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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
Program

Három Régi Felirat (Three Old Inscriptions)  György Kurtag  
1. Wijrag 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  
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  
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
amiér is én Móre Gábor
bárândézma helyt kupán
verdesém öt
Kászonzéken 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 Kászonzék
- the pox on Lieutenant Görgényi-
carving this mangle in my misery.

Sírkeresztsz a Mecseknádasdi Temetöben

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 will
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.

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 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 Mőre 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 ocalise 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.
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.