

Lincoln Center presents

# white light festival

October 20–November 19, 2011

*Friday Night, November 18, 2011, at 10:30*

*Late-Night Elegy*

## Sepharad

*Jewish Songs from the Mediterranean*

### Ensemble Sarband

Fadia el-Hage, *Vocals* (New York debut)

Ahmet Kadri Rizeli, *Kemençe*

Celaeddin Biçer, *Kanun and Ney*

Vladimir Ivanoff, *Music Director, Percussion, and Oud*

*This program is approximately one hour long and will be performed without intermission.*

*(Program continued)*

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The White Light Festival is sponsored by Time Warner Inc.

***This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.***

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Stanley H. Kaplan Penthouse

*Please make certain your cellular phone,  
pager, or watch alarm is switched off.*

Additional support for the White Light Festival is provided by The Fan Fox and Leslie R. Samuels Foundation, Inc. and Logicworks.

Endowment support is provided by the American Express Cultural Preservation Fund.

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### **Closing Night of the White Light Festival:**

*Saturday Evening, November 19, at 7:30,  
in Alice Tully Hall*

**Passio-Compassio: J.S. Bach and Sufi Mysticism**  
(U.S. premiere)

**Ensemble Sarband**

**Modern String Quartet**

**Vocanima Köln**

**Whirling dervishes from Istanbul**

**Vladimir Ivanoff**, Music Director

*Pre-concert discussion with Vladimir Ivanoff and  
John Schaefer at 6:15 in the Stanley H. Kaplan  
Penthouse*

*White Light Lounge in at65*

For tickets, call (212) 721-6500 or visit  
WhiteLightFestival.org. Call the Lincoln Center Info  
Request Line at (212) 875-5766 to learn about  
program cancellations or request a White Light  
Festival brochure.

Visit [WhiteLightFestival.org](http://WhiteLightFestival.org) for more information  
relating to the Festival's programs.

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Sepharad

ANONYMOUS **Ya jawhar al jalali, from the *Cantigas de Santa Maria***  
Lyrics by Ibn Quzman (d. 1160)

TRADITIONAL ***Ayyu-ha s-saqi/Qum Yêdid***  
Lyrics by Abu Bakr ibn Zuhr al-Hafid (1113–98) and Don Todros ben Yehudah  
ha-Levi Abu l-'Afia (1247–c. 1306)

TRADITIONAL ***Una tarde de verano***  
*Spain, Morocco*

TRADITIONAL ***Yo en estando***  
*Spain, Morocco*

TRADITIONAL ***Nani nani***  
*Turkey, Greece, Algeria, Morocco*

TRADITIONAL ***Gerineldo***  
*Algeria, Morocco*

TRADITIONAL ***Una matika de ruda***  
*Turkey, Bosnia*

TRADITIONAL ***La rosa enflorese***  
*Turkey, Bulgaria, Greece, Libya, Israel*

## On the Edge of Night

by Rainer Maria Rilke

My room and this vastness,  
awake over the darkening land,—  
are one. I am a string,  
stretched tightly over wide  
raging resonances.

Things are violin-bodies  
full of murmuring darkness:  
in it dreams the weeping of women,  
in it the grudge of whole  
generations stirs in its sleep...  
I shall vibrate  
like silver; then everything  
beneath me will live,  
and whatever wanders lost in things  
will strive toward the light  
that from my dancing tone—  
around which the heavens pulse—  
through thin, pining rifts  
into the old  
abysses endlessly  
falls...

— “On the Edge of Night” from *The Book of Images* by Rainer Maria Rilke,  
translated by Edward Snow. Translation copyright © 1991 by Edward Snow.  
Reprinted by permission of North Point Press, a division of Farrar, Straus and  
Giroux, LLC.

*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org)*

# Meet the Artists

## Ensemble Sarband

“Sarband” means connection. In Middle Eastern music theory, this word signifies a link between two compositions within a musical suite, but it is also a term for the turban, one of the traditional Oriental head-dresses. Ensemble Sarband gives both meanings a musical sense: it invites diverse audiences as well as diverse performers to come together; it binds them to cultural experiences previously perceived as alien.

Musical director Vladimir Ivanoff, who founded Ensemble Sarband in 1986, connects cultures, people, and epochs, both as a scholar and as a musician. His programs unite musicians from widely different cultures and musical backgrounds and mediate between past and present, early music and living traditions.

The cooperation in the Ensemble is not a fashionable crossover, but conceived as a continuous dialogue on equal terms. All of the artists unrestrictedly contribute their native traditions, their personal histories, and their own creativity to the programs, so that Sarband becomes a musical training ground for communication and tolerance between different cultural groups. While today the religious, economic, cultural, and political differences between Orient and Occident are the focus of public attention, Sarband endeavors to show that music is not mere decoration, but is an enlightened means of mutual respect.

With its programs, Sarband opens up whole new musical levels to the listener—levels that had previously been unrecognizably wrapped in the veils of folklore. Programs with early music repertoires link historically informed European performance with the living traditions of the Mediterranean. In cooperation with other ensembles and artists (for example, the

Berlin Philharmonic, Lucerne Symphony Orchestra, RIAS Chamber Choir, Sidi Larbi Cherkaoui, the King’s Singers, Concerto Köln, and Mystère des Voix Bulgares), historical and modern concepts of “otherness” and “foreignness” are reflected between the performers and the audience.

With this unique repertoire, Ensemble Sarband has gained an international reputation, released numerous CDs, and performed worldwide at many venues and festivals. Sarband received a Grammy nomination in 1994, Germany’s ECHO Klassik prize in 2003 and 2006, Italy’s Premio Mousiké in 2007, and the German World Music Award in 2008.



JUDITH HAUG

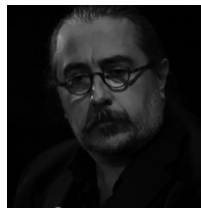
**Fadia el-Hage**

Lebanese contralto Fadia el-Hage (vocals) started her musical career at age 14 as a singer with the Rahbani brothers and Fairouz. She also worked as an actor in Lebanese television and movies. In 1984 she graduated from the University of Lebanon with a degree in psychology. She and her husband then immigrated to Germany, where she studied voice (specializing in oratorio) at the Richard Strauss Conservatory in Munich. Ms. el-Hage received her diploma in 1990.

Ms. el-Hage is one of the few singers mastering and combining the traditions of Western and Middle Eastern classical music. Her repertoire extends from medieval European music and classical Arab music to contemporary music. Since 1990 she has performed as a soloist in Ensemble Sarband, specializing in medieval and Mediterranean song. In 1994

she returned to Lebanon, where, since her breakthrough concert with Sarband at the 1998 Baalbeck International Festival, she is considered one of the Arab world's major singers.

SEBASTIAN FRANKOWSKI



### Ahmet Kadri Rizeli

Ahmet Kadri Rizeli (kemençe) was born in 1959 in Istanbul. He studied violin and classical Turkish music with Sadi Hoşses and kanun and music theory with Necden Varol. In the 1970s he studied kemençe with Kemran Erdoğan, music theory with Yavuz Özüstün, and Western music theory with Demirhan Altuğ, all at Istanbul State Conservatory. He later worked as Erdoğan's assistant.

Mr. Rizeli has been a soloist for Turkish Radio and Television since 1981. Between 1981 and 1983 he also served as a soloist for the Istanbul University Orchestra. He has performed in numerous concerts and recordings in the U.S., Asia, and Europe, and works as a producer and musical advisor for Turkish classical music. He is director of the Golden Horn Ensemble and has been a member of Ensemble Sarband since 1989. Mr. Rizeli lives and works in Istanbul.

SEBASTIAN FRANKOWSKI



### Celaledin Biçer

Celaledin Biçer (kanun and ney) was born in Konya, Turkey. In 1976 his family moved to Belgium, and in 1994 he began studying sinology. At the same time he took ney and kanun lessons with his father, Arif Biçer, a soloist for Turkish Radio and Television (TRT) in Ankara. In 1991 Celaledin Biçer

also began working for TRT Ankara, and four years later he gained a teaching position at Ankara's Middle East Technical University. Mr. Biçer tours and records regularly in Europe, the U.S., and Asia with Ensemble Sarband and Turkish artists such as Fazil Say.

SEBASTIAN FRANKOWSKI



### Vladimir Ivanoff

Vladimir Ivanoff (music director, percussion, and oud) was born in Bulgaria, and he immigrated to Germany with his mother as a young boy. He studied musicology, art history, and theater at Ludwig Maximilian University in Munich. With a prizewinning thesis on the earliest lute manuscript, he received his doctorate in musicology in 1985. He simultaneously studied lute and historical performance practice at the Schola Cantorum Basiliensis in Switzerland and the Hochschule für Musik in Karlsruhe, Germany. Dr. Ivanoff has published several books, contributes regularly to music journals and encyclopedias, lectures at international symposia and conferences, and directs workshops worldwide for the artistic and career development of young musicians.

In 1986, while lecturing at the University in Munich, Dr. Ivanoff founded Ensemble Sarband, which originated from a seminar on historical performance practice. With this group he has since been performing all over Europe, Asia, and the U.S. As a CD producer, composer, and arranger he works with numerous artists from widely diverse backgrounds, including *Mystère des Voix Bulgares*, *Megapolis*, *Concerto Köln*, the *King's Singers*, *Berlin Philharmonic*, *RIAS Chamber Choir*, and *Sidi Larbi Cherkaoui*.

Dr. Ivanoff was nominated for two Grammy Awards in 1994. With Sarband, he received two ECHO Klassik prizes in 2003 and 2006. Italy's Apulia region awarded him the

Premio Mousiké in 2007 for the diffusion of early music in the Mediterranean. The following year he received the German World Music Award for his work with Ensemble Sarband.

As an ensemble director, musician, and scholar, Dr. Ivanoff endeavors to mediate between the theory and practice of music. He illuminates the connecting threads between Orient and Occident; Judaism, Christianity, and Islam; and past cultures and the present time. By doing this, he is driven to create a deeper public consciousness for cultural distinctions, for clichés, and for the patterns that determine our perception of “otherness” and the “foreign.”

### **White Light Festival**

The White Light Festival is Lincoln Center’s annual exploration of music and art’s power to reveal the many dimensions of our interior lives. In this, its second year, the Festival offers a spectrum of artistic expression that moves us inward and expands our spirit.

### **Lincoln Center for the Performing Arts, Inc.**

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA’s series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the White Light and Mostly Mozart Festivals. The Emmy Award–winning *Live From Lincoln Center* extends Lincoln Center’s reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its other resident organizations.

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**For the Late-Night Elegies:**

Avancy, Inc., *Technical Manager*

Gregory Wolfe, *House Manager*