

The Smithsonian Associates Presents

20th CENTURY CONSORT

January 27, 2001

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director and conductor

Elisabeth Adkins, violin
Paul Cigan, clarinet
David Hardy, cello
Thomas Jones, percussion
Daniel Lewin, violin
Lisa Emenheiser Logan, piano
Sara Stern, flute
Nancy Thomas-Weller, viola
Susan Schilperoort, manager
Curt Wittig, electronics
Marcus Wyche, stage manager

Saturday, January 27, 2001
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden



The 20th Century Consort's 2000-2001 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, The Aaron Copland Fund for Music, the National Endowment for the Arts and the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall, conductor; David Froom, Bruce MacCombie,
Bruce Wolosoff, composers

Program

"New Millennium Blues"

Blues for the New Millennium Bruce Wolosoff

Mr. Cigan, Mr. Lewin, Ms. Logan

Sonata for Violin and Cello Maurice Ravel

Allegro

Trés vif

Lent

Vif avec entrain

Ms. Adkins, Mr. Hardy

Intermission

Turning Point Bruce MacCombie

Mr. Hardy, Ms. Logan, Ms. Stern

Fantasy Dances David Froom

Stomp

Ritual Dance

Jump

Mr. Cigan, Mr. Hardy, Mr. Jones, Mr. Kendall,
Mr. Lewin, Ms. Logan, Ms. Stern, Ms. Weller



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

Program Notes

by Steven Ledbetter

BRUCE WOLOSOFF (b. 1955)

Blues for the New Millennium (First performance)

Born in 1955 in New York City, Bruce Wolosoff began his musical studies on the piano at the age of three. He played in rock, jazz, and fusion bands throughout his teens while studying piano for 16 years with German Diez. At Bard College (B.A., 1977) he also studied composition with Joan Tower, improvisation with Roswell Rudd, and theory with Benjamin Boretz. While at Bard he formed the "Music Collective" with multi-instrumentalist/composer Elliot Sharp. There followed graduate studies at the New England Conservatory (M.M., 1980) where he was regular pianist with the New England Conservatory Contemporary Ensemble. He took private studies in jazz improvisation and arranging with Jaki Byard, harmony with Charlie Banacos, counterpoint and serial composition with Robert Di Domenico.

Moving back to New York to study classical piano with Richard Goode and composition with Lawrence Widdoes, Bruce Wolosoff also studied at the Dalcroze School with Dr. Hilda Schuster. As pianist, he made a critically acclaimed recording of piano music by Busoni for Music & Arts records and was active as a recitalist and soloist, premiering numerous works including the *Sonata for piano* by Richard Danielpour at Weill Hall, and Danielpour's *Second Piano Concerto* with the Denver Chamber Orchestra under the direction of JoAnn Falletta. He organized an 80th birthday tribute to Olivier Messiaen at Lincoln Center's Alice Tully Hall series called "Music of Our Time."

At the age of 30, following the loss of his parents, Bruce Wolosoff abandoned public performance to devote himself more completely to composition. He has received awards from ASCAP, Meet the Composer, and the American Music Center. His numerous commissions include *Planetary Songs* for Danish recorder virtuoso Michaela Petri; *Elegy* for trombonist Art Baron (commissioned by the Ecole Normale de Musique and published by Gerard Billaudot in Paris); *the secret fire* for oboist Rudolph

Vrbsky and the 20th Century Consort; *In Nomine* for the Lark String Quartet (co-commissioned by the Linton Music Series in Cincinnati), which was premiered by the Lark Quartet at the Kennedy Center's Terrace Theatre.

Last season, *ghost dances* for solo piano received its world premiere at the Hirschhorn Museum by pianist Lisa Logan; *mutatis mutandis* for solo electric violin was premiered by violinist Charles Wetherbee (concertmaster of the Columbus Symphony), and Wolosoff scored the independent feature film, *Soho, they call it*.

Regarding his newest composition, the composer writes:

About a year and a half ago I felt lost as a composer. The language I was working in felt stale and I felt that it was not reflecting who I had become as a person. I didn't feel like writing. I busied myself with editing and copying projects, played some piano, played with my kids. I didn't know if I would ever write again.

One morning I read in the newspaper that my teacher and friend Jaki Byard had been murdered. This was a terrible shock. Jaki was a very lovable person. He was also the finest musician I have ever known. I spent a lot of time in the following weeks listening to his recordings and playing his pieces at the piano. Then one night William Bolcom and I were having a conversation over dinner and Bill told me that "the only thing that matters as a composer is to come from your fire." This remark had a great impact on me.

I began meditating on the source of my fire as a musician, a fire that had for some months been smoldering at best. One of the realizations I came to was that I had allowed myself for years to become a bifurcated musician. In public I was a "classical" musician. At home, I listened to jazz, jazz, and more jazz. I remembered the enthusiasm and joy with which I had played boogie woogie piano as a kid. So one day last winter I went out to the record store and bought a stack of boogie woogie records: Albert Ammons, Meade Lux Lewis, Pete Johnson. I spent some days listening to them, absorbing their energy, then found myself at the piano playing boogie woogie, sketching boogie woogie-based music, and that's what I did for the next 3 months! Then I felt that it was time to compose a tribute to Jaki Byard, which became the *solo piano suite many worlds*.

It was about this time that my friend Christopher Kendall called me to see if I'd be interested in composing a new work for the

20th Century Consort in celebration of the new millennium. Normally a call like this makes me very happy. This time, however, I found myself feeling conflicted about the project. I had turned a significant corner in my development as a composer and didn't want to lose the direction I was heading in or the head of steam I was starting to pick up. Could I compose a work that could satisfy the concert demands of a "modern classical" program while remaining true to my newly discovered musical language? *blues for the new millenium*, scored for piano, violin, and clarinet, is the piece that emerged from that process. It is dedicated to a remarkable man, Oliver F. Davenport, who turned 90 this past year.

—Bruce Wolosoff

MAURICE RAVEL (1875-1937)

Sonata for violin and cello

Ravel composed this "duo" (as he referred to it in letters to his friends while it was in progress) in 1921, working extensively during a summer visit to his native Basque country, and completing it early the following year at his newly acquired home, Le Belvédère in Montfort-Amaury, a small village about thirty miles from Paris. The *Sonata*, as it was finally called, is a surprisingly austere work for a composer usually connected with the most sensuous sonorities, whether conceived for piano, chamber ensemble, or full orchestra. But it evidently marked a conscious departure for the composer, who had recently been made aware of new trends coming from Vienna; he had heard Schoenberg's *Pierrot lunaire*, for example, and, although he never took on most of the elements of Schoenberg's style, nonetheless he drew from it precisely what suited him. A sonata composed for two melody instruments is sure to be more linear in conception than, say, a string quartet. Ravel worked intensively on it, but with difficulty, since he was already beginning to show the medical problems that were to grow worse over the rest of his life—sleeplessness and increasingly frustrating struggles to invent musical ideas—which would, in a decade, force him to stop composing almost entirely. The finished work was dedicated "To the Memory of Claude Debussy," his friend and colleague, who had died in 1918.

The resulting work is a fascinating showpiece for the two instruments, each of which carries half the burden of the piece. The remarkable feeling of independence that each line generates is perhaps the most modern element of Ravel's score; at times he writes simultaneous different keys for the two parts, and he avoids any simple melody-and-accompaniment dichotomy. More often than not, the whole of each line is both melody and accompaniment. The first movement follows a reasonably normal sonata form, based on an alternation of major and minor triads, with Ravel avoiding such obvious conventions as inverting the parts so that the violin, say, would play in the recapitulation what the cello had played in the exposition. The second movement, *Trés vif*, exploits special effects including *pizzicato*, with an homage to Stravinskian rhythmic ostinatos, played *pizzicato* in one part against a sustained line in the other. A brief lyric passage of melody sometimes imitated between the two instruments offers a respite from the energy of the main section. The slow movement comes next, a wonderful lyric outpouring that, more than anywhere else in the sonata, offers sheer melody with the accompaniment of another instrument. Its middle section, by contrast to that of the second movement, is dramatic and tense, but the close, with the instruments muted, is pure and serene. The finale is the longest and tightest movement in the sonata, built on a rondo structure whose refrain contrasts with three other melodies. The refrain figure is stated at once in the cello, expanded by imitations in the violin and *pizzicato* accompaniments. This returns after each of the contrasting sections. On the last return, Ravel tightens up the texture still further by juxtaposing the refrain with the third countertheme to engineer a dramatic close.

BRUCE MacCOMBIE (b. 1943)

Turning Points, for flute, cello, and piano (First performance)

Bruce MacCombie (born in Providence, Rhode Island, 1943) grew up in Massachusetts and studied composition with Philip Bezanson at the University of Massachusetts, where he earned both bachelor's and master's degrees. He earned his doctorate at the University of Iowa in 1971 and also studied in Germany with

Wolfgang Fortner at Freiburg University. After four years in Europe, he returned to the United States to take a position in music theory at Yale in 1975 and to join the composition faculty there the following year. While at Yale, he coordinated an annual series of six concerts of new music and taught various seminars relating to twentieth-century music literature. In 1979 he was awarded one of the first Goddard Lieberman Fellowships by the American Academy of Arts and Letters. The award noted that "Mr. MacCombie composes polished gems of musical understatement. Characterized by a fresh and penetrating wit, they sparkle and yet are clothed in mystery." He has served on the boards of the Charles Ives Society, Composers Forum, Inc., the Huntington Theatre Company, and the Artist Advisory Board for *Piano Today* magazine. From 1980 to 1985 he was Vice President and Director of Publications for the music publishing firm of G. Schirmer. In March 1986, he became Dean of The Juilliard School, and took up his present position as Dean of the School of the Arts of Boston University in 1992.

Regarding his new flute trio, the composer writes:

Scored for flute trio (flute, cello, and piano), *Turning Points* was written in November and December, 2000 for members of the 20th Century Consort, with a first performance planned for January 27, 2001 in Washington, DC.

While composing during that unusual election period, I had in mind that, despite the ongoing political turmoil, our calendar was quietly presenting us with a number of major turning points: a new year, a new century, a new millennium. As I was both reflecting back and looking ahead during this unique juncture in time, this piece became something of a little post-modern etude in an arch-like form, with a blending of musical and stylistic elements of the past and present. There is a rather antique sounding scale made into a tune with romantic accompaniment in the outer parts of the piece, and a contrapuntal yet static middle section which eventually dissipates before leading back to the opening.

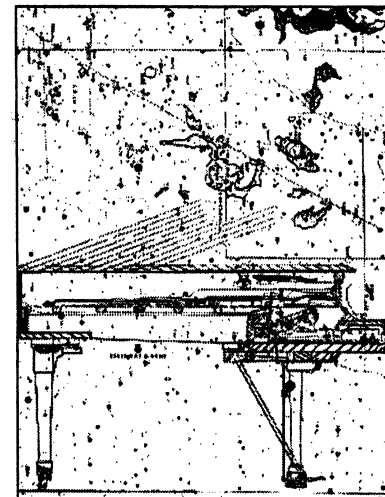
DAVID FROOM (b. 1951)

Fantasy Dances (First performance)

Born in Petaluma, California, in 1951, David Froom studied at both the University of California at Berkeley and the University of Southern California before moving to New York for further studies at Columbia University. His principal teachers have included Chou Wen-Chung, Mario Davidovsky, and William Kraft. He also studied with Alexander Goehr at Cambridge on a Fulbright grant and received a fellowship to study at the Tanglewood Music Center. He has also received fellowships to the Wellesley Composers Conference and the MacDowell Colony. He has taught at Baruch College in New York and the University of Utah. Since 1989 he has been on the faculty of St. Mary's College of Maryland, where he is now Associate Professor and Chairman of the Music Department. In recent years his music has been featured at the 1991 Festival of New American Music in Sacramento, where he was the featured composer and in which seven of his works were performed. His *Chamber Concerto* shared the first prize in the 1993 Kennedy Center Friedheim Awards with a work by Osvaldo Golijov.

Regarding his new *Fantasy Dances*, the composer writes:

Fantasy Dances (in three movements, altogether lasting about thirteen minutes) reflects my fascination with the diminishing gaps between various styles of music— both within the "modern classical music" community and in the wider world generally. I revel in a world where the new can embrace any aspect of a readily available past. The notion, suggested throughout the century just concluded, that we American composers might find a "third stream" of music, half-way between jazz and classical music, has been broadened to what some might see as a beautiful and expansive lake (others might see a vast swamp), where everything and anything is available to the composer searching for an effective means of expression. Personally, while I embrace a wide range of musical interests, I do so while favoring internally and contextually consistent, continu-



ously developing music, with an inclusive harmony that spans both tonal and modernist languages.

Many kinds of music (including jazz and pop) lend their spirits to the melodies, harmonies, voicings, orchestration, phrasings, and rhythms of *Fantasy Dances*. The first movement's title, "Stomp," refers both to the medieval *estampie*, a stamping, round dance with refrains, and to the stomp, a jazz dance with strong rhythmic drive and repetition. In "Stomp," which has a sharply marked rhythmic surface that gives the work its considerable momentum, the music begins with a first statement of a refrain, and then features, along the way, prominent repetition (sometimes considerably varied) of motives, phrases, and sections. Thus, while I doubt that this work could be understood in strict terms as either an *estampie* or a stomp, formally and spiritually (as a "fantasy dance") it is both. In the second movement, the slow and somber "Ritual Dance," I had in mind the ways that we sometimes face feelings of deep sadness and tragic loss through the comfort of age-old rituals, and I tried to evoke both the tragedy and the comfort in the music. The last movement's title, "Jump," does not refer to any specific dance, though we do use the term to refer to lively and joyous dancing (as in the phrase, "the joint was jumping"). It begins with a very short, quick-footed motive, lifted almost verbatim from be-bop jazz, that spins itself out into a four-phrase refrain. The refrain appears at three spots across the movement, and in between we hear much lively and "jumping" music.

Fantasy Dances was commissioned by a group of this audience's members, in honor of the Twentieth Century Consort's twenty-fifth anniversary season. It is dedicated, with great affection, to these players and to this audience. And speaking now as a loyal member of the Consort's audience, let me say: "Here's to the next twenty-five years of spectacular music making!"

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About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. 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, she and her seven siblings comprise the Adkins String Ensemble, which gave its debut concert in 1993 and has completed a CD recording. Ms. Adkins is on the faculty of the University of Maryland School of Music.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelor's degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony, the National Musical Arts and the 20th Century Consort.

DAVID HARDY, cello, 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, Stephen 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 on the faculty at the University of Maryland School of Music and is the cellist of the Opus 3 Trio. His playing can be heard on recordings on the Melodia, Educo, and Delos labels.

THOMAS JONES, percussion, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and is percussionist at the Kennedy Center, National Theater and Wolf Trap. He is the timpanist with the Smithsonian Chamber Orchestra, 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, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University Tanglewood Institute. He recently conducted the final concert in the University of Maryland's month-long Copland Festival and conducted the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

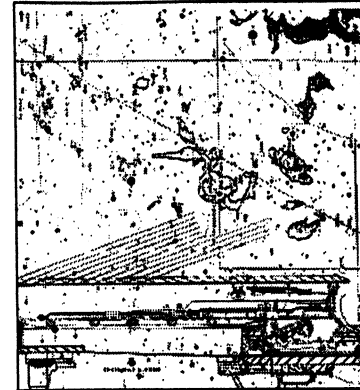
DANIEL LEWIN received his Bachelor's and Master's Degrees from The Juilliard School as a scholarship student of Joseph Fuchs. He has held the position of Concertmaster with the Symphonies of Nevada, West Virginia, Charleston (S.C.), and Cedar Rapids (Iowa). He has also been a member of the Houston and San Antonio Symphonies. In addition, he has performed at the summer festivals of Cabrillo (Ca), Casals (Puerto Rico), Grand Tetons (Wyoming), Lancaster (Ohio), Deer Valley (Utah), and Skaneateles and Chautauqua (NY). Mr. Lewin has been Assistant Professor of Violin and Chamber Music at the University of Nevada, Las Vegas, and the University of Memphis. Daniel Lewin made his European recital debut at The Festival Boulogne-sur-Gesse in France and his Carnegie Hall concerto debut with The New York Youth Symphony. Recently he was First Violinist with The Montclair String Quartet.

LISA EMENHEISER LOGAN, piano, is a graduate of the Juilliard School, where she received both Bachelor and Master 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 served as acting principal pianist for the National Symphony Orchestra, and 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 Naja 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, flute, has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are Principal Flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie

Hall and the Terrace Theater, and guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO Principal Harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."

NANCY THOMAS-WELLER, viola, is a graduate of the Curtis Institute of Music, where she studied viola with Joseph de Pasquale. She joined the National Symphony in 1989 and has been a member of the Manchester String Quartet. Ms. Thomas-Weller has performed chamber music at venues including the Corcoran Gallery of Art and the Academy of Arts and Sciences. She has appeared as viola soloist with the New Jersey Symphony and the Eclipse Chamber Orchestra. In addition to her position in the National Symphony Orchestra, Ms. Thomas-Weller currently performs with the National String Quartet. She plays on a viola made for her by her husband, luthier Michael Weller.



20th Century Consort 2000–2001 Concert Series Upcoming Concerts

Saturday, March 10, 2001 “Diamonds in the Sky”

Lucy Shelton, guest soprano, will join the Consort in performances of new works by James Fry and Marjorie Merryman, as well as Luciano Berio’s “Sequenza” (soprano) and Thomas Albert’s “Thirteen Ways.”

April 21, 2001 “Chamber Potluck”

Mezzo-soprano Milagro Vargas will be the guest in a program featuring chamber music by Luciano Berio and chamber symphonies by Stephen Jaffe (premiere), Maurice Wright and Arnold Schoenberg.

The 20th Century Consort gratefully acknowledges the generous support
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Diane Epperson & Keith	John McCarthy	Sherrye Walker
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Yana & Doug Feith	Ruth McDiarmid	Gail Wein
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