

9-23-2013

## Faculty Recital: After Dinner Mint: "Gypsy in me"

School of Music Faculty

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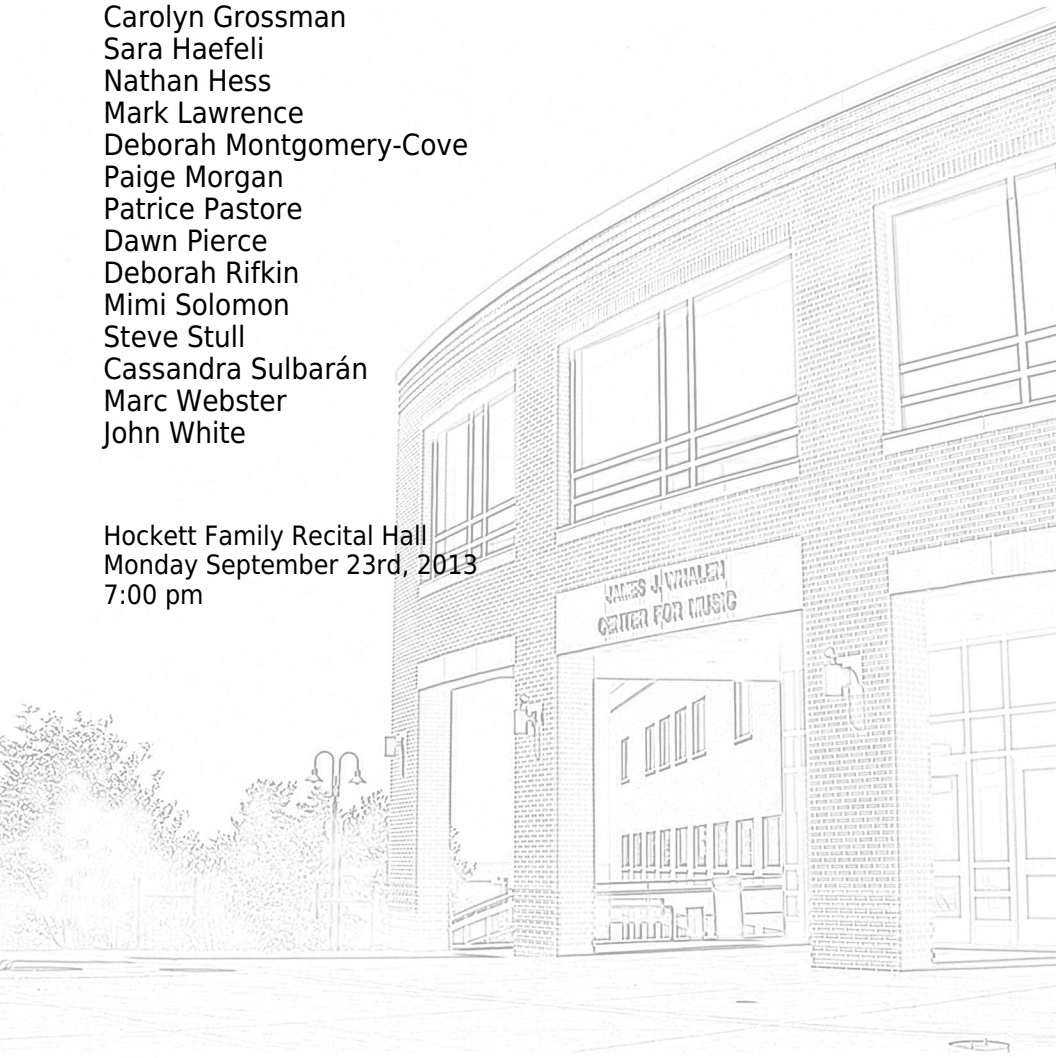
# **AFTER DINNER MINT**

## Faculty Showcase Recital Series

### *Gypsy in me*

Diane Birr  
Nicholas DiEugenio  
Michael Galván  
Carolyn Grossman  
Sara Haefeli  
Nathan Hess  
Mark Lawrence  
Deborah Montgomery-Cove  
Paige Morgan  
Patrice Pastore  
Dawn Pierce  
Deborah Rifkin  
Mimi Solomon  
Steve Stull  
Cassandra Sulbarán  
Marc Webster  
John White

Hockett Family Recital Hall  
Monday September 23rd, 2013  
7:00 pm



**ITHACA COLLEGE**

School of Music

# Program

Seguidilla from *Carmen*

Georges Bizet  
(1838-1875)

*Dawn Pierce, mezzo soprano*  
*Nathan Hess, piano*

Peregi Verbunk, Op. 40

Leó Weiner  
(1885-1960)

*Michael Galván, clarinet*  
*Diane Birr, piano*

Title El Paño Moruno and Asturiana  
from *7 Canciones Populares*

Manuel DeFalla  
(1876-1946)

*Cassie Sulbarán, viola*  
*Diane Birr, piano*

Piece en Forme de Habanera for English horn and  
Piano

Maurice Ravel  
(1875-1937)

*Paige Morgan, English horn*  
*Carolyn Grossman, Piano*

Allegro con brio, ma non troppo mosso  
from *Sonata No. 3 for Violin and Piano in the  
Romanian Style, op. 25*  
*Nicholas DiEugenio, violin*  
*Mimi Solomon, piano*

George Enescu  
(1881-1955)

Gypsy in Me from *Anything Goes*

*Marc Webster, bass*  
*John White, piano*

Cole Porter  
(1891-1964)

Django

*John White, piano*

John Lewis  
(1920-2001)

Zemer Atik

*Deborah Rifkin, violin*  
*Sara Haefeli, cello*

Amitai Ne'eman  
(1926-2005)

Quintet from *Carmen*

*Deborah Montgomery-Cove, soprano*  
*Patrice Pastore, soprano*  
*Dawn Pierce, mezzo-soprano*  
*Mark Lawrence, tenor*  
*Steve Stull, baritone*  
*Diane Birr, piano*

Georges Bizet  
(1838-1875)

# Translations

## Seguidilla

Près des remparts de Séville  
chez mon ami Lillas Pastia,  
j'irai danser la seguidilla  
et boire du Manzanilla,  
j'irai chez mon ami Lillas Pastia.

Near the walls of Seville  
At my friend, Lillas Pastia's,  
I will go to dance the seguidilla  
And drink manzanilla,  
I'll go to my friend, Lillas  
Pastia's.

Oui, mais toute seule on  
s'ennuie,  
et les vrais plaisirs sont à deux;  
donc pour me tenir compagnie,  
j'ammènerai mon amoureux!  
Mon amoureux!.. il est au  
diable!

But all alone one gets bored,  
Real pleasures are with two;  
So, to keep me company,  
I'll bring my lover with me!  
My lover! He went to hell!

Je l'ai mis à la porte hier!  
Mon pauvre coeur, très  
consolable,  
mon coeur est libre comme  
l'air!  
J'ai des galants à la douzaine;  
mais ils ne sont pas à mon gré.  
Voici la fin de la semaine:  
qui veut m'aimer? je l'aimerai!

I left him yesterday!  
And my poor heart's open for  
consoling,  
My heart is free, it's free like the  
wind!  
I have suitors by the dozen;  
But none that interest me.  
Now here's the end of the week;  
Who will love me? I'll love him  
too!

Qui veut mon âme? Elle est à  
prendre!  
Vous arrivez au bon moment!

Who wants my soul? It's ready  
to be taken!  
You have arrived just in time!

Je n'ai guère le temps  
d'attendre,  
car avec mon nouvel amant  
près des remparts de Séville,  
chez mon ami Lillas Pastia,  
j'irai danser la seguidilla  
et boire du Manzanilla,  
dimanche, j'irai chez mon ami  
Pastia!

I have no time to waste by  
waiting,  
For with my new lover,  
Near the walls of Sevilla,  
At my friend, Lillas Pastia's,  
I'll go to dance the seguidilla  
And drink manzanilla,  
I will go to my friend Lillas  
Pastia's!

Je ne te parle pas, je chante  
pour moi-même,  
je chante pour moi-même!

I'm not talking to you, I'm  
singing to myself,  
I'm singing to myself!

Et je pense! il n'est pas défendu  
de penser!

Je pense à certain officier,  
je pense à certain officier qui  
m'aime

et qu'à mon tour, oui, qu'à mon  
tour

je pourrais bien aimer!

Mon officier n'est pas un  
capitaine,

pas même un lieutenant, il n'est  
que brigadier;

mais c'est assez pour une  
bohémienne

et je daigne m'en contenter!

And I'm thinking! And it isn't a  
crime to think!

I'm thinking of a certain officer,  
I'm thinking of a certain officer  
who loves me

And that I could, oh yes, in my  
way

I could love back!

My officer is not a captain,

Not even a lieutenant, he is only  
a corporal;

But for a Gypsy girl that's quite  
sufficient,

And I will be content with him!

## Siete Canciones populares Españolas

### I. El Paño Moruno

Al paño fino, en la tienda,  
una mancha le cayó;  
Por menos precio se vende,  
Porque perdió su valor. ¡Ay!

### I. The Moorish Cloth

Upon the fine cloth in the store,  
a stain fell;  
It will sell for a lesser price  
Because it lost its value. Ay

### III. Asturiana

Por ver si me consolaba  
Arriméme a un pino verde,

Por ver si me consolaba.  
Por verme llorar, lloraba.  
Y el pino como era verde,

Por verme llorar, lloraba.

### III. Asturian

To see if it could console me  
I snuggled up to a green pine  
tree,

To see if it could console me.  
Upon seeing me weep, it wept  
And the pine tree, as it was  
green,

Upon seeing me weep, it wept.

## Carmen Quintet

**C=Carmen F=Frasquita M=Mercédès D=Le Dancaire  
R=Le Remendado**

**D:** Nous avons en tête une affaire!

**FM:** Est-elle bonne, dites-nous?

**D:** Elle est admirable, ma chère; Mais nous avons besoin de vous.

**R:** Oui, nous avons besoin de vous.

**CMF:** De nous?

**DR:** De vous!

**FMC:** De nous? Quoi, vous avez besoin de nous?

**RD:** Oui, nous avons besoin de vous!

Car nous l'avouons humblement et fort respectueusement, oui:

Quand il s'agit de tromperie, de duperie, de volerie, il est toujours bon, sur ma foi, d'avoir les femmes avec soi.

Et sans elles, mes toutes belles, on ne fait jamais rien de bien!

**FMC:** Quoi, sans nous jamais rien de bien,

sans nous, quoi! jamais rien de bien?

**RD:** N'êtes-vous pas de cet avis?

**FMC:** Si fait, je suis de cet avis. Si fait, vraiment, je suis de cet avis.

**FRD:** Quand il s'agit de volerie,

**MC:** Quand il s'agit de tromperie, de duperie, de volerie,

**Tous les cinq:** il est toujours bon, sur ma foi, d'avoir les femmes avec soi.

Et sans elles, les toutes belles,

**D:** Yes! We need your help. And without you, we will fail.

**FM:** What? Without us you will fail?

**D:** It is admirable, my dear; But we need you.

**R:** Well, We admit it is true . . .

**CMF:** You need us?

**DR:** We need you!

**FMC:** What, you need us?

**RD:** Yes, we need you!

We women are indispensable,

yes:

When it's a matter of deception,

women are more subtle than men.

And without them, the plan will fail!

**FMC:** What?

Without us nothing is right?

**RD:** Do you not agree?

**FMC:** I completely agree.

**FRD:** When it comes to deception,

**MC:** and deceit and theivery,

**Tous les cinq:** women are more subtle than men.

And without them, the plan will fail!

When it's a matter of deception,

on ne fait jamais rien de bien!

Oui, quand il s'agit de tromperie, de duperie, de volerie,

il est toujours bon, sur ma foi, d'avoir les femmes avec soi!

**F:** Oui, sur ma foi,

**MCRD:** Sur ma foi, sur ma foi,

**F:** Oui, sur ma foi, il faut avoir

**MCRD:** il est toujours, toujours bon d'avoir

Tous les cinq: les femmes avec soi!

**D:** C'est dit, alors; vous partirez?

**MF:** Quand vous voudrez.

**D:** Mais... tout de suite...

**C:** Ah! permettez... permettez!

S'il vous plaît de partir... partez!

Mais je ne suis pas du voyage.

Je ne pars pas... je ne pars pas!

**DR:** Carmen, mon amour, tu viendras,

et tu n'auras pas le courage

**C:** Je ne pars pas,

**DR:** de nous laisser dans l'embarras!

**C:** Je ne pars pas!

**FM:** Ah! ma Carmen, tu viendras!

**D:** Mais au moins la raison, Carmen, tu la diras.

**FRMD:** La raison!

**C:** Je la dirai certainement...

**DRMF:** Voyons!

**C:** La raison, c'est qu'en ce moment...

**RDFM:** Eh bien?

**C:** Je suis amoureuse!

**RD:** Qu'a-t-elle dit?

**FM:** Elle dit qu'elle est amoureuse!

**FMRD:** Amoureuse!

**C:** Oui, amoureuse!

women are more subtle than men. And without you, we will fail.

**F:** Yes, I agree,

**MCRD:** I agree.

**F:** Yes, I agree, it is true.

**MCRD:** It is always good to have

Tous les cinq: women on your side!

**D:** So is it time to go?

**MF:** Whenever you are ready.

**D:** Then, we'll leave now.

**C:** Ah! Permit me.

If you wish to leave now, go!

But I am going nowhere.

I'm staying here.

**DR:** Carmen, my love, you wouldn't

have the heart

**C:** I am not leaving,

**DR:** to leave us in a lurch!

**C:** I am not leaving!

**FM:** Ah! Carmen, you must come with us!

**D:** But at least tell us the reason you want to stay.

**FRMD:** The reason!

**C:** Yes. I will tell you.

**DRMF:** Go on!

**C:** The reason, you see, is like this...

**RDFM:** Well?

**C:** I am in love.

**RD:** What did she say?

**FM:** She's in love again!

**FMRD:** Love!

**C:** Yes, love!



**D:** Voyons, Carmen, sois sérieuse.

**C:** Amoureuse à perdre l'esprit!

**RDL:** La chose, certes, nous étonne,  
mais ce n'est pas le premier jour  
où vous aurez su, ma mignonne,  
faire marcher de front le devoir,  
le devoir et l'amour...

**C:** Mes amis, je serais fort aise de partir avec vous ce soir;  
mais cette fois, ne vous déplaie,  
il faudra que l'amour passe avant le devoir...  
ce soir l'amour passe avant le devoir!

**D:** Ce n'est pas là ton dernier mot?

**C:** Absolument!

**R:** Il faut que tu te laisses attendrir!

**FMRD:** Il faut venir, Carmen, il faut venir!

Pour notre affaire, c'est nécessaire; car entre nous...

**C:** Quant à cela, j'admets bien avec vous:

**Tous les cinq:** Quand il s'agit de tromperie, de duperie, de volerie,  
il est toujours bon, sur ma foi, d'avoir les femmes avec soi.

Et sans elles, les toutes belles, on ne fait jamais rien de bien!

**D:** Come on, Carmen. Be serious.

**C:** I'm completely and totally in love!

**RDL:** This news confounds us,  
but it is not the first time  
you've mixed duty and love.  
This time, duty should win out over love!

**C:** My friends, I would be happy to go with you this evening.  
But I must disappoint you.

Tonight love wins out over duty!

**D:** Is that your final word?

**C:** Absolutely!

**R:** You need to let yourself be moved!

**FMRD:** You must soften your resolve!

You must come with us, Carmen. For you are indispensable to our plan.

**C:** On that point I will agree with you.

**Tous les cinq:** When it's a matter of deception,

women are more subtle than men.

And without them, the plan will fail.

## Biographies

**Diane Birr** has performed with numerous vocalists and instrumentalists in recitals and master classes throughout the United States, and in Australia, Canada, France, Scotland, Austria, and Norway. She frequently has been featured as a pianist on the Cayuga Chamber Orchestra's *Chamber Music Series* and in concerts at the college. Dr. Birr has also served as an official accompanist for the Music Teachers National Association's (MTNA) national competitions, the International Double Reed Society Conference, the International Horn Society and for the International Trombone Association's conferences, as well as served as faculty-staff at *International Workshops* for sixteen years as chamber music coach and faculty collaborative pianist.

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," and by Early Music America, violinist **Nicholas DiEugenio** leads a versatile life as performer and teacher of music from Biber to Carter and beyond. DiEugenio and pianist Mimi Solomon perform as a duo in the US and abroad. He has played concerts at Carnegie's Weill Hall, Merkin Hall, Seattle's Town Hall, and Glinka Hall in St. Petersburg, and has commissioned and premiered numerous works. Mr. DiEugenio, a passionate teacher, gives masterclasses throughout North America. Currently Assistant Professor of Violin at the Ithaca College School of Music, he holds degrees from the Cleveland Institute of Music and the Yale School of Music. <http://faculty.ithaca.edu/ndieugenio>

Originally from Las Cruces, New Mexico, and educated at the University of New Mexico, Northwestern University, and the University of Illinois at Urbana-Champaign, **Michael Galván** has been Professor of Clarinet at Ithaca College since 1982. As a soloist and as the clarinetist of the Ithaca Wind Quintet, he has performed and taught across the United States, through Europe, and in Japan and China. Mr. Galván is Principal Clarinet of the Cayuga Chamber Orchestra, and has also performed with the Syracuse Symphony, Glimmerglass Opera, and the Binghamton Symphony. Mr. Galván is a past president of the International Clarinet Association.

**Carolyn Grossmann** has collaborated with members of the University of Nevada, Las Vegas and Ithaca College faculties, Las Vegas Philharmonic and Cayuga Chamber Orchestra Chamber Players, NEXTET and ICCE, UNLV and IC's new music ensembles. She has participated in music festivals including the International Festival of Contemporary Classical Music (Lima, Peru), International Double Reed Society, International Keyboard Institute and Festival, Las Vegas Music Festival, N.E.O.N, Nevada Encounters of New Music and Shandeleer Music Festival. Ms. Grossmann studied with Enrico Elisi, Mykola Suk and Jennie K. Wong. She is a lecturer at Ithaca College

and maintains a private piano studio in Ithaca.

In addition to her work as a musicologist and professor of Music History, **Sara Haefeli** has a strong background in cello performance.

Before joining the faculty in Ithaca in 2011, Sara was a member of the baroque trio, The Grand Canonical Ensemble, and the psychedelic bluegrass trio, The Prairie Pranksters. She has played throughout the United States and Europe with the various orchestras and chamber ensembles, and in 2008 performed as a soloist with the Greeley Chamber Orchestra. She has recorded with the trance-blues banjo virtuoso Otis Taylor in Boulder, Colorado, and with the poet Anne Tardos in Cologne, Germany. She has a strong interest in performing and promoting new music--not just studying the emerging repertoire. From 2008-2011 she was co-director of the Open Space Music Festival in Colorado. Highlights from her tenure with the festival include hosting the composer Christian Wolff, the pianist Stephen Drury, and the virtuosic Calithumpian Consort.

**Dr. Nathan Hess** has appeared in concert in solo, chamber, and concerto settings. He holds the DMA and MM degrees from the University of Cincinnati College-Conservatory of Music, and the BM degree from James Madison University, where he was named a Presser Scholar. For five years Hess chaired the piano program at the Pennsylvania Governor's School for the Arts. Dr. Hess is active in Music Teachers National Association and also adjudicates frequently throughout the region and East Coast. He teaches each summer in the Ithaca College Summer Piano Institute and at Rocky Ridge Music Center in Estes Park, CO.

**Mark A.B. Lawrence, M.M. '90**, leads an active performing career in opera, oratorio, musical theatre, and recital literature. Mark's recording of Nicholas Ascioti's song cycles, *Creation's Voice*, is available through [www.albanyrecords.com](http://www.albanyrecords.com). His operatic performances include *Così fan Tutte*, *Die Fledermaus*, Warren Martin's *The True Story of Cinderella*, Pauline Viardot's *Cendrillon* and *Last Sorcerer*, and the title role in Randall Davidson's *The Fourth Wise Man*. Last Fall, he portrayed John Adams in the New Mercury Theatre's performance of *1776*. He studied with Roland Bentley at Ithaca College and then worked with Cornelius Reid and Gary Norden in New York City. He lives in Ithaca with his wife, conductor/educator, Jennifer Lawrence Birnbaum '94, and son Zeke.

**Paige Morgan** has performed as a soloist, chamber and orchestral musician throughout the United States, Europe, Russia and Japan. She currently is Professor of Oboe at Ithaca College and serves on the faculty of the Brevard Music Festival in Brevard, NC. Dr. Morgan served as principal oboist with the Midland/Odessa Symphony and Charlottesville Symphonies and has been guest principal oboist with the Buffalo Philharmonic on several occasions. She also performed

regularly with the Richmond Symphony and the Rochester Philharmonic Orchestra. She received her Masters degree, Doctorate degree and Performer's certificate from the Eastman School of Music. She has recorded on the SONY and Musical Heritage labels.

**Deborah Montgomery**, soprano is a widely experienced recital, oratorio and opera artist. She has sung leading roles with such companies as Virginia Opera Association, C. W. Post Summer Opera Festival and Ithaca Opera Association. Her roles include Adele, Blonde, Cunegonde, Rosina, Susanna and Queen of the Night. She has appeared with the North Carolina Symphony, West Virginia Symphony Orchestra, Syracuse Symphony, Greensboro Orchestra and the Cayuga Chamber Orchestra in a wide variety of repertoire from Bach to Stravinsky. International performances and teaching include a recital and master class at the World Music Centre in Limerick, Ireland, master class at the Stage School for Music in Hamburg, Germany and a recital presentation at the Mauerbach Festival in Vienna, Austria. Ms. Montgomery has earned degrees from North Carolina and Illinois Universities and is currently a Professor of Voice at Ithaca College.

**Patrice Pastore** is Professor of Voice at Ithaca College. Ms. Pastore is a specialist in art song, contemporary music, and improvisation. A frequent performer locally, Ms. Pastore has also appeared with the Blueprint Ensemble of San Francisco and Ensemble Intercontemporain of Paris, France. Ms. Pastore has worked with notable composers such as Joseph Schwantner, George Crumb, Lukas Foss, Chen Yi, and Libby Larsen. Ms. Pastore is an ardent advocate of women composers. She is a faculty member at the Ithaca College Summer Music Academy, where she teaches voice and improvisation. She has recordings on Spectrum and Golden Crest Records.

Mezzo-soprano **Dawn Pierce** is a native of Olean, New York, and currently an assistant professor of voice at Ithaca College. Reviewers laud her as "vocally impressive and dramatically convincing," while students describe her teaching as "creative," "energetic," and "inspiring." On the operatic stage, she recently performed Carmen in Carmen with the Southern Illinois Music Festival, Olga in Eugene Onegin with Opera Carolina and Opera Company of Middlebury, Marthe in Faust with Lyric Opera Baltimore, and Madelon and Bersi in Andrea Chenier with Nashville Opera. She earned a Performing Artist Certificate and a Master's in Opera Performance from the AJ Fletcher Opera Institute and holds Bachelor's degrees in Vocal Performance and Music Education from Ithaca College. [www.dawnpierce.com](http://www.dawnpierce.com)

Although known as an award-winning teacher of music theory, **Deborah Rifkin** started out as a violinist earning prizes and prestigious seats in regional youth orchestras. As a graduate student, she studied with Andrew Jennings and Hamao Fujiwara. Her interest in

folk fiddling began while performing in a klezmer band (*Esther's Oy*) in Santa Cruz, CA. She also directed klezmer bands at Oberlin College and Ithaca College. Since arriving in Ithaca, she has broadened scope into French-Canadian, Irish, New England, and Scandinavian styles. Every summer, she performs and teaches at *Folk College*, a music camp for adults held at Juniata College.

American pianist **Mimi Solomon** has performed throughout the United States, China, Japan and Europe. She has appeared as soloist with orchestras including Shanghai Symphony, Philharmonia Virtuosi, and Yale Symphony Orchestra, and has been featured on numerous radio and television broadcasts including the McGraw-Hill Young Artist's Showcase, France 3, France Inter and National Public Radio. An avid chamber musician, Mimi regularly appears at music festivals on both sides of the Atlantic such as Santander, IMS Prussia Cove, Lockenhaus, Rencontres de Bel Air, Ravinia, Taos, Norfolk, Charlottesville, Yellow Barn, La Loingtaine and Aspen. Mimi graduated cum laude in East Asian Studies from Yale and also holds a Masters of Music from Juilliard.

**Steven Stull** has appeared with Glimmerglass Opera, Tri-Cities Opera, Syracuse Opera, Artpark, BAM, Kyrgyz State Opera, and has been heard with orchestras in Ithaca, Buffalo, Rochester, Anchorage, Jacksonville, Norwalk and in over forty performances each with Syracuse Symphony and West Virginia Symphony Orchestra. A graduate of the Eastman School of Music and Oberlin College Conservatory, Steven co-founded the CRS Barn Studio with choreographer Jeanne Goddard. Together they present an eclectic series of music and dance performances on the CRS Growers organic vegetable farm overlooking Cayuga Lake. His numerous recordings are available from [operacowpokes.com](http://operacowpokes.com)

**Dr. Cassandra Sulbarán** is currently the assistant professor of viola at Ithaca College for the 2013-14 academic year. A native of Saratoga Springs, NY, Cassie began her studies on piano and violin, later switching to viola. She graduated summa cum laude from Ithaca College, studying with Debra Moree, and went on to earn her Masters and Doctorate degrees at the University of Maryland, studying with Kathy Murdock and Daniel Foster. Cassandra has appeared in concerts throughout the United States, Italy, Ireland, Germany, Spain, Venezuela, and the Czech Republic. In addition to her appointment at Ithaca College, Cassie is a visiting professor for a núcleo in Acarigua, Venezuela, part of El Sistema, and is the violist for Cuarteto Rústico, a string quartet that specializes in Latin American chamber works.

Bass, **Marc Webster** has performed recently with The Juilliard Opera Center, Wolf Trap Opera, Seattle Opera Studio, Florida Grand Opera Studio, San Francisco Opera Merola Studio, Syracuse Opera, Mercury Opera, and Eastman Opera Theater. Recital work includes The New

York Festival of Song and the Marilyn Horne Foundation. Oratorio performances with Juilliard Symphony in Alice Tully Hall, Eastman Symphony, Buffalo and Rochester Philharmonics. Last season highlights included Verdi Requiem and Messiah with Symphony Syracuse, Dottore Grenvile in *La Traviata*, The Bonze in *Madama Butterfly*, and Cesare Angelotti in *Tosca* with Syracuse Opera and Sarastro in *Die Zauberflöte* with Muses Opera Arkansas. This season will include Simone in *Gianni Schicchi* with Opera on the James and Haydn Creation here at IC. Mr. Webster is a Doctoral Candidate at Eastman School of Music.

As a complement to his activities as a theorist and pedagogue, **John W. White** (Associate Professor of Theory) has maintained consistent activity as a performer, specializing in diversity yet remaining equally grounded in the worlds of classical, jazz, and vernacular music. Recent memorable performances include free improvisation collaborations with jazz artists Rhiannon (vocalist) and Paul Hanson (bassoonist), activities that dovetail nicely with his publications and workshops devoted to the analysis and teaching of free improvisation. Memorable straight-ahead jazz playing includes appearances with Vincent Herring, Wycliffe Gordon, and Joe Negri as well as performances at the North Sea and Montreux Jazz Festivals. He is also Music Director and Organist at St. Paul's Methodist Church here in Ithaca.

## Program Notes

**Seguidilla:** *Carmen* is an opera in four acts by the French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on a book by Prosper Mérimée. The opera, written in the genre of opéra comique with musical numbers separated by dialogue, tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery Gypsy, Carmen. In this aria Carmen seduces Don Jose with a seguidilla featuring rhythms and instrumentation associated with flamenco music.

**Peregi Verbunk:** Many classical composers, especially in nearby German speaking countries, were influenced by Hungarian folk music and Gypsy music. The most familiar Hungarian music comes from the tradition of the verbunkos. The word “verbunkos” came from the German verbung, meaning vow. Verbung later came to mean “enlistment” and “verbunkos” to mean the dance and later, the music for that dance.

**Siete Canciones populares Españolas:** Alta Gracia, Argentina Manuel de Falla y Matheu was a prominent musical figure in 20th century Spain whose music reflected the varying popular aesthetics of the time. A devout Catholic, Falla’s own childhood in Cádiz was centered on his desire to become an author. He wrote several short stories and libretti before his focus turned to composition. Completed in Paris in 1914, this song cycle is based entirely upon late-19th and early-20th century printed sources of Spanish folk music. El Paño Moruno hails from the Murcia region in Southeast Spain, and is based upon the folksong El Paño. The lyrics speak of a “fine cloth”, representing a woman, and figuratively the “stain” represents her premarital loss of virginity, a theme common to many songs in this cycle. The third song in this cycle, Asturiana, is from the Asturias region of Northwest Spain. Typical to this region, the Asturian bagpipe, or gaita, utilizes a single-note drone, represented here by the oscillating octave pattern passed between the hands of the piano part.

**Zigeunermelodien:** Antonin Dvorak wrote the Zigeunermelodien, Op. 55 in 1880 at the request of Gustav Walther, the leading tenor of the Vienna Hofoper. Dvorak chose seven poems from the “Gypsy Melodies” found in Czech poet Adolf Heyduk’s collection entitled Poems. Heyduk

himself created the German translation of the poems which was used for the original composition. A later version of the songs was published in Czech with a few revisions by the composer. Grounded in the Slovak folk song tradition, the texts speak of the bond between man and nature, man's fundamental need for music and for freedom.

**Pièce en forme de Habanera** was created as a Vocalise etude en forme de Habanera for bass voice and piano in 1907. A song without words, Ravel took as his model the slow, sultry Spanish dance called the habanera -- like most French composers of the period, Ravel was fascinated by the music of Spain -- and used it as the basis of a blindingly difficult virtuoso exercise for the bass voice. Ravel later transcribed the work for cello and piano -- a transcription that retains all the virtuosity of the original -- and from this several other arrangements have been made for virtually any and all instruments with aspirations to virtuoso glory.

**Georges Enesco's Violin Sonata No. 3:** (1926) showcases the composer's strengths of a narrative, story-telling voice of motivic development within the context of central European folk idioms. In this piece, the sense of a continuously evolving story is so strong that it is not important for the listener to feel any sense of "return" in the first movement's recapitulation, or to identify whether the final movement is in a rondo form or some more specified central European round dance like the hora or friss.

**Gypsy in Me:** The original book of the musical *Anything Goes* was a collaborative effort by Guy Bolton and P.G. Wo dehouse, revised by the team of Howard Lindsay and Russel Crouse. The story concerns madcap antics aboard an ocean liner bound from New York to London. Billy Crocker is a stowaway in love with heiress Hope Harcourt, who is engaged to another man. In this piece, Hope declares that she desperately wants to marry Billy.

**Django:** The tune "Django" was composed in 1954 by John Lewis (pianist with The Modern Jazz Quartet) as tribute to the Belgian gypsy guitarist Django Reinhardt (1910-1953), who was one of the first European musicians to become a major jazz figure. Reinhardt's style of hot swing was often termed "gypsy jazz."



**Zemer Atik:** Like most klezmer music, *Zemer Atik* is associated with a wedding dance. Although there are town records and memoirs that refer to klezmer bands as early as the 15th century, the modern revival of klezmer music derives from 19th-century Eastern European sources. Historically, klezmer music is what the Ashkenazi Jews of Eastern Europe played for weeklong wedding celebrations and dances. In *Zemer Atik*, the wedding couple is at the center of a circle, while the family and community dance around them, bestowing blessings.

There is a strong mutual influence between the klezmerim (Jewish klezmer musicians) and the gypsies of Romania. Perhaps, this is not surprising because they shared a similar social status and itinerant lifestyle. There are only so many weddings a town can have, so musicians travelled far and wide. Jews and gypsies often performed together, resulting in shared repertoires, dance forms, and modes.

**Quintet:** The quintet from *Carmen* (see above) is from Act II. The lively composition was referred to by critic Ernest Newman as "of incomparable verve and musical wit." It is a playful moment where the men tell the women how important they are to the work of gypsies. Carmen relays that she does not intend to join them on their gypsy mission because she has met a man and intends to spend her evening with him.