



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## The Folger Consort

ROBERT EISENSTEIN, *Viol, Recorder, Lute*  
CHRISTOPHER KENDALL, *Lute*      SCOTT REISS, *Recorder*

## The Western Wind

JOHANA ARNOLD, *Soprano*      WILLIAM LYON LEE, *Tenor*  
LAWRENCE E. BENNETT, *Tenor*      ELLIOT Z. LEVINE, *Baritone*  
CHERYL BENSMAN, *Soprano*      WILLIAM ZUKOF, *Countertenor*

MONDAY EVENING, MARCH 6, 1989, AT 8:00  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### *Madrigals and Fresh Ayres*

This sweet and merry month of May ..... William Byrd  
The Earl of Oxenford's Masque (instrumental) ..... Byrd  
Thule, the period of Cosmography ..... Thomas Weelkes  
Divisions on an ayre (inst.) ..... *Anonymous*  
The Earl of Pembroke's Galliard (inst.) ..... Tobias Hume  
O Mistresse Mine (inst.) ..... Thomas Morley  
Fantasia (inst.) ..... Orlando Gibbons  
La Volto (inst.) ..... Morley  
Miraculous love's wounding! ..... Morley  
Fire and lightning from heaven fall! ..... Morley  
The Cradle Pavin (inst.) ..... Anthony Holborne  
The Silver Swan ..... Gibbons  
Noel adieu, adieu thou Court's delight ..... Weelkes  
The Satyre's Masque (inst.) ..... Robert Johnson  
Grays Inn Masque (inst.) ..... Giovanni Cooperario  
Dear, do not your fair beauty wrong ..... Johnson  
The Squire's Masque (inst.) ..... Cooperario  
Joyne Hands ..... Morley

### INTERMISSION

*The Folger Consort is represented by International Artist Management, Ltd.  
The Western Wind is represented by Hillyer International, Inc.*

Cameras and recording devices are not allowed in the auditorium.  
Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

Sonata per canto solo (inst.) . . . . .	Giovanni Battista Fontana
La Barca di Venetia per Padua (The Boat from Venice to Padua) . . . . .	Adriano Banchieri
Prologue: Blythe Spirit	Mattinata in dialogue
Clamor of the Fishmongers	Dialogue
Owner of the boat bids farewell to Ninetta	Merchant of Brescia and the Jews
Boatman to passengers	Madrigal in Roman style
Florentine Bookmonger	Madrigal in Neapolitan style
Music master from Lucca	Two improvised Ottava rima to the lute
Ensemble of five singers	Aria in Piedmontese style
Venetian and German	Boatmen, Fare Collector, and the entire group
Madrigal of sentiment	Indigent soldier
Madrigal of caprice	

## PROGRAM NOTES

by ROBERT EISENSTEIN

This evening we perform music written around 1600, appropriately enough for our two ensembles. We will be offering English dances and fantasias variously featuring the lute, recorder, and viol, as well as canzonets and five- and six-voice madrigals. Not limiting ourselves to English music, we have turned to Italy, font of the madrigal, for a comedy by Banchieri.

William Byrd (1543-1623) was unquestionably the greatest English musician of his time and one of the greatest of any era. His versatility as a composer and the sheer excellence of his pieces place him far above most of his contemporaries.

It was said by one of his peers that Byrd "was bred up to music under Tallis." The two composers shared the position of organist to the Chapel Royal, and it is true that Byrd is the last great figure in a long line of English composers of Latin church music. But his importance and greatness are not limited to his sacred output, as wonderful as it is. He also excelled at consorts for viols, songs for voices and viols, keyboard music, and part-songs. Rarely did Byrd succumb to the rage for Italianate madrigals sweeping England after the publication of *Musica Transalpina* in 1588. Yet his one English madrigal, *This sweet and merry month of May*, certainly proves his ability to affect a madrigalistic light touch. His *Earl of Oxenford's Masque* is presented here in an arrangement by Thomas Morley in his charmingly titled publication *The First Booke of Consort Lessons, Made by Divers Exquisite Authors*, printed in 1599.

Thomas Weelkes (c. 1575-1623) was one of the most gifted of the English madrigalists. Our two selections are from his collection of 1600, which contains some of his finest efforts. Weelkes published his first madrigals in 1597, and by 1598 he was appointed organist at Winchester College. In later years, his reputation as a difficult person was widespread — in 1616 he was reported as being "noted and fam'd for a common drunckard and notorious swearer and blasphemers" and, in truth, the quality of his later madrigals is not nearly so high as the earlier ones. Weelkes's greatest strengths as a madrigalist are his contrapuntal technique (more English than Italianate) and in the wonderful inventiveness of his musical imagery. This fertility of imagination is especially noticeable in *Thule, the period of Cosmography*.

Our second group of pieces this evening is made up of various instrumental pieces from Elizabethan England. The anonymous *Divisions on an ayre* is a fine example of a very popular genre, in which the notes of a tune are broken up, or "divided," into many little notes, in a sort of Renaissance theme and variations format. The robust *Earl of Pembroke's Galliard* by the eccentric and somewhat cantankerous old soldier and viol player Tobias Hume is a sample of the literature for viol played "lyra-way"; chordally, like the lute. Thomas Morley (1557-1602), the son of a Norwich brewer and William Shakespeare's neighbor in a comfortable part of London, was one of the great musical figures of Elizabethan England. Not working merely as a composer, he was active as a scholar, a pedagogue, and a successful publisher. *O Mistress Mine* may be a setting of the tune Shakespeare had in mind for the song of that name in *Twelfth Night*. The piece by Orlando Gibbons is a *fantasia*, a genre described by Morley as "the most principal and chiefest kind of music that is made without a ditty . . . that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list. . . . In this may more art be shown than in any other music because the composer is tied to nothing. . . ." Finally in this group, Morley's *La Volto* is an English setting of an Italian dance, again taken from his *Consort Lessons*.

The first two pieces in our next group are from Morley's two-part *canzonets*, pieces very much in the lighter Italianate mode favored by the English public at the time. *The Cradle Pavin* by Anthony Holborne (a fairly popular musician in his own time and ours, whom we know practically nothing about) will have to be our sole sample of the vast repertory for solo lute. Orlando Gibbons' justifiable claim to fame rests mostly on his church music and fantasias for viols. He did, however, publish one book of madrigals, a book called the *First Set of Madrigals and Motets*, of 1612. The very well-known and much anthologized *Silver Swan* is one of these. If one has done any madrigal singing at all, this will be a well-remembered bit of melancholic nostalgia.

Our final group of English selections features mostly theatrical music by Robert Johnson and Giovanni Cooperario (an Englishman despite his name, who felt he might advance his career by dressing up his original John Cooper). The instrumental works are from court masques, lavish entertainments loosely organized around a dramatic theme. These were expensive spectacles featur-

ing music, opulent costumes and fantastic sets and stage machinery, poetry, and above all, dancing. Robert Johnson was the closest thing to an early seventeenth-century Stephen Sondheim, composing instrumental and vocal music for many masques and plays. It was his intention, as evidenced in *Dear, do not your fair beauty wrong* from Thomas May's play *The Old Couple*, to "Marry the Wordes and Notes wel together" in the setting of song texts. We close the English portion of our program with Morley's consort lesson *Joyne Hands*, with the words to it printed in his *Canzonets of Three Parts*.

We have elected to preface our performance of the main work following intermission with a sonata by Giovanni Battista Fontana. Fontana's sonatas represent an interesting contribution to the form in its first stages, representing a truly instrumental idiom requiring considerable virtuosity on the part of the players.

Adriano Banchieri (1568-1634) was a Benedictine monk who was born and died in Bologna, although he worked in many other musical centers in Italy. As a composer, he was very much in the avant-garde of the early Baroque period. He founded in Bologna the *Accademia dei Floridi* (modeled on the Florentine *Camerata*), in which his name was "Il Dissonante." Several of Banchieri's madrigal books contain madrigal comedies in the mode of Oratio Vecchi. As Vecchi himself remarked, these pieces are intended as spectacles to be perceived by the ear, not the eye. As such, the madrigal comedies of Vecchi and Banchieri, although often based on the stock characters of the *Commedia dell'arte*, were never intended to be staged. *La Barca di Venetia per Padua* is one such work, consisting of twenty madrigals strung together by the loose organizational device of a group of passengers on a boat from Venice bound for Padua passing their time with musical entertainments.

Banchieri uses this device with wit and sophistication, both in terms of text and music. The composer imagines people from different Italian cities and a drunken German (always good for a laugh in an Italian comedy) aboard his boat. Each character is well developed, and each speaks in his own dialect, often a little exaggerated. While the poetry is certainly not of the highest caliber, a wide range of pretty amusing satires of regional styles is achieved. The music, also, is remarkable in the variety of styles represented that were current in various parts of Italy around 1600. The entire effect is of a witty, lively amusement. *La Barca* is certainly not high art, but it is a pleasant way to spend a half-hour or so. Although the work was first published in Banchieri's *Libro II de Madrigali* of 1605, our performance is based on the Venetian edition of 1623, in which Banchieri states that his "Boat has been newly plugged and coated with pitch."

## Texts

### **This sweet and merry month of May**

This sweet and merry month of May,  
While nature wantons in her prime,  
And birds do sing and beasts do play,  
For pleasure of the joyful time,  
I choose the first for holiday,  
And greet Eliza with a rhyme:  
O beauteous Queen of second Troy,  
Take well in worth a simple toy.

### **Thule, the period of Cosmography**

Thule, the period of Cosmography,  
Doth vaunt of Hecla, whose sulphurous fire  
Doth melt the frozen Clime and thaw the Sky;  
Trinacrian Ætnæ's flames ascend not higher.  
These things seem wondrous, yet more wondrous I,  
Whose heart with fear doth freeze, with love doth fry.

The Andalusian Merchant, that returns  
Laden with Cochineal and China dishes,  
Reports in Spain how strangely Fogo burns  
Amidst an Ocean full of flying fishes.  
These things seem wondrous, yet more wondrous I,  
Whose heart with fear doth freeze, with love doth fry.

### **Miraculous love's wounding!**

Miraculous love's wounding!  
Those darts, so fiercely shot, sweet Phillis,  
Against my heart rebounding,  
Are turned to violets and lilies  
With odour sweet abounding.

### **Fire and lightning from heaven fall!**

Fire and lightning from heaven fall!  
And sweetly enflame with love rightful  
That heart of Flora my delightful,  
So fair, so fair and yet so spiteful.

### **The Silver Swan**

The silver swan who living had no note,  
When death approached unlocked her silent throat;  
Leaning her breast against the reedy shore  
Thus sang her first and last, and sung no more:  
"Farewell all joys, O death come close mine eyes,  
More geese than swans now live, more fools than wise."

### **Noel adieu, adieu, thou Court's delight**

Noel adieu, adieu, thou Court's delight,  
Upon whose locks the graces sweetly played;  
Now thou art dead, our pleasure dies out right,  
For who can joy when thou in dust art laid?  
Bedew, my notes, his death bed with your tears;  
Time helps some grief, no time your grief out wears.

### **Dear, do not your fair beauty wrong**

Dear, do not your fair beauty wrong;  
In thinking still you are too young.  
The rose and lily in your cheek  
Flourish, and no more ripening seek;  
Inflaming beams shot from your eye  
Do show love's midsummer is nigh:  
Your cherry lip, red, soft, and sweet,  
Proclaims such fruit for taste is meet.  
Love is still young, a buxom boy,  
And younglings are allow'd to toy,  
Then lose no time, for love hath wings,  
And flies away from aged things.

### **Joyne Hands**

See mine own sweet jewel,  
See what I have for my darling,  
A robin redbreast and a starling.  
These I give in hope to move thee,  
Yet thou say'st I do not love thee.

## La Barca di Venetia per Padua

*Interlocutors:* Blythe Spirit, a Sieneſe; Boat-owner from Torcello; Boatmen of Caorle; Florentine bookmonger; Music master from Lucca

*Singers:* Colla Francisco, a Neapolitan; Ceccho Bimbi, a Florentine; Zorzetto, a Venetian; Petronio, a Bolognese; Weine, a German

*Passengers:* Goodhumor of Chioggia; Orazio, a student; Merchant of Brescia; Bethel and Samuel, Jews; Wonder Boy the fare collector; Ninetta and Rizzolina, courtesans; Fishermen of Mazzorbo; Lawyers from Murano; Various passengers; Stefano Goodhumor; Indigent soldier

### Prologue: Blythe Spirit

*Blythe Spirit, an early bird and foe of sloth and sleepiness, exhorts the passengers to embark.*

Sleepyheads, what are you doing? Why crave you boredom? Arouse yourselves from this torpor, climb aboard, and grab a good seat while there's still room.

Here am I, Blythe Spirit, sent to you expressly to announce that you'll hear some quick repartee as we ply the marshes tonight.

### Clamor of the Fishmongers

*As the passengers clamber aboard, seek places, and carry baggage to and fro, fishmongers are heard hawking their wares.*

Oysters for steaming, mussels, new cockles! Oysters for steaming . . .

Fisherfolk are we, our livelihood is the boat and oar.

'Twixt wealth and want, we must labor amid the lagoons.

If we catch fish, our lot is tolerable, but we are often used to being broke.

Fisherfolk are we, our livelihood is the boat and oar.

### Owner of the boat bids farewell to Ninetta

*Amidst a hubbub of gondolas, the owner takes leave of Ninetta.*

*She replies, and her echo parries his lover's prostations.*

Ahoy, ahoy there! Make way! A-port, you bung-hole! A-starb'd, you thievish dog!

"Ninetta, my little dove . . ." (Who's calling me?)

"I'm leaving, dear girl . . ." (Well, hurry back dear)

"You're the finest girl in all Ve-ne-ne-nice . . ." (He'll be the death of me yet!)

"Your cute golden face is worth a king's ransom . . ." (Soon I'll be footloose again)

"Your roguish eye drives me to distraction, your sugared lips make my liver flare up . . ." (I think I hear someone else calling)

"Parting will be so hard, I feel myself dying, alas . . ."

"Rowers, look to your oars!" "You mean we're g-g-g-going? going . . . going . . ."

"Let's all proceed merrily, with nothing to fear."

### Boatman to passengers

*As the passengers settle themselves, a boatman exclaims,*

*"With such lively spirits, let us have some pastime as we go to Padua."*

Since my b-b-b-boat is so full of good spirits,

I propose some pastime as we wend our way to Padua.

### Florentine Bookmonger

*A bookmonger comes forth, and exclaims,*

*"O passengers, had I five singers on the boat, you would hear some capricci of Banchieri."*

I would have five singers on this boat, and the pastime shall be thus: With clever and proper execution, you shall hear, O passengers, some *capricci* of that Banchieri fellow.

### Music master from Lucca

*"Whosoever can sing should come forth, without delay"*

*(So says a Luccan musician) "That we may have an hour's entertainment."*

Do-re-mi-fa-sol-la . . . Let anyone and everyone who can sing come forward,

And let us presently have an hour's entertainment.

### Ensemble of five singers

*Behold, a Neapolitan, a Florentine, Venetian, Bolognese and German would fain perform a concert.*

"Colla Francisco's the name, a Neapolitan, and I will drive you mad, in faith, with my soprano."

"Ceccho Bimbi. I, a Florentine, I'll take the falsetto because I'm so teeny-weeny."

"An'I'm Ser Zorzetto, a b-b-b-beggar by trade, I'll b-b-b-belt out the alto."

"Now I'm Petronio, of Bologna, I'll sing a tenor of sorts, if there be need."

"Ich bin a Cherman, Ich sing basso, but first Ich muss vet mein whistle, by gott!"

O splendid, now we are five! First let's drink, then sing.

### Venetian and German

*They would sing some madrigals in Gesualdo style,*

*But the German calls for drink, and the bottle passes 'round.*

Trink up, ho! Ich vill haff a svig, by himmel, Trink up, ho! Mein gott, Ich fond of gut wein!

Pass the b-b-b-bottle around! Let's agree that, on the second round, once we have d-d-d-drunk,

we'll sing, by way of amusement, a couple of madrigals in Gesualdo style.

### Madrigal of sentiment

*The Luccan master of music pulls out a madrigal — harken well to it.*

Cruel hand, iniquitous pen, as you write of our parting you spell the span of my life.  
New Fate of love, ah, yes, write "he dies," that thus, less fallacious,  
Your notes together shall be more truthful.

### Madrigal of caprice

*Here's a madrigal of caprice that runs the gamut of the modes —  
As you listeners will attest.*

Soft and treasured kisses, sustenance of my life, now you steal away, now restore my heart.  
It is meet that you learn how a ravished soul feels not the pain of death, and yet dies.  
How much love you have, O sweetest roses, how much love resides in you!  
Alas, if I could but end my life in your sweet kisses — O, what a sweet death!

### Mattinata in dialogue

*After a clamorous stopover at Lizzasusina,  
Once the passengers have settled themselves again, Rizzolina holds forth thus:*

*Rizzolina:* Please, no more of these madrigals! *Others:* Fa la la . . .  
*Rizzolina:* Now I am gracious *Rizzolina, Others:* The fairest in the land,  
*Rizzolina:* I make love all day long, *Others:* And then, at four in the afternoon,  
*Rizzolina:* My dear Pellizone knows how to . . . *Others:* Play and sing to the guitar. Fa la la.

### Dialogue

*Orazio and Rizzolina, in dialogue, perform a clever aria,  
Much to the enjoyment of the passengers.*

*Orazio:* My dearest, I would say to you, "What a pretty waist you have,  
The prettiest one I ever saw, prettier than a painting."  
My dear, dear, dear . . .  
*Rizzolina:* But Pellizone would say to me, "That cute hip of yours is the prettiest one I ever saw,  
and so finely shaped."  
*Pellizon-zon-zon . . .*  
*Orazio:* My dearest, I would say to you, "What a lovely throat you have, the prettiest one I ever saw,  
prettier than a painting."  
*Rizzolina:* But Pellizone would say to me, "Those beautiful breasts of yours are the prettiest ones I  
ever saw, and so finely shaped."  
*Pellizon-zon-zon . . .*  
*Orazio:* My dearest, I would say to you, "What pretty lips you have, the prettiest ones I ever saw,  
prettier than a painting."  
My dear, dear, dear . . .  
*Rizzolina:* But Pellizone would say to me, "That beautiful eye of yours is the prettiest one I ever saw,  
and so finely shaped."  
*Pellizon-zon-zon . . .*

### Merchant of Brescia and the Jews

*At a stopover at Dolo (a welcome respite), Bethel and Samuel  
decide to pray with a Brescian — such a mishegoss they make!*

La trai nai nai . . . "Come and listen to our Samuel, who wants to pray with Bethel.  
La trai nai nai . . . "Oth zorocot Ballacot, assach mustach, oga magoga. . . ."

### Madrigal in Roman style (Style of Marenzio)

*Once the clamor of the Jews and the applause of the audience die down,  
the musicians sing a madrigal in the style of Marenzio.*

Today was I born, my beloved, to live for you.  
Behold the fair dawn that brought forth him who adores you.  
O, blessed my birth if you would say with your lips and your desire,  
"Today was I born, my love."

### Madrigal in Neapolitan style (Style of Spano)

*Once the Roman madrigal is sung, Colla Francisco produces another,  
This time in Neapolitan style.*

My dear Brunetta, with your resplendent eyes, serene and beautiful,  
Be you the guide of my troubled state, and look happily upon me.  
Ah, sweet enchantress, I look, and you conceal your amorous darts,  
And trick my eyes with your sweet glances.

### First improvised ottava rima to the lute

*Now that the Jewish spectacle is done, Orazio takes up the lute,  
and Rizzolina sings an improvised ottava rima.*

Plink plunk plinky-plinky plunk . . .  
I remember when I was a child, my mother would give me caresses and would say to me,  
"Beautiful Rizzolina, your fair tresses could be made of gold." And then she made love, morning,  
noon and night, with her accustomed companions. And so well did I learn to make love that I stole  
the hearts of a thousand lovers a day.  
Plink plunk plinky-plinky plunk . . .

### Second improvised ottava rima to the lute

*A clever improvisation, and much to the passengers' liking.  
Then Orazio replies with another rhyme.*

Plink plunk plinky-plinky plunk . . .  
Your mother, when you were a child, did well to give you caresses,  
For you are so beautiful, Rizzolina, that your golden tresses resemble the sun.  
I think of you, morning, noon and night. And so accustomed have I become to your ways,  
And so well have I learned to make love, that I have given you my soul, my spirit, and my heart.  
Plink plunk plinky-plinky plunk . . .  
Plink plunk plinky-plinky plunk . . . SNAP!

### Aria in Piedmontese style (Style of Radesca) to the lute

*The top string of the lute is broken, alas, so Orazio does without,  
and Rizzolina sings an aria with him, as you shall hear.*

Plonk plonk plonky-plonky plonk . . .  
You claim to be of fire, and yet you are all of ice. Where was frigid ardor ever to be found?  
Ah, you who are all ice could never be fire.  
Plonk plonk plonky-plonky plonk . . .

### Boatmen, Fare Collector, and the entire group

*Arrived at the dock in Padua, the passengers pay the fare,  
and sing, "Long live the capricci of Banchieri!"*

"Now that we've arrived at the d-d-d-dock, look to your purses!  
Pay up! And belay your tall tales!"  
"Now you're playing a different tune — How much per head?"  
"Twenty *lire* each, and then there's the refreshment  
Good health to you, good day and a good j-j-j-journey."  
"Once we've paid, let us sing, O passengers,  
'Long live the *capricci* of Banchieri!' " La trai nai nai . . .

### Indigent soldier

*As the passengers leave and go their separate ways,  
they are met by a rascal claiming to be a poor soldier.*

"A poor soldier am I, returned from the wars, seeking charity throughout the land,  
If I could but return home, my friends and family would be glad just to see me again."  
"Go out and get a job, you faker!"

— Translated by Martin Morell

## About the Artists

Founded in 1977 by Robert Eisenstein, Christopher Kendall, and Scott Reiss, the **Folger Consort** is ensemble-in-residence at the Folger Shakespeare Library in Washington, D.C., where the artists have created one of the most successful early music series in the country. The Consort's more than fifty appearances each season also include an annual series at the Baltimore Museum of Art, regular appearances in New York's prestigious halls, and performances on major series in cities across the country. The Consort's performances are frequently broadcast nationally, and their recent television credits include three appearances in a single season, reaching more than seven million viewers. Among the Consort's highly praised recordings are *Shakespeare's Music* (Delos), *A Taste of Burgundy*, *Like as the Lute*, and *Sing Heigh, Ho! Unto the Green Holly!* (Folger Library). The ensemble is currently involved in the filming of the ten-part television series "Millennium: One Thousand Years of Music," hosted by Fritz Weaver, the first episode of which won a Gold Award at the 1986 Houston International Film Festival.

Since 1969, the acclaimed vocal sextet **The Western Wind** has played a significant role in rekindling America's awareness of the special beauty and variety of a *capella* vocal music. The group's repertoire reveals its wide-ranging interests — from Renaissance motets to Fifties rock n' roll, medieval carols to barbershop quartets, and from complex works by avant-garde composers to the simplest folk melodies.

In America, the ensemble has appeared at many distinguished institutions, among them the Kennedy Center, Carnegie Hall, Lincoln Center's Mostly Mozart Festival, and the Metropolitan Museum of Art. In Europe, the sextet has made several tours of northern Italy, performing Italian Renaissance and early and contemporary American music. The group has also appeared at the Rome Opera and at Venice's legendary opera house, La Fenice. They premiered Cesar Franck's opera *Stradella* for La Fenice in an outdoor Venetian setting.

In addition to its concert tours, The Western Wind has made several award-winning records; they include *Early American Vocal Music*, *An Old-Fashioned Christmas*, *The Happy Journey*, *The Birth of the War God*, and most recently, *The Western Wind Songbook: Volume I, Sacred*. The singers have appeared on the "Today Show," and they were selected by Philip Glass to sing his score to the film *Koyaanisqatsi*.

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### UNIVERSITY MUSICAL SOCIETY

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## The Folger Consort

**Robert Eisenstein**, *viol, recorder, lute*, is programming director of the Folger Consort. He has been active in the New York and Washington areas, having performed with the New York Renaissance Band, Cappella Nova, New York Consort of Viols, Washington Bach Consort, Hesperus, and the National Symphony Orchestra. He is also director of the Five College Early Music Program in Amherst, Massachusetts.

**Christopher Kendall**, *lute*, is associate conductor of the Seattle Symphony and artistic director and conductor of the 20th Century Consort, a new music ensemble in residence at the Smithsonian Institution. He is also artistic director of Millenium, Inc., a production company devoted to music of the past ten centuries. Mr. Kendall's guest-conducting appearances include the New York Chamber Symphony, Chamber Music Society of Lincoln Center, Eastman Musica Nova Ensemble, DaCapo Chamber Players, and at the Waterloo Festival.

**Scott Reiss**, *recorder*, is artistic director of Hesperus, a Baroque ensemble-in-residence at Georgetown University, and is a faculty member at the Washington Academy of Early Music. He has been a guest soloist with the National Symphony Chamber Players under Christopher Hogwood, the Washington Bach Consort, Concert Royal, and the Smithsonian Chamber Players. He teaches at the Chesapeake American Recorder Society Workshop, and his articles appear regularly in the *American Recorder* magazine. Mr. Reiss is creator and director of "Ear-Trade: Court and Cabin," a performance/workshop of medieval and traditional Appalachian music.

## The Western Wind

**Johana Arnold**, *soprano*, has performed as an opera and concert singer in the United States and abroad. As an interpreter of medieval, Renaissance, and Baroque music, she has appeared as soloist with the Ensemble for Early Music, Clarion Consort, St. Luke's Chamber Ensemble, Pomerium Musices, Folger Consort, and Concert Royal. Ms. Arnold has taken part in music festivals at Castle Hill, Martha's Vineyard, and Tanglewood, and has recorded both early and contemporary music on Nonesuch, Musical Heritage, Opus One, and CRI labels.

**Lawrence Bennett**, *tenor*, is a founding member of The Western Wind. He has appeared often in concert and oratorio in the eastern United States and in Vienna, where he was a Fulbright Fellow. A specialist in lute songs, Baroque music, and lieder, he is also a frequent interpreter of contemporary music. A graduate of Carleton College, he received his Ph.D. in musicology from New York University and is choral director and associate professor of music at Upsala College. Mr. Bennett is the editor of several books, including *The Western Wind American Tune-book* and *The Western Wind Songbook: Volume I, Sacred*.

**Elliot Z. Levine**, *baritone*, has sung baritone with The Western Wind since its inception in 1969. A graduate of the Manhattan School of Music, he has taught at City College, Upsala College, the Lighthouse Music School, and the Hebrew Arts School. He has been featured soloist at the Rome Opera, La Fenice, Castle Hill Festival, and with the Folger Consort and Ensemble for Early Music. Mr. Levine is composer-in-residence at St. Thomas More Church and has many works performed by local choruses and solo artists.

**William Lyon Lee**, *tenor*, joined The Western Wind in 1970. In 1983, he sang the title role in *Stradella* at La Fenice in Venice with the ensemble. He has also been a member of the John Biggs Consort, S.E.M. Ensemble, Roger Wagner Chorale, Gregg Smith Singers, and the Ensemble for Early Music. He made a movie in 1985 *The Advent of Polyphony* with the Folger Consort.

**Cheryl Bensman**, *soprano*, is the newest member of the ensemble. With a diversified career in oratorio, contemporary and early music, and chamber music, she has performed Steve Reich's *Tehillim* with the New York Philharmonic, Chicago Symphony, and Israel Philharmonic, and has appeared with the Folger Consort and the Philip Glass Ensemble. A former member of the Waverly Consort and a current member of Steve Reich and Musicians, Ms. Bensman has premiered works by Bruce Adolphe, Deolus Husband, Steve Reich, and Maurice Wright. She holds Bachelor and Master degrees in Music from Boston University.

**William Zukof**, *countertenor*, is a founding member of The Western Wind. He has sung as a soloist with the Roger Wagner Chorale, the Gregg Smith Singers, the Handel and Haydn Society of Boston, and Musica Sacra. He has performed the Bach *Magnificat* under the direction of Leonard Bernstein at the Vatican in Rome, and his operatic appearances include roles with the Washington Opera, Eastern Opera Company, the Eastman School, and the University of California at Berkeley. Mr. Zukof is also a stage director of opera and music theater.