

A large, stylized sunburst or floral graphic in a light orange color, centered on the page. It has a circular center with intricate, swirling patterns radiating outwards, resembling a stylized sun or a flower.

THE RITE OF SPRING

AT ONE HUNDRED





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Reassessing *The Rite*: A CENTENNIAL CONFERENCE

OCT 25 – OCT 28, 2012

UNIVERSITY ROOM | HYDE HALL
THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL



Reassessing *The Rite* is made possible by a generous grant from The Andrew W. Mellon Foundation
























THE RITE OF SPRING

AT ONE HUNDRED



















Arts&LEISURE

The New York Times

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NOV. 19, 2012

THE
NEW YORKER

MUSICAL EVENTS

PRIMAL SCREAM

"The Rite of Spring," a century after its birth.

BY ALEX ROSS

Periodicals are commemorating this year the centenary of Richard Wagner, the Paris magazine *Montjoie* declared, on May 29, 1913. "We hate how convenient these events ruled by the artistic calendar have become for presences of all kinds. We render homage to the genius of Richard Wagner by honoring, at its birth, a masterpiece by a young musician whose influence upon the élite is already very great: Igor STRAVINSKY." The work in question was "The Rite of Spring," which the Ballets Russes premiered that evening at the Théâtre des Champs-Élysées, with choreography by Vaslav Nijinsky. Famously, some in the first-night crowd had an adverse reaction, but the world soon came round to *Montjoie*'s point of view. Almost a century on, Stravinsky's ballet of pagan sacrifice is itself occupying the kind of calendar-driven programming that *Montjoie* deplored; this season, the "Rite" centennial will be intertwined with the Wagner bicentennial, which falls one week earlier. In September, both the New York and Los Angeles Philharmonics played the "Rite" in their opening weeks, and Carolina Performing Arts, in Chapel Hill, North Carolina, has devoted its entire season to music and dance performances related to the work. In late October, the University of North Carolina presented an allied academic conference called "Reassessing 'The Rite,'" with two dozen lectures and papers spread over four days.

The anniversary industry is more dubious than ever, symptomatic of a music culture fixated on the past. The New York Phil might better have hon-

ored Stravinsky if it had opened its season with, say, a provocative new piece by a thirty-year-old composer. Still, the "Rite" remains incomparably vital, and I happily underwent the crash course provided by U.N.C. (Because of the approach of Hurricane Sandy, I had to leave the gathering a day early, but caught up with what I missed on



Scholars gathered to probe the mystery of Stravinsky's score.

video.) Scholars scrutinized the "Rite" from multiple angles, examining its Russian and Parisian roots, its cultural context, microscopic details of its score, its reception as a ballet, and its afterlife as an orchestral showpiece. Even so, much went unexplored: Stravinsky's effect on jazz and rock, his influence on movies (the oratorical dinosaurs of

Walt Disney's "Fantasia" were mentioned only in passing), his relationships with modernist writers and painters, his seismic impact on almost every aspect of twentieth-century music. One conference is not enough to register the full extent of what Stravinsky unleashed.

The scholars spent little time rehashing the legendary premiere. The event is familiar even to those who know little of modern music: the boos, the whistles, Stravinsky leaving in a rage, Nijinsky yelling out beats. Gertrude Stein watching a man smash another man's top hat with a cane, Florent Schmitt's cry of "Shut up, bitches of the *sciatime*!" In a keynote address, the Berkeley musicologist Richard

Taruskin, whose 1996 book "Stravinsky and the Russian Traditions" dominates contemporary discussion of the composer, pointed out that the riot is principally a problem for dance historians; the raw stamp of Nijinsky's choreography appears to have been the main cause of the bedlam. The music, to the extent that it could be heard, went over fairly well, and one year later, at a concert performance, it triumphed. Within a few decades, the "Rite" was enshrined as a virtuoso vehicle for orchestral players—an "audition piece," in Taruskin's words. A scholar of rare critical flair, he spent much of his lecture questioning the glossy perfection of recent performances, saying that the score's darker energies have been "resisted, rejected, repressed."

Commentators from the world of dance had a quite different view. For them, the "Rite" is anything but a tamed beast. The choreographer Millicent Hodson discussed her meticulous, though inevitably speculative, reconstruction of the 1913 staging, which she first presented with the Joffrey Ballet in 1987, in collaboration with the designer Kenneth Archer. Hodson proposed that the final "Danse sacrée," in which a young girl dances herself to death for the sake of the collective, was

“...the “Rite” remains incomparably vital, and I happily underwent the crash course provided by UNC”

April 17, 2013

LEISURE & ARTS

DANCE

A Puppeteer's 'Rite' of Passage

By ROBERT GRESKOVIC

Basil Twist has described his "Rite of Spring" as a "ballet without dancers." As the puppeteer states in his program note for the "Rite of Spring at 100" festival at Carolina Performing Arts, he borrowed this description from Italian futurist Giacomo Balla, who similarly identified his dancerless 1917 Ballets Russes staging of "Fireworks," Igor Stravinsky's 1909 symphonic poem.

Last Friday, "Fireworks" opened the two-performance triple-bill called "Basil Twist, Puppeteer, With Orchestra of St. Luke's." The approximately four-minute curtain-raiser led Mr. Twist's program neatly. Fixed at the center of the blue-curtained Memorial Hall proscenium, the 2013 "Fireworks" offered a luminous evocation—in striking blacks, whites and grays—of Balla's full-color cubistic landscape of plains and pinwheels. Mr. Twist's twist on the original takes Balla's basic design and animates it as if it were a little garden of geometric solids with inner lives of their own. It gently unfolds by way of shifting moves and changing lighting into a scene reminiscent of a Buck Rogers world, with its sharpest element taking off as if rocket propelled.

To proceed with his finely calibrated show, Mr. Twist kept things at the edge of the stage. He created a stage-wide frieze in front of the house curtain for 11 of his puppeteers to animate the program's second work, Stravinsky's 1920 "Pulcinella" (here in its later suite form). The subtly lighted, black-clad men and women became hazy shadows as



Christopher Williams in 'The Rite of Spring.'

they manipulated lengths of white tubing that might have been enlarged pieces of uncooked pasta. (Ayumu Poe Saegusa's lighting throughout gave masterly incandescence to every element it touched.)

What begins as a lineup of manipulated individual tubes, at times as if escaped from a pipe organ, climaxes in the arrangement and rearrangement of its parts—now as starbursts, then as galloping horses, and again into male and female stick figures—that tell of the Pulcinella and Pimpinella characters in the music's commedia dell'arte scenario. Mr. Twist shows his man and woman to us as a courting couple and as a duo performing a stately gavotte, as indicated in Stravinsky's score, to which the tickled Carolina audience expressed audible delight.

"The Rite of Spring," the bill's *pièce de résistance*, was the evening's most expansive creation, using the stage's full dimensions. Speaking at a postperformance talk-back, the

puppeteer noted how he eagerly took advantage of the stage's full 44-foot depth outfitted with an elaborate rigging system in place for hanging sets.

Accompanied, as were all the works on the program, by memorable performances from the Orchestra of St. Luke's conducted by Brad Lubman, Stravinsky's "Rite" was given a colorful orchestration by Jonathan McPhee.

Mr. Twist's rendering of music, once thought to be outrageously brutal and assaulting, proceeds in eye-filling and variously articulated stages with consistently nonfigurative elements. These range from breathtaking and extensive walls of cascading silk, silhouetted and stiff beamlike pieces, bolts of fabric and lumps of crumpled material, all artfully maneuvered by puppeteers.

Greg Meeh is credited for the special effects and Daniel Brodie for projection design, all of which work in loving concert with Mr. Saegusa's lighting. The black, white and gray palette for

this landscape, populated by none of the tribal figures featured in Vaslav Nijinsky's original version of "Rite," is elaborated along the way by spreading-ink-stain projections and by trajectories of smoke rings that appear shot from a cannon. Art-historical references to such abstract painters as Franz Kline, Kasimir Malevich, Piet Mondrian and Mark Rothko pass through the stage pictures.

For the "Danse Sacrale," Stravinsky's climactic dance to the death, Mr. Twist tweaks his creation "without dancers" by capping it with one featured dancer. A lone, single color—spring green—frames a nearly naked Christopher Williams, who fearlessly jumps and turns wildly at the center of the stage before clambering precariously up a rope ladder toward the top of the stage. There, he collapses backward as Stravinsky's final, bleating note cues the escape

Basil Twist takes on Stravinsky's storied modernist opus.

from within the proscenium space of a silky wisp of pure-white fabric, sending it like a comet into the auditorium ceiling. Though the choreographic details of Mr. Williams' dance up until this point seem more predictable than profound, the unleashed fabric magically caps this show.

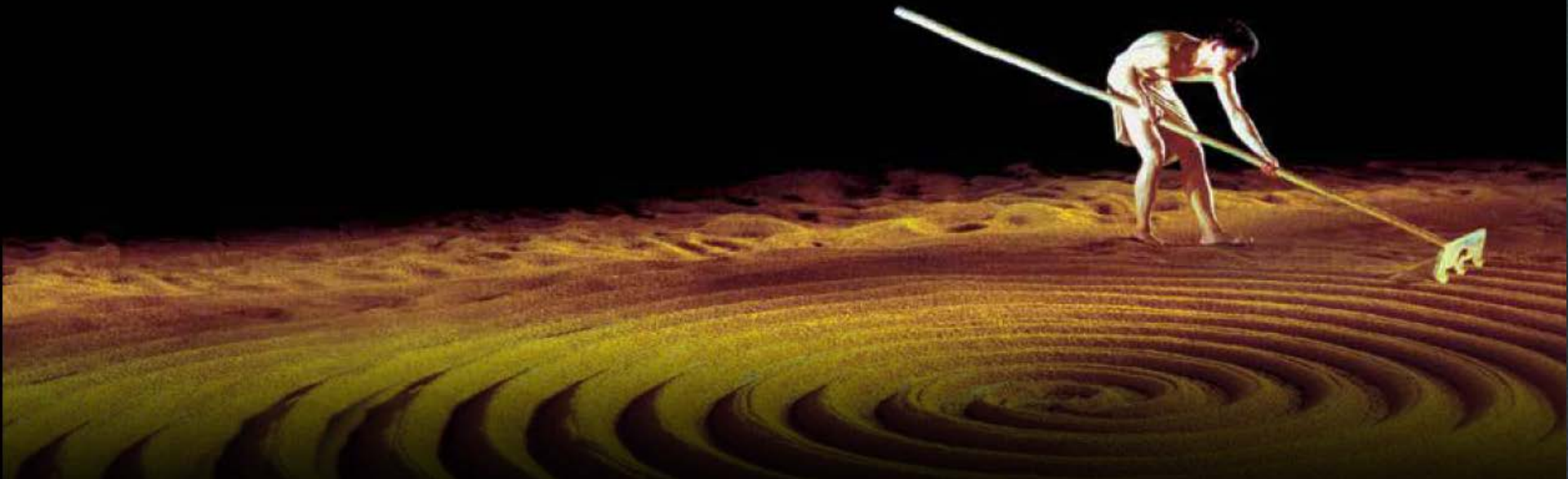
At 100, Stravinsky's "Rite" has become Mr. Twist's brave new world of unforgettable effects.

Mr. Greskovic writes about dance for the Journal.

“At 100,
Stravinsky's
“Rite” has become
Mr. Twist’s brave
new world...”

CAROLINA PERFORMING ARTS

13
14



welcome



It is my pleasure to invite you to experience the 2013/14 Carolina Performing Arts (CPA) season. A distinctive and world-class performing arts program offers a unique prism through which we can view and appreciate the University's teaching, research, and public service missions. I was so pleased to learn that we have that here at Carolina and look forward to experiencing it in person.

Even as a new Tar Heel, I know CPA has made an indelible mark. Last season's *The Rite of Spring at 100* made Chapel Hill an arts destination like no other. Together, the University community revisited and reimagined the artistry that sparked a riot a century ago with an astonishing series of performances. The exposure for CPA and the University was equally impressive – including *The New York Times*, *The New Yorker*, the BBC, and National Public Radio, to name a few outlets.

Moving forward, CPA is committed to increasing its impact on students and in classrooms. (It's great that we can offer \$10 student tickets!) With major support from The Andrew W. Mellon Foundation, CPA is rolling out a new initiative to fully integrate the performing arts into the academy – Arts@TheCore. By working directly with faculty across the University in curating performances, identifying new ways CPA performances can enhance student learning and research, and increasing the number and variety of ways in which visiting artists can interact with our community, Arts@TheCore promises a new vision for what the performing arts can mean for a major public research university.

No matter who you are – student, faculty, staff, arts lover, or arts novice – there is something extraordinary awaiting you at Memorial Hall. I encourage you to take advantage of the new season's offerings. Choose some old favorites, but also try something new. Let the arts become a part of your life.

A handwritten signature in black ink that reads "Carol L. Folt". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Carol Folt
Chancellor-Elect
May 29, 2013

A black and white photograph of Wynton Marsalis playing the trumpet. He is wearing a dark pinstripe suit, a white shirt, and a red tie. He is looking down at his instrument. The background is dark and out of focus.

Abyssinian - A Gospel Celebration

FEATURING JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

GIANTS | SPECIAL EVENT

Two decades ago, Wynton Marsalis composed and recorded *In This House, On This Morning* and began a creative exploration of how the African-American church service reflects the theme of universal humanism while raising a joyful noise. He refined this integration of sacred and secular expression with his definitive 2008 extended work *Abyssinian 200: A Celebration*, commissioned by the Abyssinian Baptist Church in Harlem to celebrate its bicentennial anniversary. After a triumphant performance in London's Barbican Centre, the Jazz at Lincoln Center Orchestra with Wynton Marsalis has brought fresh perspective to this masterwork. Sensational conductor Damien Sneed leads his 70-person gospel choir, Chorale Le Chateau, through the demanding compendium of shouts, chants and joyous expressions in this performance.

*"the closest thing this era
has to a jazz superstar on
the scale of Duke Ellington."*

– The New York Times

OCT
3-4, 2013
THU //
7:30PM
FRI //
8:30PM



SUN ///
OCT
27, 2013
7:30PM

An Acoustic Evening with **LYLE LOVETT & JOHN HIATT**

GIANTS | SPECIAL EVENT

Lyle Lovett and John Hiatt unite on stage for an unforgettable night of intimate acoustic music.

Since his self-titled debut in 1986, Lyle Lovett has evolved into one of music's most vibrant and iconic performers. A Grammy Award-winning singer, composer and actor, he has broadened the definition of American music, fusing elements of country, swing, jazz, folk, gospel and blues in a manner that defies convention and breaks down barriers.

John Hiatt is a talented singer and guitarist best known for his prolific songwriting. His songs have been successfully covered by musicians from Bonnie Raitt and the Neville Brothers to Iggy Pop and Three Dog Night. With 11 Grammy nominations and 24 albums to his name, he was inducted into the Nashville Songwriters Hall of Fame in 2008.

*"one of America's most
beloved singer/songwriters"*

— Garden & Gun on Lyle Lovett

John Hiatt

Lyle Lovett

MON ///
NOV
4, 2013
7:30PM

THE MANGANIYAR SEDUCTION



GLOBAL VIEWS | WORLD MUSIC

Equal parts rock concert, global music performance and dazzling theatrical experience, The Manganiyar Seduction creates a rapturous union between the traditional music of the Manganiyars and the visual seduction of Amsterdam's red light district. Created by Indian director Roysten Abel, the program begins with a single cube illuminated to reveal a musician. Additional musicians are revealed one by one until 43 performers in 36 stacked cubes are awash in color and light. The *Irish Independent* likens the effect to "a gospel Mass or a slow-building rave; a joyous, communal experience of the seductive power of music." The Manganiyar Seduction creates a dramatic progression of instruments and voice that leads the audience on a divine musical journey.

*"...so buoyant and compelling were the work's
lively rhythmic currents..."* – The New York Times



A photograph of pianist Lang Lang sitting at a black grand piano. He is wearing a dark suit and has his hands clasped in front of him. The piano is open, and the background is a bright, slightly out-of-focus interior.

“Lang Lang is a rock star.”
– The Wall Street Journal

LANG LANG

piano

TUE ///
FEB
11, 2014
7:30 PM

GIANTS | CLASSICAL RECITAL

“The hottest artist on the classical music planet” (*The New York Times*) returns to Memorial Hall. Lang Lang has played sold-out recitals and concerts in every major city in the world. He has the honor of being the first Chinese pianist to be engaged by the Vienna Philharmonic, Berlin Philharmonic and all of the top American orchestras. Following Lang Lang’s 2008 performance at Beijing’s Opening Ceremony for the Games of the XXIX Olympiad, he was seen as a symbol of the youth and future of China. That same year, Lang Lang was also featured alongside jazz great Herbie Hancock at the Grammy Awards for a jaw-dropping live broadcast performance. In 2009, Lang Lang appeared in *Time 100*, the magazine’s annual list of the 100 most influential people in the world.

PROGRAM

- | | |
|--------|---------------------------------------------------------------------------------------------------------------------------------------------|
| MOZART | Piano Sonata No. 5 in G Major, KV 283
Piano Sonata No. 4 in E flat Major, KV 282
Piano Sonata No. 8 in A minor, KV 310 |
| CHOPIN | Ballade No. 1 in G minor, Op. 23
Ballade No. 2 in F Major, Op. 38
Ballade No. 3 in A flat, Op. 47
Ballade No. 4 in F minor, Op. 52 |

Classical music performances are made possible by The William R. Kenan, Jr. Charitable Trust. We thank the Trustees for their visionary generosity.

TUE-WED
FEB
25 & 26
2014 ///
7:30 PM

COMPAGNIE KÄFIG

* HIGH ENERGY | DANCE

Käfig's sensational double bill *Correria* and *Agwa* derives from an encounter between Artistic Director Mourad Merzouki and 11 young male dancers from Rio de Janeiro at the Lyon Dance Biennial in 2006. Their stories about life in the favelas – Brazilian shanty towns – and their determination to make something of themselves struck a profound chord with Merzouki and inspired him to create two heart-stopping works that showcase the young Brazilians' dazzling virtuosity.

The company's thrilling combination of hip-hop, capoeira, samba, electronic music and bossa nova culminates in a dance performance with astonishing acrobatic skills filled with energy and invention. *Correria* plunges us into a frantic, hectic race just like the one that governs our daily lives. *Agwa* is all about water – the most vital component of the human body, a precious natural resource to be preserved, and a symbol of renewal.

"This is raw energy...Shirts on or off, this is what dance is all about" – The Daily Telegraph



carolina performing arts 13/14

25

THU ///
APR
3, 2014
7:30PM

ISRAEL PHILHARMONIC ORCHESTRA

Gianandrea Nosedà, conductor



GLOBALVIEWS | CLASSICAL ENSEMBLE

*"fast, sleek,
and dynamic"*
- LA Times

Carolina Performing Arts is delighted to welcome one of Israel's oldest and most influential cultural institutions to Chapel Hill for the first time. Since its founding in 1936, the Israel Philharmonic Orchestra has dedicated itself to presenting the world's greatest music to audiences in Israel and around the world. Founder Bronislaw Huberman, a Polish violinist, spent countless hours persuading first-chair musicians of Eastern European and German orchestras, who had lost their jobs as a result of Nazism, to emigrate to Palestine. In doing so, Huberman created an "orchestra of soloists" which, under the esteemed leadership of Zubin Mehta, continues to absorb new immigrants and serve as a gathering point for musicians from all over the world.

PROGRAM

FAURÉ	<i>Pelléas et Mélisande Suite, Op. 80</i>
RAVEL	<i>Ma mère l'oye Suite</i>
RAVEL	<i>Daphnis et Chloé Suite No. 2</i>
BERLIOZ	<i>Symphonie Fantastique, Op. 14</i>

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We thank the Trustees for their visionary generosity.



ARTS

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CORE



Innovation *through* creativity

