

4-6-2015

Faculty Recital: After Dinner Mint - Images & Facades

Ithaca College Faculty Chamber Ensemble

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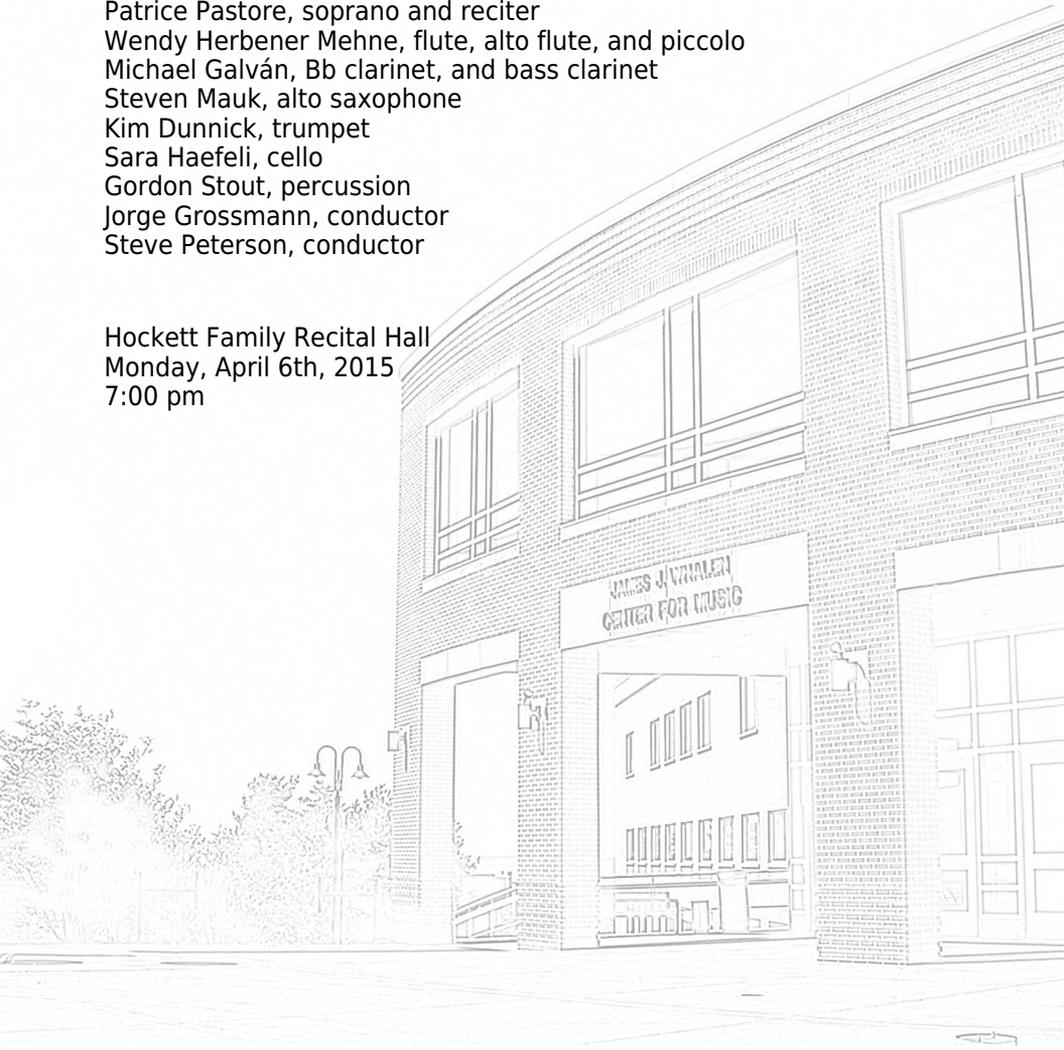
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After Dinner Mint
Faculty Showcase Concert
IMAGES & FAÇADES

Ithaca College Faculty Chamber Ensemble

Patrice Pastore, soprano and reciter
Wendy Herbener Mehne, flute, alto flute, and piccolo
Michael Galván, Bb clarinet, and bass clarinet
Steven Mauk, alto saxophone
Kim Dunnick, trumpet
Sara Haefeli, cello
Gordon Stout, percussion
Jorge Grossmann, conductor
Steve Peterson, conductor

Hockett Family Recital Hall
Monday, April 6th, 2015
7:00 pm



ITHACA COLLEGE

School of Music

Program

Kokopeli, Op. 43 (1990)

Katherine Hoover
(b. 1937)

Joyce Catalano, flute

Reality and Image (2015)*

Jorge Villavicencio Grossmann
(b. 1973)

Façade - An Entertainment (1922)

William Walton
(1902-1983)
Poems by Edith Sitwell
(1887-1964)

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 (Fox-Trot)
Sir Beelzebub

*World Premiere

Program Notes

Kokopeli **by Katherine Hoover**

These are the composer's notes on this piece: "Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds."

Reality and Image **by Jorge Grossmann**

The composer writes: Scholar Horacio Costa says about the poetry of Manuel Bandeira: "Modernism was responsible for granting Manuel Bandeira (1886-1968) a new set of 'weapons' and tools with which to make and defend his life and poetry. His tragic sense of life is the most beautiful that Brazilian poetry has to offer and should not be confused with mere singing of life's beauty. If Bandeira brags a little at his readiness to face death, he almost communicates an acceptance of death and dying that remains possibly the most crucial in Brazilian literature."

Based on Bandeira's *Realidade e Imagem*, my piece bases itself on the dualistic quality of the poem. In this poem, Bandeira describes an urban landscape where a skyscraper is reflected (or not?) in a mud puddle. This description serves as a metaphor of the author's conception of what is real and what is a mere reflection of reality. This duality is represented, in my piece, by the partition of the instrumental ensemble into two groups: the first group comprises saxophone and trumpet, which are positioned off-stage; the second group comprises the rest of the ensemble (including the solo voice), which remains on stage. The effect of this spatial arrangement is enhanced by the use of contrasting textures as well as polytempo and polymeter between the two groups. This work is dedicated to my colleagues participating in tonight's premiere."

*O arranha-céu sobre no ar puro lavado pela chuva
E desce refletido na poça de lama do pátio.
Entre a realidade e a imagem, no chão seco que as separa.
Quatro pombas passeiam.*

*The skyscraper soars into the clear air washed clean by the rain
and descends to its reflection in a mud puddle in the courtyard.
Between reality and image, on the dry ground between the two
four pigeons go for a walk.*

**Façade (An Entertainment),
music by William Walton
poems by Edith Sitwell**

Quoted from Stephen Lloyd in the Hyperion CDA67239 booklet: "The history of the Edith Sitwell/William Walton Entertainment *Façade* is a complicated one, further confused by the Sitwells' attempts to have us believe that the first public performance was a near riot - when it was nothing of the sort. As Edith herself put it, *Façade* started as an enquiry 'into the effect on rhythm, and on speed, of the use of rhymes, assonances and dissonances, placed outwardly and inwardly (at different places in the line) and in most elaborate patterns'. The Sitwell brothers suggested that the verses would benefit from musical accompaniment. *Façade* was at first intended for private performance only, and one cold January evening in 1922, in Osbert's Chelsea home, 16 poems were recited to music composed - at first reluctantly - by the Sitwells' twenty-year-young protégé and lodger, William Walton.

The success of this novelty (with reciter and musicians all concealed behind a painted curtain and Edith declaiming her verses through a kind of megaphone) led to another private performance and eventually to a public presentation in the Aeolian Hall in June 1923. By then the content and order of the *Entertainment* had been changed: three poems had been dropped and fifteen added. And so with successive performances further changes were made until a final order of 21 poems was decided on and published. Altogether, at one time or another 44 poems were used in the development of *Façade* (43 if one of the titles was a purely instrumental item)."