

Celebrating Stravinsky: A Festival on the Hill
April 26–27, 2002

Program

Welcome

to the first of what we intend will be a regular series of music festivals showcasing the talents and interests of the Music Department at UNC-Chapel Hill. Our aim is to create opportunities for uniting the Department's strengths in performance and in musicological research around a set of themes, each of which can be explored in the concert hall and in the lecture room with a breadth and depth not possible in our normal concert and course offerings.

This Stravinsky festival presents an unparalleled opportunity to hear well- and not-so-well-known works by the composer in close juxtaposition, and also sometimes in versions sanctioned by him but not often performed today. Even just finding the music for our programs has entailed a great deal of research, while scholars will make their further contribution at the Saturday symposium. But we have also, in effect, created a laboratory for exploring, discussing and experiencing perhaps the greatest, and certainly the most significant, composer of the twentieth century. Our project has involved performers, academics, and even student composers. This, it seems to us, is precisely what can and should be done for the arts within the university; it will also produce powerful musical results.

Tim Carter
David G. Frey Distinguished Professor of Music

From the Chair of the Music Department:

It is with great pride and pleasure that the faculty, students, and staff of the Department of Music, UNC-Chapel Hill, present *Celebrating Stravinsky: A Festival on the Hill*. There is a vitality to be found in this Department and you will witness that collective energy and expertise throughout the weekend. This festival showcases the musical genius of Stravinsky, the research and presentations of several visiting scholars, and the collective gifts and talents of our entire Department. The proceeds generated by the Friday evening concert will be used to increase our scholarship support for music students. This festival also provides our Department the opportunity to offer a public statement of thanks to the many donors and patrons who provide much needed and greatly valued support to the Department. Enjoy the music and the events of the weekend!

James E. Ketch

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Throughout our two-day Festival, you will be surprised (and, we hope, delighted) by occasional fanfares from every corner composed by UNC-CH undergraduate and continuing education composition students. For further details, see Allen Anderson’s “Fanfares for Stravinsky.”

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With special thanks to Amy Brannock and Maria Chrysanthou at ArtsCarolina and Georgia Parker in Design Services.

Igor Stravinsky (1882–1971)

Igor Fyodorovich Stravinsky was without doubt the most important composer of twentieth-century art-music. Son of a Russian opera singer, he studied in St Petersburg with Rimsky-Korsakov, perhaps the most significant figure of the 'Five'. In 1910–14 he was associated with Diaghilev's Ballets Russes in Paris, for which he wrote *The Firebird* (1910), *Petrushka* (1911) and the cataclysmic *Rite of Spring* (1913), the last prompting a riot at its first performance. In 1914–20 he lived in Switzerland, becoming exiled from Russia after the 1917 Revolution, and then from 1920 to 1939 back in France. He moved to America as war was breaking out in Europe; he became a US citizen in 1945 and lived for much of the rest of his life in and around Los Angeles, not so far away from that other great exiled European composer, Arnold Schoenberg.

It is impossible to summarize Stravinsky's achievement, or his 109 works, in these few paragraphs. Having initiated, some would say, the crisis of musical modernism with *The Rite of Spring*, he then defined most of the major trends of twentieth-century music, whether by re-envisioning the past in such Neoclassical works as the Octet and Piano Concerto, by forging new styles of liturgical music in the Mass, or by placing a more human face on Schoenberg's twelve-note technique in his later compositions. Stravinsky's music was so much performed around the world that he became, in effect, the totem of 'modern' music, his new works being anticipated and reviewed with oracular reverence: he was admired and imitated, despised and rejected, but never, ever ignored.

As Stravinsky explained in his (1939) Norton Lectures at Harvard on *The Poetics of Music*, writing music was as much a craft as an art: he claimed (but should we believe him?) no allegiance to grand philosophical ideas about the transcendental greatness of genius. He also believed that the subject-matter of music was, essentially, music: thus his works, however diverse in form, content and style, all deal with musical concerns of melody, harmony, rhythm, dynamics and timbre. This focus is also what made his music so ideal for ballet whether before or after the fact. Moreover, his works are rich in references and allusions to themselves, to other composers past and present—Gesualdo, Bach, Pergolesi, Mozart, Beethoven, even Schoenberg—and to more popular musics. Such eclecticism was perhaps a defining feature of the age. However, it never compromised Stravinsky's own musical identity.

The composer–artisan was also a businessman. Stravinsky conducted his music, acted as piano soloist where necessary (with his son in the Concerto for Two Pianos), and played the music business with consummate skill, forging relations with the leading performers, impresarios and patrons of the period. The conductors of his premières read as a roll-call of the greatest musicians of the time: Pierre Monteux (*Petrushka*, *The Rite of Spring*), Serge Koussevitsky (*Symphonies of Wind Instruments*), Nadia Boulanger (*Dumbarton Oaks*), Ernest Ansermet (the Mass). Such hard-headed pragmatism extended to the arranging of his works in multiple formats, to revising many of them in the late 1940s so as to secure copyright protection (and royalty income) under new laws, and to taking full advantage of new recording media to produce 'authorized' recordings. Some may jibe at the close juxtaposition of 'the glory of God' and the Boston Symphony Orchestra on the title-page of *Symphony of Psalms* (1930). But with music as wonderful as this, does it really matter?

Friday, April 26, 2002, 8:00 p.m., Hill Hall Auditorium

Scholarship Benefit Concert

UNC Wind Ensemble (Michael Votta, Jr., conductor), Carolina Choir (Susan Klebanow, conductor), UNC Symphony Orchestra (Tonu Kalam, conductor)

Welcoming remarks: James E. Ketch, Chair, Department of Music, UNC-Chapel Hill

Chorale in memory of Claude Debussy (from *Symphonies of Wind Instruments*)

Brian Smith, piano

Symphonies of Wind Instruments (1920; première: London, 1921)

UNC Wind Ensemble
Michael Votta, Jr., conductor

Mass (Milan, 1948)

Kyrie; Gloria; Credo; Sanctus; Agnus Dei

Sara Oettinger and Christen Sible, soprano soloists
Sarah Brindley and Virginia Brown, alto soloists
DeMar Neal and Scott Hajek, tenor soloists
Colin Anderson, bass soloist

Carolina Choir
UNC Wind Ensemble
Susan Klebanow, conductor

**** Intermission ****

Petrushka (Paris, 1911; rev. 1947)

I The Shrovetide Fair
II In Petrushka's Cell
III In the Blackamoor's Cell
IV The Shrovetide Fair (Evening)

Sean Gallagher, piano
UNC Symphony Orchestra
Tonu Kalam, conductor

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Some might have felt that Stravinsky played ‘safe’ with his first ballet for Diaghilev and the Ballets Russes: *The Firebird* (1910) is strongly in the Russian tradition of Rimsky-Korsakov. The music of *Petrushka*, however, came as much of a shock as its story, and Fokine’s choreography. True, some Russian color remains, and the fair music would not disgrace Stravinsky’s teacher. But elsewhere there is an astringency, and a play with dissonance, that is no less discomfiting, in its way, than the seemingly more iconoclastic *Rite of Spring*.

Such astringency also remains in Stravinsky’s works post-World War I, not least in its preference for the unmodulated (and intonationally pure) sounds of wind instruments. The ‘symphonies’ in the title of *Symphonies of Wind Instruments* exploits the older meaning of the term as ‘sounding together’: Stravinsky in effect creates a patchwork quilt of block sonorities based on material that, as in *The Rite of Spring*, is derived from Russian folksong but somehow reduced to still more basic elements. For all its apparent modernism, the work is tinged with nostalgia and reflection. Not for nothing was the concluding chorale printed separately in a piano arrangement (1920) to commemorate the recent death of the French composer Claude Debussy.

The Mass is another post-war work, but we are now in a different age. The idea for it reportedly came from Stravinsky having studied, and being less than impressed by, Mass settings from the eighteenth century. The text is the Catholic Ordinary (for all that Stravinsky himself was Russian Orthodox), and wind instruments are again predominant. Oddly enough, the work was first performed at the Teatro alla Scala in Milan, and it seems more ritualistic than liturgical. But perhaps after the horrors of World War II, a more secular religion is what was needed.

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For the text of the Mass and Stravinsky’s notes on Petrushka, see overleaf

1 *Kyrie*

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

2 *Gloria*

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus, Rex caelestis, Deus Pater
omnipotens.

Domine fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris, miserere
nobis.

Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus, Jesu
Christe, cum Sancto Spiritu in gloria
Dei Patris. Amen.

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.
We give thanks to Thee for Thy great glory.

Lord God, heavenly King, God the Father
almighty.

Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of the
Father, have mercy upon us.

For Thou alone art holy, Thou alone art
Lord, Thou alone art the most high,
Jesus Christ, with the Holy Spirit in
the glory of God the Father. Amen.

3 *Credo*

Credo in unum Deum, Patrem
omnipotentem, factorem caeli et
terrae, visibilium omnium et
invisibilium.

Credo in unum Dominum Jesum Christum,
Filius Dei unigenitum, et ex Patre
natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum
verum de Deo vero; genitum, non
factum, consubstantiali Patri; per
quem omnia facta sunt.

Qui propter nos homines et propter nos
salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria

I believe in one God, the Father almighty,
maker of heaven and earth, and all
things visible and invisible.

I believe in one Lord Jesus Christ, the only-
begotten Son of God, born of the
Father before all worlds.

God of God, light of light, true God of true
God; begotten, not made, being of
one substance with the Father; by
whom all things were made.

Who for us men and for our salvation came
down from heaven.

And was made incarnate by the Holy Spirit

Virgine; et homo factus est.	from the Virgin Mary; and was made man.
Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus est.	He was crucified also for us, suffered under Pontius Pilate and was buried.
Et resurrexit tertia die, secundum scripturas.	And on the third day He rose again according to the scriptures.
Et ascendit in caelum: sedet ad dexteram Patris.	And he ascended into heaven, and sitteth on the right hand of the Father.
Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis.	And He shall come again in glory to judge both the living and the dead: whose kingdom shall have no end.
Credo in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filoque procedit.	I believe in the Holy Spirit, the Lord and Giver of Life; who proceedeth from the Father and Son.
Qui cum Patre et Filio simul adoratur et conglorificatur.	Who with the Father and the Son together is worshipped and glorified.
Qui locutus est per prophetas.	Who spake by the prophets.
Credo in unam sanctam catholicam et apostolicam ecclesiam.	I believe in one holy catholic and apostolic church.
Confiteor unum baptisma in remissionem peccatorum.	I acknowledge one baptism for the remission of sins.
Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	And I look for the resurrection of the dead, and the life of the world to come. Amen.

4 *Sanctus*

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth.	Holy, Holy, Holy, Lord God of Hosts.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus qui venit in nomine Domine.	Blessed is he that cometh in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

5 *Agnus Dei*

Agnus dei, qui tollis peccata mundi: miserere nobis.	Lamb of God, that takest away the sins of the world: have mercy upon us.
Agnus dei, qui tollis peccata mundi: miserere nobis.	Lamb of God, that takest away the sins of the world: have mercy upon us.
Agnus dei, qui tollis peccata mundi: dona nobis pacem.	Lamb of God, that takest away the sins of the world: grant us peace.

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The following notes on Petrushka were included in the 1911 and 1947 scores

Petrushka
(Burlesque in 4 scenes)

In the midst of Shrovetide rejoicings an old Charlatan of oriental appearance produces before an amazed crowd the puppets Petrushka, the Ballerina and the Moor, who execute a wild dance.

The magic of the Charlatan has imbued them with all the human emotions and passions. Petrushka is better endowed than the others. He suffers too, more than the Ballerina and the Moor. He feels bitterly the cruelty of the Charlatan, his slavery, his exclusion from ordinary life, his ugliness and his ridiculous appearance. He seeks consolation in the love of the Ballerina and is on the point of believing himself successful. But the lovely creature only flees in terror before his extraordinary behavior.

The Moor's life is quite different. He is foolish and evil, but his rich appearance seduces the Ballerina, who seeks by every means to captivate him and finally succeeds. Just as the love scene begins, Petrushka, mad with jealousy, arrives, and is at once thrown out by the Moor.

The Shrovetide fair is at its height. A rake of a merchant, accompanied by gypsy singers, is distributing handfuls of banknotes to the crowd. Coachmen are dancing with nurses, a bear-tamer arrives with his animal, and finally a troupe of masqueraders leads everyone in a mad whirlwind. Suddenly cries burst from the little theatre of the Charlatan. The rivalry between the Moor and Petrushka has ended by taking a tragic turn. The marionettes escape from the theatre and the Moor kills Petrushka with one blow from his sabre. The wretched Petrushka dies in the snow surrounded by the festive crowd. The Charlatan, whom a police officer has come to question, hastens to quieten everyone and in his hands Petrushka becomes the doll once again. He begs those about him to be reassured that the head is wooden and the body filled with sawdust. The crowd disperses. The Charlatan, now alone, sees to his great terror, on the roof of the little theatre, the ghost of Petrushka who threatens him and leers mockingly at everyone whom the Charlatan has fooled.

General Remarks

The action takes place on the Admiralty Square, St. Petersburg, in the 1830's. Besides the normal theatre curtain there is a special curtain for the Burlesque. This curtain depicts a Charlatan of magnificent appearance enthroned on the clouds. The ordinary curtain goes up immediately the music has begun and falls at the end of the ballet. The special curtain goes up a little later and falls between the scenes.

- I. A sunny winter's day. On the left a large booth with a balcony for the "Diède" (compère of the fair). Underneath it is a table with an enormous samovar. In the middle of the scene is the little theatre of the Charlatan, on the right there are sweetmeat stalls and a showman of optical illusions. At the back one sees a roundabout with wooden horses, big swings and slides. There is a crowd of

people moving about on the scene, common people, gentlefolk, troupes of drunkards with their arms round one another ; the stall of the optical illusionist is surrounded by children ; women are clustered round the other booths.

- II. Petrushka's cell. Its cardboard walls are painted black with stars and a half moon. Drawings of devils on a golden background decorate the panels of the door which leads into the Ballerina's room. On one of the walls of the cell is a frowning portrait of the Charlatan, below it and a little to one side Petrushka, in a paroxysm of despair, is digging a hole.
- III. The Moor's cell. The wall is papered with a pattern of green palms and fantastic fruits on a red background. The Moor, dressed in a costume of the greatest splendor, is lying on a low sofa playing with a coconut. On the right is a door which leads into the Ballerina's cell.
- IV. The same scenery as in the first scene. Towards the end an effect of late evening. On the appearance of the mummers, Bengal lights are lit in the wings. At the moment of Petrushka's death it begins to snow and the darkness becomes deeper.

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The Two Versions of the *Symphonies of Wind Instruments*

Michael Votta, Jr.

Throughout his career, Stravinsky was occupied with memorial works, ranging from the *Chant Funebre* of 1908 (composed on the death of Rimsky-Korsakov) to the late works, *Elegy for J.F.K.* and the orchestral variations *Aldous Huxley in Memoriam*. He was also fascinated with ritual music from the ancient, pagan rituals of *The Rite of Spring* and *Les Noces* to the later, Christian-inspired *Mass*, *Canticum Sacrum* and *Requiem Canticles*.

The *Symphonies of Wind Instruments*, one of Stravinsky's most striking and personal compositions, embodies both memorial and ritualistic aspects. It originated with sketches for a work for harmonium inspired by the death of Claude Debussy in March, 1918. Stravinsky was more than an admirer of Debussy's art. The French musician had taken an enthusiastic interest in his early compositions, and Stravinsky remembered him as "one whose great friendship had been marked with unfailing kindness towards myself and my work." Subsequent sketches contain notations for string quartet, and the duets for alto flute and alto clarinet were originally scored for violin and viola—one of these duets was removed from the *Symphonies*, but later became the waltz variation in the second movement of the *Octet*. In April, 1920 he was invited to contribute a piece for a special edition of the *Revue musicale* dedicated to the late composer's memory; Stravinsky contributed a short piano piece in the form of a chorale titled "*Fragment des Symphonies pour instruments a vent.*"

This chorale became the cornerstone for the *Symphonies of Wind Instruments*, completed in November 1920. It was first performed in London in 1921 conducted by Serge Koussevitsky, and made almost no impression on the audience. The acoustics of the room, the placement of the work in the program and the performance itself may have all played a role in the cool reception of the work. Stravinsky later made acerbic reference to the occasion as "Koussevitsky's execution, in the literal, firing-squad sense, of my *Symphonies of Winds*."

In 1945, Stravinsky made a revised version (published in 1947), omitting the 'exotic' instruments, alto flute and alto clarinet, of the original ensemble and reworking the music. The revised version also has some slight additions to the music, and is completely rethought in terms of its rhythmic and metric structure. Like the *Three Pieces for Solo Clarinet*, the original sketch-score of the *Symphonies* was written without meter, and Stravinsky commented, "The phrasing of the sketch score differs strikingly from both of the published scores (1921 and 1947), which in turn are so different from each other in this respect (*cf.* the horns and trumpets at the return of the first motive following the flute clarinet duet) that the two versions will continue to be played as two different pieces, or, more likely, just as now, will continue *not* to be played." Commenting on the piece in his autobiography, he wrote: "I did not, indeed I could not, count on any success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance."

Stravinsky described the music at different times as, "a grand chant, an objective cry," and "an austere ritual which is unfolded in terms of short litanies between different

groups of homogenous instruments.” The concept of the piece as a funeral ritual is reinforced by passages reminiscent of religious chants and of bells.

The work is highly sectional, presenting the listener with blocks of contrasting material juxtaposed without modulation or transition. Stravinsky begins the work’s single movement by quickly presenting several ideas of importance to the work. The first, a bell-like passage in the high woodwinds punctuated by terse interjections from the brass, is followed by solemn chords from the chorale, a snatch of a dance-like tune, and a more chant-like theme assigned to the flutes and clarinets. The use of wind ensemble without strings allows the music to be scored for maximum contrast, and these sections recur rapidly and abruptly through a succession of developmental episodes. The middle portion of the work is given over largely to contrasting the chant and dance music, but always Stravinsky returns to fragments of the chorale theme, until we are led gradually to the culminating chorale.

The two versions of the work presented as part of this festival can be viewed as separate pieces on compositional and analytical bases, but Malcolm MacDonald in the preface to the corrected 1920 score sums up the differences perfectly, writing, “Briefly stated, the original version is the redolent of the liturgy and Russian orthodox church music; the revised version is more abstract, more a Cubist play of colors and planes.”

Although this is not ostensibly one of Stravinsky’s religious works, the composer described its music in terms of “short litanies” and “liturgical dialogue.” He even once considered including the final section of the piece in a concert of his sacred music held in St. Mark’s Cathedral in Venice. The music’s austere beauty would not have been out of place.

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Fanfares for Stravinsky

Allen Anderson

This spring the students in my Advanced Composition course set about to write fanfares to celebrate the music of Igor Stravinsky and to mark the occasion of the Stravinsky Festival. Their assignment was to listen to a host of Stravinsky's compositions and, in listening and relistening, to note melodies, harmonies, rhythms, or motives that could serve as the source or stimulus for a composition of the student's creation. The objective was not to sound like Stravinsky, though with that much concentrated listening some influence was almost unavoidable, rather to compose a new context for Stravinsky's material. The resulting fanfares achieve this purpose in a number of ways. In some, the source idea is clear and on the surface, in others, the reference is more underground, affecting a habit of chord formation, a preference for a certain interval, or a condition of continuity and phrasing. The compositions vary in expression as well, from the extrovert and glorious, to the stately, to the unsettling, and to the affable. The composers and their compositions are:

Kent Brooks, <i>Selina's Fanfare</i>	Carla Rascoe, <i>The Claim</i>
Matthew Fiorentino, <i>Una fanfara per Igor</i>	Ivy Spera, <i>Festival Fanfare</i>
Steve Hatch, <i>Fanfare for Petrushka</i>	Paul Swartzel, <i>Fanfare</i>
Sandy Hobgood, <i>Fanfarinski</i>	Enrique Varela, <i>Fanfare</i>
Matthew Nadler, <i>Red Fanfare</i>	

Brian K. Doyle, Nathan Hetherington and Sandy Hobgood, conductors

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Saturday, April 27, 10:30–3:30, Person Recital Hall

Stravinsky—A Symposium (Moderator: Tim Carter, UNC-Chapel Hill)

10:30 Coffee and Welcome

11:00 Glenn Watkins (University of Michigan), 'Stravinsky: War Games, 1914-1919'

12:00 Jann Pasler (University of California at San Diego), 'Time and Symbolic Structure in T.S. Eliot's *Four Quartets* and Stravinsky's *The Flood*'

2:00 Thomas Warburton (UNC-Chapel Hill), 'Stravinsky's *Three Piano Rags*'

2:45 Round Table

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Saturday, April 27, 8:00 p.m., Hill Hall Auditorium

Festival Chamber Concert

UNC faculty, students and guests, directed by Michael Votta, Jr.

Fanfare for a New Theater (New York, 1964)

James E. Ketch and Kevin Crotty, trumpets

Symphonies of Wind Instruments (1947 version)

Brooks de Wetter-Smith, Jenny Glace, and Katie Harris, flutes
Wendy Spitzer and Kerith Cohen, oboes
Bo Newsome, English horn
Michael Rowlett, Kathleen Budny, and Micheal Wilson, clarinets
Michael Burns, James Kulesher, and Sally DeJoseph, bassoons
Jonathan Caldwell, Laura Boggess, Eddie Deaton, and Catherine Cuccia,
horns
James E. Ketch, Kevin Crotty, and Eric Tucker, trumpets
Michael Kris, Noah McLean, and John Daniels, trombone
Timothy Kohring, tuba

Three Pieces for Clarinet Solo (Lausanne, 1919)

Donald L. Oehler, clarinet

Concerto for Two Solo Pianos (Paris, 1935)

Con moto

Notturmo

Quattro variazioni

Preludio e Fuga

Barbara Rowan and Francis Whang, pianos

**** *Intermission* ****

Octet for Wind Instruments (Paris, 1923)

Sinfonia

Tema con variazioni

Finale: Tempo giusto

Brooks de Wetter-Smith, flute
Donald L. Oehler, clarinet
Michael Burns and Daniel Dunn, bassoons
James E. Ketch and Kevin Crotty, trumpets
Michael Kris and John Daniels, trombones

Three Songs from William Shakespeare (Los Angeles, 1954)

Musick to heare (Sonnet 8)

Full Fadom five (*The Tempest*)

When Dasies pied (*Love's Labors Lost*)

Terry Rhodes, soprano
Anne Larson, flute
Donald L. Oehler, clarinet
Suzanne Rousso, viola

Concerto in E flat, 'Dumbarton Oaks' (Washington, D.C., 1938)

Tempo giusto

Allegretto

Con moto

Anne Larson, flute
Michael Rowlett, clarinet
Michael Burns, bassoon
Jonathan Caldwell and Catherina Cuccia, horns
Richard Luby, Tasi Matthews, and Jose Bastardes, violins
Scott Rawls and Suzanne Rousso, violas
Brent Wissick and Stephanie Vial, cellos
John Brown and Peter Kimosh, double basses

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Please join us for a reception in Hill Hall foyer after this concert.

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As in our first concert, Stravinsky's characteristic wind instruments are prominent here, too. All these works might be described as being in different versions of Stravinsky's Neoclassical style, where looking back to the music of the past provided an escape from the impasse of modernism, and also (to be pragmatic) a chance to maximize the more limited resources for music-making in post-war Paris. This looking back involves references to specific composers (Mozart in the Octet, Bach in *Dumbarton Oaks*), and also to older forms (ritornello, sonata, theme and variations, fugue), for all that the musical language remains entirely new. The question of how to structure modern musical styles remained a burning question for Stravinsky; he came late to the predominant structural mode of much twentieth-century music, Schoenberg's twelve-tone technique, and as we hear in the Shakespeare songs, Stravinsky characteristically preferred not to use it to extremes, and also to keep it within some kind of broader tonal, rather than non-tonal, framework.

Many of the works heard this evening seem irresistibly 'French', with more than a hint of the jaunty rhythms of a Milhaud or Poulenc. The 'Dumbarton Oaks' concerto perhaps raises more interesting questions. The name comes from the Washington, D.C., home of Mr. and Mrs. Robert Woods Bliss, who commissioned the work in 1937 to celebrate their 30th wedding anniversary. The piece opens with a clear homage to Bach's Brandenburg Concerto No. 3, and there are other Neoclassical references. Like many Europeans, Stravinsky knew that something terrible was on the horizon (he referred to an impending 'crisis' for mankind in a radio interview in December 1938): in that light, the concerto seems like a sad farewell to a world at an end, and to a Europe that Stravinsky would soon leave far behind.

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For the texts of Three Songs from William Shakespeare, please see overleaf.

Three Songs from William Shakespeare

Musick to heare (Sonnet 8)

Musick to heare, why hear'st thou musick sadly,
Sweets with sweets warre not joy delights in joy:
Why lov'st thou that which thou receav'st not gladly
Or else receav'st with pleasure, with pleasure thine annoy?
If the true concord of well tuned sounds,
By Unions married do offend thine eare,
They do but sweetly chide thee who confounds
In singleness the part that thou should'st beare:
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering:
Resembling sier, and child, and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none".

Full fadom five (The Tempest, Act I scene 2)

Full fadom five thy Father lies,
Of his bones are Corral made
Those are pearles that were his eies
Nothing of him that doth fade,
But doth suffer a Sea-change
Into something rich and strange
Sea-Nimphs hourly ring his knell
Ding dong, ding dong
Hearke now I heare them ding dong bell

When Dasies pied (Love's Labors Lost, Act V scene 2)

When Dasies pied, and Violets blew
And Cuckowbuds of yellow hew:
And Ladie smockes all silver white,
Do paint the Meadowes with delight.
The Cuckow then on everie tree
Mockes married men; For thus sings he,
Cuckow. Cuckow, Cuckow:
O word of feare,
Unpleasing, unpleasing to a married eare.

When shepherds pipe on Oaten strowes,
And merry Larkes are plough mens clockes:
When Turtles tread and Rooks and Dawes,
And Maidens bleach their summer smockes:
The Cuckow then on everie tree
Mockes married men; for thus sings he
Cuckow. Cuckow, Cuckow:
O word of feare,
Unpleasing, unpleasing to a married eare.

UNC WIND ENSEMBLE
MICHAEL VOTTA, JR., Conductor

Flute

Elizabeth Spencer
Jenny Glace
Tara Schwab
Katie Harris

Oboe and English Horn

Kerith Cohen
Cristina Reitz
Bo Newsome

Clarinet

Kathleen Budny
Jennifer Wooten
Jennifer Cox

Bassoon

James Kulesher
Sally DeJoseph
Amy Kolling

Horn

Catherine Cuccia
Christina Zakas
Matthew Knisley
Eddie Deaton

Trumpet

Samantha Williford
Karen Shurig
Sara Snyder

Trombone

Noah McLean
Charles Smith
Patrick Smith

Tuba

David Snapp

CAROLINA CHOIR
SUSAN KLEBANOW, Director

Christopher L. Bartley, assistant conductor
Alice Tien, rehearsal accompanist

Soprano

Corinne Ainsworth
Katherine Sara Amerikaner
Michelle Bauman
Elizabeth Beal
Hilary Caso
Tahesha Cooper
Katherine D. Currin
Erin Farfaglia
Leslee Farish
Heidi Fisher
Jessica Hill
Emil Hooper
Deirdre Horne
Amanda L. Howell
Dana Hrelac
Caroline Huff
Katherine Hughes
Megan Hyland
Ashley E. Kerr
Ashley Lewis
Sara Oettinger
Sarah Parris
Christin Sible
Holly Swofford

Alto

Leslie Aldridge
Elisabeth Alsop
Nicole Anderson
Katie Baker
Lucia Barbee

Margretta Beaty
Crystal L. Blake
Sarah Brindley
Virginia Brown
Kelly Elizabeth Burke
Amanda Houver
Vanessa Julia Isiguen
Kathryn M. Johnson
Hester Kast
Rebecca Leonard
Emily Catherine Mauney
Tabitha Mercer
Annie Poskozim
Ivona Puzkarczuk
Rosemary Rohrman
Lilly Shoup
Laura Webb
Melinda Whittington
Corinne Winters

Tenor

Milton Costen III
Demond DeVane
Matthew Grizzard
Reginald Andre Hicks
Harold Jennings, Jr.
Jeffrey Stokes Johnson
Jason Hamlin
Matthew Knisley
Scott Mann
Cameron Russell

Tim Swain
Jason Tarlton
Jonathan Thompson
Matthew Thompson
Joshua Willis

Bass

Colin Anderson
Ryan Ashley
Brenton Ayres
Christopher L. Bartley
Brian Busby
Jason Douglas
John S. Dudley
Casey Molino Dunn
Brian Henkel
Scott Hajek
Rex Allen Hodges
DeMar Neal
Damian C. Munn
Jonathan Rohr
Luke Selden
Charles Delton Streeter

UNIVERSITY OF NORTH CAROLINA SYMPHONY ORCHESTRA
TONU KALAM, Music Director and Conductor

Violin I

Ana-Laura Diaz,
concertmaster
Jee-Yeon Ahn
Kristen Beard
Mary Ellen Bierck
Miriam Forrest Bryant
Elizabeth Butler
Will Bynum
Alex Choi
Dan Colston
Andrew DeSimone
Kara Eaton
Tim Jones
Taena Kim
Johanna Kislik
A. Morgan Lasater
Lucy Schenkman
Tim Swain
Kristin Thompson
Katie Zimmerman

Violin II

Steven Behr, *principal*
Jonathan T. Beeker
Ellie Bentler
Regina Black
Morgan Bushey
Barbara A. Crockett
Amanda L. Fox
Meredith Gaylord
Victoria Louise Jackson
Stephen Kovacs
Todd Linton
John O'Hale
Lawrence H. Pearson, Jr.
Amy Roberts
Elizabeth Routh
Noriko Satake
Thomas Sorrell
Faith B. Stuart
JR Varner

Viola

Bryn C. Stromberg, *principal*
Lauren Albea
Norton Dickman
John Eaton
Carrie Fleck
Trevor Hutton
Elizabeth Landvater
Whitney Seymour

Alexis Tener
Bill Wendt
Nolan Yeung

Cello

Hillary Vaden, *principal*
Laura Austin
Amanda Byrd
Elizabeth Chapman
Michael Hermann
Hyun Jung Ko
Douglass Little
Michael Lotito
Tyler Ray
Lila Riley
Rachel Robinson
Allison Robitaille
Jeffrey Rossman
Sarah Taylor
Amir Thomas

Bass

Sarah Levin-Richardson,
principal
Alexander Danilowicz
Jeffrey Goodstein
Peter Kimosh
Jeremy Shumaker
T. Martin Stam

Flute and Piccolo

Marie Burns, *principal*
Angela Robbins
Tara Schwab

Oboe and English Horn

Wendy Spitzer, *principal*
Natalie Berger
Dennis Marcel

Clarinet and Bass Clarinet

Jennie Cox, *principal*
Kathleen Budny
Julie Wesner

Bassoon and

Contrabassoon

Daniel W. Dunn, *principal*
Amy Kolling
James Kulesher

Horn

Catherine Cuccia, *principal*
Jonathan Caldwell
Eddie Deaton
Kristin Ruby
Christina Zakas

Trumpet

Kevin Crotty, *principal*
Craig D. Schauer
Samantha Williford

Trombone

Noah McLean, *principal*
Charles Smith
John Daniels, *bass*

Tuba

David Snapp

Timpani and Percussion

Keith Williams, *timpani*
Rosemary Hall
Kathryn Pruitt
Andrew Riley

Harp

Kathy Shuping

Piano

Sean Gallagher

Celesta

Jeremy Peterman

*Note: Orchestra members
are listed alphabetically
following the principals in
each section.*