

**“Le vierge, le vivace et le bel aujourd'hui...”**

The virgin, beautiful and vivid today  
Will a wing-blow reeling and for our sake  
Tear frost from this frozen and hidden lake  
In clear ice-fall of flights yet to flee away?  
A swan, here magnificent of another day,  
Without song or issue, can never shake  
The regions of thinking that these fetters make  
But tediously glisten through the winter's stay.  
Fast though the neck be caught in soiling mud,  
Denying the agony of an early flood  
In brightness retracted to its own pure being,  
To scorching white stillness, not passing on:  
A dream wrapped in scorn, and a phantom, seeing  
How futile is exile for the Swan.

-- Stephane Mallarme

## MICHAEL H. LORD GALLERY

presents

***“Le vierge, le vivace et le bel aujourd'hui ...”***

**ART – MUSIC – VERSE**

**David C. Leighton**, piano

**Neil Rynston**, clarinet

**Larry Lenske**, cello

Featuring special guest artist

**Trina Parks**

choreographer - dancer

*The Arts come together to celebrate  
the birth of Modernism in Paris and New York.*

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**Max Bruch** (1836-1920) TRIO, Opus 82 #2

**William Shakespeare** (1564-1616)

“Time hath, my lord, a wallet at his back ...”  
TROIUS AND CRESSIDA Act III, scene II  
Ulysses verse to Achilles

“Troilus and Cressida ... strikes the modern reader as a contemporary document ... its implicit debate between what is essential in human life and what is only existential are themes of the twentieth century.” Joyce Carol Oates

**Antonin Dvorak** (1841-1904) CONCERTO in B minor, Opus 104  
Allegro  
Adagio ma non troppo  
Finale Allegro moderato

From 1892-1895 Dvorak lived in New York City, directed the National Conservatory of Music and composed his New World Symphony, American String Quartet and cello concerto. He is credited for stimulating a new direction in music by encouraging native American music as a viable language in western classical tradition. His compositions and teachings directly influenced such American legends as Copland, Gershwin and Duke Ellington.

**Ferruccio Busoni** (1866-1924) CHARACTERISTIC PIECES

Credited as the father of the modern Italian piano school, Busoni influenced pianists, including Michelangeli and Pollini, by emphasizing technical perfection, intellectual depth and structural cohesion side-by-side musical expression. His pieces for the clarinet and piano were composed for his father, a virtuoso clarinetist.

*As 19th century poets begin to stretch conventional artistic boundaries,  
the painters, sculptors and composers follow in quick pursuit.*

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**Edgar Allan Poe** (1809-1849) ANNABEL LEE, written 1849

The last complete poem written by Poe, Annabel Lee is credited as the inspiration for the 1955 novel, “Lolita,” by Vladimir Nabokov. Stephane Mallarme greatly admired Poe's genius and was the first poet to translate Poe into French.

**Gabriel Faure** (1845-1924) ELEGY, Opus 24, composed 1880

Star of stage and screen, Trina Parks is featured in a unique premiere performance. As the verse of Poe extends to the music of Faure, the choreography and dance join the music to add a new dimension to the performance.

**Stephane Mallarme** (1863-1898)

“Le vierge, le vivace et le bel aujourd'hui...”

Mallarme, the foremost “symbolist” poet of his day, anticipated and inspired several revolutionary artistic schools including Dadaism, Surrealism and Futurism. His weekly “salons” were frequented by leading intellectuals and artists (“Les Mardistes”), including one of his closest friends, Edward Manet. Mallarme's poem, “The Afternoon of a Faun” inspired Debussy's masterpiece and Nijinsky's legendary choreography and dance.

**Vincent D'Indy** (1851-1931) TRIO

III Chant Elegiaque  
IV Finale

D'Indy, rooted in the Romantic era, yet with a vision to the future, influenced and taught such modern composers as Satie, Honegger, Milhaud and Xian Xinghai, one of the earliest acclaimed Chinese composers of western classical music.

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