



**The Smithsonian Associates**  
presents

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## 20th Century Consort

Christopher Kendall, Artistic Director and Conductor

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Ignacio Alcover, cello  
Phyllis Bryn-Julson, soprano  
Glenn Garlick, cello  
Martin Goldsmith, narrator  
David Hardy, cello  
Steven Honigberg, cello  
Jun Hou, cello  
James Lee, cello  
David Teie, cello  
Rachel Young, cello

**Saturday, March 4, 1995**  
**Lecture-Discussion 4:30 p.m.**  
**Concert 5:30 p.m.**  
**Marion and Gustave Ring Auditorium**  
**Hirshhorn Museum and Sculpture Garden**



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is funded in part by  
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for Arts and Humanities.

THE  
**Smithsonian**  
ASSOCIATES

### Lecture-Discussion

Christopher Kendall, Artistic Director, 20th Century Consort,  
Warren Benson, Composer, Michael Finekel, Composer

Reproduction of Carlton Bradford's  
*There's Always Room for Cello*  
Courtesy, Stephen Wirtz Gallery/San Francisco

### Concert

#### "Always Room for Cello"

<i>Tema Sacher</i>	Mr. Hardy	BENJAMIN BRITTEN
<i>Sacher Variations</i>	Mr. Hardy	WITOLD LUTOSLAWSKI
<i>Moon Rain and Memory Jane</i>	Ms. Bryn-Julson, Mr. Hardy, Mr. Lee	WARREN BENSON

### Intermission

<i>Messagesquisse</i>	Mr. Alcover, Mr. Garlick, Mr. Hardy Mr. Honigberg, Mr. Lee, Mr. Teie, Ms. Young	PIERRE BOULEZ
<i>The Red Crow is Dead</i>	Mr. Alcover, Mr. Goldsmith, Mr. Hardy Mr. Hou, Ms. Young	MICHAEL FINCKEL
<i>Bachianas brasileiras</i>	Mr. Alcover, Ms. Bryn-Julson, Mr. Garlick, Mr. Hardy, Mr. Honigberg, Mr. Hou, Mr. Lee, Mr. Teie, Ms. Young	HEITOR VILLA-LOBOS

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.

# The Program

## ALWAYS ROOM FOR CELLO

In addition to being comprised of works that feature the cello, or an ensemble of cellos, this program also bears an implicit dedication to one of the great patrons of 20th-century music, the Swiss conductor Paul Sacher, in whose honor half of the pieces to be performed here were composed. Born in 1906, Sacher's indefatigable support of contemporary music through commissions and performances led to the composition of more than 80 works, including Bartok's *Music for Strings, Percussion, and Celesta* and the *Divertimento* for string orchestra, Honegger's *Second* and *Fourth* symphonies, Stravinsky's *Concerto in D*, Hindemith's *Die Harmonie der Welt*, Strauss's *Metamorphosen*, Frank Martin's *Petite Symphonie concertante*, and works by such composers as Britten, Lutoslawski, Henze, Malipiero, and Tippett. And it may be no surprise that the same three works also have connections with one of the century's most distinguished cellists and musical statesmen, Mstislav Rostropovich. The remaining works present the cello in a variety of manners and settings that reveal something of the instrument's protean character.

### BENJAMIN BRITTEN

#### *Tema Sacher*

### WITOLD LUTOSLAWSKI

#### *Sacher Variations*

These two small works are actually part of a single larger piece, a set of variations for cello, with a theme by Benjamin Britten (1913-1976), and variations composed by Luciano Berio, Pierre Boulez, Hans Werner Henze, Heinz Holliger, and Witold Lutoslawski, to be performed by Rostropovich at a special concert in honor of Sacher's 70th birthday in 1976. Britten was already far gone with the heart disease from which he died in December, and, as he had written to Oliver Knussen in January, he was only able to do "an occasional tiny bit of writing." But he agreed to invent the theme for a set of variations for unaccompanied cello in honor of the man who had premiered his *Cantata Academica* and been the impetus for the creation of so much great music. No doubt part of the reason he was happy to accede to the request, at a time when any physical effort—even writing—left him exhausted was the fact that the performer would be his old friend Rostropovich. In September 1960, Britten had heard Rostropovich play the first performance outside Russia of Shostakovich's *First Cello Concerto*. The event marked the beginning of a deep friendship between the shy English composer and the ebullient Russian cellist, a friendship that eventually resulted in the creation of five major works for cello, as well as this small, but generous-spirited postlude.

Witold Lutoslawski (1913-1994) died a year ago at the age of eighty-one. His career encompassed a wide range of musical approaches from the *Symphonic Variations* of a half-century ago, to the recently completed *Piano Concerto* and *Fourth Symphony*. As a native and lifelong resident of Warsaw, he was a symbol of Polish music in our time, having shown the most consistently fertile musical imagination of any of his compatriots. And he showed that the artist could *dare*, even in a political environment that until very recently was hostile to advances in the arts. Like Britten, his coeval (it is striking to realize that the two men, so different in musical approach, were born in the same year!), Lutoslawski paid homage to a signal instigator of musical creation in our time with his contribution to the *Sacher Variations*—and, like Britten, he had also written a major work, his *Cello Concerto*, for Rostropovich, who was to perform the new piece.

### WARREN BENSON

#### *Moon Rain and Memory Jane*

Warren Benson (b. 1924, Detroit) studied at the University of Michigan and joined the Detroit Symphony as timpanist. As a composer, he is essentially self-taught. He taught in Greece (1950-52) on two consecutive Fulbright Teacher Awards to Anatolia College in Saloniki. In 1953 he began a full-time teaching career, first at Ithaca College, then, in 1967, at the Eastman School of Music, where he was named Kilbourn Professor in 1980 and University Mentor in 1984. Much of his substantial output makes use of percussion, naturally enough, but by no means all of it. A list of some of the organizations that have commissioned music from him—including the New York Choral Society, the Kronos String Quartet, the United States Air Force Band, the Pendulum Jazz Duo, and the Rochester Philharmonic Orchestra—gives some indication of the range of his musical expression. The 1982 song cycle *Moon Rain and Memory Jane*, composed for Lucy Shelton, employs three melody instruments—soprano and two cellos—a combination that offers an almost unimaginable range of possible textures. Benson has composed eight song cycles to date, in which he has displayed an enviable gift at matching text and music. The texts of *Moon Rain and Memory Jane* are six short poems by as many poets, assembled by the composer over a period of twenty years. It was when he received a Guggenheim Fellowship in 1980 that Benson was able to undertake the final organization of the text and set it to music. Two poems dealing with death frame the work; both are by personal friends of the composer, May Swenson and Liz Rosenberg. The remaining texts elevate common, even prosaic, subjects like housekeeping or nursery rhymes to a level of high seriousness.

## I. Why We Die

Saw a grave  
upon a hill  
and thought  
of bones  
as still  
as sticks  
and stones

and thought  
that mouldering flesh  
is worth  
as much as earth

and wondered why  
we die

and said  
because I want to die  
and be as dead  
as things that  
lacking thought beget  
no hope and no regret  
No man yet  
has dared to stay  
within himself  
till death  
dissolved away

Hunger makes him break the  
fast  
and take a taste of death at  
last  
Who'll forego  
the craving  
who will be  
discoverer of  
eternity?  
—May Swenson

## II. Child's Game

Tick-a-Lock rock-a-bye  
chopper-chin peeper-eye  
Janey with a crooked smile  
switched her pony-tail and blew  
all three candles peek-a-boo  
toddled all her crooked mile

upsy-daisy ring-around  
ashes ashes we all fall down  
night night sleep tight

we all fall down hold hands around  
hands are home fingers steeple  
open the door blackbirds soar  
all the while a crooked file  
of moon rain and memory Jane  
hide-and-seek in hearts of people  
see the pretty petals close  
dreaming comes gaming goes  
night night sleep tight

—Judson Jerome

## III. To my Father

You gathered incredible strength  
in order to die  
to seem calm and fully conscious  
without complaint, without trembling  
without a cry  
so that I would not be afraid

Your wary hand  
slowly grew cold in mine  
and guided me carefully  
beyond into the house of death  
so I might come to know it

Thus in the past you used to take my  
hand  
and guide me through the world  
and show me life  
so I would not fear

I will follow after you  
confident as a child  
toward the silent country  
where you went first  
so I would not feel a stranger there  
And I will not be afraid.

—Blaga Dmitrova  
English translation  
Joanna Bankler

## IV. Dust

Agatha Morley  
All her life  
Grumbled at dust  
Like a good wife.

Dust on a table,  
Dust on a chair,  
Dust on a mantel  
She couldn't bear.

She forgave faults  
In man and child  
But a dusty shelf  
Would drive her wild.

She bore with sin  
Without protest,  
But dusty thoughts preyed  
Upon her rest.

Agatha Morley  
Is sleeping sound  
Six feet under  
The mouldy ground.

Six feet under  
The earth she lies  
With dust at her feet  
And dust in her eyes.

—Sydney King Russell

## V. Mourning Poem for the Queen of Sunday

Lord's lost Him His mockingbird,  
His fancy warbler;  
Satan sweet-talked her,  
four bullets hushed her.  
Who'd have thought  
She'd end that way?

Four bullets hushed her. And the  
world a-clang with evil.  
Who's going to make old hard-  
ened sinner men tremble now  
and the righteous rock?

Oh who and oh who will sing Jesus drow  
to help with struggling and doing without  
and being colored  
all through blue Monday?  
Till way next Sunday?

All those angels  
in their cretonne clouds and finery  
the true believer saw  
when she rared back her head and sang  
all those angels are surely weeping.  
Who would have thought  
she'd end that way?

Four holes in her heart. The gold work's  
wrecked.  
But she looks so natural in her big bronz  
coffin  
among the Broken Hearts and Gates A-  
jar,  
it's as if any moment she'd lift her head  
from its pillow of chill gardenias  
and turn this quiet into shouting Sunday  
and make folks forget what she did on  
Monday.

Oh, Satan sweet-talked her,  
and four bullets hushed her.  
Lord's lost him his diva,  
His fancy warbler's gone.  
Who would have thought,  
who would have thought she'd end that  
way?

—Robert Hayde

## VI. Endless Life

Let me lay my hand on the head of the  
Reaper  
at the moment of death, when the  
curtains part  
for mourners drawn to the feet of the sti  
sleeper.

The River Styx tonight lies  
overlapping Baltimore,  
a city languorously shining. And

the body, worn thin as a shell  
makes its last journey.

We the living feel the wave creep  
by which carries it off. Then  
silence drifting, a slow pull of dark-  
ness from below;  
and faith spins out the rescuer's

rope from which we learn to  
hang—till in the end the waters  
open.

Gathered into a knot, and flecked  
with foam, loom the survivors:  
the bright souls, immortal lovers.  
—Liz Rosenberg

## PIERRE BOULEZ

### *Messagesquise*, for 7 cellos

Pierre Boulez was born in Montbrison in the Loire region of France on March 26, 1925. For well over half of his seventy years he has been one of the world's leading figures in contemporary music, as composer, conductor, teacher, and writer. A student of Messiaen's famous harmony class in Paris during the early 1940s, he quickly demonstrated exceptional qualities as a musical analyst, insisting that musical composition was a form of aesthetic research that should rest on stringently scientific principles (his own background in mathematics stood him in good stead in this work). His views were at first rather narrowly defined as he attacked composers whose music he felt was insufficiently rigorous (as in his famous and feisty essay "Schoenberg is dead"), though in recent years, through the experience of conducting major symphony orchestras (including, from 1971-1978, the New York Philharmonic). Since 1974 he has been the director of IRCAM, the Institut de Recherche et de Coordination Acoustique/Musique in Paris, where his musical and scientific interests can find full flower.

Boulez's early music was marked by the drive for total serialism, part of his demand for the utmost in intellectual rigor. Much of it was athenatic, based on the tiniest musical cells elaborated with extreme refinement and complexity. More recently his serial thinking has shown an interest in broader effects, a rather improvisatory melodic style (though not improvised!), sometimes highly embellished, circling around a central note or group of notes. He has also allowed performers more freedom in recent years to determine certain aspects such as the order in which sections may be performed or the precise length of individual pitches whose rhythms are left indeterminate.

*Messagesquise* is laid out for a solo cello and an "orchestra" of six other cellos which, more often than not, function together to provide accompaniment or contrast—sustaining long-held chords against the seemingly rhapsodic song of the soloist, providing crisp punctuation in sharp chords, or even playing fortissimo unison runs in sixteenth notes that threaten to overwhelm the hapless soloist. The very slow opening allows the soloist a certain choice of tempo (depending on the resonance of his pizzicati), but gradually the accompanying instruments insist on marked rhythms that set off an extended central passage in perpetual motion. When this breaks off suddenly, sustained trills on long-held chords in the accompanying cellos overwhelm the soloist's attempts to continue the perpetual motion. His entries gradually decrease in energy

until he offers a solo cadenza in rather free rhythm in which brief outbursts are followed by "slow and calm" passages. Just as this seems about to die away in the distance, the soloist begins a final coda-like rush "as fast as possible"; the others gradually join in to the end.

The work bears the dedication "To Paul Sacher, for 28 April 1976"—that is, for Sacher's 70th birthday. The first performance was given by a most distinguished ensemble of cellists—the members of the jury of the Rostropovich Competition in La Rochelle in 1977.

## MICHAEL FINKEL

### *The Red Cow Is Dead*

Michael Finckel (b. 1945, Bennington, Vermont) began composing as a child and heard a performance of his first effort, a string quartet, at the age of nine. He pursued his early compositional studies with Louis Calabro and later, at Bennington College, studied composition, orchestration, and conducting with Henry Brant. In addition to his composing, Finckel is an active cellist; in 1980 he appeared with the Vermont State Symphony in both capacities, conducting the premiere of his own Cello Concerto (for which his brother was soloist) and then performing, as soloist, the Cello Concerto of Dvorak. His compositions, mostly chamber works, feature a wide variety of instrumental combinations. He applies dramatic, even theatrical procedures, exploring new technical means for his personal expressive ends. The composer has provided the following commentary on *The Red Cow Is Dead*:

This setting of E. B. White's poem *The Red Cow Is Dead* was composed in 1965 during a spring study break from Oberlin College and was intended to be included in a group of humorous poems by E. B. White concerning various members of the animal world. The cycle, to be called "Pierrot Bestiale" (an unabashed parody of Arnold Schoenberg's *Pierrot lunaire*), is represented, to date, by this single work, originally scored for a quartet of cellos and speaking voice. In it, the horrible fate of Sir Hanson Rowbotham's red polled cow is dramatically eulogized. A death knell is heard throughout and the unlucky cow is finally laid to rest with a chorus of tolling bells.

## HEITOR VILLA-LOBOS

### *Bachianas brasileiras No. 5*, for soprano and eight cellos

Brazilian-born Heitor Villa-Lobos was given cello lessons by his father, and later he attained a rare mastery of the guitar. But as a composer he was almost entirely self-taught. As a young man intended for the medical profession, he preferred to spend his days in the bohemian life of the street musician, developing the ability to improvise guitar accompaniments to the capricious modulations of the popular instrumental music known as the *choros*. Between ages 18 and 25, he traveled extensively throughout the country studying the various types of Brazilian popular music, and noting its characteristic features. At first his music was

scorned in his own land for its novelty, but in the 1920s it was taken up enthusiastically in Paris, where Villa-Lobos attracted wide interest in many circles of the avant-garde. Throughout his long life he continued to pour forth an unending stream of new works, almost all of them marked by a freshness of melodic line (often marked by Brazilian popular styles), a rhythmic vitality, and imaginative instrumental color.

In 1930 Villa-Lobos returned to his homeland and quickly became established as a leading "official" musician, devoting himself to musical education for the masses and organizing the teaching of music in the public schools. During the years of his most intense academic activity (1930-1945), Villa-Lobos composed the series of nine *Bachianas brasileiras*, in which he sought a consciously nationalistic style, one that would demonstrate his conviction that Brazilian folk music had, at heart, a fundamental affinity for the style of J.S. Bach, to whose music he was deeply attached. The *Bachianas brasileiras* ("Brazilian Bach-style works"—the composer always referred to them in the plural, even when speaking of one at a time) are for the most varied instrumental combinations, but each of them is a suite of movements often derived from Brazilian popular forms, cast in a contrapuntal mold giving each instrument considerable melodic independence. The fifth of the series, composed between 1938 and 1945, is far and away the most famous, having remained available on a famous recording by the great soprano Victoria de los Angeles in a performance under the composer's direction, for nearly four decades. The two movements comprise a typical Baroque-style pairing of a slow and lyrical opening, with the soprano's wordless vocalise floating in dreamy arabesques above the cello ensemble, followed by a vigorous dance movement. Villa-Lobos cleverly deploys the cello ensemble, often dividing it into groups that pluck and groups that bow the instrument, thus creating a remarkable impression of a standard "Bach ensemble," with strings and harpsichord. Yet throughout, the character of the melodies is entirely Brazilian.

—Steven Ledbetter  
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## About the Artists

**IGNACIO ALCOVER**, cellist, was born in Barcelona, and has been a member of several chamber music groups, including Grup Instrumental Catala (in residence at the Fundacion Joan Miro), Baltimore String Quartet, Pro Musica Rara and Pentad Quintet. He has given recitals in several European countries, as well as in the United States, Canada, and South Korea. Other solo appearances include live broadcasts for France Musique, Radio Television Espanola and American Public Radio, including the first Boston performance of Henri Dutilleux's "Tout un Monde Lointain..." for cello and orchestra. Mr. Alcover is a member of the Kennedy Center Opera Orchestra and is chairman of the faculty committee at the Washington Conservatory of Music. He has recorded for Centaur Records.

**PHYLLIS BRYN-JULSON**, soprano, is widely recognized—in Washington D.C., nationally and internationally—as one of the leading sopranos of our time. She commands a remarkable amount of vocal literature spanning many centuries. Recent seasons have included performances with most of the prominent symphony orchestras on North America and across Europe, including the Boston Symphony Orchestra, the Milwaukee Symphony, and the New York and Los Angeles philharmonics. She has an extensive list of award-winning recordings among her credits, and has premiered numerous works by the century's most noted composers. Miss Bryn-Julson is also a member of the Peabody Conservatory faculty.

**GLENN GARLICK**, cellist, first studied with Dr. Eugene Hilligoss at Colorado University in Boulder. Mr. Garlick later studied cello with Ronald Leonard at the Eastman School of Music and Robert Newkirk at Catholic University, and chamber music with John Celentano and Joseph Gingold. For four years Sergeant Garlick studied Sousa marches in the United States Marine Corps, and also studied law at Georgetown University Law Center. In 1980, he was accepted by Mstislav Rostropovich into the cello section of the National Symphony Orchestra, and in January 1995 he was appointed Assistant Principal Cello. Mr. Garlick is an active teacher and performer in the Washington area. He is a founding member of the Manchester String Quartet, established in 1981, and also serves as president of the National Capital Cello Club.

**MARTIN GOLDSMITH**, narrator, has been the host of *Performance Today*, National Public Radio's daily classical music program, since October of 1989. Mixing concert performances recorded around the country with interviews, reviews, and news about the world of classical music, *Performance Today* is heard on 175 public radio stations across America. Before moving to NPR, Mr. Goldsmith worked at Washington's WETA-FM for a dozen years. He has acted at a number of Washington theaters, including Arena Stage, and has sung with the Washington Opera.

**DAVID HARDY**, cellist, achieved international recognition in 1982 as the top American prize winner at the Seventh Annual Tchaikovsky Cello Competition in Moscow. Mr. Hardy was also awarded a special prize for the best performance of the "Suite for Solo Cello" by Victoria Yagling, commissioned for the 1982 competition. A native of Baltimore, Maryland, David Hardy began his cello studies there at the age of 8. He was 16 when he made his debut as soloist with the Baltimore Symphony Orchestra. In 1979, when he was 21 years old, Mr. Hardy was awarded the certificate in the prestigious Geneva International Cello Competition. The next year, he was graduated from the Peabody Conservatory of Music. In 1981, he was appointed to the National Symphony Orchestra as Associate Principal Cello by its Music Director, Mstislav Rostropovich. In 1994 Mr. Hardy was appointed Principal Cellist of the NSO. Mr. Hardy is well-known to audiences through his recital performances, radio and television broadcasts, and appearances with orchestras. His playing can also be heard on recordings under the Melodyia, Educo and Delos labels. Mr. Hardy plays a cello made by Carlo Giuseppe Testore in 1694.

**STEVE HONIGBERG**, cellist, made a successful New York recital debut in 1984, and has appeared throughout the United States in recitals and with orchestras.

His contemporary music performances include the successful premiere of David Diamond's Concert Piece, written for him, during 1993-94, and with fellow NSO cellist David Teie, the very successful 1988 premiere of David Ott's Concerto for Two Cellos with Maestro Rostropovich and the NSO, followed by many additional performances. Mr. Honigberg studied at the Juilliard School with Leonard Rose and Channing Robins. Pierre Fournier was also among his mentors. He has won numerous competitions and has recorded contemporary music (Albany). Mr. Honigberg serves as the Musical Director of the United States Holocaust Memorial Museum Chamber Music Series, and performs on the 'Stuart' Stradivarius cello (1732).

**JUN HOU**, cellist, was educated at the Beijing Central Conservatory of Music, and the Peabody Conservatory of Music. He has performed with many orchestras, including the China Youth Symphony Orchestra (as principle cellist in 1989-90), the Paul Hill Orchestra, Goucher Chamber Orchestra, and the Peabody Symphony Orchestra. He has studied privately with Mstislav Rostropovich, Herry Grossman, and Mihaly Virizlay, and has experience as both a chamber music and solo performer.

**JAMES LEE**, cellist, is from San Francisco, made his solo debut with the San Francisco Symphony at age 15, and studied later at the San Francisco Conservatory with Bonnie Hampton. At Juilliard, he studied with Leonard Rose and Joel Krosnick, winning the cello competition. He joined the National Symphony in 1985. Mr. Lee's chamber music performances have included the Casals Festival and special concerts in 1990 in the Persian Gulf for service personnel. He is a founder of the National String Quartet and has performed throughout the Washington area.

**DAVID TEIE**, cellist, joined the National Symphony in 1984 after returning from London, where he studied for two years as a Fulbright Scholar with William Pleeth. Previously he had studied with Stephen Kates at the Peabody Conservatory, where he received his bachelors and masters degrees and the Wertheimer award for cellists. In August 1990 he embarked on a State Department-sponsored tour of China with his wife, pianist Myriam Teie.

**RACHEL YOUNG**, cellist, has appeared as soloist with the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has presented recitals throughout the East, including recitals at the Williams Recital Hall at the New England Conservatory, Strathmore Recital Hall, the German Embassy, the Austrian Embassy, Anderson House Museum, and the Academy of the Arts in Boston. She has also appeared as a guest artist on WGMS radio. Ms. Young received the bachelor of music degree from the New England Conservatory of Music in 1991, and is currently working toward her master's in cello performance at the Peabody Conservatory of Music. She has also studied in the Washington area with David Hardy. Ms. Young received the Sydney Friedberg Award for Chamber Music from the Peabody Conservatory of Music.

## HEITOR VILLA-LOBOS

### BACHIANAS BRASILEIRAS NO. 5

#### I. Aria (Cantilena)

Ah!...

Tarde, uma nuvem rosea lentae  
transparente,  
Sobre o espaco sonhadora e bela!  
Surge no infinito a lua docemente,  
Enfeitando a tarde, quai meiga donzela  
Que se apresta e alinda sonhadoramente,  
Em anseios d'alma para ficar bela,  
Grita ao ceo e a terra, toda a Natureza!  
Cala a passurada aos seus tristes  
queixumes,  
E reflete o mar toda a sua riqueza...  
Suave a luz da lua desperta agora,  
Acruel saudade que ri e chora!  
Tarde, uma nuvem rosea lentae  
transparente,  
Sobre o espaco sonhadora e bela!

Ah!...

#### II. Dansa (Martelo)

Irere, meu passarinho do Sertao do Cariri,  
Irere, meu companheiro,  
Cade meu bem?  
Cade Maria?  
Ai triste sorte a do violeiro cantado! Ah!  
Sem a viola em que cantava o seu amo, ah!  
Seu assobio e tua flauta de Irere:  
Que tua flauta do Sertao quando assobia, ah!  
A gente sofre sem quere! Ah!  
Teu canto chega la fo fundo do Sertao, ah!

Como ua brisa amolecendo o coracao, ah!  
Ah!...

Irere, solta teu canto!  
Canta mais! Canta mais!  
Pra alembra o Cariri!

Canta, cambaxirra!  
Canta, juriti!  
Canta, Irere!  
Canta, canta sofre,  
Patativa! Bemtevi!  
Maria accorda que e dia!  
Canem todos voces,  
Passarinhos do Sertao!  
Bemtevi! Eh! Sabia!

La! lia! lia! lia! lia! lia!  
Eh! Sabia da mata cantado!  
Lia! lia! lia! lia!  
La! lia! lia! lia! lia! lia!  
Eh! Sabia da mata sofrado!

O vosso canto vem do fundo do Sertao  
Como uma brisa amolecendo o coracao.

Irere, meu passarinho do Sertao do Cariri, etc.

Irere, solta teu canto! etc.

**Manoet Bandeira**

#### I. Aria (Cantilena)

Ah!...

Evening, a rosy translucent cloud  
slowly  
crosses the drowsy and beautiful firmament!  
The moon gently rises into infinity,  
adorning the evening, like a sweet maiden  
dreamily getting ready, beautifying herself,  
desiring in her soul to be beautiful,  
she calls to the heavens, the earth, all of Nature.  
She silences the birds' melancholy  
laments,  
and the sea reflects all her treasures...  
Softly the moonlight now awakens,  
cruel yearning which laughs and weeps!  
Evening, a rosy translucent cloud  
slowly  
crosses the drowsy and beautiful firmament!

Ah!...

#### II. Dance (Martelo)

Irere, my little bird from the Sertao on the Cariri,  
Irere, my companion,  
Where is the lute?  
Where is my love?  
Where is Maria?  
Oh, sad fate of the singing lute-player! Ah!  
Without the lute with which he sang of his love, ah!  
His whistle is your flute, Irere:  
Like your flute of the Sertao when it whistles, ah!  
We suffer in spite of ourselves! Ah!  
Your song penetrates from the depths of the Sertao, ah!  
Like a breeze softening the heart, ah!  
Ah!

Irere, let your song ring out!  
Sing some more! Sing some more!  
As a memento of the Cariri!

Sing, wren!  
Sing, little birds!  
Sing, Irere,  
Sing, sing as you suffer,  
Finch! I can see you!  
Maria, wake up, it is day!  
Sing, all of you.  
Little birds of the Sertao!  
I can see you! Hey! Sabia!

La! lia! lia! lia! lia! lia!  
Hey! Sabia from the forest, who sings!  
Lia! lia! lia! lia!  
La! lia! lia! lia! lia! lia!  
Hey! Sabia from the forest, who suffers!

Your songs come from the depths of the Sertao  
Like a breeze softening the heart.

Irere, my little bird from the Sertao on the Cariri, etc.

Irere, let your song ring out! etc.