

Music, Dance, Prayer: Music for Solo Viola from Around the World

Many of the pieces included in this concert have accompanying text or poetry, which can be found at the end of this program.

***Meloritmias No. 5* (1987) by Ernani Aguiar (b. 1950)**

III. Allegro vivo

More information about the composer can be found here: https://en.wikipedia.org/wiki/Ernani_Aguiar

***Luna de abajo* (2017) by Mario Carro (b. 1979)**

More information about the composer can be found here: <http://mariocarro.com/home/>

This piece was inspired by a poem by poet Ángel González, which can be found below.

***[take what you need.]* (2016) by Reena Esmail (b. 1983)**

More information about the composer can be found here: <https://www.reenaesmail.com/>

This piece has an accompanying text, which can be found below.

***Sieben kleine Barock-Tänze* (1937) by Charlotte Hampe (1910-1983)**

VI. Menuett und Musette

There is currently no biographical information about the composer available, other than the fact that she was a violinist.

***Prayer* (2001) by Katia Tiutiunnik (1967)**

More information about the composer can be found here: https://en.wikipedia.org/wiki/Katia_Tiutiunnik

***Antahkarana* (2010) by Narong Prangcharoen (b. 1973)**

More information about the composer can be found here: <https://www.narongmusic.com/>

The composer's description of this piece can be found below.

***Sieben kleine Barock-Tänze* by Charlotte Hampe**

VII. Gigue

***Credoscapes V* (2013) by Bongani Ndodana-Breen (b. 1975)**

More information about the composer can be found here: <https://www.ndodanabreen.com/>

This piece is based off the composer's oratorio *Credo*, the text of which can be found below.

***Sephardic Suite* (2003) by Elaine Fine (b. 1959)**

Introduction

Endecha: *O madre mia*

Veil Dance

More information about the composer can be found here: <https://thematiccatalog.blogspot.com/>

The second movement of this piece is based on a text, which can be found below.

Texts

Luna de abajo

Luna de abajo,
en el fondo del pozo,
blanca entre los charcos de la bocamina;
inmóvil
en las aguas del río
que no puede llevarla
-a ella, tan ligera-
en su corriente.

Luna,
que no refleja el sol,
sino a si misma,
igual un sueño que engendrarse un sueño.

Luna de abajo,
luna por los suelos
para los transeúntes de la noche
que vuelven a sus casas cabizbajos.

Luna entre el barro, entre los juncos, entre
las barcas que dormitan en los puertos; luna
que es a la vez mil lunas y ninguna,
evanescente, mentirosa luna,
tan próxima a nosotros, y no obstante
aún más inalcanzable que la otra.

Ángel González
(de Otoños y otras luces - 2001)

[take what you need.]

Take a moment
Take a breath
Take time
Take care

Take heart
Take hope
Take a step
Take a chance

Take courage
Take charge
Take a stand
Take pride

Take joy
Take pause
Take a moment
Take a breath

Take what you need

Antahkarana notes (written by the composer):

Antahkarana is a symbol that has been used as a tool for healing and meditation from the ancient time. The symbol helps to focus the energy and increases the power of healing. It believed to reduce the time to heal, and allow deeper issues to be worked on. It has been used to enhance meditation or any other modality used in energy work towards the target of health, well-being and connection to the higher power. In this matter, I hope that we all can help the mother earth to connect to the healing power of Antahkarana to heal herself from all of the injury that we as human being has done.

Credoscapes V

The text is drawn from the Freedom Charter, a document that stated the core principles of the South African Congress Alliance and was ratified in 1955 in opposition to apartheid. Many of those who were involved in adopting the charter were arrested, including Nelson Mandela. More information about this document and its history can be found here: https://en.wikipedia.org/wiki/Freedom_Charter.

There shall be equal status in the bodies of state,
In courts, in schools: All shall have equal rights
to use their own languages,

All shall be protected by law
The preaching and practice of national,
race or colour discrimination shall be a crime;
All apartheid laws shall be set aside

Sephardic Suite: *O madre mia*

About the second movement, the composer writes: This is the Ladino text for the Sephardic dirge that serves as the opening melody of this piece. Ladino is the medieval Castilian Spanish spoken by the Jews of Spain during the expulsion in 1492. The translation of this text is by Judith Wachs and Jay Rosenberg.

<i>O madre mia,</i>	<i>L'armada Turka</i>	O my mother,	The Turkish armada
<i>Tu muy kerida,</i>	<i>Era komandada,</i>	my beloved mother,	Was commanded
<i>De ke 'staz triste</i>	<i>Por el ministro</i>	Why are you so sad	By the Minister,
<i>en este dia.</i>	<i>Enver Pasha.</i>	This day?	Enver.
<i>Keridoz ijikoꝝ,</i>	<i>Adelantre, adelantre</i>	Beloved children,	Forward, forward,
<i>Yora la manziya</i>	<i>Ivan gritando</i>	I cry for the tragedy	They cried!
<i>Ke amargo</i>	<i>A Edirne</i>	That embittered	To Edirne!
<i>Muestra famiya.</i>	<i>Ivan entrando</i>	Our family.	They were invading.
<i>Tu ermano el grande,</i>	<i>Maldicho seaꝝ</i>	Your eldest brother,	Cursed be you,
<i>K'el era soldado,</i>	<i>Tu rey Ferdinan</i>	He was a soldier,	You King Ferdinand!
<i>E fue matado</i>	<i>Ke tu kavzateꝝ</i>	Killed,	You have caused
<i>En Lule Burgaz:</i>	<i>Todo 'ste mal</i>	In Lule Burgas.	All this misery.
<i>Es an esta gerra</i>	<i>Djemidoꝝ amargoꝝ</i>	It is in this war	The bitter sighs
<i>Lo ke se vido</i>	<i>De kriaturaꝝ</i>	One can see	of children
<i>Laz kreuldadeꝝ</i>	<i>Ivan suiviendo</i>	The cruelties	Reached up
<i>De la Bulgaria.</i>	<i>A las alturaꝝ</i>		