Enter: Life

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Ilana Rainero-de Haan

Winner of the Weiss Prize
in the Creative Arts

Composed in partial fulfillment of the
requirements for a Bachelor of Arts Degree in
Music with Composition Emphasis

Dickinson College
Carlisle, Pennsylvania

Professor Robert Pound, Advisor

1 April, 2012
Enter : Life
(2012)

Premiered at Rubendall Recital Hall
Dickinson College, April 1, 2012

for tenor, oboe, clarinet, horn, 2 violins, violoncello, and percussion

1. Reise 1
2. מִסְיָג 13
3. Journey 27
4. Outcome 45

total duration: approximately 15 minutes
The score is transposed.

to Pieter and Ruth, with love
1. Reise
Da steh ich nun, ich ar-mer
Tor, Und bin so klug als wie zu-vor so klug
41

Hn.

Mar.

T.

so klug so klug so klug so klug als wie vor

Vln. I

Vln. II

Vc.
We read and discussed books and life together.
Was glänzt, ist für den Au-gen-blick
Das Echte bleibt der Nach-welt un-ver-lo-ren

ge-bo-ren_
We witnessed from her room beautiful sun-

sets, the colored leaves in autumn, the first sounds of the European
black-bird in Spring.

She told me about the coral reefs in Eilat,
what it's like to float in the Dead Sea, the intense, passionate life in Tel Aviv and Jerusalem.
I began to plan a trip to Israel.
Chaotic, like a marketplace $\downarrow = 196$

- Oboe
- Clarinet in B♭
- Horn in F
- Congas
- Tenor
- Violin I
- Violin II
- Violoncello

\( pp \) crescendo or decrescendo ad libitum
decrescendo ad libitum
mf crescendo or decrescendo ad libitum
Ob.

Cl.

Hn.

Congas

T.

Vln. I

Vln. II

Vc.

\textit{p} crescendo or decrescendo ad libitum
Ob.
Cl.
Hn.
Congas
T.
Vln. I
Vln. II
Vc.

\textit{mp crescendo or decrescendo ad libitum}
E

Ob.

Cl.

Hn.

Congas

T.

Vln. I

Vln. II

Vc.

mp crescedo or decrescendo ad libitum

mp crescendo or decrescendo ad libitum
decrescendo ad libitum

mp crescendo or decrescendo ad libitum
G

Ob.
Cl.
Hn.
Congas
T.
Vln. I
Vln. II
Vc.

mf

Oboe

f crescendo or

Yal-la, yal-la_

20
Ob.

Cl.

Hn.

Congas

T.

Vln. I

Vln. II

Vc.

\[ \text{mf crescendo or mp crescendo or decrescendo ad libitum} \]

\[ \text{mp crescendo or decrescendo ad libitum} \]

\[ \text{or decrescendo ad libitum} \]
Ob.  

Cl.  

Hn.  

Congas  

T.  

Vln. I  

Vln. II  

Vc.  

decrescendo ad libitum

mp crescendo or  
decrescendo ad libitum
Ob.  

Cl.  

Hn.  

\( p \) crescendo or decrescendo ad libitum

Congas  

T.  

Vln. I  

\( p \) crescendo or decrescendo ad libitum

Vln. II  

Vc.
Ob.

Cl.

Hn.

Congas

T.

Vln. I

Vln. II

Vc.

flutter tongue

hold for as long as possible

pp

ff
Baruch a-tah  A-do-nai  Sha-bat Shalom
attacca
3. Journey

Adagio $\frac{1}{2} = 40$

Oboe

Clarinet in Bb

Horn in F

Marimba

Tenor Solo

Violin I

Violin II

Violoncello
Ob.

Cl.

Hn.

T. Solo

Vln. I

Vln. II

Vc.

mp

p

mp

Yai
dai
dai
dai
Ve-sha-me-ru ve-e-nei Yis-ra-el
Ob.

Cl.

Hn.

Mar.

T. Solo

E - e - et h a - Sh a - a - bat Y is - ra - el

Vln. I

Vln. II

Vc.
Ob. f ff
Cl. mf f ff
Hn. mf ff
Mar. mf ff
T. Solo Yai dai dai Yis ra el
Vln. I ff
Vln. II mf ff
Vc. mf ff
4. Outcome

Soaring $\downarrow = 92$

Marimba

Tenor Solo

Violin I

Violin II

Violoncello

\begin{align*}
\text{Vln. I} & \quad \text{Vln. II} & \quad \text{Vc.} \\
& \quad \text{simile} & \quad \text{simile}
\end{align*}
Mar.

Vln. I

Vln. II

Vc.

18

 sempre molto legato

22
To walk in nature

To walk in nature

and feel the vibrant life around you
To smell the flowers

To walk in nature
To hear the birds and the insects
To smell the fungi decomposing the dead leaves

To watch your child being born
Enter: Life

1. **Reise**

   Da steh' ich nun, ich armer Tor,
   Und bin so klug als wie zuvor.

   And here I stand now, poor fool,
   No wiser than I was before.

   We read and discussed books and life together.

   Was glänzt, ist für den Augenblick geboren,
   Das Echte bleibt der Nachwelt unverloren.

   What gleams is but for the moment born,
   What's true remains un-lost for posterity.

   We witnessed from her room beautiful sunsets, the colored leaves in autumn, the first sounds of the European blackbird in spring. She told me about the coral reefs in Eilat, what it's like to float in the Dead Sea, the intense, passionate life in Tel Aviv and Jerusalem. I began to plan a trip to Israel.

2. **עִדָּנָה**

   Yalla
   Baruch atah Adonai
   Shabbat Shalom.

   Hurry up
   Blessed are you, our God
   Shabbat Shalom.

3. **Journey**

   Words taken from the prayer “Veshamru” — a prayer for the Sabbath:

   Veshamru venei Yisrael et ha-Shabbat, la’asot et ha-Shabbat l’dorotam berit olam. Beini uvein benei Yisrael ot hi leolam Ki sheishet yamim asah Adonai et hashamayim v’et ha’aretz, uvayom hashevi’I shavat vayinafash.

   And the children of Israel shall keep the Sabbath to observe the Sabbath as an everlasting covenant throughout their generations. Between Me and the children of Israel it shall be a sign forever. For in six days God made the heavens and the earth, but in the seventh day, God ceased working and rested.

4. **Outcome**

   To walk in nature and feel the vibrant life around you. To smell the flowers, to hear the birds and the insects, to smell the fungi decomposing the dead leaves. To watch your child being born.

   German text by Johann Wolfgang von Goethe. English text anonymous.
**Enter : Life** began as an exploration of various Jewish melodies from Italy and the United States, and developed into a song cycle for a small chamber ensemble and voice based on a personally significant narrative. This narrative became the inspiration for the piece, but not the goal. Because it remains private, the listener’s own narrative becomes just as important.

My original goal was to incorporate these Jewish melodies and a number of languages into the four-movement work.

The musical material of movement 1 consists of a limited number of notes, remaining fairly static in order to function as an introduction to the rest of the piece. The last phrase of the text serves as a transition to the second movement.

In movement 2, the musicians are presented with melodic fragments, invoking chaos. In a certain sense, the musicians compose this movement as they play it. They are given the freedom to repeat the fragments at any dynamic as many or as few times as they choose. One should imagine walking around a marketplace, hearing the sounds swell and diminish at random.

Immediately following movement 2, movement 3 consists of snippets of an Ashkenazi Jewish prayer, woven together with pieces of the same prayer set to an Italian melody. The movement slowly grows in intensity, increasing in rhythm and dynamics, while retaining the long melodic lines.

Finally, the piece culminates in the fourth movement, set in an uneven meter to suppress a sense of regularity. The music and the words together create a texture of nature without using obvious quotations.

**Special thanks** to Robert Pound, without whom this piece would never have come to fruition. I will always cherish my composition lessons. Your support, willingness to go above and beyond, and incredible teaching ability have meant the world to me. Thank you to the entire Music Department for encouraging me and showing interest in my music from day one. Thank you to Stacy Rohrer for being so organized and patient, and for making sure everything came together without ever losing your optimism. My musicians, thank you for agreeing to perform my composition, showing up to rehearsals, staying dedicated, and making me laugh. Thank you to Aubrey for coming back. My friends, both near and far, thank you for caring enough to ask me about my progress, for distracting me, and for putting up with me last semester when my piece was always part of conversations. Finally, thank you to Ruth, Pieter, Benjamin, and Marielouise for your unconditional love. Thank you specifically to my Oma for coming all the way to Carlisle and believing in me, and to my parents — without you I would never even have considered writing this piece.

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