



SMITHSONIAN INSTITUTION

20TH
CENTURY
CONSORT

8:00 p.m.
Saturday, November 6, 1982

Auditorium
Hirshhorn Museum and
Sculpture Garden

Presented by Smithsonian Performing Arts

PROGRAM

Sonata a Quattro

for flute, clarinet, violin, cello

Introduction and Allergo
Scherzo
Nocturne
Finale

Ms. Stern, Mr. Kitt, Ms. Sonies, Mr. Finckel, Mr. Kendall

George Perle

(b. 1915)

Sonata for Clarinet and Piano

Grazioso
Andantino/vivace e leggiero

Mr. Kitt, Mr. Orkis

Leonard Bernstein

(b. 1918)

— INTERMISSION —

Solos for Flute(s) and Electronic Sound

Sonanza
Ghost Songs
Invention

Ms. Stern

Maurice Wright

(b. 1949)

La Vita Nuova

for soprano, flute, oboe, clarinet, bassoon,
horn, harp, string quartet, and conductor

Sonetto
Madrigale
Tacciono i boschi
Madrigale
Il Sogno

Ms. Shelton, Ms. Stern, Mr. Vrbsky, Mr. Kitt, Mr. Harris, Mr. Carter,
Ms. Carter, Ms. Sonies, Mr. Faulkner, Mr. Parnes, Mr. Finckel, Mr. Kendall

Nicholas Maw

(b. 1935)

NOTES ON THE ARTISTS

Daniel Carter, Horn

Curtis Institute of Music. National
Symphony Orchestra.

Dotian Carter, Harp

Curtis Institute of Music. Principal
Harp, National Symphony Orchestra.

Michael

~~William~~ **Faulkner, Violin**

Doctor of Musical Arts, College Con-
servatory of Music, University of Cin-
cinnati. Studied with Walter Levin,
Dorothy DeLay. Free lance Washing-
ton violinist.

Chris Finckel, Cello

Curtis Institute of Music. Studied with
George Finckel, Orlando Cole. Mem-
ber of Contemporary Chamber Ensem-
ble Parnassus, Steve Reich and Musi-
cians Atlantic String Quartet.

Truman Harris, Bassoon

North Texas State University, Catholic
University. National Symphony Or-
chestra, Capitol Woodwind Quintet.

**Christopher Kendall,
Artistic Director, Conductor**

Antioch College, University of Cincin-
nati. Conducting with Thomas Schip-
pers and Louis Lane. Founder and
lutenist of the Folger Consort.

Loren Kitt, Clarinet

Curtis Institute of Music. Principal clar-
inet, National Symphony Orchestra.

Lambert Orkis, Piano

Curtis Institute of Music, Temple Uni-
versity. Faculty, Temple University.
Principal pianist, National Symphony.

Richard Parnas, Viola

Curtis Institute of Music. Studied with
William Primrose. Teacher at George
Washington University. Principal violist
with the National Symphony
Orchestra.

Lucy Shelton, Soprano

Pomona College, New England Con-
servatory. Twice winner of Naumburg
Award. Performances with Buffalo
Philharmonic, Los Angeles and St.
Paul Chamber Orchestras, Marlboro
and Aspen Music festivals, and Spo-
leto, USA.

Barbara Sonies, Violin

Eastman School of Music, The Juilliard
School. Philadelphia Trio. Concertmis-
tress, Opera Company of Philadelphia
Orchestra, Mozart Society Orchestra.

Sara Stern, Flute

Principal flute, Kennedy Center Ter-
race Theater Orchestra; Flutist with
Millennium Ensemble, and frequent solo
recitalist.

Rudolph Vrbsky, Oboe

Northwestern University, Curtis
Institute of Music. Principal oboe,
National Symphony Orchestra.

COMING EVENTS

- Sunday, November 7, 1982 Music and Dance of the Silk Route
- Sunday, November 14, 1982 Chet Atkins and Jethro Burns
- Friday, December 17,
Saturday, December 18,
and Sunday, December 19, 1982 Emerson String Quartet
- Friday, December 17,
Saturday, December 18, 1982 Sweet Honey in the Rock

Coming up in the 20th Century Consort Series

- Saturday, January 15, 1983 Sonatas and Wild Angels
Saturday, March 19, 1983 Four Times Three
Saturday, May 21, 1983 Copland!

Call 357-1500 for Ticket Information

- Smithsonian Institution Secretary—S. Dillon Ripley
Assistant Secretary for History and Art—Charles Blitzer
Director, Hirshhorn Museum and Sculpture Garden—Abram Lerner
- Smithsonian Performing Arts Director—James R. Morris
Director, Chamber Music Programs—James Weaver
Producer—James Kellock
- 20th Century Consort Executive Director—F. Anthony Ames
Artistic Director—Christopher Kendall
Manager—Emily Fall

We would like to thank the following organizations without whose help this program would not be possible.

National Endowment for the Arts
Dreyfus Foundation
Alvord Foundation
D.C. Arts Commission
Hechinger Foundation
Lloyd Symington

- Please note The taking of pictures and the use of recording equipment are strictly prohibited.
In case of emergency, see the house manager or an usher.

- Rest rooms Located in the center lobby.

1. Sonetto

Per gli occhi fiere un spirito sottile,
Che fa in la mente spirito destare,
Dal qual si muove spirito d' amare,
Ch' ogn' altro spiritello fa gentile.

Sentir non può di lui spirito vile,
Di cotanta virtù spirito appare.
Questo è lo spiritel, che fa tremare
Lo spiritel, che fa la donna umile.

E poi da questo spirito si muove
Un altro dolce spirito soave,
Che segue un spiritello di mercede.

Lo quale spiritel spiriti piove,
Ch' ha di ciascuno spirito la chiave,
Per forza d' uno spirito, che l' vede.

Cavalcanti

2. Madrigale

Cantati meco, innamorati augelli,
Poi che vosco a cantar Amor me invita;
E voi, bei rivi e snelli,
Per la spiaggia fiorita,
Tenete a le mie rime el tuon suave.
La beltà, che io canto, è sì infinita,
Che il cor ardir non have
Figliar lo incarco solo;
Ch' egli è debole e stanco, e il peso è grave.
Vaghi augeleti, vui ne gite a volo,
Perchè forsi credeti
Che il mio cor senta duolo,
E la zoggia ch' io sento non sapeti.
Vaghi augeleti, odeti;
Che quanto gira in tondo
Il mare, e quanto spira zascun vento,
Non è piacer nel mondo,
Che aguagliar se potesse a quel che io sento.

Boiardo

Sonnet

A breath of thy beauty passes through my eyes
And rouses up an air within my mind
That moves a spirit so to love inclined
It breedeth, in all air, nobilities.

No vile spirit to discern his vertu is able
So great is the might of it,
He is the spryte that putteth a trembling fyt
On spirit that maketh a woman mercyable.

And then from this spirit there moveth about
Another yet so gentle and soft that he
Causeth to follow after him a spirit of pity

From the which a very rain of spirits poureth out,
And he doth carry upon him the key
To every spirit, so keen is his breath to see.

Ezra Pound

from 'The Translations of Ezra Pound'.
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New Directions New York and Faber & Faber Ltd., London

Madrigal

Sing with me, you little amorous birds,
Since Love invites me now to sing with you;
And you, bright brooks, green swards,
Where flowers blossom too,
Keep with my rhymes harmonious rhythm sweet.
Beauty, of whom I sing, is so complete
That my heart does not dare
To carry the burden alone;
For it is weak and worn, the weight to bear.
Wandering birds, you fly away again,
Perhaps since you believe
My heart is full of pain,
And the joy I feel you cannot now conceive.
Wandering birds, perceive:
As great as are the waters hurled
At sea, however great winds blow,
There is no pleasure in this world
That can compare with that I know.

L. R. Lind

3. Tacciono i boschi

Tacciono i boschi e i fiumi,
E 'l mar senza onda giace,
Ne le spelonche i venti han tregua e pace,
E ne la notte bruna
Alto silenzio fa la bianca luna:
E noi teniamo ascose
Le dolcezze amorose:
Amor non parli o spiri,
Sien muti i baci e muti i miei sospiri.

Tasso

4. Madrigale

Mentre c'al tempo la mia vita fugge,
Amor più mi distrugge,
Nè mi perdona un' ora,
Com' i' credetti già dopo molt' anni.
L'alma, che trema e rugge,
Com' uom c' a torto mora,
Di me si duol, de' suo' eterni danni.
Fra 'l timore e gli inganni
D' amore e morte, allor tal dubbio sento,
Ch' i' cerco in un momento
Del me' di loro, e di poi il peggio piglio;
Si dai mai uso è vinto il buon consiglio.

Michelangelo

5. Il Sogno

Deh lasciate, signor, le maggio cure
D'ir procacciando in questa età fiorita,
Con fatiche e periglio della vita,
Alti pregi, alti onori, alte venture;
E in questi colli, in queste alme e sicure
Valli e campagne, dove Amor n'invita,
Viviamo insieme vita alma e gradita,
Fin che il sol de' nostri occhi al fin s'oscure;
Perchè tante fatiche e tanti stenti
Fan la vita più dura, e tanti onori
Restan per morte poi subito spenti.
Qui coglieremo a tempo e rose e fiori,
Ed erbe e frutti, e con dolci concetti
Canterem con gli uccelli i nostri amori.

Gaspara Stampa

Silent the Forests

Silent the forests, the streams,
Waveless-sheeted the sea,
Winds in their caves unblustering, at peace,
Somber the night, and white
Its moon of deepest and marmoreal quiet:
Let us too lie like secrets
Locked in love and its sweetness—
Love have no breath, no voice,
No sound a kiss, no voice or sound my sighs!

Edwin Morgan

Madrigal

While life is running out in me through time
Love still is doing harm,
And will not leave me an hour
As I after so many years had thought.
My soul shakes and screams
Like a man falsely murdered,
Complaining to me of the eternal cheat.
Between fear and deceit
I feel such doubts then over love and death
That I seek in one breath
The better of them, and then take the worse,
Good counsel thus beaten by evil use.

Creighton Gilbert

The Dream

Ah! leave, my lord, in this your flowering age those weighty cares
whereby you labor hard with travail and with danger to your
life for high rewards, high honors, high emprise.

Amid these hills, these safe and lovely vales and plains where Love
invites, let us together spend a life divine and happy till to our
eyes at last the sun grows dark.

So many labors and so many toils make life a hard thing; and all
these honors in a trice by death return to naught.

Here let us pluck the rose and flowers and leaves and fruit while
time is ours, and with soft music let us sing our loves unto the
birds.

Richard Aldington

from 'Lyric Poetry of the Italian Renaissance'
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