

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, violin
Paul Cigan, clarinet
Daniel Foster, viola
David Hardy, cello
Thomas Jones, percussion
Lisa Emenheiser Logan, piano
Lucy Shelton, soprano
Sara Stern, flute

Susan Schilperoort, manager
Curt Wittig, electronics
Marcus Wyche, stage manager

Saturday, March 10, 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 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, Thomas Albert, James Willey

Program

"Diamonds in the Sky"

Duo for Flute and Piano James Willey
Ms. Stern, Ms. Logan

Philomel Milton Babbitt
Ms. Shelton

Intermission

La Musique Marjorie Merryman

I L'irreparable

II L'ame du vin

III La musique

Ms. Shelton, Mr. Foster, Ms. Logan

Thirteen Ways Thomas Albert
Ms. Adkins, Mr. Cigan, Mr. Hardy, Mr. Jones, Ms. Logan, Ms. Stern



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

JAMES WILLEY

Duo for Flute and Piano

Born in Lynn, Massachusetts, in 1939, James Willey began composing at an early age, and later studied with Howard Hanson and Bernard Rogers at the Eastman School of Music, where he earned his bachelor's, master's, and doctoral degrees. He was a 1964 fellow in composition at Tanglewood, where he studied with Gunther Schuller. He has three times received National Endowment for the Arts Composer Fellowships (1975, 1981, 1992), has three times been invited for residencies at the Yaddo Arts Colony in Saratoga Springs, New York and has been a fellow at the Composers' Conference at Johnson, Vermont. Since 1966 he was on the faculty of the State University of New York at Geneseo, and was for many year Distinguished Teaching Professor of Music. He retired in December 2000.

Willey has been particularly active as a composer of chamber music in diverse genres, ranging from solo piano to various duos and trios and including five string quartets, four of which have been recorded. After writing some early orchestral works, among them a violin concerto and a double concerto for violin and cello, he concentrated on chamber music from the decade 1977-1987. But in the latter year he composed *Hymnal*, for large orchestra, which received a reading by the Seattle Symphony under the direction of Christopher Kendall in February 1988, under the auspices of the OLIS New Music Reading Project; this was followed by its official premiere on the regular subscription series of the Seattle Symphony in March 1989, also conducted by Kendall.

Principal works of the 1990s include the *String Quartet No. 6* by the Audubon Quartet, which was a semi-finalist in the 1991 Kennedy Center Friedheim Awards; a horn sonata; the *Third Piano Sonata*, and a flute concerto.

Regarding the *Duo*, the composer writes:

The *Duo for Flute and Piano* was written for flutist, Richard Sherman, and pianist, Ralph Votapek, during July of 1994 at the

home of my cousins, Marjorie and William Chute, in Duxbury, Massachusetts. The locale of its composition was important to its character, and thus is worth mentioning. At a time when issues of mortality and loss of family weighed heavily on my mind, I was given the opportunity to house-sit in a part of the country that means a great deal to me, near the ocean, in a beautiful house—with a cat thrown in. I was happy and found myself thinking about brightness, a kind of light from sand and ocean, contrasted with the darkness of night and thick pine forests. More to the point, I had a piano at which I could work and plenty of time to do so.

In any case, the resulting work of about thirteen minutes consists of four sections defined by a fast-very fast-very slow-fast tempo scheme. There is considerable intercutting of thematic content between sections and all sections use the opening flute melody in one way or another, sometimes in serial fashion, the melody or portions of it generating both chords and melodic content, often in ways which transform its character. The first two sections are noteworthy for a very deliberate shift that is made in the character of their content as they proceed, the musical language filtering the thematic content into something more clearly scalar, more major, more dance-like—brighter! The slow interlude involves considerable bending of pitches by the flute against swirls of sound in the piano and a returning hymn-like idea that juxtaposes C major with a different kind of harmonic content, suggestive of the work's earlier material. The final section, very spiky and jazz-like, is punchy, assertive, full of shifting beats, irregular note lengths, and a kind of rhythm on the move that is typical of this country's music and which I associate with joy.

The *Duo for Flute and Piano* was premiered by Richard Sherman and Ralph Votapek at Michigan State University on September 15, 1995. In addition to the *Duo*, I have also written a *Flute Concerto* for Richard Sherman, premiered by him with the Rochester Philharmonic Orchestra conducted by Mark Elder in 1994, and performed during the summer of 1995 with the Orlando Symphony, conducted by Charles DeLaney at the National Flute Association Convention in Orlando, Florida.

A recording of the *Duo for Flute and Piano* performed by Richard Sherman and Ralph Votapek has recently been released on Summit Recordings.

MILTON BABBITT

Philomel

Milton Babbitt, born in Jackson, Mississippi, in 1916, taught at Princeton University for many years, becoming one of the most influential teachers of composition in the country. His mathematical training and his highly analytical mind, in conjunction with his complex elaborations of twelve-tone technique, made him a leader and a spokesman for new music for many years—sometimes, unfortunately, through misunderstanding, as when a popular record review magazine published an article of his with the editorial title, “Who cares if you listen?” (Babbitt’s own choice of title had been “The Composer as Professional.”) To this day many people who have never read the article remain convinced that the composer completes his work in arrogant isolation from music-making and audiences. While his vision is undeniably complex, the sounds that emerge are often extraordinarily lucid.

This is nowhere more the case than in Babbitt’s remarkable *Philomel* for soprano and tape (which includes the pre-recorded soprano voice) to support the setting of John Hollander’s remarkable poem—commissioned by the composer precisely for this setting—retelling in a singularly effective and brilliant way the story of the tormented Philomel, as related by Ovid.

In the *Metamorphoses*, we learn of two sisters, Procne and Philomela, daughters of King Pandion of Athens. Procne is married to Tereus, king of Thrace, and bears him a son Itys. In longing to see once again her dear sister, she asks her husband to bring Philomela. But on the way back with the girl, Tereus, seized by lust, rapes Philomela and cuts out her tongue to prevent being discovered. Procne learns of the deed in any case. In revenge she kills her son Itys and feeds him to Tereus. The king, in a murderous rage, pursues the two sisters into the woods. But just before he captures them, he is turned into a hoopoe (a bird reputed to befool its own nest), Procne into a swallow, and Philomela into a nightingale.

Babbitt’s 1963 setting of Hollander’s poem makes effective dramatic use of the possibilities of voice and tape (which is made up of synthesized sounds in addition to the pre-recorded soprano voice), turning the poem into a kind of scena that mirrors the

transformation of girl into nightingale with the transformation of the singer’s voice into embodied and disembodied forms.

Philomel

SECTION ONE

Tape (Recorded soprano)
(Eeeeeeeeeeeeeeeeeeee)

Philomel
Eeeeeeeeeeeeeeeeeeee!
Feeeeeeeeeeeeeeeeeee!
Feeeeeeeeeeeeeeeeeee!
I feel
Feel a million trees
And the heat of trees

Tape
Not true trees—

Philomel
Feel a million tears

Tape
Not true tears—
Not true trees—

Philomel
Is it Tereus I feel?
Tape
Not Tereus; not a true Tereus—

Philomel
Feel a million filaments;
Fear the tearing, the feeling
Trees, that are full of felony—
Trees tear,
And I bear
Families tears—
I feel a million Philomels

Tape
Trees filled with mellowing
Feminine fame—

Philomel

I feel trees in my hair
And on the ground, vines,
Honeymelons fouling
My knees and feet
Soundlessly in my
Flight through the forest;
I founder in quiet.
Here I find only
Famine of melody,
Miles of felted silence
Unwinding behind me,
Lost, lost in the wooded night.

Tape
Pillowing melody,
Honey unheard—

Philomel
My hooded voice, lost
Lost, as my first
Unhoneyed tongue;
Forced, as my last
Unfeathered defense
Fast-tangled in lust
Of these woods so dense.
Emptied, unfeeling and unfulfilled
By trees here where no birds have
trilled—
Feeling killed
Philomel stilled
Her honey unfulfilled.

Tape
Feeling killed
Philomel stilled
Her honey unfulfilled.

Philomel
What is that sound?
A voice found;

Broken, the bound
Of silence, beyond
Violence of human sound,
As if a new self
Could be founded on sound.

Oh men are sick;
The gods are strong.
Oh see! Quick! Quick!
The trees are astounded!
What is this humming?
I am becoming
My own song....

Tape
Oh, men are sick;
The gods are strong.
Oh see! Quick! Quick!
The trees are astounded!
What is this humming?
I am becoming

SECTION TWO (Echo Song)

Philomel
O Thrus in the woods I fly among,
Do you, too, talk with the forest's
tongue?

Tape
Stung, stung, stung,
With the sting of becoming
I sing

Philomel
O Hawk in the light and widening
sky,
What need I finally do to fly,
And see with your unclouded eye?

Tape
Die, die, die,
Let the day of despairing
Be done.

Philomel
O Owl, the wild mirror of the night,
What is the force of the forests light?

Tape
Slight, slight, slight;
With the slipping-away of
The sun.

Philomel
O sable Raven, help me back!
What color does my torn robe lack?

Tape
Black, black, black;
As your blameless and long-
Dried blood.

Philomel
O bright Gull, aid me in my dream!
Above the foaming breaker's cream

Tape
Scream, scream, scream,
For the scraps of your being;
Be shrill.

Philomel
The world's despair should not be
heard!
Too much terror has occurred;
The Gods who made this hubbub
erred!

Tape
Bird, bird, bird!
You are bare of desire;
Be born.

Philomel
O green leaves! Through your
rustling lace
Ahead, I hear my own myth race.

Tape
Thrace, Thrace, Thrace!
Pain is unchained,
There is change!
There is change!
In the words of Thrace!

SECTION THREE

Philomel
Living, growing, changing, being in
the hum always,
Of pain! The pain of slow change
blows in our faces
Like unfelt winds that the spinning
world makes in its turning:
Life and feeling whirl on, below the
threshold of burning.

I burn in change.
Far, far I flew
To this wailing place
And now I range
(with tape)
Thrashing, through
The woods of Thrace.
If pain brush against the rushing
wings of frightened change,
Then feeling distills to a burning
drop, and transformation
Becomes intolerable. I have been
raped and had my tongue
Torn out; but more pain reigns in
these woods I range among.

I ache in change,
The once I grew
At a slower pace.
And now I range
(with tape)
Thrashing, through
The woods of Thrace.
Crammed into one fell moment, my
ghastly transformation

Died like a fading scream: the
ravisher and the chased
Turned into one at last: the voice
Tereus shattered
Becomes the tiny voice of night that
the God has scattered.

I die in change.
Pain tore in two
Love's secret face.
And now I range
(with tape)
Thrashing, through the woods of
Thrace.
Love's most hidden tongue throbbed
in the barbarous daylight;
Then all became pain in one great
scream of silence, fading
Finally, as all the voices of feeling
died in the west
And pain alone remained with
remembering in my breast.
Pain in the breast and the mind,
fused into music! Change
Bruising hurt silence even further!
Now, in this glade,
Suffering is redeemed in song.
Feeling takes wing:
High, High above, beyond the forests
of horror I sing!

I sing in change
And am changed anew
(O strange, slow race
That I ran with grace!)
I sing in change
Now my song will range
Till the morning dew
Dampens its face;
Now my song will range
As once it flew
Thrashing, through
the woods of Thrace.

—John Hollander

MARJORIE MERRYMAN

La Musique

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

She has been commissioned and performed by orchestras, choruses, wind ensembles, chamber groups, foundations and individuals throughout the United States, as well as in England, France, Poland, Greece, Russia, Israel and Taiwan. Among her awards are prizes from the American Academy of Arts and Letters, the Boston League-ISCM, and the WBZ Fund for the Arts; she has received fellowships and grants from Tanglewood, the Bunting Institute, and the National Endowment for the Arts-Meet the Composer program. Her works are published by CF Peters, EC Schirmer, APNM, and G. Schirmer, and are recorded on the Koch and New World labels.

Regarding *La Musique*, she writes:

These settings of Baudelaire aim to give expressive treatment to the many shades of feeling in the poetry. The first piece, whose text is a fragment of a much longer poem, makes explicit the futile longing for some fantastic experience or some spiritual deliverance. The song is quite compact, building to its climax in short, urgent phrases, then falling back exhausted. In the second poem, wine speaks with a voice full of soul and sentiment. It is no accident that wine seems able to express itself much more directly and joyfully than any human spirit in this poetry. This text is set to be rather fast, light, and perhaps a little drunkenly mercurial. The last poem, "La Musique," receives the longest and most complex setting. Here images of sea, swell, mist and fog create an effect both brooding and ethereal. These ideas give rise to a dark, flowing music.

La Musique

1. L'Irréparable

J'ai vu parfois, au fond d'un théâtre
banal
Qu'enflammait l'orchestre sonore,
Une fée allumer dans un ciel infernal
Une miraculeuse aurore.
J'ai vu parfois, au fond d'un théâtre
banal

Un être, qui n'était que lumière, or et
gaze,
Terrasser l'énorme Satan;
Mais mon coeur, que jamais ne visite
l'extase,
Est un théâtre où l'on
attend
Toujours, toujours en vain, l'Être aus
ailes de gaze!

2. L'Âme du vin

Un soir, l'âme du vin chantait dans
les bouteilles:
"Homme, vers toi je pousse, ô cher
deshérité,
Sous ma prison de verre et mes cires
vermeilles,
Un chant plein de lumière et de
fraternité!

"Je sais combien il faut, sur la colline
en flamme,
De peine, de sueur et de soleil
cuisant
Pour engendrer ma vie et pur me
donned l'âme;
Mais je ne sereai point ingrat ni
malfaisant.

1. The irreparable

I have sometimes seen, on stage in a
two-bit theater,
Lit up by the ringing orchestra,
A fairy kindling, in an infernal sky,
A miraculous dawn,
I have sometimes seen, on stage in a
two-bit theater,

A being, who was nothing more than
light, gold, and gauze,
Bring down giant Satan;
But my heart, which ecstasy never
visits,
Is a theatre where I am always
waiting,
Always waiting in vain for the Being
with wings of gauze.

2. The Wine's Soul

One evening, the wine's soul sang
inside the bottles:
"Man, oh dear disinherited
one,
From under my prison of glass and
my seal of crimson wax,
I send you a song full of light and
brotherhood.

"I know how much it takes, of pain,
of sweat,
and of broiling sun on a flaming
hillside
to bring me to life and to give me a
soul;
but I will never be at all ungrateful or
spiteful,

"Car j'éprouve un joie immense
quand je tombe
Dans le gosier d'un homme usé par
ses travaux,
Et sa chaude poitrine est une douce
tombe
Où je me plais bien mieux que dans
me froids caveaux.

"En toi je tomberai, végétal
ambrosie,
Grain précieux jeté par l'éternel
Semeur,
Pour que de notre amour naisse la
poésie
Qui jaillira ver Dieu comme une rare
fleur!"

3. La Musique

La musique souvent me prend
comme une mer!
Vers ma pale étoile,
Sous un plafond de brume ou dans
un vaste éther,
Je mets à la voile.

La poitrine en avant et les poumons
gonflés
Comme de la toile,
J'escalade le dos des flots
amoncelés
Que la nuit me voile;

Je sens vibrer en moi toutes les
passions
D'un vaisseau qui souffre;
Le von vent, la tempête, et ses con-
vulsions
Sur l'immense gouffre
Me bercent. D'autres fois, calme plat,
grand miroir
De mon désespoir!
—Charles Baudelaire

"For I feel an immense joy when I
tumble
down the throat of a man worn out
by his labors,
and his hot chest is a sweet
tomb
where I am much happier than in my
cold cellars.

"Into you I will fall, a vegetable
ambrosia,
Precious seed cast by the eternal
Sower,
So that from our love may spring
poetry
That will leap up toward God like a
rare flower!"

3. Music

Music often carries me off
like a sea!
Toward my faint star,
Under a canopy of mist or in a vast
fog,
I set sail.

With chest thrown forward and lungs
filled
Like the canvas sail,
I ride up the backs of the billowing
waves,
Hidden from me by the night.

I fall all the passions of a groaning
ship
Vibrating within me;
The fair wind, the storm and its con-
vulsions
Rock me over
The fathomless deep. At other times,
flat calm, a giant mirror
Of my despair!
—translations: Marjorie Merryman

THOMAS ALBERT

Thirteen Ways

Thomas Albert is the Associate Dean of the Conservatory and Professor of Composition at Shenandoah University. Past commissions include a 1976 grant from the National Endowment for the Arts for *Lizbeth*, a one-act music drama with libretto by Lindé Hayden Herman; two film scores for the National Park Service; *Suite from "The Gift"* and *Celebration!* for the Shenandoah Valley Youth Orchestra; *The Devil's Polka* for accordionist Guy Klucevsek; *Devil's Rain* and *A Maze (With Grace)* for the Philadelphia ensemble, Relâche; *Out of the Depths* for Winchester Musica Viva; *Three Spirits* for Currents, of the University of Richmond; *Harusame (Spring Rain)* for the Camerata Ensemble of Shenandoah Conservatory; Improvariations for Shue-Medill Middle School of Newark, Delaware; *The Crucible* for the Loudoun Symphony; *Riversong* for the Ashby-Lee Elementary School Choruses; *Variations and Theme for String Quartet* for the Manfred Quartet of Oberlin Conservatory; and two commissions from the contemporary music ensemble, eighth blackbird: *Thirteen Ways* and incidental music for the Cincinnati College-Conservatory of Music's production of *Angels in America, Part One: Millennium Approaches*. For the Shenandoah Conservatory Choir's 1999 tour of Europe he wrote *Nigra Sum*, and for the choir's upcoming 2001 tour of Italy he has just completed *Ave Maris Stella*. He has also composed incidental music for several Shenandoah Conservatory theatre productions, including this spring's production of *The Lark*.

Albert was born in Lebanon, Pennsylvania and was educated at Barton College and the University of Illinois. His principal composition teachers were William Duckworth, Paul Martin Zonn and Ben Johnston. Excerpts from *Thirteen Ways* are included on eighth blackbird's debut CD, *Round Nut Tool*.

Regarding *Thirteen Ways*, the composer writes:

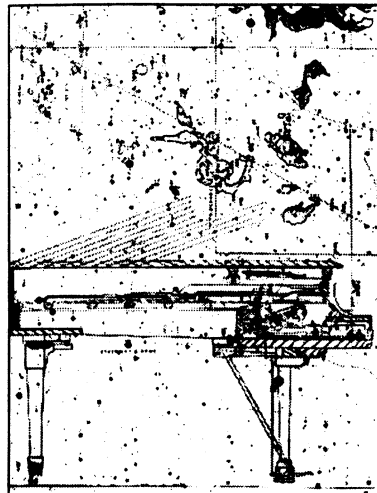
Thirteen Ways is a set of thirteen musical miniatures inspired by Wallace Stevens' poem, "Thirteen Ways of Looking at a Blackbird." The piece is not a song cycle, for the poems are not actually set to music; the music is more like underscoring, or accompaniment, for a textless film of the poem's images.

The imagery of Stevens' poem is vivid and succinct, but what, exactly, is the blackbird? In some stanzas, like the third, the blackbird is part of the image ("The blackbird whirled in the autumn winds./It was a small part of the pantomime."). In others, the blackbird is set against the main image. The first stanza's image of massive, white stillness ("twenty snowy mountains"), is marred by a tiny, dark movement ("the eye of the blackbird"). The last stanza reverses that image: the motion is in the massive whiteness ("It was snowing/And it was going to snow") while the tiny darkness is still ("The blackbird sat/In the cedar-limbs."). Or, the blackbird is an intrusion which insinuates itself into the image, as in stanza IV ("A man and a woman/Are one./A man and woman and a blackbird/Are one."). Finally, the blackbird's meaning is elusive, as in stanza VIII ("I know noble accents/And lucid inescapable rhythms;/But I know, too,/That the blackbird is involved/In what I know.").

The music is as stylistically varied as the poem's imagery—there are even shades of Paul McCartney and Arnold Schönberg—yet the movements are tied together by several common threads. A transcribed birdsong is stated explicitly as the piccolo melody for movement V; the same song is found in fragmented form in movements II, VI, X and XIII, and is wholly included as an obbligato in the last part of movement VIII. Movements III and XI have similar minimalist flavor, with identical duration, harmonic structure, and form (a palindrome), but each develops its own details. Movements I and XIII share rhythmic and harmonic content, reminiscent of the opening and closing images of the first and last stanzas of the poem.

Thirteen Ways was commissioned by eighth blackbird and premiered by the ensemble in February 1998.

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"Thirteen Ways of Looking at a Blackbird"

- I.
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.
- II.
I was of three minds,
Like a tree
In which there are three blackbirds.
- III.
The blackbird whirled in the autumn wind.
It was a small part of the pantomime.
- IV.
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.
- V.
I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.
- VI.
Icicles filled the long window
With barbaric glass.
The shadows of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.
- VII.
O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII.

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX.

When the blackbird flew out of sight,
It marked the edge
Of one of many circles.

X.

At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

XI.

He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

XII.

The river is moving.
The blackbird must be flying.

XIII.

It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

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 Bachelors 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.

DANIEL FOSTER, Principal Violist of the National Symphony Orchestra, is also active as a soloist, chamber musician and teacher. Since capturing the First Prize in both the William Primrose and Washington International Competitions, he has appeared in recital and as soloist with orchestras in Washington, DC and throughout the United States. Mr. Foster has been a member of the Manchester Quartet since 1993, and spent four summers at the Marlboro Music Festival, touring the United States on two occasions with Music from Marlboro. Mr. Foster is on the faculty of the University of Maryland School of Music.

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 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.

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 Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos. Ms. Logan is the pianist of the Opus 3 Trio.

LUCY SHELTON, soprano, is an internationally recognized exponent of 20th century repertory. Numerous works have been composed for her by leading composers, including Stephen Albert, Joseph Schwantner, Oliver Knussen and Elliot Carter. She has performed widely in the U.S. and Europe with orchestras such as the Chicago Symphony, Los Angeles Philharmonic and London Symphony Orchestra, and has appeared in performances of chamber music with András Schiff, the Guarneri and Emerson String Quartets, the Da Capo Chamber Players, and Lincoln Center Chamber Music Society among many. Her performances can be heard on Bridge Records, Deutsche Grammaphone, Virgin Classics and others.

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."



20th Century Consort 2000–2001 Concert Series Upcoming Concert

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.

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