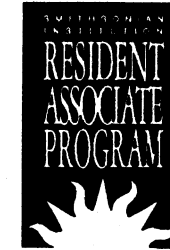


The Smithsonian Resident Associate Program
presents

20th Century Consort

February 13, 1993

The Smithsonian Resident Associate Program
and
The Hirshhorn Museum and Sculpture Garden
present



Lecture-Discussion

Edward P. Lawson, Chief, HMSG Education Department
Christopher Kendall, Artistic Director, 20th Century Consort
Bruce Wolosoff, Composer

Concert

Distances

Faraway... Nearby
TO WAKE THE DEAD
* SEE "PROGRAM CHANGE" ~~Ms. Stern, Ms. Logan, Mr. Jones, Ms. Levine, Mr. Hardy~~
KATHRYN ALEXANDER
STEPHEN ALBERT (b. 1955)

Romances

WILLIAM MCKINLEY
(b. 1938)

Ms. Stern, Ms. Logan

Intermission

The Secret Fire

BRUCE WOLOSOFF
(b. 1955)

Mr. Vrbsky, Ms. Stern, Mr. Kitt, Mr. Jones, Ms. Logan,
Ms. Stewart, Mr. Hardy

Spring Songs

WILLIAM DOPPMAN
(b. 1933)

Mr. Jette, Mr. Kitt, Mr. Jones, Ms. Logan



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.

20th Century Consort

Christopher Kendall, Artistic Director and Conductor

Sara Stern, flute
Lisa Emenheiser Logan, piano
Thomas Jones, percussion
Lynne Edelson Levine, viola
David Hardy, cello
Jane Bower Stewart, violin
Rudolph Vrbsky, oboe
Maria Jette, soprano



Saturday 13 February 1993
Lecture-Discussion 4:30 p.m.
Concert 5:30 p.m.

Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 1992-93 performance series
is funded in part by
the National Endowment for the Arts, a Federal agency,
and the Smithsonian Office of the Assistant Secretary
for Arts and Humanities.

The Program

"Faraway...Nearby"

KATHRYN ALEXANDER

Kathryn Alexander (born Waco, Texas, 1955) was a flutist before she became a composer. Coming from a musical family, she found it natural to be involved with music from a very early age, and she eventually completed her bachelor's degree at Baylor University as a flutist, then went to the Cleveland Institute of Music for graduate study in flute. While there she made the acquaintance of composer Donald Erb, who, taken with her musicality, encouraged her to compose. So, at the age of twenty-five, she started off on that new track. But Erb's intuition was clearly well founded; having barely finished her doctorate in composition at the Eastman School of Music, she won the Prix de Rome, which allowed her to spend a year at the American Academy in Rome, composing full time. In addition to Erb, her teachers have included Barbara Kolb and Joseph Schwantner. Much of her work involves electronically generated sounds. Indeed, her interests go beyond the traditional boundaries of music; she likes to link her creative work with other intellectual realms—literature, visual art, and science. Many of her compositions are inspired by paintings or poems, and they explore the expanded musical possibilities inherent in the computer medium. She is currently Assistant Professor of Music at Dartmouth College.

"Faraway..Nearby" is a work that takes its impetus from a visual juxtaposition of opposites in the paintings of Georgia O'Keeffe, which Alexander had the opportunity to see in 1987. She has provided the following description of its effect on her work:

It was the first time I had experienced O'Keeffe's work in person. Its directness and the explicit display of color profoundly struck me. Paintings such as "From the Faraway Nearby", "Black Place", "Red and Orange Streak", "Red and Pink Rocks", and "Electric Light" caught my attention. And though the work was direct, I also experienced an iconographical translation that hinted at a sense of the remote. I have found this same duality expressed in the poetry of Rainer Maria Rilke, whose introspective exploration appeals to me deeply. In particular, the 13th sonnet from the second book of "Sonnets to Orpheus" describes these types of juxtapositions, and because of the existence of dualities, the poet incites a commitment to praise and rejoicing. For me, it is this very impulse that provides the purpose for my own creative activity.

The generative cell material for "Faraway...Nearby" is "...the vocalise..." a trichordal chorale against which is set material with melodic characteristics. The content of "...the vocalise..." appears in the "Prologue", the "Interludes", and the "Epilogue" in slightly mutated versions. Its qualities are dreamy and remote, an expression of the ephemeral. Each of the titled movements explores a markedly varied transformation of this material, and, in particular, deliberately challenges the concept of organized temporality conventionally expressed in traditional music as metricity.

It is in her treatment of meter that Alexander "engages the issue of the ephemeral or remote versus the concrete and direct." She structures the work in "temporal frames" which are either metrical or non-metrical. She writes the former in traditional notation; they run for a given number of measures. In the non-metrical frames, the players may be either synchronized or not, but in any case, the progress of the work depends on a cue signalling that all of the material within the non-metrical frame has been performed. The players in the metrical frame remain in the same "time strand," while those in the non-metrical frame intersect with it in various ways.

The composer suggests that the clearest summary is to be found in Rilke's sonnet, which is presented here as translated by A. Poulin, Jr.

Be ahead of all Departure, as if it were
behind you like the winter that's just passed.
For among winters there's one so endlessly winter
that, wintering out, your heart will really last.

Be dead forever in Eurydice—rise again, singing
more, praising more, rise into the pure harmony.
Be here among the vanishing in the realm of entropy,
be a ringing glass that shatters as it rings.

Be—and at the same time know the implication
of non-being, the endless ground of your inner
vibration,
so you can fulfill it fully just this once.

To nature's whole supply of speechless, dumb,
and also used up things, the unspeakable sums,
rejoicing, add yourself and nullify the count.

Three Romances, for flute and piano (1984)

WILLIAM THOMAS MCKINLEY

William Thomas McKinley (b. New Kensington, Pennsylvania, 1938) has long been one of America's most active musical figures, equally so in the fields of jazz and contemporary-classical composition. He began studying jazz and classical piano at an early age; each tradition has continued to enrich the other in his work. He studied with Nikolai Lopatnikoff and Frederick Dorian at Carnegie-Mellon in Pittsburgh, then with Gunther Schuller and Mel Powell at Yale. An extraordinarily prolific composer, he has written over 200 pieces, received many grants and awards, and heard his music performed by many leading soloists and ensembles. He teaches in both the jazz and composition departments of the New England Conservatory. In addition to being a busy composer, he continues to be active as a jazz pianist.

McKinley's earlier works were of the most rigorous character, intensely bombarding the listener with complexities of pitch, rhythm, and sonority. In 1979 he began to return to uses of tonality and to a simplification of his harmonic style with the

aim of achieving a more direct contact with audiences. This change was reinforced by works written for a number of sterling performers, including pianist Richard Goode and clarinetist Richard Stolzman, who have frequently performed these new works.

Robert Stallman commissioned the "Three Romances" in 1984 for an Alice Tully Hall recital. Since the program already was to include Debussy's "Syrinx" and Dutilleux's "Sonatine," the commission requested a work that would fit with these in the program. McKinley decided to write three character pieces, of which the third was related to the first. The opening movement (Tempo di valse) features the flute in flowing melodic gestures over a murmuring piano accompaniment that recalls the kind of music Schubert used to suggest running streams; energy accumulates until both instruments burst forth into a brilliantly sparkling and darting middle section. ("This is a mood I learned from my teacher Lopatnikoff," says McKinley. "It shows up in a lot of the classical Russian pieces, when one rhythmic mood suddenly vanishes and out of nowhere a new rhythm starts darting around.") The middle movement, Larghetto, is built on a walking bass line that never changes pace as the flute sings a darkly severe melody over it. This melody, marked *amoroso*, refers back to the Baroque "doctrine of the affections," which McKinley learned about from another of his teachers, Frederick Dorian, and the piece "plays homage to my feelings about Bach in that world, a romantic look back." For the last movement, Molto *tempestoso*, the piano once again projects murmuring chords, but more vigorously than before, while the flute part becomes more and more elaborate in its decorative swirls which the composer intends should "take flight."



Intermission



The Secret Fire **BRUCE WOLOSOFF**

Bruce Wolosoff (b. New York, 1955) is both a composer active in a wide range of genres and a virtuoso pianist and improviser. He began studying piano at the age of three. His principal teachers were German Diez and Evelyn Crochet, and he worked also with Jorge Bolet, Malcolm Frager, and Richard Goode. He received his B.A. from Bard College, where he worked closely with another pianist-composer, Joan Tower. He went on to study at the New England Conservatory, where he received a master's degree in piano, but pursued studies in improvisation with jazz teacher Charlie Banacos and piano and composition with Jaki Byard. In the early 1980s he returned to New York to work privately with Lawrence Widdoes.

At the age of thirty, Wolosoff shifted his primary attention to composition; he has produced orchestral, chamber, and vocal music. Recent works include "The Emerald Tablet of Hermes" for baritone and orchestra, "Reflections of the Stone" for soprano, clarinet, and piano, and the piano trio "Bodhisattva", which will be featured on Belgrade Television's "World Premiere" series this April. As these titles suggest, Wolosoff's music often has a programmatic aspect described as "mystical" and "spiritual." He feels particularly the influence of Shostakovich, Bartok,

and Messiaen and uses extended modality to evoke one of music's oldest functions, the expression of magic. His recent compositions center around the hermetic ideas—that is, occult images derived originally from the work of Hermes Trismegistus, the supposed author of works on alchemy and magic, which were pursued avidly by natural philosophers in the Middle Ages and Renaissance, as he describes in his own statement regarding "The Secret Fire", composed at the request of oboist Rudolph Vrbsky, and dedicated to him.

For several years now I've been interested in the writings of the Medieval and Renaissance alchemists. They speak of transmuting lead into gold, bringing the inner nature of a substance to perfection. I've always been struck by the fact that they never say what the "Prima Materia" is, the first matter on which all the various operations described in these complex and fascinating texts is performed. The late 19th-century occult point of view was that the Prima Materia was the psyche, or self. What if, I wondered, the Prima Material were musical, and all of these operations were performed on it? This question gave me my point of departure in composing this piece.

The musical material has been divided into three movements, each corresponding with a stage in the Alchemical Work in which the material arrives at a definite color. The first movement, "...Nigredo," is the blackening stage. By the end of the movement, the material, having been crushed and pounded, has turned black. ("When the Lion dies, the Crow is born.")

The second movement, "...Albedo," portrays the arrival of the white stage. "Like tiny grains of silver," I indicated in the score above the movement's coda.

The culmination of the work, "...Rubedo," the red stage, occurs when the harmony purifies itself into the harmonic series, the purest form of harmony available to me. This arrival occurs together with an anthem-like theme that repeats three times to complete the composition.

Bruce Wolosoff

Spring Songs (1981), for mezzo-soprano, piano, clarinet, and percussion

WILLIAM DOPPMAN

William Doppmann (b. Springfield, MA, 1933) has been active as both pianist and composer, having pursued that dual career since early childhood. He began piano studies at the age of five, and when he was seven he conducted the Louisville Symphony Orchestra in his own composition; three years after that he appeared as a soloist with the Cincinnati Symphony. He pursued his formal academic and musical studies at the Cincinnati Conservatory (with Carl Hugo Grimm) and later at the University of Michigan with Homer Keller and Ross Lee Finney. Already as a sophomore at Michigan he had won the Naumburg Award and the Michaels Memorial Award (Chicago) as a pianist; the following year he

was a silver medalist in the Leventritt Competition. After military service in the late '50s, he began teaching at the Universities of Iowa and Texas. He won a Guggenheim Fellowship in 1987-88. Until recently he served on the faculty of the Peabody Conservatory in Baltimore and remains busy as a concert pianist. He currently lives in Maine.

Doppmann considers Ross Lee Finney to be his major influence, not only as a teacher during his formal study at Michigan, but for years afterwards as a colleague, discussing Doppmann's new pieces with him. "Spring Songs" was composed in 1981 for the summer season of Chamber Music Northwest; it was performed the same season by Lucy Shelton and the 20th-Century Consort. (The ensemble premiered another Doppmann song cycle, "The Marriage Ring", with baritone William Sharp in 1989.) The composer's own comments follow:

The cycle "Spring Songs", written in 1981 and premiered in Portland the following summer, suggests through the symbolism of succeeding seasons the passage and renewal of the life cycle seen from a woman's point of view. The singer begins her journey with Chaucer's Lenten pilgrims to Canterbury; meditates under a tree on the "almost seen" in John Lennon's whimsical poem; presides as an imperial Diana over a savage and relentless hunt suggested by the words of Robert Burns; suffers imagined fear for her young son in Willa Doppmann's "Love-Child;" and, having grown distracted and wearied by age, ends her pilgrimage in the fairy-tale atmosphere of a wintry town at close of day (Donald Justice's "Song").

Interspersed with these settings are Interludes, and an entr'acte separates Part One from Part Two. The singer and three players all play other instruments in addition to their principal ones in an effort to extend the colors of the ensemble. As with the text sources, the music employs mixed styles and freely associates material from song to song in an intuitive rather than a pre-planned logical manner. Maximum use is made of the dramatic possibilities inherent in violent contrast.

"Spring Songs" was commissioned by members of Chamber Music Northwest and premiered by them in July 1981 at their summer festival in Portland, Oregon. This cycle, dedicated to the memory of John Lennon, has been recorded by members of the Twentieth Century Consort for release on the Smithsonian label.

Program notes by Steven Ledbetter

ABOUT THE ARTISTS

CHRISTOPHER KENDALL, Artistic Director and Conductor. In addition to his involvement with the 20th Century Consort, Mr. Kendall is founder and lutenist of the Folger Consort. He regularly conducts the symphony and chamber orchestras at the Juilliard School in New York, and from 1987-1992 he served as Associate Conductor of the Seattle Symphony Orchestra. His recent guest conducting appearances include the Kitchener-Waterloo Symphony in Canada, Music Today Ensemble, San Francisco Chamber Symphony and the Chamber Music Society of Lincoln Center. Mr. Kendall has recorded on the Delos, Nonesuch, Bard and Smithsonian Collection labels.

DAVID HARDY, Cellist. The top-ranking American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow, Mr. Hardy is a graduate of the Peabody Conservatory. He has studied with Laurence Lesser, Stephen Kates, Berl Senofsky and Mstislav Rostropovich. He made his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Associate Principal Cellist of the National Symphony and the youngest member of that organization. Performances in Washington have included recitals at the British Embassy, Wolf Trap and the Phillips Collection. Mr. Hardy has recorded for Melodyia.

THOMAS JONES, Percussionist, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and percussion 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.

LOREN KITT, Clarinetist, is Principal Clarinetist of the National Symphony Orchestra and a graduate of the Curtis Institute of Music. Prior to joining the National Symphony in 1970, he performed with the Buffalo Philharmonic and was Principal Clarinetist of the Milwaukee Symphony. He has also been a Professor of Music at Oberlin Conservatory and is currently on the Faculty of the Peabody Conservatory. In addition to his activities with the 20th Century Consort, Mr. Kitt is heard frequently in Washington with the Theater Chamber Players of the Kennedy Center, the Library of Congress Summer Music Festival, and is a regular guest performer with the Emerson String Quartet in their series at the Renwick Gallery.

LYNNE EDELSON LEVINE, Violist, attended the Curtis Institute of Music as a student of Joseph de Pasquale. She joined the National Symphony Orchestra in 1978. A founding member of the Manchester String Quartet, she has performed chamber music at the Phillips Collection, the Washington Cathedral, and the Kennedy Center Terrace Theater. Her concerto performances have included the National Symphony Orchestra, the Northern Virginia Youth Symphony and the New York Virtuosi Chamber Symphony. She recently performed a recital at the National Gallery of Art.

LISA EMENHEISER LOGAN, Pianist, is a graduate of the Juilliard School where she received both Bachelor's and Master's 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 appeared as soloist with both the Baltimore Symphony and the Richmond, Virginia Symphony. As an established chamber musician, Ms. Logan has performed across the globe with such artists as Julius Baker, Eugenia Zuckerman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records.

SARA STERN, Flutist, specializes in chamber music. Her repertoire encompasses the full range of the flute literature. As solo flutist with the 20th Century Consort, Ms. Stern has performed many contemporary compositions, including several significant world premieres. She has also served as Principal Flute of the Kennedy Center's Terrace and Eisenhower Theater Orchestras and the Virginia Chamber Orchestra. As flutist with the Rosewood Consort, Ms. Stern has toured widely and has also concertized extensively with Dotian Levalier, Harpist. A series of guest appearances with the Emerson String Quartet and a Carnegie Hall debut recital in 1989 have established her as an artist of major stature. Ms. Stern has recorded on Smithsonian, Pro Arte and Nonesuch labels.

JANE BOWYER STEWART, Violinist, joined the National Symphony Orchestra in 1981 and is a first violinist. She earned both her Bachelor of Arts and Master of Music degrees from Yale University. In Washington, she has been a guest artist with the National Musical Arts Ensemble and a member of the Manchester String Quartet. As a founding member of the Chamber Soloists of Washington, she has recorded for compact disc.

RUDOLPH VRBSKY, Oboist, 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 Brandenburg Ensemble conducted by Alexander Schneider. Principal Oboist with the National Symphony Orchestra since September 1981, Mr. Vrbsky teaches at the Peabody Institute.

MARIA JETTE, Soprano, has performed opera, oratorio, orchestral and chamber works ranging from Monteverdi, Bach, Handel and Mozart through Stravinsky, Cage, Harbison and Knussen. A resident of St. Paul, Ms. Jette has sung with many Minnesota organizations, including the St. Paul Chamber Orchestra, the Minnesota Orchestra, Minnesota Opera, and the Minnesota Composers Forum, and is a founding member of Isongoclasts and Concerto delle Donne. Ms. Jette was awarded the First Prize in Voice at the Academie Maurice Ravel in St. Jean-de-Luz, France, where she studied with Gerard Souzay, and First Prize (Graduate) in the Schubert Club Competition in St. Paul. As a Fellowship recipient at the Aspen Music Festival she studied with Elizabeth Mannion, and she has performed with distinguished artists in a variety of master classes. Ms. Jette has served on the faculty of the University of Wisconsin-River Falls and currently teaches privately.



Future Concerts

March 27

Legal Aliens

Chamber music, featuring the world premiere of Henri Lazarof's "Duo Concertante", and the music of Schoenfield, Kuss, and Maw.

April 24

Ten to Tango

The U.S. premiere of Francis Pott's Quintet; and works by Mumford and Rodriguez, with tenor Mark Bleeke, guest artist.



"Faraway...Nearby" by Kathryn Alexander will not be presented on tonight's concert. Instead, the Consort will perform Stephen Albert's "To Wake the Dead." Christopher Kendall has written the following appreciation of the life and works of Stephen Albert:

On December 27, 1992, Stephen Albert was killed in an automobile accident on Cape Cod. As many Consort audience members know, he was a composer who had a long association with the group. We premiered "Into Eclipse" and "Treestone" and recorded "Into Eclipse" and the work we perform today as a tribute to the composer, "To Wake The Dead."

Stephen was among the best and most difficult friends I've ever had; certainly the most extraordinary one. In an age when specialists are the norm, Stephen was a generalist with a brilliant and idiosyncratic mind capable of holding an astonishing breadth and diversity of ideas. In discussion he could be exhilarating or exasperating, pursuing an argument across vast reaches of time, space, and attenuated logic with the tenacity of a ferocious terrier on a cosmic pogo stick. His intellect and personality were immensely engaging - even for those who didn't like him. But those who did loved him and were deeply affected by him.

In a field where politics, dissembling, and self-promotion play a lamentably large role in success, Stephen found diplomacy and social small-talk difficult; he was honest to a fault - blunt, actually. Controversy was his metier. Some of us remember, almost fondly now, many an argument about music or politics that escalated to yelling pitch. And we were his friends! Stephen was a small man with explosive energy who loved a big brawl - one of the literary and musical variety. But even those who may have felt antagonized by Stephen's aggressively articulated beliefs recognize a tragic loss; he was an undeniable force in the music world, even if there were hard-core "new music" people who found it hard to take this music's passionate, romantic soul.

Stephen was never an "easy fit" in his own time. His writing seems to struggle to make musical values of a past or perhaps a future fit into the present, just as Stephen himself seemed sometimes to struggle to find hope in his vision of a world that was often dark. This vision - and therefore the music - was not casually held or merely cerebral. There is a famous story of visitors to Beethoven's home being alarmed when they heard the sound of crashing on the keyboard and unearthly howls emanating from the master's studio as he composed. I feel privileged to have experienced something akin to this when Stephen attempted to demonstrate pieces-in-progress to me. I learned to try to hear beyond the manic pounding of the piano and the shouting of the music's voices to the salient features of a work being forged in fire. Stephen composed laboriously, in fact, which had the benefit that his music was never facile even when it was beautiful, never merely sentimental; it is dense with emotion, with substance, with the texture of its musical ideas.

Stephen Albert believed in what he called "musical archetypes" which great composers have intuitively tapped for centuries: gestures such as the falling minor third - mysteriously universal in children's play songs - along with other, more complex elements deeply rooted in the human unconscious. This must also have been why he was drawn to setting texts from James Joyce and Greek mythology. Stephen was fearlessly engaged in the search of his own psyche for eternal archetypes that would resonate in his music. It seems almost outrageous that he was unafraid, in these

cynical times, to grapple with issues of eternity and immortality in his compositions. Yet he made us grapple with them, too - these matters of life and death - and does even now as his own "passing out" resonates with the archetypes of loss.

In an age when composers and other intellectuals look around them and see little in the history of our century and the state of the world to inspire or even allow sentiment in their art, Stephen found an overpowering need for it. In an age when nobility and tenderness and the aching expression of human experience have seemed somehow inappropriate or impossible, these are precisely what Stephen Albert's music is about...and why we can only hope that in time to come, his of all music made in these times, will live on.

--Christopher Kendall

Program Notes for "To Wake the Dead" (written by Kenneth Slowik)

Stephen Albert's To Wake the Dead takes its text from James Joyce's Finnegan's Wake, that all-but-incomprehensible novel of rich imagery, mysterious atmosphere, and fascinating rhythm. Albert's powerful and moving settings, strongly melodic and thoroughly tonal, clarify the dream state of the texts, which are unified in theme (Birth, Death, and Transfiguration) if not in detail. The music for the cycle is based to a large extent on Joyce's version of "Humpty Dumpty" (see particularly the second song). A few excerpts from A Skeleton Key to Finnegan's Wake by Joseph Campbell provide a useful summary:

"Tim Finnegan of the old vaudeville song is an Irish hod carrier who gets drunk, falls off a ladder, and is apparently killed. His friends hold a death watch over his coffin; during the festivities someone splashes him with whiskey at which Finnegan comes to life again and joins the general dance.

...Finnegan's fall from the ladder is Lucifer's fall, Adam's fall, the setting sun that will rise again, the fall of Rome, a Wall Street crash....it is Humpty Dumpty's fall and the fall of Newton's apple. And it is every man's daily recurring fall from grace....By Finn's coming again (Finn-again)--in other words, by the reappearance of the hero--...strength and hope are provided for mankind."

TEXT: "To Wake the Dead"

1. How it ends

Oaks of ald lie in peat
Elms leap where ashes lay
Phall if you but will, rise you must
In the nite and at the fading
What has gone,
How it ends,
Today's truth
Tomorrow's trend.
Forget remember
The fading of the stars
Forget...begin to forget it.

Have you heard of one Humpty Dumpty
How he fell with a roll and a rumble
And curled up like Lord Olafa Crumple
By the butt of the Magazine Wall
Of the Magazine Wall
Hump helmet and all.
He was once our king of the castle
Now he's knocked about like a rotten old parsnip
And from Green Street he'll be sent
by the order of his worship
To the penal jail of Mount Joy
Jail him and joy.
Have you heard of one Humpty Dumpty
How he...

--Riverrun, riverrun

Past Eve and Adam's

From swerve of shore to bend of bay--

...How he fell with a roll and a rumble
And not all the king's men nor his horses
Will resurrect his corpus
For therir's no true spell in Connacht or Hell
That's able to raise a Cain.

--Riverrun, riverrun--

3. Pray your prayers

Loud hear us
Loud graciously hear us
O Loud hear the wee beseech of thees
We beseech of these of each of thy unlitten ones.
Grant sleep
That they take no chill
That they ming no merder, no chill,
Grant sleep in hour's time.
Loud heap miseries upon us
Yet entwine our arts entwine our arts with laughter low.
Loud hear us
Hear the we beseech of thees.
Say your prayers Timothy.

4. Instruments (Voice Tacet)

5. Forget, Remember

Rush, my only into your arms
So soft this morning ours
Carry me along
I rush my only into your arms.
What has gone
How it ends
Today's truth
Tomorrow's trend.
Forget
Remember.

What clashes here of wills
Sod's brood be me fear.
Arms apeal
With larms apalling
Killy kill killy a-toil a-toll.
What clashes here of wills
Sod's brood.
He points the death bone...
Of their fear they broke
They ate wind
They fled
Of their fear they broke
Where they ate there they fled
Of their fear they fled
They broke away.

O my shining stars and body.
Hold to now
Win out ye devil, ye.
...and the quick are still
He lifts the life wand
And the dumb speak.
Ho Ho Ho Ho Mister Finn
You're goin' to be Mr. Finnagain
Come day morn and O your vine
Send-days eve and, ah, your vinegar.
Ha Ha Ha Ha Mister Fun
Your goin' to fined again.

7. Passing Out

Loonely in me loonelyness
For all their faults I am passing out,
O bitter ending.
I'll slip away before they're up
They'll never see nor know nor miss me.
And it's old, it's sad and weary.
I'll go back to you
My cold father
My cold mad feary father
Back to you.
I rush my only into your arms.
So soft this morning ours
Yes
Carry me along
Taddy
Like you done through the toy fair
Taddy
The toy fair
Taddy
First we pass through grass
behush the bush to.
To whish a gull
Gulls
Far far crys
Coming far
End here
Us then Finnagain
Take, bussoftthe memormee
Till thou sends thee
Away alone
a last a loved
along the

SUSAN BENDER (Soprano) has been a favorite of Washington concert-goers since she was heard on the live broadcast of the Winners' Concert sponsored by the Metropolitan Opera National Council Auditions. Since that time she has appeared with the Boston Pops Esplanade Orchestra, the Fairbanks and Syracuse Symphonies, the Concert Artists of Baltimore and the Iowa Bach Festival. Locally, she has performed with the Washington Opera, Summer Opera Theater Company, Folger Consort, and with Signature Theater, where her portrayal of Johanna in Sweeney Todd earned her a nomination for a Helen Hayes Award. In the fall of 1992 Ms. Bender was a touring member of the U.S. Information Agency's Cultural Exchange Program and performed the music of the roaring 20's and contemporary American musical theater in South Central Asia.

ELISABETH ADKINS (Violin) is Associate Concertmaster of the National Symphony Orchestra. In 1987 she was awarded the Doctor of Musical Arts degree from Yale University where she studied with Oscar Shumsky. A versatile musician, Ms. Adkins performs in recital as well as soloist with orchestra, recently playing the world premiere of Andreas Makris' Concerto Fantasia for violin and orchestra with Mstislav Rostropovich and the National Symphony. Her many activities in chamber music include the Casals Festival in Puerto Rico, the annual Library of Congress Summer Chamber Festival, and regular appearances as solo violinist with the 20th Century Consort. She is a founding member of both the American Chamber Players and the Chamber Soloists of Washington.

BRIAN LOGAN (Assistant Keyboard) has both Bachelor's and Master's degrees from the Juilliard School, where he was a scholarship student of William Masselos. Although he is an accomplished musician, he currently is employed by Sprint International as a senior systems analyst. Brian Logan is a familiar face to Consort audiences as a frequent page-turner for his wife Lisa, whom he met at Juilliard. The Logans reside in Reston, Virginia; they have two sons, Kenneth and Kevin.

I. Sarabande

When that Aprille with his shoures sote
The droghte of Marche hath perced to the rote
And bathed ev'ry veyne in swich licour
Of which vertu engendered is the flour
When Zephirus eek with his swete breath
Inspired hath in ev'ry holt and heeth
The tendre croppes, and the yonge sonne
Hathe in the Ram his halfe cowes y ronne
And smale fowles maken melodye,
That slepen al the night with open ye
So pricketh hem Nature in her corages
Than longen folk to goon on pilgrimages
And palmers for to seken straunge strondes,
To fernehalwes couthe in sondry lond's
And specially from ev'ry river's ende of Engelond
To Caunterbury they wende -
The holy blissful martir for to seke
...for seke.

II. In His Own Write

I sat be-lonely down a tree,
humbled fat and small.
A little lady sing to me
I could not see at all.
I'm looking up and at the sky
to see such wondrous voice.
Puzzly puzzle, wonder why,
I hear but have no choice.
"Speak up, come forth, you ravel me,"
I potty menthol shout.
"I know you hiddy by this tree,"
But still she won't come out.
Such softly singing lulled me sleep
an hour or two or so
I wakeny slow and took a peep
and still no lady show.
Then suddu on a little twig
I thought I see a sight,
A tiny little tiny pig,
that sing with all its might.
"I thought you were a lady,"
I giggle - well I may,
To my surprise the lady
got up - and flew away.

III. Music for the Hunt

Sleep'st thou, or wauk'st thou, fairest creature?
Rosy Morn now lifts his eye,
Numbering ilka bud,
which Nature Waters wi' the tears o' joy.
Now to the streaming fountain
Or up the heathy mountain
The hart, hind and roe,
freely, wildly-wanton stray.
In twining hazel bowers
His lay the linnet pours,
The laverock to the sky
Ascents with sangs o' joy,
Whilst the sun and thou
arise to bless this day!

Entr'acte:

I was pumped out like waters
All my bones feel disjointed;
My heart, like wax, melted...melted...
And Thou layest me in the dust --
O Abba...Abba...?

IV. Love-child

What if the child did die?
When tummy hurts grew too big for heart to handle
What tossle-headed honey could fill his yellow bed
as snugly as he?
And what would become of poor fuzzy bear
awake in his cold corner?
What if his master grew too big and stole away?
What tassle-headed honey could fill his yellow bed
And what would become of poor fuzzy bear
awake in his cold corner?
What if no golden cherished king could fit his
humble crib as grandly as he did?
And what?
and what would become of grizzly bear awake and
starving and stricken in his cold, cold cave?
Love not given has nowhere to go.
Yet Fate was kind:
there is yet today.
The son is only sleeping.

Interlude

...cockle hat...?
...sandal shoon...?
...grass-green turf...?
...stone...?
...snow!...

V. Song

Morning opened like a rose,
And the snow on the roof
Rose-color took!
Ah, how the street
Toward light did leap!
And the lamps went out.
Brightness fell down from the steeple clock
To the row of shops
And rippled the bricks like the scales of a fish
And all that day was like?
Was a fairy tale
Told once in a while
To a good child.