

**The Department of Music
The University of North Carolina at Chapel Hill**

presents

*Revisions and Rethinkings:
Festival on the Hill*

April 16-20, 2004

Preface to Revisions and Rethinkings

Artists often feel an urge to rethink and revise their works, and composers perhaps more than most, given that, at all events, musical “works” change considerably from one performance to the next. In some cases, the chronological distance between composition and recomposition may be short, and in others, long; in some, the revisions are due to (self-)criticism or a sense of missed opportunities; in others, it is a matter of commercial expediency; in still others, it is a fascination with the materials and ideas that prompted the work in the first place. The reception of such rethinkings also varies—is the revision better or worse?—depending on our perception of the motives behind them. All other things being equal, however, second thoughts are usually considered better than first, and early, or even just unusual, versions of works are usually consigned to the bottom drawer of history, interesting to the scholar perhaps, but not to the performer or listener.

But how can we tell?—only by putting these different versions side-by-side. This is hardly ever done in the concert hall, nor even on CD, for obvious commercial reasons. A university, however, can rise above such concerns, providing the laboratory one needs to judge the merits of each case. During our second Festival on the Hill, we will be hearing and discussing first and second (third, fourth...) versions of works by composers ranging from Monteverdi to Arvo Pärt, passing through Schubert, Liszt, Franck, Brahms, Fauré, Debussy, Ravel, Ives, Barber, Schoenberg and Copland. We will also present the American premiere of Professor Jon Finson’s new edition of Schumann’s Fourth Symphony in its 1841 version, along with the composer’s more traditionally performed 1851 revision.

None of this is mere academic exercise. And to ask whether one version of a well-known work is somehow “better” than another may miss the point. Just hearing familiar music in an unfamiliar guise forces us to engage with that music in different ways. Composers may rethink and revise; we can rethink and rehear. The results are often very surprising indeed.

Tim Carter
David G. Frey Distinguished Professor of Music

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Programs

Gala Concert

**Friday Evening, April 16, 2004 at 8:00 P.M.
Hill Hall Auditorium**

American Songs in Choral Settings

From an Unknown Past Ned Rorem (1923-)
“My Blood So Red”
“The Miracle”
“Tears”

From *Four Songs*, Op. 13 Samuel Barber (1910-1981)
“Sure on This Shining Night”

Old American Songs Aaron Copland (1900-1990)
“The Boatmen’s Dance” (arr. Irving Fine)

Carolina Choir, Susan Klebanow, conductor

Fratres (1977/1983) Arvo Pärt (1935-)

UNC Cello Choir, Brent Wissick, director

Theme and Variations for Band, Op. 43a Arnold Schoenberg
(1874-1951)

“The Circus Band” from *114 Songs* Charles Ives (1874-1954)

UNC Wind Ensemble and Carolina Choir, Michael Votta, conductor

Intermission

Symphony no. 4 in D minor, Op. 120 Robert Schumann
Introduction, Allegro, Romanze, Scherzo
and Finale in One Movement
(1841 version)

UNC Symphony Orchestra, Tonu Kalam, conductor

Symposium on Musical Revision

Saturday, April 17, 2004 from 10:00 A.M. – 4:00 P.M.*
Person Recital Hall

Welcoming Remarks

(James Ketch, Music Department Chair)

Rescripting Opera

(10:15 A.M.)

“Composition interruptus: Should we reconstruct Verdi?”

Philip Gossett (University of Chicago)

*“The Scandal of a Revision and the Revision of a Scandal:
The Reception of Wagner’s Parisian Tannhäuser”*

Annegret Fauser (University of North Carolina, Chapel Hill)

Break

Revisiting the Salon and Concert Hall

(2:00 P.M.)

“Translation as Cultural Revision: Schubert’s Le voyage d’hiver”

Susan Youens (Notre Dame University)

“Johannes contra Clara: Two Versions of Schumann’s Fourth”

Jon W. Finson (University of North Carolina, Chapel Hill)

*(refreshments served in Person Rehearsal Room beginning 9:30)

Chamber Music Concert

**Richard Luby, violin, Thomas Otten, piano, Barbara Peters, soprano,
Mayron Tsong, piano, Stafford Wing, tenor, Brent Wissick, cello**

**Saturday Evening April 17, 2004 at 8:00 P.M.
Hill Hall Auditorium**

Multiple Settings of French Poems

“S’il est un charmant gazon” (Hugo) setting from 1844 setting from 1847	Franz Liszt (1811-1886) César Franck (1822-1890)
“Clair de lune” (Verlaine) setting from ca. 1882 setting from 1887	Claude Debussy (1862-1918) Gabriel Fauré (1845-1924)
“L’heure exquise” (Verlaine; set 1893) “La lune blanche” (1893)	Reynaldo Hahn (1847-1947) Gabriel Fauré
<i>Ma mère l’oye</i> (1908)	Maurice Ravel (1875-1937)

“Pavane de la belle au bois dormant”
“Petit poucet”
“Laideronnette, impératrice des pagodes”
“Les entretiens de la belle et de la bête”
“Le jardin féérique”

American Songs for Solo Voice

From <i>Old American Songs</i> “The Boatmen’s Dance” “Long Time Ago”	Aaron Copland (1900-1990)
“For Susan”	Ned Rorem (1923-)
From <i>Four Songs</i> , op. 13 “Sure on this Shining Night”	Samuel Barber (1910-1981)
From <i>114 Songs</i> “The Circus Band”	Charles Ives (1874-1954)

Intermission

Trio for Piano and Strings, No. 1 in B Major, Op. 8
(first version, 1854)

Johannes Brahms
(1833-1897)

Allegro con moto
Scherzo: Allegro molto; Trio: Piu lento
Adagio non troppo; Allegro
Finale: Allegro molto agitato

Vespro della Beata Vergine (1610)
Claudio Monteverdi (1567-1643)

University Chamber Singers and Carolina Choir
Susan Klebanow, Director and Conductor

**Guest Artists: Barbara Ann Peters, soprano, Frank Kelley, tenor
Timothy W. Sparks, tenor, Stafford Wing, tenor, Lyle Nordstrom, theorbo,
Brent Wissick, Baroque cello, Kevin Bartig, organ**

Sunday Afternoon, April 18, 2004 at 3:00 P.M.
Hill Hall Auditorium

Invitatory: *Deus in adiutorium... Domine ad adiuuandum*

Psalm 109: *Dixit Dominus*
Motet: *Nigra sum*

Psalm 112: *Laudate pueri*
Motet: *Pulchra es*

Psalm 121: *Laetatus sum*
Motet: *Duo seraphim*

Psalm 126: *Nisi Dominus*
Motet: *Audi coelum*

Psalm 147: *Lauda Jerusalem*
Hymn: *Ave maris stella*

Magnificat

The UNC Symphony Orchestra

Tonu Kalam, Director and Conductor

Guest Artist: Richard Luby

Tuesday Evening, April 20, 2004 at 8:00 P.M.

Hill Hall Auditorium

Fratres (1977/1992)
(version for solo violin, strings & percussion)

Arvo Pärt
(1935-)

Richard Luby, violin

Suite from *Ma mère l'oye* (1911)

Maurice Ravel
(1875-1937)

“Pavane de la belle au bois dormant”
“Petit poucet”
“Laideronnette, impératrice des pagodes”
“Les entretiens de la belle et de la bête”
“Le jardin féérique”

Intermission

Symphony No. 4 in D minor, Op. 120
Introduction, Allegro, Romanze, Scherzo
and Finale in One Movement
(1851 revision)

Robert Schumann
(1810-1856)

Program Notes

American Songs in Choral and Solo Settings

Twentieth-century American composers have drawn from a variety of traditions as they have set texts for solo voice or chorus, often rearranging them for differing forces with or without accompaniment by piano or orchestra. Ives wrote “The Circus Band” in the form of a march, using his own words and ragging the first line of “America” in the opening strain. Samuel Barber leads his melody in canon reminiscent of French composers in “Sure on this Shining Night,” with text by James Agee. Similarly, Rorem evokes the French *mélodie* in his song “For Susan,” to a text by Paul Goodman. In *From an Unknown Past* Rorem emulates the English lute song and part song for English texts from the past. Aaron Copland gives classic, idealized form to familiar sacred and secular music in his *Old American Songs*, the collection that contains both “The Boatmen’s Dance” and “Long Time Ago,” originally published with piano accompaniment.

Rearrangements of performing forces abound in vocal genres, however. Copland’s *Old American Songs* were first recorded with orchestral accompaniment, featuring the composer himself as conductor and the famous African-American bass William Warfield as soloist. Pianist Alan Marks has recorded his own transcriptions of the *Old American Songs*, recalling a practice from the nineteenth century. Other composers have arranged Copland’s *Old American Songs* variously for mixed chorus or for men’s or for women’s voices. Although Rorem originally conceived “My Blood So Red” (third in *Unknown Past*) for voice and piano, he first set the other songs for unaccompanied four-part chorus. He later arranged the accompaniment to the solo songs for orchestra. “My Blood” reveals the greatest change when altered for chorus. Ives published “The Circus Band” as a solo song, but it also exists in an arrangement for orchestra alone. Likewise, Barber arranged “Sure on this Shining Night” with orchestral accompaniment. The profusion of arrangements attests to the widespread popularity of many songs presented in “Revisions and Rethinkings.”

Thomas Warburton

Reiterations of Pärt’s *Fratres*

Born in Paide, Estonia in 1935, Arvo Pärt graduated from the Tallinn Conservatory of Music in 1963, and he worked for some time as a recording engineer for Estonian Radio as well as a composer for film and stage. His musical output has undergone many stylistic transformations, beginning in the 1960s with neoclassicism, followed by a strict dodecaphonic serialism, then experimentation with collage and aleatory techniques. His forays into the avant-garde earned him considerable disapproval from the authorities of the former Soviet Union, contributing to his eventual emigration from Estonia to Berlin, where he now resides.

In the mid-1970s, after eight years of virtual compositional silence and an immersion in Notre Dame organum as well as fourteenth- through sixteenth-century music, he drastically simplified his mode of expression into what he has described as his “tintinnabuli” style:

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, two voices. I build with primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.

Alex Ross of *The New Yorker* summarizes Pärt’s achievement strikingly:

He is a composer who speaks in hauntingly clear, familiar tones, yet he does not duplicate the music of the past. He has put his finger on something that is almost impossible to put into words—something to do with the power of music to obliterate the rigidities of space and time. One after the other, his chords silence the noise of the self, binding the mind to an eternal present.

Fratres (Latin for “brothers”) was originally composed in 1977 for an ensemble consisting of flute, oboe, clarinet, bassoon, horn, two violins, viola, cello, bass and percussion. Since that time the composer has rescored it for many different instrumental combinations, including string orchestra and percussion, violin and piano, string quartet, as well as the two versions presented at this festival for cello choir (1982) and solo violin, strings and percussion (1992). Over the past twenty years Pärt has focused on writing large-scale religious choral works and has become internationally renowned for expressing a deeply communicative spirituality with the most economical musical means.

Tonu Kalam

Schoenberg’s Wind Ensemble: *Theme and Variations for Band, Op. 43a*

In the 1940s the American music publisher G. Schirmer decided to enter the fast-growing market for high school bands, and an enterprising staff member suggested that his father-in-law, Arnold Schoenberg, might be interested in a commission for such a piece. Either Schirmer failed to consider Schoenberg’s uncompromising standards, or there was a miscommunication about the appropriate level of difficulty. In any case, when the score for Schoenberg’s *Theme and Variations* arrived at the publisher, it produced consternation, since it required professional players. Because it failed to sell in its intended market, Schoenberg quickly produced a version for orchestra, Op. 43b. In making the orchestral arrangement the composer kept wind sonorities predominant, yet he often exchanged woodwinds for brass and vice versa. The opening section of the theme, scored for oboe and clarinet in the band version, is played by solo trumpet in the orchestral revision. The following sections of the theme reverse the appearances of brass and woodwind sonorities as well. The original version, however, remains one of the outstanding works for the

wind band, though it lies beyond the reach of most student ensembles. Schoenberg himself characterized it too modestly:

It is not one of my chief works; that must be clear to anyone, for it is not a twelve-tone composition. It is one of those pieces one writes in order to delight in one's own virtuosity and, to give a group of amateurs—in this case wind bands—something better to play. I can assure you that it is a technical masterpiece and I believe it to be original, and I know it to be inspired. Not only because I cannot write 10 bars without inspiration, but because I took great pleasure in writing it.

The variations, beginning and ending in G, play on motivic segments of the opening theme, taking small portions and elaborating them, or rearranging them to produce new melodic material through a process of slow transformation, and this, combined with rhythmic elaborations and variations, produces a series of contrasting moods. The tempo increases in the first two variations; then the third is a cantabile adagio. Variation 4 is a quintessential “Second Viennese School” waltz with expressionistic elements. Both variations 5 and 6 are highly contrapuntal; the fifth is an inverted canon, while the sixth is freely contrapuntal, fast and vigorous. Variation 7 is modeled on Bach's chorale preludes. Schoenberg's finale presents a masterpiece of variation form, treating different parts of the theme at each turn. Schoenberg's “virtuosity” manifests itself delightfully within a fairly rigorous and systematic application of compositional technique, and he even manages to include some references to the music of his tennis partner, George Gershwin.

Michael Votta

Resurrecting Schumann's D-minor Symphony

In early April 1841, flushed with the triumphant premiere in Leipzig of his First Symphony, op. 38, Robert Schumann embarked on an unprecedented period of orchestral composition that saw the sketching and scoring of his *Overture, Scherzo und Finale* (later published as op. 52) from April 12 to May 8 and the sketching of his Fourth Symphony (later published as op. 120) from May 29 to June 6. He took longer to score the latter piece, not finishing until September 9. As soon as the two new orchestral pieces were finished, Felix Mendelssohn scheduled their performance on a December 6 benefit concert at the Gewandhaus, featuring Clara Schumann and Franz Liszt as soloists.

The premiere of the two new pieces did not meet expectations, partly because Ferdinand David presided over the orchestra, partly because the program ran too long, and partly because Schumann cast his new works in unconventional forms. The *Overture* featured only three movements, and the D-minor Symphony connected all four movements without interruption, confusing the audience. However, Schumann wrote in a letter to his friend Carl Koßmaly that the poor reception wouldn't “hurt anything—the [new works] are in no way inferior to my [First] Symphony, and they will assume their rightful place sooner or later.” Schumann succeeded in publishing the *Overture* relatively quickly, in 1846, but despite repeated efforts, he failed to interest any publisher in the D-minor Symphony, and so he quietly laid it aside.

In December 1851, perhaps under pressure to offer new pieces in his role as Düsseldorf's City Music Director and encouraged by the overwhelming success of his Third Symphony, op. 97, Schumann revisited the old score of the D-minor Symphony and decided to revise it. He changed details of its form, rewrote a limited number of transitional passages, and reorchestrated the piece for the mediocre Düsseldorf orchestra. The composer finally succeeded in placing this revision with Breitkopf & Härtel, who duly published score and parts in 1853 as the composer's Fourth Symphony, op. 120.

After Schumann's death in 1856, Clara Schumann made a gift of the original 1841 autograph to family friend Johannes Brahms. In 1889 he convinced Franz Wüllner to perform the early version in Cologne, believing it superior to the 1851 revision. Eventually, against the wishes of Clara Schumann, Wüllner published the 1841 version, but he unfortunately included many details from the 1851 revision in his score. My new, critical edition of Schumann's Fourth Symphony in its 1841 version, published by Breitkopf in August 2003, follows Schumann's autograph faithfully. It allows performers and listeners to examine the piece for the first time as its composer originally conceived it. Those who attend both concerts of the UNC Symphony during this year's Festival on the Hill will be able to compare the 1841 and 1851 versions and decide for themselves about the relative merits of Schumann's rethinking.

Jon Finson

Multiple Settings of French Poems

In the spirit of "Revisions and Rethinkings," this group of *mélodies* reflects the impact French poets had on pairs of composers writing during the nineteenth century. Here we explore musical settings of poems by Victor Hugo (1802-1885) and Paul Verlaine (1844-1896), whose works provided inspiration for Liszt, Franck, Debussy, Fauré, and Hahn.

Liszt's first setting of Hugo's "S'il est un charmant gazon" (the second was composed in 1859) is a spirited miniature which piano accompaniment leads the singer but also leaves her free to express moments of desire unaccompanied. Franck, on the other hand, chose to use a syncopated, arpeggiated figure in his more transparent accompaniment. Odd to say, Liszt, a Hungarian raised in Vienna, adhered more closely to the prosody of the French language than Franck, a Belgian. Both composers followed the poem's strophic form.

The twenty-year-old Debussy composed his first setting of Paul Verlaine's "Clair de lune" around 1882 (the more familiar second version comes from 1891) for the coloratura soprano, Marie Blanche Vasnier, with whom Debussy indulged an affair until 1887. A minuet, it depicts the text elegantly, evocatively, and romantically. Fauré's setting, also subtitled "menuet," seems almost a piano piece with a vocal obbligato. In this version piano and vocal lines proceed independently, as if to present the detached rituals of life at court in paintings by Watteau.

Fauré's setting of *La bonne chanson*, a cycle uniting Verlaine's nine poems thematically, captures the romantic happiness that marked both poet's and composer's respective lives at the time of creation. The third poem, "La lune blanche," inspired Fauré to compose music with mercurial harmonies. In his cycle of songs *Chansons grises*, Reynaldo Hahn uses the last line of this same Verlaine text, "L'heure exquise," as its title. Hahn uses time and space rather than melody and harmony to depict the magic of love in the moonlight.

Barbara Peters

Reincarnations of *Ma mère l'oye*

Composed originally in 1908, Ravel's *Ma mère l'oye* (*Mother Goose*) is a set of exquisitely crafted pieces for piano duet, intended as a gift for the children of Ravel's friends, Ida and Cipa Godebski. Written with remarkable delicacy and imagination, the collection of miniatures was inspired by illustrations of French fairy tales authored by Charles Perrault (1628-1703) and the Countess d'Aulnoy (1650-1705).

The fairytale portraits include "Pavane de la Belle au bois dormant" (Pavane of Sleeping Beauty in the Woods), in which Princess Florine is prepared for her hundred-year sleep as the "Pavane" (a slow, stately dance in duple meter) is danced around her. The next episode, "Petit Poucet" (Little Tom Thumb) describes the story of Tom Thumb, the youngest of the woodcutter's seven children. Lost in the woods, the children wander to changing meters until Tom Thumb shows them the crumbs he has thrown during their journey, revealing a way home. Relieved and thankful, the exhausted children quickly fall asleep. It is not until they wake at dawn that they discover that birds have eaten up all the crumbs during their slumber. "Laideronnette, Impératrice des Pagodes" (The Ugly Little Girl, Empress of the Pagodas) tells the story of a princess stricken with ugliness by a wicked witch. Hidden away in a distant castle, loneliness plagues the princess until she meets a Green Serpent who had once been a handsome prince. Together, they travel to a land inhabited by Pagodas – tiny people made of jewels, crystal, and porcelain, who are revealed to be subjects of the Green Serpent. The scene ends happily as the restored prince and princess marry. Ravel's music depicts the joyous occasion using pentatonic melodic figures. "Les entretiens de la Belle et de la Bête" (Conversations of Beauty and the Beast) opens with a gentle theme depicting the beautiful young girl, while a low rumble signals the entry of the Beast, who declares his love. When the girl is repulsed by him, powerful music portray the Beast's humiliation and anguish. She takes pity on him and offers her hand whereupon the Beast turns into a handsome prince. Horn-like calls lead to the final section entitled "Le jardin féérique" (The Enchanted Garden), where Prince Charming arrives with a stately slow waltz to find the Princess Florine sleeping. He awakens her at dawn and all of the characters from earlier episodes reappear to join in the celebrations, bringing the fairy tale to a happy close.

In 1911, at the prompting of Jacques Rouch, the director of the Théâtre des Arts, Ravel orchestrated *Ma mère l'oye* as a ballet, hoping to compete with the tremendous success of Diaghilev's Ballets Russes and its composer, Stravinsky. In his version for the

dance Ravel connected his original piano numbers with interludes, adding an opening scene and prelude. The composer also changed the order of pieces in the set so that the ballet is more elaborate and quite different from the version for four hands. Of course, Ravel painted his ballet scenes with the varied and exquisite orchestral pallet only he commanded so adroitly. On Tuesday evening's concert in yet a third instance of "re-thinking," the orchestra performs a suite from the ballet that restores the order of the piano miniatures.

Mayron Tsong

The First Version of Brahms's Trio, Op. 8

In 1888, Brahms's publisher, Simrock bought the rights to several of his early compositions, offering him the opportunity to revise them. Brahms chose the Trio, op. 8 (1854), rewriting almost everything except the Scherzo and the opening theme groups of the other three movements. Most players and audiences today know only this later version, which was published in 1891. In a letter to Clara Schumann after the rewriting, the composer referred to the "wild" character of his sprawling juvenile work. The early Adagio for example, consists of five loosely assembled sections, which are reduced to a tighter three-part form in the later version. Indeed, Brahms many years of solving difficult problems in composition allow him to make the 1891 version generally more "effective": an apparent triumph of mature discipline over youthful inexperience. But, there may be more here than first strikes the ear.

In the Adagio of op. 8 Brahms makes obvious allusions to Schubert's "Am Meer," a song about hopeless love. The finale seems to quote Beethoven's song cycle *An die ferne Geliebte (To the Distant Beloved)*, another reference to the unattainable. These tunes very likely refer to Clara Schumann, with whom Brahms was deeply in love during 1854 while composing the trio. It was the very year that Robert Schumann descended deeply into madness, and the young Brahms spent much time at the Schumann home, even keeping the household accounts while Robert languished in a Bonn sanatorium. Clara continued to support the family with concerts, including performances of Beethoven's Fourth Piano Concerto, which also surfaces in the trio's finale.

Brahms would have been well aware of "CLARA" themes in Robert's music, in which her name was spelled C-B(for L)-A-G sharp-(for R)-A. That motive transposed to B minor plays an important role throughout both versions of Op.8. Brahms aficionados are well acquainted with his later use of his motto, F-A-F (*frei aber froh*: single but happy) in his Third Symphony, a response to Schumann's, Joachim's, and Brahms's joint violin sonata on Joachim's motto, F-A-E (*frei aber einsam*: single but lonely). But many still have trouble imagining the master of "absolute music" suffusing a work with so much that is personal.

Robert had himself used the B-minor version of the "CLARA" theme in his opera *Genoveva*, whose plot involves a husband leaving his wife in the questionable care of another man. Themes and allusions from that opera abound in the early version of op.8.

Almost all of these were omitted in the reworking, although the unifying CLARA motive remains. Perhaps the very private Brahms, who had done such a good job discarding his sketches and destroying works deemed unworthy, assumed that no one would notice such things, or care to speculate about them. Little did he know where the infant field of musicology might lead, or that there would someday be a “Revisions” festival at a university in North Carolina. The early version of op.8 is certainly a less perfect work than the later one, but it connects us to a very human drama. And it is still very good music.

Brent Wissick

Monteverdi’s *Vespers of the Blessed Virgin* (1610)

Monteverdi’s *Vespro della Beata Vergine* is a landmark in early seventeenth-century sacred music. Born in Cremona in 1567, Monteverdi moved to the court of Duke Vincenzo Gonzaga in Mantua in 1590 or 1591, where his official duties involved composing and directing music for court entertainment. He had no reason to write church music, however, which makes one wonder just what he intended by publishing a sacred collection in 1610.

Monteverdi’s career had reached a crisis in 1608, when he complained bitterly of being overworked and underpaid. He started looking for employment elsewhere, precipitating a crisis leading to his dismissal in 1612. But professional disaster soon turned into triumph when, in 1613, he was appointed *maestro di cappella* of St Mark’s Basilica, Venice, perhaps the most prestigious musical appointment in the whole of Italy. Monteverdi stayed there until his death in 1643.

The “Missa...ac vespere” (Venice: Ricciardo Amadino, 1610)

Monteverdi’s 1610 collection, dedicated to Pope Paul V, is usually viewed as an advertisement of his compositional skills with a view to leaving Mantua. It comprises a six-voice parody *Missa “In illo tempore”* based on a motet by Nicolas Gombert (c1495-c1560), and a setting of Vespers for an unspecified feast of the Blessed Virgin.

Vespers is part of the Office, the daily round of services comprising Matins, Lauds, Prime, Terce, Sext, None, Vespers (at dusk), and Compline. Broadly speaking, Vespers consists of an invitatory, five psalms, each with an antiphon, a hymn, and the Magnificat (“The Song of Mary”). Although this structure is largely invariable, the texts change according to the day. Thus a complete musical setting of Vespers will usually be linked to a specific feast; its use elsewhere will demand selection or substitution.

Comparing Monteverdi’s 1610 Vespers to texts usually associated with feasts of the Blessed Virgin reveals many inconsistencies. Monteverdi does provide the staple items, including two Magnificats (one for seven voices and six instruments, and one for six voices and continuo), the usual psalms for second vespers, and the hymn “Ave maris

stella.” However, he uses only one of the customary antiphon texts (“Nigra sum,” paired incorrectly) for his motets between the psalms. Thus his Vespers appears not to be a liturgical unity; nor, strictly speaking, can it be used on any single feast, Marian or otherwise.

The “Other” 1610 Vespers

Performers wishing to perform the 1610 Vespers as a conceptual whole therefore have to fudge the liturgical sequence: the standard argument runs that antiphons were often substituted in northern Italian liturgies during this period. Monteverdi also permits other types of substitution: in the first psalm, “Dixit Dominus,” the instrumental ritornellos are declared optional. Following this rubric elsewhere enables one to turn what Monteverdi called (in the *Bassus generalis* partbook) a “Vespro della B. Vergine da concerto [i.e., with instruments] composto sopra canti fermi” into a group of Vespers-related settings *not* “da concerto.” This is the “revision and rethinking” performed this evening.

Monteverdi certainly viewed this as a feasible performance option. But our “other” Vespers also prompts hearing the piece in a very different way. For example, most commentators focus on the grand fusion in the 1610 Vespers of voices and instruments, and of “old” and “new” styles, accentuating the modern(ist) nature of the result. Removing the *obbligato* instruments, however, and leaving just the basso continuo (organ, theorbo, cello) allows one to focus on the other feature of the work that Monteverdi noted so proudly, that it is “composto sopra canti fermi,” i.e., constructed on plainchant by way of *cantus firmus* technique.

The motets may still be “modern,” but the *cantus firmi* in the psalms, hymn, and Magnificat are very old-fashioned indeed. The plainchant is used in one or other of two standard ways: either in long notes in a single part (normally, the tenor), or as a melodic paraphrase in the soprano. No less striking in terms of this “fresh” hearing of the work is its now obvious roots in improvisatory practices themselves associated with chant. In order to provide music on demand, Renaissance singers were adept at improvising above a *cantus firmus* by way of simple harmonic recitation or more elaborate *contrappunto alla mente*. The former (*falsobordone* in Italian) appears in the psalms, while the glorious opening of “Nisi Dominus,” with its close canons, is in effect a composed-out version of an improvisatory jam session.

The revised version of the 1610 Vespers presents a very different face from the one normally performed. One result of this rethinking places Monteverdi much more squarely in a late Renaissance, rather than Baroque, frame; another is to bring him much closer to real, rather than idealized, musical practice. We can argue over which Monteverdi we might prefer, but the point remains: we now have a choice.

Tim Carter

Ensemble Personnel

CAROLINA CHOIR

Susan Klebanow, Director and Conductor

Mary Hamilton, rehearsal accompanist

Sopranos

Katey Barnes
Jillian Bauman
*Christine Bischoff
Abigail Brown
Yuk Ying Cheung
Terri Duke
Elizabeth Freeman
Rachel FitzSimons
+Jessica Hill
*Katherine Hughes
Althea M. Johnson
Melissa Lassiter
Kristina Leach
Sarah Looney
Meg Monroe
Krysta D. Murdock
Danielle K. Pecone
Amanda Sellers
Kelli Shoffner
Catherine Ta
Hyde Yuen

Altos

Allison Brancati
*Katherine D. Currin
*Jordan Delphos
*Bela Fishbeyn
*Meridith Guenther
Cameron Hartofelis
Cameron Hayden
+Vanessa J. Isiguen
Beverly Johnson
Anne Marie Kinsella
Carrie Lawler
Rebecca Leonard

Altos (cont.)

*Andrea Montoute
April E. Perry
Annie Poskozim
Ivona Puszkarczuk
Lillian Shoup
Lauren Thomason
Erin C. Trado
Julia M. Wilder

Tenors

+Evan Becker
Kevin Campbell
Christopher Cline
*Timothy Drum
Darin Dufault
Brian Hill
Steven Lumpkin
David-Aidan Mackey
Lucas Stern
Alex Watson

Basses

*Joseph W. Allen
Emanuel Ayvas
Allen Bell
Casey Molino Dunn
Jonas Hancock
+David Harris
*Michael Hermann
Evan Lucas
*Damian C. Munn
Brian Park
C. Delton Streeter
Jonathan Rohr

*Choir Council
+Section Leader

UNC CELLO CHOIR

Brent Wissick, Director

I

Michael Lotito
Rachel Robinson
Laura Austin
Michael Hermann

II

Lila Riley
Leslie Riley
Emily Mann
Adrian Raley

III

Lisa Espinoza
Christa Oakes
Douglass Little
Ben Shirley

IV

Elliot Ward
Gabrielle Scronce
Adam Harris
Andrew Anagnost
Baker Pratt

UNIVERSITY CHAMBER SINGERS

Susan Klebanow, Director and Conductor

Mary Hamilton, rehearsal accompanist

Sopranos

Elizabeth Beal
Louise Brock
Katharine Dunbar
Jennifer Dickson
Heidi Fisher
Amanda L. Howell
Ashley E. Kerr

Altos

Diana Chang
Jonas Laughlin
Hillary J. Little
Jamie Sohn
Kate Stratton
Rachel Wender
Melinda Whittington

Tenors

David DeWeese
Jason Hamlin
Trevor Hutton
Jeffrey S. Johnson
Jonathan Sauls

Basses

Joshua Collier
W. Harris Ipock
DeMar Neal
Jonathan Nussman
Dan Smith
Frank Zachary

UNIVERSITY OF NORTH CAROLINA WIND ENSEMBLE

Michael Votta, Director and Conductor

Flute/Piccolo

Jenny Glace
Amanda Leong
Gale Scott
Ryan Ward

Oboe/English Horn

Becca Gurganiou
Ben Thompson

Bassoon/Contrabassoon

Sally DeJoseph
James Kulesher

Clarinet

Lesley Bradner
Amy Eggerding
Wonkak Kim
Kimberly Kirkhum
Jennifer Love
Alissa McGuire
Lee Anne McLendon
Megan Pinder
Alex Schlessinger
Carolyn E. Sorock

Bass Clarinet

Andrew Whitley

Saxophone

Ben Murdock
Charles Patton
Whitney Post
Michael Gigliotti

Trumpet

Kevin Crotty
Deidre Pelletier
Reid Settle

Horn

Jonathan Caldwell
Eddie Deaton
Heather Honeycutt
Caitlin Lyttle
Jacob Medlin
Stacy Ogburn
Kristin Ruby

Trombone

Noah McLean
Lucas Rowe
John Skillman

Euphonium

Frank Blazich
JC Peterson

Tuba

Tim Kohring
Stephen Johnson
Dave Möschler

Timpani/Percussion

Rosemary Hall
Heather H. Harrison
Brian Adam McCune
Tommy Perkenson
Blake Wynia
Ryan Zimmerman

*The Wind Ensemble uses rotating seating.
The players are therefore listed in alphabetical order.*

UNIVERSITY OF NORTH CAROLINA SYMPHONY ORCHESTRA

Tonu Kalam, Director and Conductor

Violin I

*Alice Ming-Yi Ju,
concertmaster
*Matthew Kiefer, *co-*
concertmaster
Mary Ellen Bierck
Robert Brewer
Lisa Byun
Lauren Carpenter
*Erica Cloer
Wendy Jones
Sarah Keilson
Stephen Kovacs
A. Morgan Lasater
*Megan Lavine
*Dennis Lyons
*Hannah Mark
*Laura Musten
*Theresa Nakano
*Megan Seiler
*Molly Stapleton
Summer Tyler
Paige Vickory

Violin II

*Jordan Delphos, *principal*
Alexandria Barley
*Elizabeth Beal
*Rosemary Chen
*Marnie Cheshire
Barbara A. Crockett
*Bela Fishbeyn
*Katherine Hughes
*Victoria Louise Jackson
Lauren Paynter
*Leah Peroutka
*Mark Privette
Jacquelyn Pyun
Thomas Sorrell
Andy Tseng
*Bettina Yost

Viola

*Crystal Zeager, *principal*
*Adam Bensimhon
Norton Dickman
John Eaton
Kara Eaton
*Brooks Firth
*Carrie Fleck
*Christina Hansen
Sharon Kowalsky
*Alexis Tener
Sharon Voshell

Cello

*Michael Lotito, *principal*
Sevan Abashian
*Laura Austin
Lisa Espinosa
*Michael Hermann
Douglass Little
*Emily Mann
Christa Oakes
*Adrian Raley
Leslie Riley
Lila Riley
*Rachel Robinson
Allison Robitaille
Jeffrey Rossman
Gabrielle Scronce
Ben Shirley
Rachel Wender

Bass

*Peter Kimosh, *principal*
*Jade-Lin Chue
Ken Marshall
*Dave Möschler
*Clayton Williams

Flute and Piccolo

*Angela Robbins, *principal*
Hanna Gustafsson
*Amy Sedan

Oboe and English Horn

*Becca Gurganious, *principal*
*Emily Dunlop

Clarinet

*Lesley Bradner, *principal*
*Jennifer Love, *co-principal*
Kimberly Kirkhum

Bassoon and Contrabassoon

*Sally DeJoseph, *co-principal*
*James Kulesher, *co-principal*

Horn

Eddie Deaton, *co-principal*
*Caitlin Lyttle, *co-principal*
*Jacob Medlin, *co-principal*
*Jonathan Caldwell
*Heather Honeycutt

Trumpet

*Kevin Crotty, *principal*
*Deidre Pelletier
Reid Settle

Trombone

*Michael Long, *principal*
Andrew T. Kleindienst
*John Skillman
*Luke Worsham

Timpani and Percussion

Patrick Hanna, *timpani*
*Keith Williams, *timpani*
Kathryn Pruitt
Livingston Sheats

Harp

Emily Laurance

Celesta

Jennifer Smith

**Denotes players for April 16 performance of Schumann Symphony No. 4 in its 1841 Version.
Orchestra members are listed alphabetically following the principals of each section.*