

## THE DOLPHINS

Who hasn't  
at some point  
succumbed.  
Their sleek  
intelligence  
their wit.  
The charm  
of a boy  
on a dolphin.

Since men first tried  
the dark oceans  
these silver mammals  
have burst into blue air  
unexpected as friendship.

And lonely sailor boys  
might strip to imitate  
the sport these brothers took  
in each other's shining bodies.

In dark caves  
behind the bars  
pretty boys  
beautiful men  
still swim in  
their pleasure  
like dolphins  
at death in the seas.

Nothing avails  
their animal innocence,  
extinction is  
the unnatural act.

The dolphin's song  
fades like ocean noise  
trapped in a conch shell,  
the last shy smile  
of a boy drowned at sea.

-Richard Harteis

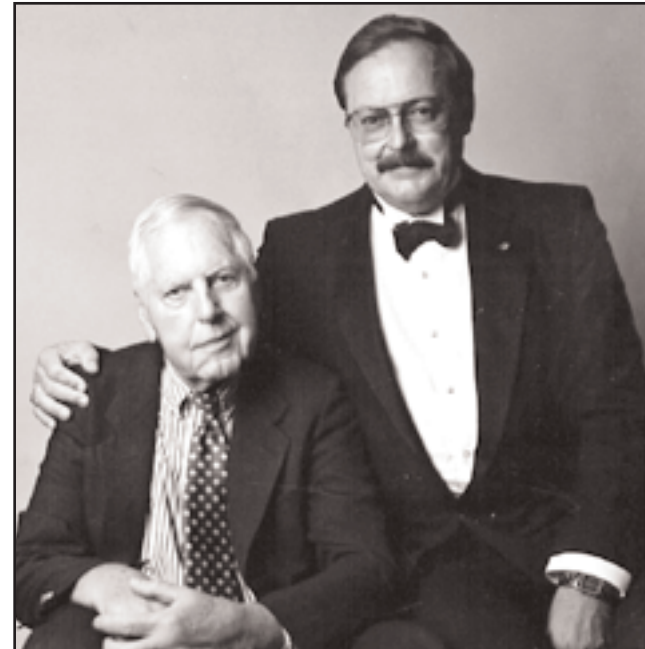
Music composed by Scott Lindroth

## THE FEAR OF BEASTS

Pity the nightly tiger: fierce and wise,  
He works upwind; the moonlight stripes his glade;  
No one could hear that tread,  
Least of all his guileless, watering prize.  
And yet, the wonder is, he is afraid.  
At the water hole, one look from dreaming eyes,  
From sleeping throat the feeblest of cries,  
Will prove ambush enough to strike him dead.  
A beast in a human dream must go in dread  
Of the chance awakening on which he dies.

-William Meredith

Music composed by David Leisner



## HAPPY BIRTHDAY WILLIAM MEREDITH

*with Janna Baty, Soprano  
Alison d'Amato, Pianist  
Richard Harteis, Host*

**WORLD PREMIERE**  
January 9, 2004 at 7 pm  
The Picower Foundation Arts Education Center

Welcome to the Kravis Center and  
**Happy Birthday William Meredith!!**

**ARCHITECTURE OF AN AFTERNOON NAP**

*This recital features world premiere performances of music specifically written to William Meredith's and Richard Harteis's poems by a stellar group of American and international composers including Christopher Lyndon-Gee, David Leisner, Scott Lindroth, Joanne Metcalf, Paul Moravec and Yehudi Wyner.*

*Each of the composers has testified to the compelling quality of these poems as a basis for musical setting, and all have participated in this project (musically assembled by Christopher Lyndon-Gee) with great enthusiasm.*

*The world premieres heard this evening will be followed by numerous performances worldwide throughout 2004, and many of the composers have signaled their intentions to add further settings as the 'Year of William Meredith' progresses.*

- I. Introductions: Kathleen Hansen-Kravis Center and Ambassador Ken Hill
- II. Musical Presentations of *Tempus Fugit* and *What I Remember The Writers Telling Me When I Was Young*
- III. *Effort At Speech* read by Peter Meinke
- IV. *A Major Work (Divine Energy)* read by William Meredith/*Divine Energy, Orpheus* and *Architecture of an Afternoon Nap* Performed by Janna Baty and Alison d'Amato
- V. Word Songs Video Presentation
- VI. Musical Presentation of *The Dolphins* and *The Fear of Beasts*

You turn off all the telephones,  
the answering machine. You draw the  
curtains, arm the security system.

Your calendar has been folded over,  
you have locked the bills in their room,  
a sound-proof room.

The sleep machine is set for  
Tropical Rain Forest, continuous,  
the bed at low massage. You take a second  
to get utterly naked, no need to rush your  
body into the silky sheets. You begin to  
stretch, half yawn, half erection, no matter.  
The afternoon awaits you like a deep pool,  
dark and cool on the hottest day of summer.

And slowly you are anything you want to be,  
a lover, president, the president's lover,  
no matter. You walk through your life  
as though it were a dream, as though your life  
were a mirror into another dimension  
and you wake finally into the long  
shadows of afternoon, with light enough left  
to lift you from the hunger which has built  
in your soul - calling say, for mussels in white wine,  
Bombay gin, a beautiful friend whose  
smile will open the potential of night,  
the astonishment of seeing how love  
cures us, sure as the refreshment  
of an afternoon alone.

-Richard Harteis

Music composed by David Leisner

Stoimen Stoilov is represented in the Donna Tribby Gallery  
477 S. Rosemary Ave., Suite 193, West Palm Beach 33401  
(www.DonnaTribbyFineArt.com)



January 9, 2004

Dear Mr. Meredith:

It gives me great pleasure to send you greetings on your 85<sup>th</sup> birthday.

Today we celebrate not only the day of your birth, but also a lifetime of artistic achievement. United States Poet Laureate Emeritus, awarded the Pulitzer Prize, and winner of the National Book Award – you have shared with us your gift and drawn a world-wide audience to the mystery and power of poetry. You have said that poems are hard to read, but you have opened our hearts to the music that is there if we persist.

I hope that your day is filled with much laughter, great joy, and the company of good friends and family. You have my best wishes for good health and great happiness in the coming celebratory year.

Sincerely yours,

*Hillary Rodham Clinton*

Hillary Rodham Clinton  
United States Senator



COMMANDER, NAVAL SUBMARINE FORCES

18 December 2003

I am honored to be part of this opportunity to join with so many others in wishing Mr. William Meredith a very Happy 85<sup>th</sup> Birthday.

Reading through Mr. Meredith's curriculum vitae is a walk in the path of an American original. As a Naval aviator during both World War II and the Korean Conflict, Mr. Meredith defined the spirit of the times through service to his country. Mr. Meredith's poetry has been an uplifting and noble voice for 60 years, and his commitment to education alone would be a life's work for many men. With the Pulitzer Prize, countless poetry and literary awards, and academic achievements too numerous to mention, Mr. Meredith's work emboldens and strengthens the imagination and spirit of both young and old.

Mr. Meredith's poem, *The Wreck of the Thresher*, about a "*squad of brave men in a hull*" is a moving tribute to a tragic event in the history of the U.S. Submarine Service, as well as this country. Poetry is an everlasting and universal voice in our world, and Mr. Meredith's poem ensures the memory of the 129 souls lost that fateful day in 1963 live on in the hearts of patriots forever.

I extend to Mr. Meredith my heartfelt appreciation and best wishes on this honored occasion with my hopes and wishes for many more years of good health and happiness.

Sincerely,

K. H. DONALD  
Vice Admiral, U.S. Navy

## ORPHEUS

The lute and my skill with it came unasked from Apollo,  
But the girl I drew myself from the trunk of a tree  
And she lodged in me then as she had in the black willow.  
I was tuned like strings: she had the skill of me.

She was taken by death on one of three pretenses:  
A jealous brother, a jealous god, or a serpent.  
The mind turns from causes in such cases—  
All a man can say is, it happened.

Now with my father's favors, the lute and skill,  
Through the dark smelly places where the gods play.  
With the unlucky, I ape a smiling way,  
And do prodigious feats of vaudeville.

The meaningless ordeals I've tuned to meaning!  
The foul caprice I've zithered into just!  
As if my love were no more than a god's lust,  
Lend me Euridice, I sing and sing.

-William Meredith

Music composed by Yehudi Wyner



CHRISTOPHER J. DODD  
CONNECTICUT



January 9, 2003

Dear William:

I welcome this opportunity to extend my congratulations on the occasion of your Eighty-fifth Birthday. You are most deserving of special tribute.

For more than three decades you chose to enhance the literary classrooms of Connecticut College with your teaching and to live on the shoreline of the Thames River in Montville which you called home. I know I speak for so many people who have enjoyed your poetry over the years when I say that our state is so much the richer because of your presence.

From working as a copy boy at the *New York Times*, to distinguished military service as an aviator in World War II and the Korean War, to Pulitzer Prize winning author, your life and your life's work have been on a remarkable journey. You were once quoted as saying, "Daily Life is very powerful." Throughout your volumes of work you have managed to take that power of daily occurrences, sometimes tragic and sometimes humorous, and create poems that entertain us, provoke our thoughts and challenge the depth of our emotions. Thank you, William.

Please accept my personal best wishes for a most enjoyable birthday party and many pleasant and productive years ahead.

Sincerely,

A handwritten signature in dark ink, appearing to read "C. J. Dodd". The signature is fluid and cursive, with a large initial "C" and "D".

CHRISTOPHER J. DODD  
United States Senator

William Meredith  
Eighty-fifth Birthday Celebration  
Kravis Center  
West Palm Beach, Florida

**WILLIAM MEREDITH** was born in New York City in 1919, was graduated from Princeton in 1940 and served as a naval aviator during World War II and the Korean Conflict. He published his first book of poems in 1944 and has continued to publish every decade since, including the present with publication of, *THE WRECK OF THE THRESHER* in October, 2003. *PARTIAL ACCOUNTS* won the Pulitzer Prize in 1988. *EFFORT AT SPEECH* was published in 1997 and won the National Book Award for Poetry that year. Among numerous other awards and honors, he is a Chancellor Emeritus of the Academy of American Poets and has served as the Consultant to Poetry to the Library of Congress. He retired from teaching at Connecticut College in 1984 after a stroke, but continues to read his work and teach at poetry conferences and colleges across the United States and around the world.

**RICHARD HARTEIS** is the author of ten books of poetry and prose, as well as a memoir entitled *MARATHON*, published by W.W. Norton in 1989 to critical acclaim. He has been a world traveler from years spent in the Peace Corps in Tunisia a recent year as Fulbright writer-in-residence at the American University in Bulgaria. Mr. Harteis has taught literature and creative writing at a number of institutions over the years. He has received honors and awards for his work including fellowships from the National Endowment for the Arts, the D.C. Commission on the Arts and the Ford Foundation.

Prize-winning poet **PETER MEINKE**'s eleventh book of poetry, *ZINC FINGERS*, was published by the University of Pittsburgh Press in July 2001. His work has appeared in *The New Yorker*, *The Atlantic*, *Poetry*, *The Georgia Review* and scores of other magazines. His book about writing, *THE SHAPE OF POETRY*, appeared in 2000. He has recently been writer-in-residence at Randolph-Macon Woman's College, the University of North Carolina at Greensboro, and he now holds the Darden Chair in Creative Writing at Old Dominion University. He is married to artist Jeanne Clark and lives in St. Petersburg, Florida.

**AMBASSADOR KEN HILL** has engaged in speaking, teaching and consulting since retiring from a thirty-year career in the U.S. Foreign Service in March 1995. He was ambassador to Bulgaria 1990-93 during a critical period of political and economic reform and Bulgaria's opening to the West following the fall of Communism. After Bulgaria, he served as ambassadorial adviser at the Defense Department's Marshall Center in Germany until his retirement. Other Foreign Service assignments included deputy chief of mission in Bulgaria (1982-84) and in Zambia (1984-88). He entered the Foreign Service in 1964. He and his wife, Yvonne, live in Bradenton, Florida.



**A MAJOR WORK (DIVINE ENERGY)**

Poems are hard to read  
 Pictures are hard to see  
 Music is hard to hear  
 And people are hard to love

But whether from brute need  
 Or divine energy  
 At last mind eye and ear  
 And the great sloth heart will  
 move.

-William Meredith

Music composed by David Leisner and Paul Moravec

**EFFORT AT SPEECH  
For William Meredith**

Nothing was as we'd thought, the sea  
anemones not plants but animals  
flounder languishing on the sand  
like infants waiting to be turned-  
from the bottom we followed the spiral ramp  
around and up, circling the tank.  
Robert, barely out of the crib,  
rode his father's shoulders, uttering  
words or parts of words and pointing  
ceaselessly toward the water, toward some  
one of the many shapes in the water,  
what he could not name, could not describe.  
Starfish, monkfish - not fish - catfish,  
sea hare, sea horse: we studied the plaques  
for something to prompt him with,  
but he tucked his head as if shamed.  
So I left them at the school of the quick  
yellow-with-black-stripes conventional,  
passed the armored centenary  
turtle going down as I went up,  
seaweed, eels, elongate gun-gray suede  
bodies of the prehistoric sharks  
transversing the reef, and headed to the top,  
thinking to look down through the multiple layers.  
When it first came at me, it seemed more  
creature of the air than of the sea,  
huge, delta-winged, bat-winged,  
head subsumed in the spread pectorals-  
unless it was all head - a kite  
gliding to the wall between us, veering  
up, over, exposing its light belly,  
"face" made by gill-slits opening,  
the tail's long whip and poison spine.  
Eagle Ray" Cordata, like the eagle;  
it skated along the glass -eagle scanning the sheer canyon wall,  
bat trapped inside the cave,  
no, like a mind at work, at play,  
I felt I was seeing through the skull -  
and then away.

-Ellen Bryant Voigt\*

\*(Reprinted from TWO TREES, W.W. Norton, 1992 by permission of the poet.)



**JANNA BATY, SOPRANO**, has already received widespread international recognition for her talent. This season, Ms. Baty performs with Opera Theatre of Connecticut at the Sanibel Festival in Florida, and later with Opera North in New Hampshire. She also tours this season in recital with pianist Nobuko Amemiya, and in September she records Bernard Rands' *Canti Lunatici* with the Boston Modern Orchestra Project. Ms. Baty made her debut in 1998 with the Royal Philharmonic Orchestra (England), singing the soprano solo in the UK premiere of Leonard Bernstein's *Symphony No. 3*. She has won the XXI Concurso Internacional de Ejecución Musical "Dr. Luis Sigall" (Chile), South America's largest and most prestigious competition.



**ALISON D'AMATO, PIANO**, has built a strong reputation as a dynamic and versatile collaborator, performing with such diverse organizations as Boston Modern Orchestra Project, Florestan Project, Boston Musica Viva, and Opera-To-Go. During the summer of 2000, Ms. d'Amato participated in a recital tour of Brazil with flutist Mauricio Garcia, which included a chamber music professorship at the 32nd Winter Festival in Diamantina. Ms. d'Amato studied with Robert McDonald at Oberlin Conservatory, and earned a double Master of Music degree in solo and collaborative piano from Cleveland Institute of Music. During the summer of 2001, she was a pianist at the Tanglewood Music Center in the Vocal Fellowship program.



**CHRISTOPHER LYNDON-GEE  
COMPOSER & MUSICAL DIRECTOR**  
was nominated for a Grammy Award in 1998 for Best Orchestral Performance for the ground-breaking complete works of Igor Markevitch. Australian critics' organizations named him Artist of the Year and Best Opera Conductor, the latter for his conducting of the world premiere of Larry Sitsky's *The Golem* at Sydney Opera House. Also a widely performed composer, Lyndon-Gee was honored as Composer Laureate of the Onassis Foundation; has won the Adolf Spivakovsky Prize; the "Sounds Australian" Award (three times); and two MacDowell Fellowships. He is currently working on major orchestral works including *The Auschwitz Poems* and *Socrates' Death*, the latter commissioned for premiere at Canterbury Cathedral, in his native England, in 2004.

**DAVID LEISNER, COMPOSER**, has had his music performed worldwide by such eminent artists as Sanford Sylvan, Paul Sperry, St. Lawrence String Quartet, Los Angeles Guitar Quartet, and orchestras such as the Fresno Philharmonic and the Springfield (MA and MO) and Amarillo Symphonies. Recent works and commissions include *Of Darkness and Light* for the Stones River Chamber Players, *Vision of Orpheus* for the St. Lawrence Quartet and *Battlefield Requiem* for solo cellist Laurence Lesser and the New England Conservatory Percussion Ensemble. He has received composition grants from the Aaron Copland Fund for Music, the American Music Center, the Alice M. Ditson Fund, the New England Foundation for the Arts and Meet the Composer. Mr. Leisner also maintains a busy career as an award-winning concert guitarist, performing in recital and as a soloist with orchestras throughout North America, as well as overseas.

**SCOTT LINDROTH, COMPOSER**, has been on the faculty at Duke since the fall of 1990, having earned degrees in music composition from the Eastman School of Music and the Yale School of Music. His work as a composer has centered on instrumental and vocal media, including compositions for the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciompi Quartet. He has also composed music for dance, theater, and video. Among his many distinctions, he won the ISCM National Composers Competition in 1983 and 1988 and was awarded a National Endowment for the Arts Fellowship in 1984, a Guggenheim Fellowship in 1988 and a Howard Foundation Fellowship in 2002.

**JOANNE METCALF ASSISTANT PROFESSOR OF MUSIC AND COMPOSER**, joined the Lawrence Conservatory faculty in 2001. She holds a Ph.D. in Music Composition from Duke University, and among her many awards and prizes have been the Aaron Copland Award, a Fulbright Fellowship for study at the Royal Conservatory of Music in The Hague, and first prize in 1993 from the International League of Women Composers. A great many eminent ensembles and other performers from around the world have commissioned works by Ms. Metcalf, including Ensemble Amarcord (Germany), the Ciompi Quartet (USA), Electra (The Netherlands), Trio Medieval (Norway) and Ensemble Singer Pur (Germany).

## WHAT I REMEMBER THE WRITERS TELLING ME WHEN I WAS YOUNG

Look hard at the world, they said –  
generously, if you can  
manage that, but hard. To see  
the extraordinary data, you  
have to distance yourself a  
little, utterly. Learn the  
right words for the umpteen kinds  
of trouble that you'll see,  
avoiding elevated  
generics like misery,  
wretchedness. And find yourself  
a like spectrum of exact  
terms for joy, some of them  
archaic, but all useful.

Sometimes when they spoke to me I  
could feel their own purposes  
gathering. Language, the dark –  
haired woman said once, is like  
water color, it blots easily,  
you've got to know what you're  
after, and get it on quickly.  
Everything gets watered  
sooner or later with tears,  
she said, your own or other  
people's. The contrasts want to  
run together and must not be  
allowed to. They're what you  
see with. Keep your word hoard dry.

-William Meredith

Music composed by Christopher Lyndon-Gee





**PAUL MORAVEC, COMPOSER**, is the composer of over seventy published orchestral, chamber, choral, and lyric compositions as well as several film scores and electro-acoustic pieces. His music has earned numerous distinctions, including the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship and a Charles Ives Fellowship from the American Academy of Arts & Letters as well as many commissions. A graduate of Harvard University and Columbia University, he currently heads the Music Department at Adelphi University.

**YEHUDI WYNER, COMPOSER** has created a diverse body of over 60 works, written for orchestra and chamber ensemble, chorus and voice, solo instrumental works, liturgical settings, as well as music for klezmer ensemble. Recent works include the orchestral works *Epilogue, Lyric Harmony and Prologue* and *Narrative for Cello and Orchestra*. Wyner has been commissioned by Carnegie Hall, the BBC Philharmonic, the Boston Symphony and the Library of Congress. His fellowships, awards, and honors include the Rome Prize, the NEA, Guggenheim, and Fulbright. The Canadian-born Wyner (who originally hails from Alberta, Calgary) was raised in New York City, where he attended the Juilliard School. Wyner followed this training with compositional studies at Yale. Wyner currently holds the Naumburg Chair of Composition at Brandeis University.

**DR. EDMUND SKELLINGS, POET LAUREATE OF FLORIDA**, obtained his B.A. from the University of Massachusetts in Amherst and his Ph.D. in literature from the University of Iowa in 1962. He is the Executive Director of the Institute for Creative Communication in North Miami, Florida.

**STOIMEN STOILOV, ARTIST** was born in Varna, Bulgaria and was graduated from the Academy of Fine Arts in Sofia, Bulgaria in 1972. His works have been featured in museums all over the world including Paris, Vienna, Moscow and Washington D.C., among others. He is an Austrian citizen as well as Bulgarian and resides in both countries. A master artist, he has been a dear friend to William Meredith and Richard Harteis for many years.



## TEMPUS FUGIT

I

At half my age  
sixty years ago  
he flew among  
the stars alone  
in a black sky

Perhaps he heard  
the crack of radio  
communication, perhaps  
not, he kept himself  
entertained, on course,  
and finally, home.

II

I see him  
eating a sandwich,  
master of the seamless  
ocean, plotting his way  
by constellation:  
like poetry,  
a lonely business  
like perhaps his aphasia  
or whatever hard human thing  
you can imagine,

singing alone  
with a sandwich  
among the stars.

-Richard Harteis

Music composed by Joanne Metcalf