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Faculty Recital: Patrice Pastore: Ghosts and Apparitions

Patrice Pastore

Diane Birr

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Faculty Recital: *GHOSTS AND APPARITIONS*

Patrice Pastore, Soprano

Diane Birr, piano

Assisted by:

William Cowdery, text projections

Laura Campbell, flute and piccolo

Joseph Ford, saxophone

John Greenly, clarinet and bass clarinet

Emily Ickes, percussion

Keli Price, trumpet

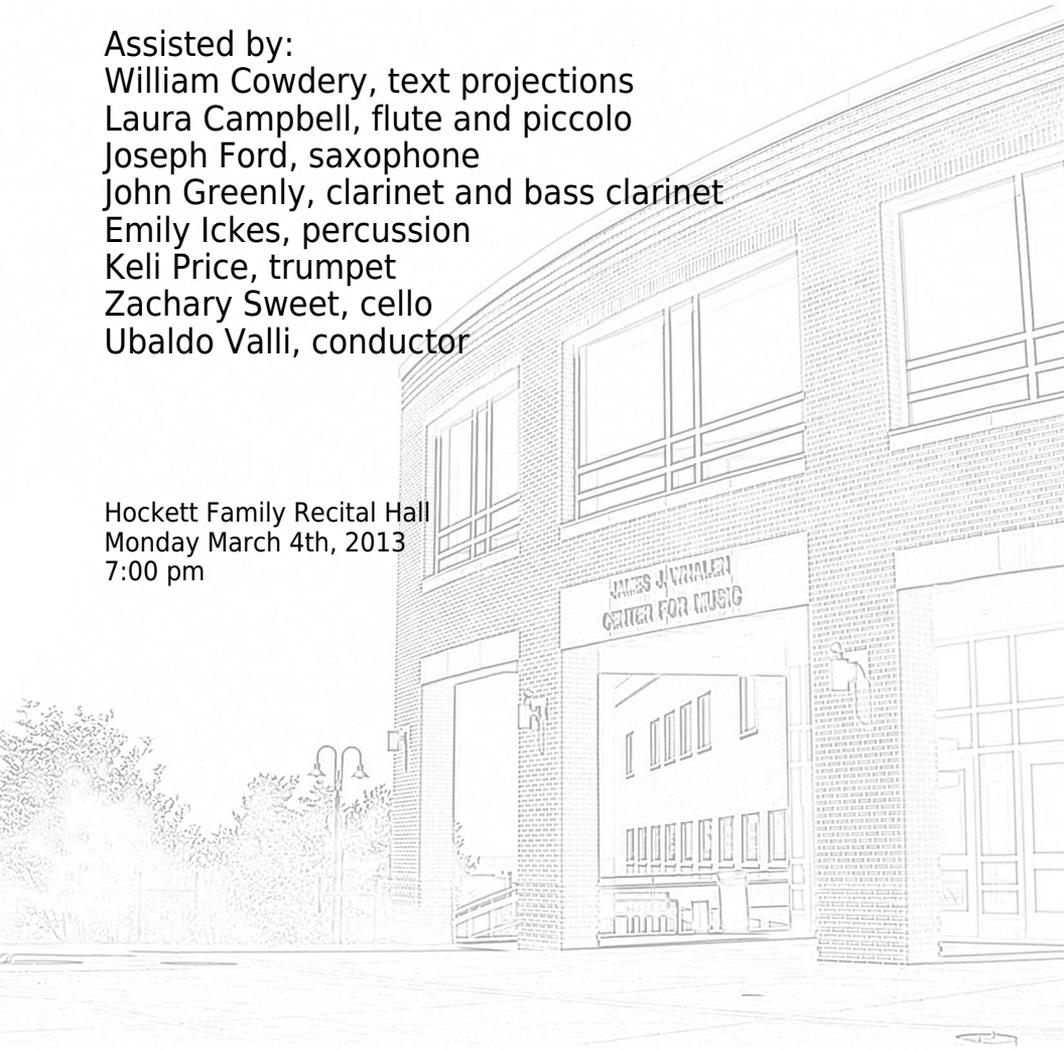
Zachary Sweet, cello

Ubaldo Valli, conductor

Hockett Family Recital Hall

Monday March 4th, 2013

7:00 pm



ITHACA COLLEGE

School of Music

Program

Három Régi Felirat (Three Old Inscriptions)

György Kurtág
(b. 1926)

1. Wjrag Thudijad... (Flower) 1490
2. Székelymángorló 1792 (Transylvanian Székely Mangle)
3. Sírkereszt a Mecseknádasdi Temetőben (On a Cross in the Cemetery at Mecseknádasd)

APPARITION

George Crumb
(b. 1929)

- I. The Night in Silence under Many a Star
Vocalise 1: Summer Sounds
- II. When Lilacs Last in the Dooryard Bloom'd
- III. Dark Mother Always Gliding Near with Soft Feet
Vocalise 2: Invocation
- IV. Approach Strong Deliveress!
Vocalise 3: Death Carol ("Song of the Nightbird")
- V. Come Lovely and Soothing Death
- VI. The Night in Silence under Many a Star

Intermission

Façade

William Walton
(1902-1983)

- Fanfare
- Hornpipe
- En Famille
- Mariner Man
- Long Steel Grass
- Through Gilded Trellises
- Tango-Pasodoble
- Lullaby for Jumbo
- Black Mrs. Behemoth
- Tarantella
- A Man from a Far Countree
- By the Lake
- Country Dance
- Polka
- Four in the Morning
- Something Lies Beyond the Scene
- Valse
- Jodelling Song
- Scotch Rhapsody
- Popular Song
- Old Sir Faulk
- Sir Beelzebub

Translations

Wijrag Thudjad (Flower)

Wijrag thudjad theuled el kel
mennem
Es the ýrethed kel gyazba
ewlteznem

Flower, know I must take leave
of you,
In mourning must I grieve for
you.

Székelymángorló 1792

Adál az urnak elsöb écakát
Cserei Anna földönlakó,
amiér is én Móre Gábor
bárándézma helyt kupán
verdesém öt
Kászonszéken ülök neh'z
kaldában
pestis vigye a Görgényi
hadnagyot
nyomoromban faragdosok
robotot.

You gave the master the first
night,
Anna Cserei, you earthly
mortal,
for which I, Gábor Móre,
instead of the lamb-tithe,
gave him a clout on the pate.
Now I sit heavy in the stocks
at Kászonszék
- the pox on Lieutenant
Görgényi-
carving this mangle in my
misery.

Sírkereszt a Mecseknádasdi Temetőben

Hier ruhet in Gott
Theresia Hengl,
gestorben am 27 März 1939
im Alter von 29 Jahren.
In der schönsten Blüte meines
jungen Lebens
zährte mich das Fieber auf.
Drum muss ich noch im Lenze
Ins kühle Grab hinaus.
'S ist Gott dein wille
und ich bin Stille.
Das war ihr letztes Schreiben.
Ruhe sanft in Frieden.

Here rests in God
Theresia Hengl,
died the 27th of March 1939
at the age of 29.
In the veriest bloom of my
young life
the fever devoured me,
so I must depart this life in my
prime,
out into the cold of the grave.
It is, God, your will,
and I am still.
These were her last words.
Rest gently in peace.

Apparition The Whitman Texts

I. The night in silence under many a star,
The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee O vast and well-veil'd death,

And the body gratefully nestling close to thee.

- II. When lilacs last in the dooryard bloom'd,
I mourn'd, and yet shall mourn with ever-returning spring.
- III. Dark mother always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come, come unfalteringly.
- IV. Approach strong deliveress!
When it is so, when thou has taken them I joyously sing the dead,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.
- V. Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.
- VI. The night in silence under many a star,
The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee O vast and well-veil'd death,
And the body gratefully nestling close to thee.

Biographies

György Kurtág

Kurtág is a Jewish-Hungarian composer of contemporary music. He studied the Franz Liszt Academy of Music in Budapest and graduated with a degree in composition in 1955. After the Hungarian uprising of 1956, Kurtág went to Paris for a couple of years, where he studied with Olivier Messiaen and Darius Milhaud. While there he also discovered the works of Anton Webern and the plays of Samuel Beckett. After returning to Hungary he worked as a répétiteur at the National Philharmonia in Budapest from 1960-1968. He was appointed professor of piano and later of chamber music at the Franz Liszt Academy, where he taught until 1993.

Kurtág has had an international reputation since 1981. He has been composer-in-residence at the Berlin Philharmonic (1993-1995) and the Vienna Konzerthaus Society (1995). He lived in the Netherlands from 1996-1998, Berlin in 1998-1999, and then moved to Paris in 1999 by invitation of the Ensemble InterContemporain. He has lived in Bordeaux since 2002.

Program Notes

Három Régi Felirat

Kurtág wrote **Three Old Inscriptions, Op. 25** in 1986. Each inscription is taken from a headstone in a cemetery. The third song is an inscription from a cemetery in Mecseknádasd, Hungary. Whether the other two inscriptions are from the same cemetery is not clear. The first two songs are sung in Hungarian, the last in German. The translations of both Hungarian and German are by Peter Sherwood. The impact of Webern and Beckett is evident in these songs. Musical phrases are short and the musical texture is for the sparse and understated in the first song. The second song is extremely dissonant and dense in texture. A repeated musical phrase occurs in 4 voices but each voice enters at a different time and with a different rhythm and sounds very "tangled" - to reflect the entanglement in which Móré Gabor finds himself for having killed both his master and his fiancée.

George Crumb

George Crumb is a celebrated American composer. He studied at the Mason College of Music in Charleston, West Virginia, the University of Illinois at Champaign-Urbana and, after a short stint in Berlin, at the University of Michigan. He taught at the University of Colorado from 1958-1965 and then taught at the University of Pennsylvania until 1997. He retired from teaching but then in 2002 was appointed to a joint residency at Arizona State University. His music explores unusual timbres, alternative forms of notation, and extended instrumental and vocal techniques. Crumb's compositions often incorporate theater as an element of performance. He also uses unusual layouts of musical notation in a number of his scores. In several pieces, including 'Apparition', the music is symbolically laid out in a circular or spiral fashion.

Apparition The Whitman Texts

Written in 1979 for Jan DeGaetani and Gilbert Kalish (and premiered by them in 1981), *Apparition* is extracted from Walt Whitman's "When Lilacs last in the Dooryard Bloom'd." Whitman wrote "Lilacs" during the weeks following the assassination of Abraham Lincoln. Whitman's poem is specifically an elegy to Lincoln. Crumb, however has chosen most of his text from a section subtitled "Death Carol." This is a pause in the direct reference to Lincoln, and contains some of Whitman's most imaginative writing on the experience of death.

In *Apparition*, each song and vocalise form a piece of a larger vision, eventually coalescing as a tableau. The literary and musical materials focus on concise, highly contrasting metaphors for existence and death. Yet Crumb's cycle offers the listener reassurance. For just as in Whitman's verse, death is never depicted as an ending of life. Instead, it is circular, always a beginning or an enriched return to a universal life-force.

William Walton

Facade

Sir William Walton, an English composer, wrote music in several classical genres and styles, from film scores to opera. His best known works include *Façade*, the work heard tonight. After leaving his undergraduate school Christ Church, Oxford, Walton was taken up by the Sitwell siblings, who provided him with a home and a cultural education. His collaboration with the poet Edith Sitwell on *Façade* was one of his earliest works of note. The first performance of this work was in 1923. The public premiere of the work was a *succès de scandale*. Sitwell recited her verse through a megaphone protruding through a decorated screen, while Walton conducted the instrumental ensemble. The 21 numbers represent many dance numbers such as a foxtrot, polka, tarantella, tango, and waltz, to name a few. The press generally condemned the piece. Nevertheless, the work became accepted and has had frequent performances since its premiere.