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Middle Eastern Music Ensemble'

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World Music Connoisseurs. . . .
Put these events on your calendar

**A Concert of Turkish Traditional and Sufi Music
with
Special Guest Artist Latif Bolat,**

**The William and Mary Middle Eastern Music Ensemble,
& The Choir of the Williamsburg Unitarian Universalist Church**

Friday, March 24th, 2000, 8:00 p.m.
At The Williamsburg Unitarian Universalist Church
3051 Ironbound Road, Williamsburg



***Please take note of Latif Bolat's public presentations on
campus prior to our concert:***

Wednesday, March 22, 3:00-4:30

"Themes of Sufism in Modern Middle Eastern Film and Literature"

Washington Hall

Thursday, March 23, 2-3:30:

"Turkish Music and Politics from the Ottoman Era to the Reign of Arabesque"

Ewell Hall 151

Thursday, March 23: 4:00-5:30

"Islamic Sufism: "Mysticism and Humanitarianism in the Middle East"

Location: TBA

For more information, please contact Anne Rasmussen at 221-1097/akrasm@wm.edu

995

ONGOING CALENDAR Classes

acupuncture: what can it do for me?—

Dr. Shaye-Pickell lectures monthly about acupuncture. Free presentation sponsored by Performance Chiropractic. 229-4161.

Art class— Multimedia class meets Tuesdays, 1-4:15 p.m. at the Senior Center of York. Open to ages 55 and up. 898-3807.

Glass Co.— Offers a watercolor class Wednesday, March 7-May 30, 5:30-7:30 p.m. at the Village Shops at Kingsmill. Instructor Lisa Reid. 220-8392.

Yin-yang body recall— Non-aerobic lifetime fitness program led by a certified instructor. Meets Monday, Wednesday and Friday. Session 1: 9:45 a.m. Session 2: 10 a.m. Session 3: 1:15 a.m. Senior Center of York, 898-3807.

Childbirth education— Williamsburg Community Hospital 3807.

p.m. and Thursday, 1-2 p.m. Intermediate: Monday, 1-2 p.m. and Thursday, 11:30 a.m.-12:30 p.m. Advanced Tuesday and Friday, 1-2 p.m. Senior Center of York 898-3807.

Music lecture series continues



The Greater Williamsburg Virginia Symphony Society and Williamsburg Regional Library, with cooperation from the Department of Music at William & Mary, sponsor the second annual Music Lecture Series "Music in Your Life," at 7:30 p.m. Thursdays in February at Williamsburg Library theater. Anne Rasmussen, a professor in the music department at W&M, will present "World Music in Our Lives: Exotics or Aesthetics." She teaches a family of courses in ethnomusicology, the anthropological study of music of the world's cultures, as well as courses in American music and the discipline of musicology. Admission is free.

For classic and modern literature. Third Tuesdays 7 p.m. in Room B of Williamsburg Regional Library. Kathy Rawson, 220-9053
Bridge— Duplicate bridge, 7 p.m. Wednesdays at William Mary Alumni House. 229-6243.
Buddhist meditation—

Mtgs.

AARP— Williamsburg chapter, 10:30 a.m. second and Saturdays at Holiday Inn, Capitol Landing Rd. Guest speakers. 229-4889.

American Business Women's Association— Williamsburg charter chapter first Monday, 6-8 p.m. at Holiday Inn Downtown, 814 Capitol Landing Rd. Reservations require with Sharon Keech. 221-1366.

American Legion— Fourth Mondays, 6 p.m. at Double D Rib House restaurant, Route 60 East. 229-3363.

Association of Virginia Artisans— First Wednesdays at 6:30 p.m. Kyra Cook, 220-8032.

Beginning meditation— Meets Thursdays. Penny Carroll, 229-2409.

Book Club—

The Greater Williamsburg Virginia Symphony Society

The Local Support Group for The Virginia Symphony , JoAnn Falletta--Music Director

The Williamsburg Regional Library

With Cooperation from the Department of Music, The College of William & Mary
Jointly Sponsor

The 2nd Annual Music Lecture Series:

" Music in Your Life"

each Thursday in February, 2001

in the Williamsburg Library Auditorium

at 7:30 P.M.

EVERYONE IS WELCOME

FREE ADMISSION

Thursday - 1 Feb 01 **Milford C. Maloney , M.D.,**
Professor, Clinical Medicine Emeritus , University of Buffalo
"The Paradox of Musical Creativity and Illness"

Thursday- 8 Feb 01 **Anne K. Rasmussen, Professor**
Department of Music, College of William & Mary
"World Music in Our Lives: Exotics or Aesthetics"

Thursday - 15 Feb 01 **Shelby Molter, Performer and Producer**
"Barbershop--Your Heritage"
Featuring demonstration Quartet" Like Father, Like Son"

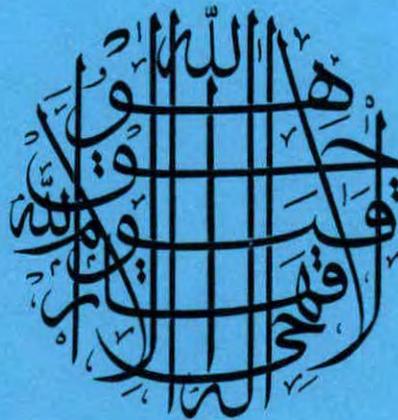
Thursday -22 Feb 01 **An Evening With Hope Mihalap,**
Humorist and WHRO Personality
"Where Humor Meets Music--Balm for the Spirit"



*"An Evening of
Sufi Poetry and Music"
with
Seemi Ghazi & Amir Koushkani*

*Ewell Recital Hall,
The College of William and Mary*

Wednesday, February 21, 2001, 8pm



Bushra Yasmeeen Ghazi grew up in London, Boston, Chicago, and Jeddah and presently lives in Vancouver, Canada. She has been trained in a number of vocal traditions including Western Classical music, Women's Islamic devotional songs and the recitation of the Qur'an. She performs regularly with contemporary ensembles that fuse Islamic styles with folk and devotional music.

Amir Koushkani, a specialist in the Persian Radif began his training on the Persian instruments tar and setar at the National Iranian Radio and Television Center for National Music. The trio (including a percussionist) will be visiting the class "Music Cultures of the Middle East" from 12:30-1:50 in Ewell 154 on Tuesday February 20, 2001.

The concert is free and open to the public.

CHORAL HYMNS from the *RIG VEDA*G. Holst (1874-1934)

I. Hymn to the Dawn II. Hymn to Vena (*The sun rising through the mist...*)

Judy Zwelling, piano

— *brief intermission* —

W&M WOMEN'S CHORUS

Jamie Bartlett, Conductor

SOPRANO I
Jennifer Lynn Caltabiano
Raquel Padin Halfond
Kelly Baker Hastings
Mirih Tucker Hoyt
Erin Noel Kerby
Carmela Laygo
Johanna Meadows
Alaina Kay Mosley
Cassey Breanna Moulton
Megan Mayer Rosenberg
Amy Katherine Smith

Allison Jeanne Wortche
SOPRANO II
Melissa Lynne Bartlett
Monica Elise Perez Concepcion
Jessica Erin Early
Nina Emerson
Julia Thomas Gravely
Barbara Louise Gwinn
Julia Johnson
Michelle Elizabeth Luke
Elizabeth Ann Markwardt
C. Reilly Myers

Megan Lynn Balduf
Rebekah Nolan
Jessica Marie Ouis
Caroline Seaton Powell
Jessica Tyler Sims
Dolores Mae Tharp
Elizabeth Dell Thompson
Kathryn Ann White
ALTO I
Kristin Allyssa Banek
Gintha Elizabeth Brown
Rebecca Nicole Di Muro
Juliet Louise Duda

Sarah Catherine Etheredge
Lauren Michelle Garrett
Diana Gwen Gibson
Rachel Jane Hamberger
Katherine Lee Mallory
Elizabeth Viscardi Shooltz
Jessica Lynn Wallace
Elizabeth Mary Wallis
Sarah Ann Wildermuth
Erin Michelle Williams

Karen Leigh Wolf
Carolsue Wyland
Allison Yoder
ALTO II
Jessica Robbin Blaemire
Kimberly Ann Eavenson
Tamara Beth Hayford
Anna Beth Martin
Marie del Pilar Mejia
Michelle Elise Olson
Jennifer Alice Powell
Jennifer Eyre Stanhagen

PART V

GODZILLA EATS LAS VEGASEric Whitacre

W&M CONCERT BAND

Michael Williamson, Conductor

FLUTE
Jennie Sizemore
Coleen Loomis
Elizabeth Carretta
Cristin Simmons
Michelle Cobb
Bethany Tindall
Amoreena Ranck
OBOE
Ericka Macleod
Megan Bresnahan
Leah Price
CLARINET
Marco Vonhof
Donald Foster
Diana West

Amanda Morrow
Abby Prebil
Cheryl Kochem
Gregory Lacot
Arista Salimi
BASSOON
Jessica Bonzo
Jennie Carey
Kerry Kalathas
BASS CLARINET
Alecia Nazarov
Elizabeth Whitenburg
ALTO SAX
Keith Larson
Matt Maher
Nichole Litvinas

Andrew Busch
TENOR SAX :
Mau Duggan
BARITONE SAX
Jason Tomik
TRUMPET
Matthew Larsen
Kirk Anderson
David Maga
Sarah Ralston
Ed Walsh
Aaron Sebens
Jarret Clement
FRENCH HORN
Corina Snoeren

Susan Dause
Camille Fiske
Marc Johnson
TROMBONES
Jeffrey Lee
Edward Branagan
Ben Little
EUPHONIUM
Russell Holladay
Eric Yttri
Darrin Patterson
TUBA
Nathan Flinchum
Timothy Ebner
STRING BASS: Amber Wise

PERCUSSION
Tom Volo
Andy Lagrimas
Robyn Brantley
Eric Berley
Zimra Yetnikoff
HARP: Meredith Hill
PIANO: Barbara White

OFFICERS
Andy Lagrimas
Alecia Nazarov
Jeffrey Lee

APRIL IN PARISwords by E.Y. Harburg, music by Vernon Duke (arr. by Bob Lowden)

KATIE'S DELIGHTMike Williamson

MOANIN' Charles Mingus (arr. by Sy Johnson)

W&M JAZZ ENSEMBLE

Michael Williamson, Director

ALTO SAX 1: Philip Kray
ALTO SAX 2: Steve Scheinert

TENOR SAX 1: David Tenenholtz
TENOR SAX 2: Eric Kronman
BAR. SAX: Matt Maher

TRUMPET
Jamie Oskin
Mathew Larsen
Colin Pekruhn

Andrew Mangan
Aaron Sebens
TROMBONE
Rob Lineweaver

Walker Hardy
Gabrielle David
Ben Little

RHYTHM: Michael Hegedus, Piano—Sam Pritchard, Bass—Scott Rosman, Drums—Tom Volo, Percussion

— *F I N I S* —

ACKNOWLEDGEMENTS: In addition to all of the performers and conductors listed above, we would like to Prof. George Greenia, Department of Modern Languages, for his help in publicizing this concert and the doctors, nurses and attendants of Tandem Health Care of Williamsburg who have given so much of themselves to make Bill's life more comfortable.

The Department of Music
of the
The College of William & Mary
presents a

GALA CONCERT

to benefit

WILLIAM G. DEFOTIS, *professor emeritus*

Tonight, we celebrate William G. DeFotis, Associate Professor of Music at William & Mary from 1986 to 1996. Dr. DeFotis's interests and enthusiasms are boundless, thus, few of his friends realize that his doctoral degree was in orchestral conducting; most people have known him as an eclectic composer and vibrant teacher of both music and women's studies at the College of William & Mary. Five years ago, chronic-progressive multiple sclerosis forced him to take medical leave from the music community he treasured. As a passionate musician, conductor, intellect, and human being, Dr. DeFotis possesses both a deep understanding of the analytical and scholarly, as well as an irrepressible enthusiasm for the emotional and spiritual values of music and the arts in general. His devotion to his students and inimitable charm in communicating his understanding to them invite us, once again, to celebrate his contributions to William and Mary through this benefit concert.

All proceeds from this concert will go to defraying on-going medical expenses. Contributions may be made at the table in the lobby in cash or by check made out to "William G. DeFotis." Contributions may also be sent c/o E. W. Williams, Department of Music, College of William & Mary, PO Box 8795, Williamsburg, VA 23187-8795.

with the William & Mary

**CHOIR, CONCERT BAND, JAZZ ENSEMBLE,
JAZZ SEPTET,
MIDDLE-EASTERN MUSIC ENSEMBLE,
OPERA WORKSHOP, SYMPHONY ORCHESTRA,
WOMEN'S CHORUS,**

and featuring faculty artists

CHRISTINE NIEHAUS, *piano*

and

HARRIS SIMON, *piano/harmonica*

**7:30 PM, Thursday, 1 March 2001
PHI BETA KAPPA HALL**

This concert is made possible by several special grants
from various departments at
The College of William and Mary
including:

The Dean of the College of Arts & Sciences
The Reves Center for International Studies
The Middle East Studies Faculty
The William & Mary Middle Eastern Music Ensemble.

Please join us for our Spring Concert

Saturday, April 7, 8:00

The William & Mary

Middle Eastern Music Ensemble,

Anne K. Rasmussen, Director

With Special Guest Artists

Nadr Majd and members of the Chakavak

Persian Classical Music Ensemble

At

The Williamsburg Regional Library

Armistead and Scotland Streets

(between Richmond Road and Lafayette Streets)

Free and Open to the Public

Turkish Music of the Sultans, Sufis and Seraglio

Lalezar Ensemble

Tuesday, March 13, 2001, 8 pm

Great Hall Wren Building
The College of William and Mary

Admission is free but a goodwill donation will be accepted.

This program is made possible in part with public
support from the National Endowment for the
Arts; the New York State Council on the Arts, a
State agency; and the New York City Department
of Cultural Affairs.

Support for Lalezar's US tour has been provided by Turkish Airlines, the Turkish
Tourist Office, the American Turkish Society and its Cultural Expansion Initiative, the
Turkish-Armenian Business Development Committee, the Turkish Consul General of
New York Mehmet Ezen, the Turkish Consul General of Chicago Yavus Aktas, the
Turkish-American Cultural Association of Chicago, Marmara Manhattan Hotel, New
York's Turkish Kitchen and the Dervish Restaurant, AEG Sema Vakf, and Traditional
Crossroads. Special thanks to Kaan Soyak, Muzaffer Ozyildiz and Sedat Onal.

The US tour has been organized by World Music Institute and Direct Cultural Access

Production management by Detour Productions.

Program

Reha Sağba, *kanun* (zither)
Hasan Esen, *kemençe* (fiddle)
Murat Salim Tokaç, *ney* (flute) & *tanbur* (lute)
Fahreddin Yarkin, *daire & kudum* (percussion)
Selma Sağbaş (vocals)
Mustafa Doğan Dikmen (vocals)

Part I. Sultan Composers

1. Tanbur taksim
2. Neva peşrev (Bayezid II)
3. Kurdi peşrev (Korkut, or Sehzade)
4. Bayati semai (Murad IV)
5. Neva peşrev (Bayezid II)
6. Evc İlahi semai (Murad IV)

Part II. Court Suite (Segah fasıl)

1. Kanun taksim
2. Segah peşrev (Hizir Aga)
3. Kar-i şeş-avaz (Meraghi)
4. Yuruk semai (İtri)
5. Segah saz semai (Nayi Osman)

Part III. Minority Composers

1. Kemençe, kanun and tanbur taksims
2. Acem-Aşiran peşrev (Angelos)
3. Mahur medhiye (Hamparsum)
4. Hala kanayan (Bacanos)
5. Kemençe taksim
6. Neş'eyele gecen ömrülmü (Bacanos)
7. Hancer-i ebrusu (Asdik Ağa)

Intermission

Part IV. Music of the Dancing Boys (Küçük Suite)

An extraordinary revival of the music of the Ottoman Empire is currently underway in Turkey, spearheaded by the Istanbul-based Lalezar Ensemble. Ottoman music, a 500-year accumulation of intricate melodies, modes and improvisations, forms the basis of the modal system (*makam*) still heard from the Balkans to the Arab world. Much actual Ottoman repertoire, however, died with the empire in the early 20th century or was assimilated piecemeal into modern Turkish melodies. Tonight's program offers a rare opportunity to hear historical Ottoman compositions and suites, many not heard for decades, performed in their entirety. The resulting impression is of a music of languorous rhythmic cycles and seamless melodies, all the more breathtaking because of the seemingly impossible range of historical material and artists represented.

The first half of the program opens with Bayezid II's composition from the late 15th century and closes with one of the Armenian composer Asdik's nightclub art songs from the early 20th century. Within each suite the historical range is at least 200

Selma Sağbaş (vocals), born in Ankara in 1956, began to study Koranic chant and Sufi hymns at age 14. Steeped in both folk and classical music, she developed her vocal style and repertoire by listening to living masters such as Alaeddin Yavaşca, Bekir Sidki Sezgin and Meral Uğurlu. In 1981 she joined Turkish Radio and Television in Ankara, and in 1991 she was invited to join Istanbul Radio, where she is currently a soloist. She has given solo concerts in Europe, North Africa, Scandinavia and the United States. In 1998, together with her husband Reha Sağbaş, she gave lessons, seminars and concerts at Harvard University.

Mustafa Doğan Dikmen (vocals), born in Ankara in 1958, studied music from an early age, playing *kudum* on Ankara Radio recordings from the mid 1970s. A graduate of Istanbul Teknik University's Turkish Music State Conservatory, he worked with Alaeddin Yavaşca and Kani Karaça on repertoire and style, and in 1982 he was selected as a vocalist for Istanbul Radio. He has given many concerts in Turkey and abroad, and since 1986 he has been a faculty member at the Conservatory.

Hasan Esen (*kemençe*), born in Sivas in 1958, is regarded as one of the best of the younger generation of *kemençe* players. Early on he studied violin with Dogan Tokgil, and repertoire with Krikor Elmasdağ. He entered the Istanbul State Conservatory in 1978, at which time he studied *kemençe* with İhsan Özgen. In 1981 he joined Istanbul Radio. He has worked alongside Necdet Yaşar in the Istanbul State Turkish Music Ensemble, performing in many concerts both in Turkey and abroad. He has played on many recordings of popular music groups, and performed and recorded with the classical Lalezar and Bosphorus Ensembles. He is currently working at Istanbul Radio as both an instrumentalist and ensemble director.

Murat Salim Tokaç (*ney, tanbur*) was born in Kirikkale in 1969. He learned to play the *ud* and *ney* at the age of 5 from his father, and at 11 he began studying the *tanbur* with Selcuk Sipahioglu. Admitted as a *ney* and *tanbur* player to the Samsun State Turkish Classical Chorus of the Ministry of Culture, he participated on both instruments in programs of Turkish Radio and Television. Considered one of the most accomplished *ney* and *tanbur* performers of his generation, since the mid 1990s Tokaç has performed and recorded with Cınuçen Tanrikorur's ensemble in Turkey and abroad. Currently Tokaç performs with the Samsun State Chorus and is pursuing his doctorate in microbiology.

Fahreddin Yarkin (percussion), born in Istanbul in 1960, joined Istanbul Radio as a percussionist in 1981 and graduated from the State Conservatory in 1983. He has given concerts and seminars in Japan, North Africa, the Middle East and Europe. Along with his brother Faruh Yarkin, he directs an innovative percussion ensemble, the Yarkin Turkish Rhythm Group, which presents traditional and modern works based on Turkish rhythms.

-Program notes by Cynthia Rogers

and perform at the imperial court in Istanbul. As often as not foreign musicians came on their own, drawn no doubt to the rarefied atmosphere of a court and city in which sultans moonlighted as composers, musical amateurism flourished among the bureaucratic elite, and money flowed to talented artists.

In this era art music was appropriated by Istanbul's religious establishment as well, becoming part of the musical language of the Mevlevi order of Sufi mysticism (known to the West for its "whirling dervishes"). The Mevlevi had its cultural center in the capital from the early 17th century, and many followers among the imperial and urban upper ranks. Mevlevi composers and thinkers were fixtures at the court, and the Mevlevi dervish ceremony created in this period, usually arranged by a single composer, drew on and deeply influenced secular art music.

The deep involvement of both state and religious institutions, combined with a general assimilation of local Turkish musical forms, created the rich musical environment in which Ottoman music was gradually distilled. Most importantly, the backbone of Ottoman classical performance, the cyclical suite (*fasil*) consisting of an established succession of instrumental and vocal compositions, developed its characteristic arch: an instrumental prelude (*peşrev*), followed by a 4-line classical poem sung in Turkish (*beste*) and perhaps other vocal genres (such as the *semâi*, derived from Turkish Sufi hymns and dance), leading to an instrumental conclusion (*saz semâi*), usually in 6/8 rhythm. The hinges of these musical parts were non-metrical instrumental improvisations (*taksims*), which served as opening thought-pieces on the general mode or scale of the *fasil* and virtuosic bridges between melodies. These allowed for intricate modulation and melodic progression over the course of an entire *fasil*'s performance.

The art of *taksim* and of composition depended on a thorough understanding of the mode or scale, called *makam*, appropriate to a given musical piece. Unlike a predetermined melody in Western music, a *makam* consists of a general melodic progression, a melodic idea as it were, usually in a 4- or 5-note unit, with specific musical rules. These rules concern, for example, the upward or downward direction of melody or which notes within a scale are prominent and which are considered starting or stopping points. *Makams* could be named after their final notes, such as *Rast* (G) or *Neva* (D); their opening notes, such as *Hüseynî* (E); or characteristic notes used frequently in the mode, such as *Saba* (D, a quartertone flat) or *Hicaz* (C#). The character of a particular *makam* determines the development of each musical genre, and its melodic sensibility is writ large over an entire *fasil*. Hundreds of modes are theoretically possible, but beginning in the late 17th century a system of *makams* coalesced, with associated compositional rules which were followed in performance and passed from master to student. Although over the next two centuries particular *makams* might change or fall out of fashion, the system of modal rules underlying Ottoman art music remained unchanged. The other major building block of Ottoman music was the system of rhythmic cycles known as *usul* (literally, "principles"), ranging from a series of 6 to 88 stressed and unstressed beats.

It was in the 18th century that the now distinctly "Ottoman" *fasil* experienced the most change and development. Music that had been the domain of a privileged elite increasingly was practiced by urban professionals, including many non-Muslim minorities (Armenians, Greeks, and Jews), indicating wide acceptance of *makam* art music by much of the urban middle-class. The Tulip Age at the beginning of the century (1703-30) witnessed an extraordinary wealth of musical talent at the court, and such patronage culminated at the end of the century in the remarkable circle of virtuosi gathered around Selim III (1789-1808). At the same time *makam* music spread beyond its Turkish urban centers, influencing the music cycle in the Jewish synagogue, and finding support among certain social classes across the Empire, in cities such as Cairo, Aleppo, Mosul, Baghdad, Plovdiv, Belgrade, Sarajevo and Bucharest.

In the 19th century, Mevlevi musicians received unprecedented courtly patronage. However, the political and economic weakening of the imperial state, highlighted by the destruction of the Janissary Corps in 1826 and the introduction of westernizing reforms after 1839, proved highly detrimental to the further development of Ottoman music, which declined definitively in the 1870s. Court music came to be dominated by the *şarki* (light art song). Various forms of light Western music were also performed, and one would have been as likely to find a late-Ottoman sultan playing the piano as the *tanbur*. The *fasil* concert-suite itself gradually acquired shorter cycles and faster tempos.

At the same time a new hybrid of court and popular music developed in the modern nightclubs (*gazinos*) owned by Greeks and Armenians. The role of minorities had begun to change in the mid-19th century. Armenians such as Nikogos Tasciyan (1836-1885) maintained the highest level of Ottoman performance and composition, and the schools of Ottoman Hebrew music maintained themselves in Edirne, Salonika, Istanbul and Izmir. On the whole, however, minority musicians, lacking the support of either the dervish orders or high bureaucratic positions, found more musical scope from this period forward in the new *gazinos*. Some elite musicians were attracted to these establishments and others were alienated. By the early 20th century there was a distinct rift between the popular trend in art and middle-brow music and the more strictly classical school, led mainly by Mevlevi dervishes. A number of composers continued to develop the potential of the *şarki* in the slow, classical rhythms, while artists such as Sadettin Kaynak (1895-1961) developed a lighter, more popular style - a trend which would spell the ultimate demise of Ottoman art music per se.

Instruments

The *tanbur* has been the major stringed instrument of Turkish *makam* music since the beginning of the 17th century. Its extremely long and thin neck is fretted for two octaves, each of which is divided into approximately 27 discrete pitches (some musicians use more or fewer frets). It has four pairs of metal strings, and the melody is played with a long hard tortoise-shell plectrum upon the first pair of strings.

The *ney*, the end-blown reed flute of the Mevlevi dervishes, developed its present form in the early 17th century and gradually came to replace other forms of flute in Ottoman court music. Unlike other *neys* of the Middle East, it uses a bone mouthpiece. Professional *ney* players (*neyzen*s) use sets of *neys* tuned to different pitches.

The *kemençe* is a small upright three-stringed fiddle bowed horizontally. Either gut or steel strings may be used. The modern Turkish *kemençe* is a descendant of the *lyra politikas* of Constantinople, and a relative of the *lyra* of the Aegean Islands. During the 20th century it replaced the Western violin, which had been established in Turkish music for over a century. It was reintroduced into Turkish art music by Tanburi Cemil Bey, who had learned its style from the Greek *Kemençeci Vasilaki* (1845-1907). Until that time the *kemençe* had been an instrument of urban popular music.

The *kanun* is a plucked zither with about 25 triple courses of gut or plastic strings stretched over a set of metal levers (*mandals*) that modify the pitch of the strings. The bridge rests on a narrow strip of skin which creates a resonant and percussive sound. The strings are plucked with tortoise-shell plectrums. Prior to the late 19th century the *kanun* had been played without *mandals*, so that the player modified the pitches by applying pressure with the left thumb. Although the *kanun* had been played continuously in Turkey from the earliest times, the current technique originated with the introduction of the *mandals* and late 19th century virtuosi such as Kanuni Arif Bey (1862-1911).

The *daire*, a tambourine with brass clappers, was historically the principal percussion instrument of classical music. It is also used in the light classical *fasıl* of the *gazino*, and is held by the singer directing the tempos of the performance.

The *kudum* is a small metal kettledrum faced with camel skin. It had been used for a long time by the Mevlevi dervishes and achieved popularity in court music only in the 18th century, when it sometimes replaced the *daire*.

The Artists

Reha Sağbaşı (*kanun*. director) was born in Ankara in 1954. He began playing mandolin and accordion by the age of 12, and took up the *kanun* at 16. He began to perform on Ankara Radio in 1974, and became a full member of Turkish Radio and Television in 1980, writing notation, playing the *kanun* and arranging programs. In 1991 he transferred to the Ministry of Culture, joining Istanbul's Radio orchestra. He has since been invited to give concerts in Istanbul with Necdet Yaşar, Alaeddin Yavaşca, Bekir Sidki Sezgin and Cinuçen Tanrikorur. In 1997 he established the Lalezar Ensemble, which he directs. He also performs with the Bosphorus Ensemble and can be heard on many recordings. He has taught at Ankara University and Hacettepe University, and in 1998 taught and performed at Harvard University.

years. As for the artists: sultans, Sufis who influenced them (e.g. Osman and Itri in Part II), and minorities of both court and nightclub easily coexist. The pieces in Part III by minority composers (the 18th-century Angelos and 20th century Bacanos, both of Greek descent, and the 19th and 20th century Armenians Hamparsum Limonciyan and Asdik [Asadur] Aga) echo the intricate melodic phrasing of songs by the 17th century Sultan Murad IV in Part I. Religious minorities participated fully in an essentially Muslim musical culture: minority composers honed new pieces in the siderooms of the Palace alongside Mevlevi Sufis; Angelos taught music theory to women of the Seraglio; and Hamparsum developed a groundbreaking notation system at the sultan's request. At the same time their embrace of Ottoman culture did not inhibit them from mastering choral and chant music in their respective churches and synagogues.

The *Köçek Suite* (Part IV), presenting a complete cycle as one might have heard it in a late-night court ceremony in the 19th century, is evidence of both Ottoman music's geographic scope and its ready assimilation of popular music. The suite opens with a folkloric ballad, *Türkmen kize*, with Anatolian references and closes with a Balkan-tinged melody, *Ulah Havasi* ("Romanian Tune"). Meanwhile, the young dancing boys (*köçekçeler*) dressed in women's attire, for whom this material was intended, were both a corps of dancers trained for court entertainment, with a distinct and fairly rigid musical repertoire, as well as stars in Istanbul coffeehouses. Here they drew crowds of devoted fans whose version of patronage was throwing coins. One could hardly confuse the intricate chamber music of tonight's entertainment with popular dance music, but its integration of classical and folk material, Muslim and Christian composers, driving improvisations and lyrical masterpieces - all in elaborate suites sewn together by a single modal thread - suggests the assimilative power of this cosmopolitan Ottoman culture and its supple historical continuity.

Ottoman Music

The Ottomans were prominent patrons of music long before their conquest of Constantinople in 1453. The music composed and performed at their courts in the 14th and 15th centuries, however, was largely an international Islamic art music, centered in Iran. Ottoman music proper only came into existence in the late 16th and early 17th centuries as musicians and composers, nurtured by the court and increasingly by an urban secular and religious elite, adapted specifically Turkish rhythms, modes and lyricism to classical forms. From this period until the late 19th century Ottoman art music was dominant in urban areas of the Ottoman Empire where Turkish was the language spoken by the Muslim population—primarily Istanbul, Edirne, Izmir and Salonika. Until the late 18th century it also was dominant in the cities of southeast Anatolia, such as Diyarbakir and Mardin.

Art music evolved in the 17th century in a context of far-reaching institutional support. The state in particular funded composition and performance through the official Palace Service, provided extensive musical training through the Palace School, and captured prized foreign music experts from across the Empire to teach

On Finances.....

An extraordinary series of Middle Eastern Music Concerts was made possible this semester with the generous support of various departments and organizations at the College of

William and Mary including:

The Dean of the College of Arts & Sciences

The Reves Center for International Studies

The Office of Student Activities

The Middle East Studies Faculty

The William & Mary Middle Eastern Music Ensemble

The Ensemble would like to thank the Department of Music for an award (this week) of funds to purchase two new 'ud-s from the master luthier and 'ud maker Viken Najarian.

This concert is free and open to the public; however, a suggested donation of \$5 per person will gladly be accepted. The Middle Eastern Music Ensemble is not a regularly funded ensemble. Funds generated by concerts and donations go toward the purchase and maintenance of instruments and the invitation of guest artists for workshops and concerts.

It is with your support that we flourish!

The William & Mary Middle Eastern Music Ensemble

Anne Rasmussen, Director

In collaboration with

Special Guest Artists

Nadr Majd

Ali Analoui

Nahid Nasser

Diana Lantz & Steve Roushakes

of

The Chakavak Traditional Persian Music Ensemble

Saturday, April 7, 2001

The Williamsburg Regional Library

Scotland & Armistead Streets

Williamsburg, Virginia

\$5 donation suggested

The Program

"Sam'ai Farah Faza" by Tanburi Jamil (Turkish)
"Longa Farah Fazah" by Riyad al-Sinbati (Egyptian)

Duet: Santur and Tonbak (Persian)
Avaz and Chahar Mezrab / Dastgagh-e Nava

Dastgagh Chahargah by the Entire Ensemble (Persian)
"Pashimon" by Ali Tajvidi
"Migozaram" by Ali Tajvidi
"Safarkardeh" by Ali Tajvidi

Intermission

"Zikariyyati" by Muhammad al-Qasabji (Egyptian)
"Dulab Nahawand" and "Sibuni ya Nass" *Muwashshah min al-Turath* (Syrian)

Duet: Tar and Tonbak (Persian)
Avaz and Chaharmezrab / Dastgagh Bayat-e Turk

Dastgagh Bayat-e Esfahan (Persian)
"Pishdaramad" by Morteza Nay Davoud
"Reng Esfahan" by Darwish Khan

The Musicians

... On 'Ud

Rebecca Skreslet
Rebecca Howley
Aaron Roussell
Evie Mpras
Sarah (Skrä) Glosson
Anne Rasmussen

... On Nay

Ryan Greene-Roesel
Kelley Boyer
Catharine Reynolds

... On Qanun

Deborah Justice

... On Violin

Lillie Gordon
Amy Cadge
Sarah Waller
Jack Simonson
Kate Weller
Vanessa Ylitalo-Ward (also Bass)

... On Percussion

Scott Hertel
Najla Kurani
Tom Volo
Andy Lagrimas (also Bass)
Sucheta Damle

Nadr Majd (Tar, Santur)

Composer, conductor, teacher, and musician, Nader Majd was born in Sari, Northern Iran, in 1944 to a family of musicians, mostly *Tar* and *Setar* players. Nader learned music from his father and uncles and was an apprentice to several violin, *santur*, and *tar* teachers until he came to the United States in 1968. He earned a Ph. D. in economics from Georgetown University and served as an economist at the World Bank from 1977 to 2000. He has formed music groups and cultural societies including the *Sabba* and *Rouh-Alah Khaleghi* ensembles and the Iranian Cultural Society. Additionally, he established and directs the Center for Persian Classical Music in Vienna, Virginia. For more information about the Center and its objectives and activities, please refer to the website: www.epcm.org.

Ali Analoui (Tonbak)

Mr. Analoui's biography is so impressive that it must be described from the stage!

Nahid Nasserri (Setar)

Nahid Nasserri was born in Iran in 1967. She has done apprenticeships at the Ijadi Music Learning Institute and the Kelashian School of Music in Tehran, Iran. She currently studies *Setar* at the Center for Persian Classical Music and has participated in many concerts and TV programs. Presently, Nahid is a permanent member of the Chakavak Ensemble.

Diana Lantz (Nay / Ney)

Diana began playing the Arab nay in the William & Mary Middle Eastern Music Ensemble in 1996. Following graduation from William & Mary in 1998, she has been based in the Washington D.C. area where she has worked on a number of musical projects. Diana currently studies the Persian Ney at the Center for Persian Classical Music, plays with the Chakavak Ensemble, and studies Farsi. This fall she will begin graduate studies toward the Ph.D. in Ethnomusicology at the University of California at Santa Barbara where she has been accepted and offered a full scholarship and Foreign Language Area Studies (FLAS) Fellowship.

Steve Roushakes ('Ud)

Steve began playing the 'ud with the W&M Middle Eastern Music Ensemble in 1994 and graduated from The College in 1996. He went directly on to the University of Chicago where he earned a Masters Degree. Steve has worked as a technical writer in Washington D.C. and Istanbul, Turkey and recently switched careers to become a highschool teacher of History and English. Steve has known Dr. Majd's family for many years and currently plays with the Chakavak ensemble.

Anne K. Rasmussen ('Ud) is associate professor of music and ethnomusicology in the Department of Music at the College of William and Mary. She has been performing Middle Eastern music since 1985 in conjunction with her studies at the University of California and has directed ensembles at Oberlin College and the University of Texas. In addition to Middle Eastern Music and Culture, Rasmussen's research concerns Islamic musical arts in Indonesia where she has conducted more than a year of fieldwork.

Middle Eastern Music
@
The College of William & Mary
The Spring Season, 2001

Wednesday, February 21, 8 pm
Seemi Ghazi and Amir Kouskani of
Vancouver, Canada
"An Evening of Sufi Poetry and Music"
Ewell Recital Hall, The College of W & M

Tuesday, March 13, 8 pm
***Lalezar*, a seven member ensemble of**
Istanbul, Turkey
"Music of the Sultans, Sufis and Seraglio"
The Great Hall, Wren Building, W & M

Saturday, April 7, 8 pm
The William & Mary Middle Eastern Music Ensemble
with
Guest artists Nader Majd and members of
The Chakavak Persian Music Ensemble
"A Spring Concert of Persian Classical Music"
Williamsburg Regional Library Theatre

For More Information
Please contact Anne Rasmussen
@
221-1097 // akrasm@wm.edu

**William and Mary Middle Eastern Music Ensemble to Perform in Charlottesville,
November 18, 2000**

Press Release by Burke Morton

**The Thomas Jefferson Memorial Concerts to host
The William and Mary Middle Eastern Music Ensemble in a performance on
November 18, 2000 at
Thomas Jefferson Memorial Church
717 Rugby Road, Charlottesville, VA, at 8pm.
Tickets are \$10 for adults, \$5 for students/seniors**

The William & Mary Middle Eastern Music Ensemble will perform the inaugural concert of the Thomas Jefferson Memorial Concerts Ensembles of the Commonwealth Music Series at Thomas Jefferson Memorial Church on November 18, 2000. Concert time is 8:00pm, and tickets are \$10, \$5 for students and seniors. This twentieth century ensemble of the Middle East combines performers on instruments indigenous to the Middle East with those borrowed from the Western Europe and the Americas. They will perform the exotic music of the Arab World and Mediterranean Region, including traditional, and popular music.

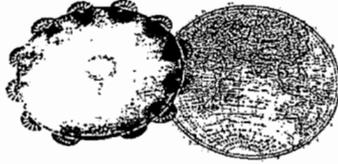
Director Anne K. Rasmussen, a distinguished ethnomusicologist and associate professor in the Department of Music at the College of William and Mary, leads a group of musicians in an informed, exciting concert. Musicians of the Arab world generally play monophonically but incorporate their own nuances and ornaments into their performance, often creating a texture of heterophony. While the ensemble uses written music, the performances are the result of collective decisions made in rehearsal by the team of musicians regarding style and technique.

The W&M Middle Eastern Music Ensemble has been an ensemble in the Department of Music at The College of William and Mary since 1994. Under the direction of Professor Anne Rasmussen, an ethnomusicologist on the faculty at the college, the ensemble has performed in contexts that range from community events, to arts festivals, to academic conferences, to formal concerts. The ensemble has been invited to perform for many groups and occasions: the Marhaba Club, an organization of the Tidewater Arab American community; the Southeast Regional Association of Middle East Scholars (SERMIES); The University of Virginia, Charlottesville; Duke University; The Occasion for the Arts; The Reves Center for International Studies; Echoes; The York County Schools; The W&M Middle East Club and the Muslim Students Association; Mosaic '97; the Society for Ethnomusicology; The Williamsburg Unitarian Universalist Church; various festivals, coffee houses, restaurants, and private parties. The ensemble has also been fortunate to work with a number of guest artists of Middle Eastern Heritage as well as the W&M Botetourt Chamber Singers and the Williamsburg Unitarian Indonesia and Morocco, where they have performed their repertoire for amazed audiences.

For More Information: Contact: Burke Morton

(804) 923-7942

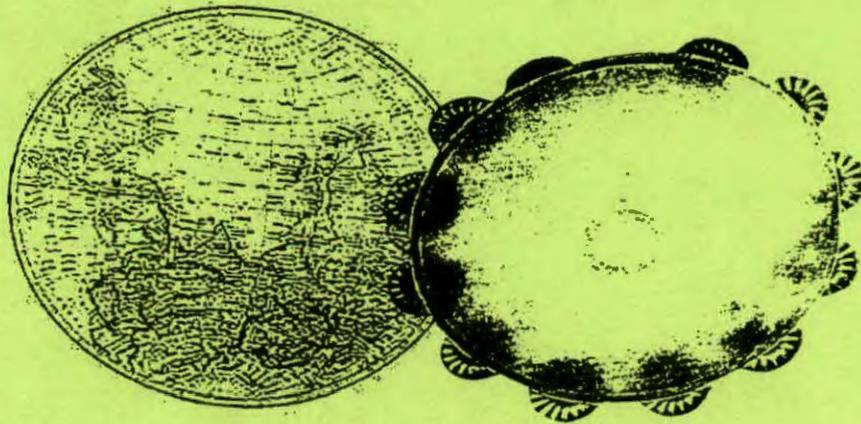
THE WILLIAM AND MARY
MIDDLE EASTERN MUSIC ENSEMBLE
Anne K. Rasmussen, Director



The Thomas Jefferson Memorial Church
717 Rugby Road, Charlottesville, Virginia
Saturday, November 18, 2000, 8:00 p.m.



◆
The Thomas Jefferson Memorial Church
717 Rugby Road, Charlottesville, Virginia
Saturday, November 18, 2000, 8:00 p.m.
◆



◆
Anne K. Rasmussen, Director
MIDDLE EASTERN MUSIC ENSEMBLE
THE WILLIAM AND MARY
◆

The Musicians

... On 'Ud

Anne Gepford
Rebecca Skreslet
Paul Brewer
Anne Rasmussen

... On Violin

Lillie Gordon
Amy Cadge
Sara Waller
Jack Simonson
Kate Weller

... On Viola

Ariel Acosta

... On Nay

Ryan Greene-Roesel
Kelley Boyer

... On Qanun

Deborah Justice

... On 'Cello

Sarah (Skrä) Glosson

... On Percussion

Scott Hertell
Najla Kurani
Tom Volo
Andy Lagrimas

... Singers

Sucheta Damle
Scott Hertell
Ryan Greene-Roesel

Please tell your friends about our Part-of-the-World Music Festival, Sunday Afternoon,
December 3rd, at 2 p.m. in the Commonwealth Auditorium of the University Center,
The College of William and Mary

For more information or to become a member of our e-mail list please contact the director
at akrasm@wm.edu 757) 221-1097

This Evening's Music

"Nura Nura"

Musiqā min al-Turath
Dulab Nahawand & "Lamma Bada Yatathena"

Lebanese Songs by Mansur and 'Asi Rahbani
"Nassam 'Alayna l-Hawa" & "Al-Tawahin"

Trio of Greek Tunes
"Vamvakanis Zembekikos" "O Yanis" "Tia Tia Te Mastoulis"

"Aziza" by Muhammad 'Abd Al-Wahhab

Intermission

"Zikariyyati" by Muhammad al-Qasabji

"Ya Salat iz-Zayn" by Zakariyyah Ahmad

"Fakkaruni" by Muhammad 'Abd Al-Wahhab

Trio of Israeli Tunes
"Hine Ma Tov" "Mayim Mayim" "Hava Nagila"

Musiqā min al-Turath
Sama'i Farah Fazah by Tanburi Jamil Bey & Longa Farah Fazah by Riyad as-Sunbati

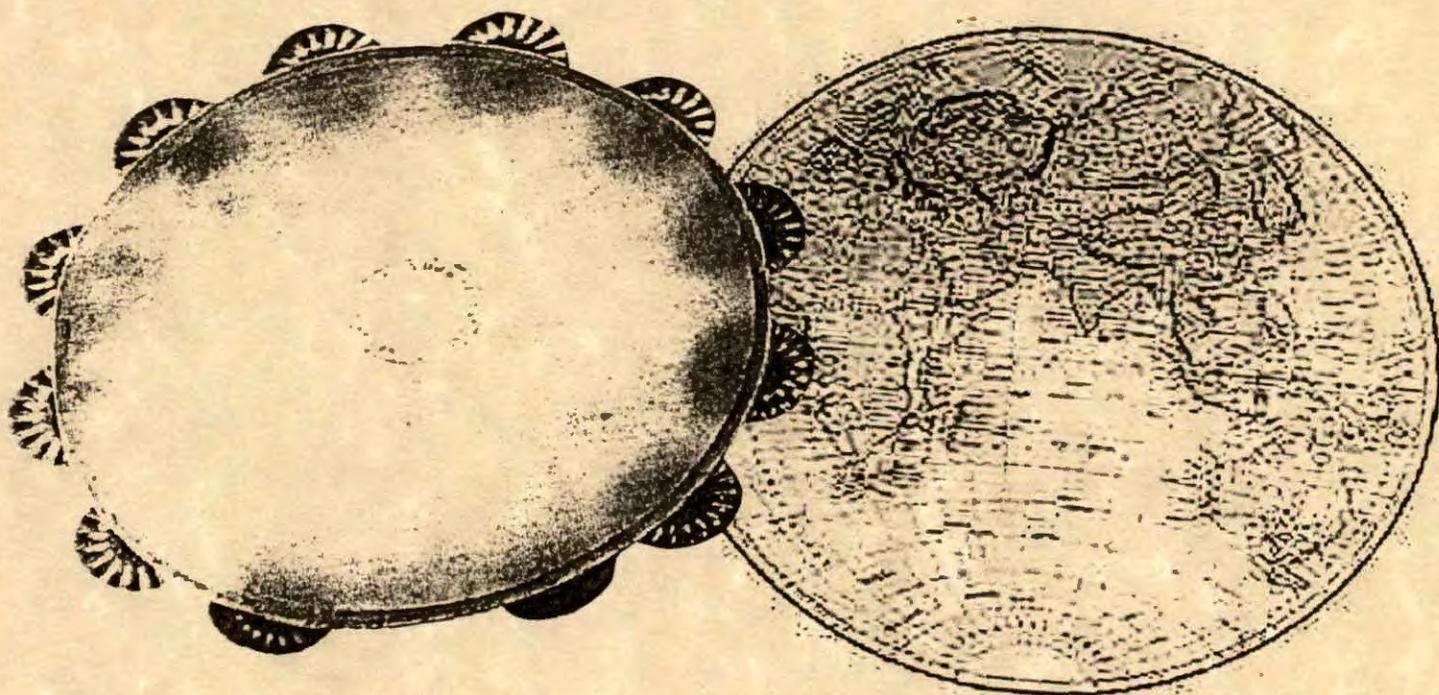
"Tamer Hena"

The W&M Middle Eastern Music Ensemble has been regular departmental ensemble since 1994. The ensemble has been invited to perform for the Marhaba Club, an organization of the Tidewater Arab American community, the Southeast Regional Association of Middle East Scholars (SERMIES), The University of Virginia, Charlottesville, The Prism, Duke University, The Occasion for the Arts, The Reves Center for International Studies, Echoes, The York County Schools, The W&M Middle East Club, and Muslim Students Association, Mosaic '97, the Society for Ethnomusicology, The Williamsburg Unitarian Universalist Church, and various festivals, coffee houses, restaurants, and private parties. We have also been fortunate to work with a number of guest artists of Middle Eastern Heritage as well as with W&M choral groups. Ensemble members have traveled abroad, to Indonesia and Morocco, where they have performed their repertoire for amazed audiences.

The twentieth century ensemble of the Middle East combines performers on instruments indigenous to the Middle East with those borrowed from the Western Europe and the Americas. Musicians generally play monophonically but incorporate their own nuances and ornaments into their performance often creating a texture of heterophony. Instrumental soloists are featured in both non-metric *taqsim/taksim* (modal improvisations) as well as during ensemble pieces. While the ensemble uses written music, the performances result from the collective decisions of the players both in rehearsal and with guest artists over the telephone. Like any college ensemble this group has a continuously changing roster of performers.

Anne K. Rasmussen is associate professor of music and ethnomusicology in the Department of Music at the College of William and Mary. She has been performing Middle Eastern music since 1985 in conjunction with her studies at the University of California at Los Angeles and for her ongoing fieldwork among Arab Americans in communities across the country. Prior to her arrival in Williamsburg, Rasmussen directed ensembles at Oberlin College and the University of Texas. As an extension of her research of music in American communities Rasmussen has produced a documentary compact disc recording entitled "The Music of Arab Americans: A Retrospective Collection," (Rounder 1122) as well as a number of publications including an edited volume on American musical multiculturalism. During the entire 1999 year Rasmussen was on research leave in Indonesia with her husband Dan and sons Hansen and Luther where she continued her investigation of Qur'anic recitation and Islamic music arts supported by a Fulbright fellowship.

PART-OF-THE-WORLD
FESTIVAL OF MUSIC AND DANCE



SUNDAY AFTERNOON AT 2 P.M.
DECEMBER 3RD, 2000
COMMONWEALTH AUDITORIUM
UNIVERSITY CENTER

FEATURING



THE WILLIAM AND MARY
MIDDLE EASTERN MUSIC ENSEMBLE



THE WILLIAM AND MARY
INDONESIAN GAMELAN ENSEMBLE
WITH GUEST DIRECTOR PAK MURYANTO



AND VARIOUS OTHER KINDS OF WORLD MUSIC FROM OUR COMMUNITY



PUT THIS EVENT ON YOUR CALANDER NOW!



The College Of
WILLIAM & MARY

P.O. Box 8795
Williamsburg, Virginia 23187-8795

Dear Friends, Colleagues, Connoisseurs of World Music:

We invite you to join us for our "Part-of-the-World Festival of Music and Dance," this coming Sunday afternoon, December 3rd, at 2 p.m. in the Commonwealth Auditorium of the University Center at the College of William and Mary.

Our end-of-the semester concert features two dynamic World music ensembles at William and Mary: The Middle Eastern Music Ensemble and the Javanese Gamelan Ensemble. Both ensembles are comprised of authentic instruments and are a delight to see and hear and we encourage families to attend with their delightful and dynamic children of all ages.

The Indonesian Gamelan Ensemble features an array of bronze ideophones: huge hanging gongs, kettle gongs suspended on wood and rope frames, and metalophones, complimented by exciting drumming and the refined elaboration by fiddle (rebab), suling (flute), wood xylophones, and the human voice. This year in the absence of Vincent McDermott, our Gamelan is under the direction of Mr. Muryanto, a native of Surakarta (Solo) Central Java, Indonesia, who drives down every week with his wife, Mrs. Utami from Washington D.C. where they are artistic directors at the Indonesian Embassy. Their portion of the concert will be wonderful!

The Middle Eastern Music Ensemble has been in full swing this semester with 18 members and several performances in our wake including a full length concert in Charlottesville, VA just two weeks ago that rocked the Thomas Jefferson Memorial Church with spontaneous applause, singing, and dancing by an audience who came from as far away as Virginia Beach and Washington, D.C.! Our musical fare this weekend features all new repertoire for the ensemble including traditional, folk, and popular music from Egypt, Syria, Lebanon, Palestine, Turkey, Greece, and Israel.

Since its inauguration in 1994 the William and Mary Middle Eastern Music Ensemble has presented over 50 concerts, all of them free of charge. In order that we may continue to invite guest artists, as has been our tradition, we will suggest a \$5.00 donation for this event. Consistent with our tradition, the concert will be followed by a party at the Director's home (see below) for the Ensembles' friends and families.

We do hope you will be able to join us this Sunday afternoon (with your kids). Please bring this event to the attention of your students and friends! The Commonwealth Auditorium is the biggest space we've ever played and we'd love to pack the house.

Many thanks,


Anne K. Rasmussen
Director, The William and Mary Middle Eastern Music Ensemble
Associate Professor of Music and Ethnomusicology

The Commonwealth Auditorium is in the W&M University Center Entrance off Richmond Road just opposite the Hospitality House. The building is just beyond the stadium on your right and public parking is available.

Anne and Dan's home is at 809 Colonial Avenue (258-3314). From the intersection of Richmond and Jamestown Roads (confusion corner) take Boundary street to Francis Street (left) proceed down Francis past Colonial Williamsburg to the intersection with Route 60 and Lafayette. Go straight through that intersection; the street will curve to the left and go uphill. Take your second right at the first light on to Second Street. This will put you on to 143/Merrimac Trail. At the third set of lights, take a left on Penniman. Take your first left on to Hubbard and your second left onto Colonial Ave. We are down the hill and around the bend: a gray house with burgundy shutters #809.

The Musicians of the William and Mary Gamelan

The Afternoon Group

Martene Battle
Lena Lamkin
Ariel Baska
Sterling Fry
Timothy Ebner
Josh Riley
Todd O'Neal
Anna Schatz
Shanley Pinchotti
Haley Brew

The Evening Group

Ariel Acosta
Beth Mole
Camille Fiske
Tina Wagner
Anne Gepford
Rachele Dominguez
Ian Dubinski
Micah Higgins-Rice
Deborah Justice
Kate Melton
Laura Julstrom
*Paul Brewer

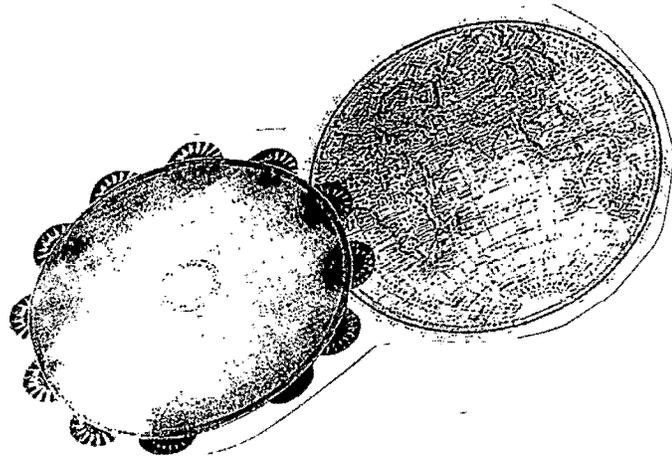
Muryanto

Gamelan Ensemble Director Muryanto was born in Surakarta (Solo) Central Java, Indonesia. He studied performing arts at the State Conservatory of Music and Dance and then pursued his studies further at the Indonesian State Academy of Dance in Yogyakarta. He is a master of Javanese and Sundanese kendang (drum) and Javanese classical vocal music and dance. He was an art teacher in Pekalongan, Central Java and since 1994 he has been assigned as Javanese music and dance teacher at the Indonesian Embassy in Washington, D.C.

We are extremely privileged to have Mr. Muryanto and his wife Mrs. Tri Setya Utami with us this year while the ensemble's founder and director Vincent McDermott is on leave.

Part-of-the-World Festival of Music and Dance

Sunday, December 3, 2000, 2.p.m.
Commonwealth Auditorium



featuring

**The William & Mary Middle Eastern
Music Ensemble**
Anne Rasmussen, Director

and

The William & Mary Gamelan
Muryanto, Guest Director

Prelude
American Traditional Music by Jesse Harper and Pete Frostic

The Program

Lanceran Tropong Bang - Slendro Songo: A lanceran has 8 or 16 beats to the gong. This piece is in the refined "soft style" that includes vocal melodies. "Tropong Bang" is traditionally played to welcome guests to the performace.

Lagu Goyang Semarang - Slendro Songo: This popular modern song by the composer Ki Nartosabdho provides a stark contrast to traditional music with its rumba-esque tempo and lively drumming.

Lagu Gansaran - Slendro Manyura: A gansaran has 8 beats to the gong and is played to bring this part of the concert to closure.

Percussion Solo 2K

Traditional music "Min Al-Turath"
Dulab Nahawand & "Lamma Bada Yatathenna"

Trio of Greek Songs: "Vamvakanis Zembekikos," "O Yanis," "Tia Tia Te Mastoulis"

Lebanese Songs by Mansur and 'Asi Rahbani: "Nassam 'Alayna al-Hawa" & "Al-Tawahin"

Intermission
with Scottish music by Lillie Gordon and Kelley Boyer

Golek Dance: This traditional dance depicts the delight of young maidens on the threshold of adulthood.

Ketawang Jamuran, Lagu "Jago Tukung" - Laras Slendro Songo: This piece in the beautiful and somber mode of slendro songo features contrasting soft and loud sections and charming lyrics. Our dancer is Tri Setya Utami Muryanto.

Prawiraguma Dance: This dance features the strong, masculine movements of the martial art "pencak silat." Our guest dancer is Anag Totok Dwiyanto.

Trio of Israeli Tunes: "Hine Ma Tov," "Mayim Mayim," & "Hava Nagila"

"Fakkaruni" by Muhammad Abd al-Wahhab

Sama'i Farah Fazah by Tamburi Jamil Bey & "Longa Farah Fazah by Riyad as-Sunbati

"Nura Nura"

The Musicians of the W&M Middle Eastern Music Ensemble

... On 'Ud
Anne Gepford
Rebecca Skreslet
Paul Brewer
Anne Rasmussen

... On Violin
*Lillie Gordon
Amy Cadge
Sara Waller
Jack Simonson
Kate Weller

... On Viola
Ariel Acosta

... On Nay
Ryan Greene-Roesel
Kelley Boyer

... On Qanun
Deborah Justice

... On Cello
Sarah (Skra) Glosson

... On Percussion
*Tom Volo
Scott Hertell
Najla Kurani
Andy Lagrimas

... Singers
Sucheta Damle
Scott Hertell
Ryan Greene-Roesel

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Anne K. Rasmussen is associate professor of music and ethnomusicology in the Department of Music at the College of William and Mary. She has been performing Middle Eastern music since 1985 in conjunction with her studies at the University of California at Los Angeles and for her ongoing fieldwork among Arab Americans in communities across the country. Prior to her arrival in Williamsburg, Rasmussen directed ensembles at Oberlin College and the University of Texas. As an extension of her research of music in American communities Rasmussen has produced a documentary compact disc recording entitled "The Music of Arab Americans: A Retrospective Collection," (Rounder 1122) as well as a number of publications including an edited volume on American musical multiculturalism. During the entire 1999 year Rasmussen was on research leave in Indonesia with her husband Dan and sons Hansen and Luther where she continued her investigation of Qur'anic recitation and Islamic music arts supported by a Fulbright fellowship.



P.O. Box 8795
Williamsburg, Virginia 23187-8795

To: Dietra Johnson Baytrop
Virginia Gazette

From: Anne Rasmussen
The College of William and Mary

Hello:

I wanted to make sure that you had all of the information for our upcoming concert. My assistant faxed it into the Gazette last Friday, so this is hopefully just a follow-up.

Would it be possible to get in the Saturday paper's list of top ten events?

Our event is unique in Williamsburg and features two world music ensembles from William and Mary: The William and Mary Middle Eastern Music Ensemble and the William and Mary Indonesian Gamelan Ensemble, each with an impressive array of musicians and indigenous instruments. The ensembles are both very popular in their own right. With both of them on one program – the afternoon is guaranteed to please.

Furthermore we invite the potentially rowdy and curious youngest members (kids) of the Williamsburg and W&M community to join us and hope that our afternoon time makes this a family friendly event.

Please find with this fax transmission a letter of invitation (with more details about each of the groups) as well as the flyer for our concert.

If you have any questions my numbers and email is listed below.

We'd love to make the weekend's top ten. Our "part-of-the-World Festival of Music and Dance is the perfect preamble to grand illumination.

Many thanks,

Anne K. Rasmussen
Associate Professor of Music and Ethnomusicology
Director, The William and Mary Middle Eastern Music Ensemble
The College of William and Mary
Akrasm@wm.edu // 221-1097 (w) / 258-3314 (h)

TRANSMISSION VERIFICATION REPORT

TIME : 11/29/2000 10:36

DATE, TIME	11/29 10:33
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