

The Smithsonian Associates Presents

20th CENTURY CONSORT

March 15, 2003

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin

Audrey Andrist, Piano

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Thomas Jones, Percussion

Paul Schoenfield, Piano

Sara Stern, Flute

Rachel Young, Cello

Susan Schilperoort, Manager

Curt Wittig, Electronics

Mark Wakefield, Stage Manager



Saturday, March 15, 2003

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 2002-2003 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 Daniel Kellogg

Program

"Cries and Whispers"

Three Piano Pieces Curt Cacioppo

I America: a prayer

II ¡Angelus! (after Jiménez)

III Old Petitions

Ms. Emenheiser

Four Pieces for Violin and Piano, Op. 7 Anton Webern

I Sehr langsam

II Rasch

III Sehr langsam

IV Bewegt

Ms. Adkins, Ms. Andrist

Whispers Sebastian Currier

Ms. Emenheiser, Mr. Jones, Ms. Stern, Ms. Young

Intermission

Four Nocturnes George Crumb

I. Notturmo I: serenamente

II. Notturmo II: scorrevole, vivace possibile

III. Notturmo III: contemplativo/"Rain-Death Music"

IV. Notturmo IV: con un sentimento di nostalgia

Ms. Adkins, Ms. Andrist

Divinum Mysterium Daniel Kellogg

I Beginnings

II "The Spirit of God Moved Upon the Face of the Waters"

III Light

IV Rest

V Rejoicing

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones,
Mr. Kendall, 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

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Program Notes

by Steven Ledbetter

CURT CACIOPPO (b. 1951)

Three Piano Pieces

Curt Cacioppo was born in Ravenna, Ohio. He began piano lessons with his mother at the age of nine, and appeared in his first recital at eleven. He studied composition and piano at Kent State University, majoring in performance. He worked in master classes with such distinguished pianists as Arthur Loesser, John Browning, and others, and coached chamber music at the Blossom Festival with several principal players of the Cleveland Orchestra. He earned a master's degree in musicology at New York University in 1976 with a thesis on the late 14th/early 15th-century composer Ciconia. While in New York, one of his piano pieces won an award given by American Society of University Composers. He went on to Harvard University, where he studied composition with Leon Kirchner, Earl Kim, and Ivan Tcherepnin, earning his MA (1979) and Ph.D. (1980) in composition. He was appointed to the Harvard faculty for a four year period. In 1983 he moved from Cambridge to Philadelphia to join the faculty of Haverford College, where he has recently been named Ruth Marshall Magill Professor of Music.

He has continued to combine activity as composer, performer, and teacher. In his music he expresses both the continuity of his Italian heritage and a strong interest in the culture and music of Native Americans, which shows up in a great many of his works.

Technically, his music reflects his own substantial abilities as a pianist, from the flashy virtuosity of a Liszt to the delicate impressions of a Debussy. Two of his teachers (Kirchner and Kim) were themselves students of Schoenberg, and this may be recognizable in his work, but he also likes the colorful sonorities of a Messiaen.

The first of the Three Piano Pieces—*America, a prayer*—is a three-part nocturne. The second and thirds movements—*¡Angelus!* and *Old Petitions*— are studies in bell-like sounds.

The composer writes:

America: a prayer (1988) was begun during a sojourn outside the U.S. Looking at America from a point removed, it is a meditation, a lament, and a plea that this nation use its power and resources wisely and for the good of many. Images are evoked of the Iroquois eagle, perched atop the sacred tree of peace, calling to all tribes to come forth and bury their hatchets in the name of brotherhood.

¡Angelus! (1994) derives from feelings experienced while standing at noontime in the plaza before a pueblo mission church in the Southwest. Among the things that came to mind was a cherished poem of the same title by Juan Ramon Jiménez, from his book *Platero y Yo*. It speaks of a shower of roses as the angelus sounds, that blankets even the “hard things” and makes them beautiful.

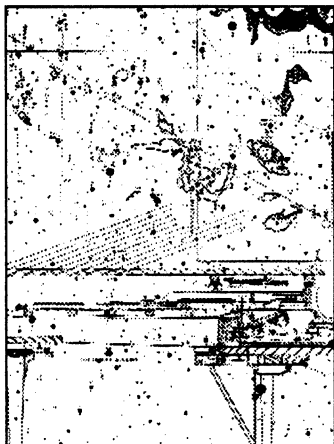
Old Petitions (1992) is abstractly based upon structural features of Navajo, Apache, Zuni and Kwakiutl melody. Ultimately it is an outcry against injustices and atrocities committed against Native peoples.

ANTON WEBERN (1883-1945)

Four Pieces for violin and piano, Opus 7

Webern produced a number of compositions in his teens, before he had begun his studies with Arnold Schoenberg, but most of these, interesting as they are for historical reasons, fail to progress beyond the category of “juvenilia” from a talented young musician. But his progress in composition during the four years (1904-1908) that he studied with Schoenberg was quite extraordinary, and his maturity as a composer was marked by the composition of an informal “graduation piece,” the tonally organized Passacaglia, Opus 1, a work for symphony orchestra. Like his teacher, Webern soon began to explore wider musical realms, finally giving himself up to atonality in a group of works, including the Opus 7 violin pieces, composed in 1910-11. Already the four short pieces show Webern's characteristic qualities: an appreciation of the sensuous possibilities of a single note drawn from the violin, or a pianissimo chord allowed to die away in silence on the piano; spare textures carefully employing all of the

twelve possible pitches of the chromatic scale, thus condensing the entire chromatic universe into a few measures—or, as Schoenberg once characterized it, reducing a whole novel into a paragraph; and a wonderful ear for dynamics and timbre. The four pieces of Opus 7 alternate between extreme delicacy and more vigorous activity, while the last of them attempts to mediate the two extremes.



SEBASTIAN CURRIER (b. 1959)

Whispers, for flute, cello, piano, and percussion

Sebastian Currier was born in Huntingdon, Pennsylvania, and studied at Juilliard with Milton Babbitt. He was also a Tanglewood Fellow in composition, and has received a Rome Prize, a Guggenheim Fellowship, several awards from the American Academy of Arts and Letters, a Friedheim Award, a Fellowship from the National Endowment for the Arts, and various residencies. He is currently Assistant Professor of Music at Columbia University.

He has composed a wide range of compositions from those in standard genres to more unusual conceptions such as *Vocalissimus*, which sets a single brief short poem by Wallace Stevens eighteen different ways, each from a different point of view (including a Formalist, a Mystic, a Recluse, a Satirist, an Introvert, and others). *Theo's Sketchbook*, for piano, traces the life's work of an imaginary composer, from juvenilia to a final lullaby for his granddaughter. He has composed for traditional combinations like string quartet, for piano and violin, for orchestra, as well as for more unusual groupings such as the flute, cello, piano and percussion of *Whispers* (a choice motivated by the commission from the Mosaic Ensemble). In addition to his own orchestral writing, Currier generously spent six months studying and fleshing out the detailed draft of the Symphony No. 2 of his friend and colleague Stephen Albert, who had died in an automobile accident after fully conceiving the score but before writing out the orchestration.

The composer's own brief comments about the 13-minute *Whispers*, a 1996 composition, describes the character of the piece:

Whispers is the musical equivalent of tones of voice. Quick accented whispers dominate the central section, Repressed Intensity, which has the performers playing with great vitality, but pianissimo. A generally reposeful quietude frames this sense of repressed urgency.

GEORGE CRUMB (b. 1929)

Four Nocturnes (Night Music II)

George Crumb (b. 1929, Charleston, West Virginia) grew up in a musical family and learned from childhood to play the clarinet and piano. He took his undergraduate degree in composition at Mason College of Music and Fine Arts in his native Charleston, then went to the University of Illinois for his master's degree and to the University of Michigan for his doctorate. There he studied with Ross Lee Finney, who, after his father, became the strongest musical influence on him. He has been on the faculty of the University of Pennsylvania since 1965. In addition to numerous grants and awards from the Koussevitzky Foundation, the Guggenheim Foundation, and the American Academy of Arts and Letters, he received the Pulitzer Prize in 1968 for *Echoes of Time and the River*.

Crumb's early music grew out of short musical subjects in which timbre played as important a role as pitch and rhythm. His music has continually been marked by an extraordinarily refined ear for color and astonishing inventiveness in the creation of sounds, often using novel methods of tone production, occasionally with amplification to pick up the delicate overtones that might be lost otherwise. Much of his music has been programmatic, often drawing on a zodiacal cycle or number symbolism or such quasi-dramatic elements as masked performers, to serve the cause of musical illustration with vivid sounds, ranging from the sweet and delicate to the threshold of pain. One of the characteristic moods of Crumb's music is the evocative imagination of a delicate kind of "night music"—a term that first takes on specific musical significance in the work of Bartók, but continues frequently with Crumb.

The composer explained his approach in the notes to a recording of the piece:

Four Nocturnes is a further essay in the quiet nocturnal mood of my *Night Music I* for soprano, keyboard, and percussion (composed in 1963); hence the subtitle "Night Music II." The four pieces constituting the work are prefaced with the following indications:

Notturmo I: Serenamente

Notturmo II: Scorrevole; allegro possibile

Notturmo III: Contemplativo

Notturmo IV: Con un sentimento di nostalgia

The music is of the utmost delicacy and the prevailing sense of "suspension in time" is only briefly interrupted by the animated and rhythmically more forceful second piece. The sustained lyric idea presented at the beginning of the work, the nervous tremolo effects, and the stylized bird songs are all recurrent elements. In composing the *Four Nocturnes* I had attempted a modification of the traditional treatment of the violin-piano combination by exploiting various timbral resources of the instruments. Thus a certain integration in sound is achieved by requiring both instruments to produce harmonics, pizzicato effects, rapping sounds (on the wood of the violin; on the metal beams of the piano). The gentle rustling sounds which conclude the work are produced by the application of a percussionist's wire brush to the strings of the piano.

—George Crumb

DANIEL KELLOGG (b. 1976)

Divinum Mysterium, for flute, clarinet, violin, cello, piano, and percussion

Daniel Kellogg was born in Wilton, Connecticut, and currently lives in New Haven. He received his Bachelor of Music from the Curtis Institute and a Master of Music from the Yale School of Music. Mr. Kellogg is currently continuing his studies at Yale toward a Master of Musical Arts degree. His teachers have included Don Freund, Ned Rorem, Jennifer Higdon, Joseph Schwantner, Ezra Laderman, and Martin Bresnick. He served as composer-in-residence at the University of Connecticut during the 2000-2001 season.

His awards include the 2000 William Schuman Prize of BMI, three ASCAP Morton Gould Young Composer Awards and a 1997 Charles Ives Scholarship from the Academy of Arts and Letters.

Divinum Mysterium, a half-hour long work for mixed sextet, received a 2001 ASCAP Foundation Morton Gould Young Composers Award. The work was commissioned by the new-music group eighth blackbird with a grant from Meet the Composer; they have performed it widely.

The 13th-century plainchant *Divinum mysterium*, beginning "Of the Father's love begotten," is a melody that has captivated the imagination of the composer. Kellogg has said of the experience of hearing the chant sung unaccompanied, "It is one of the most beautiful and striking experiences in my musical memory and serves as the underlying fabric for this piece. . . The chant tune weaves in and out of each movement and serves as the basis for all the musical material." A single note cues the original chant sung with the accompaniment of offstage instruments as the players enter singly. What follows is an extended and serious musical unfolding in which the chant material keeps recurring in various ways through the different movements, sometimes dynamic, sometimes mystical, always providing the core of the experience.

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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.

Canadian pianist AUDREY ANDRIST is a graduate of Juilliard's doctoral program, where she studied with Herbert Stessin. Ms. Andrist is the winner of numerous competitions, including the San Antonio International, Mozart International, and Canada's Eckhardt-Grammatté Competition for new music. She has appeared as soloist with the Juilliard Orchestra, the National Arts Center Orchestra (Ottawa) and CBC Vancouver Symphony. Ms. Andrist has performed in many of North America's most prestigious venues, including Alice Tully Hall, Chicago's Ravinia Festival, and Place des Arts in Montreal. A member of the Stern/Andrist Duo with her husband, violinist James Stern, and Strata, a trio with Stern and clarinetist Nathan Williams, Ms. Andrist has recorded for Albany, Summit, CRI, AUR and Capstone Records, and NPR's "Performance Today."

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 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 and National Musical Arts.

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.

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. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and 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.

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."

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.

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