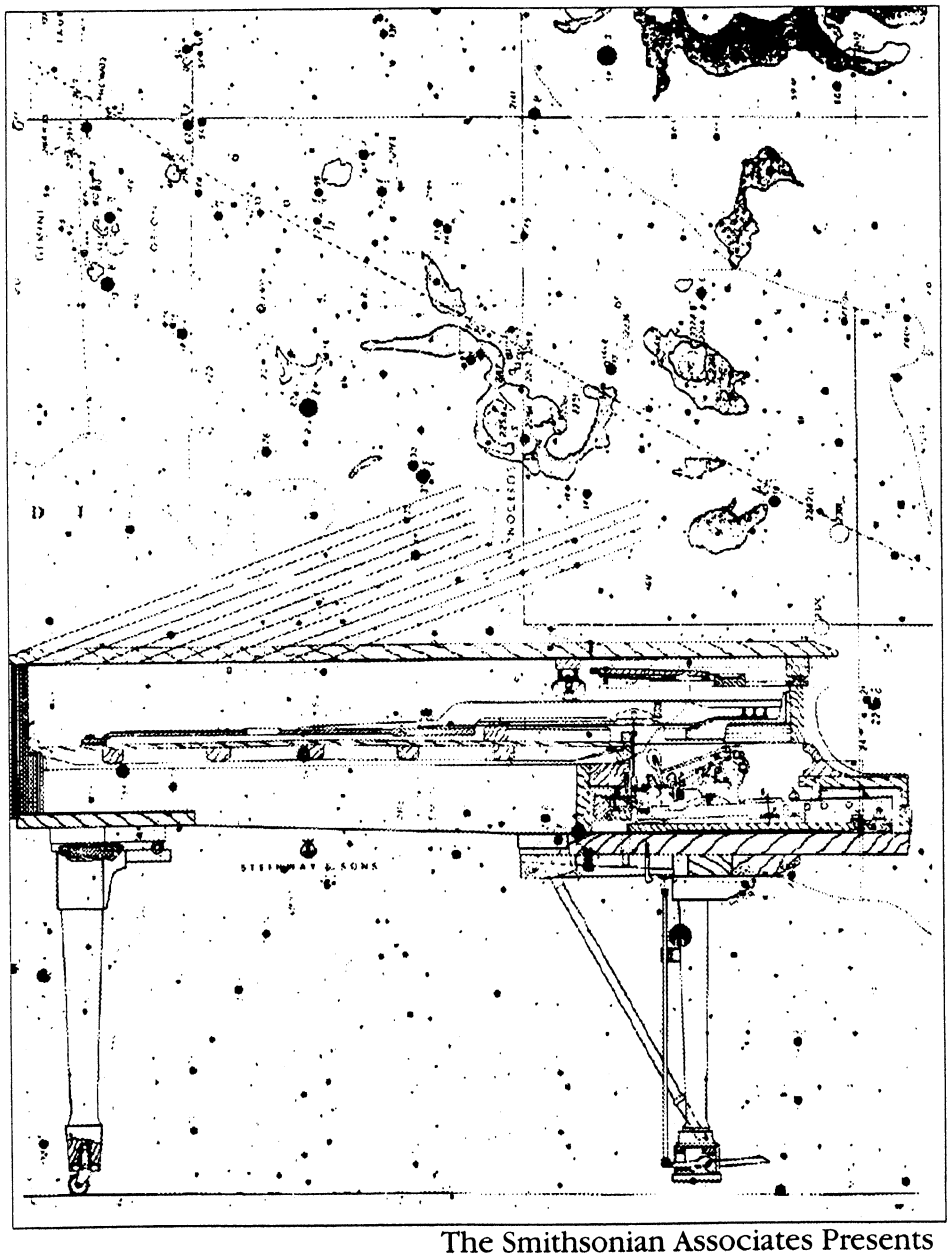


The Smithsonian Associates Presents

20th CENTURY CONSORT

April 13, 2002

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin
Paul Cigan, Clarinet/Bass Clarinet
Jon Deak, Contrabass
Lisa Emenheiser, Piano
David Hardy, Cello
Thomas Jones, Percussion
Tsuna Sakamoto, Viola
Lucy Shelton, Soprano
Sara Stern, Flute/Piccolo
Rudy Vrbsky, Oboe/English Horn

Susan Schilperoort, Manager
Curt Wittig, Electronics
Mark Wakefield, Stage Manager

❖ ❖ ❖

Saturday, April 13, 2002
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 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 with Jon Deak and James Primosch

Program

"Pooh and Other Profundities"

Hums and Songs of Winnie the Pooh . . . . . Oliver Knussen

1. Aphorisms
   I INSCRIPTION
   II HUM
   III THE HUNDRED ACRE WOOD (*Nocturne*):
   PIGLET MEETS A HEFFALUMP
   IV HUM, *continued, and* LITTLE NONSENSE SONG
   V HUM (*Instrumental*)
   VI VOCALISE (*Climbing the tree*)
   VII CODETTA
2. Bee Piece and Cadenza (*The Fall of Pooh*)
3. Cloud Piece

Mr. Cigan, Mr. Hardy, Mr. Jones, Mr. Kendall, Ms. Shelton, Ms. Stern, Mr. Vrbsky

Sacra Conversazione . . . . . James Primosch

I Canon
II Solos with Variations
III Von Gott will ich nicht lassen
IV Solos with Variations
V Conditor Alme Siderum

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Hardy, Mr. Jones, Mr. Kendall, Ms. Stern, Mr. Wittig

Intermission

Tempo e Tempi ..... Elliott Carter

I. Tempo e Tempi (Eugenio Montale)
II. Ed e Subito Sera (Salvatore Quasimodo)
III. Oboe Sommerso (Quasimodo)
IV. Una Colomba (Giuseppe Ungaretti)
V. Godimeto (Ungaretti)
VI. L'Arno a Rovezzano (Montale)
VII. Uno (Ungaretti)
VIII. Segreto del Poeta (Ungaretti)

Ms. Adkins, Mr. Cigan, Mr. Hardy, Mr. Kendall,
Ms. Shelton, Mr. Vrbsky

Eeyore Has a Birthday ..... Jon Deak

Scene I: Earlier
Scene II: Later
Interlude: Still Later
Scene III: Later Yet

Mr. Deak, Ms. Emenheiser, Ms. Sakamoto

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

OLIVER KNUSSEN
Hums and Songs of Winnie-the-Pooh

(Stuart) Oliver Knussen was born in Glasgow, Scotland, in 1952 and lives in London, though he also spends a considerable amount of time in the United States each year. His father, Stuart Knussen, was a leading double bass player. Oliver (or Olly, as just about everyone calls him) began composing at the age of six. He studied privately with John Lambert and attended the Purcell School. He proved to be the most precocious British composer since Britten. A brief appearance in a television program about the London Symphony Orchestra, in which his father was then principal bass, led to the commissioning of his *First Symphony*. The premiere created something of a stir when the fifteen-year-old composer conducted the work himself. He was thus established as composer even before coming to Tanglewood for the first time, as a Composition Fellow, in 1970 (he later returned on many occasions as a visiting composer or composer-in-residence, for several years from 1986 as Coordinator of Contemporary Music Activities). Knussen's teacher at Tanglewood was Gunther Schuller, who encouraged his desire to work on more exploratory, smaller pieces after having made his first splash in the spotlight, which—as they both recognized—could easily discourage future risk-taking.

Knussen also absorbed from Schuller the ideals and generosity of spirit that led to his current busy schedule in England and the United States as spokesman for and promoter of other composers' music. He conducts frequently, claiming modestly that he does so to support his own composing. But in doing so he regularly offers opportunities to hear the best new music through his performances with the BBC Symphony or the London Sinfonietta, virtually the only large ensembles in England to pay sustained, serious attention to contemporary orchestral music. Since 1983 he has been one of the artistic directors of the Aldeburgh Festival, founded by Benjamin Britten, which takes place every June.

Knussen's music is exceptional for its richly colored surface, its complexity that is at the same time accessible and comprehensible to the musically alert listener. This fact was first noted by the larger musical audience with the success of his opera *Where the Wild Things Are*, based on a popular children's book by Maurice Sendak, with whom he later collaborated on *Higglety Pigglety Pop!* Both of these operas have delighted children as much as they have attracted sophisticated listeners. And listeners who know those works will not be surprised to find that he also found a musical treatment for elements of A.A. Milne's classic *Winnie-the-Pooh*.

But the *Pooh* work is not an opera, not even a "scene" presented in concert form, though it evokes the incident early in the book in which the Bear of Very Little Brain attempts to use a balloon to lift him up to the level of a beehive so that he can make off with the honey, only to find that the bees are very suspicious

creatures. In order to save him from flying off, Christopher Robin must shoot the balloon, resulting in a great fall for Pooh.

In origin this is an early work, its first version having been written and performed in 1970; the final version, with much new material, was composed in the spring of 1983 for the Aldeburgh Festival. There is a singer, but she sings almost no words except the nonsense syllables of Pooh's many "hums," though we do get, among other things, his song "Isn't it funny how a bear likes honey." As the composer remarked in his notes for the recording of the piece:

> It isn't exactly a setting of the episode with tree, bees, and balloon...; neither is it small-scale tone-poem, though there are many onomatopoeic devices. It is, rather, a sequence of faded snapshots and reflections, by an unwilling grown-up, on things remembered from the book, and on what those things meant to him as a child.
>
> So the piece is whimsical; it hops back and forth between Pooh-like expressions and the inner world of a child just after the light is switched off, following no particular pattern — I allowed the music to take itself where it wanted to go. The two worlds meet in the last song during which, perhaps, the child falls asleep.

Oliver Knussen

JAMES PRIMOSCH
Sacra Conversazione

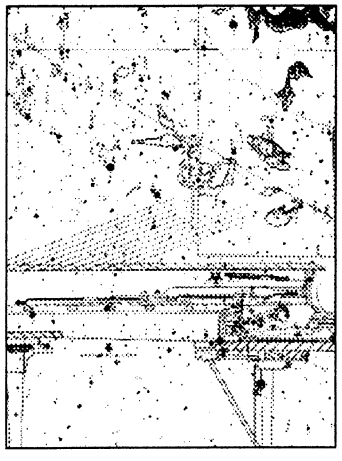
James Primosch was born in Cleveland, Ohio, in 1956 and studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers. In 1984 he was a composition fellow at the Tanglewood Music Center, where he studied with John Harbison. He has written instrumental, vocal, and electronic works that have been played throughout the United States. Primosch is also a pianist active particularly in the realm of contemporary music (as pianist, he took part in a performance of George Crumb's *Celestial Mechanics* with the Twentieth Century Consort). He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam and has recorded for CRI, the Smithsonian Collection, and Crystal; he has also worked as a jazz pianist and a liturgical musician. In 1988 he began an appointment as Assistant Professor at the University of Pennsylvania, where he directs the Presser Electronic Music Studio. *Sacra Conversazione* is his sixth composition to be performed by the Consort.

Regarding this work, the composer has written:

> A painting called a *sacra conversazione* or "sacred conversation" depicts a group of saints, sometimes from various time periods, generally with the Virgin and child. When I came across this genre of painting I immediately thought of the title as a splendid metaphor for the interplay of instrumental voices that constitutes chamber music, and the idea of bringing together saints from disparate eras seemed to echo my desire to utilize a wide range of expressive idioms in my music.
>
> The odd-numbered movements of the work are based on pre-existing sacred melodies: The first movement treats a song simply called "Canon" from the 19th century American shaped-note hymn collection called *Southern Harmony*. A Bach chorale, itself a harmonization of an earlier melody by Joachim Magdeburg, is at the core of the third movement; the title could be translated as "I won't let go of God." In the last movement the cello sings a Gregorian Advent hymn known in English as "Dear Maker of the Starry Skies."
>
> The second and fourth movements present a series of virtuoso solos for each member of the ensemble, plus an opening tutti and a closing solo for the tape. Over the course of the two movements, each of the eight short sections is presented three times, with the gradual addition of increasingly dense layers of counterpoint and ornamentation.
>
> Throughout, the electronic sounds on tape serve to amplify and extend the instrumental textures, at times shaping the smallest musical elements, and at other moments offering quasi-orchestral gestures.
>
> *Sacra Conversazione* was composed for the New York New Music Ensemble on a commission from the Fromm Foundation. The electronic sounds were realized in the Presser Electronic Music Studio at the University of Pennsylvania. Robert Black, founder of the New York New Music Ensemble and a distinguished champion of contemporary music both as a conductor and a pianist, died during the composition of this work; I have marked the third movement of Sacra Conversazione "R. B. in memoriam."

James Primosch

ELLIOTT CARTER
Tempo e Tempi



Elliott Carter was born in New York, in 1908. His early works, many of them choral, were based on a close familiarity with the great musical traditions stretching back to the Renaissance. His education was as broad as any composer's has ever been, including study at Harvard, where he read widely in modern literature, German, and Greek, and pursued studies in mathematics as well. He was strongly influenced by Stravinsky and by early music (thanks in part to having had a roommate at Harvard who was an Elizabethan specialist), but drew very little from the line of German expressionism that was then considered avant-garde. Still, for all the influences evident in much of his elegantly crafted early scores, there were elements that foreshadowed his mature style, too. Even in his a cappella choral music one frequently finds different rhythmic gestures interacting in different layers heard simultaneously, a fundamental characteristic of all his music.

He is best known for a cumulative series of large-scale instrumental compositions, starting with the *Cello Sonata* of 1948, that have redefined and dramatized the relationships between instruments in a musical ensemble and have expanded notions of rhythm and time. Seeking after a sense of "focused freedom," a way of creating music in which the various instruments are in fact coordinated while seeming to be freely improvising against one another, he developed a device of interlocking rhythmic relationships—often quite complex —that has come to be called "metrical modulation." In principle the technique has been used for centuries by composers who specify that one line or section of a piece move at a prescribed relationship to another. But in older music the relationship is usually half-time or double-time, so that the overall effect remains more or less the same. Carter superimposed more complex relationships on one another, giving the effect of two different musics moving at different speeds.

An equally important characteristic of Carter's mature music has been his sense of each instrument as a character in a kind of ongoing drama. When the instruments are fundamentally different in their sonority or manner of tone production (as the piano and cello in the 1948 sonata), he emphasizes that very difference, rather than trying to minimize as most earlier composers had done. The cello is, above all, capable of producing sustained sounds, something the piano is incapable of. In one way or another this principle has played part in most of Carter's later pieces, including the work to be heard on the present program.

In the most recent decade Carter has composed a symphony (out of three substantial orchestral movements originally commissioned by different orchestras), his first opera (he is evidently open to the idea of composing another), a fifth string quartet, and a substantial body of smaller works, both instrumental and vocal.

It would be hard to imagine a more suitable title for a work by Elliott Carter than *Tempo e Tempi*, for virtually all the compositions of his maturity — a long maturity now extending into a fruitful tenth decade — have played with the interactions of different kinds of musical movement. The cycle reflects his long-standing immersion in Italian culture, dating back to his first visit to Rome in the 1920s. The cycle grew from its opening song, the text of which had been sent to the composer by Rafaele Pozzi, one of the directors of the 1998 Pontino Festival in Italy, which was devoted to celebrating the composer's 90th birthday.

Carter set *Tempo e tempi* by Eugenio Montale for soprano with violin, English horn, and bass clarinet. Its enthusiastic reception at the festival encouraged him to set the other Montale poem that Pozzi had sent (*L'Arno a Rovezzano*) for soprano with oboe, clarinet, violin, and cello. Having thus created an instrumental quartet (violin, cello, oboe doubling English horn, and clarinet doubling bass clarinet), he sought more texts to create a cycle of songs whose texts all deal with the passage of time, choosing in the end six other poems by Quasimodo and Ungaretti). He completed the cycle in 1999, and it received its premiere in London with Lucy Shelton and members of the London Sinfonietta.

Carter's interest in complex rhythmic activity among the different parts naturally leads to music that is contrapuntally conceived. The Montale poem *Tempo e tempi* practically dictates an approach to a musical setting. The opening lines treat the multi-

plicity of perceptions of time, and provide the explicit image of audio or video tapes running simultaneously, and sometimes in opposite directions. Carter turns this literally into a musical idea by composing a retrograde canon between soprano and violin (one part running backward by comparison to the other), while the English horn is pursued by the bass clarinet in augmentation (longer note values) and inversion (upside down). This sounds a lot like the early approach of Schoenberg and his pupils, yet it is also a very old tradition, too, going back at least to the 14th-century composer Guillaume de Machaut, whose rondeau *Ma fin est mon commencement* ("My end is my beginning, and my beginning my end") similarly turns a poetic phrase into a compositional injunction by means of retrograde canon.

Having set the stage, so to speak, with the first song, Carter proceeded to find similar contrapuntal approaches to each of the rest of the songs in the growing cycle. Quasimodo's *Ed è subito sera* is built on a pair of canons by inversion with a free voice part. *Òboe sommerso* (not surprisingly dedicated to the oboist-composer Heinz Holliger) is a two-part invention. The tiny poetic fragment *Una colomba* has the clarinet providing murmuring support for the quiet vocal phrase. *Godimento* shows Carter celebrating his pleasure in different rhythmic groupings, as each of the four instruments pursues its own colorful way while the voice is carried along in longer, more lyrical, note values above the competition. *L'Arno a Rovezzano* is a miniature tone-poem evoking the slow destructiveness of passing time, the lingering of nostalgia, in a highly subtle setting. *Uno* is another case where the poem itself suggests its setting. If (as the two-line text indicates) one begins and ends with singing, what comes in between is purely instrumental — a passionate cello solo introduced and closed off by the soprano. *Segreto del poeta* is a sustained envoi, a thoughtful, inner-directed epilogue to the cycle as a whole. The poem begins in night but ends (as does the greatest of all Italian poetic works, Dante's *Divine Comedy*) in light, ravishingly imagined by the composer.

TEMPO E TEMPI

Non c'è un unico tempo; ci sono molti nastri
che paralleli slittano
spesso in senso contrario e raramente
s'interseccano. È quando si palesa
la sola verità che, disvelata,
viene subito espunta da chi sorveglia
I congegni e gli scambi. E si ripiomba
poi nell'ultimo tempo. Ma in quell'attimo
solo I pochi viventi si sono riconosciuti
per dirsi addio, non arrivederverci.

—Eugenio Montale

TIME AND TIMES

There is not a single time, there are many tapes
that roll past in parallel
often in contrary motion and they rarely
intersect. It is when that single truth is made
manifest that, unveiled,
it is suddenly expunged by one who watches
the gears and switches. And then it plunges
back into the last time. But in that instant
only the few who are living have acknowledged that they must say "farewell," not "see you later."

ED È SUBITO SERA

Ognuno sta solo sul cuor della terra
trafitto da un raggio di sole:
ed è subito sera.

—Salvatore Quasimodo

AND IT'S SUDDENLY EVENING

We are alone on the living earth
transfixed by a ray of sunlight.
And it's suddenly evening.

OBOE SOMMERSO

Avara pena, tarda il tuo dono
In questa mia ora
di sospirati abbandoni

Un óboe gelido risillaba
Gioia di foglie perenni,
non mie, e smemora;

in me si fa sera;
l'acqua tramonta
sulle mie mani erbose.

Ali oscillano in fioco cielo,
Làbili: il cuore trasmigra
ed io son gerbigo,

e i giorni una maceria.

—Quasimodo

SUNKEN OBOE

Greedy pain, delay your gift
in this my hour
of sighed-for abandon.

An oboe coldly parses
joy of everlasting leaves,
not mine, and absent-mindedly;

in me the evening comes;
like water falling
on my grassy hands.

Wings flap in the dim sky,
weakly; the heart runs out,
leaves me futile

and my rubble.

UNA COLOMBA

D'altri diluvi una colomba ascolto.
—Giuseppe Ungaretti

A DOVE

I hear a dove from other floods.

GODIMENTO

Mi sento la febbre
di questa
piena di luce.
Accolgo questa
giornata come
il frutto che si addolcisce

Avrò
stanotte
un rimorso come un
latrato
perso nel
deserto.
—Ungaretti

PLEASURE

I glow
wit the fever
of this abundance of light.
I greet this
day like
fruit that sweetly ripens.

Tonight
will bring
remorse like
a dog's howl
lost in the
desert.

L'ARNO A ROVEZZANO

I grandi fiumi sono l'immagine del tempo
crudele e impersonale. Osservati da un ponte
dichiarano la loro nullità inesorabile.
Solo l'ansa esitante di qualche paludoso
giuncheto, qualche specchio
che riluca tra folte sterpaglie e borraccina
può svelare che l'acqua come noi
pensa se stessa
prima di farsi vortice e rapina.
Tanto tempo è passato, nulla è scorso
da quando si cantavano al telefono 'tu
che fai l'addormentata' col triplice cachinno.
La tua casa era un lampo visto dal treno. Curva
sull'Arno come l'albero di Giuda
che voleva proteggerla. Forse c'è ancora o
non è che una rovina. Tutta piena,
mi dicevo, di insetti, inabitabile.
Altro comfort fa per noi ora, alto sconforto.
—Montalto

THE RIVER ARNO AT ROVEZZANO

Great rivers are the images of time,
cruel and impersonal. Viewed from a bridge
they declare their inexorable nullity.
Only the hesitant bend of some swampy
reed-bed, some mirror
that shines between crowded brush and moss
can reveal that the water, like us,
thinks about itself
before becoming whirling and destructive.
So much time has passed, nothing is seen
from when one sang on the phone "You
who have fallen asleep" with triple guffaws.
Your house was a lamp seen from the train. A curve on the Arno like the Judas tree
that tried to protect it. Perhaps it is still there, or
is only a ruin. All full,
I told myself, of insects, inhabitable.
We have other comfort now, other discomfort.

UNO

incomincia per cantare
si canta per finire
—Ungaretti

ONE

Sing to start
and sing to end

SEGRETO DEL POETA

Solo ho amica la notte.
Sempre potrò trascorrere con essa
d'attimo in attimo, non ore vane;

Ma tempo cui il mio palpito trasmetto
come m'aggrada, senze mai distrarmene.
Avviene quando sento,
Mentre riprende a distaccarsi da ombre,
la speranza immutabile
in me che fuoco nuovamente scova
e nel silenzio restituendo va,
I gesti tuoi terreni
talmente amati che immortali parvero,
luce.
—Ungaretti

POET'S SECRET

I have only the night as a friend.
Always I can go with her
from moment to moment, not spending pointless hours;
Yet time during which I perceive
my pulse beat as I wish, never distracts me.
It happens, when I feel,
while once again I draw out from shadows,
the immutable hope
in me, which fire newly dislodges
and is restoring to silence again,
your mundane deeds,
so much loved they will seem immortal,
light.

Translations by Elliott Carter (Ungaretti and Quasimodo) and Steven Ledbetter (Montale).

JON DEAK
Eeyore Has a Birthday

Jon Deak was born in Hammond, Indiana, in 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the Conservatory of Santa Cecilia in Rome, and the University of Illinois. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. In 1970, Deak became a member of the double bass section of the New York Philharmonic. Spending much of his professional life as a performer, rather than as an academic, the more common role held by composers these days, no doubt contributed to his interest in what is known as "performance art"—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's works, familiary to 20th-Century Consort audiences through numerous examples heard over the years, are performance art in a different sense. His works have visual and theatrical elements that transcend the customary relationship of pitch and rhythm. It is a kind of "story theater" in which the performers relate a (usually) familiar tale in a new way, making innovative use of music. Source materials for his work have included Grimm's fairy tales, Brom Stoker's Dracula, and Dickens' Christmas Carol, among others.

Eeyore Has a Birthday is, of course, based on a chapter of A.A. Milne's *Winnie-the- Pooh*, one of the most delightful of modern literary works for children. The idea for the piece was suggested by Betty Hauck, violist of the Apple Hill Chamber Players, for whom Deak had been composer-in-residence. Eventually when the Players presented him with a version of Chapter VI of *Winnie-the-Pooh*, "I fell in love again with the whole universe of Pooh."

The composer has commented about this work:

> A word about drama, speech, and music: as many people know, I can't tell the difference. At least, I hate to separate them. Or perhaps I should say, these days, that I think of them as Autonomous Republics, preserving their local character but united in Foreign Policy.... Ahem, now, then, when Eeyore (the viola) rips into his/her opening soliloquy, the musical flow is governed, not so much by pitch systems (tonal, modal, atonal, serial) as by speech intonation and rhythm. Virtually the entire piece is motivically speech-inflected. I can't at all claim that *Eeyore Has a Birthday* is a classical counterpart to rap music, but I do admire that form's intricacies and sheer sound-physicality.
>
> Although I always think dramatically when composing, this piece is something of an experiment for me as it is one of the first times I've needed the musicians to actually move from one place to another on stage. This continues my conviction that with proper planning and discipline musicians possess a vast, largely untapped reservoir of dramatic ability which can be used to enhance their act.
>
> And anyway, I had such fun painting in the portraits of the ever-mournful Eeyore, the gastronomically-oriented Pooh Bear, and the eagerly bumbling Piglet. I know them now bettter than I ever did, and I look forward to introducing them to my children.
>
> — Jon Deak

EEYORE HAS A BIRTHDAY

Scene I: EARLIER

Eeyore: "That's what it is. Pathetic." "As I thought." No better from this side. But nobody minds. Nobody cares. Pathetic, that's what it is."

Pooh: "Cottleston, Cottleston, Cottleston Pie,
A fly can't bird, but a bird can fly.

Ask me a riddle and I reply,
"Cottleston, Cottleston, Cottleston Pie."

Eeyore: "That's right, sing. Umty-tiddly, umty-too. Here we go gathering Nuts and May. Enjoy yourself."

Pooh: "I am."

Eeyore: "Some can."

Pooh: "Why, what's the matter?"

Eeyore: "Is anything the matter?"

Pooh: "You seem so sad, Eeyore."

Eeyore: "Sad? Why should I be sad? It's my birthday. The happiest day of the year."

Scene II: LATER

Pooh: "There's Piglet jumping up and down trying to reach the knocker on my door. Hallo, Piglet."

Piglet: "Hallo, Pooh."

Pooh: "Let me do it for you."

Piglet: "But Pooh, it's your own house!"

Pooh: "Oh! So it is. Well, let's go in."
"Here's a small jar of honey. I'm giving this to Eeyore as a birthday present. What are you going to give?"

Piglet: "I'll give him a balloon. I've got one left from my party."

Epilogue: STILL LATER:

Pooh (to himself): "Now then, Pooh, time for a little something. Lucky I brought this jar of honey with me."

Pooh: "I ate Eeyore's present. Bother! What shall I do? I must give him something. Well, it's a very nice pot, even if there's no honey in it. Eeyore could keep things in it, which might be Useful."

Piglet: "How pleased Eeyore will be with my balloon." [BANG!!!???***!!!] "Well, that's funny. I wonder what that bang was. I couldn't have made such a noise just falling down. And where's my balloon? And what's that small piece of damp rag doing? Oh, dear! Oh dear, oh, dearie, dearie, dear! Well, it's too late now. I can't go back, and. I haven't another balloon, and perhaps Eeyore doesn't like balloons so very much."

Scene III: LATER YET

Piglet: "Good morning, Eeyore."

Eeeyore: "Good morning, Little Piglet, it if is a good morning. Which I doubt. Not that it matters."

Piglet: "Many happy returns of the day."

Eeyore: "Just say that again."

Piglet: "Many happy returns of the day."

Eeyore: "Meaning me?"

Piglet: "Of course, Eeyore."

Eeyore: "My birthday?"

Piglet: "Yes."

Eeyore: "Me, having a real birthday?"

Piglet: "Yes, Eeyore, and I've brought you a present."

Eeyore: "Meaning me again?"

Piglet: "Yes, Eeyore, and I brought you a balloon."

Eeyore: "Balloon? Did you say balloon? One of those big coloured things you blow up? Gaiety, song- and-dance, here we are and there we are?"

Piglet: "Yes, but I'm afraid — I'm very sorry, Eeyore — but when I was running along to bring it to you, I fell down."

Eeyore: "Dear, dear, how unlucky! You ran too fast, I expect. You didn't hurt yourself, Little Piglet?"

Piglet: "No, but I-I-oh, Eeyore, I burst the balloon!"

Eeyore: "My balloon? My birthday balloon?"

Piglet: "Yes, Eeyore. Here it is. With —many happy returns of the day."

Pooh: "Many happy returns of the day. I've brought you a little present. It's a Useful Pot. And it's for putting things in. There!"

Eeyore: "Why! I believe my Balloon will just go into that Pot!"

Pooh: "Oh, no, Eeyore. Balloons are much too big to go into Pots."

Eeyore: "Not mine. Look, Piglet!"

Pooh: "So it does! It goes in!"

Piglet: "So it does! And it comes out!"

Eeyore: "Doesn't it? It goes in and out like anything."

Pooh: "I'm very glad that I thought of giving you a Useful Pot to put things in."

Piglet: "I'm very glad that I thought of giving you Something to put in a Useful Pot."

Eeyore: "It goes in and out, in and out..."

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/bass 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 Spoletto 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.

JON DEAK, composer, is also the Associate Principal Bassist of the New York Philharmonic and serves as that orchestra's Creative Education Advisor. He was born and raised in (what was then) rural northern Indiana of parents who were painters and sculptors. He received his education at Oberlin College; the Juilliard School; the Conservatory of Santa Cecilia, Rome, as a Fulbright Scholar; and at the University of Illinois. His works have been performed throughout the musical world, recorded on various labels, and published exclusively by Carl Fischer. Deak was an active figure in the early Performance Art movement, has starred in a solo off-broadway play, has been a visual artist, and is still an avid mountaineer and an environmental and educational activist. He is presently pioneering an educational program whereby public school children are enabled to write directly for the symphony orchestra and professional ensembles. There is a great deal of energy emanating from the success of this program, and he also teaches it in the New York City Public School that his own children attend.

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.

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.

TSUNA SAKAMOTO, viola, has been a member of the viola section of the National Symphony Orchestra since 1998. She is also co-principal violist of the Eclipse Chamber Orchestra. Before her arrival in Washington, D.C., she was a violinist in the San Antonio Symphony for five years and has also

served as principal second violinist of the Richmond (IN) Symphony orchestra, associate concertmaster of the Mansfield (OH) Symphony Orchestra and assistant principal violist with the Aspen Chamber Orchestra. Ms Sakamoto is a member of the Potomac String Quartet, which is currently recording the complete string quartets of David Diamond for Albany Records. She is also active as an educator, teaching privately and coaching with the NSO Youth Fellowship program and the American Youth Symphony Orchestra.

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/piccolo, 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."

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

The 20th Century Consort gratefully acknowledges the generous support of the Friends of the 20th Century Consort:

The Jeanette and Sidney G. Albert Foundation
American Composer's Forum
Thomas Anastasio
Margaret Appleman
Richard Bellin
John A. Bjerke & Carolyne E. Dowling
Beatrice Bobotek
Renan & Rene Bonnel
Mary Ann Cameron
Alice Chalifoux
Shirley Cherkasky
Judith and Jennifer Coats
Nancy Dalzell
Dennis Deloria & Suzanne Thouvenelle
Peter & Margo Dunn
Ronald and Diane Eichner
David Elliott & Pauline Tang
Lisa Emenheiser
William & Nancy Foster
David Froom & Eliza Garth
Renee Gien
Jane and Gerard Gold
Hilton Lee Graham
Michael Greene
Stefanie K. Greene
Gloria S. Hamilton
J. Michael Hamilton & Myung Hee Nam
Pamela Hamilton
Adriana & Douglas Havnaer
Mones & Eunice Hawley
Francine & Winslow Hayward
Courtney Howland & Michael Singer
Nichole & Stephen Jaffe
Stephen Jaffe
Joseph Keiger
Christopher Kendall & Susan Schilperoort
John and Catherine Kendall
Prudence Kline
Mary Grace Kovar & Earl Pollack
Jeanne Krohn & Robert Wade
Patricia Kvochak
Kay Logan
Sherry & Wilbert Mahoney
Ellen Mansueto
Dorothy Marschak
Joseph & Ilene Mason
Nicholas Maw & Maija Hay
David S. McCullough
Frances McKay
Marjorie Merryman & Edward Cohen
Andrew & Janice Molchon
Lawrence and Gradon Moss
Gretchen Mueller
Thomas and Jane Myers
Phyllis F. Namrow
Eric and Nancy Neff
Alan & Diana Neidle
Hugh O'Neill
Victoria O'Reilly
Patricia Orend
Eric Ottinger
Mary Paxton
Alyce Rideout
James Keith Peoples
Virginia Peters
Constance B. Price
John D. Reilly
Ronald Rendell
Elliott & Sue Roberts
Carole & G. Nicholas Rogentine, Jr.
Paula & Steven Schuman
Robert & Carol Schwartz
Peter & Claudia Sherman
Henry S. Shields
Diane Smart
David & Louise Smeltzer
Molly & Louis Stern
Sara Stern and David Bragunier
Sally Stockdale
Michael Toman
Robert & Margaret Ward
Edward Weismiller
Richard & Beatrice Wernick
Jean McC. Wilkins
James Willey
Frances Wright
Wendel Yale & Louise Scirmarco-Yale
Stanley Zimmerman

Compiled March 2002