



The Smithsonian Associates
presents

20th Century Consort

January 21, 1995

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Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin
Paula Sisson Akbar, violin
Daniel Foster, viola
David Hardy, cello
Truman Harris, bassoon
Thomas Jones, percussion
Christopher Kendall, conductor
Loren Kitt, clarinet
Dotian Levalier, harp
Lisa Emenheiser Logan, piano
Carmen Pelton, soprano
Sara Stern, flute
Edwin Thayer, horn
Rudolph Vrbsky, oboe
Curt Wittig, electronics
Anthony Stark, managing director

Saturday, January 21, 1995
Lecture-Discussion 4:30 p.m.
Concert 5:30 p.m.

Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden



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is funded in part by
the National Endowment for the Arts, a Federal agency,
the Aaron Copland Fund for Music,
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for Arts and Humanities.



Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,
Nicholas Maw, Composer
Curt Wittig, Electronics & Recording Engineer

Concert

"Making Contact"

Density 21.5

Ms. Stern

EDGAR VARESE

Kontakte

KARLHEINZ STOCKHAUSEN
Ms. Logan, Mr. Jones, Mr. Wittig

Intermission

Syrinx

Ms. Stern

CLAUDE DEBUSSY

La Vita Nuova

NICHOLAS MAW

1. Sonetto (Sonnet)
2. Madrigale (Madrigal)
3. Tacciono i boschi (Silent the Forests)
4. Madrigale (Madrigal)
5. Il Sogno (The Dream)

Ms. Pelton, Ms. Stern, Mr. Vrbsky, Mr. Kitt,
Mr. Harris, Mr. Thayer, Ms. Adkins, Ms. Akbar,
Ms. Levalier, Mr. Foster, Mr. Hardy, 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

MAKING CONTACT

Edgard Varèse

Density 21.5, for solo flute

Few things irritated Edgard Varèse more than to be labeled a composer of “experimental” music. It was a label that was attached to him frequently, since his compositions invariably forced audiences to listen to unfamiliar sounds and new sound combinations, organized in a manner disconcertingly different from those to which they were accustomed. Even the music of Schoenberg—so often regarded as a totem of difficult modern music—offered more of a handle to the earliest audiences than the works of Varèse. Schoenberg, after all, continued to write in a texture and aesthetic derived from the German romantic tradition going back to Wagner, Brahms, and earlier, however complex his themes and his harmonies became. But Varèse had little interest in the linear structures of Schoenberg and his pupils. He composed music from an altogether different point of view. Hence the epithet “experimental.” When used this way, of course, the term is usually pejorative, implying that the music does not succeed in its aims. Varèse responded to this view in a letter of 1957:

Of course, like all composers who have something new to say, I experiment, and have always experimented. But when I finally present a work it is not an experiment—it is a finished product. My experiments go into the wastepaper basket. People are too apt to forget that in the long chain of tradition each link has been forged by a revolutionary, an experimenter of a previous period.

Varèse's music is entirely *sui generis*, and he spent so much time and energy with the “experiments” that he left only a dozen finished pieces running in all less than two hours of performing time—a far smaller number than that of any other composer of similar importance. Yet, as Paul Griffiths notes in his article on Varèse in *The New Grove Dictionary of American Music*, few composers of our time have enjoyed the respect of a wider range of their contemporaries (including Debussy, Busoni, Stravinsky, and Schoenberg) or have excited the interest of living composers as diverse as Babbitt, Boulez, Cage, and Stockhausen.

Density 21.5 is the only work that Varèse completed during the twenty years between the *Ecuatorial* (1934) and *Déserts* (1954). He wrote it in January 1936 on a commission from Georges Barrère, who played the first performance in Carnegie Hall that February 16. This was to be the inaugural concert for a new flute made of platinum, a metal with a specific gravity of 21.5, which gave the composer the title for his work. It is not only one of Varèse's most frequently performed compositions, but also one of the most striking and original solo instrumental compositions of the twentieth century. Inspired by Debussy's *Syrinx*, this piece, too, builds a shape out of the architectonic unfolding of an unaccompanied melody. The melody articulates its shape through the length of significant notes

and the register, or octave level, in which they occur. Varèse avoids strong echoes of tonality by subdividing the scale into two equal parts—a tritone—and using interlocked tritones as cornerstones of the work. In terms of its melodic style, *Density 21.5* begins and ends with long, flowing, legato phrases, while a briefer middle section consists of short, crisply articulated notes and small figures, which suggests a straightforward A-B-A pattern, though without the literal repetition implied by three-part form in traditional music.

Karlheinz Stockhausen

Kontakte, No. 12 1/2, for piano, percussion, and tape

Karlheinz Stockhausen (b. Burg Mürth, near Cologne, 1928) has long been recognized as a signal innovator in mid-twentieth-century music, having pioneered many aspects of electronic music, new uses of physical space in music, open forms, live-electronic performance, and other important developments of the period starting around 1950. His early studies were marked by the difficulties of post-war Germany, exacerbated by the fact that Stockhausen had been orphaned during the war. He spent the years 1944 to 1947, when he completed high school, working as a stretcher-bearer, a farmhand, a pianist for dance classes, and a conductor of operettas. Though the piano was his first instrument, he also played violin and oboe; while undertaking musical studies at the Cologne Hochschule für Musik, he supported himself as a pianist playing jazz and light entertainment music.

But he was at the same time immersing himself in a concentrated study of the music of Schoenberg, Stravinsky, and Bartók and simultaneously pursuing an academic course at the University of Cologne in musicology, philology, and philosophy. But the major turning point in his musical life came with the discovery of the music of Anton Webern and soon thereafter of Messiaen; these new experiences led to his interest in establishing a means of organizing the various “parameters” of music—pitch, duration, intensity, and timbre—in a total serialization, something that he encountered in *Structures I* by Pierre Boulez, with whom he became closely associated. During the 1950s he worked with both electronic and acoustic media. In 1956 he composed his first major works in both genres: *Zeitmaße* (Tempi) for woodwind quintet and *Gesang der Jünglinge* (Canticle of the Youths) for tape, mingling electronic sounds with the manipulated recording of a boy's voice reading the *Benedicite* (the Biblical song of the three youths in the burning fiery furnace). These two compositions remain (via recording) among his best-known works. In both areas he had reached a new level of sophistication, and these works immediately came to be regarded as bellwethers for the current state of advanced composition. Already he had begun to add the important element of spatiality, since the *Gesang der Jünglinge* required five speakers placed around the audience. This same idea culminated in his largest work, *Gruppen* (Groups), for three orchestras surrounding the audience, each with its own conductor.

With such extensive work in both electronic and acoustic areas, Stockhausen developed a sense of what was characteristic or suitable to each genre. *Kontakte* is a composition that Stockhausen composed in two different media, once as a purely electronic work for 4-track tape (which he labeled, in his idiosyncratic system of identifying his works, as "No. 12"), and again as a work combining that same 4-track tape with piano and percussion, the score to be performed here; he gave this work the same title, but called it "No. 12 1/2." Both pieces were composed in 1959-60. The mixed score, with instruments, was heard first, in Cologne, on June 11, 1960, with the well-known new-music pianist David Tudor at the keyboard. The purely electronic version served as a score for a theater piece called *Originale*, which premiered in Cologne four months later, on October 26. With *Kontakte* Stockhausen elaborated his concept of "moment form" as a way of resolving the difficulty many listeners have experiencing form in serial music. He conceived of the essential unit of the score as constituting a "moment," and each moment can claim the listener's attention briefly, but no more or less than any of its neighbors. The "moments" are shaped and grouped so as to follow the listener's presumed attention span, but with no particular emphasis to mark points of beginning or ending, as most earlier music had done. As another example of spatial projected music, *Kontakte* was for Stockhausen a way of exploring the encounter between instrumental music and electronic music by emphasizing timbres that share certain characteristics, so that in the end the "live" and "canned" forces fuse into a single entity.

Claude Debussy
Syrinx, for solo flute

Syrinx seems to have been paid little notice during its composer's lifetime, though it has since been recognized as the cornerstone of the modern flute repertory and one of the seminal works of twentieth-century music. Yet the standard biographies of the composer barely mention this short piece, probably because its small size seems unimportant next to the large stage works that Debussy was planning at this time, in hope of finding a successor to *Pelléas et Mélisande*. He had just collaborated with the colorful Italian poet Gabriele d'Annunzio on a mystery play with music entitled *Le Martyre de Saint Sébastien*, about which it was easier for a biographer to write because of the colorful personages involved in its creation and execution. And he followed it up with the one-act ballet *Jeux*, one of his most advanced scores, which seemed at the time destined for failure and oblivion. Sometime during this period, evidently in 1912, Debussy composed a small work for unaccompanied flute as incidental music to accompany the death of Pan in a play by Gabriel Mourey called *Psyché*; the music quietly emerged from its composer's imagination. It had its first performance in Paris on December 1, 1913 (the flutist was Louis Fleury), and remained unpublished until 1927, nine years after the composer's death, when it was given the title *Syrinx* (Panpipes), after the instrument carried as Pan's traditional attribute.

Syrinx may sound like pure, ecstatic melody, but it is carefully crafted and has not a single random note; it is intricate and fluid in rhythm and hints at subtleties of harmony that remain no more than hints. Debussy had already discovered the use of the whole-tone scale, or segments of it, as a way of evading harmonic formulas that he regarded as dried out and devoid of expression. In *Syrinx* he creates a piece that can be interpreted in a conventional song form A A' B A", yet that also proceeds from the highly ornamented suggestions of whole-tone scale at the beginning to a final cadence that sinks to its conclusion with a straightforward complete representation of the scale. In between these points his melody soars with poignant phrases and a keen ear for the colors of the flute.

Nicholas Maw
La Vita Nuova

Nicholas Maw (b. Grantham, England, 1935; currently living 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. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for 15 stringed instruments, or the extraordinary 90-minute orchestral score *Odyssey*), 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. *La Vita Nuova* was commissioned by the BBC and for soprano Phyllis Bryn-Julson and the distinguished English chamber music group, the Nash Ensemble; they gave the first performance in London, at a Promenade concert on September 2, 1979, with Mark Elder conducting.

The title comes from Dante, a kind of autobiographical account, mixing prose reminiscence with lyric poetry, of his love for Beatrice. It was a passionate, but elevated and refining love that could be seen as bringing renewal of life. (This renewal ultimately led Dante and Beatrice, in one of literature's supreme achievements, to the very empyrean of the *Paradiso*.) Maw has taken Dante's title as a metaphor for the refining power of love, filling out the idea with verse drawn from some three centuries of Italian lyric poetry (though, ironically, not using any of Dante's own poems). This theme is stated at the outset in the first lines of Cavalcanti's sonnet.

In setting these five diverse reflections on love, Maw draws flexibly and cannily from a good four centuries of musical tradition. The sixteenth-century madrigalists enjoyed imitating the singing of the birds (as does Maw in No. 2) and the sudden cessation of their singing (No. 3). Maw's "madrigals" achieve their effects by means of instrumental play, rather than the unaccompanied voices of the Renaissance form, but the approach is the same. Yet even as he revels in these "madrigalisms," Maw creates a sensuous score that shimmers with color, providing an elegant commentary on the rapturous melodic lines of the soloist, who offers the poet's words,

enlivened by broad cantilena and lush instrumental support. The instrumentation may recall Schoenberg's chamber symphony, the broad melodies with their intricate scoring (and soprano voice) may recall Richard Strauss, and the very idea of a song cycle to texts drawn from various poets devoted to different aspects of a single subject may recall Benjamin Britten, but Nicholas Maw has made of this an elegant, touching work.

—Program notes by Steven Ledbetter
1994

Texts for La Vita Nuova

1. Sonetto

Per gli occhi fiere un spirito sottile,
Che fa in la mente spirito destare,
Dal qual si muove spirito d'amare,
Ch'ogn' altro spiritello fa gentile.

Sentir non può di lui spirito vile,
Di cotanta verù spirito appare.
Questo tremare è lo spiritel, che fá
tremare. Lo spiritel, che fa la donna
umile.

E poi da questo spirito si muove
Un altro dolce spirito soave,
Che segue un spiritello di mercede.

Lo quale spiritel spiriti piove,
Ch'ha di ciascuno spirito la chiave,
Per forza d'uno spirito, che 'l vede.

Cavalcanti

2. Madrigale

Cantati meco, innamorati augelli,
Poi che vosco a cantar Amor me
invita;
E voi, bei rivi e snelli,
Per la spiaggia fiorita,
Tenete a le mie rime el tuon suave.
La beltà, che io canto, è sì infinita,
Che il cor ardir non have
Pigliar lo incarco solo;
Ch'egli è debole e stanco, e il peso è
grave.

Sonnet

A breath of thy beauty passes through
my eyes • And rouses up an air within
my mind • That moves a spirit so to
love inclined • It breedeth, in all air,
nobilities.

No vile spirit to discern his vertu is able
So great is the might of it, • He is the
spryte that putteth a trembling fyt
On spirit that maketh a woman
merciable.

And then from this spirit there moveth
about • Another yet so gentle and soft
that he • Causeth to follow after him a
spirit of pity.

From the which a very rain of spirits
poureth out, • And he doth carry upon
him the key • To every spirit, so keen is
his breath to see.

Ezra Pound
from "The Translations of Ezra Pound"

Madrigal

Sing with me, you little amorous birds,
Since Love invites me now to sing with
you;
And you, bright brooks, green swards,
Where flowers blossom too,
Keep with my rhymes harmonious
rhythm sweet.
Beauty, of whom I sing is so complete
That my heart does not dare
To carry the burden alone;
For it is weak and worn, the weight to
bear.

Madrigale (cont.)

Vaghi augeleti, vui ne gite a volo,
Perchè forsi credeti
Che il mio cor senta duolo,
E la zoggia ch'io sento non sapeti.
Vaghi augeleti, odeti;
Che quanto gira in tondo
Il mare, e quanto spira zascun vento,
Non è piacer nel mondo,
Che aguagliar se potesse a quel che
io sento.

Boiardo

3. Taccione i boschi

Taccione i boschi e i fiumi,
E 'l mar senza onda giace,
Ne le spelonche i venti han tregua e
pace,
E ne la notte bruna
Alto silenzio fa la bianca luna:
E noi teniamo ascose
Le dolcezze amorose:
Amor non parli o spiri,
Sien muti i baci e muti i miei sospiri.

Tasso

4. Madrigale

Metre c'al tempo la mia vita fugge,
Amor più mi distrugge,
Nè mi perdona un' ora,
Com' i' credetti già dopo molt' anni.
L'alma, che trema e rugge,
Com' uom c' a torto mora
Di me si duol, de' suo' eterni danni.
Fra 'l timore e gli inganni
D' amore e morte, allor tal dubbio
sento,
Ch' i' cerco in un momento
Del me' di loro, e di poi il peggio piglio;
Sì dal mal uso è vinto il buon consiglio.

Michelangelo

Madrigal (cont.)

Wandering birds, you fly away again,
Perhaps since you believe
My heart is full of pain,
And the joy I feel you cannot now con-
ceive.
Wandering birds, perceive;
As great as are the waters hurled
At sea, however great winds blow,
There is no pleasure in this world
That can compare with that I know.

L.R. Lind

Silent the Forests

Silent the forests, the streams,
Waveless-sheeted the sea,
Winds in their caves unblustering, at
peace, • Somber the night, and white
Its moon of deepest and marmoreal
quiet: • Let us too lie like secrets—
Locked in love and its sweetness—
Love have no breath, no voice,
No sound a kiss, no voice or sound my
sighs!

Edwin Morgan

Madrigal

While life is running out in me through
time • Love still is doing harm,
And will not leave me an hour
As I after so many years had thought.
My soul shakes and screams
Like a man falsely murdered,
Complaining to me of the eternal cheat.
Between fear and deceit
I feel such doubts then over love and
death • That I seek in one breath
The better of them, and then take the
worse,
Good counsel thus beaten by evil use.

Creighton Gilbert

5. Il Sogno

Deh lasciate, signor, le maggio cure
D'ir procacciando in questa eta fiorita
Con fatiche e periglio della vita,
Alti pregi, alti onori, alte venture;
E in questi colli, in queste alme e sicure
Valli e campagne, dove Amor n'invita,
Viviamo insieme vita alma e gradita,
Fin che il sol de' nostri occhi al fin
s'oscura;
Perchè tante fatiche e tanti stenti
Fan la vita più dura, e tanti onori
Restan per morte poi subito spenti.
Qui coglieremo a tempo e rose e fiori,
Ed erbe e frutti, e con dolci concetti
Canterem con gli uccelli i nostri amori.

Gaspara Stampa

The Dream

Ah! leave, my lord, in this your flower
eing age those weighty cares
whereby you labor hard with travail and
with danger to your life for high rewards,
high honors, high emprise. • Amid
these hills, these safe and lovely vales
and plains where Love invites, let us
together spend a life divine and happy
till to our eyes at last the sun grows
dark.
So many labors and so many toils make
life a hard thing; and all these
honors in a trice by death return to
naught. • Here let us pluck the rose
and flowers and leaves and fruit while
time is ours, and with soft music let us
sing our loves unto the birds.

Richard Aldington
from "Lyric Poetry of the Italian
Renaissance"

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.

DANIEL FOSTER, violist, 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.

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.

TRUMAN HARRIS, bassoonist, holds a Master of Music degree from Catholic University and has been a member of the National Symphony Orchestra bassoon section since 1974. His teachers have included Loren Glickman, Gerald Corey, and Kenneth Pasmanick. Mr. Harris is currently bassoonist with the Capitol Windwood Quintet and National Musical Arts, and teaches at several area universities. Prior to joining the NSO, he was a member of the Fort Worth Symphony and the U.S. Air Force Band.

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. 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.

DOTIAN LEVALIER, principal harpist of the National Symphony Orchestra, is a graduate of the Curtis Institute of Music, where she studied with Carlos Salzedo and Marilyn Costello. Before joining the orchestra in 1969, she was the principal harpist of the Philadelphia Chamber Orchestra. Ms. Levalier has made numerous recital, television, and radio appearances as well as guest artist performances with orchestras other than the her own. Ms. Levalier has been a guest artist with the Chamber Music Society of Lincoln Center, the Emerson String Quartet, Theater Chamber Players, and with the National Symphony at Lincoln Center, the Kennedy Center, and at Wolf Trap. She has performed concertos with conductors Andre Kostelanetz, Antal Dorati, and Mstislav Rostropovich among others. Ms. Levalier records on the Erato, Sony, and Pro Arte labels.

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. She also sang 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.

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.

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, 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 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.

RUDOLPH VRBSKY, oboist, studied at Northwestern University with Ray Still, at the Curtis Institute with Sol Schoenbach, and coached extensively with Marcel Moyse. He has toured the United States as a member of the Aulos Wind Quintet (winners of the 1978 Naumberg Chamber Music Award), the Camerata Woodwind Quintet, and Music from Marlboro. As a soloist, he has appeared at the Spoleto Festival, and with the New York String Orchestra and the Brandenburg Ensemble conducted by Alexander Schneider. Principal oboist with the National Symphony Orchestra since September 1981, Mr. Vrbsky teaches at the Peabody Institute.