

***Seeking Refuge: Musical Perspectives***

Nov. 5, 2018 9:00 pm

Esch Hurvis Room, Warch Campus Center, Lawrence University

First Sonata for Viola and Piano (1944)

1. Entrée
3. Final

Darius Milhaud  
(1893-1953)

Matthew Michelic, viola  
Anthony Padilla, piano

Beneath the Azure Sky (2004)

- I. Love
- II. Separation
- III. Exile

Marilyn Bliss  
b. 1954

Sarah Scofield, Soprano  
Hannah Elizabeth Tobias, Flute  
Alex Quinn, Violin  
Madi Creech, Violincello

Etude-Tableaux, Op. 33. No. 5

Sergei Rachmaninoff  
(1873-1943)

Craig Jordan, piano

Not our Kids (2018)

Daniel Whitworth '18  
b. 1996

Jamil Fuller, Baritone  
Bianca Pratte, Flute  
Daniel Whitworth, Alto Saxophone  
Becky Swanson, Tenor Saxophone  
Ben Portzen, Piano  
Zoe Markle, Bass  
Nolan Ehlers, Percussion

Volveremos (2018)

1. Profético

Simón Rodríguez Porrás  
b. 1981

Horacio Contreras, Violincello  
Catherine Kautsky, Piano

Sonata No. 2, "The Last Resistance" (2011)

1. The last resistance.

Mohammed Fairouz  
b. 1985

Isabella Andries, piano

Haitian Fight Song (1957)

Charles Mingus  
(1922-1979)

Tim Albright, Trombone  
Bill Carrothers, Piano  
Loren Dempster, Electric Cello  
Dane Richeson, Percussion  
Mark Urness, Bass

With special guest dance artists directed by Margaret Paek

Suite No. 1 in G Major for unaccompanied cello  
4. Sarabande

Johann Sebastian Bach  
(1685-1750)

Horacio Contreras, Cello

*Program Notes:*

*Beneath the Azure Sky* is a setting in three movements of poetry by Afghan women. For many reasons, this poetry is deliberately anonymous and not written down: most Afghan women are illiterate, having been denied education by the society they live in. The poetry is often also startlingly intimate, revealing inner thoughts that would be deadly to express publicly; the poems are often addressed to lovers who would be killed if they were found out. The form of the poetry is called the landay, a very brief poetic form consisting of two verse lines of nine and thirteen syllables. I have chosen several different landays to knit together a narrative: the first movement is entitled Love, the second Separation, and the third Exile. The poetry became available to us through the courageous efforts of Afghan national poet Sayd Bahodine Majrouh, who surreptitiously collected them in oral interviews in Afghan refugee camps. Founder of the Afghan Information Center after the Soviet invasion of Afghanistan, he was assassinated in Peshawar, Pakistan, in 1988. These poems were translated from Pashtun into French by Majrouh, and from French into English by the distinguished translator Marjolijn de Jager. Although my musical language is not folklike, I have attempted to create in this piece a clarity of expression to allow the words and emotions to communicate freely from performers to audience. *Marilyn Bliss*

My *Second Piano Sonata*, "*The Last Resistance*" takes its title from Jacqueline Rose's collection of essays. This four movement work engages the spirit of the post 9/11 essays by portraying the prophecy of difficulty of times ahead in the first movement, a representation of post 9/11 Manhattan in the second, a lamentation in the third movement ("Freud Goes to Abu Ghraib"); and a vicious finale featuring musical portraits of men and women in dark times. *Mohammed Fairouz*

*[Haitian Fight Song]* has a folk spirit, the kind of folk music I've always heard anyway.[...] My solo in it it's a deeply concentrated one. I can't play it right unless I'm thinking about prejudice and persecution, and how unfair is it. There's sadness and cries in it, but also determination. And it usually ends with my feeling 'I told them! I hope somebody heard me!' *Charles Mingus*