

The Smithsonian Associates Presents

20th CENTURY CONSORT

January 26, 2002

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates

presents

20th Century Consort

Christopher Kendall, Artistic Director

Elizabeth Adkins, violin

Rick Barber, contrabass

Claudia Chudacoff, violin

Paul Cigan, clarinet

Mahoko Eguchi, viola

Lisa Emenheiser, piano

David Hardy, cello

Steven Hedrickson, trumpet

Thomas Jones, percussion

Glen Paulson, percussion

Sara Stern, flute

Rachel Young, cello

Susan Schilperoort, manager

Curt Wittig, electronics

Mark Wakefield, stage manager



Saturday, January 26, 2002

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Marion and Gustave Ring Auditorium

Hirshhorn Museum and Sculpture Garden

Tonight's tribute to Stephen Albert has been generously supported by the Jeannette and Sidney G. Albert Foundation. The 20th Century Consort's 2001-2002 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Cafritz Foundation, The Aaron Copland Fund for Music, the Dimick Foundation, and the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall, Jonathan Leshnoff, James Willey

Program

"Wake"

Racing Pulse..... Jonathan Leshnoff

Ms. Adkins, Mr. Barber, Ms. Chudacoff, Mr. Cigan, Ms. Eguchi,
Ms. Emenheiser, Mr. Hedrickson, Mr. Jones, Mr. Kendall, Mr. Paulson,
Ms. Stern, Ms. Young

Three Pieces in Memory of Stephen Albert..... James Willey

I. Pensivity

II. Bonkers

III. Dawn

Ms. Eguchi, Mr. Cigan, Ms. Emenheiser

Intermission

Tribute..... Stephen Albert

Ms. Adkins, Ms. Emenheiser

Into Eclipse..... Stephen Albert

I. Prologue and Riddle Song

II. Oedipus I

III. A Quiet Fate

IV. Ghosts

V. Oedipus II

Ms. Adkins, Mr. Barber, Ms. Chudacoff, Mr. Cigan, Ms. Eguchi,
Ms. Emenheiser, Mr. Hardy, Mr. Hedrickson, Mr. Jones, Mr. Kendall,
Mr. Paulson, Ms. Stern, Ms. Young

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

Stephen Albert was born in New York on February 6, 1941, and died in an automobile accident in Truro, Massachusetts, on December 27, 1992—a tragically premature death of a gifted composer who was just reaching full artistic bloom.

Stephen Albert began his musical career with the traditional early formal musical experiences. In his teens he began to study composition with Elie Siegmeister and Darius Milhaud, then continued to the Eastman School of Music, where his teacher was Bernard Rogers. In his early twenties he studied in Philadelphia with Joseph Castaldo and George Rochberg. At the time, Rochberg was a leading serialist composer, so this preparation would seem destined to lead Albert into the academy and to a career as a composer-professor, writing hermetic and complicated music that few people cared to hear, the kind of music that in the 1960s gained recognition from foundations and academic institutions but was avoided by most listeners. He consciously chose to follow a different path. He was a man of strong convictions, one of the firmest being that recent music had gone seriously off track. There were composers he admired (Samuel Barber was one), but they had been shunted aside by what Albert perceived to be a junta of modernist composers controlling the academy and performance possibilities. Composers who chose alternate routes were belittled as “conservative” and “retrograde.”

Albert thus found himself outside what was then regarded as the mainstream of contemporary musical development for avoiding the mannered complexity characteristic of the music that was “in” when he was a student. Intellectual rigor was praised more highly than the actual sound of the music. In spite of this situation, and the feeling that he could not work in the academy, Albert received recognition in the form of a Prix de Rome, two Guggenheim Fellowships, the Columbia-Bearns Prize, a Fromm Foundation grant, and (eventually) commissions from the Chicago Symphony, the Philadelphia Orchestra, the National Symphony, and the New York Philharmonic.

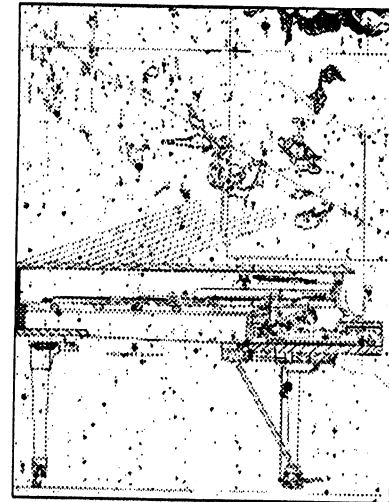
In order not to compromise his vision of the kind of music he wished to write, Albert left academic life and the kinds of net-

working that went on there between composers and those performers who were willing to perform their music. He became, instead, a dealer in stamps, living quietly in Newton, Massachusetts, a suburb of Boston, and continuing to compose. When the announcement came in 1985 that he had been awarded the Pulitzer Prize for his first symphony, *RiverRun* (premiered in Washington by the National Symphony under the direction of Mstislav Rostropovich), many

people active in Boston's musical life did not even know that the prize-winning composer was in their midst, and, as it happened, his home town orchestra, the Boston Symphony, never scheduled a work of his until February 1993, when it turned out, tragically, to be turned into a memorial.

The Pulitzer Prize marked a dramatic change in his situation. The award was one of the indications of an opening-up of a more relaxed musical environment which, in recent years, has given composers “permission” to find new ways of using tonality—long banned from the intellectual centers of new music—and to remember that in all periods, some of the most powerful music was that which was most direct. At the same time, it made the kind of music that Albert had been writing all along more “acceptable.” The composer who had avoided the academic world for so long was, at the end of his life, on the composition faculty at Juilliard.

Christopher Kendall and the Twentieth Century Consort were early proponents of Stephen Albert's music, having performed his music on many earlier occasions. Indeed, their recording of *To Wake the Dead*, with soprano Lucy Shelton, appears on the same CD as Rostropovich's performance with the National Symphony of the Pulitzer Prize-winning *RiverRun*. The present program includes two of Stephen Albert's own pieces, one in a new version not previously performed, along with two works dedicated to his memory by composers who knew and admired him.



JONATHAN M. LESHNOFF

Racing Pulse

Born in New Jersey in 1973, Jonathan Mordechai Leshnoff studied composition as a high-school student with Robert Sirota at the Boston University Tanglewood Institute. He received a bachelor's degree in anthropology from Johns Hopkins University and both bachelor's and master's degrees at the Peabody Conservatory. He earned the D.M.A. in composition from the University of Maryland. Leshnoff is currently an Assistant Professor of Music at Towson University. His compositions have received national recognition including performances by the Da Capo Chamber Players and the Oakland Symphony. He is the recipient of two ASCAP awards for young composers among other awards and commissions.

Regarding his new piece, and the way his meetings as a student with Stephen Albert inspired the music, the composer writes:

In 1991, Stephen Albert was invited to speak to the composition students at Peabody Conservatory. At the time, he presented a few of his compositions and expounded upon some new musical "systems," as he called them, that he was using to generate the harmonic structure of his works. These talks ignited my own interest. Soon after, I was shocked to hear of his death in early 1992. This news served only to increase my desire to understand and explain his work.

Since then, I have analyzed these harmonic "systems" in several of Albert's works. To summarize succinctly, Albert's harmonic interest focused on the harmonic potential of the octatonic scale. My research has specifically focused on two of Albert's transformations with the octatonic scale: 1) the metamorphosis and modulation from one of the three possible octatonic scale to another and 2) the chromatic alteration of octatonic scales to produce quasi-tonal harmonic regions.

Racing Pulse is not an elegy for Albert's untimely death—it is a living testimony to the fecundity of his harmonic ideas. Though octatonic regions are recognizable in my work, my conscious efforts focused on combining my own harmonic explorations (the creation of harmonically stable and functional regions through interval 057 constructions) with selected aspects of Albert's aforementioned octatonic manipulations. The end result is a fresh,

innovative sound, new in sonority and approach but simultaneously comprehensible and familiar.

The title *Racing Pulse* refers to those passionate lectures on harmony that I witnessed in 1991. His dedication and interest in harmonic exploration was contagious; indeed, I "caught" it, too (directly from Albert). To this day, constructing sonically pleasing harmonic systems (with limited reference to previous harmonic systems) remains a central focus in my own compositional work. I feel that in this way, Albert and I are kindred spirits.

Racing Pulse displays fits of agitation and then an eerie peace, all of which are unified by the same opening motive.

JAMES WILLEY

Three Pieces Dedicated to Stephen Albert

Born in Massachusetts in 1939, James Willey began composing and the study of piano at an early age. He later attended the Eastman School of Music (B.M., 1961; M.M., 1963; Ph.D. 1972) where he studied composition with such renowned composers as Bernard Rogers and Howard Hanson. In 1964 he attended the Berkshire Music Center at Tanglewood where he studied with Gunther Schuller. He has three times received National Endowment for the Arts Awards (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.

Willey's works have been performed regularly in this series and by many other ensembles and orchestras. He was for many years Distinguished Teaching Professor of Music at the State University of New York at Geneseo from which he retired in December, 2000.

James Willey knew Stephen Albert at least from 1979, when one of Albert's first major scores, *To Wake the Dead*, was premiered at SUNY Geneseo, where he was teaching. In February 2001 Willey had begun work on a trio for clarinet, viola, and piano. Later in the year he came to Washington for rehearsals and performance of his *Duo for Flute and Piano* on this series. At the time Christopher Kendall asked him if he had anything that might fit into today's program in memory of Stephen Albert. It struck him that the trio then underway might be just the thing.

He writes:

Upon my return to Geneseo, I set to work on the trio, and found, again and again, that the piece had taken on a life of its own, that the occasion of a memorial concert for Steve Albert and my thinking again about Steve after so many years was driving the piece in some new direction.

The first movement acquired a new opening theme, and the form of the movement was simplified. A *chaconne*, or repeated harmonic pattern, part of the original sketch material, re-emerged as an interrupted chaconne, threading its way haltingly through the movement's ABA design. The whole tone of the movement became more reflective, emerging as something about the need to pause, to reflect and to feel.

The second movement, always called "Bonkers," began to darken. The bantering tone of the original sketches was, if anything, heightened by the deliberately obsessive, increasingly hammered repetition of the movement's opening "funky" lick. The movement began, seemingly of its own volition, to move from whacky outset to a thorny, albeit whimsical conclusion.

The third movement has undergone many revisions. During the course of composition, a lengthy development section was added. The entire final section, lasting some three minutes, was substituted about a month before the September 2001 premiere. The form emerging from this process might be outlined as follows.

Section 1: slow lament.

Section 2: careening music in the piano and shrieked pulsating music for clarinet at four times the tempo of the lament.

Section 3: continuation of the lament, layering in the careening music as soft clarinet murmuring.

Section 4 - pulsating music by the piano as chords with careening music as noodled triplets in viola and clarinet.

Section 5 - development of sections 1-4.

Section 6 - return of the careening music with viola joining the clarinet's pulsating music.

Section 7 - swirling music drawn from the first piece but at the tempo of the careening music.

Section 8 - music of meditation and lament against clock-like piano pulsation.

So what is it all about? At this juncture, I can only say that the third piece, my favorite of the three, is a kind of trek from sorrow, through turmoil to light and release.

STEPHEN ALBERT

Tribute, for violin and piano

Stephen Albert composed *Tribute* as a memorial to his father, and he describes the work in the following statement:

Tribute (in memory of Sidney Albert 1909-1989), a duo in one movement for violin and piano, was commissioned by the McKim Fund in the Library of Congress and was premiered there on October 28, 1988, by Edna Michell and Frank Glazer, to whom I dedicate this work. I wrote *Tribute* during the summer of 1988 and, like most works I have composed in recent years, it came very slowly at first (six weeks to complete the first three minutes) and, mercifully, very quickly in the end (three days to finish off the remaining seven minutes). Not exactly an inducement to build confidence or enthusiasm over the prospect of beginning a new composition, one need hardly add. But strangely enough, starting to sketch out something fresh, something filled as yet with unknown musical potential and co-mingling it with other, perhaps older, sketches that have not, as yet, found a home in a completed work is as intriguing a period of creativity as it is dismaying. In the beginning, it is not the paucity of ideas that frustrates forward progress but rather their abundance that overwhelms and disorients one's capacity to find their interconnecting forms of elaboration and succession within a given musical space. It is even the need to discover to what piece and to what movement within a particular piece a given idea belongs that can create confusion and uncertainty. Simply stated, all efforts at efficient musical thought are undermined during this initial period and steady work in some other occupation seems an enviable prospect.

Tribute revolves on a dual axis comprised of two lyrical themes that generate the other musical ideas appearing throughout the one-movement work. The first theme is given over to the piano in the opening, and the second theme is announced by the solo violin on the heels of this opening piano section. Both themes are developed and elaborated upon, woven in and around one another, until they are, at length, transformed into thematic character more dramatic and rhythmically driven than their lyrical forebears. You'll know you're near the end when a hymnlike section commences in the piano after a genuinely loud climactic section, and is then joined by the violin in a concluding moment of that hymn.

—Stephen Albert

STEPHEN ALBERT

Into Eclipse (new version for cello solo prepared by Jonathan Leshnoff)

Most of Stephen Albert's vocal works took their inspiration from the work of James Joyce. *Into Eclipse* is an exception, a song cycle based on the Oedipus story (in the Latin version by the first century poet Seneca, who was ordered by Nero to commit suicide, and adapted into modern English by Ted Hughes). Having originally composed the piece in 1980-81 for tenor with chamber ensemble, Albert expanded it into a full orchestra version premiered by the Seattle Symphony with Gerard Schwarz conducting and Gary Lakes as the tenor soloist on September 8, 1986.

The Oedipus story has been so central a part of western culture (though usually in the original form of Sophocles' Greek drama, not Seneca's Latin play) that the subject matter, the characters, and the unfolding of the plot are familiar to any educated person. This means that a cycle taking five isolated segments does vitiate the power of the story, but in fact hits the essential points that we recall immediately.

At the same time, the part for the tenor is so challenging that performances of the score have been rare indeed. The version to be heard here, prepared by Jonathan Leshnoff, replaces the tenor solo with a cello line, which is not simply a note-for-note transference, but sometimes shifted in octave or enriched in texture to make it more purely instrumental. Otherwise the score follows the original chamber-ensemble version. Without a singer, there is no point in reproducing the text—but a brief summary of the content of each song will focus the listener's attention on the contrasting expressive character of each.

The opening movement, *Prologue and Riddle Song*, recalls the riddle of the Sphinx, the solution of which made Oedipus famous, and inordinately proud. The music evokes magic and mystery in delicate sonorities. The second movement, *Oedipus I*, is frenetic and driven. Oedipus has learned of the prediction that he is fated to murder his father and marry his own mother. He is both horrified and tormented at the prospect. Flight seems to only solution—and the music races with him in anguish, continuing to torment his mind ceaselessly. The third movement, *A Quiet Fate*, is calm, even serene, expressing the poignant wish for a life

led in the middle ground safely far from the rocky cliffs on the one hand and the dark, dangerous sea on the other, the avoidance of extremes with all their inherent risks. The fourth movement, *Ghosts*, calls up the representatives of the horror that torments Oedipus; gradually he learns the truth about his background and his crime from the ghost of his murdered father, who calls upon all men to drive him forth. The dark mystery, at first shuddering and mysterious, gradually becomes more present and horribly clear. Finally the last movement, *Oedipus II*, takes us to the very end of the tale, after the catastrophe. Now blinded by his own hand, but seeing at last the truth of his life, Oedipus is content with the darkness that enfolds him now.

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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.

RICK BARBER, double bass, is originally from Chicago, and was born into a musical family. He began piano studies at age seven and double bass at age nine. His college studies were at the Peabody Conservatory in Baltimore, where he studied with Harold Robinson, currently Principal Bass with the Philadelphia Orchestra. Mr. Barber was a member of the Phoenix Symphony from 1992-1995. He joined the National Symphony Orchestra in 1995 and was appointed Assistant Principal Bass seven months later. With the National Symphony Orchestra and the Schleswig Holstein Musik Festival Orchestra (Germany) he has toured extensively in the United States, Europe, Japan, and China.

CLAUDIA CHUDACOFF, violin, appears frequently as soloist and chamber musician throughout the Washington/Baltimore area. She is a member of both the National Gallery String Quartet and the Sunrise Quartet, and has performed regularly on several chamber series, including the Holocaust Memorial Museum and National Musical Arts. She is featured on a CD of chamber music of Erich Korngold, released last year by Albany Records. In addition to her position as Assistant Concertmaster of the U.S. Marine Band's White House Chamber Orchestra, Ms. Chudacoff is the Concertmaster of the National Gallery Orchestra. Prior to moving to Washington, D.C., she was the Assistant Concertmaster of the Louisville Orchestra. She has appeared as soloist several times with all three of these groups, as well as with the Concert Artists of Baltimore, the Toledo Symphony, the Louisville Ballet and the Ann Arbor Symphony.

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.

MAHOKO EGUCHI, violin, has performed throughout the United States, Japan and Europe. As a former member of the Arianna String Quartet, she was a finalist in the first International String Quartet Competition of Bordeaux. She has appeared at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk and Moonbeach (Japan), and in numerous chamber music series in Japan and the U.S. She has been heard in live broadcasts in Osaka, Japan; on Chicago's prestigious Dame Myra Hess Series; and on NPR's "Performance Today" program. Ms. Eguchi received degrees at Indiana University and Yale University, and has served on the faculties of the University of Missouri-St. Louis, Eastern Michigan University and University of Michigan School of Music. She has been constantly active in community outreach, performing for more than 20,000 people in over 300 public schools and community concerts in the past five years. She is a member of the viola section of the National Symphony Orchestra.

LISA EMENHEISER, 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. Emenheiser 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. Emenheiser is the pianist of the Opus 3 Trio.

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.

STEVEN HEDRICKSON is Principal Trumpet of the National Symphony Orchestra, and instructor of trumpet at the Peabody Conservatory. He is a graduate of Luther College in Pecorah, Iowa, and studied in Chicago with members of the Chicago Symphony, including Adolf Herseth, William Scarlett and Charles Geyer. He joined the NSO in 1982 as assistant principal trumpet. Mr. Hedrickson is active in the Washington, D.C. area as a recitalist, chamber musician and teacher.

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 guest conducted Boston's Dinosaur Annex at Jordan Hall in a concert of large-scale new music 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.

GLEN PAULSON, percussion, has performed throughout the United States as well as in Canada, France, Germany, Japan, Korea, Spain and Switzerland, having played with the New York Philharmonic, Rochester Philharmonic, The Syracuse Symphony, the American Symphony, Orpheus Chamber Orchestra, New York Chamber Symphony, The Royal Ballet, and the Little Orchestra Society. He can also be heard on recordings with the Barcelona Symphony (where he was the principal timpanist), The New Jersey Symphony, the Bronx Arts Ensemble, and the EOS Chamber Orchestra. His appearances with Broadway shows include *The King and I*, *The Music of Andrew Lloyd Webber*, *Falsettoland*, and *The World Goes 'Round*. A graduate of the Eastman School of Music and The Juilliard School, Mr. Paulson is at the present a member of "The President's Own" United States Marine Band and this summer will be his eleventh season at the Bard Music Festival.

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 evolu-

tion 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."

RACHEL YOUNG, cellist with the National Symphony Orchestra, has appeared as soloist with the National Chamber Orchestra, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra and founder of the Isosceles Duo. Ms. Young has presented recitals at Strathmore Hall, the German and Austrian Embassies, New England Conservatory, and the Anderson House Museum, as well as solo appearances at the Corcoran Gallery of Art and the John F. Kennedy Center. She has appeared as a chamber artist with the Twentieth Century Consort, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGMS Radio and at the White House. Ms. Young received the Bachelor of Music degree from the New England Conservatory of Music where she studied with Laurence Lesser, and her master's degree is in cello performance with Stephen Kates at the Peabody Conservatory.



20th Century Consort 2001-2002 Concert Series Upcoming Concerts

March 2, 2002 Contraptions

A celebration of the Hirshhorn's special exhibition of the witty, thought-provoking sculptures of H.C. Westermann, with music by Mark Kuss, Perry Goldman and premieres by James Fry and Thomas Albert.

April 13, 2002 Pooh and Other Profundities

Oliver Knussen's *Hums and Songs of Winnie-the-Pooh* and Jon Deak's *Eeyore Has a Birthday*, along with other settings of weighty texts composed by Elliott Carter and James Primosch, with soprano Lucy Shelton.

The 20th Century Consort gratefully acknowledges the generous support
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