

Iberian Mystics

The Music of Three Faiths

December 5, 2003

Gaston Hall, Georgetown University

PRESENTED BY



Post-Classical Ensemble

Angel Gil-Ordóñez, *music director*

Joseph Horowitz, *artistic director*

IN COLLABORATION WITH



THE SPANISH MINISTRY OF EDUCATION,
CULTURE, AND SPORT



THE WOODSTOCK THEOLOGICAL CENTER
(GEORGETOWN UNIVERSITY).

FLORY JAGODA, *voice*, AND HOWARD BASS, *guitar*

HICHAM CHAMI, *qanun*, AND KIM SOPATA, *recorder*

KERI ALKEMA, *mezzo-soprano*

SARA JEREZ, *dancer*

WOODLEY ENSEMBLE

POST-CLASSICAL ENSEMBLE

ANGEL GIL-ORDÓÑEZ, *conductor*

JOHN FARINA, BARBARA MUJICA, RABBI HAROLD S. WHITE,
HASHIM EL-TINAY, *readers*

TED PARKER, *technical director*

BERTA KOLTENIUK, *designer*

Tonight's Concert

PRELUDE at 7pm

Flory Jagoda, Hicham Chami, John Farina, and Angel Gil-Ordóñez.

Joseph Horowitz, *host*

CONCERT at 8pm

I: The Christian World

Tomás Luis de Victoria (1548–1611):

Caligaverunt oculi mei (Mine eyes are dim with weeping)

Poetry by John of the Cross (1542–1591)

T. L. de Victoria.

Vere languores nostros (Our failings he has truly taken upon himself)

Poetry by Teresa of Avila (1515–1582)

T.L. de Victoria:

O magnum mysterium (O great mystery)

Woodley Ensemble *conducted by* Angel Gil-Ordóñez

Barbara Mujica and John Farina, *readers*

II: The Jewish World

La Biraha de la Mujer (Prayer)

Poetry by Salomon Ibn Gabirol (1021–1070) and Bahya Ibn Pakuda (c. 1050)

Sephardic Songs

Anderletto

Una matica de ruda (A little plant of rue)

Noces nocés buenas nocés (Night, night, good night)

La yave de Espanya (The key from Spain)

Flory Jagoda, *voice*, and Howard Bass, *guitar*

Rabbi Harold S. White and John Farina, *readers*

Roberto Sierra (b. 1953): *Four Sephardic Songs* (1999)

Pregoneros van y vienen (Town criers come and go)

Una matica de ruda (A little plant of rue)

Dolores tiene la reina (The queen has pains)

Avridme galanica (Open up for me, beautiful girl)

Keri Alkema, *mezzo-soprano*.

Post-Classical Ensemble *conducted by* Angel Gil-Ordóñez

Intermission

III: The Arab World

Variations on “Twichia #1” from *Musiqat Al `Ala Al-Maghribiyya*

Two *Muwashahat*

Hicham Chami (Qanun) and Kim Sopata (Recorder)

Excerpts from *Bezels of Wisdom* by Ibn al-'Arabi (1165–1240)

Hashim El-Tinay and John Farina, *readers*

IV: Confluence

Manuel de Falla (1876–1946):

El Amor Brujo, suite from the original version (1915)

Interlude

Danza del fin del día (Dance at midnight)

Romance del pescador (The fisherman's romance)

Intermezzo (Pantomime)

Danza y Canción de la Bruja Fingida (Dance and song of the fake witch)

Finale (Bells of dawn)

Keri Alkema, *mezzo-soprano*, Sara Jerez, *dancer*

Post-Classical Ensemble *conducted by* Angel Gil-Ordóñez

Iberian Mystics

By John Farina, *Woodstock Senior Fellow*

Art throughout the ages has been suffused with spirit. Art is the search for beauty. Elusive, defying our feeble attempts to express it, the aesthetic dimension often appears shrouded in mystery. Religious experience—what today so often is called spirituality—has mingled freely with the aesthetic, sometime consciously, other times inchoately. Part of every great religion is an experience of the ineffable. It moves beyond words and even beyond knowing. The mystical and aesthetic dimensions have always been present together, even in times when the world of institutions and external forms has obscured them.

Spain in the late Middle Ages was alive to spirit and beauty. It produced a way of life that continued nourishing rich artistic expressions well into the Renaissance. There on the Iberian Peninsula, Jewish, Muslim, and Christian cultures interacted. Arabic, Hebrew, and Latin mixed in the production of indigenous languages. Ideas were shared, and blood was exchanged in intermarriage. Architectural styles blended into a grand eclectic fusion of Moorish, Romanesque, and Gothic shapes. Sounds from Sephardic folk songs and dances of whirling dervishes, blended with Christian polyphony. And elements of the mystical thought of the three great Abrahamic faiths flowed together.

Sufism—the esoteric, often suppressed vision of Moslem mystics—broke forth in the writings of the Andalusian sage Ibn al Arabi. His *Bezels of Wisdom* are among the finest expressions of the way of the Sufi saints. In Judaism, Sephardic writers

meditating on the meaning of the Torah found a rich, hidden symbolism in the words of the scripture. Highly imaginative, they spoke of the ten *seferot*, or emanations of the Godhead that metaphorically expressed themselves through-out creation. Moses de León and his school authored the famous book of the Kabala, *The Zohar*, “the Book of Splendor.”

Both those traditions found their way into the Christian mysticism of Spain. Beginning with the medieval work of Raymond Lull, the habit of borrowing from Sufi and Kabbalistic sources continued into the Renaissance. Luis de León, following the Muslim practice of meditating on the names of God, wrote *The Names of Christ*. The Jesuit founder, Ignatius Loyola, employed the imagination in a journey to self-knowledge in his *Spiritual Exercises*. Teresa of Avila envisioned the whole of the spiritual life as a passage within to a luminous *Interior Castle*. And John of the Cross wrote the magnificent erotic poetry of *The Dark Night* and *Love’s Living Flame*.

Before Isabel and Ferdinand expelled the Jews and Muslims, this diverse intra-religious dialogue thrived. After 1492, it endured in the artistic vision of mystics, musicians, poets, and painters.

Tonight’s Post-Classical Ensemble concert of music and poetry is the culminating event in a day-long conference jointly hosted by Georgetown University’s Faculty for Language and Linguistics, the university’s Department of Spanish and Portuguese, the Center for Contemporary Arab Studies, the Catholic Studies Program, the Center for the Study of Jewish Civilization, the Program on Performing Arts, and the Woodstock Theological Center.

Tomás Luis de Victoria, Manuel de Falla, and Spanish Tradition

By Angel Gil-Ordóñez, *Music Director*, Post-Classical Ensemble

Tomás Luis de Victoria is a product of the *Siglo de Oro* (“The Golden Century”) when Spain was the dominant European nation, Philip II was the powerful Spanish king, and Victoria was Europe’s greatest composer.

He was born in Avila, Castile, in 1548. He went to Rome as a young man and was befriended by Palestrina, the leading Italian church composer of the time. He succeeded Palestrina at the Roman Seminary in 1571 and was ordained a priest four years later. But he yearned to return to Spain, which he did some time in the 1590s as chaplain to the widowed sister of Philip II, living in a convent. He died in 1611, having in effect retired from the world.

Victoria was a central proponent of the same passionate Spanish mysticism as John of the Cross and Teresa of Avila. In fact, Teresa actually knew Victoria—they were born in the same city. His music shares their Spanish exaltation and austerity, their gift for making the most of minimal means. It is useful, as well, to think of El Escorial, the palace/monastery Philip built north of Madrid, a structure as severe as the typical Italian Renaissance palace was florid. “Our soul is an interior castle” wrote Teresa; Philip’s soul is El Escorial, whose plain exterior is mute. Or think of Philip himself, who renounced his throne to become a religious hermit. I find this amazing fear of God, and of worldly success, typical of the world of sixteenth century Spanish Catholicism.

And what is more austere than plain chant, which is so basic to Victoria’s style

that someone described his music as “polyphonic Gregorian chant”? Victoria’s polyphony also illustrates an obsession for clearly conveying the text—the word of God.

I would even call Victoria a greater composer than the most famous of modern Spanish composers, Manuel de Falla. More important, they are similar in spirit. Falla was intensely religious, ascetic, meticulous. His output, like Victoria’s, was relatively small. Victoria went to Rome for instruction; Falla went to Paris. Both returned to Spain. Both grew hermetic late in life. Falla’s keyboard concerto, in particular, pays homage to medieval and Renaissance Spanish religious music. And his *El Amor Brujo* connects to Moorish Spain, connecting, in turn, with the Sephardic tradition. In our performance, we move directly from the Arabian music of Hicham Chami and Kim Sopata to the sinuous arabesques of *Amor Brujo*. Falla exemplifies the confluence of the “Music of Three Faiths” we celebrate this evening.

About Tonight's Sephardic Songs

In 1492, those Jews of Spain who refused to renounce their faith as required by the Inquisition were expelled from their homeland of 1,500 years. Known as Sephardim (from the Hebrew word for Spain, *Sefarad*), they found new homes in Portugal (until 1497), the Ottoman Empire, North Africa, the Middle East, and parts of Europe. For 500 years these exiles have continued to identify themselves as Spanish Jews, preserving much of their Iberian experience and the language spoken at the time of their expulsion, called Judeo-Spanish or Ladino (from *Ladimar*, meaning to translate the Torah from Hebrew into Spanish). Because music was so central to their daily lives, particularly among the women, they were able to preserve their musical heritage via oral tradition.

The Sephardic traditional songs Flory Jagoda performs and also composes are similar to Bosnian Muslim lyric songs called *sevdalinkas*. They share certain melodic patterns and a variety of Arabic scales. She mainly acquired them from her grandmother in Bosnia.

The contemporary settings of Sephardic songs we hear this evening were created in 1999 by Roberto Sierra, who was born in Puerto Rico in 1953 and currently teaches composition at Cornell University. He comments: "My intention in using traditional melodies was not to do a mere 'arrangement,' but rather to recreate them within my own musical language. The original melodies in some instances were mere fragments upon which I elaborated."

About Tonight's Arab Music

Hicham Chami and Kim Sopata perform two *Muwashahat*, the *Muwashah* being a strophic song that originated in Al-Andalus (the medieval Iberian peninsula). Hicham Chami comments: "The melody and the structure of the *muwashah* vary in sophistication. The lyrics are written in classical Arabic (*fus'ha*), as opposed to colloquial or regional Arabic (*amiyyah*), and often deal with love (unrequited), or with wine used as a metaphor for religious intoxication (common in Sufism). I will play the Qanun, a descendent of the old Egyptian harp. It was introduced to Europe by the twelfth century, becoming known (during the fourteenth to sixteenth century) as a psaltery or zither. It consists of a trapezoid-shaped flat board over which 78 strings are stretched in groups of three. It is placed flat on the knees or on a table; the strings are plucked with the finger or with two plectra, attached to the forefinger of each hand. More than any other instrument in Arab music, the qanun is suitable for the display of virtuosity, of rapid scales and melodic ornamentation."

About El Amor Brujo

By Joseph Horowitz, *Artistic Director*, Post-Classical Ensemble

Federico García Lorca called flamenco “the most gigantic creation of the Spanish people.” Flamenco’s origins, however, are provocatively complex. Indian dance and Arabic song are among its ingredients, preceding elaboration and propagation by Andalusian Gypsies. Roman and Jewish influences are also debated. A bewildering gamut of opinion ranges from claims that flamenco is a strain of high culture complete unto itself, to arguments that pure flamenco does not exist and that its hybrid appropriations (as by Lorca and Manuel de Falla, both of whom revered flamenco as much for its subtleties as for its quintessential Spanish torments) are its supreme legacy.

One central component of flamenco is *cante jondo*, or “deep song,” primarily the creation of Spanish Gypsies who had migrated from northern India. Mistrust and misunderstanding of these outsiders often led to fierce cultural assaults. In Spain, where they arrived just before the Christian Reconquest and Inquisition of the fifteenth century, the Gypsies endured edicts that made their language and customs illegal. *Cante jondo* took shape during generations of persecution. A parallel to America’s blues is suggestive: in both cases, genocidal terror engendered powerful artistic expression. *Cante jondo* is a dense and tragic outpouring.

By the mid-1800s, as official persecution eased, a few innovators saw the possibilities of presenting flamenco and *cante jondo* in public alongside popular

Spanish artforms. The resulting crossbreeds were powerfully challenged, in the 1920s, by Lorca and Falla, both of whom successfully crusaded for the austerities of traditional flamenco.

Falla’s supreme homage to flamenco, *El Amor Brujo* (roughly translated as *Love Under a Spell*), was written for the famous flamenco dancer Pastora Imperio. She sang, danced, and spoke the part of the Gypsy Candelas in the original 1915 version, parts of which we hear tonight (and which uses a small pit orchestra of fifteen instruments). Candelas is haunted by the specter of her dead lover, a violent and jealous man. Her new suitor, Carmelo, engages the services of their friend Lucia to distract the philandering specter so that Carmelo and Candelas can kiss and break the spell. Most of the action is cloaked by night. The most familiar number, the Fire Dance, is Candela’s ritual of exorcism, shedding her dead lover. The bells of dawn peal joyously at the close. (Falla subsequently revised the work for a larger orchestra—the version more commonly encountered today.)

Like flamenco itself, this celebrated homage to *cante jondo* audibly links to the religious severity, mystical exaltation, and cross-cultural fertilization of Renaissance Spain.

Biographies

Angel Gil-Ordóñez has attained an outstanding reputation among Spain's new generation of conductors. Mr. Gil-Ordóñez carries on the tradition of his teacher and mentor, Sergiu Celibidache. The *Washington Post* has praised his conducting as "mesmerizing" and "as colorfully textured as a fauvist painting." The former Associate Conductor of the National Symphony Orchestra of Spain, Mr. Gil-Ordóñez has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. In the United States he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, and the Hartford Symphony, and leads the Brooklyn Philharmonic in a Spanish program at the Brooklyn Academy of Music later this season. Abroad, he has been heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico City. In summer 2000 he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*. A specialist in the Spanish repertoire, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers with the Radio and Television Symphony Orchestra of Spain, the Madrid Symphony Orchestra, the Galicia Symphony Orchestra and the Camara XXI chamber orchestra. Born in Madrid, he worked closely with Sergiu Celibidache for more than six years in Germany. He also studied with Pierre

Boulez and Iannis Xenakis in France. Currently Music Director of Post-Classical Ensemble in Washington DC, Mr. Gil-Ordóñez also holds the positions of Director of Orchestral Studies at Wesleyan University in Connecticut and Music Director of the Wesleyan Ensemble of the Americas.

Joseph Horowitz has long been a pioneer in classical music programming, beginning with his tenure as Artistic Advisor for the annual Schubertiade at the 92nd Street Y. As Executive Director of the Brooklyn Philharmonic Orchestra, resident orchestra of the Brooklyn Academy of Music, he received national attention for "The Russian Stravinsky," "American Transcendentalists," "Flamenco," and other festivals exploring the folk roots of concert works. Now an artistic advisor to various American orchestras, he has created more than two dozen interdisciplinary music festivals since 1985. As Festival Consultant and Humanities Coordinator of the New Jersey Symphony Orchestra, he most recently curated "American Roots," a three-week festival of American music from before 1920. As Artistic Advisor to the Pacific Symphony Orchestra (Orange County, California), he helps to create an annual American music festival. Called "our nation's leading scholar of the symphony orchestra" by Charles Olton, the outgoing President of the American Symphony Orchestra League, Mr. Horowitz is also the award-winning author of five books

dealing with the institutional history of classical music in the United States. As Project Director of an NEH National Education Project, he is most recently the author of a book for young readers on Dvorak in America. *His Classical Music in the United States: A History*, supported by fellowships from the Guggenheim and Columbia University, will be published in early 2005. A former *New York Times* music critic, Mr. Horowitz writes regularly for the Sunday *New York Times* and for the *Times Literary Supplement* (UK) and contributes frequently to scholarly journals. He lectures widely in the United States and abroad.

Woodstock Senior Fellow **John Farina**, an expert on the history of Western spirituality, is the former editor-in-chief of the critically acclaimed *Classics of Western Spirituality* (65 vols.), a collection of the works of Islamic, Jewish, and Christian classical texts. He was the general editor of the 25 volume *Sources of American Spirituality* and the general editor of the 12 volume *Spiritual Legacy* series. His most recent works include *Beauty for Ashes: Spiritual Reflections on the Attack on America* and *Great Spiritual Masters: Their Answers to Six of Life's Questions*.

Bárbara Mujica is a specialist in Early Modern Spanish literature who has written extensively on mysticism, the pastoral novel, and seventeenth-century theater. Her latest books are *Women Writers of Early Modern Spain: Sophia's Daughters*, scheduled

for publication in 2004 by Yale University Press, and *Teresa de Jesús: Espiritualidad y feminismo*, scheduled for publication in 2004 by Biblioteca Crítica. Bárbara Mujica has edited several collections of articles and has published eight anthologies of Spanish and Spanish American literature. She is also a novelist, whose latest book, *Frida*, was published in thirteen languages and was an international bestseller. Together with Professor Dennis McAuliffe she is co-chair of the Catholic Studies Program at Georgetown University.

Hashim El-Tinay is the recipient of the 2000 Advocate for Peace Award of the Tanenbaum Centre for Inter-religious Understanding. Dr. El-Tinay is founder and president of Salam Sudan Foundation (SSF), a non-profit international peace Non-Governmental Organization (NGO) in Paris, France. He has since 1993 been, as editor-in-chief of *Le Messenger (The Messenger)*, actively sharing with and engaging diverse audiences with his progressive, universal and spiritual perspectives on peace, Islam, the West and the need for a dialogue of cultures, religions, and civilizations.

Rabbi Harold S. White is the first rabbi to be appointed to a full time Campus Ministry position at a Catholic university. He teaches in the Theology Department of Georgetown and has been very active in creating a milieu for Jewish-Christian theological dialogue in the greater Washington, D.C. area. Rabbi

White's current academic interests center about Kabbalistic Studies and the Judaic Roots of Christian scripture. Rabbi White was also the associate rabbi of Temple Sinai in Washington, D.C., from 1980–1985. He has lectured extensively nationwide. He currently serves as scholar-in-residence at Holy Cross Abbey in Berryville, VA, and at Mercersberg Academy in Mercersburg, PA. Rabbi White currently serves as the spiritual leader of Temple B'nai Israel in Easton, Maryland. He holds degrees from Wesleyan University and the Jewish Theological Seminary.

Woodley Ensemble, founded in 1991, specializes in Renaissance repertoire as well as works from the late nineteenth and twentieth centuries. The Ensemble regularly introduces unknown choral music through performing editions created especially for the group from early manuscript sources. A recent Woodley Ensemble CD, "Love Songs for Chorus" featuring music by Bernard Rands, Augusta Read Thomas and William Hawley, was featured on the cover of the September/October issue of *Fanfare* Magazine. The Ensemble has also completed two historic recordings of hymns from the 1940 Episcopal Hymnal for the Bluemont Records label. Frank Albinder, the Ensemble's Music Director since 2000, has directed the group in two recordings, one of which has been nominated for five Grammy awards. Woodley Ensemble's singers for tonight's program are Thomas Cirillo, Jason Grove,

Terrance Johns, Elizabeth Lyman, Aaron McAllister, Stephen Percy, Nicholas Pepin, Jean-Luc Princivil, Darrell Sampson, and Daryl Schaffer.

Flory Jagoda grew up in a musical Sephardic family in Vlasenica, a mountain village near Sarajevo, Bosnia. As a refugee in Italy after WWII, she married Master Sergeant Harry Jagoda and eventually settled in Northern Virginia. An accomplished composer, singer, and musician, she plays accordion and guitar and is committed to preserving and introducing the songs and culture of the Sephardim. She has appeared widely in Canada, the former Yugoslavia, Turkey, Poland, Russia, France, Spain, and Austria. She has been honored by the NEA with a 2002 National Heritage Fellowship Award and she is the recipient of a 2003 Immigrant Achievement Award. She recently performed in Poland at a ceremony commemorating the Sephardim who perished at Auschwitz. She is the subject of a documentary film, *The Key from Spain*.

Robert Bass has performed throughout the United States as a soloist and has been a guest accompanist with vocal and instrumental ensembles throughout the Washington area. A founding member of La Rondinella, which has made three recordings of Sephardic and Spanish Renaissance music for the Dorian label, he has also performed and recorded with the Smithsonian Chamber Players,

HESPERUS, the Folger Consort, the Baltimore Consort, and the Choral Arts Society of Washington. In recent years he has worked extensively as an accompanist with Flory Jagoda. He is a program producer at the Smithsonian's National Museum of the American Indian.

Hicham Chami is a leading exponent of the qanun—a plucked, zither-like instrument with 72 strings. He was born in Tetuan, Morocco, in 1977. He began playing Qanun at the age of eight and graduated from the Moroccan National Conservatory of Music and Dance with high honors. In Chicago, he collaborated with Issa Boulos, a Palestinian composer, in his Al-Sharq Ensemble. Chicago's diversity also offered him the opportunity to perform Jewish music with the "TiTiko" Ensemble and its acclaimed cantor, Hazzan Alberto Mizrahi. He recently organized a new Chicago-based ensemble, "Mosaic," which performs traditional instrumental music from the North African, Sephardic, Egyptian, Levantine, Greek, Turkish, and Armenian repertoire. His first CD, "Promises," was released in January 2003.

Kim Sopata performs as flutist for the Milwaukee, Elgin, and New World Symphonies, as well as with guitarist James Baur as The Avanti Duo. After graduating with honors from Northwestern University, Ms. Sopata became acting principal flutist of the South Carolina Philharmonic, while performing regularly with the Charlotte Symphony. She is currently pursuing a

master's degree in ethnomusicology at Bethel College in Minneapolis. Ms. Sopata is on the faculty of the Zion Conservatory of Music in Illinois, maintains a large private studio, and writes music reviews for *Flute Talk Magazine*. She recently published *The Flute Lesson Handbook*.

Keri Alkema is a member of the newly formed Domingo-Cafritz Young Artist Program of the Washington Opera, where she was most recently heard as Clotilde in *Norma*. This year, she made her debut with the Spoleto Festival USA as Mistress Benson in *Lakmé*. She also made her New York recital debut, sponsored by the Marilyn Horne Foundation. Her upcoming engagements include Flora in *La Traviata* with the Washington Opera. She was a member of the Chautauqua Opera's 2002 Apprentice Artist Program, appearing as Meg in Mark Adamo's *Little Women* and also winning the Apprentice Award.

Sara Jerez is well-known in the Washington area for her flamenco performances. She began her flamenco career after many years of ballet, working in Spain with Carmen Cortiz, Carmela Greco, La Tati, and Goyo Montero. She returns to Spain every year to continue her studies. She has appeared with the Ana Martinez Flamenco Dance Company and the Arte Flamenco Dance Company. She recently appeared in Washington Opera's production of *Don Giovanni*.

The Woodstock Theological Center at Georgetown University

The Woodstock Theological Center at Georgetown University is successor of the famous Woodstock Seminary in Woodstock, Maryland. The Center, celebrating its thirtieth anniversary in 2004, is dedicated to examining questions of religion and culture. Its many projects and publications include studies of business ethics, health care ethics, civic renewal and the role of religious institutions, the effect of globalization on the poor of developing countries, and inter-religious dialog.

Post-Classical Ensemble wishes to thank the “Iberian Mystics” sponsors for their generosity and support in presenting this program:



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Mujica and Jeff Anchukaitis*

Post-Classical Ensemble

Post-Classical Ensemble, called by the *Washington Post* “a welcome, edgy addition to the musical life of Washington”, was created in 2003 by Angel Gil-Ordóñez and Joseph Horowitz. “More than an orchestra”, it breaks out of classical music, with its implied notion of a high-culture remote from popular art. Its concerts regularly incorporate folk song, dance, film, and commentary in order to serve existing audiences hungry for deeper engagement, and to cultivate adventurous new listeners. Its debut program, which drew 1,200 people to George Washington University’s Lisner Auditorium last May 1, featured music by Silvestre Revueltas in combination with a Mexican film and a folk singer. On February 5, 2004, it presents “Csárdás!”, with the participation of a leading folk band from Budapest and a stellar Russian keyboard virtuoso.

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Joseph Horowitz, *artistic director*
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Piano: Naoko Takao

Percussion: Mark Carson

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Cello: Gita Ladd, Kerry van Laanen

Bass: Edgardo Malaga

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Upcoming Event: CSÁRDÁS!

February 5, 2004, 8pm, Gaston Hall, Georgetown University

Post-Classical Ensemble conducted by Angel Gil-Ordóñez

With the participation of the
**Gazsa Hungarian Folk
Music Band** from Budapest,
and pianist **Alexander Shtarkman**
in his DC debut.



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Alexander Shtarkman

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