Fifth Annual Composers Festival

Daniel Asia, director
Welcome!

For this fifth annual presentation of the University of Arizona Music + Festival, we are delighted to present the work of Igor Stravinsky, in honor of the 100th anniversary of the première of his *The Rite of Spring*. The festival provides an extensive view of the music of this great composer, through a lecture, symposium, film, and four concerts.

Stravinsky was the major force in music in the first half of the 20th century, and in many respects, set the agenda for the latter half as well. The festival looks at the output of his entire career, from his Russian period, to his Neo-Classical (or pan-historical), to his final serial phase. An ardent student and collaborator of the Dance, we will look at numerous works in this genre as well. Highlights of the festival include *Symphony of Psalms*, *Petroushka*, *Concerto for Piano and Winds*, *The Soldier’s Tale*, selections from *The Rite of Spring*, and many other smaller, but vital, works.

Performers include the faculty of the University of Arizona School of Music, students and the major ensembles, including the Arizona Symphony, Wind Ensemble, the Arizona Choir and the Symphonic Choir, superlative musicians from the Tucson community, students of the School of Dance and presenters from the School of Music and the Department of Russian and Slavic Studies.

The Stravinsky Music + Festival brings together a tremendous number of people who make it happen. Thus, we thank our performers, behind-the-scenes personnel, and, of course, sponsors!

We trust you will enjoy the festival!

Cordially,

Daniel Asia, festival director

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**THE UNIVERSITY OF ARIZONA**

**COLLEGE OF FINE ARTS**

**SCHOOL OF MUSIC**

School of Dance
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Igor Stravinsky
(1882-1971)

Igor Stravinsky is widely regarded as the most original and influential composer of the 20th century. He studied with Rimsky Korsakov in St. Petersburg from 1905 to 1908. After hearing his early works, Sergei Diaghilev, founder of the Ballets Russes, commissioned The Firebird. The success of this ballet paved the way for further collaborations, including Petroushka and The Rite of Spring. These works not only made Stravinsky a notorious and well-known composer, but also allowed him to move from a nationalist style towards his signature vibrant modernism.

The wartime period brought a radical experimental phase. Economic conditions prompted smaller-scale theatrical ventures, such as The Soldier’s Tale. Pulcinella launched Stravinsky’s Neo-Classical phase, which dominated his work for two decades. Major works from this period included Oedipus Rex, Symphony of Psalms and The Rake’s Progress. At the outbreak of the Second World War, Stravinsky moved to the United States, settling in Southern California. His ballet Agon was a watershed for his late serial compositions, including Requiem Canticles. Despite Stravinsky’s varied approaches, the hallmarks of his style remained consistent, often characterized by Russian folk inflections, rhythmic energy and orchestral virtuosity. His ballet scores are among the most significant musical monuments of the past century.

Igor Stravinsky playing the Capriccio for Piano and Orchestra, Palais de Beaux-Arts in Brussels, 14 December 1930
By Hilda Wiener (1877-1940) – Pencil on paper, signed by the performer
Stravinsky Music + Festival

Fifth Annual Composers Festival
The University of Arizona School of Music
October 10-14, 2012

Daniel Asia, festival director

WEDNESDAY, OCTOBER 10, 2012

7:30 p.m. – Room 146 – Colloquium: The Rite of Spring: An Avant–Garde Collaboration
Alex Dunkel, UA Russian and Slavic Studies

THURSDAY, OCTOBER 11, 2012

7:30 p.m. – Fox Tucson Theatre – Film “Coco Chanel and Igor Stravinsky”
Directed by Jan Kounen, written by Chris Greenhalgh
Starring Anna Mouglalis and Mads Mikkelsen
(France, 2009, 119 min.)

SATURDAY, OCTOBER 13, 2012

1:00 p.m. – Room 146 – Opening Symposium
Don Traut, music theorist & Bruce Chamberlain, conductor

4:00 p.m. – Holsclaw Hall – Concert I – Chamber Music
Faculty & student artists

7:30 p.m. – Crowder Hall – Concert II – UA Ensembles
UA Wind Ensemble
Arizona Symphony Orchestra
Arizona Choir & UA Symphonic Choir

SUNDAY, OCTOBER 14, 2012

1:00 p.m. – Stevie Eller Dance Theatre – Concert III: “Stravinsky and the Dance”
UA School of Dance collaboration
Faculty & student artists

4:00 p.m. – Crowder Hall – Concert IV – Chamber Music
Faculty & student artists

We are pleased to announce that these concerts are part of Daniel Pearl World Music Days,
the world’s largest symphony for peace. This international network of concerts is in memory
of slain journalist/musician Daniel Pearl, who traveled the world working toward
cross-cultural understanding with simply a pen and a fiddle.

Through our music today, we reaffirm our conviction
that humanity will triumph and harmony
will prevail.
Stravinsky Music + Festival

Fifth Annual Composers Festival
The University of Arizona School of Music
October 10-14, 2012

Saturday, October 13, 2012

Concert I – Holsclaw Hall – 4:00 p.m.

I
Fanfare for a New Theatre (1964)
Edward Reid & Amy Burmeister, trumpet

II
Three Japanese Lyrics (1912/1913)
Akahito
Mazatsumi
Tsariuki
Sun-Young Lee, soprano
Diana Schaible & Kelsey Wright, flute
DaJuan Brooks & Grant Jahn, clarinet
Meily Mendez, piano
Arlo Adams & Max Kerr, violin
Natalia Duarte, viola
Rebecca Bartelt, cello
Daniel Asia, conductor

III
Three Movements from Petrouchka (1921)
Russian Dance
In Petrouchka’s Cell
The Shrovetide Fair
Dylan Marney, piano

INTERMISSION

Lied ohne Name (1918)
B.J. Bedont & Rebecca Hagen, bassoon

IV
Three Easy Pieces (1914/1915)
March dedicated to Alfredo Casella
Waltz dedicated to Erik Satie
Polka dedicated to Serge Diaghilev
Kyung Lee & Joo Young Oh, piano

(Program continued on next page)
(Program continued from previous page)

V

Three Pieces for String Quartet (1914)

Dance
Eccentric
Canticle

Arlo Adams & Max Kerr, violin
Natalie Duarte, viola
Rebecca Bartelt, cello

VI

Pater Noster (1926, revised 1949)

Ave Maria (1934, revised 1949)

Anthem: The dove descending breaks the air (1962)

Arizona Choir – Bruce Chamberlain, conductor
Concert I Program Notes

Dedicated to Lincoln Kirstein and George Balanchine, Fanfare for a New Theatre was composed for the New York State Theater at Lincoln Center, new home of the New York City Ballet. Eric W. White: “The effect of the two trumpets is like that of two pennants flying and crackling in a brisk wind.”

In 1912 Stravinsky read an anthology of Japanese lyrics. “The impression which they made on me was exactly like that made by Japanese paintings and engravings. The graphic solution of problems of perspective and space shown by their art incited me to find something analogous in music.” The resulting mini-song set, Three Japanese Lyrics, describes the coming of spring.

Stravinsky finished his piano transcription, Three Movements from Petrouchka, in Anglet, France in 1921. It is dedicated to Arthur Rubenstein, who paid Stravinsky 5,000 francs to complete it.

– Boosey & Hawkes/Joseph Horowitz
Additional information adapted from Eric Walter White’s “Stravinsky: The Composer and his Works”

Lied ohne Name is a fine example of the genre of music sometimes called “chips from the workbench.” In considering problems of form or style that occur during the creation of larger works, composers write modest pieces that are little more than statements of ideas that have occurred to them. Such was apparently the genesis of this piece for two bassoons, sometimes referred to simply as “Duet.” While Stravinsky’s harmonic style could be quite prickly by now, the predominant mood of this piece is calm, lyrical, and beautiful. It lasts only about one minute.

– Joseph Stevenson, Rovi

In the piano duet Three Easy Pieces we find early signs of Stravinsky’s transition from his folk-influenced Russian style to the more international, popular style that characterizes his Neo-Classical period. The left hand part of these duets has been made as easy as possible, while the right hand extends the technique of the performer. In 1915 Stravinsky visited Rome with his new duets in hand. He invited Diaghilev, the famous founder of the Ballet Russe, to play them with him. “On reaching the ‘Polka’ I told him that in composing it I had thought of him as a circus ring-master in evening dress and top-hat, cracking his whip and urging on a rider on horseback…”

The bare and enigmatic Three Pieces for String Quartet are in fact contrasting studies in popular, fantastic, and liturgical moods, later titled “Dance,” “Eccentric,” and “Canticle.” “Dance” is akin to Stravinsky’s adaptations of Russian tunes from the same period. “Eccentric” was inspired by the clown Little Tick. Stravinsky considered the last 20 measures of “Canticle” “some of the best music of that time.”

Stravinsky’s first religious composition, Pater Noster is an unaccompanied setting of the Lord’s Prayer. Stravinsky’s original 1926 composition set the text in Slavonic, replacing it with the Latin text in 1949 prior to publication. Stravinsky was familiar with the Slavonic translation of the prayer, which he recited to his mother before bed. Much like Pater Noster, the original 1934 version of Ave Maria utilized the vernacular language. In addition to the Latin text, the 1949 revision has been transposed and lengthened. A simple, metrically varied four-note Phrygian melody characterizes this chant-like work, which was intended for use inside Russian Orthodox churches. The text for Anthem: The dove descending breaks the air comes from T.S. Eliot’s poem “Four Quartets.” Stravinsky dedicated the score to Eliot. This work, based on a tone-row, represents Stravinsky’s third compositional period. However, Stravinsky’s treatment of the row is not strict. Repeated pitches and note clusters often coincide with repeated words in the text.

– Boosey & Hawkes/Joseph Horowitz
Additional information adapted from Eric Walter White’s “Stravinsky: The Composer and his Works”

Igor Stravinsky and Nadia Boulanger on board a transatlantic steamer in 1937.
Bibliothèque nationale de France
Stravinsky Music + Festival
Fifth Annual Composers Festival
The University of Arizona School of Music
October 10-14, 2012

SATURDAY, OCTOBER 13, 2012

Concert II – Crowder Hall – 7:30 p.m.

I
Concerto for Piano and Wind Instruments (1923/1924, revised 1950)

Largo - Allegro
Largo
Allegro

Tannis Gibson, piano
The University of Arizona Wind Ensemble
Gregg Hanson, conductor

II
Petrouchka (original 1911 version)
Fourth Tableau: The Shrovetide Fair (Toward Evening)

Dance of the Wet Nurses
Dance of the Peasant and the Bear
Dance of the Gypsy Girls
Dance of the Coachmen and Grooms
The Masqueraders
The Scuffle: The Moor and Petrouchka
The Death of Petrouchka
The Police and the Showman
Petrouchka’s Ghost

The Rite of Spring (1911-1913, revised 1947)
Part Two: The Sacrifice

Introduction
Mystical Circles of the Young Girls
Glorification of the Chosen Victim
The Summoning of the Ancients
Ritual of the Ancestors
Sacrificial Dance (The Chosen Victim)

The Arizona Symphony Orchestra
Thomas Cockrell, conductor

INTERMISSION

III
Symphony of Psalms (1930, revised 1948)

Psalm 38: 13-14 – Prayer
Psalm 39: 2-4 – Testimony
Psalm 150 – Praise

The Arizona Choir, The University of Arizona Symphonic Choir & The Arizona Symphony Orchestra
Bruce Chamberlain, conductor
The University of Arizona Wind Ensemble – Gregg I. Hanson, conductor

**Piccolo**
Kelsey Wright

**Flute**
Elyse Davis
Diana Schaible

**Oboe**
Rebecca Dixon
Lauren Guthridge

**English Horn**
Andrew Clark

**Clarinet**
Daniel Becker
dalJuan Brooks

**Bassoon**
Rebecca Hagen
Travis Jones

**Horn**
Daniel Katzen*
Benjamin Rynex
Gray Ferris
Colton Hironaka

**Trumpet**
Amy Burmeister
Daniel Bitter
Jared Engstrom
Glendon Gross

**Trombone**
Peter Mueller
Kyle Schaefer
Fredy Diaz

**Tuba**
Jacob Conner

**Timpani**
Tamara Williams

**Violin**
Arlo Adams
Luis Alarcón
Evgeniya Belinskaya
Oliver Blaylock
Colin Bowers
Max Kerr
Sungman Lee, principal
Susanna Lopez
Juan Lora
Hannah Milner
Mary Murdock
Emily Nolan, concertmaster
Autumn Pepper
Alexandra Sackett
Matthew Scheurman
Rachel Schlesinger
Nicholas Walker
Nathan Zwiener

**Viola**
Adrienne Cannon
Sean Colbert
Natalia Duarte
Kathryn Harpainter
Raphael Lizama, principal
Denise Jones
Seth Murzyn
Sarah Tatman

**Violoncello**
Rebecca Bartelt
Miguel Campos
Robert Chamberlain
Stephen Chávez
Aaron Feeney
Ian Jones

**Harp**
Gracie Sprout
Kate Zurcher

**Piano**
Chien I
Soo Yoen Kim
Keun Oh

**Flute**
Patricia Bradley, piccolo
Elyse Davis
Diana Schaible, alto
Kelsey Wright
Sarah Truebe, piccolo

**Oboe**
Cindy Behmer, Eng. horn
Andrew Clark, Eng. horn
Rebecca Dixon
Sara Fraker
Lauren Guthridge

**Clarinet**
Daniel Becker
Il Hun Jang
Ashley Knecht, E-flat
DalJuan Brooks, bass
Grant Jahn, bass

**Bassoon**
Lauren Hayes
Travis Jones
Brenda Willer
Rebecca Hagen, contrabassoon
BJ Bedont, contrabassoon

**Trumpet**
Glendon Gross
Travis Knecht, piccolo
Amy Burmeister, piccolo
Shawn Prior
Jared Engstrom
Eric Gonzales, bass

**Trombone**
Kyle Schaefer
Brian Becker
David Allen, bass

**Tuba**
Michael McLean
SuKe Nakata

**Percussion**
Trevor Barroero
Danny Barsetti-Nerland
Casey Hadland
Scott Jackson
Elizabeth Soflin

**Assistant Conductors**
Ace Edwards
Keun Oh

*Faculty

The Arizona Symphony Orchestra – Thomas Cockrell, conductor

**Violin**
Arlo Adams
Luis Alarcón
Evgeniya Belinskaya
Oliver Blaylock
Colin Bowers
Max Kerr
Sungman Lee, principal
Susanna Lopez
Juan Lora
Hannah Milner
Mary Murdock
Emily Nolan, concertmaster
Autumn Pepper
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Matthew Scheurman
Rachel Schlesinger
Nicholas Walker
Nathan Zwiener

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Raphael Lizama, principal
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Sarah Tatman

**Violoncello**
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Miguel Campos
Robert Chamberlain
Stephen Chávez
Aaron Feeney
Ian Jones

**Harp**
Gracie Sprout
Kate Zurcher

**Piano**
Chien I
Soo Yoen Kim
Keun Oh

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Elyse Davis
Diana Schaible, alto
Kelsey Wright
Sarah Truebe, piccolo

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Andrew Clark, Eng. horn
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Ashley Knecht, E-flat
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**Trumpet**
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Travis Knecht, piccolo
Amy Burmeister, piccolo
Shawn Prior
Jared Engstrom
Eric Gonzales, bass

**Trombone**
Kyle Schaefer
Brian Becker
David Allen, bass

**Tuba**
Michael McLean
SuKe Nakata

**Percussion**
Trevor Barroero
Danny Barsetti-Nerland
Casey Hadland
Scott Jackson
Elizabeth Soflin

**Assistant Conductors**
Ace Edwards
Keun Oh
The University of Arizona Symphonic Choir – Elizabeth Schauer, conductor

**Soprano**
Isabel Angeles
Korie Birkholz
Jenny Brobeck
Laura Brosow
Caroline Crawford
Clare Demer
Samantha Feldman
Christen Felli
Lindsey McHugh
Nicole Nelson
Rebekah Sharpton

**Alto**
Pauline Castro
Caroline Freund
Haley Henson Heaps
Laura Hook
Ariana Iniguez
Rhiannon Malkow
Stephanie Marts
Jennifer McCauley
Kandice Nelson
Diana Olivares
Paige Sieu
Taylor Silva
Karian Sorenson

**Tenor**
Isaiah Barker
Josh Birkholz
Marty Constantine
Sean Gellenback
Feel Kang
Joseph Pierce
Levi Pratt
Elgar Ricard,
Bryce Rodriguez

**Bass**
David Acuna
Thomas Alcaraz
Elai Davidson
Sandy Delozier
Michael Frongillo
Paul Helton
Daniel Jacques
Juan Lomeli
Christopher McConnell
Trevor Mock
Ryan Phillips

The Arizona Choir – Bruce Chamberlain, conductor

**Soprano**
Gabriella Carillo
Kaitrin Cunningham
Bethany Johnson
Sun-Young Lee
Ivette Ortiz
Allie Outcalt
Cori Peterson
Kelsey Rogers
Kendra Van De Graff

**Alto**
Stephanie Brink
Peggy Chamberlain
Jenina Gallaway
Kari Holliday
Jooyeon Hwang
Mindy Martin
Joohyun Park
Kimberly Prins-Moeller
Emily Spirk

**Tenor**
Olman Alfaro
Humberto Borboa Beltrán

**Bass**
L.B. Brown
Brandon Dale
Jeff Gonda
Taeyoung Kim
Luke Lusted
Louis Spinelli
Stephen Warner

Alex Banuelos
Dan Black
Blair Buffington
Scott Glysson
Matt Goinz
Charles Hamilton
Richard Hintze
Quinn Kimball
Ben Lebovitz
Jae Ho Lee
Doug Leightenheimer
DeShon Marcelous
Jihoon Park
Brent Rogers
Greg Silverman
Concert II Program Notes

Stravinsky wrote Concerto for Piano and Wind Instruments for his own use and performed it more than forty times in the five years following the premiere under Serge Koussevitzky (who had requested such a work). Of the piquant scoring Stravinsky wrote, “the short, crisp dance character of the Toccata [the first movement], engendered by the percussion of the piano, led to the idea that a wind ensemble would suit the piano better than any other combination. In contrast to the percussiveness of the piano, the winds prolong the piano’s sound as well as providing the human element of respiration.” The concerto begins with a slow processional of enormous gravity. The ensuing toccata explodes with a high trumpet blast. These polarities are retained. The middle movement is a sonorous largo, the finale a breathless allegro.

In Petrouchka, Stravinsky first envisioned “a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi.” The puppet, Petrouchka, is the Slavic Pierrot, “the immortal and unhappy hero of every fair in all countries.” As theater, Petrouchka is both comic and harrowing. In concert, the four scenes of the ballet are typically performed complete, but readily compressed. During the Fourth Tableau, the festivities of the Shrovetide Fair have reached their height. The scene features a group of wet-nurses dancing, a pipe-playing peasant leading a trained bear, a money-scattering merchant accompanied by two gypsies, a group of dancing coachmen and a band of masqueraders. Throughout the course of the ballet, a rivalry develops between the puppets Petrouchka and Blackamoor, who were charmed to life in the first scene by a flute-playing Showman. This puppet rivalry culminates in the final scene when Blackamoor murders Petrouchka with his scimitar before a shocked crowd of onlookers. The Showman assures the crowd that the characters are only puppets, but as the crowd disperses finds himself startled as Petrouchka’s ghost appears to mock those that were fooled by the Showman’s words.

Stravinsky’s first inspiration for The Rite of Spring was of “a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.” His collaborator Nicholas Roerich, an important painter who was also an archeologist well-versed in folklore, told Diaghilev “in the ballet of The Rite of Spring as conceived by myself and Stravinsky, my object is to present a number of scenes of earthly joy and celestial triumph as understood by the Slavs...My intention is that the first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The Wise elder is brought from the village to imprint his sacred kiss on the new-flowering Earth. During this rite the crowd is seized with a mystic terror...After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance in circles on the sacred hill amid enchanted rocks; then they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man’s ancestor. Then the greybeards dedicate the victim to the god Yarilo.”

By far the best known of Stravinsky’s religious works, the Symphony of Psalms is formidably devout but never confessional. A double fugue suggests the way of God, not majestically Baroque, but factual, inexorable, Byzantine. A timeless Alleluia clinches the final impression of metaphysical grandeur and repose. Stravinsky was commissioned to write the piece by Koussevitzky, then conductor of the Boston Symphony Orchestra, in celebration of their fiftieth anniversary. The text includes selections from Psalm 38, Psalm 39 and Psalm 150, sung in Latin.

Additional information adapted from Eric Walter White’s “Stravinsky: The Composer and his Works”
Stravinsky Music + Festival

Fifth Annual Composers Festival
The University of Arizona School of Music
October 10-14, 2012

Sunday, October 14, 2012

Concert III “Stravinsky and the Dance”
Stevie Eller Dance Theatre – 1:30 p.m.

I

Dance: “And Ye Shall be as Gods….”
Michael Tevlin, choreographer
Laura Kaufman (as Eve), Adam Houston (as Adam), Jared Baker (as the Serpent)
Melissa Lowe and Jory Hancock, rehearsal directors
Bethany Schimonsky, Maxwell Foster, Matthew Lynady, understudies

Music: Serenade in A (1925)

Cadenza Finala
Romanza
Hymne

Tannis Gibson, piano

II

Dance: “The Soldier’s Tale”
James Clouser, choreographer
Nolan Austin (as the Soldier), Clayton Velasquez (as the Devil), Marissa Dudenake (as the Princess)
Audra Allen, rehearsal assistant

Music: The Soldier’s Tale (1918)

Soldier’s March (Marching Tunes)
Airs by a Stream
Pastorale
Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime

The Devil’s Dance
The Little Chorale
The Devil’s Song
The Great Chorale
The Devil’s Triumphal March

Kristin Dauphinais, Grayson Hirst, Charles Roe, narrators
Jerry Kirkbride, clarinet
William Dietz, bassoon
Edward Reid, trumpet
Moïses Paiewonsky, trombone
Norman Weinberg, percussion
Ellen Chamberlain, violin
James Karrer, bass
Daniel Asia, conductor

(Program continued on next page)
(Program continued from previous page)

III

Dance: “Promenade”

David Krensing, choreographer

Alexandra Yonkovitch

with Barton Cowperthwaite, Max Foster, Ashley Hammond,

Amie Kilgore, Bridget Maginity, Ryan Moguel

Additional thanks to Andrew DiGerolamo and Michael Sherman

(The choreography and costuming in Promenade fulfills the thesis requirement

for David Krensing’s Master of Fine Arts in Dance.)

Music: Septet (1952/1953)

Quarter note = 88

Passacaglia

Gigue

Il Hun Jang, clarinet

BJ Bedont, bassoon

Gray Ferris, horn

Ian Houghton, piano

Sungman Lee, violin

Kathryn Harpainter, viola

Aaron Feeney, cello

Keun Oh, conductor

• • •

John Dahlstrand, lighting design and technical director

Mark Miceli, sound design and technical director

Jeremy Barney, costume designer

Dan Howarth, media specialist

Kris Hoffman, assistant technical director

Kristen Wheeler; Pablo Rodarte; Maria Mendola; Sally Waldmann, costume staff

Laura Kaufman as Eve and Adam Houston as Adam. Photo by Ed Flores.
Concert III Program Notes

The choreographer, Michael Tevlin, is currently a faculty member with the University of Cincinnati Conservatory of Music. Prior to his appointment there he spent the past 35 years serving as director and choreographer for several American ballet companies. Under the auspices of a NEA Choreography Fellowship, his piece, And Ye Shall Be As Gods… was created in 1978. A ballet in three sections, it depicts the story of Adam and Eve, Eve’s encounter with the serpent, and their fall from grace and banishment from Eden. The ballet was the subject of a PBS special featuring Melissa Lowe and Jory Hancock.

Charles Rosen is not alone in considering the Serenade in A the “loveliest” of Stravinsky’s solo piano works. Its origin was utilitarian. During his first American tour in 1925, Stravinsky was contracted to record some of his music. He decided to write a piano suite, each movement of which would fit a single 78 rpm side, a maximum of three minutes each.

Stravinsky first met C.F. Ramuz, the librettist for The Soldier’s Tale, in the fall of 1915. The two artists became quick friends. World War I heavily affected both men, both financially and artistically. Concert and stage performances during this time were rare and Stravinsky was cut off from both his family estate in Russia and royalties from his publisher. The result of these circumstances was a work that was easily produced, featuring a small cast and ensemble that could perform in small theatres or open-air venues around Switzerland. The story of The Soldier’s Tale has clear similarities to the German Faust legend, but is also influenced by Russian folk tales collected by Alexander Afanasiev. These stories deal with the cruel forced recruitment of soldiers during the Russo-Turkish wars.

Fifteen years after the ‘Dumbarton Oaks’ Concerto, the Septet was written for the Research Library and Collection at Dumbarton Oaks and it is therefore appropriate to find that the opening of its first movement is not dissimilar in mood to the opening of the earlier concerto. Familiar too is the hesitant alternation between the major and minor thirds of the key. The movement is governed by a carefully graded sequence of tonalities. With the Passacaglia, however, the composition begins to move in a different direction and plunges into contrapuntal complexities. In an analysis of the work, Erwin Stein describes the Gigue as containing “…no less than four fugues.” Few works by Stravinsky show greater mastery of counterpoint or better repay intensive study than this Septet.

Additional information adapted from Eric Walter White’s Stravinsky: The Composer and his Works

Dancers Alexandra Danilova and Serge Lifar (1927) Ballets Russes, Apollo Musagète.
Stravinsky Music + Festival

Fifth Annual Composers Festival
The University of Arizona School of Music
October 10-14, 2012

Sunday, October 14, 2012

Concert IV – Crowder Hall – 4:00 p.m.

I

Epitaphium (1959)

Brian Luce, flute
Jerry Kirkbride, clarinet
Carrol McLaughlin, harp

II

Sonata (1924)

Quarter note = 112
Adagietto
Quarter note = 112

Angela Owyang, piano

III

Septet (1952/1953)

Quarter note = 88
Passacaglia
Gigue

Il Hun Jang, clarinet
BJ Bedont, bassoon
Gray Ferris, horn
Ian Houghton, piano
Sungman Lee, violin
Kathryn Harpainter, viola
Aaron Feeney, cello
Keun Oh, conductor

INTERMISSION

IV

Epitaphium (1959)

Brian Luce, flute
Jerry Kirkbride, clarinet
Carrol McLaughlin, harp

(Program continued on next page)
(Program continued from previous page)

V

In Memoriam Dylan Thomas (1954)

Stephen Warner, tenor
David Adams, David Allen, Geoff Gale & Peter Mueller, trombone
Emily Nolan & Sungman Lee, violin
Natalia Duarte, viola
Rebecca Bartelt, cello
Bruce Chamberlain, conductor

VI

Octet for Wind Instruments (1922/1923)

Sinfonia
Tema con variazioni
Finale

Brian Luce, flute
Jerry Kirkbride, clarinet
William Dietz & Brenda Willer, bassoon
Edward Reid & Amy Burmeister, trumpet
Moisés Paiewonsky & Alex van Duuren, trombone
Gregg Hanson, conductor

VII

The Owl and the Pussy-Cat (1965/1966)

Kristin Dauphinais, mezzo-soprano
Ian Houghton, piano

Igor Stravinsky conducting (1929)
Concert IV Program Notes

The harmony of this miniature *Epitaphium* is serially ordered throughout and Stravinsky has given a fascinating glimpse of his composing process in *Memories*. It appears that he began the work with a melodic-harmonic phrase for two flutes and when he had composed about half of it he saw its serial implication and began consciously to work towards that pattern. “Only after I had written this little twelve-note duet,” writes Stravinsky, “did I conceive the idea of a series of funeral responses between bass and treble instruments and, as I wanted the whole piece to be very muffled, I decided that the bass instrument should be a harp.” The decision to substitute a clarinet for the second flute seems to have been taken when it was known that the completed work would be performed in a program with Webern’s song Op. 15 which uses the flute/clarinet combination.

In his autobiography, Stravinsky described his youthful abhorrence of Beethoven and Weltschmerz. But in 1924 he resolved “to examine more closely the sonatas of the Classical masters in order to trace the direction and development of their thought in solving problems of form.” He now acknowledged Beethoven “as one of the world’s greatest musical geniuses.” According to Eric Walter White, “the effect of his return to Beethoven can perhaps be most clearly seen in the *Adagietto* of the Sonata.”

Fifteen years after the ‘Dumbarton Oaks’ Concerto, the Septet was written for the Research Library and Collection at Dumbarton Oaks and it is therefore appropriate to find that the opening of its first movement is not dissimilar in mood to the opening of the earlier concerto. Familiar too is the hesitant alternation between the major and minor thirds of the key. The movement is governed by a carefully graded sequence of tonalities. With the Passacaglia, however, the composition begins to move in different direction and plunges into contrapuntal complexities. In an analysis of the work, Erwin Stein describes the Gigue as containing “…no less than four fugues.” Few works by Stravinsky show greater mastery of counterpoint or better repay intensive study than this Septet.

Before composing *In Memoriam Dylan Thomas*, Stravinsky had hoped to compose an opera in collaboration with the poet. Thomas’ death, he wrote, was “a terrible blow to me as well as to all those who knew Dylan Thomas’ genius.” Stravinsky frames Thomas’ “Do Not Go Gentle into that Good Night,” with the refrain “rage, rage against the dying of the light,” with a dirge for trombones. A potent vehicle for a singing-actor, it is considered by Eric Walter White to be “one of Stravinsky’s most moving compositions.”

Stravinsky recollected that “the Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music . . . I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose.” The result was a woodwind divertissement that equally exercises the listener’s mind and the eight virtuoso performers. The first movement marks Stravinsky’s rediscovery of sonata form. The second is the first of many Stravinsky variation sets to come. The quick finale yields a stately coda: cool, jazzy, syncopated. Aaron Copland attended the premiere in Paris and later wrote: “I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky . . . now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified...No one could possibly have foreseen...that the Octet was destined to influence composers all over the world.”

Stravinsky’s final composition, *The Owl and the Pussy-Cat*, features words by Edward Lear. Stravinsky’s wife, Vera, memorized the English words to this poem. The simple song is a two-part invention. Stravinsky described this as music that “should be impersonated: a little hooted, a little meowed, a little grunted for the pig.”

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Vera de Bosset 1888-1982), second wife of Igor Stravinsky. Portrait by Serge Soudeikine. Bibliothèque nationale de France
Performer & Lecturer Biographies

Festival Director

DANIEL ASIA, born in Seattle in 1953, has been an eclectic and unique composer from the start. He has enjoyed grants from Meet the Composer, a UK Fulbright award, Guggeneheim Fellowship, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, DAAD Fellowship, and numerous others. In 2010 he received a Music Award from the American Academy of Arts and Letters. From 1991 to 1994 he was the Meet the Composer composer-in-residence of the Phoenix Symphony.

Asia’s five symphonies have received wide acclaim from live performance and their international recordings. The Fifth Symphony was written for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary, then performed and recorded by the Pilsen (Czech Republic) Philharmonic, and recently released on the Summit label.

His various orchestral works have been performed by the Cincinnati Symphony, Seattle Symphony, Milwaukee Symphony, New Jersey Symphony, Phoenix Symphony, American Composers Orchestra, Columbus Symphony, Grand Rapids Symphony, Jacksonville Symphony, Chattanooga Symphony, Memphis Symphony, Tucson Symphony, Knoxville Symphony, Greensboro Symphony, Seattle Youth Symphony Orchestra, Colorado Philharmonic Orchestra, and many others.

In the chamber music arena, Mr. Asia has written for, and been championed by, the Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Cypress Quartet, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdeny (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), Jonathan Shames (piano), violinists Curtis Macomber, Gregory Fulkerson, Mark Rush and Zina Schiff, and Robert Dick (flute). Under a Barlow Endowment grant, he recently wrote for The Czech Nonet, the longest continuously performing chamber ensemble on the planet, founded in 1924.

The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Babel, and Mushkatweek. For further information, visit the Daniel Asia website at www.danielasia.net.

Colloquium & Symposium

BRUCE CHAMBERLAIN is director of the Tucson Symphony Orchestra Chorus, director of choral activities and newly named assistant director for Academic Student Services of the University of Arizona School of Music. He brings to these positions over 30 years of professional and collegiate experience. In addition to the standing-room-only performances by the Arizona Choir on campus, just this year his guest appearances have included the Tucson Symphony Orchestra, the Tennessee All-State Orchestra, an ACDA Central Division Conference, an all-Brahms concert with the New York City Chamber Orchestra in Carnegie Hall, the National Arabian Choir in Dubai, UAE, the International Conducting Institute at Westminster Choir College in Princeton, New Jersey, and he concluded the summer conducting concerti grossi of Handel, Bach and Stravinsky on the Saint Andrews Bach Society concert series in August. Previously, Chamberlain has appeared with the symphony orchestras of St. Petersburg (Russia), San Antonio (Texas), Jackson (Tennessee), the Imperial Symphony Orchestra (Florida), the Concerto Soloists Chamber Orchestra of Philadelphia, the Bohuslav Martinů Philharmonic, the Czech Virtuosi Orchestra (Brno), the Budapest Chamber Orchestra, the Oregon Bach Festival Orchestra, The Tucson Symphony Orchestra, The Tucson Chamber Orchestra, the New England Symphonic Ensemble, Festival Orchestra of Iowa and most recently, the SoliAll Philharmonic and Ryul Chamber Orchestra in Seoul, Korea. In his administrative capacity recruiting for the School of Music, the incoming class for 2012-13 saw an increase of 27% over 2011.

A summa cum laude graduate of the Indiana University Jacobs School of Music with bachelor’s, master’s and DMus degrees, Chamberlain studied conducting with Julius Herford, Margaret Hillis and John Nelson, piano with Menachem Pressler, Wallace Hornibrook and Nicholas Zumbro, and has continued choral/orchestral conducting studies with Helmut Rilling, Andrew Davis, Dale Warland and Robert Page. Bruce and his wife, Peggy have four children, two of whom are string players involved in the Stravinsky Festival; they enjoy traveling but always look forward to getting back to their home in Tucson.

Professor ALEXANDER DUNKEL has taught Russian language, literature and culture courses at private and public colleges and universities on both the undergraduate and graduate levels. He has pioneered in introducing a broad range of innovative traditional and audio-visual courses from Cinema and Literature at New York University...
to Video-Campus presentations of “Great Cities” and “Twentieth Century Russian Humanities” at the University of Arizona. His courses vary from undergraduate general education offerings (“Utopian Visions—Promise and Reality: Twentieth Century Russian Arts”) conducted in English, to graduate literature and culture seminars conducted in Russian. Professor Dunkel devised and edited Readings in Russian Literature Through the Nineteenth Century, a pioneering interpretation of the subject.

Professor Dunkel has traveled to and resided in the Russian Federation/USSR where he has: conducted research, participated in an NEH Summer Institute at the Hermitage and Russian Museums, served as an interpreter, been the faculty resident director of a US/USSR faculty exchange at Moscow State University and lecturer on university-sponsored cultural tours of the Volga and Dnieper Rivers. He served as an interpreter for the US Department of State for educational, scientific and cultural delegations and for luminaries such as Dmitri Shostakovich.

Professor Dunkel is also the founding director of the Critical Languages Program (CLP), a unit of the College of Humanities that has offered over 30 less commonly taught languages such as Swahili, Hindi and Swedish. In addition, CLP has received grants that resulted in the production of DVD-ROM language courseware, which is currently available as CLS/online courses in seven languages (cls.arizona.edu). Professor Dunkel has served as an officer of the leading professional organizations in his disciplines.

**DON TRAUT** is an associate professor of music theory here at the University of Arizona. His research focuses primarily on the music of Igor Stravinsky, with particular emphasis on his compositional sketches and what they tell us about the creative process. More generally, he’s interested in how composers of all types absorb and adapt the basic elements of the music that came before them to find their own voice and develop their own distinct artistic styles.

**DYLAN MARNEY** is a DMA candidate from the University of Arizona, majoring in piano performance under Dr. John Milbauer, with a minor in music theory. He received both his Bachelor and Master of Music degrees in piano performance at Central Washington University, studying with Dr. John Pickett. Dylan also has a Master of Science degree in music technology through the IUPUI School of Music in Indianapolis. His final project for the degree was an original film score for live piano and electronic accompaniment to the 1922 silent film Nosferatu by F.W. Murnau.

As a collaborator, Dylan served as rehearsal pianist for the University of Arizona Opera productions, he acted as string studio accompanist at Central Washington University, and accompanied for opera and musical productions in the Wenatchee Valley and Ellensburg areas of Washington State. He has also studied at the Kairos Chamber Music Festival, the Icicle Creek Chamber Music Institute, and the Chautauqua Institution.

Distinguished University Outreach Professor **EDWARD REID** has been teaching trumpet in the School of Music since 1994, where he also serves as the assistant director for advancement. He is the recipient of both the School of Music’s Maestro Award for student achievement and the College of Fine Arts’ Charles and Irene Putnam Excellence in Teaching Award. He is also a University of Arizona Faculty Fellow. In addition to his University duties, Professor Reid is one of three solo cornetists with The New Sousa Band, which is featured in concerts throughout the United States, China and Japan. He has recently taken UA students to perform in Thailand, Greece, Canada, Mexico, China and Australia. In addition, he has presented master classes in Mexico, China, Taiwan, and throughout the United States. As part of a teaching residency, he performed a solo recital and was the first non-Chinese citizen to perform as guest soloist with The People’s Liberation Army Central Band at Beijing University in 2001.

Professor Reid held the title of principal trumpet of the Tucson Symphony and was a member of that orchestra from 1987 to 2010. He was principal trumpet of the Flagstaff Festival of the Arts Orchestra and has performed with, among others, the Royal Philharmonic Orchestra, the Grand Teton Music Festival Orchestra, the Phoenix Symphony Orchestra and the Heidelberg Castle Festival Orchestra in Germany. He has appeared as a soloist with the Dallas Brass, the UA Wind Ensemble, the Arizona Symphonic Winds, the New Sousa Band and the Tucson Symphony Orchestra.

Professor Reid served as chair for the International Trumpet Guild’s Composition Competition in 2005. He also served as a judge for the Ellsworth Smith International Solo Trumpet Competition, the major contest held by the ITG every other year. He hosted the 2007 Carmine Caruso International Jazz Trumpet Solo Competition last November, which was sponsored by the Herb Alpert Foundation and the ITG. He received the Bachelor of Music degree in
Applied Music and Music Education and the Master of Music degree from the Eastman School of Music, where he studied with Barbara Butler, Sidney Mear and Allan Dean. Other teachers include David Hickman, Lewis Van Haney, Charles Berginc, Anthony Plog, Charles Geyer, Richard Green and Philip Smith.

Soprano **SUN-YOUNG LEE** is from South Korea and is currently working toward her DMA in vocal performance at the University of Arizona with Professor Faye Robinson. Ms. Lee earned her master’s degree from the University of Arizona in 2010. She holds a bachelor’s degree and another master’s degree from Myongji University, where she was a Concerto Competition winner and received the President’s Prize. Her operatic roles include Lauretta in Puccini’s *Gianni Schicchi*, the alms sister in his *Suor Angelica*, and Violetta in Act III of Verdi’s *La Traviata*. Ms. Lee has appeared as a soloist in the oratorio *Solomon* as queen, in Fauré’s *Requiem* in D minor, in Mozart’s *Mass in C minor* and *Vesperae Slolemones de Confessore*, in Haydn’s *Mass in B-flat major*, in Bach’s cantata *Jesu, der du meine Seele*, and in Saint-Saëns’s *Christmas Oratorio*. This year Ms. Lee won first place in the Amelia Rieman Opera Competition and was an award-winner in the Marguerite Ough Vocal Competition, the NATS Competition and OGSA’s Quest for the Best.

**Concert II**

Dr. **THOMAS COCKRELL** has served as the Nelson Riddle Endowed Chair in Music, director of orchestral activities and music director of the UA Opera Theater since 2000. In November 2011 he was named artistic director of Opera in the Ozarks at Inspiration Point in Eureka Springs, Arkansas, a training program and festival for advanced students and young professionals founded in 1950. He had served as its music director from 2003 to 2005.

Cockrell is equally at home on the symphonic podium and in the opera pit, working with professionals or student musicians. He has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville, Boulder, Orange County and several in Romania, Italy, Mexico and South Korea. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies and Washington D.C.’s Summer Opera Theatre. He served as the associate conductor of Cincinnati Opera, Opera Colorado, The Colorado Symphony Orchestra and the Spoleto Festivals and music director of Denver Young Artists Orchestra. From 2006 to 2008 he was a member of the conducting faculty of the Interlochen Arts Camp. Cockrell frequently is the conductor and clinician for regional and all-state music festivals nationwide. He was chosen by his colleagues in the College Orchestra Directors Association to be the master teacher for the conducting master classes at its 2008 national conference. He has taught conducting master courses in the United States, Asia and Europe.

Before coming to the University of Arizona, Cockrell was on the faculty of the University of California, Irvine and the State University of New York at Purchase. He has been a visiting professor at the National Academy of Music in Bucharest, Romania and a faculty artist at the Académie Internationale de Musique, Château de Rangiport.

Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Américain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein and Seiji Ozawa.

Pianist **TANNIS GIBSON**’s performances have been described as “luminous” (*The Boston Globe*) and “thoroughly captivating” (*The Washington Post.*) Her artistry has been praised for its “brilliance, energy and personality” (*Tucson Citizen*) and a recent review from *Fanfare Magazine* commended Gibson for her “stunning performance and powerhouse pianism.”

Ms. Gibson has been heard in concert halls throughout North America, Europe, South America and Asia. Venues include Weill Recital Hall (Carnegie), the Kennedy Center, Merkin Hall, Corcoran Gallery, National Gallery of Art and the Gardner Museum in Boston. Her festival performances include among others, the Bath Festival in England, the ppLANISSIMO festival in Sofia, Bulgaria, Chile’s Jornadas Musicales de Invierno and New York’s Bang On a Can and Weekend of Chamber Music Festivals. She has collaborated with many fine artists, as well as ensembles such as the Shanghai, Muir, American, Lark, Audubon and Calder String Quartets. This past winter she toured major centers throughout China as concerto soloist with the Southern Arizona Symphony Orchestra.

Ms. Gibson has recorded for CRI, ASV (London), JRI, The Classics Label and Summit Records. This year, her CD with cellist Nancy Green, “Song of the Birds,” was chosen as CD of the Fortnight by “Classical Music” magazine in London. The Monticello Trio’s CD of Nicholas Maw’s Piano Trio, with Gibson as pianist, was nominated for a
Gramophone Award and selected as Editor’s Choice for “Gramophone Magazine.” Ms. Gibson has been featured in live performance on WGBH Boston and WQXR New York. She has been heard on NPR’s Performance Today on numerous occasions and has also appeared on the Today Show (NBC).

Tannis Gibson holds a BM from the University of Regina in Canada and a MM from the Juilliard School, where she was a scholarship student of Sascha Gorodnitzki and Herbert Stessin.

Currently, Ms. Gibson resides in Tucson and is associate professor of music at the University of Arizona. She also holds the position of distinguished visiting artist at Asuza Pacific University in Los Angeles. She is a dedicated teacher and her students have received prizes in international, regional and local competitions. Several now hold faculty positions in institutions throughout the United States.

Professor GREGG HANSON joined the UA School of Music faculty in the fall of 1990. As a young musician, he studied trumpet, piano and voice before attending the University of Michigan, where he earned bachelor’s and master’s degrees in 1967 and 1968. While at Michigan he studied conducting with Elizabeth A. H. Green and William D. Revelli. He now heads the graduate conducting program in wind band conducting at the University of Arizona. Before coming to the UA, Professor Hanson taught high school for seven years and served as director of bands at the University of Utah for fourteen years. He was inducted into membership in the American Bandmasters Association in 1984. Over the course of his conducting career, his performing ensembles have appeared at all of the major venues for wind band performance including the conferences of the College Band Directors National Association, Music Educators National Conference, the American Bandmasters Association Convention, and in Lucern, Switzerland for the World Association of Symphonic Bands and Ensembles.

Hanson’s conducting experience is varied and includes commercial music, musical theatre, opera, chamber music, orchestra and wind band. Under his baton, the University of Arizona Wind Ensemble has achieved national and international prominence with the release of five commercial CDs under the Albany label.

With numerous guest-conducting and clinic appointments in the United States, Canada, Mexico, Europe and China, Hanson was the first American wind band conductor to conduct a public concert with the People’s Liberation Army Band. Later, during the fall semester of 2003, he returned to China for the purpose of creating the first-ever wind ensembles at both the Beijing Central Conservatory and the Xian Conservatory of Music.

Hanson has been praised for his authentic interpretations and degree of excellence of his work and is credited with numerous commissions and premieres of outstanding new repertoire for wind band. The faculty of the UA College of Fine Arts selected professor Hanson as the recipient of the prestigious James R. Anthony Award for Sustained Excellence in Teaching for 2011-2012.

Concert III

Violinist ELLEN CHAMBERLAIN is known throughout the musical world in many capacities. As a soloist, she has appeared with several symphony orchestras and has given recitals throughout the United States.

In 2005, Ms. Chamberlain was selected to perform for Israel Prime Minister Ariel Sharon and other Knesset members during a scholarship summit for Arts Education in Israel. While in Israel, she taught violin and orchestra at the Ron Shulamit Conservatory in Jerusalem, where she also served as associate concertmaster of the faculty chamber orchestra. Her Jewish folk ensemble, Alei Assor, appeared at the Klezmer Festival of Tzfat in 2005, and released a CD titled I recall my song in the night.

Ms. Chamberlain has performed in a variety of chamber music ensembles, giving annual recitals throughout the United States. She has also appeared on St. Andrew’s Bach Society Summer Concert Series, Artifact Dance Project, in addition to regular performances as a founding member of the Kingfisher String Quartet.

A two-time recipient of the Director’s Award for Concertmaster, she has played in orchestras in Des Moines, Evansville (Indiana), Owensboro (Kentucky), Tucson, and Jerusalem. She also held the positions of concertmaster and interim music director of the Tucson Chamber Orchestra and taught through the Artist-in-Residence program with the Arizona Commission on the Arts.

Ms. Chamberlain plays with the Tucson Symphony Orchestra, and has in the recent past held the assistant and associate concertmaster positions with TSO. She is a summa cum laude graduate of Indiana University, where she studied with Nelli Shkolnikova. Ms. Chamberlain plays on a George Gemunder violin from 1885.
Mezzo-soprano **KRISTIN DAUPHINAI**S is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theatre, opera, concert, oratorio, chamber music and solo recitals. Her performing career has taken her throughout the United States as well as internationally with orchestras such as Orchestra Sinfonica Nova Amadeus in Rome and Florence, Orchestra Accademia Vivaldiana in Venice, Australia’s Royal Melbourne Philharmonic and The Canberra Choral Society, and in 2012 and 2013 she will sing on an orchestral concert tour in China. Recent concert performances for Ms. Dauphinais include Manuel de Falla’s *Siete canciones populares Españolas* and *El amor brujo* with the Tucson Symphony, *El sombrero de tres picos* and *El amor brujo* with the Phoenix Symphony, Alban Berg’s *Sieben Frühe Lieder* with the Arizona Symphony Orchestra, *El amor brujo* with the Catalina Chamber Orchestra, Mozart’s *Exsultate, jubilate* with the Apperson Strings and again with the Cadillac Symphony Orchestra, and *Easy to Love*, a review of Cole Porter, Richard Rodgers and Jerome Kern with the Sacramento Choral Society and Orchestra. Other solo work includes Mozart’s *Coronation Mass* and Requiem, Mendelssohn’s *St. Paul*, Haydn’s *The Creation*, and Handel’s *Messiah*. On the operatic stage, her recent roles include Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, Mrs. McLean in *Susanna*, Zweite Dame in *Die Zauberflöte*, the title role in Handel’s *Xerxes* and the role of Ottone in the American professional première of Vivaldi’s *Ottone in Villa* for the 2007 Arizona Vivaldi Festival. Ms. Dauphinais holds a BFA in musical theatre performance from Western Michigan University and her MM and DMA in vocal performance from Arizona State University. She has served on the voice faculty of the American Institute of Musical Studies (AIMS) in Graz, Austria and currently serves on the voice faculty of the University of Arizona and the faculty of the Saarburger Serenaden-International Chamber Music Festival in Saarburg, Germany.

**WILLIAM DIETZ**, professor of bassoon and wind chamber music at the University of Arizona, has served on the school’s faculty since 1983 and is a member of the Arizona Wind Quintet, a faculty ensemble. Dietz, who studied at West Virginia University and the University of Washington, received the Doctorate of Music in bassoon performance from Florida State University where he studied with William Winstead. Dietz has served as principal bassoonist with various orchestras, including the Orquesta Sinfónica Nacional de Costa Rica, the Flagstaff Festival of the Arts Orchestra, and the Arizona MusicFest Orchestra. In addition he performed 16 seasons with the Tucson Symphony. As a recitalist and chamber musician he has performed throughout the United States, Canada, Mexico, Central and South America, and in Europe. Dietz has premiered numerous works at the annual conferences of the International Double Reed Society, and in 1994 released a compact disc of new works for the bassoon. He is the senior author and editor of *Teaching Woodwinds*, a text designed for college wind instrumental techniques classes.

The distinguished American tenor **GRAYSON HIRST** has performed with leading American orchestras from Alaska to Puerto Rico, among them the Atlanta, Baltimore, Dallas, Detroit, National, San Francisco and St. Louis Symphonies, the Los Angeles Chamber Orchestra, the New York Chamber Orchestra, the Philadelphia Orchestra and the New York Philharmonic.

Grayson Hirst launched his operatic career with a prestigious New York debut at Carnegie Hall singing the stratospheric role of Tonio in the American Opera Society’s revival of Donizetti’s *La Fille du Régiment* with Beverly Sills. His highly acclaimed New York City Opera debut as Peter Quint in Britten’s opera *The Turn of the Screw* took place soon after. Grayson Hirst went on to appear in more than 70 leading roles with numerous opera companies throughout the United States, among them the Boston, Connecticut, Cincinnati, Mississippi, Washington, Philadelphia, Pittsburgh, Rhde Island, San Diego, Toledo and Virginia Opera Companies, the San Antonio Symphony Opera Festival, Birmingham Civic Opera, the Opera Company of Jacksonville, Houston Grand Opera, Michigan Opera Theater and the San Francisco Spring Opera Theater, to name but a few. Concert, opera and recital appearances in China, Canada, Great Britain, Switzerland, France, Portugal, Italy, Mexico and Brazil have brought international recognition to the California-born tenor. Grayson Hirst’s national opera telecasts and music festival appearances have included PBS, NBC, CBS, NPR, Artpark, Newport, Aspen, Caramoor, Lindsborg, Kalamazoo, Flagstaff, Alaska, Colorado, Wolf Trap, Saratoga, Marlboro, Brattleboro, Madeira, Sedona and Bard.

Grammy Award nominee Grayson Hirst has recorded opera and oratorio for Disque VDE Gallo and for CRI, Schubert’s *Die schöne Müllerin* for Leonarda Records and Janáček’s *The Diary of One Who Vanished* for Arabesque Records, a disc of unknown songs by Dvořák for Spectrum Records, Handel’s opera *Acis and Galatea* and the Heinrich Schütz *Matthäus-Passion* for Newport Classic Recordings, and Benjamin Britten’s *Serenade for Tenor, Horn and Strings*, op. 31, for Vox Cum Laude. A recording of Mr. Hirst’s New York operatic debut as Tonio in *La Fille du Régiment* was recently released on the Adagio Classics label.

Mr. Hirst is a scholarship alumnus of UCLA, the Music Academy of the West, the Metropolitan Opera Studio, the Aspen Music Festival School and The Juilliard School where he was a protégé of the renowned Jennie Tourel.
JAMES KERRER is principal double bassist of the Tucson Symphony Orchestra, a position he has held since 1994, assistant principal bass of the Britt Festival Orchestra in Jacksonville, Oregon, and principal bass of the Tucson Chamber Artists. He has served as acting assistant principal in the Colorado Symphony Orchestra, principal bass in the Aspen Chamber Orchestra and, at age 14, principal bass of the Central Ohio Symphony Orchestra, and has also performed with the New York String Orchestra Seminar, Grand Teton Music Festival, Cascade Festival, Columbus Symphony Orchestra and Louisiana Philharmonic. Mr. Karrer received both bachelor’s and master’s degrees in performance from The Juilliard School, were he studied bass with Eugene Levinson and composition with David Diamond and Stanley Wolfe.

As a soloist Mr. Karrer has performed Johann Baptist Vanhal’s and Frantisek Hertl’s Concertos for Double Bass, Bottesini’s duo Concerto Passione Amoroso with Gary Karr and the Tucson Symphony Orchestra. Chamber music performances include those with the Daystar Chamber Ensemble, Sky Island Chamber Musicians, the Tucson Symphony String Quintet, the Southwest String Quintet, the Ying Quartet, performances with Paul Zukovsky at NYC’s Museum of Modern Art’s Summer Garden, Sarasota Chamber Music Festival and Saint Andrew’s Bach Society. Compositions by James Karrer have received performances by pianists Angeline Ng and Carl Cramner, organists William Haller and David Gay, and the Tucson Symphony String Quartet.

JERRY KIRKBRIDE, UA clarinet professor, was the clarinetist of the world famous Dorian Wind Quintet from 1970 to 2011. He has toured the United States, Canada, Mexico, and Europe extensively as well as India, Pakistan, and the Middle East. Before joining the Dorian Wind Quintet, Kirkbride was principal clarinetist with the Metropolitan Opera National Company and was a creative associate at the Center of the Creative and Performing Arts at the State University of New York at Buffalo. He performed in numerous chamber music concerts and freelanced extensively in New York City for nearly twenty years. He was principal clarinetist of the Brooklyn Philharmonic for six years. After graduating from the University of Southern California, where he studied with Mitchell Lurie, he was awarded a Fulbright Grant to continue his studies in Rome, Italy where he worked with such artists as Nadia Boulanger, Efrem Kurtz, and Franco Ferrera.

Kirkbride wrote the clarinet section of Teaching Woodwinds, a text for college wind instrumental techniques classes, and has several editions and arrangements published by International Music Publishing Company. He has recorded for Vox, Columbia, CRI, Deutsche Grammophone, New World and Summit Records. Kirkbride joined the faculty at the University of Arizona in 1987 and is a member of the Arizona Wind Quintet. He was principal clarinetist with the Arizona Opera from 1989 to 1998 and performed as principal clarinet and chamber musician from 1990 to 2010 at the Arizona Musicfest in Scottsdale, Arizona. He recently finished a history of the Dorian Wind Quintet titled No Strings Attached (unpublished) and produced a Dorian Wind Quintet archival CD released by Summit Records in early 2009.

KEUN OH is a first-year DMA student at the University of Arizona, studying orchestral conducting with Dr. Thomas Cockrell. Keun was previously a student of Maestro Ronald Zollman (former music director, Belgian National Orchestra) at the Carnegie Mellon University School of Music, where he received his MM in orchestral conducting. From 2010 to 2012 Keun was assistant conductor of the Carnegie Mellon Philharmonic, Symphony and Chamber Orchestra and made his debut conducting Mahler’s Symphony No. 6. He led the Contemporary Classical Ensemble of Pittsburgh, conducting various contemporary works by Schoenberg, Hindemith, Stravinsky, Dallapiccola, Berio and Henze. Keun has also served as the principal conductor of the New York Korean Youth Sinfonietta, New York Gloria Church Chamber Ensemble and the cover conductor of the New York Symphonic Arts Ensemble.

Born in Seoul, South Korea, Keun began studying piano at the age of five with his mother and later studied composition with Sung Ho Jee. In 1994, he won first prize at the Korean Youth Piano Competition. In 1997 he won the Korean Lied Composition Competition and was featured in a winner’s concert in Jeon Ju, South Korea. He holds a B.M in conducting from Yonsei University where he was the principal conductor of the Yonsei Glee Club and assistant conductor of the Yonsei Symphony and Choir.

MOISÉS PAIEWONSKY has earned a BM in music education (summa cum laude) from the University of Florida (UF) and an MM in performance from the University of Michigan (UoM). Currently, he is professor of trombone at the University of Arizona where he is also associate director of the Studio Jazz Ensemble. Mr. Paiewonsky has performed with several orchestras including the Detroit Symphony and as a soloist with the UA Wind Ensemble, Orquesta Dominican de Vientos, UF Wind Symphony, the UoM Symphony, the Northwest Florida Symphony, and
the Gainesville Chamber Orchestras. He has also been the winner/finalist of numerous competitions including those hosted by ETW and ITA. In addition, Mr. Paiewonsky has collaborated with legendary jazz artists including Terry Gibbs, Chris Potter, Jimmy Cobb, Wayne Bergeron, Bobby Shew, Butch Miles, John Fedchock, Shelly Berg, David “Fathead” Newman, Michael Davis, Cab Calloway, Ed Calle, Dave Steinmeyer, Vince DiMartino, Byron Stripling, Matt Niess, Harry Watters, Alex Iles, and Jack Wilkins.

Since his arrival at UA, Mr. Paiewonsky has been awarded numerous grants in order to invite, collaborate with, and/or perform alongside some legendary low brass artists such as Nitzan Haroz, Carol Jantsch, John Marcellus, Craig Mulcahy, Martin McCain, Trombones de Costa Rica, and Joseph Alessi. In addition, he has been the recipient of several travel grants for faculty and student travel to conferences and competitions. Most notably, he traveled with recent trombone alumnus, Paul Deemer, who won the 2008 Eastern Trombone Workshop (ETW) National Solo Jazz Competition in Washington, D.C. and was runner-up in the 2008 International Trombone Association (ITA) Carl Fontana Jazz Competition in Salt Lake City, Utah. In the summer of 2010, after successfully fundraising over $50,000 through private donations, grants, and benefit events, Mr. Paiewonsky co-directed the UA Studio Jazz Ensemble in a highly acclaimed, two-week, groundbreaking, educational tour throughout China. Due to this, other accomplishments since his arrival in Tucson three years ago, and his significant contributions in the community, Mr. Paiewonsky was most recently named a winner of the Arizona Daily Star’s annual 40 Under 40 Award.

As an educator, Mr. Paiewonsky is in high demand as a clinician and a performer. He has appeared as a clinician/performer throughout the United States, including an appearance at the 2009 ETW in Washington, D.C. as a featured performer, as well as in Austria, Brazil, Greece, Singapore, Mexico, China, and at the National Conservatory of Music in Santo Domingo, Dominican Republic. Mr. Paiewonsky has held the position of news editor for the ITA, managing the news column both on the organization’s website and in its quarterly journal.

CHARLES ROE, baritone, director of the University of Arizona Opera Theater, holds the Amelia Rieman Endowed Chair in Opera. Mr. Roe has performed leading roles with New York City Opera, Arizona Opera, Michigan Opera, Fort Worth Opera, Kentucky Opera, Toledo Opera, Connecticut Opera, San Antonio Opera, Utah Opera, Opera Pacific, Mississippi Opera, Cleveland Opera, Sacramento Opera, Lake George Opera, Art Park Opera and the Caramoor Festival. He has also appeared as a soloist with the Philadelphia Orchestra, Cleveland Orchestra, Detroit Symphony, Toledo Symphony, Flint Symphony, Wichita Symphony, New Mexico Symphony, Grand Rapids Symphony, Des Moines Symphony, Duluth Symphony and the Tucson Symphony.

Professor Roe serves as chairman of the vocal area at the University of Arizona, where he has been on the faculty since 1989. Previously he served on the faculties of the University of Southern California, Eastern Michigan University and Texas Tech University. Professor Roe is a graduate of Baldwin-Wallace College (BM) and the University of Illinois (MM), where he graduated with honors. Students who have studied with Mr. Roe are now appearing with the Metropolitan Opera, New York City Opera and in many prestigious opera houses in Europe.

NORMAN WEINBERG is professor of music and the director of percussion studies at the University of Arizona. He has performed as the principal timpanist/principal percussionist with the Corpus Christi Symphony Orchestra and as principal timpanist with the Jerusalem Symphony Orchestra, the Evansville Philharmonic, the Spoleto Festival Orchestra, and the Leonard Bernstein Festival Orchestra. Currently he performs with the Arizona Opera and the Tucson Symphony Orchestra. These, and additional musical experiences, have given him the opportunity to perform under the batons of David Amram, Enrique Batiz, Luciano Berio, Leonard Bernstein, Gary Bertini, Ogan D’Narc, Cornelius Eberhardt, Lukas Foss, Alberto Ginastera, Christopher Keene, Cal Stewart Kellogg, Igor Markевич, Neville Marriner, Yehudi Menuhin, John Nelson, Daniel Oren, Krzysztof Penderecki, Jose Serebrier, Robert Shaw, George Singer, Leonard Slatkin, Walter Susskind, and many others.

Educational achievements include the prestigious Performer’s Certificate from Indiana University, where Norm received the Master of Music degree in percussion performance with honors and the Doctor of Musical Arts degree. He has studied with several outstanding teachers during his career including George Boberg, Jerry Carlyss, George Gaber, William Roberts, Ben Udell, Gary Werdesheim, Charmaine Asher Wiley, and William Zickos. Norm is a Yamaha performing artist, a Vic Firth artist, a Zildjian educational clinician, a Grover Pro Percussion artist, and a Remo gold level endorser.

A prolific author, Norm has published over 250 articles in journals including: Drum!, Modern Drummer, Drums and Drumming, Rhythm, Percussive Notes, Percussive Notes Research Edition, Keyboard Magazine, Music and Computers, The Instrumentalist and Home Recording Newsletter. He currently holds the position of contributing technology editor for Drum! Magazine, and served as the technology editor for Percussive Notes for 12 years. In addition, he has several

**Concert IV**

Arizona native **BRIAN LUCE** is the professor of flute at the University of Arizona and a Yamaha performing artist. Dr. Luce has performed as principal flute of the Champaign-Urbana, Midland-Odessa, and Johnstown symphony orchestras. In addition, he has performed with the Dallas Chamber Orchestra, Dallas Bach Society, Dallas Wind Symphony, Keystone Wind Ensemble, and the Tucson Chamber Orchestra. As a solo artist, he has performed during the National Flute Association's New York, Atlanta, Dallas, Las Vegas, San Diego, Albuquerque, and Kansas City conventions. He has also performed throughout the United States, Europe, and China at music festivals sponsored by the British Flute Society, Shanghai International Exposition, Arizona Flute Society, Tucson Flute Club, Texas Flute Society, Las Vegas Flute Club, Florida Flute Association, Mid-South Flute Society, and Flute Society of St. Louis. His performances have been broadcast throughout the U.S. and his recordings are recommended references by music education associations including the A.B.R.S.M.

Acclaimed as “an authoritative soloist,” his Albany Records SACD, *Music of the Superpowers: Sputnik, Spies, and the Space Race*, has been lauded by *The American Record Guide*: “This release should be of particular interest for the less known, seldom recorded Denisov and Smirnova, though everything on it is enjoyable from beginning to end. Brian Luce plays with flair and intelligence...” He has also made the premiere recording of Anthony Plog’s *Concerto for Flute and Wind Ensemble* with the University of Arizona Wind Ensemble. He has given recitals and master classes throughout the United States and Europe. Editions BIM and IntegrityInk publish his compositions, arrangements, and realizations. His articles on performance and pedagogy topics have appeared in *Flute Talk Magazine*, and his doctoral dissertation, *Light from Behind the Iron Curtain: Style and Structure in Edison Denisov’s Quatre Pièces pour flûte et piano*, earned the 2001 Morgan Outstanding Dissertation Award from the University of North Texas. He has previously taught at universities in Illinois, Texas, and Pennsylvania. Brian is a prizewinner of the National Flute Association Young Artist Competition, Myrna Brown Young Artist Competition, Mid-South Young Artist Competition, Kingsville International Young Artist Competition, and University of North Texas Concerto Competition. His teachers include Mary Karen Clardy, Kathleen Chastain, Jacob Berg, and David Etienne.

**CARROL MCLAUGHLIN** has performed extensively as a soloist and with orchestras throughout North and South America, Europe, Japan, Indonesia, Hong Kong, Taiwan, China, India, and Russia. Her performing career has included concerto performances with the Kyoto Symphony, Japan; the St. Petersburg Symphony, Russia; the Orchestra de Santiago in Santiago, Chile, and many others. She has given solo recitals in Carnegie Hall, New York; Wigmore Hall, London; Casals Hall, Tokyo, and the National Concert Hall in Taipei, Taiwan. She was featured as the opening recitalist at the World Harp Congress in Copenhagen and the American Harp Society National Conference in Denver, Colorado. She has also been featured at the Vera Dulova Festival in Moscow, the World Harp Congresses in Prague and Geneva, the Lily Laskine Festival in Paris, the Soka City Festival in Japan, and numerous other festivals around the world. Her education includes Master of Music degree from the Juilliard School and Doctor of Musical Arts degree from the University of Arizona, where she was teaching assistant to Susann McDonald. Since 1982, Carrol has held the position of professor of harp at the University of Arizona and won numerous awards for her teaching, including the University’s highest honor, the Five Star Teaching Award. In 2005 she was awarded the University of Arizona Creative Teaching Awards in both graduate and undergraduate education and two awards of recognition from the American Indian Arts Conservancy and the Arapaho Indian Nation. In 2008 Carrol received a Fullbright Senior Specialist Award to teach at the Cairo Conservatory in Egypt, the Henry and Phyllis Koffler Prize for most outstanding teacher at the University of Arizona, and the honor of being named a Distinguished Professor. She is the founder and director of the international touring ensemble, HarpFusion, who have recorded extensively and toured throughout the China, Korea, Japan, Brazil, Russia, Europe, Japan, Puerto Rico, Mexico and the United States.

**ANGELA OWYANG** began the Doctor of Musical Arts program at the University of Arizona in fall of 2010; she is currently studying under Dr. John Milbauer. Prior to this, she obtained her Bachelor of Music degree in 2008 and her Master of Music degree a year later at San Francisco State University. Angela has worked with multiple teachers over the course of time including Ellen Wassermann, Dr. Victoria Neve, and Dr. Roger Woodward. She has received coaching from and collaborated with members of the Alexander String Quartet and the San Francisco Opera orchestra. Angela was the recipient of the 2007 Michael Avalos Scholarship Award at San Francisco alongside various other academic and performance scholarships during her collegial studies.
STEPHEN WARNER maintains an active schedule as a chorister and soloist in addition to working toward a Bachelor of Music degree in choral music education at the University of Arizona. An award-winning tenor and cellist, Mr. Warner has performed under the direction of Bruce Chamberlain (Arizona Choir), David Fryling (World Youth Honor Choir), Dean Schoff (Casas Adobes Congregational Chancel Choir), Thomas Cockrell (Interlochen Philharmonic) and Jonathan Ng (Arizona Choral Society), with whom he had the pleasure of singing at Carnegie Hall in New York City. He also has been a featured soloist with the UA Honor Choir, the UA Recital Choir and Arizona Choral Society. Mr. Warner is a student of Grayson Hirst, and has also studied voice with Dean Schoff, Jami Flora and Stephen Carr.

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Grayson Hirst
Faye Robinson

Wind & Percussion
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William Dietz, bassoon
Sara Fraker, oboe
Robin Horn, percussion
Daniel Katzen, horn
Jerry Kirkbride, clarinet
Brian Luce, flute
Moisés Paiewonsky, trombone
Edward Reid, trumpet
Kelland Thomas, saxophone
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