



*Dinner in honor of the
President's Advisory Committee on the Arts
John F. Kennedy Center
for the Performing Arts*

*Charlotte de filet de sole et de saumon
Sauce Pompadour*

*Canard Sauvage rôti aux Olives Niçoise
Pommes Dauphine*

*Profiteroles
Coulis de Chocolat*

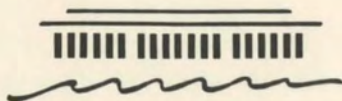
Chubris, Domaine Barat, 1996

Sigonolis, Domaine Santa Duc, 1993

December 6, 1997

EMBAIXADA DO BRASIL

Dr. Paffy



December 6, 1997

*President's Advisory
Committee on the Arts for the
John F. Kennedy Center for
the Performing Arts*

*Residence of the
Ambassador of Brazil and
Mrs. Flecha de Lima
3000 Massachusetts Ave., N.W.
Washington, D.C.*

Soprano Amanda Jacobsen is known to the Washington area having appeared as a soloist with McLean Choral Society and Cantata Chamber Singers. She has performed both as a soloist and chorus member with the Washington Bach Consort, The Woodley Ensemble, the Palestrina Choir and the Early English Ensemble.

Ms. Jacobsen has appeared on stage at the Kennedy Center in performances with The Washington Bach Consort and the NSO under the direction of J. Reilly Lewis and the acclaimed baroque specialist, Nicholas McGegan. She has also performed with the Washington Chamber Symphony under the direction of Stephen Simon.

Ms. Jacobsen received her B.A. in vocal performance from the New England Conservatory of Music in Boston.

Since his arrival in Washington D.C. in 1982, Michael Crabill has become well known as a music director, recital accompanist, and vocal coach. He has been head opera coach at The American University for 10 years and is a faculty member at Howard University. The latter assignment culminated in a very successful performance of the Howard Opera Studio at the Kennedy Center in 1993.

Mr. Crabill has rehearsed productions for such companies as Kennedy Center Opera, Opera International of Washington, Opera Americana, and Mount Vernon College's In Series. In recent years, Mr. Crabill has been in demand outside the Washington region. He has often been heard as a recital accompanist in the Mid-Atlantic area. Between 1987 and 1990 he was the principal coach for Studio Lirico in Italy and Belgium, and now serves as guest coach for opera productions at the University of South Carolina and for National Opera Company in Raleigh, North Carolina. Additionally, Mr. Crabill served as Music Director for a well received production of Madama Butterfly in New York in 1994.

Oh Had I Jubal's Lyre

(From Handel's Joshua)

Oh had I Jubal's lyre, or Miriams tuneful voice
To sounds like his I would aspire
In songs like hers, in songs like hers
Rejoice!
In songs like hers, rejoice!
My humble strains but faintly show
How much to Heaven and thee I owe.

Piangerò la Sorte Mia

(From Handel's Giulio Cesare)

RECIT

E pur così in un giorno, perdo fasti e grandezze?

Ahi fato rio! Cesare, il mio bel nume, è forse
estinto

Cornelia e Sesto inermi son,
Nè sanno darmi soccorso.

Oh Dio! Non resta alcuna speme al vivir mio?

ARIA

Piangerò la sorte mia,
Si crudele e tanto ria
Finchè vita in petto avrò.
Ma poi morta! D'ogn'intorno,
Il tiranno e notte e giorno,
Fatta spetetro agiterò.

An die Musik

(Franz Schubert)

Poet - F. von Schober)

Du holde Kunst, in wieviel grauen Stunden
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bessre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel besser Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

I Will Bemoan My Fate

Why then, in one day, I am deprived of
magnificence and glory?
Oh, cruel fate! Cesar my beloved idol,
is probably dead,
Cornelia and Sesto are defenseless
And cannot give me assistance.
Oh God! Is there no hope left in my life?

I will bemoan my fate
So cruel and brutal,
As long as there is breath left in my body.
And when I am dead and
Become a ghost, I will haunt
Tyranny night and day.

To Music

O gracious Art, in how many grey hours
When life's fierce orbit encompassed me,
Hast thou kindled my heart to warm love,
Hast charmed me into a better world!

Oft has a sigh, issuing from thy harp,
A sweet, blest chord of thine,
Thrown open the heaven of better times,
O gracious Art, for that I thank thee!

Heidenroslein

(Franz Schubert

Poet - W. von Goethe)

Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.

Und der wilde Knabe brach
S'Röslein auf der Heiden,
Röslein wehrte sich und stach,
Half ihr doch kein Weh und Ach,
Musst es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Little Rose on the Heath

A lad saw a little rose growing,
Little red rose on the heath,
It was as young and fair as the morning,
He ran quickly to have a close look at it,
And gazed at it with delight.
Little rose, little rose, little red rose,
Little rose on the heath.

The lad said: "I will pick you,
Little rose on the heath!"
The little rose said "I will prick you,
So that you will always remember me,
And I won't suffer you to pick me"

And the cruel lad picked
The little rose on the heath,
The little rose defended itself,
But its wails and sighs were of no avail,
It had to suffer just the same.
Little rose, little rose, little red rose,
Little rose on the heath.