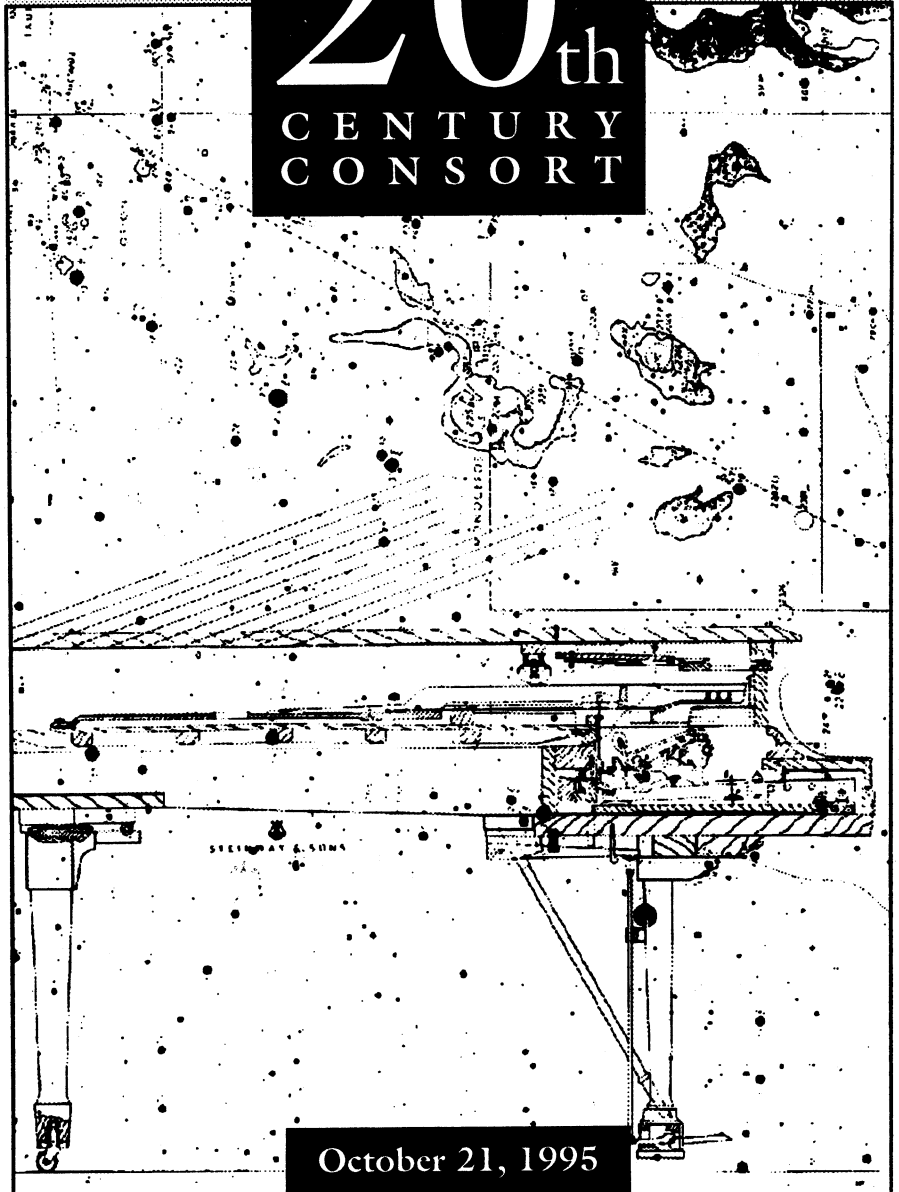


The Smithsonian Associates  
presents

20<sup>th</sup>  
CENTURY  
CONSORT



October 21, 1995

The Smithsonian Associates  
presents

# 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Elisabeth Adkins, violin  
David Hardy, cello  
Lisa Emenheiser Logan, piano  
Loren Kitt, clarinet  
Sara Stern, flute

*Guest Artist*

Phyllis Bryn-Julson, soprano



Saturday, October 21, 1995  
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,  
and the Smithsonian Office of the Provost.



## Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,  
Nicholas Maw, Composer

### Program

"Phantasms"

Fantasy Quintet for Piano and Computer ..... Dexter Morrill

- I Ringing
- II Our Heart's Desire
- III Ragtime

Ms. Logan

Apparition, Elegiac Songs and Vocalises  
for Soprano and Amplified Piano ..... George Crumb

- I The Night in Silence under Many a Star  
Vocalise I: Summer Sounds
- II When Lilacs Last in the Dooryard Bloom'd
- III Dark Mother Always Gliding Near with Soft Feet  
Vocalise II: Invocation
- IV Approach Strong Deliveress  
Vocalise III: Death Carol ("Song of the Nightbird")
- V Come Lovely and Soothing Death
- VI The Night in Silence under Many a Star

Ms. Bryn-Julson, Ms. Logan

### Intermission

Ghost Dances. .... Nicholas Maw  
Performed without pause:

*Intrada* (Allegro frenetico)

- I *Dialogue at Night* (Largo e sinistro)
- II *The Demon* (Molto agitato)
- III *Lullaby* (Larghetto, quasi andante)
- II Reprise—Petrushka—

*Ritornello I* (Tempo sostenuto e giusto)

- IV *The Ballerina Overwhelmed* (Vivace)

Continue

- V *Pas de deux* (Moderato con moto e flessibile)  
 VI *The Frozen Moment* (Grave—Doppio movimento)

*Ritornello II* (Molto sostenuto)

- VII *Supplication* (Recit.: Lento—Moderato mosso  
 ma tranquillo)

VIII *Rückblick* (Poco espansivo)

VII Reprise

- IX *La Kermesse* (Allegro moderato e molto pesante)

*Ritornello III* (Agitato)

- X *Bacchanale* (Tempo inquieto)

*Epilogo* (Tempo molto moderato e giusto)

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

NICHOLAS MAW

*Ghost Dances: Imaginary Ballet for Five Players* (1988)

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 setting of old Italian poems, under the title *La Vita Nuova* became widely known through recording. In recent years his full-length orchestral work *Odyssey* has won him particular renown through the acclaimed recording made by Simon Rattle and the City of Birmingham Symphony.

*Ghost Dances* was commissioned by the two distinguished chamber groups, New York's Da Capo Chamber Players who gave the first performance at Merkin Hall in New York on May 16, 1988, and London's

Nash Ensemble, which first performed it in the United Kingdom at the Almeida Festival that June 12. The 27-minute work calls for five performers, all of whom must play upon several instruments. The composer explained this familiar, yet novel, instrumentation in his program note:

My only previous venture into the field of the archetypal twentieth-century mixed chamber ensemble was my song cycle, *La Vita Nuova*, of 1979. When I was asked again to write something for chamber ensemble, forces both external and internal led me to the seminal work in this form, Schoenberg's *Pierrot lunaire*. *Ghost Dances* is written for the Pierrot ensemble minus the singer: flute, clarinet, violin, cello, and piano. There is also an added element; I have employed various folk instruments for largely coloristic and atmospheric purposes. (I have not needed to add an extra player for these instruments as the parts for them are quite simple and are played by the existing players.) These instruments are the African thumb piano (also known as the kalimba, mbira, or sansa), played by the pianist and heard at the very end of the work; the American strum stick, a species of one-stringed banjo sounding akin to a mandolin (played by the violinist), a kazoo (played by the clarinetist), and Pakistani manjeeras, or alternatively small finger cymbals called zils, which are suspended and struck with a pencil and played by all five players.

*Ghost Dances* also shares with *Pierrot lunaire* something of its macabre atmosphere. In *Pierrot* this is derived in part from the aesthetics and preoccupations of the German *Lied*; in my work the relationship is to the dance. The "ghosts" of the title are largely those of memory, and the work maybe thought of as a sequence of memory-related and dream-distorted images of many different forms of the dance, images that range from its most sophisticated to its lowest manifestations, and from the naive through the nostalgic to the macabre—even to the horrific. All these images are quite specific, and I list them below appended to their respective dances.

There are ten dances, arranged into three groups of three plus a finale, and these groups and the finale are separated by a recurring varied Ritornello derived from the opening Intrada.

*Intrada* (Allegro frenetico)

- I . . . . . *Dialogue at Night* (Largo e sinistro)  
 II . . . . . *The Demon* (Molto agitato)  
 III . . . . . *Lullaby* (Larghetto, quasi andante)  
 II Reprise—Petrushka—

*Ritornello I* (Tempo sostenuto e giusto)

- IV . . . . *The Ballerina Overwhelmed* (Vivace)
- V . . . . *Pas de deux* (Moderato con moto e flessibile)
- VI . . . . *The Frozen Moment* (Grave—Doppio movimento)

*Ritornello II* (Molto sostenuto)

- VII . . . *Supplication* (Recit.: Lento—Moderato mosso  
ma tranquillo)
- VIII . . . *Rückblick* (Poco espansivo)  
VII Reprise
- IX . . . . *La Kermesse* (Allegro moderato e molto pesante)

*Ritornello III* (Agitato)

- X . . . . *Bacchanale* (Tempo inquieto)

*Epilogue* (Tempo molto moderato e giusto)

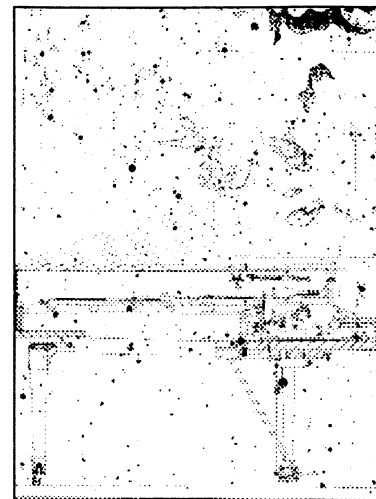
DEXTER MORRILL

*Fantasy Quintet*, for piano and computer

Dexter Morrill was born in North Adams, Massachusetts, in 1938. He studied composition with William Skelton, Leonard Ratner, and Robert Palmer. During the 1960s, he was Ford Foundation Young Composer fellow in University City, Missouri. Since 1971 he has been the Director of the Computer Music Studio at Colgate University, where he is the Charles A. Dana Professor of Music. Computer and tape-music compositions predominate in his works, which have received performances in the United States, Canada, Australia, and most European countries. In 1980, Morrill was a Guest Researcher at IRCAM, in Paris; he was also a visiting professor of music at SUNY Binghamton and Stanford. He spent part of his time doing research on the analysis and synthesis of trumpet tones. He has received composition grants from the New York State Council on the Arts, the National Endowment for the Arts, and various performing organizations. He has also worked on special jazz projects for Stan Getz and Wynton Marsalis, and is the author of *A Guide to the Big Band Recordings of Woody Herman*, published by Greenwood Press.

*Fantasy Quintet* is a fourteen-minute work for piano with a computer part sending the remainder of the score to four speakers. Morrill composed it in 1977-78 on a grant from the National Endowment for the Arts for pianist Dwight Pelzer, who gave the first performance and

also recorded the piece. The piece is cast in three movements, with two sections of cadenza-like material (in the middle of the first movement and near the end of the last). The composer has provided the following commentary:



It was my intention from the beginning to compose a work that would allow the performer to play with some degree of freedom and in a virtuoso style. Throughout most of the work the computer is limited to four voices, each having its own speaker. The Fantasy

Quintet is meant to resemble a chamber concerto in terms of its volume and its frontal stage characteristic. In at least one sense this rather traditional and perhaps heroic plan would seem to be out of step with a medium using loudspeakers, which people often view in a detached or impersonal way. Yet it was that condition which I wanted very much to investigate in the Fantasy Quintet. The work attempts to personalize the speakers, and their sounds are those of natural instruments, such as the trumpet, the clarinet, and the drum. The musical material in the Fantasy Quintet varies considerably.

The first movement, "Ringing," is based on the old bell-ringing or change-ringing idea. The rhythms of the four instruments (speakers) and the piano are derived from a ringing plan, using two note values and one rest. The piano begins by simply fitting in with the scheme as a fifth part, but soon elaborates on the whole scheme. It reaches a point where there is no coordination between parts, but eventually the piano re-enters the ringing music and ends as it began.

The material for "Our heart's Delight" was drawn from a volume of Victorian piano music that I had bought some years ago at a local library sale. The piano performs bits and pieces of these old popular melodies in an improvised fashion against the loud-speaker sounds.

The final movement, "Ragtime," seemed like a natural piece to do for an ending, and it allowed me to use my computer brass band,

which keeps getting distracted and turning into other sounds. The ragtime melodies are original, or perhaps as original as I could make them given my love of this type of music to Joplin and early jazz.

#### GEORGE CRUMB

*Apparition*, Elegiac Songs and Vocalises for Soprano and Amplified Piano

George Crumb was born in Charleston, West Virginia, on October 24, 1929. He regards Ross Lee Finney, under whom he studied at the University of Michigan (DMA 1959), as his principal teacher. He has been on the faculty of the University of Pennsylvania since 1965. In addition to numerous grants and awards from the Koussevitzky Foundation, the Guggenheim Foundation, and the American Academy of Arts and Letters, he received the Pulitzer Prize in 1968 for *Echoes of Time and the River*. His music has been marked by an extraordinarily delicate refinement in the creation of sounds, often using novel methods of tone production, occasionally with amplification to pick up the delicate overtones that might be lost otherwise. Much of his music has been programmatic, often drawing on a zodiacal cycle or number symbolism or such quasi-dramatic elements as masked performers, to serve the cause of musical illustration with vivid sounds, ranging from the sweet and delicate to the threshold of pain.

Much of Crumb's best-known music is vocal—in particular his *Ancient Voices of Children*, which is something of a contemporary music "top hit." He composed much of his vocal music for Jan DeGaetani, and all of it prior to *Apparition* consisted of settings of Spanish texts of Lorca, accompanied by an ensemble of varied instruments.

*Apparition*, composed in 1979 for Gilbert Kalish and Jan DeGaetani, is his first vocal work to an English text, and the first to use the "classical" art-song medium of voice and piano (though even here the piano is amplified as part of his expressive purpose).

The text of *Apparition* has been drawn from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," a lengthy masterpiece of lyric poetry written in response to the assassination of Abraham Lincoln (the poem as a whole also attracted the attention of Paul Hindemith and Roger Sessions, both of whom have written full-scale settings for chorus and orchestra). Crumb has selected his texts mostly from the section subtitled "Death Carol."

The five songs and three vocalises of his cycle focus on highly precise Whitmanesque metaphors for human existence and death, for the constantly abiding forces of nature. The piano evokes at beginning and end the pulsing forces of nature, the stage on which human destiny plays itself out. The closing song is an almost literal repetition of the opening song, thus emphasizing Whitman's view of the circularity of life and death.

I. The night in silence under many a star,  
The ocean shore and the husky whispering wave whose  
voice I know,  
And the soul turning to thee O vast and well-veil'd death,  
And the body gratefully nesting close to thee.

#### Vocalise 1: Summer Sounds

II. When lilacs last in the dooryard bloom'd,  
I mourn'd, and yet shall mourn with ever-returning spring.

III. Dark mother always gliding near with soft feet,  
Have none chanted for thee a chant of fullest welcome?  
Then I chant it for thee, I glorify thee above all,  
I bring thee a song that when thou must indeed come,  
come unfalteringly.

#### Vocalise 2: Invocation to the Dark Angel

IV. Approach strong deliverers,  
When it is so, when thou has taken them I joyously sing  
the dead,  
Lost in the loving floating ocean of thee,  
Laved in the flood of thy bliss O death.

#### Vocalise 3: Death Carol ("Song of the Nightbird")

V. Come lovely and soothing death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later delicate death.

VI. The night in silence under many a star  
The ocean shore and the  
husky whispering wave whose voice I know,  
And the soul turning to thee O vast and well-veil'd death,  
And the body gratefully nesting close to thee.

Program notes by Steven Ledbetter

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# About the Artists

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**ELISABETH ADKINS**, Violinist, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. A versatile musician, she is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Springfield Symphony, and the Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, her seven siblings include three violinists, two cellists, and a soprano; the family chamber group, the Adkins String Ensemble, gave its debut concert in 1993 and is presently completing a CD recording.

**PHYLLIS BRYN-JULSON**, Soprano, is widely recognized - in Washington, D.C., nationally and internationally - as one of the leading sopranos of our time. She commands a remarkable amount of vocal literature spanning many centuries. Recent seasons have included performances with most of the prominent symphony orchestras in North America and across Europe, including the Boston Symphony Orchestra, The Milwaukee Symphony, and the New York and Los Angeles philharmonics. She has an extensive list of award-winning recordings among her credits, and has premiered numerous works by the century's most noted composers. Ms. Bryn-Julson is also a member of the Peabody Conservatory faculty.

**DAVID HARDY**, Cellist, achieved international recognition in 1982 as the top American prize winner at the Seventh Annual Tchaikovsky Cello Competition in Moscow. Mr. Hardy is a graduate of the Peabody Conservatory of Music. He has studied with Laurence Lesser, Stephyn Kates, Berl Senofsky and Mstislav Rostropovich, making his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Assistant Principal Cellist of the National Symphony and the youngest member of that organization, and in 1994, he was appointed Principal Cellist. Mr. Hardy is the cellist of the Opus 3 Trio, and his playing can be heard on recordings under the Melodia, Educo, and Delos labels.

**CHRISTOPHER KENDALL**, Artistic Director and Conductor. In addition to his involvement with the 20th Century Consort, Mr. Kendall is Director of the Music Division of the Boston University School for the Arts and founder and lutenist of the Folger Consort. From 1987-1992 he was Assistant, then Associate Conductor of the Seattle Symphony. Guest conducting engagements include the Chamber Music Society of Lincoln Center, the Da Capo Chamber Players, Boston's Collage New Music ensemble, New York Chamber Orchestra, Annapolis Symphony, Dayton Philharmonic, Santa Fe Chamber Music Festival, and the Symphony, Orchestra and Chamber Orchestra of the Juilliard School. His performances can be heard on the Delos, CRI, 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. Mr. Kitt was a featured artist with the Chamber Music Society of Lincoln Center. He is heard frequently in Washington with the Theater Chamber Players of the Kennedy Center, The Romantic Chamber Ensemble, 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.

**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 and Richmond Symphonies. As an established chamber musician, Ms. Logan has performed across the globe with such artists as Julius Baker, Eugenia Zucherman, 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** is solo flutist with the 20th Century Consort and a well-known player on the Washington music scene. She is also Principal Flutist with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern has given recitals at Carnegie Hall and

the Terrace Theater, and has appeared with the Emerson String Quartet and the American Chamber Players. Ms. Stern's musical evolution has involved such diverse turns as the Afro-Cuban "Kwane and the Kwanditos" and the San Francisco street trio "Archangelo", the "Stern and Levalier" duo and the ensemble "Eastwind."

The 20th Century Consort gratefully acknowledges the generous support for the current recording project from these Friends of the 20th Century Consort:

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