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# ACCENT FACULTY CONCERT SERIES

Richard Rulli, trumpet

Scott Montgomery, organ

Thursday, October 24, 2024 7:30 p.m.

Central United Methodist Church

6 W. Dickson Street

Fayetteville, AR 72701

## PROGRAM

### Concerto

Alessandro Marcello (1684-1759)

I. Andante

II. Adagio

III. Presto

### The Hollow Men

Vincent Persichetti (1915-1987)

# Finlandia, Op. 26

Jean Sibelius (1865-1957)

Arr. Herbert A. Fricker & Scott Montgomery

# Windows after Marc Chagall

Petr Eben (1929-2007)

- I. Blue Window
- II. Green Window
- III. Red Window
- IV. Golden Window

## PROGRAM NOTES

### **Concerto by Alessandro Marcello (1 February 1673 – 19 June 1747)**

Alessandro Ignazio Marcello was an Italian nobleman and composer. Born in Venice, Marcello was the son of a senator, and as a nobleman, enjoyed a comfortable life that gave him the freedom to pursue his interest in music. He held concerts in his hometown and composed and published several sets of concertos, including six under the title of La Cetra (The Lyre), as well as cantatas, arias, canzonetta, and violin sonatas. A contemporary of Tomaso Albinoni and a slightly older contemporary of Antonio Vivaldi, Marcello often composed under the pseudonym Eterio Stinfalico, his name as a member of the celebrated Arcadian Academy (Pontificia Accademia degli Arcadi). Marcello died in Venice in 1747 and was buried on his family's countryside estate in Paviola near Padua. The concerto in E minor performed tonight is borrowed from the oboe repertoire.

### **The Hollow Men by Vincent Persichetti (June 6, 1915 – August 14, 1987)**

Vincent Ludwig Persichetti was an American composer, teacher, and pianist. An important musical educator and writer, he was known for his integration of various new ideas in musical composition into his own work and teaching, as well as for training many noted composers in composition at the Juilliard School of Music in New York City. Persichetti was born in Philadelphia, Pennsylvania, in 1915. Though neither of his parents was a musician, his musical education began early. Persichetti enrolled in the Combs College of Music at the age of five, where he studied piano, organ, double bass and later music theory and composition with Russel King Miller, whom he considered a great influence. By the age of 20, Persichetti was simultaneously head of the theory and composition department at Combs, a conducting major with Fritz Reiner at the Curtis Institute, and a student of piano and composition at the Philadelphia Conservatory of Music. He earned a master's degree in 1941 and a doctorate in 1945 from the Conservatory, as well as a conducting diploma from Curtis. In 1941, while still a student, Persichetti headed the theory and composition department as well as the department of postgraduate study at Philadelphia Conservatory. In 1947, William Schuman offered him a professorship at Juilliard. While at the Juilliard School, Persichetti was devoted to the wind band movement and advocated William Schuman and Peter Mennin to compose pieces for wind band. He was on staff at Juilliard for over forty years. The Hollow Men performed this evening was composed in 1944. Persichetti based his piece on T. S. Eliot's poem of the same name. Eliot (1888-1965), a prominent American poet of the early 20th century, wrote remarkably few poems, considering his reputation in the literary community. His works often use a new interpretation of other literary works to express his new ideas. In "The Hollow Men," Eliot primarily drew on ideas and imagery from Shakespeare, Dante's Divine Comedy, Conrad's Heart of Darkness, and the failed Gunpowder Plot of Guy Fawkes.

"The Hollow Men," both the poem and piece, strives to capture elements of post-World War I Europe- specifically hopelessness and

man's need for redemption. The first part of the poem explains the titular characters of the hollow men; they are those who do not concern themselves with other people or morality. He compares them to the shades outside Inferno, wandering aimlessly and unworthy to enter either heaven or hell. They cry to those in paradise, pleading to be remembered by those who earned a better fate.

### **Finlandia by Jean Sibelius (8 December 1865 – 20 September 1957)**

Johan Julius Christian Sibelius was a Finnish composer of the late Romantic and early modern periods. He is widely regarded as his country's greatest composer, and his music is often credited with having helped Finland develop a stronger national identity when the country was struggling from several attempts at Russification in the late 19th century. The core of his oeuvre is his set of seven symphonies, which, like his other major works, are regularly performed and recorded in Finland and countries around the world. His other best-known compositions are Finlandia, the Karelia Suite, Valse triste, the Violin Concerto, the choral symphony Kullervo, and The Swan of Tuonela. Finlandia, Op. 26, is a tone poem written in 1899 and revised in 1900. The piece was composed for the Press Celebrations of 1899, a covert protest against increasing censorship from the Russian Empire and was the last of seven pieces performed as an accompaniment to a tableau depicting episodes from Finnish history. The premiere was on 2 July 1900 with the Helsinki Philharmonic Society.

### **Windows after Marc Chagall by Petr Eben (22 January 1929 – 24 October 2007)**

*Disclaimer: This music is programmed tonight because it is a masterful composition for Trumpet and Organ. The performance of this piece does not infer or imply any political statement regarding the tragic conflicts*

*currently occurring in the middle east. Please enjoy the music only for what it is without any bias or prejudice.*

Petr Eben was a Czech composer of modern and contemporary classical music, and an organist and choirmaster. Born in Žamberk in northeastern Bohemia, Eben spent most of his childhood and early adolescence in Český Krumlov in southern Bohemia. There he studied piano, and later cello and organ. The years of World War II were especially difficult. Although Eben was raised as a Catholic, his father was a Jew and thus targeted by the National Socialist occupiers of his homeland. In 1943, age 14, Eben was captured and imprisoned by the Nazis in Buchenwald, remaining there for the duration of the war.

After the war, Eben was admitted to the Prague Academy for Music, and there he studied piano with František Rauch and composition with Pavel Bořkovec, graduating in 1954. Beginning in 1955 Eben taught for many years in the music history department at Charles University in Prague. Between 1977 and 1978 he was professor of composition at the Royal Northern College of Music in Manchester, England. In 1990 he became professor of composition in the Academy of Performing Arts in Prague.

Eben refused to join the Czech Communist Party and continued openly attending the Roman Catholic Church, thus forfeiting many career advancements before 1989. After the Communist government crumbled, however, he was given several important appointments and awards, among them presidency of the Prague Spring Festival (1989) and the Medal of Merit (2002). Among Eben's most important late works is his 1992-1993 oratorio "Posvátná znamení" (Sacred Symbols). Despite declining health from a stroke in his final years, Eben remained busy, composing mostly organ and choral works. He died in Prague on 24 October 2007.

Fine art has always been a prominent source of inspiration for Petr Eben. Chagall's stained-glass windows for the synagogue in Jeru-

saalem gave an impulse for the four movements for trumpet and organ commissioned by the city gallery in the West Bohemian town of Cheb. The author commented on his choice of instruments: "The solemnity of the large panes of stained glass made me imagine the sound of the organ, and the intensity and brilliance of the sheaves of bright colours [sic] called for the shrill tone of the trumpet." Eben combines the two instruments in an original manner: both parts retain a great deal of independence, progressing in their own rhythmic patterns, intersecting in places. The modal composition typical of Eben's method is confronted here with atonality, enabling the final unison of the two instruments to sound with a monumental effect. Since its origin in 1976, *Windows* has been one of the most frequently performed pieces by the composer.

Marc Chagall (6 July 1887 – 28 March 1985) was a Russian-French artist. An early modernist, he was associated with the *École de Paris* as well as several major artistic styles and created works in a wide range of artistic formats, including painting, drawings, book illustrations, stained glass, stage sets, ceramics, tapestries and fine art prints.

Chagall was born into a Jewish family near Vitebsk, today in Belarus, but at that time in Russian Empire. Before World War I, he travelled between Saint Petersburg, Paris, and Berlin. During that period, he created his own mixture and style of modern art, based on his ideas of Eastern European and Jewish folklore. He spent the wartime years in his native Belarus, becoming one of the country's most distinguished artists and a member of the modernist avant-garde, founding the Vitebsk Arts College. He later worked in and near Moscow in difficult conditions during hard times in Russia following the Bolshevik Revolution, before leaving again for Paris in 1923. During World War II, he escaped occupied France to the United States, where he lived in New York City for seven years before returning to France in 1948.

The Ein Karem campus of the Hadassah Medical Center synagogue is illuminated by stained glass windows depicting the twelve tribes of Israel, created by Marc Chagall. Chagall envisaged the synagogue as “a crown offered to the Jewish Queen,” and the windows as “jewels of translucent fire.” The windows were installed February 1962. At the dedication ceremony, Chagall said: “A stained glass window is a transparent partition between my heart and the heart of the world...To read the Bible is to perceive a certain light, and the window has to make this obvious through its simplicity and grace... The thoughts have nested in me for many years, since the time when my feet walked on the Holy Land, when I prepared myself to create engravings of the Bible. They strengthened me and encouraged me to bring my modest gift to the Jewish people, that people that lived here thousands of years ago.”



#### Movement I – Reuben, the blue window

Reuben is the first son of Jacob and Leah, and he was a disappointment to his father because of his behavior. Jacob discontinued Reuben’s special status as the Eldest by cutting his birth right to a double share in the inheritance. Instead, it was given to Joseph, the first-born of the beloved wife, Rachel.

The window contains the mandragore leaves (Mandragore tree is an olive tree, native to the middle east). The blue background and the fish represent the “unstable as water” verse. The fish is the symbol of fruitfulness. The radiant circle at the top signifies the sunrise, which, in turn recalls the firstborn status of Reuben – My might and first fruit of my vigor.



## Movement II – Issachar, the green window

A popular legend talks about the special arrangement between Zebulon and Yissachar. The brothers decided that Yissachar would dedicate himself to the studying of the Torah, and that Zebulon would provide for him. This is hinted by Moses' blessing in Deuteronomy 33, "Rejoice, O Zebulon, on your journeys, And Issachar, in your tents."

This is portrayed by the image of the white tent in the center of Chagall's window. The green color symbolized the Land of Galilee, where the hereditary territory of this tribe was located. This window was severely damaged by Jordanian shelling during the 1967 "six-day" war. The white spot on the donkey image at the bottom is actually a bullet hole.



## Movement III – Zebulon, the blood-red window

The window is representative of the Moses' blessing with its representation of the boat, the fish, and the sea. The music is reflective of both the serenity and anger of the sea, and perhaps a reflection of Zebulon's personal sacrifice as caretaker of his brother and forfeiture of his own dreams.

## Movement IV – Levi, the golden window

Levi is the third son of Leah, and with Simeon is characterized by zeal, fast wrath and extremism. During the “Golden Calf” episode, Moses called upon everybody that remained faithful to assist him in punishing the transgressors. The entire Levi tribe came to him, signifying that there was no sinner among them. As a reward for their faithfulness, the tribe of Levi, known as Levites, was appointed to serve the Sanctuary. The Levites had no land, but settled within other tribes’ territories, fulfilling the prophecy to “Scatter them in Israel”.



The yellow color of the Levi window symbolizes the gold used in the sanctuary, where many sacred objects were golden. The animals are most likely sacrificial, such as the Scape Goat of the Day of Atonement, the lamb and the doves. The objects in the lower part of the window are the Tablets of the Law, which the Levites taught to the rest of the people. The candles represent the common Jewish symbol of studying and researching – Tora, meaning light.

Eben’s use of a Christian theme from the Russian Orthodox Church is a paradox here. Especially when contrasted with the decidedly “Jewish” sounding material presented first in the trumpet. Eben was raised as a Catholic, but his father was a Jew and in 1943 Petr was interned by the Nazis in Buchenwald for the duration of the war. Obviously, this experience had a profound affect on his music and perhaps this music is representative of this dualism in his life.