

Kennesaw State Festival of New Music

*Soldier's and Devil's Tales*

JOHN WARREN, clarinet

ANDREW BRADY, bassoon

DOUG LINDSEY, trumpet

BRIAN HECHT, trombone

JOHN LAWLESS, percussion

HELEN KIM, violin

JOE MCFADDEN, double bass



2017

Wednesday, March 8, 2017 at 8 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Ninety-first Concert of the 2016-17 Concert Season

# program

IGOR STRAVINSKY (1882-1971)

***L'Histoire Du Soldat*** (The Soldier's Tale) (1918)

Nathaniel F. Parker, conductor

Harrison Long, narrator

1. Marche du soldat (The Soldier's March)
2. Petites airs au bord du ruisseau (Airs by a Stream)
3. Pastorale
4. Marche royale (The Royal March)
5. Petit concert (The Little Concert)
6. Tango
7. Valse (Waltz)
8. Ragtime
9. Danse du diable (The Devil's Dance)
10. Grande Choral (Great Choral)
11. Marche triomphe du diable (Triumphal March of the Devil)

JAMES M. STEPHENSON (b. 1969)

***The Devil's Tale*** (sequel to *L'histoire du soldat*)

David T. Kehler, conductor

Harrison Long, narrator

## PART 1

1. Never Odd or Even
2. Live, o devil, revel ever! Live! Do evil!
3. Seven Eves
4. Too Hot to Hoot
5. Dance Suite: Cigar - Toss it in a can - It is so tragic
6. Now, I Won
7. Finale: Three Dances (reprise)

## PART 2

8. Devil Never Even Lived
9. Seven Eves (reprise)
10. Never Odd or Even (reprise)
11. Evil, a sin, is alive
12. Name No One Man
- 12a. No, It is opposition
13. Never Odd or Even (reprise)
14. Now, I won (reprise)

# program notes

***L'Histoire du soldat*** (The Soldier's Tale) | Igor Fedorovich Stravinsky

Igor Fedorovich Stravinsky was born in Oranienbaum, now Lomonosov in the Northwest Saint Petersburg Region of the Russian Republic, Russia, on June 17, 1882, and died in New York City on April 6, 1971. *L'Histoire du soldat*, or *The Soldier's Tale*, was composed at Morges in 1918 and first performed at the Théâtre Municipal de Lausanne with Ernest Ansermet conducting on September 28, 1918. The French libretto is by C. F. Ramuz. The score calls for a chamber orchestra consisting of clarinet, bassoon, trumpet, trombone, violin, bass, and percussion (two side drums of different size and without snare, bass drum, cymbals, tambourine, and triangle). The first San Francisco Symphony performances in March 1970, were conducted by Seiji Ozawa and narrated by Walter Matthes; in the most recent performances, part of the Symphony's Stravinsky Festival in June 1999, Michael Tilson Thomas conducted and Patrick Stewart narrated.

Stravinsky wrote *L'Histoire du soldat* (The Soldier's Tale) because he needed cash. Today it is an overwhelmingly popular piece of music, but at the time it didn't work. While the composer was cut off with severe limitations on funds in Switzerland during the First World War, it occurred to him that a small portable theater going on a circuit of Swiss villages and small towns might provide an income. He found suitable material in one of the tales of Alexander Afanasiev, and with Stravinsky translating line by line, the Swiss poet and novelist C. F. Ramuz prepared a libretto in French.

The first performances took place under circumstances altogether different from those Stravinsky had imagined, namely as an exceedingly fashionable event under the patronage of the exiled Grand Duchess Helen. Ernest Ansermet conducted and for a while Stravinsky thought of dancing the final "Triumphal Dance of the Devil" himself. It went well, but *L'Histoire* fell victim to the epidemic of Spanish influenza that forced the sudden closing of all the theaters in Lausanne.

In *Expositions and Developments*, one of his books of conversations with Robert Craft, Stravinsky said: "The shoestring economics of the original *Histoire* production kept me to a handful of instruments, but this confinement did not act as a limitation, as my musical ideas were already directed toward a solo-instrumental style. My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz. The *Histoire* ensemble resembles the jazz band in that each instrumental category - strings, woodwinds, brass, percussion - is represented by both treble and bass components. The instruments themselves are jazz

legitimates, too, except the bassoon, which is my substitution for the saxophone...The percussion part must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed... My knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered... If every good piece of music is marked by its own characteristic sound...then the characteristic sounds of *Histoire* are the scrape of the violin and the punctuation of the drums."

Parody is the essence of Stravinsky's art – whether the parody be serious or comic – and Stravinsky has an amazing ability to choose precisely those details of style that penetrate most surely to the core of the thing parodied. (That is perhaps why there is something so singularly appealing about those Arnold Newman photographs of Stravinsky with two pairs of glasses.) No two consecutive bars of his march, chorale, waltz, tango, or ragtime could conceivably occur in one of the bona fide specimens of their genres, but still, Stravinsky's versions always seems more real than the "real" thing.

The story goes something like this. The devil, in disguise, trades a magic book for a soldier's fiddle. The soldier loses the riches he has acquired through his new magic, but by getting the devil drunk, he manages to retrieve his fiddle. With the fiddle's help the soldier cures a princess whose illness has defied the skills of all physicians. The soldier and the princess marry, and the soldier drives the devil away by playing until he falls into convulsions. In spite of having been warned not to do it, the soldier visits his home village. Actually he is coaxed into this unwise move by his princess-wife. The devil is waiting for him there, and the moment the soldier steps across the town line and into the devil's domain, he is carried off.

The moral: Don't try to have your cake and eat it too. Or, as Saki says it in his wonderful "The Story-Teller," you can't have pigs and flowers. It's a good one.

—Michael Steinberg

***Devil's Tale*** | Jim Stephenson

*Hidden elements' in the story:*

My version of this familiar story of Joseph, the devil, et al, is called "The Devil's Tale." Its inspiration comes from basically telling Ramuz' story backwards, in effect, as one giant palindrome.

This all began with imagining starting my story where Stravinsky's leaves off, with the somewhat ambiguous drum solo (it is sometimes played with a crescendo, sometimes with a diminuendo). It was this ambiguity which led me to realize that it could almost be the beginning to a piece as well.

I have had many dreams myself, where I am convinced that I hear the stroke of a drum, and am startled and awakened – only to realize, of course, that it was just a dream. That was the impetus for the starting-off point for my story – that the solo drum is all part of one giant dream. In fact, to take it a step further, that the whole *Soldier's Tale* (it is a tale, after all) was just one giant dream of a present day Joseph, who is in actuality situated in Las Vegas, as a pit musician for a show. Once I knew that I would start with the percussion solo, and that it was a giant palindrome, I knew I needed to end with walking "down a hot and dusty road." The task at hand was then to just fill in all of the blanks.

A few things I knew:

- 1) I didn't want this to be about the violin. That has been done, masterfully, by Stravinsky, and frankly, if this is to be done as a sequel, and in the same concert as the Stravinsky, I think the violinist needs a break. Therefore, all musicians get featured at one point or another, and generally speaking, the low instruments represent the devil, and the upper, Joseph/Hannah, or "goodness".
- 2) I wanted it to be more relevant, more obviously universal, and so the general theme is more about love and love-lost. Ramuz' story never gripped me entirely, so I wanted to create something more easily grasped.
- 3) I wanted to create more of a part for the female character – in my case, Hannah, Joe's girlfriend. This leaves more opportunity for dance, which I think could be quite compelling.
- 4) I wasn't sure whether to make mine just prose, or in a rhyming scheme. My final decision was to rhyme it, but leave the rhythm rather loose, leaving it open for interpretation by the narrator or actors. I think this is somewhat similar to my interpretation of Ramuz, or at least the translation thereof that I know.

Once I came up with the palindrome idea, I searched for some existing palindromes. I immediately found that many of them include the word devil, which suited my purposes. Beyond that, I found those that were inspirational, and used the ones that suited my story, and could both fit the narrative and the music simultaneously.

The story is then filled with palindromic words and phrases. There are also many symbolic references to the devil – by using terms that have come to be known over the years.

# composer biography

**Igor Feodorovich Stravinsky** was born in Oranienbaum (now Lomonosov), a Baltic resort near St Petersburg, on 5 June (17 June, New Style) 1882, the third son of Feodor Stravinsky, one of the principal basses at the Maryinsky (later Kirov) Theatre in St. Petersburg. Stravinsky's musical education began with piano lessons at home when he was ten; he later studied law at St Petersburg University and music theory with Fyodor Akimenko and Vassily Kalafati. His most important teacher, though, was Nikolay Rimsky-Korsakov, with whom he studied informally from the age of twenty, taking regular lessons from 1905 until 1908.

Although Stravinsky's first substantial composition was a Symphony in E flat, written in 1906 under the tutelage of Rimsky-Korsakov, it was *The Firebird*, a ballet commissioned by Sergei Diaghilev and premiered by his Ballets Russes in Paris in 1910, that brought Stravinsky into sudden international prominence. In the next year he consolidated his reputation with *Petrushka*, like *The Firebird*, a transformation of something essentially Russian into a work of surprising modernity. Stravinsky's next major score – a third ballet commission from Diaghilev – is one of the major landmarks in the history of music: the blend of melodic primitivism and rhythmic complexity in *The Rite of Spring* marked the coming of modernism in music and was met with a mixture of astonishment and hostility. Stravinsky, now a Swiss resident, became established, as the most radical composer of the age.

A rapid succession of works – *The Nightingale*, an opera, in 1914, *Renard* in 1915, *The Soldier's Tale* in 1918, the *Symphonies of Wind Instruments* two years after that – all reinforced his aesthetic dominance. The explicitly Russian flavour of his music – played out in the *Symphonies of Wind Instruments* (1920), the opera buffa *Mavra* (1922) and *Les Noces* (1923), for four solo voices, chorus and an orchestra consisting of four pianos and percussion – now gave way to a more refined neo-classicism, beginning with the ballet *Pulcinella* (1920), for which Stravinsky went back to the music of Pergolesi, reworking it into something completely personal.

1920 was also the year that Stravinsky settled in France, taking French citizenship in 1934. Stravinsky expected to be elected to a vacant seat in the Académie française following Dukas' death in 1935, and felt rebuffed when Florent Schmitt was elected instead. His ties to his adopted homeland were further loosened when, in a mere eight months, from November 1938, Stravinsky suffered the deaths of his daughter Lyudmilla, aged only 29, his mother and then his wife (and cousin) Catherine (née Nossenko); faced with an imminent war in Europe, Stravinsky and his second-wife-to-be Vera

Sudeikin (née de Bosset) emigrated to the United States. After a year spent on the East Coast, including a stint as a lecturer at Harvard University, he and Vera soon settled in California, which they were to make their home for the rest of their lives.

*Pulcinella* turned out to be only the first of many works in which, over the next two decades, Stravinsky subdued the music of the past to his own purposes, among them the 'divertimento' *The Fairy's Kiss*, derived from Tchaikovsky, and the ballet *Apollon Musagète*, both premiered in 1928. Two choral-orchestral works – the oratorio *Oedipus Rex* (1927) and the *Symphony of Psalms* (1930) – showed that he could also work on an epic scale; and it was not long before he tackled a purely orchestral *Symphony in C* (1938), which was followed within four years by the *Symphony in Three Movements*. With *Perséphone* (1934), *Jeu de Cartes* (1936) and *Orpheus* (1946), the series of ballets also continued, generally in collaboration with George Balanchine, a partnership as important to dance in the twentieth century as Tchaikovsky's and Petipa's had been in the nineteenth. Stravinsky's neo-classical period culminated in 1951 in his three-act opera *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman.

One of the most unexpected stylistic volte-faces in modern music came in 1957, with the appearance of the ballet *Agon*; Stravinsky himself conducted its premiere at a 75th-birthday concert. Hitherto he had ignored Schoenbergian serialism, but in 1952 he began to study Webern's music intensely and *Agon* was the first work in which he embraced serialism wholeheartedly, though the music that resulted was entirely his own – indeed, it has a formal elegance that he seemed to have been trying to capture in his neo-classical period. The chief works from Stravinsky's late serial flowering are *Threni*, for six solo voices, chorus and orchestra (1958), *The Flood*, a 'musical play for soloists, chorus and orchestra' (1962), the 'sacred ballad' *Abraham and Isaac* (1963), *Variations for Orchestra* (1964) and *Requiem Canticles* (1966).

Stravinsky was also active as a performer of his own music, initially as a pianist but increasingly as a conductor. The first among contemporary composers to do so, he left a near-complete legacy of recordings of his own music, released then on CBS and now to be found on Sony Classical. His conducting career continued until 1967, when advancing age and illness forced him to retire from the concert platform. His tenuous grasp on life finally broke on 6 April 1971, in New York, and his body was flown to Venice for burial on the island of San Michele, near to the grave of Diaghilev.

Igor Stravinsky is published by Boosey & Hawkes.

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## guest composer

JAMES M. STEPHENSON, *Guest Composer*

*Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer*



*James M. Stephenson, both to critical acclaim and the delight of audiences. The Boston Herald raved about "straightforward, unabashedly beautiful sounds," suggesting "Stephenson deserves to be heard again and again!" A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with the composer's keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.*

**J**ames M. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker "The Concerto King" from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012—by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output, Stephenson's music is well represented in recordings. Nearly all of his solo brass works (over 50) have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on over 30 CDs.



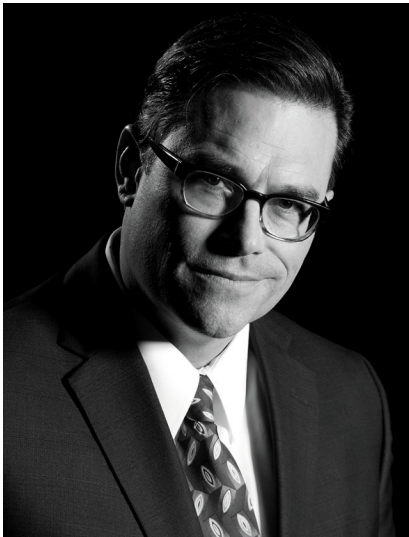
James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more. On the podium, Stephenson has led orchestras in Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for six years as Composer-in-Residence. His conducting debut with the Chattanooga Symphony comes at their 2016 Holiday Concert.

Jim originally hails from the Greater Chicago area, as does his wife Sally. In 2007 the couple, along with their four children, returned to the region to pursue the life they now share.

## the narrator

HARRISON LONG, *Associate Dean, College of the Arts*

**Harrison Long** has more than twenty-five years of experience as a director, actor, writer, administrator and teacher. He began his professional acting career in 1986 and has performed styles ranging from



contemporary drama to musical comedy with a special emphasis on Shakespeare. New York credits include the title role in *Henry V* (Hudson Valley Shakespeare Festival), Athol Fugard's *A Lesson From Aloes* (78th Street Theatre Lab) and *Bloomsday On Broadway* (Symphony Space). In 2013 Long directed the first site-specific production of Lee Blessing's cold war drama, *A Walk in the Woods* at Serenbe Playhouse outside Atlanta, Georgia. Recent publications include *The International Journal of Arts Education* and the *Journal of Higher*

*Education Outreach & Engagement*. Long is the 2013 recipient of the Kennesaw State University, Foundation Prize for Publication and the 2014 winner of KSU's Distinguished Professor Award. He received a B.F.A. from Florida State University and an M.F.A. from Southern Methodist University. Harrison is a proud member of The Actor's Equity Association.

# the conductors

NATHANIEL F. PARKER, *Director of Orchestral Studies*

**N**athaniel F. Parker, a talented and dynamic musician, is Director of Orchestral Studies and Assistant Professor of Music at the Kennesaw State University School of Music (Georgia). Dr. Parker is Music Director and



Conductor of the Kennesaw State University Symphony Orchestra and Conductor of the Kennesaw State University Opera Program. He was recently appointed Associate Conductor of the Georgia Symphony and also serves as Music Director and Conductor of the Georgia Youth Symphony Orchestra Camerata and Music Director and Conductor of the New England Music Camp Concert Orchestra (Maine). Equally at home working with professionals and training future generations of musicians, Dr. Parker has conducted orchestras in the United States, Peru, Russia, Poland, and the Czech

Republic. His recent guest conducting engagements include appearances with the Jackson Symphony Orchestra (Michigan), the Connecticut Music Educators Association All-State Orchestra, the GMEA District 12 Middle School Honors Orchestra, and the Pennsylvania Music Educators Association District 9 String Fest; in November he will be the Guest Conductor for the 2016 Fulton County High School Honors Orchestra. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's national and international conferences and currently serves as Editor of the *Journal of the Conductors Guild*. In 2015, he received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association.

Prior to his appointment at Kennesaw State, Dr. Parker served as Director of Orchestral Activities and Assistant Professor of Music at Marywood University (Pennsylvania) where he was Music Director and Conductor of the Marywood University Orchestra and taught courses in conducting, instrumental methods, musicology and analytical techniques. Other previous

positions include Assistant Conductor and Production Manager of the Jackson Symphony Orchestra (Michigan), Music Director and Conductor of the Jackson Youth Symphony Orchestra, Director of the Jackson Symphony Orchestra Community Music School, Graduate Conducting Intern at Michigan State University, Music Director and Conductor of the Mason Orchestral Society's Community Orchestra and Youth Symphony (Michigan), Assistant Director of Music at Xaverian High School (New York), Conductor of the New Music Festival of Sandusky Orchestra (Ohio), and Graduate Assistant Conductor and Teaching Assistant at Bowling Green State University (Ohio).

Parker earned a Doctor of Musical Arts in Orchestral Conducting from Michigan State University, where his primary instructors were Leon Gregorian and Raphael Jiménez. He earned a Master of Music in Orchestral Conducting from Bowling Green State University, where he studied with Emily Freeman Brown; his other conducting mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. In addition to his training in academia, Dr. Parker participated in numerous conducting master classes and workshops, conducting orchestras under the tutelage of nationally and internationally renowned conductors and conducting pedagogues including Christoph Eschenbach, George Hurst, Arthur Fagen, Markand Thakar, Mark Gibson, David Itkin, Jorge Mester, and Paul Vermeil. Parker began his collegiate education at Arizona State University, where he studied bassoon with Jeffrey G. Lyman and graduated *magna cum laude* with a Bachelor of Music in Bassoon Performance.

Nat resides in Kennesaw with his wife, Melody, their son, Jacob, and their dog, Sammy. For more information, please visit [www.nathanielfparker.com](http://www.nathanielfparker.com).

DAVID T. KEHLER, *Director of Bands and Professor of Music*

**D**avid T. Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble. In addition, the KSU Wind Ensemble has been featured on *90.1 FM (WABE- Atlanta public radio)*, and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllister, Joel Puckett and others. Dr. Kehler's ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the 2013 *American Prize* for best university wind ensemble/concert band recording in the United States.



From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Winds where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on *From the Top*, a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at all of the major music conservatories throughout China and Hong Kong.

Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin. Professor Kehler currently serves as Vice-President for the College Band Directors National Association-Southern Division, and has memberships in many musical organizations including CBDNA, NAFME, Phi Beta Mu, GMEA, Conductor's Guild and others. David Kehler continues to be active as a guest conductor and clinician for high school ensembles, all-region bands and university sponsored honor bands throughout the US, including recent engagements at Florida State University, McNeese State University, University of Georgia, University of Missouri, and the University of Rhode Island.

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KSU Faculty Jazz Parliament  
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KSU Community and Alumni Choir

# about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

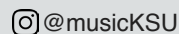
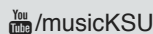
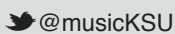
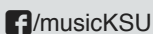
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I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!



Stephen W. Plate, DMA  
Director, KSU School of Music

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