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The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 12,700 university students, the UNCG School of Music serves over 575 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For further information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
UNCG School of Music  
P.O. Box 26167  
Greensboro, North Carolina 27402-6167  
(336) 334-5789  
*On the Web: [www.uncg.edu/mus/](http://www.uncg.edu/mus/)*



## Contemporary Chamber Players

**Robert Gutter**, conductor  
**Richard Cook**, guest conductor

Sunday, November 18, 2001  
7:30 pm  
Recital Hall, School of Music

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## *Program*

### **“...blues falling down like hail...”**

**Mitchell M. Turner**  
(b. 1966)

Leslie Miller, clarinet

### **Canciònes de la noche**

*poetry by Gabriella Mistral*

**Jon Anderson**  
(b. 1976)

I. Con Tal Que Duermas

II. Volverlo a Ver

III. La Medianoche

Jessica Van Ord, soprano

Jon Anderson, piano

### **Symphony No. 1 for Orchestral Winds**

**Thomas J. Dempster**  
(b. 1980)

*World premiere*

I. Tanz (immer Verzweiflung)

Bethany Snyder, flute

Christi Wilson, flute

Di Daniels, piccolo

Melanie Hoffer, oboe

Amanda Woolman, oboe

Erin Grundman, clarinet

Brooke Gaines, clarinet

Michael Kelly, bass clarinet

Caitlin Teter, bassoon

Matthew Stein, bassoon

Helen Peastrel, horn

Tara Cates, horn

John Cristiano, horn

Michael Sanders, horn

Mike Hengst, trumpet

Justin Stamps, trumpet

Sean Devlin, trombone

Phil Shands, trombone

Simon Evans, bass trombone

Scott Rimm-Hewitt, tuba

Robert Gutter, conductor

*intermission*

return to his homeland. He decided to break, at least temporarily, from the Russian Ballet, and worked to create other opportunities for himself. During a discussion with the Swiss poet Ramuz, the idea for a simple stage piece was proposed: something with only a handful of characters and a few instrumentalists.

The story of the soldier who deserts and the Devil who carries off his soul comes from Russian folklore, and is more appropriate to the period of Nicholas I, and forced recruitment. Stravinsky, in an attempt to make a more universal piece of theater, wrote music as non-Russian as was possible for him. Ramuz set the story in Switzerland rather than Russia, and gave instructions which opened the possibility for English, German, and other translators to vary the locale to suit their needs.

Stravinsky's task involved choosing an extremely simple combination of instruments. He first considered using a piano or harmonium, but decided against both for textural reasons. The final instrumentation calls for a group of instruments representative of the most common types: violin and bass, clarinet and bassoon, trumpet (cornet) and trombone, and percussion. The percussion deserves special mention. Stravinsky was influenced by a selection of New Orleans jazz material he was shown by Ernst Ansermet, to the extent that there appears in the score not only a ragtime in the set of dances, but also a percussion part built on jazz lines. After a number of delays and a prolonged rehearsal period, the premiere took place at Lausanne University on September 28, 1918, with Ansermet conducting.

Richard E. Cook

## *Coming Chamber Events*

### **\* EastWind Trio d'Anches**

Monday, November 19, 7:30 pm  
Recital Hall

### **\*Collegium Musicum**

Monday, November 26, 5:30 pm  
Organ Recital Hall

### **Student Composers' Concert**

Monday, November 26, 7:30 pm  
Recital Hall

### **Gate City Quintet**

Tuesday, November 27, 7:30 pm  
Organ Recital Hall

*\*Fee charged. Please contact the University Box Office at (336) 334-4849 to inquire about ticket pricing.*

octatonic, and generative harmonic combinations. The effect is one of “streamlined dissonance,” in Hindemith’s words, as there is rarely a purely diatonic moment in the piece.

During the composition of this movement in particular, my life was in transition. I had recently completed several rather “take-no-chances” pieces, some of which I had considered withdrawing. Under quite a bit of emotional duress, and in a state of dejection and bitterness due to family problems, social problems, and personal stress, the piece conveys an ultimately angry – in a very non-Brahmsian fashion – mood, underpinned with hints of absolute dejection. . . . Plaintive cries can be heard throughout the piece; the conflicts I was undergoing are here penned as a struggle between choruses of instruments as well as a struggle for resolution (which never occurs). Amidst all of this, my thoughts turned to music I listened to for solace – generally the contemplative, emotionally laconic organ music of Messiaen. At one point in the piece, the organ (that which brought comfort) is no longer able to console the troubles; a scattered recollection of an earlier theme resounds, as though an organ with all stops pulled is gasping for breath. The piece closes with screams of anguish amidst the continual fervor (and annoyance) of everyday life; the screams subside, only to have an unexpected turn. . . .

In later movements, there is, perhaps, closure.  
I have yet to stumble across tenable resolution, however.

Thomas Dempster  
5 November 2001

**Igor Stravinsky**  
***L’Histoire du Soldat (The Soldier’s Tale)***

The composition of *L’Histoire du Soldat* came at a rather dark time in Stravinsky’s career, although, like many Russian intellectuals then living in Western Europe, he had been thrilled by the 1917 Revolution. At the same time however, he was cut off from many of his resources, and it seemed for a time that he would never

**L’Histoire du Soldat (*The Soldier’s Tale*)**

**Igor Stravinsky**  
(1882-1971)

*Part I*

The Soldier's March  
Little Tunes Beside the Brook (Music To Scene I)  
Pastorale (Music To Scene II)

*Part II*

The Royal March  
The Little Concert  
Three Dances  
    Tango-Waltz-Ragtime  
The Devil's Dance  
The Little Choral  
Great Choral  
Triumphal March of the Devil

Dan Skidmore, violin  
Will Postlethwait, double bass  
Lauren Denny, clarinet  
Elaine Peterson, bassoon  
Mike Hengst, trumpet  
David Sonnenburg, trombone  
Michael Ptacin, percussion  
Richard Earl Cook, conductor

In partial fulfillment of the requirements for the degree  
Doctor of Musical Arts

\* \* \* \* \*

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

The **UNCG Contemporary Chamber Players** is an instrumental-vocal ensemble devoted to the performance of contemporary chamber music. The ensemble is composed of faculty, graduate, and undergraduate students from the School of Music of the University of North Carolina at Greensboro. The ensemble is committed to the performance of both traditional and experimental music of the 20th and 21st century. Each program that it performs strives to present various instrumental and vocal genres that reflect both the traditional and changing nature of contemporary chamber music.

During its 12 year existence, programs have included the music of Stravinsky, Copland, Webern, Varese, Persichetti, and Ward, representing the traditional side of the century. The more experimental side has been represented by such composers as Alfred Schnittke, Barbara Kolb, Michael Torke, Ellen Taaffe Zwillich, Betsy Schramm, Joanne Kuchera Morin, and Oliver Knussen. In the last several years the ensemble has invited George Rochberg, Michael Colgrass, Emma Lou Diemer, Libby Larsen, Bernard Rands and others to the UNCG campus for residencies, workshops and performances of their music

The UNCG Contemporary Century Chamber Players was the only collegiate "serious music" ensemble to be invited to perform at the 1994 World Conference of the International Society for Music Education in Tampa, Florida.

### **Mitchell M. Turner**

#### **“...blues falling down like hail...”**

“...blues falling down like hail...” exhibits my compositional style clearly. The opening gesture, itself a low to high melody, propels the overall motion of the piece from the low to high register. The approach to upper register is hinted at initially by the multiphonics, which serve as the catalyst to the inevitable conclusion in the upper register. In this context, form becomes a “process,” contingent upon the particulars of the present piece not an arbitrary return to the opening material (as in traditional ABA form). Thus, the microtones, timbre trills, and multiphonics are intrinsic to the

#### *3. La Medianoche (from Tala)*

*Fina, la medianoche.  
Oigo los nudos del rosal:  
la savia empuja subiendo a la rosa.*

*Oigo  
las rayas quemadas del tigre  
real: no le dejan dormir.*

*Oigo  
la estrofa de uno,  
y le crece in la noche  
como la duna.*

*Oigo  
a mi madre dormida  
con dos alientos.  
(Duermo yo en ella,  
de cinco años.)*

*Oigo el Ródano  
que baja y que me lleva como un padre  
ciego de espuma ciega.*

*Y después nada oigo  
sino que voy cayendo  
en los muros de Arlés  
llenos del sol . . .*

#### **3. Midnight**

Delicate, the midnight.  
I hear the nodes of the rosebush:  
upthrust of sap ascending to the rose.

I hear  
the scorched stripes of the royal tiger:  
they do not let him sleep.

I hear  
the verse of someone.  
It swells in the night  
like a dune.

I hear  
my mother sleeping,  
breathing two breaths.  
(In her I sleep,  
a child of five.)

I hear the Rhone's rush  
that falls and carries me like a father  
blind with foam.

And then I hear nothing,  
but am falling, falling  
among the walls of Arles  
resplendent with sun . . .

### **Thomas J. Dempster**

#### **Tanz (immer Verzweiflung) from Symphony No. 1**

Composed between September 2000 and November of 2001, this piece marks my first foray into not only a piece for a relatively large ensemble, but also a study of the symphonic form and treatment. Formally the most traditional of the four movements, the Tanz follows a relatively standard PTSK – Development – Recapitulation formula. However, what I have done with thematic material and process blurs the delineation between sections, leaving the listener with only a feeling of a ternary form, although that can be debated. To be brief, pitch selection is mainly within the confines of the octatonic scale (series one, sometimes called “x”) with some mixtures of pan-diatonicism, based mainly on the

musical fabric and are not merely ornamental sound effects. The title comes from the song "Hellhound on My Trail" by delta blues guitarist Robert Johnson.

## **Jon Anderson** **Canciones de la noche**

Chilean educator, cultural minister, diplomat, and poet, Gabriela Mistral was the first Latin American to win the Nobel Prize for Literature in 1945. Born in 1889, she began to write poetry as a village schoolteacher after a passionate romance with a railway employee who committed suicide. She played an important role in the educational systems of Mexico and Chile, was active in cultural committees of the League of Nations, and was Chilean consul in Naples, Madrid, and Lisbon. She held honorary degrees from the Universities of Florence and Guatemala, was an honorary member of various cultural societies in Chile, the United States, Spain, and Cuba, and taught Spanish literature in the United States at Columbia University, Middlebury College, Vassar College, and at the University of Puerto Rico. Mistral died in the United States in 1957.

The love poems in memory of the dead, *Sonetos de la muerte* (1914), made her known throughout Latin America, but her first great collection of poems, *Desolación*, was not published until 1922. Other publications include *Ternura*, a volume of poetry dominated by the theme of childhood, and *Tala*, a similarly themed work, in 1938. The poems chosen for this set travel through the night from three different perspectives: from mother, to lover, to child.

Jon Anderson (b.1976) received his B.A. in Music from Luther College and his M.M. in Composition from UNCG. He was invited to attend the Music '99 Composers Workshop at the University of Cincinnati College-Conservatory of Music, and won first place for his trio, Cascade, in the Friends & Enemies of New Music 2000 Competition in New York. He currently teaches Theory and Ear Training at UNCG and is the Faculty Fellow for the Grogan Music Learning Community.

### *1. Con Tal Que Duermas (from Ternura)*

*La rosa colorada  
cogida ayer;  
el fuego y la canela  
que llaman clavel;*

*el pan horneado  
de antes con miel,  
y el pez de la redoma  
que la hace arder:*

*todito tuyo  
hijito de mujer,  
con tal que quieras  
dormirte de una vez.*

*La rosa, digo:  
digo el clavel.  
La fruta, digo,  
y digo que la miel:*

*y el pez de luces  
y más y más también,  
¡con tal que duermas  
hasta el amanecer!*

### *2. Volverlo a Ver (from Desolación)*

*¿Y nunca, nunca más, ni en noches llenas  
de temblor de astros, ni en las alboradas  
vírgenes, ni en las tardes inmoladas?*

*¿Al margen de ningún sendero pálido,  
que ciñe el campo, al margen de ninguna  
fontana trémula, blanca de luna?*

*¿Bajo las trenzaduras de la selva,  
donde llamándolo me ha anochecido,  
ni en la gruta que vuelve mi alarido?*

*¡Oh, no! ¡Volverlo a ver, no importa  
dónde,  
en remansos de cielo o en vórtice hervor,  
bajo unas lunas plácidas o en un cárdeno  
horror!*

*¡Y ser con él todas las primaveras  
y los inviernos, en un angustiado  
nudo, en torno a su cuello ensangrentado!*

### *1. If You'll Only Go to Sleep*

The crimson rose  
plucked yesterday,  
the fire and cinnamon  
of the carnation,

the bread I baked  
with anise seed and honey,  
and the goldfish  
flaming in its bowl.

All these are yours,  
baby born of woman,  
if you'll only  
go to sleep.

A rose, I say!  
And a carnation!  
Fruit, I say!  
And honey!

And a sequined goldfish,  
and still more I'll give you  
if you'll only sleep  
till morning.

### *2. To See Him Again*

And shall it never be again, never?  
Not on nights filled with trembling of stars,  
or by the pure light of virginal dawns, or  
on afternoons of immolation?

Never, at the edge of any pale pathway  
that borders the field, or beside any  
tremulous fountain white under the moon?

Never, beneath the entangled tresses of the  
forest where, calling out to him, night  
descended on me? Nor in the cavern that  
returns my echoing outcry?

Oh, no! Just to see him again, no matter  
where-in little patches of sky  
or in the seething vortex, beneath placid  
moons or in a livid horror!

And, together with him, to be all  
springtimes and all winters, entwined  
in one anguished knot around his blood-  
stained neck!

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