

**Brooks Whitehouse** (BA, Harvard College, MMA and DMA, SUNY Stony Brook) is UNCG's new Cello Professor. He comes to Greensboro from the University of Florida where he spent a year as Assistant Professor of Cello and Chamber Music. From 1996-2001 he and his wife, violinist Janet Orenstein, were artists in residence at the University of Virginia in Charlottesville as members of The Guild Trio. In his thirteen years as cellist of the Guild Trio Mr. Whitehouse has performed and taught chamber music throughout the US and abroad, holding Artists-in-Residence positions at SUNY Stony Brook, the Guild Hall in East Hampton, NY, and The Tanglewood Music Center. This ensemble was a winner of both the "USIA Artistic Ambassador" and "Chamber Music Yellow Springs" competitions, and with the group Mr. Whitehouse has performed throughout the United States and Canada, as well as in Norway, Turkey, the former Yugoslavia, Belgium, Luxembourg, Germany, Portugal, France and Australia.



**Andrew Willis** holds the B.M. from the Curtis Institute of Music, the M.M. in Accompanying from Temple University, and the D.M.A. in Historical Performance from Cornell. A former student of Mieczyslaw Horszowski, Willis has taught at several colleges and universities and at Tanglewood. Willis played piano and celeste for the Philadelphia Orchestra for several years and directed that city's 1807 and Friends Chamber Ensemble. He has appeared as soloist with several major orchestras and has given recitals and master classes throughout the United States, often on original historical pianos or replicas. He has recorded a wide range of solo and chamber repertoire for CRI, Albany, Newport Classics, and Claves.

**Welborn Young** came from Chicago, Illinois where for five years he was the Artistic Director and Conductor of Windy City Performing Arts. The ensembles received enthusiastic reviews in such papers as the Chicago Sun Times, Chicago Tribune, the Reader, and Windy City Times. During the summer of 1998, Young was invited to be a featured conductor at the Concertgebouw in Amsterdam, Netherlands, during an international cultural and music festival. That same summer he was guest conductor of Chicago's Grant Park Symphony Chorus and assisted with the preparation of their first recording. Young has been the Assistant Conductor of the Middle Tennessee Choral Society and Artistic Director and Conductor of the Augustinian Singers of Nashville, Tennessee. He has prepared and conducted the Nashville Symphony Chorus, has appeared as guest conductor with the Nashville Opera Association, and is in high demand as an adjudicator and clinician for choral festivals. He completed the B.M. and the M.A. at Middle Tennessee State University and is completing the Doctor of Musical Arts in Choral Conducting at the University of Illinois Urbana-Champaign.



The hall is equipped with a listening assistance system.  
Patrons needing such assistance should contact one of the ushers in the lobby.



## Artist Faculty Chamber Series *presents*

# moonstruck



Thursday, September 19, 2002  
7:30 pm  
Recital Hall, School of Music

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*Program*

**Commentary by Elizabeth Keathley**

**Der Wanderer an den Mond  
An den Mond  
Abendbilder  
Erntelied**

**Franz Schubert**  
(1797-1828)

Ellen Linton, soprano  
Andrew Harley, piano

**Sonate pour violoncelle et piano**

Prologue: Lent  
Sérénade et Finale

**Claude Debussy**  
(1862-1918)

Brooks Whitehouse, violoncello  
Andrew Harley, piano

*intermission*

**Pierrot Lunaire**

**Part I**

Moondrunk  
Colombine  
The Dandy  
A Quite Pallid Laundry Maid  
Valse de Chopin  
Madonna  
The Ailing Moon

**Part II**

Night  
Prayer to Pierrot  
Loot  
Red Mass  
Song of the Gallows  
Decapitation  
The Crosses

**Part III**

Nostalgia  
Atrocity  
Parody  
The Moonfleck  
Serenade  
Journey Home  
O Ancient Scent

Carla Lefevre, voice  
Andrew Willis, piano  
John Fadial, violin  
Scott Rawls, viola  
Brooks Whitehouse, violoncello  
Deborah Egekvist, flute and piccolo  
Kelly Burke, clarinet and bass clarinet  
Welborn Young, conductor



**Elizabeth L. Keathley** is an Assistant Professor in the School of Music at the University of North Carolina at Greensboro, where she teaches graduate and undergraduate courses in Music History. Dr. Keathley received the Ph.D. and M.A. in Music History, as well as an Advanced Certificate in Women's Studies from the State University of New York at Stony Brook. Her research addresses issues of modernism and modernity, how they intersect with musical practices, and how they are

inflected by gender, ethnicity, and other forms of "difference." She has published both in the U.S. and in Europe on the works of Arnold Schönberg, and she has presented scholarly papers on the works of Alma Mahler and Leonard Bernstein, as well as on the gendered dimensions of rap and electronic pop music. Dr. Keathley is active in the American Musicological Society, the College Music Society, the Society for American Music, Gender Research in Music Education, and the International Alliance for Women in Music.

**Carla LeFevre** holds the B.M.Ed. in voice and horn from Central Missouri State University and M.A. and D.M.A. degrees in performance and pedagogy from the University of Iowa. She has performed extensively in oratorios and operas, including leading roles in *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, and Handel's *Agrippina*, which she performed at the Festival di Musica Antica in Urbino, Italy, and the Classical Music Seminar in Eisenstadt, Austria. An active recitalist, LeFevre was selected as the 1991 National Winner of the Gertrude Fogelson Cultural and Creative Arts Vocal Competition and has also been a national finalist in both the National Federation of Music Clubs Young Artist Competition and the National Opera Association Vocal Competition. In addition to her teaching and performing experience, she has served as a consultant for the Peoria Ear, Nose, and Throat Clinic, assisting in the diagnosis and treatment of voice disorders.



**Ellen Linton** holds the B.M. degree from Oberlin College, the M.M. from the New England Conservatory, and studied at the Akademie für Musik und darstellende Kunst (Mozarteum) in Salzburg, Austria. In 1990 she received a grant from the National Endowment for the Humanities for advanced graduate study at the University of Minnesota, and in 1992 earned a stipend for interdisciplinary study at Reynolda House. Linton has worked with such coaches and teachers as Gladys Miller, Re Koster, Gerard Souzay, Dalton Baldwin, and Boris Goldovsky. At UNCG she teaches history of art song, and French and German Diction for singers, as well as studio voice. She has performed extensively in opera, oratorio, and recital, and is a former state governor for the National Association of Teachers of Singing.

**Scott Rawls** holds the B.M. degree from Indiana University and the M.M. and D.M.A. from The State University of New York at Stony Brook. His major teachers have included Abraham Skernick, Gorges Janzer, and John Graham, to whom he was assistant at SUNY-Stony Brook. A champion of new music, Rawls has toured extensively as a member of Steve Reich and Musicians with recent performances in San Francisco, Milan, and New York. He is a founding member of the Locrian Chamber Players, a New York City based group dedicated to performing new music. Rawls is invited frequently as guest artist with chamber ensembles across the country. He has recorded for CRI, Elektra, Nonesuch, Capstone, and Philips labels. In addition to serving as viola professor and coordinator of the string area at the University of North Carolina at Greensboro, Rawls is very active as guest clinician, adjudicator, and master class teacher at universities and festivals in America and Europe.





**Kelly Burke** holds the B.M. and M.M. degrees from the Eastman School of Music and the D.M.A. from the University of Michigan. An active performer, Burke is the principal clarinetist of the Greensboro Symphony Orchestra and has appeared in recitals and as a soloist with symphony orchestras throughout the United States, Canada, Germany, New Zealand, Australia, and Russia. As a member of the Mallarmé Chamber Players, the EastWind Trio d'Anches, and the Cascade Wind Quintet, Burke is frequently heard in chamber music settings. She has recorded for Centaur, Telarc, and Arabesque labels. Burke has received several teaching awards, including UNCG's Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, and has been named three times to Who's Who Among America's Teachers. She is the author of numerous pedagogical articles and the critically acclaimed book *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*.

**Deborah Egekvist** earned the B.M. from Lawrence University, the M.M. at the Eastman School of Music, and the D.M. at Florida State University. She has taught at Marshall University in Huntington, West Virginia, and at the University of Oklahoma at Norman. Active as a soloist and chamber musician, Egekvist has performed throughout the United States, Germany, Canada, and the Asian South Pacific. She has appeared as soloist with the Minnesota Orchestra, the Green Bay Symphony, the West Virginia Symphonette, the Aurora Symphony, and the Huntington Chamber Orchestra. She has also performed as principal flute of the Huntington Chamber Orchestra, the Greensboro Symphony, and the EastWind Quintet at UNCG. In June 1989, Egekvist made her New York debut at Carnegie Recital Hall.



**John Fadial** holds degrees from the North Carolina School of the Arts, the Eastman School of Music, and the University of Maryland. As a United States Information Service Artistic Ambassador, he has toured extensively on four continents. Recent recital appearances have included performances at the Phillips Collection; the Kennedy Center; the Sale Poirel, Nancy, France; and the American University in Blagoevgrad, Bulgaria. A highly successful teacher, his students have been accepted by such prestigious institutions as Oberlin Conservatory, Peabody Conservatory, the Eastman School, The Cleveland Institute, and the National Repertory Orchestra. They also have included winners of the Pittsburgh Symphony Young Artist Solo Competition; and winners and finalists in the MTNA National Competitions. John Fadial currently serves as concertmaster of the Greensboro Symphony Orchestra, as well as violinist of the Chesapeake Trio and the McIver Ensemble. His mentors include Elaine Richey, Charles Castleman, and Arnold Steinhardt.

**Andrew Harley** is an Associate Professor in the School of Music at UNCG, where he is the Director of Accompanying. He received a B.A. and M.A. from Oxford University, the Artist Diploma from the Royal Northern College of Music in Manchester and a D.M.A. from the University of Southern California. Previous appointments have included Occidental College, University of California Los Angeles, University of Southern California and the University of California Santa Barbara where he was Head of Accompanying. In addition to these positions, he has also held numerous posts at a variety of summer schools. For five years, he was Director of Chamber Music for the International Institute for Young Musicians and more recently was Associate Faculty at the Music Academy of the West in Santa Barbara. He has been featured on live radio and television broadcasts and currently serves as the official accompanist for a number of national competitions.



**Franz Schubert:**  
**The Wanderer's Address to the Moon**  
*Johann Gabriel Seidl*

I on earth, you in the sky,  
Both of us travel briskly on;  
I solemn and gloomy, you gentle and pure,  
What can be the difference between us?

I wander, a stranger, from land to land,  
So homeless, so unknown;  
Up and down mountains, in and out of forests,  
Yet, alas, nowhere am I at home.

But you wander up and down,  
From the east's cradle to the west's grave,  
Travel from country to country  
And yet are at home wherever you are.

The sky, infinitely extended,  
Is your beloved homeland;  
O happy he who, wherever he goes,  
Still stands on his native soil!

**To the Moon**  
*Johann Wolfgang von Goethe*

Once more you silently fill wood and vale  
With your hazy gleam,  
And at last  
Set my soul quite free.

You cast your soothing gaze  
Over my fields;  
With a friend's gentle eye  
You watch over my fate.

My heart feels every echo  
Of times both glad and gloomy.  
I hover between joy and sorrow  
In my solitude.

Flow on, beloved river!  
I shall never be happy:  
Thus have laughter and kisses rippled away,  
And with them constancy.

Happy he who, without hatred,  
Shuts himself off from the world,  
Holds on friend to his heart,  
And with him enjoys

That which, unknown to  
And undreamt of by men,  
Wanders by night  
Through the labyrinth of the heart.

**Evening Scene**  
*Johann Petrus Siebert*

In the grove, quietly the dew begins to fall.  
Gently the sinister twilight weaves  
Through the light of day,  
Distorting the green bushes in the fields.

The nightly ravens swoop on distant oaks;  
The breeze smells sweet.  
Echo tenderly recalls  
Philomel's magic songs.

Hark how the angelus tells the sons of men  
To turn their hearts  
From earthly joys to heaven

The skies, barred with cloud,  
Sparkle with a thousand shining stars.  
The moon, mirrored in clear waters,  
Scatters its gold afar on field and hill.

In its full light,  
The mossy church roof gleams,  
While all around cold stones stand guard  
Above the sleepers' limbs.

Rest, beloved, from all travail,  
Until at the resurrection God shall call us  
Upward to eternal bliss.

*(continued, next page)*

## upcoming performances

String Studio Recital  
Thursday, September 26 · 5:30 pm  
Organ Hall

Miles Davis Jazz Studies Program  
Jazz Band · Jazz Ensemble  
Thursday, September 26 · 7:30 pm  
Recital Hall · 3

3 denotes a ticketed event. Please contact the University Box Office by visiting Aycock Auditorium or Room 215 of the School of Music weekdays from Noon-5 pm, or by calling (336) 334-4849.

## Harvest Song

Ludwig Heinrich Christoph Hölty

Sickles echo,  
Ears of corn fall  
To the sound of the sickles,  
On the girls' bonnets  
Blue flowers quiver;  
Joy is everywhere.

Sickles resound,  
Girls sing  
To the sound of the sickles;  
Until, bathed in moonlight,  
The stubble shimmers all around,  
And the harvest song rings out.

All leap about,  
All who can utter a sound  
Sing out.  
At the harvest feast  
The farmer and his labourer  
Eat from the same bowl.

Then every man teases  
And hugs  
His sweetheart.  
When the tankards are empty  
They go off  
Singing and shouting with joy.

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## Arnold Schönberg:

### Pierrot Lunaire

Albert Giraud

#### Part I

##### 1. Moondrunk

The wine which through the eyes we drink  
Flows nightly from the moon in torrents,  
And as a spring tide overflows  
The far and distant land.

Desires terrible and sweet  
Unnumbered drift in floods abounding.  
The wine which through the eyes we drink  
Flows nightly from the moon in torrents.

The poet, in an ecstasy,  
Drinks deeply from the holy chalice,  
To heaven lifts up his entranced  
Head, and reeling quaffs and drains down  
The wine which through the eyes we drink.

##### 2. Columbine

The pallid buds of moonlight  
Those pale and wondrous roses,  
Bloom in the nights of summer —  
O could I pluck but one!

My heavy heart to lighten,  
I search in darkling river  
The pallid buds of moonlight,  
Those pale and wondrous roses.

Fulfilled would be my longing  
If I could softly gather,  
With gentle care besprinkle  
Upon your dark brown tresses  
The moonlight's pallid blossoms.

##### 3. The Dandy

A phantasmagorical light ray  
Illumines tonight all the crystalline flasks  
On the holy, sacred, ebony wash-stand  
Of the taciturn dandy of Bergamo.

In sonorous bronze-enwrought chalice  
Laughs brightly the fountain's metallic sound,  
A phantasmagorical light ray  
Illumines tonight all the crystalline flasks.

Pierrot with countenance waxen  
Stands musing and thinks how he tonight  
will paint.  
Rejecting the red and the green of the east  
He bedaubes all his face in the latest of styles  
With a phantasmagorical moonbeam.

##### 4. A Quite Pallid Laundry Maid

A quite pallid laundry maid  
Washes nightly white silk garments;  
Naked, snow-white silvery forearms  
Stretching downward to the flood.

Through the glen steal gentle breezes,  
Softly playing o'er the stream.  
A quite pallid laundry maid  
Washes nightly white silk garments.

And the gentle maid of heaven,  
By the branches softly fondled,  
Spreads on the dusky meadows  
All her moonlight-woven linen —  
A quite pallid laundry maid.

## 17. Parody

Knitting needles, bright and polished,  
Set in her graying hair,  
Sits the duenna, mumbling,  
In crimson costume clad.

She lingers in the arbor,  
She loves Pierrot with passion,  
Knitting needles, bright and polished,  
Set in her graying hair.

But, listen, what a whisper,  
A zephyr titters softly:  
The moon, the wicked mocker,  
Now mimics with light rays  
Bright needles, spic and span.

## 18. The Moonfleck

With a snowy fleck of shining moonlight  
On the shoulder of his black silk frock-coat  
So walks out Pierrot this languid evening,  
Seeking everywhere for love's adventure.

But what! something wrong with his  
appearance!  
He looks round and round and then he finds  
it —  
Just a snowy fleck of shining moonlight  
On the shoulder of his black silk frock-coat.

Wait now — thinks he — 'tis a piece of  
plaster,  
Wipes and wipes, yet cannot make it  
vanish.  
So he goes on, poisoned with his fancy,  
Rubs and rubs until the early morning  
Just a snowy fleck of shining moonlight.

## 19. Serenade

With a giant bow grotesquely  
Scrapes Pierrot on his viola;  
Like a stork on one leg standing  
Sadly plucks a pizzicato.

Now here comes Cassander fuming  
At this night-time virtuoso.  
With a giant bow grotesquely  
Scrapes Pierrot on his viola.

Casting then aside the viola,  
With his delicate left hand he  
Grips the bald head by the collar —  
Dreamily he plays upon him  
With a giant bow grotesquely.

## 20. Journey Home

The moonbeam is the rudder,  
Waterlily serves as boat  
On which Pierrot goes southward,  
The wind behind his sails.

In deep tones hums the river  
And rocks the light canoe,  
The moonbeam is the rudder,  
Waterlily serves as boat.

To Bergamo, his homeland,  
Pierrot returns once more,  
Soft gleams on the horizon,  
The orient gleam of dawn.  
— The moonbeam is the rudder.

## 21. O Ancient Scent

O ancient scent of fairy times,  
Intoxicate once more my senses!  
A merry swarm of idle thoughts  
Pervades the gentle air.

A happy whim makes me aspire  
To joys which I too long neglected.  
O ancient scent of fairy times,  
Intoxicate me again.

Now all my sorrow is dispelled,  
And from my sun-encircled window  
I freely view the lovely world  
And dream beyond the fair horizon.  
O ancient scent of fairy times!

## artist faculty chamber series

future afcs events:

angels and devils

thursday, november 7, 2002

all that jazz

thursday, january 30, 2003

music goes to the movies

thursday, march 27, 2003

tickets available at the university box office,  
school of music room 215  
or by calling (336) 334.4TIX (4849)



## 5. Valse de Chopin

As a lingering drop of blood  
Stains the lips of a consumptive,  
So this music is pervaded  
By a morbid deathly charm.

Wild ecstatic harmonies  
Disguise the icy touch of doom  
As a lingering drop of blood  
Stains the lips of a consumptive.

Ardent, joyful, sweet and yearning,  
Melancholic sombre waltzes,  
Coursing ever through my senses  
Staying always in my mind's eye  
Like a lingering drop of blood!

## 6. Madonna

Rise, O mother of all sorrows,  
From the altar of my verses!  
Blood pours forth from thy lean bosom  
Where the sword of frenzy pierced it.

Thy forever gaping gashes  
Are like eyelids, red and open.  
Rise, O mother of all sorrows,  
From the altar of my verses.

In thy lacerated arms  
Holdst thou thy Son's holy body,  
Manifesting Him to mankind —  
Yet the eyes of men avoid the sight,  
O mother of all sorrows!

## 7. The Ailing Moon

You ailing, death-awaiting moon,  
High upon heaven's dusty couch,  
Your glance, so feverish overlarge,  
Lures me, like strange enchanting song.

With unrequited pain of love  
You die, your longing deep concealed,  
You ailing, death-awaiting moon,  
High upon heaven's dusty couch.

The lover, stirred by deep desire  
Who reckless seeks for love's embrace,  
Exults in your bright play of light,  
Your pale and pain-begotten flood,  
You ailing, death-awaiting moon.

## Part II

### 8. Night

Heavy, gloomy giant black moths  
Massacred the sun's bright rays;  
Like a close-shut magic book  
Broods the distant sky in silence.

From the mists in deep recesses  
Rise up scents, destroying memory.  
Heavy, gloomy giant black moths  
Massacred the sun's bright rays.

And from heaven earthward bound  
Downward sink with sombre pinions  
Unperceived, great hordes of monsters  
On the hearts and souls of mankind...  
Heavy, gloomy giant black moths.

### 9. Prayer to Pierrot

Pierrot! My laughter  
I have forgot!  
The image of spendor  
Dissolves.

Black flies the flag now  
Now from my mast.  
Pierrot! My laughter  
I have forgot!

Oh, once more give me,  
Healer of spirits,  
Snowman of lyrics,  
Monarch of moonshine,  
Pierrot — my laughter!

### 10. Loot

Ancient royalty's red rubies,  
Bloody drops of aged glory,  
Slumber in the hollow coffins  
Buried in the vaulted caverns.

Late at night with boon companions  
Pierrot descends to ravish  
Ancient royalty's red rubies,  
Bloody drops of aged glory.

But there every hair a-bristle,  
Livid fear turns them to statues;  
Through the murky gloom, like eyes —  
Glaring from the hollow coffins,  
Ancient royalty's red rubies.

## 11. Red Mass

To fearsome grim communion  
Where dazzling rays of gold gleam,  
And flickering light of candles,  
Comes to the altar Pierrot.

His hand, with grace invested,  
Rends through the priestly garments,  
For fearsome grim communion  
Where dazzling rays of gold gleam.

With signs of benediction  
He shows to frightened people  
The dripping crimson wafer:  
His heart — with bloody fingers  
In fearsome grim communion.

## 12. Song of the Gallows

The haggard harlot  
With stretching throat  
Will be  
His ultimate paramour.

Through all his thoughts  
There sticks like a nail  
The haggard harlot  
With scraggy gizzard.

Thin as a rake,  
Round her neck a pigtail,  
Lustfully she will embrace  
The rascal,  
The haggard harlot!

## 13. Decapitation

The moon, a polished scimitar  
Upon a black and silken cushion,  
So strangely large hangs menacing  
Through sorrow's gloomy night.

Pierrot wandering restlessly  
Stares upon high in anguished fear  
Of the moon, a polished scimitar  
Upon a black and silken cushion.

Like leaves of aspen are his knees,  
Swooning he falters, then collapses.  
He thinks: the hissing vengeful steel  
Upon his neck will fall in judgment,  
The moon, a polished scimitar.

## 14. The Crosses

Holy crosses are the verses  
Where the poets bleed in silence,  
Blinded by the peck of vultures  
Flying round in ghostly rabble.

On their bodies swords have feasted,  
Bathing in the scarlet bloodstream.  
Holy crosses are the verses  
Where the poets bleed in silence.

Death then comes; dispersed the ashes —  
Far away the rabble's clamor,  
Slowly sinks the sun's red splendor,  
Like a royal crown of glory.  
Holy crosses are the verses.

## Part III

### 15. Nostalgia

Sweetly plaintive is the sigh of crystal  
From the old Italian pantomimers,  
Sadly mourning that Pierrot so modern  
And so sickly sentimental is now.

And it echoes from his heart's waste desert,  
Muted tones which wind through all his  
senses,  
Sweetly plaintive, like a sigh of crystal  
From the old Italian pantomimers.

Then Pierrot rejects the tragic manner.  
Through the pallid fireshine of moonlight,  
Through the foaming light-flood mounts his  
longing,  
Surging high towards his native heaven,  
Sweetly plaintive, like a sigh of crystal.

### 16. Atrocity

Through the bald pate of Cassander,  
As he rends the air with screeches  
Bores Pierrot in feigning tender  
Fashion with a cranium drill.

He then presses with his finger  
Rare tobacco grown in Turkey  
Through the bald pate of Cassander,  
As he rends the air with screeches.

Then screwing a cherry pipe stem  
Right in through the polished surface,  
Sits at ease and smokes and puffs the  
Rare tobacco grown in Turkey  
From the bald pate of Cassander.

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Stains the lips of a consumptive,  
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The haggard harlot  
With scraggy gizzard.

Thin as a rake,  
Round her neck a pigtail,  
Lustfully she will embrace  
The rascal,  
The haggard harlot!

## 13. Decapitation

The moon, a polished scimitar  
Upon a black and silken cushion,  
So strangely large hangs menacing  
Through sorrow's gloomy night.

Pierrot wandering restlessly  
Stares upon high in anguished fear  
Of the moon, a polished scimitar  
Upon a black and silken cushion.

Like leaves of aspen are his knees,  
Swooning he falters, then collapses.  
He thinks: the hissing vengeful steel  
Upon his neck will fall in judgment,  
The moon, a polished scimitar.

## 14. The Crosses

Holy crosses are the verses  
Where the poets bleed in silence,  
Blinded by the peck of vultures  
Flying round in ghostly rabble.

On their bodies swords have feasted,  
Bathing in the scarlet bloodstream.  
Holy crosses are the verses  
Where the poets bleed in silence.

Death then comes; dispersed the ashes —  
Far away the rabble's clamor,  
Slowly sinks the sun's red splendor,  
Like a royal crown of glory.  
Holy crosses are the verses.

## Part III

### 15. Nostalgia

Sweetly plaintive is the sigh of crystal  
From the old Italian pantomimers,  
Sadly mourning that Pierrot so modern  
And so sickly sentimental is now.

And it echoes from his heart's waste desert,  
Muted tones which wind through all his  
senses,  
Sweetly plaintive, like a sigh of crystal  
From the old Italian pantomimers.

Then Pierrot rejects the tragic manner.  
Through the pallid fireshine of moonlight,  
Through the foaming light-flood mounts his  
longing,  
Surging high towards his native heaven,  
Sweetly plaintive, like a sigh of crystal.

### 16. Atrocity

Through the bald pate of Cassander,  
As he rends the air with screeches  
Bores Pierrot in feigning tender  
Fashion with a cranium drill.

He then presses with his finger  
Rare tobacco grown in Turkey  
Through the bald pate of Cassander,  
As he rends the air with screeches.

Then screwing a cherry pipe stem  
Right in through the polished surface,  
Sits at ease and smokes and puffs the  
Rare tobacco grown in Turkey  
From the bald pate of Cassander.



**Artist Faculty Chamber Series**  
*presents*

# moonstruck



Thursday, September 19, 2002  
7:30 pm  
Recital Hall, School of Music

Title: UNCG Logo Corrected  
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Comment: This EPS picture will print to a postscript printer but  
in other forms of printing

## *Program*

**Commentary by Elizabeth Keathley**

**Der Wanderer an den Mond  
An den Mond  
Abendbilder  
Erntelied**

**Franz Schubert**  
(1797-1828)

Ellen Linton, soprano  
Andrew Harley, piano

**Sonate pour violoncelle et piano**

Prologue: Lent  
Sérénade et Finale

**Claude Debussy**  
(1862-1918)

Brooks Whitehouse, violoncello  
Andrew Harley, piano

## *intermission*

**Pierrot Lunaire**

### **Part I**

Moondrunk  
Colombine  
The Dandy  
A Quite Pallid Laundry Maid  
Valse de Chopin  
Madonna  
The Ailing Moon

**Arnold Schönberg**  
(1874-1951)

### **Part II**

Night  
Prayer to Pierrot  
Loot  
Red Mass  
Song of the Gallows  
Decapitation  
The Crosses

### **Part III**

Nostalgia  
Atrocity  
Parody  
The Moonfleck  
Serenade  
Journey Home  
O Ancient Scent

Carla Lefevre, voice  
Andrew Willis, piano  
John Fadial, violin  
Scott Rawls, viola  
Brooks Whitehouse, violoncello  
Deborah Egekvist, flute and piccolo  
Kelly Burke, clarinet and bass clarinet  
Welborn Young, conductor