



Ancient Voices

RICHARD DANIELPOUR

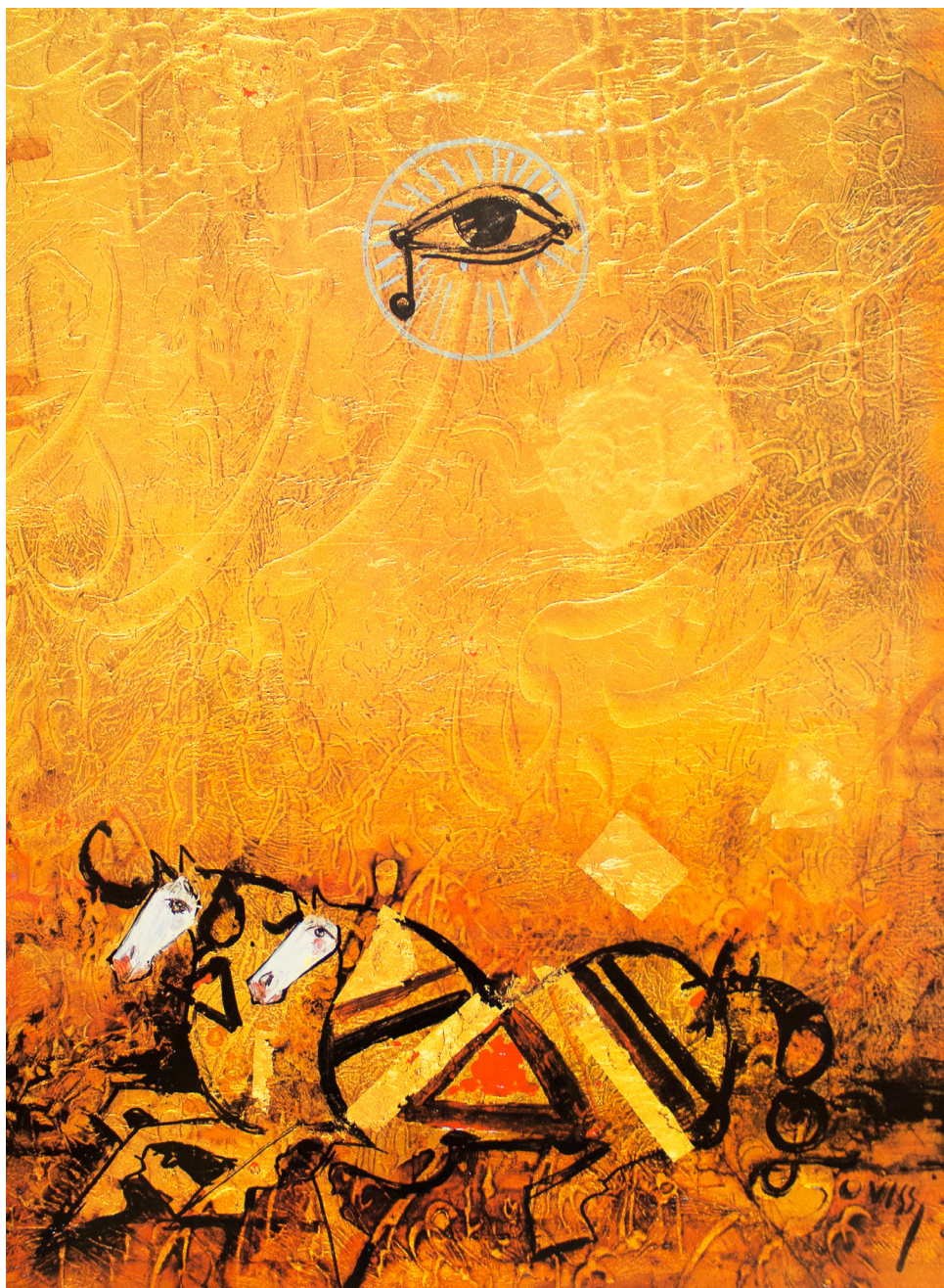
**DARKNESS IN THE ANCIENT VALLEY
TOWARD A SEASON OF PEACE**

Hila Plitmann, Soprano
Nashville Symphony,
Giancarlo Guerrero

Pacific Chorale, John Alexander
Pacific Symphony, Carl St.Clair



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"LOVERS IN THE EYE OF GOD"
Nasser Ovissi (b. 1934)

Danielpour: Ancient Voices

Darkness in the Ancient Valley - Toward a Season of Peace



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I composed *Darkness in the Ancient Valley* and *Toward a Season of Peace* in back to back years, 2010 and 2011 respectively. I had always envisioned these two works as “siblings,” not identical but related by the fact of their Middle Eastern influence, both in conception and in sound. It gives me great pleasure to have Naxos releasing this compilation disc with the two works side by side.

Darkness in the Ancient Valley is a symphony in five movements, commissioned by the Nashville and Pittsburgh Symphonies. The fifth movement, which includes a soprano voice, was written for Hila Plitmann. The text comes from an English translation of a Rumi poem (Divan 1559), and involves a woman who refuses to retaliate against her husband, or lover, in spite of his abusive and cruel behavior. The voice of this woman is for me a metaphor for the voice of the people of Iran who have endured much under the present regime, but who nonetheless refuse to retaliate with violence. This 35-minute work was inspired by recent events in Iran, in particular the way its people, especially the women, have been brutalized. This is of particular interest to me because my parents were born in Iran and my family lineage on both sides goes back for well over 20 generations. Born in the U.S., I spent a year in Iran (1963- 64), and although I was just a child, I remember much about that year. In addition to learning Farsi, that time laid the bedrock of my understanding about the world which deepened as I matured. Sadly, the experience in Iran was for various reasons an unpleasant one, and I had fallen in love with Western music and culture, so as I grew into adulthood I kept my Persian heritage at a distance. In recent years, however, I have become engrossed in this ancestral legacy and deeply interested in the way the people of Iran and the whole of the Middle East are pleading to

be heard in the face of oppressive regimes. The work is in its way a kind of secular liturgy (Lamentation – Desecration – Benediction – Profanation – Consecration), with much of the music drawing on sources stemming from Persian folk melodies and Sufi rhythms. And while this is clearly the music of a 21st century American composer, it is the music of an American composer with a Middle Eastern memory.

An issue of greatest interest and concern to me is how the peoples of the Middle East have used religion to remain at war with one another, in spite of the fact that Jews, Muslims and Christians all believe in “One God.” Ironically all of the great religions speak of peace as a fundamental goal for humanity. “Shalom,” “Salaam Allecham,” and “Peace Be With You” are primary greetings in Judaism, Islam and Christianity respectively. This is the reason for my using multiple languages in ***Toward a Season of Peace***. I used a first class English translation of the work of the Persian poet Rumi and not the original Farsi for two reasons: I wanted to acquaint American listeners with the greatness of Rumi’s very accessible work. And it seemed critical to have a sonic contrast to Hebrew and Arabic which Farsi – similar to both languages even though the two are dissimilar to one another – would not provide. Thus Rumi acts as an arbiter, a voice of wisdom and clarity in the polarized dialectic between Hebrew and Arabic. The three part oratorio is cast in seven movements; Part 1 is comprised of the first, second and third movements using settings of texts dealing primarily with war and destruction; Part 2, movement four, begins with the famous litany of Ecclesiastes and culminates with a setting of the Lord’s Prayer, invoking the choice between war and peace; and Part 3, the last three movements, sings of the promise of peace through forgiveness. The work is titled ***Toward a Season of Peace*** because the “season” in question is Spring, which appears in many of the texts and is sometimes a metaphor for change and transformation. Moreover,

the Persian New Year, Nowruz, which is celebrated on the first day of Spring, heralds a time of renewal and reconciliation. That the world première of this new work was given just after Nowruz was not an accident. May it be shared by all in the spirit of harmony.

– Richard Danielpour



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Richard Danielpour (b. 1956)

Award-winning composer Richard Danielpour, one of the most gifted and sought-after composers of his generation, has attracted an impressive array of champions; his commissioners include such celebrated artists as Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, the Kalichstein-LaredoRobinson Trio, Gil Shaham, Sarah Chang, Philippe Entremont, the Guarneri and Emerson String Quartets, the New York City and Pacific Northwest Ballets, the New York Philharmonic, Philadelphia, Vienna Chamber and Stuttgart Radio Orchestra, San Francisco, Pittsburgh, and National Symphonies, Orchestre National de France, Chamber Music society of Lincoln Center, Santa Fe Chamber Music Festival and many more. With Nobel Laureate Toni Morrison he created ***Margaret Garner***, his first opera, which had a second production at New York City Opera. He has received the American Academy Charles Ives Fellowship, a Guggenheim Award, Bearn's Prize from Columbia University, and numerous grants and residencies. A devoted mentor and educator who has had a significant impact on the younger generation of composers, he is on the faculty of the Manhattan School of Music and Curtis Institute.



Photo: Kate Mcfarland



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Hila Plitmann

GRAMMY® Award-winning soprano Hila Plitmann is known worldwide for her astonishing musicianship, versatile and beautiful voice, and the ability to perform challenging new works. She has worked with many leading conductors, including Leonard Slatkin, Esa-Pekka Salonen, and Thomas Adès, appearing as headliner with the New York Philharmonic, the Los Angeles Philharmonic, and the London Symphony Orchestra, among others. Her varied recording career includes work on film soundtracks such as *The DaVinci Code*, *New York, I Love You* and *Pirates of the Caribbean IV*. In 2009 she won the GRAMMY® for 'Best Classical Vocal Performance' for Corigliano's song cycle *Mr. Tambourine Man* (Naxos 8.559331). Hila Plitmann has also released a recording of *Yiddish Songs, The Ancient Question* to high critical acclaim (Signum Classics). Born and raised in Jerusalem, she received her Bachelor and Master of Music degrees from The Juilliard School of Music.



Photo: Marc Royce



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About The Nashville Symphony Orchestra

Led by Music Director Giancarlo Guerrero and President and CEO Alan D. Valentine, the Nashville Symphony has established an international profile with its innovative programming and growing discography. Founded in 1946, the orchestra is today the largest nonprofit performing arts organization in the state of Tennessee. With 140 performances annually, the symphony's concert schedule encompasses a diverse mix of classical, pops, jazz and family programs, along with extensive community outreach efforts. One of the most active recording orchestras in the country, the Nashville Symphony has released more than 20 recordings on Naxos. These recordings have received a total of fifteen GRAMMY® nominations and seven GRAMMY® wins, including two for Best Orchestral Performance—one awarded to Joan Tower's *Made in America* (8.559328) and the other to Michael Daugherty's *Metropolis Symphony* (8.559635). The Nashville Symphony has maintained a commitment to championing the music of America's leading composers, which has earned the orchestra three ASCAP Awards for Adventurous Programming

and an invitation to perform at Carnegie Hall's Spring For Music Festival.

Please visit
NashvilleSymphony.org
for more information.



Photo: Mickey Dobo 



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About Giancarlo Guerrero

Giancarlo Guerrero is music director of the Nashville Symphony Orchestra (NSO) and concurrently holds the position of principal guest conductor of The Cleveland Orchestra Miami Residency. In 2012, he led the Nashville Symphony to a GRAMMY® win with their recording of American composer Joseph Schwantner's *Concerto for Percussion and Orchestra* (Naxos 8.559678). His previous recording with the orchestra of Michael Daugherty's *Metropolis Symphony* (Naxos 8.559635) won three 2011 GRAMMY® Awards, including Best Orchestral Performance. As a guest conductor he has appeared in Europe with the BBC Symphony Orchestra, Deutsches Symphonie Orchester Berlin, London Philharmonic Orchestra and the Norwegian Radio Orchestra, and in North America with the orchestras of Baltimore, Boston, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Milwaukee, Philadelphia, Seattle, Toronto and Vancouver, and the National Symphony Orchestra in Washington, DC. Also in demand in Central and South America, he conducts regularly in Venezuela with the Orquesta Sinfónica Simón Bolívar, with which he has had a special relationship for many years. Guerrero holds degrees from Baylor and Northwestern universities. He was previously music director of the Eugene Symphony in Oregon and music director of the Táchira Symphony Orchestra in Venezuela.



Photo: Chad Driver



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Pacific Chorale

Founded in 1968, Pacific Chorale presents a substantial performance season at Segerstrom Center for the Arts, Costa Mesa, California, and is sought after to perform with the nation's leading symphonies. Comprised of 140 professional and volunteer singers, Pacific Chorale enjoys a long-standing partnership with Pacific Symphony, and has performed with the Los Angeles Philharmonic, the Boston Symphony, and the National Symphony. The Chorale has toured extensively in Europe, South America and Asia, collaborating with the London Symphony, Orchestre Lamoureux and Orchestre de St-Louis-en-l'Île of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and Argentina's Orquesta Sinfónica Nacional.



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Photo: Stan Sholik



John Alexander

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of choral art has garnered national and international admiration and acclaim. Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances throughout the United States, Europe, Asia, the former Soviet Union and South America. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's outstanding orchestral conductors. He is nationally recognized as a proponent of contemporary American music, a leader in the development of the performing arts, a lifelong educator, and a composer.



Photo: Glenn Campbell



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Pacific Symphony

Pacific Symphony, led by Music Director Carl St.Clair, is the largest orchestra formed in the United States in the last forty years, and is recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own community of Southern California. Pacific

Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called *Music Unwound*. Pacific Symphony is dedicated to developing and promoting today's composers and expanding the orchestral repertoire, illustrated through its many commissions and recordings, in-depth explorations of American artists and themes. The Symphony's innovative approaches to new works received the ASCAP Award for Adventuresome Programming in 2005 and 2010. In 2010, Pacific Symphony was named one of five orchestras profiled by the League of American Orchestras in a study on innovation. Since 2006, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, designed by Cesar Pelli with acoustics by Russell Johnson. In March 2006, the Symphony embarked on its first European tour, receiving unprecedented and enthusiastic acclaim.



Photo: Nicholas Koon



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Carl St. Clair

As Pacific Symphony's Music Director since 1990-91, Carl St.Clair has become widely recognized for his musically distinguished performances, commitment to outstanding educational programmes and innovative approaches to programming. St.Clair is known for the critically acclaimed annual American Composers Festivals, which began in 2000. In 2011-12, he inaugurated a vocal initiative that led to semi-staged productions of *La Bohème*, *Tosca* and *La Traviata*. In 2009 he launched *Music Unwound*, featuring concerts highlighted by multimedia and innovative formats. In 2006-07, he led the orchestra's move into its acoustic home of the Renée and Henry Segerstrom Center for the Arts, Costa Mesa, Orange County, California. In March 2006, St.Clair took the Symphony on its first highly successful European tour. St.Clair has served as General Music Director of the Komische Oper in Berlin, and as General Music Director and Chief Conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany. He was also Principal Guest Conductor of the Radio Sinfonieorchester Stuttgart. He has appeared with orchestras in Israel, China, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide. In North America, St.Clair has led many major orchestras, including the Boston Symphony Orchestra, where he served as Assistant Conductor.



Photo: Marco Borggreve



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Darkness in the Ancient Valley – Finale: Consecration

Text by Jalāl ad-Dīn Muhammad Rūmī (13th century). English translation by Rafiq Abdullah



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Again with burning lips I swore
An oath in last night's heart,
I confess with a sigh again I swore
An oath on your ruby blood.
I swore that I would fix
My longing gaze on your chaste smile.
I swore that I would not flinch
Even if you struck me with a blade,
My faith in you is green and strong
It would rise again unscathed. I suffer,
My heart is torn from your breast
Which none can cure but you.
You may willfully cast me into fire
But I am an ingot glowing for you.
I swear I am dust, dry powder
Rising from your path, as hapless atom,
A circling would held by your gravity
I turn and turn in your wake.

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London.*

Toward A Season Of Peace

I. Annunciation

(Hebrew; Jeremiah 4:19-21):

Mey-ay Mey-ay !
o-chi-la ki-rot li-bi
Ho-meh li li-bi !
Lo ach-a-rish
ki kol sho-far sho-mat naf-shi
t'-ru-aht mil-cha-mah.

She-ver al she-ver nik-rah ;
ki shu-d'-dah kol ha-ar-etz
Pi-tom shu-d'-du oh-ha-li
reh-gah yi-ri-o-tai
Ad ma-tai er-eh nes
esh-mah-ah kol sho-far ?

(Jeremiah, 12:4):

Ad ma-tai t'-e-val ha-ar-etz
v'-e-sev kol ha-sa-deh yi-vash ?

(Translation: Revised Standard Version,
Holy Bible)

My anguish, my anguish!
I writhe in pain
Oh the walls of my heart!
I cannot keep silent;
for I hear the sound of the shofar,
the alarm of war.

Disaster follows hard on disaster;
the whole land is laid waste.
Suddenly, my tents are destroyed,
my curtains in a moment.
How long must I see the standard
and hear the sound of the shofar?

How long will the land mourn,
and the grass of the field wither?



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(Psalm 103:15-16):

Eh-nosh ke-cha-tzir ya-mav
 k'-tzitz ha-sa-deh ken ya-tzitz
 ki roo-ach ah-v'-rah bo v'-ey-neh-nu
 v'-lo ya-ki-reh-nu
 od m'-ko-mo

As for man, his days are like grass,
 he flourishes like the flower of the field;
 for the wind passes over it
 and he is gone,
 And his place knows it no more...

(From the 'Sim Shalom'):

Bar-che-nu a-vee-nu ku-la-nu
 k'-e-chad b'-or pa-ne-cha

Bless us, our Father, as one
 with the light of your countenance

(Farsi; from Rahim M. Kermanshai):

(Translation by the composer):

Aj-ab sab-ree Gho-dah dar-ad...

Look how patient God is...

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II. Vision

(Jalāluddīn Rūmī, Divan 943 | Translation by Rafiq Abdulla):

Time passes, time passes, wearing out all clocks
Travelling into the eye of night. The dance
Of senses is stilled in night prayer
The path to the Unseen unveils itself.
Sleep's angel shepherds its flock of spirits towards
Spectral cities and rose-proofed gardens
Beyond the deadly confinement of place and time.
Now the spirit freed from the cell of the sleeping
Body...feels with the heart's revealing eye
A thousand forms and shapes, origin of origins,
Of one eternity and unblemished moment.
You could justly say the spirit has come home...

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NB: Phonetic pronunciation applies throughout, except where indicated



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III. Celebration

(Arabic; poem by Al Mutanabbi):

A-lad-thuu min al-mu-dam al khan-dar-iis-ii
wa-ah-la min-aa-taa-ti al kuu-uus-ii
ma-aa-taa-ti es-sah-faa-ih wa-l a-waa-li
wa-i Quaa-mi kha-mi-san fi kha-mi-sii
Fa-mau-ti fi al-wa-gha aii-sha li a-na-ni
Ra-ay-tu al-aii-sha fi aa-ra-bii an-nu-fuu-sii

*Ja-a al ra-bi-a bi-bay-a-di
Wa bi suu-di-hii
s'an-faa-ni min sayyi-dan-ni-hii
wa a-bi-di-hii
jay-shun tha-waa-bil-hu al-ghus-suun
wa-faw-tQui-hii
aw-raa-Quu-ha man-shuur-a-tun
ka-bu-nuu-du-hii

(Transliteration by F. Deknatel):

Tastier than old wine,
and sweeter than the passing of winecups,
is the play of swords and lances.
The clash of armies at my command
to face death in battle is my life
for life is what fulfills the soul.

Spring has come
with his whites and his blacks,
two classes, his lords,
and his slaves,
the branches are his army of spears
and above
the leaves are
his unfurled flags.

* ("J" pronounced like the English "juice")

t (Qui pronounced like the English "key")



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IV. Atonement

(Hebrew; Ecclesiastes 3:1-8):

La kol zman
V'-et le khol khe-fetz ta-khat ha-sha-maim
Et la-le-det v'-et la-moot
Et la-har-og v'-et lir-poh
Et liv-kot v'-et lis-khok
Et sfod v'-et re-kod
Et le-va-kesh v'-et le-a-bed
Et le-e-hov, v'-et lis-no
Et mil-cha-mah v'-et sha-lom.

(Isaiah 40:2):

Kol kor-ey ba-mid-bar
Pa-nu der-ech A-do-nai

(Farsi; Persian Proverb):

Nist Gho-da-yee be-jass Gho-dah

(The Lord's Prayer):

Our Father who art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done,

(Translation: Revised Standard Version):

For everything there is a season,
And a time for every matter under heaven.
A time to be born, and a time to die,
A time to kill, and a time to heal,
A time to weep, and a time to laugh,
A time to mourn, and a time to dance,
A time to seek, and a time to lose,
A time to love, and a time to hate
A time for war, and a time for peace.

A voice cries: in the wilderness,
Prepare the way of the LORD...

(Translation by the composer):

There is no God but God



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On earth, as it is in heaven.
Give us this day our daily bread;
And forgive us our trespasses,
As we forgive those who trespass
Against us;
And lead us not into temptation,
But deliver us from evil.

(continuing in Arameic):

Mud-til de-di lukh hai mul-choo-tah
oo khai-la oo tush-bookh-ta
L'-al-am al-mein
A-men

(Revised Standard Version):

For yours is the kingdom,
the power and the glory
to the end of the universe:
Amen.

- * ("J" pronounced like the English "juice")
- ** (the pronounced like the English "the")
- † (Qui pronounced like the English "key")

V. Consecration

(Hebrew; Isaiah 40:1-2):

Na-cha-mu, na-cha-mu, a-mi
yo-mar el-o-hey-chem
Dab-ru al lev ye-ru-sha-lam
v'-kir-u e-leh-ha
ki mal-ah tz'-va-ah
ki nirtzah a-vo-nah
ki lak-cha mi-yad A-do-nai
kif-la-im b'-chol cha-to-te-ha

Kol kor-ey ba-mid-bar
Pa-nu der-ech A-do-nai
Ve-nig-lah kvod A-do-nai
v'-ra-u kol ba-sar
yach-dav

(Arabic; poem by Ibn Arabi):

A-dee-nu bi-dee-ni al-hubb
an-nee ta-waj-a-hat
ra-kaa i-bu-hu fa-al hub-bu dee-ni
wa a(y)-maa-ni

La-Qad sur-ra Qal-bi Qaa-bi-laan ku-laa
suu-ra-tan

(Translation: Revised Standard Version):

Comfort, comfort my people
Says your GOD
Speak tenderly to Jerusalem
And cry to her
That her warfare is ended,
That her iniquity is pardoned
That she has received from the LORD's hand
Double for all her sins

A voice cries: in the wilderness,
Prepare the way of the LORD...
And the glory of the LORD
Shall be revealed,
And all flesh shall see it together

(Transliteration by F. Deknatel):

I believe in the religion of Love
Whatever direction its caravans may take
For love is my religion
and my faith.

My heart has become able to take on all forms
It is a pasture for gazelles



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Fa-ma-rai li-ghiz-al-ann-in wa dee-ru
li-ruh-baa-ni
Wa bai-tun li-aw-thaa-nin wa ka-ba-tu
taa-if-in
Wa alu-wa-hu taw-raa-tin wa muss-ha-fu
Qu-ran-ni

(Hebrew; Isaiah 40:6-8):

Kol o-mer "Kra!"
v'-a-mar ma ek-ra ?
Kol ha-ba-sar khat-zir
v'-kol khas-do k'-tzitz ha-sa-deh
ya-vesh kha-tzir na-vel tzitz
Ud-var e-lo-hei-nu ya-kum l'-o-lam.

For monks, an abbey
And a temple for idols
And a Káaba for
anyone
It is the tablets of the Torah and leaves of the
Quran

(Revised Standard Version):

A voice says "Cry!"
And I said, "What shall I cry?"
All flesh is grass
And all its beauty is like the flower of the field
The grass withers, the flower fades
But the word of our GOD will stand forever.

VI. Parable

(Jalāluddīn Rūmī, Divan 2015 | translation by Rafiq Abdulla):

A beggar smiled at me and offered me alms
In a dream last night, my heart sprang with delight.
His beauty and grace which shone from his tattered
Presence took me by storm until I woke at dawn.
His poverty was riches, it covered my body in silk.
In that dream I heard the beckoning sighs of lovers,
I heard soft cries of agonized joy saying: "Take this,
Drink and be complete!" I saw before me a ring
Jewelled in poverty and then it nested on my ear.
From the root of my surging soul a hundred tremors
Rose as I was taken and pinned down by the surging sea.
Then heaven groaned with bliss and made a beggar of me.

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VII. Apotheosis

(Jalāluddīn Rūmī, *Divan* 2967 | translation by Rafiq Abdulla):

Once again to open to the melody
Of the wheel of good fortune, listen:
Sing my soul, dance my heart,
Clap your hands and stamp your feet
The dark shafts of a mine are now glowing
Ruby-red, and the world is festive with welcome,
The table is set for the coming celebrations.
We are drunk on Love, blatant with hope
And adoration of the Beloved's cheek
Fresh as a meadow in spring...

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(Hebrew; Song of Solomon 8:6):

Si-may-ni ka-cho-tam
al le-be-cha
ka-cho-tam al z'-ro-e-cha
ki a-zah cha-ma-vet
a-ha-vah

(Translation: Revised Standard Version):

Set me as a seal
upon your heart,
as a seal upon your arm;
For love is strong
as death



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(Farsi; Persian proverb):

Nist Gho-da-yee be-jass Gho-dah

(From the Kaddish):

O-seh sha-lom

Bim-ro-mav

Hu ya-a-seh, sha-lom

A-lej-nu

V'-al kol yis-ra-el

V'-im-ru, A-MEN.

(Translation by the composer):

There is no God but God

(Revised Standard Version):

May God,
who makes
peace on high,
Bring peace to all and
to all Israel,
And say AMEN.



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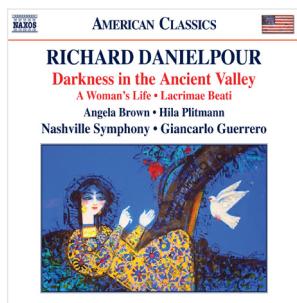
Credits

The sung texts can be found in the booklet. ***Darkness in the Ancient Valley*** Recorded live in Laura Turner Hall, Schermerhorn Symphony Center, Nashville, Tennessee, USA, from 17th-19th November, 2011 **Producer:** Tim Handley. **Engineer:** Gary Call. **Publishers:** Lean Kat Music; ***Toward a Season of Peace*** Recorded live (24th March, 2012) and in concert (22nd-25th March, 2012) at the Renee and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts, California, USA. **Producer and editor:** Blanton Alspaugh. **Engineers:** John Newton, Mark Donahue and Ted Ancona. **Publisher:** Lean Kat Music. **Mastered by:** Perry Sorensen. **Booklet notes:** Richard Danielpour; **Cover painting by** Nasser Ovissi. **Design:** Jefferson Rodriguez.

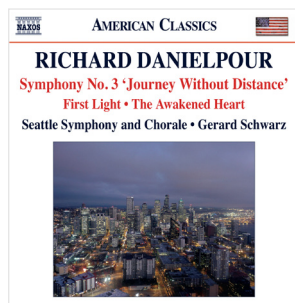


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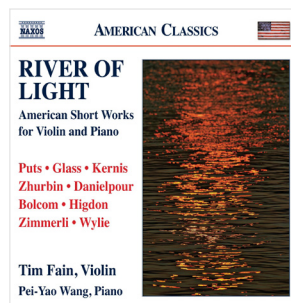
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636943970720



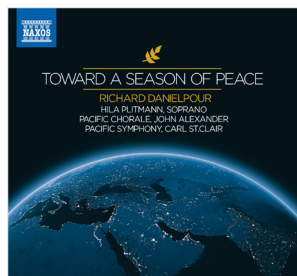
Danielpour: Symphony No. 3 "Journey Without Distance" / First Light/The Awakened Heart;
8.559635;
636943971222



River of Light: American Short Works for Violin and Piano;
8.559662;
36943966228



United States Air Force Band of Liberty: Salute to the American Spirit (Altissimo);
75442260252



Danielpour: Toward a Season of Peace
8.559772;
636943977224



Danielpour: Preludes, Books 1 and 2, "The Enchanted Garden";
8.559669;
636943966921



All-Star Orchestra: Program 5: Relationships in Music/Program 6: The Living Art Form
2.110350;
747313535057



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