator or singers standing up in front of the stage delivering the text. This would cause the audience to identify a person, rather than a musical instrument, with a role. I've divided the text in specific ways among the players' voices so as to avoid this identification. By the way, the performers must tackle the task of coordinating their playing, speaking, and even breathing, just as an organist learns to

coordinate his two hands, his feet, and his organ stops.

To transpose into musical terms this idea of opposites, what could be more natural than having Clifford be represented by atonal piano music and Connie by ultra-romantic string writing and sensual effects? Clifford's theme, then, is a 24-note melody—a tone row and its transposition—which happens to fit his first sentence and which generates all his subsequent material. Connie's three-note motive (E, F, D) falls then rises rather wistfully, and Mellors is primarily associated with a four-note scalewise motive which rises assertively in the cello and bass, as well as with a "hand" motive (listen for the five fingers). The three scenes represent three crescendi: of mechanical energy, of love, and of unresolvable conflict.

Not everything here is reducible to simplicity, unfortunately. For example, if Clifford is such an insipid ruling-class individual, why is that rumba rhythm creeping in? If Connie is such a pagan, what is that religious atmosphere doing from time to time? And why is the piece titled *Lady Chatterley's Dream*, anyway?

Help in preparing the text was gotten from Richard Hartshorne and Dennis James, and permission to quote from the original has been granted by Laurence Pollinger, Ltd., London.

—Jon Deak

Text for *Lady Chatterley's Dream*

SCENE 1: Clifford's World

She was getting thinner...

"The body is merely an encumbrance, you know," — said Clifford with quite inescapable logic.

"But for those of us who exist on a high, elevated, spiritual plane..."

From Clifford Chatterley's estate one could see, through sulphurous air, the Tevershall coal pits.

"No man is forced to work in my coal pits," — said Clifford with quite inescapable logic.

"Function is what defines the personality," — said Clifford with quite inescapable logic.

"The masses need to be ruled," — said Clifford with quite inescapable logic.

"What? I can't hear you," she said.

SCENE II: Connie's World

She had no answers. She went outside.... In the cool forest, all the trees were making a silent effort to open up their buds. She could almost feel it in her own body: the huge heave of sap in the massive trees upwards, up, up to the bud-tips....spreading on the sky.

Mellors, the gamekeeper, was there to meet her. She noticed his hand...moving toward her...she looked up. "It's raining," she said. With a wild little laugh she slipped off her clothes and ran out, spreading her arms, running blurred in the rain with the eurhythmic dance movement she had learned so long ago. He jumped out after her.

SCENE III: The Confrontation

"My God, woman!" he exploded. "Where have you been? Just look at yourself!"

"Yes," she replied calmly. "I ran out in the rain with no clothes on."

He stared at her, speechless. "You must be mad! You'd have no need to cool your ardent body if only you took a supreme pleasure in the life in the mind."

"Supreme pleasure?" she said. "No thank you. Give me the body."

"My dear, how naive. The body is just the life of animals."

"Why should I believe you, Clifford? Yes! Why? Because who I really love—and it will make you hate me—is Mr. Mellors, who was our gamekeeper here."

"That scum! That bumptious lout! That miserable cad! My God, my God... Is there no end to your beastly lowness?"

"Then divorce me."

"No! I shall never divorce you," he said as if a nail had been driven in.

"And why not?"

"Why should I?"

[D.H. Lawrence, *Lady Chatterley's Lover*. Excerpts reprinted by permission of Laurence Pollinger, Ltd., London.]

VINCENT PLUSH

Bakery Hill Rising (1980)

Vincent Plush, born in Adelaide, South Australia, in 1950, studied piano at an early age and later took up cello and organ, in addition to being a cathedral chorister. He took his bachelor's degree at Adelaide and then moved to Sydney, where he joined the music department of the Australian Broadcasting Corporation and spent much of his time promoting the performance of Australian music of all periods. He has taught at the Sydney Conservatorium; the Australian Film, Radio, and Television School; the University of New South Wales; and the Queensland Conservatorium. A Harkness Fellowship brought him to the United States for three years beginning in 1981; here he was able to pursue his interest in transplanted cultures—a feature of both the United States and Australia with regard to European traditions—beginning with work at Yale's Oral History Project, then settling in San Diego for work at the Computer Audio Research Laboratory. He has returned to the United States on several occasions since then, usually as a spokesman and representative for Australian music, and he is spending the 1994/95 academic year as visiting professor on the faculty of Wesleyan University in Middletown, Connecticut.

He notes that *Bakery Hill Rising* is one of his oldest works still in circulation, and perhaps the most performed. "It is certainly a particular favorite, one that I always play at lectures about my own work, and only partly because of its overt political dimension." It was the first of several works he has composed for solo instrument accompanied by multiples of the same instrument, all of which reflect themes having to do with Australian political history in the 19th and early 20th centuries. Other such works include *Gallipoli Sunrise* (1984) for trombones, recalling the sacrificial World War I battle in the Balkans in which thousands of Australians perished.

Regarding *Bakery Hill Uprising*, the composer has written:

In the early hours of Sunday, 3rd December 1854, British troopers stormed a barricade erected by goldminers near Ballarat. This small town is situated about 60 miles north of Melbourne, the capital of the southern state of Victoria. These "diggers," among whom were many Californians, had refused to pay license fees that the Crown wanted to levy. Thirty of their number and four soldiers were killed in what remains as the only armed insurrection of its kind in Australian history:

"... it may be called the finest thing in Australasian history. It was a revolution, small in size, but great politically; a strike for liberty, a struggle for principle, a stand against injustice and oppression, it adds an honorable page to history."

—Mark Twain, *Following the Equator—A Journey Round the World* (1897)

A flag was flown on a staff some 80 feet about the site of this "Eureka uprising" at a place called Bakery Hill. Its design was the formation of stars known as "The Southern Cross." For centuries navigators had been guided across the southern hemisphere by this stellar formation.

"There is no flag in old Europe, or in the civilised world, half so beautiful... It is silk, blue ground, with a large silver cross... no device of arms, but all exceedingly chaste and natural."

—Raffaello Carboni, *The Ballarat Times* (1854)

Today, Bakery Hill is occupied by a fast-food restaurant. In 1981 I was asked to compose a "fanfare" to open a series of concerts of Australian music to be given in the Ballarat Fine Art Gallery. My thoughts turned to this flag, whose remnants are still housed in the Gallery. I also reflected on one of Melbourne's greatest sons, the composer Percy Grainger, whose music was to be featured on this opening concert. One of the performers on that occasion was David Stanhope, also a fine hornist and enthusiast of tape recorders. Thus, Bakery Hill Rising is scored for solo French horn, with eight other horns either pre-recorded or live (in multiples, ad lib).

My piece is woven around Grainger's "Duke of Marlborough" Fanfare, which he transcribed from an English folksinger in 1939. For Grainger, the opening off-stage solo holds "Memories of long-past wars—vague, far-off, poetic." As the player moves on stage, the music typifies "War in the present—fast-moving, close-at-hand, debonair, drastic." In my work, Grainger's fanfare yields to the folk-song Freedom on the Wallaby. This has become something of an anthem for the republican movement in Australia, as that country moved to the status of an independent republic in 2001, the centenary of its federation. These two sources, fanfare and folksong, merge in a way which listeners may find reminiscent of the music of Charles Ives.

—Vincent Plush

ROBERT BEASER

Songs from The Occasions (1985)

Robert Beaser was born in Boston, Massachusetts, in 1954, and was educated primarily at Yale University and Tanglewood. His teachers have included Earle Brown, Arnold Franchetti, Jacob Druckman, Betsy Jolas, Toru Takemitsu, Goffredo Petrassi, and Yehudi Wyner. He has immersed himself in the music of his contemporaries as a performer, founding the new-music ensemble Musical Elements in 1977 for the express purpose of opening up the chamber-music ensemble scene to include a wide range of styles, music from different regions, and music that arose outside the confines of the academy.

Beaser's talent made itself apparent early. His first orchestral composition was performed by the Greater Boston Youth Symphony Orchestra under his own direction when he was only sixteen. In 1977 he became the youngest American composer ever to win the Rome Prize, and it was while living at the American Academy there during the year 1977-78 that he made what he calls "something of a leap of faith with respect to my compositional priorities," a recognition that the link between composer and audience had largely been broken with the advent of atonality.

My own road led me back to tonality in Rome, sitting under a fig tree in the late seventies by the Casa Rustica. Even my previous non-tonal works had a strong gravitational center and I felt that in order to speak coherently on multiple levels it was necessary to reopen the door to functional harmony. While anyone educated in the twentieth century knows that to return to the Age of Innocence is but thinly veiled nostalgia, it seemed clear to me that the choices we composers were being handed in the name of "historical necessity" has simply become too narrow... The challenge for me has been to find a middle ground: where knowledge would no longer be suffocating, and originality no longer an end in itself.

Beaser's road has also led to many awards and commissions, including a number from major orchestras (the St. Louis, Baltimore, and Chicago Symphonies and the New York Philharmonic), and his work has been performed by orchestras overseas as well. His *Mountain Songs* for flute and guitar was nominated for a Grammy award as the best new composition of the year. From 1988 to 1993 he served as the Meet the Composer/composer-in-residence of the American Composers Orchestra. And most symbolic, perhaps, of the changes that have occurred in the world of academic music of the last two decades, he has become professor of composition at the Juilliard School of Music in New York.

Regarding the work to be heard here, the composer writes: *Songs from The Occasions* is a song cycle for tenor and chamber ensemble set to six poems of the Italian Nobel laureate poet Eugenio Montale. Selected from his epoch-making volume of poems entitled *Le Occasioni* (1934-39), all but the final poem in the cycle ("Cave d'Autunno") are part of *I Motetti*. Although these dense, imagistic, almost hermetic poems have been described as being prophetic of the impending disaster looming over Europe in the pre-World War II era they are also in the more immediate sense

love poems, written to the mystery woman Clizia, whom fate seems to have prematurely separated from the poet after a brief but intense liaison. As viewed from either of these two levels, the poems represent a powerful, searching voice in a world awash with turmoil and disarray.

The identity of the mysterious Clizia has long been a subject of speculation, but it was not until early 1986 that the secret was revealed. Before his death in 1981, Montale confided to his friend Glauco Cambon that Clizia was actually the poet and translator Irma Brandeis. Cambon, in turn, only recently made this fact public. Coincidentally, it is Irma Brandeis' translation that is used in the final song of this cycle.

Songs from *The Occasions* was commissioned by Leonard Slatkin and the St. Louis Symphony Orchestra through a Nonesuch Commission Award. It was begun in September of 1984 at the American Academy in Rome, and completed in Katonah, New York, in April 1985. It is scored for flute, clarinet, horn, violin, viola, cello, and piano. The outer two songs are in translation, while the middle four are in the original Italian. It received its first performance in May 1985, featuring Paul Sperry as tenor, with members of the St. Louis Symphony conducted by the composer.

—Robert Beaser

Text for Beaser, *Songs from The Occasions* [Eugenio Montale]:

I

Lo sai: debbo riperdert e non posso.
Come un tiro aggiustato mi sommuove

ogni opera, ogni grido e anche lo spiro
salino che straripa
dai moli e fa l'oscura primavera di Sottoripa.

Paese di ferrame e alberature
a selva nella polvere del vespro.
Un ronzo lungo viene dall'aperto,
strazia com'unghia al vetri. Cerco il segno smarrito, il pegno solo
ch'ebbi in grazia da te.
E l'inferno à certo.

I

You know it: I should renounce you and I cannot.
With trigger-sureness, everything confounds me:

Each action, every cry, and even
From the piers the salty breath that,
Overflowing, makes the sombre springtime
Of Sottoripa.

Region of iron, region of masts that stand
A forest in the dust of evening.
From the open spaces a protracted buzzing
Rasps like a nail upon the window-pane. I seek
The lost and only sign, the pledge, redemptive, that I
had
From you.

And hell is certain.

[M.E.]

II

Lontano, ero con te quando tuo padre
entrò nell'ombra e ti lasciò il suo addio.
Che seppi fino allora? Il logorio di prima mi salvò solo per questo:

che t'ignoravo e non dovevo: ai colpi
d'oggi lo so, se di laggiù s'infilette
un'ora e mi riporta Cumerlotti o Anghébeni—tra scoppi di spollette
e i lamenti e l'accorrer delle squadra.

III

Addii, fischi nel buio, cenni, tosse e sportelli abbassati. È l'ora. Forse gli automi hanno ragione. Come appaiono
dai corridoi, murati!

— Presti ancha tu alla fioca litanìa del tuo rapido quest'orrida e fedele cadenza di carioca? --

IV

Il ramarro, se scacca
solto la grande forza dalle stoppie—

la vela, quando fiotta
e s'inabissa al salto della rocca—

il cannone di mezzodi
più fioco del tuo cuore
e il cronometro se scatta senza rumore—

e poi? Luce di lampo
invano puì mutarvi in alcunché di ricco e strano. Altro era il tuo stampo.

II

Long ago, I was with you when your father died, leaving you only his farewell.
That long wearing away saved me only for this:

I ignored you and shouldn't have: from today's blows I know; if from down there one hour bends and brings me back Cumerlotti or Anghebeni—among explosions of fuses and walls and the scattering of the squads.

[C.W.]

III

Good-byes, whistles in the dark, gestures, coughing, and lowered windows. It's time. Maybe the robots are right. How they loom
from the corridors, walled in!

— Do you, too, lend to the faint litany of the trains this grotesque and faithful carioca? —

[C.W.]

IV

The emerald lizard, if it darts out of the straw, under the flail of scorching drought—

the sail, when it lists and plunges in the waves' abyss at the outcropping rock—

the noon cannon, fainter than your heart, and the clock which strikes the hour and from it no sound issues—

and then? In vain the thunder's glint transforms you into something rich and strange. Different was your imprint.

V

*Il fiore che ripete
dall'orlo del burrato
non scordarti di me,
non ha tinte più liete né più
chiare
dello spazio gettato tra me e te.*

*Un cigolio se sfera, ci discosta,
l'azzurro pervicace non ricompare,
Nell'afa quasi visibile mi riporta
all'opposta
tappa, già buia, la funicolare.*

VI

CAVE D'AUTUNNO

*su cui discende la primavera
lunare
e nimba di candore ogni frastaglio,
schianti di pigne, abbaglio
di reti stese e schegge,*

*ritornerà ritornerà sul gelo
la bontà d'una mano,
varcherà il cielo lontano
la ciura luminosa che ci
saccheggia.*

V

The flower that repeats
from the edge of the crevasse
forget me not,
has no tints fairer or more blithe
than the space tossed here
between you and me.

A clank of metal gears puts us
apart.
The stubborn azure fades. In a pall
of air
grown almost visible, the funicular
carries me to the opposite stage.
The dark is there.

[I.B.]

VI

AUTUMN CELLARS

On which descends the lunar
spring,
halos with light chipped jugs,
cleft pine cones, dazzlement
of drying nets, splinters of wood,

There will return, there will return
across the frost
the bounty of a hand;
and there will ford the distant sky
again the luminous horde that
sacks the heart.

[I.B.]

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Program notes by
Steven Ledbetter
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About the Artists

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 and as a 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.

MARK BLEEKE, tenor. His career has brought him international acclaim for his outstanding performances. He sings music of many different periods and styles, including opera, oratorio, contemporary, and medieval. Previously, he has sung the roles of Orfeo at the Hong Kong Festival, and Apollo with the Boston Early Music Festival. Also, at the Carmel Bach Festival, he has sung the arias in Bach's *St. Matthew Passion*, Cantatas 208 and 80, and *The Seasons* by Haydn. He has toured through France singing the roles of Tamino from Mozart's *The Magic Flute* and Don Ottavio from *Don Giovanni*. Mr. Bleeker has been featured with the New York Philharmonic (live telecast under the direction of Zubin Mehta), Musica Sacra with Richard Westenberg, the St. Paul Chamber Orchestra, and the Symphony Orchestra of Montreal. He sang the New York premiere of Penderecki's *Magnificat* at Carnegie Hall, the American premiere of Mendelssohn's *Te Deum*, and the New York premiere of Dave Brubeck's *Mass: To Hope*. With the 20th Century Consort he has been featured in works of John Harbison and Stephen Albert. Mr. Bleeker has recorded for RCA, Columbia, Delos, Music Masters, Musical Heritage, Newport Classic, and Koc International.

DAVID HARDY, cellist. The top-ranking American prize winner 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.

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 to 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. Mr. Kitt 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 and the Library of Congress Summer Music Festival, and has performed with the Emerson String Quartet in their series at the Smithsonian.

LYNNE EDELSON LEVINE, violist. Ms. Levine 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. Ms. Logan is a graduate of the Juilliard School, where she received both Bachelor's and Masters of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, and 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, 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.

SARA STERN, flutist. Ms. Stern 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.

EDWIN THAYER, hornist, whose more familiar name is Ted, is a native of Weymouth, Massachusetts. He studied horn with Willem Valkenier at the New England Conservatory, James Stagliano in Boston and Tanglewood, and Thomas Holden at the University of Illinois. Ted began his musical career on the piano at a very young age. He has been a member of the National Symphony Orchestra since 1972. Before that, he was an associate professor of music at Virginia Commonwealth University in Richmond, Virginia, and principal hornist of the Richmond Symphony, the Richmond Sinfonietta, and the Richmond Windwood Quintet. He also served as principal hornist of the Norfolk Symphony Orchestra, and was a member of the horn sections of the Springfield (Ohio) Symphony and the U.S. Army Band at Fort Myer, Arlington, Virginia. Ted has represented the National Symphony during a World Philharmonic concert in Rio de Janeiro. He has appeared, performed, and recorded with many chamber ensembles and symphony orchestras, and has given solo recitals and master classes throughout the United States.

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Christopher Kendall, Artistic Director

Concert
"Politics As Unusual"

Saturday, November 5, 1994

Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

GUEST ARTISTS

Violist **DANIEL FOSTER** has been a member of the National Symphony Orchestra and the Manchester String Quartet for the past two seasons. Mr. Foster has a broad range of chamber music experience, having attended the Marlboro Music Festival from 1990 to 1993. He also participated in chamber music tours of the United States with Music From Marlboro. Mr. Foster was the first-prize winner of the Washington International Competition in 1991, and has appeared several times since then in recital in the Washington area. This marks his first appearance with the 20th Century Consort (works by Jon Deak and Robert Beaser).

'Cellist **STEVEN HONIGBERG** made a successful New York recital debut in 1984, and appeared throughout the United States in recitals and with orchestras. His contemporary music performances include the successful premiere of David Diamond's Concert Piece, written for him, during 1993-94, and with fellow NSO 'cellist David Teie, the very successful 1988 premiere of David Ott's Concerto for Two Cellos with Maestro Rostropovich and

the NSO, followed by many additional performances. Mr. Honigberg studied at the Juilliard School with Leonard Rose and Channing Robbins. Pierre Fournier was also among his mentors. He has won numerous competitions and has recorded contemporary music (Albany). Mr. Honigberg serves as Music Director of the United States Holocaust Memorial Museum Chamber Music Series, and performs on the 'Stuart' Stradivarius 'cello (1732). (Jon Deak's Lady Chatterly's Dream)

JAMES LEE, 'Cellist, is from San Francisco and made his solo debut with the San Francisco Symphony at age 15, and studied later at the San Francisco Conservatory with Bonnie Hampton. At Juilliard he studied with Leonard Rose and Joel Krosnick, winning the Cello Competition. He joined the National Symphony in 1985. Mr. Lee's chamber music performances have included the Casals Festival and special concerts in 1990 in the Persian Gulf for service personnel. He is a founder of the National String Quartet and has performed throughout the Washington area. (Robert Beaser's Songs From The Occasions)

National Symphony Principal Contrabassist **HAROLD ROBINSON** has performed with the 20th Century Consort on many occasions. He spent three seasons as principal 'bassist of the New Mexico Symphony and eight as associate principal of the Houston Symphony. He has performed concertos with the Houston Symphony, Houston Pops, American Chamber Orchestra and the NSO. In addition to performing masterclasses and recitals, he serves on the faculty of the Peabody Conservatory in Baltimore, edits a column for the International Society of Bassists, and serves as artistic director of The Bass Project in Washington. (Jon Deak's Lady Chatterly's Dream)

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20th Century Consort, 11/5/94, Guest Artists
cont.

Clarinetist **MICHAEL RUSINEK** was born in Toronto and joined the National Symphony in 1991 after his third year of study at the Curtis Institute with Donald Montanaro. Earlier studies were with Avraham Galper at the Royal Conservatory in Toronto. Among his many recital and other solo performances have been appearances at or with the Toronto Symphony, Royal Conservatory Orchestra, Belgrade Philharmonic, Jeunesses Musicales du Canada, and the International Clarinet Festival at Martinique, France. Among his prizes and awards are First Prize in the International Clarinet Society Competition (1985), and the Belgrade International Clarinet Competition. He has been a Tanglewood Fellow and participant in many festivals. He was principal clarinetist with the Concerto Soloists Chamber Orchestra of Philadelphia before coming to Washington in 1991. (Robert Beaser's Songs From The Occasions)