

sophisticated, and boldly stated. Like other composers stigmatized by academic critics as “Neo-Romantic” (Samuel Barber, Ernst Bloch, and Erich Wolfgang Korngold come to mind), Hanson may be better appreciated by the broad public. Some practitioners of tonality found a home writing film scores, foreshadowing the John Williams era. Hanson did not migrate to Hollywood, but the selection of the haunting second movement of the “Romantic” Symphony for the final minutes of the sci-fi thriller *Alien* in 1979 spurred a surge of CD sales and recognition of his music among film buffs. Vox populi, vox Dei.

– Mark Furth

Guest conductor **Edward Szabo**, Ed.D., recently retired as Professor of Music from Eastern Michigan University where he served for thirty-four years and was Chairman of the String Department and Music Director of the EMU-Civic Symphony Orchestra. He trained as a cellist with members of the Cleveland Orchestra and with the legendary performers Leonard Rose and Pablo Casals. Dr. Szabo studied conducting at Tanglewood, MA, the Mozarteum in Salzburg, Austria, and with Hans Swarowsky, Jean Morel and Richard Lert. He has led orchestras in New York, New Jersey, and Michigan. Ed and his wife Krysa now reside in Raleigh, and Ed serves on the Board of the Raleigh Chamber Music Guild.

Cimbalom soloist **Petra Berényi** was born in Budapest and received her Bachelors of Music from the Franz Liszt College of Music where she studied Hungary’s national instrument with Ilona Szeverényi and Ágnes Szakály. Petra also plays viola professionally, having received her Masters degree on this instrument from the Liszt Ferenc Academy of Music as a student of Sándor Nagy and László Bársony. She frequently performs contemporary music and has been inspired by working with the noted Hungarian composer György Kurtág. Petra played with several orchestras in Arizona before moving to North Carolina in 2005. A resident of Carrboro, she currently performs with the Raleigh Symphony Orchestra and teaches privately. For the past two years she was principal violist of the Colorado College Summer Music Festival Orchestra.

Chapel Hill Philharmonia Musicians

Violin I	Tom Beale	Peggy Yates	Flute	Clarinet	Trombone
Mark Furth #	Amanda Fox	Yuka Yoshie	Cathy Phipps #	Alex Vogel #	John Morrison #
Regina Black	Heather Graff	Violoncello	Denise Bevington	Willie Davis	Everette Goldston
Lisa Boorse	Cheryl Harward	Dick Clark #	Pat Pukkila	Steve Furs	Christina Thompson
Edith Gettes	Lindsay Lambe	Karen Daniels	Mary Sturgeon	French Horn	Tuba
Beth Harris	Sally Rohrdanz	Jim Dietz	Oboe	Jerry Hulka #	Ted Bissette
Joseph Hoyle	Peggy Sauerwald	Steve Ellis	Judy Konanc #	Tim Dyess	Percussion
Barbara Hulka	Harriet Solomon	Len Gettes	John Konanc	Tom Panepinto	Roger Halchin #
Elizabeth Johnson	Debby Wechsler	Paula Goldenberg	English Horn	Sandy Svoboda	William Hayes
Lydia Kiefer	Karen Wilson	Jonathan Stuart-Moore	Nancy Wilson	Adams Wofford	Jennie Vaughn
Matt Kiefer	Viola	Alice Tien	Bassoon	Trumpet	Harp
Leah Peroutka	Kitty Stalberg #	Bill Wright	Paul Verderber #	David Marable #	Catherine Anderson
Susan Strobel	Kalman Bland	Dorothy Wright	Ann Hostetter	Tom Brand	Librarian
Elizabeth Weinzierl	Jamie Bourque	Double Bass	Contrabassoon	Hermann Wienchol	Susan Strobel
Violin II	Cynthia Gagne	Jim Baird #	Charles Gragg		
Larry Evans #	Michelle Gladwin	Carolyn Taff			
Tom Anderson	Tore Nasset	Dan Thune			
Ruth Baldwin	Pat Tennis				# Section Principal

The Chapel Hill Philharmonia gratefully acknowledges donations from

Kalman Bland	Cheryl Harward	Patricia Pukkila	Pat Tennis
Dr. Steve Furs	Drs. Barbara & Jerry Hulka	Sally Rohrdanz	Alex Vogel
Cynthia Gagne	Bill & Lindsay Lambe		

Chapel Hill Philharmonia

Hill Hall Auditorium — University of North Carolina at Chapel Hill

7:30 PM November 20, 2005

Edward Szabo, Guest Conductor

Ludwig van Beethoven (1770 - 1827)

Overture to Goethe’s Tragedy “Egmont”, Op. 84

Edvard Grieg (1843 - 1907)

Suite in the Old Style, “from Holberg’s Time”, Op. 40

Prelude
Sarabande
Gavotte / Musette
Air
Rigaudon

Zoltán Kodály (1882 - 1967)

Háry János Suite, Op. 15

Intermezzo
Petra Berényi, Cimbalom

Intermission

Igor Stravinsky (1882 - 1971)

Ragtime for Eleven Instruments (1918)

Howard Hanson (1896 - 1981)

Symphony No. 2, “Romantic”, Op. 30

Adagio — allegro moderato
Andante con tenerezza
Allegro con brio

The diverse works on tonight's program share the quality of accessibility. Through links to history, theater, folk music, or musical forms of the past, they invite the listener onto familiar ground. But each has a creative freshness that can still perk up our jaded 21st century ears.

In 1810, a year after witnessing Vienna surrender to Napoleon Bonaparte's fierce bombardment, **Ludwig van Beethoven** composed incidental music for a revival of Johann Wolfgang von Goethe's tragedy *Egmont*. The play reflects the author's and composer's loathing of tyrants and their identification with martyrs to the cause of liberty. The protagonist of the drama is the 16th century Count Lamoral Egmont (like Beethoven, of Flemish descent). A champion of freedom, he resists the Spanish occupation of the Netherlands and the persecution of Protestants by the Inquisition. A brutal Governor-General, the Duke of Alva, imprisons Egmont and the infamous 'Blood Council' orders him beheaded. The execution sparks a people's rebellion. Beethoven's *Egmont Overture* conveys the drama's sweep: oppression, resistance, and the hero's death – marked by soft, doleful chords – followed by the gathering national uprising and its triumphant conclusion.

Edvard Grieg was born in Bergen Norway. He studied at the Leipzig Conservatory and lived in Copenhagen and Rome before settling in Oslo. Ludvig Holberg, also a native of Bergen, born over 150 years earlier, helped to found Scandinavian literature. His writing spanned history, philosophy, poetry, and comedy; his satires bear comparison with those of Molière. In 1884 Bergen's leaders approached Grieg, famed for his Piano Concerto and incidental music to Henrik Ibsen's *Peer Gynt*, to commission a cantata for the unveiling of a statue marking Holberg's bicentennial. Neither a ceremonial choral work nor the prospect of conducting it outdoors in December inspired the composer. However, Grieg did produce a fitting tribute, a *Suite in the Old Style, From Holberg's Time*, based on Baroque dance forms, in versions for piano and for string orchestra. The opening *Prelude* crackles with rhythmic propulsion. The lyrical *Sarabande* exemplifies the stately dance in triple meter already popular in 16th century European royal courts. The *Gavotte* also evokes elegant ballrooms, while its accompanying *Musette* has roots in pastoral dances accompanied by the small, droning French bagpipe of that name. The *Air*, aptly marked *Andante religioso*, conveys an austere beauty. The energetic *Rigaudon* (rigadoon), a rustic French hop-skip dance akin to a sailor's hornpipe, features country-style fiddling (a violin-viola duet) that would have pleased the violinist Ole Bull, a champion of Norwegian folk music and another renowned native of Bergen.

Zoltán Kodály, like his friend Béla Bartók, collected Hungarian folk music that inspired their own compositions. Kodály completed the comic opera *Háry János* in 1926 and created an orchestral suite from its highlights. The opera's libretto derived from a popular epic poem by János Garay based on tall tales from an actual survivor of the Napoleonic Wars:

"Háry is a peasant, a veteran soldier, who day after day sits in the tavern, spinning yarns about his heroic exploits and, being a real peasant, the stories produced by his fantastic imagination are an inextricable mixture of realism and naiveté, of comic humor and pathos. Yet he is by no means just a Hungarian Munchausen. Though superficially he appears to be merely a braggart, essentially he is a natural visionary and poet. That his stories are not true is irrelevant, for they are the fruit of a lively imagination, seeking to create, for himself and for others, a beautiful dream world." (Z. Kodaly)

The *Intermezzo* movement of the *Háry János Suite* is a *verbunkos*, a dance featuring varied rhythms and extravagant ornamentation. The *verbunkos* developed in the 18th century as an integral part of military enlistment ceremonies (the name comes from the German *Werbung*, "recruiting"), and became symbolic of the growing Hungarian nationalism. Kodály showcases the **cimbalom**, a member of the hammered dulcimer family, its history tracing to ancient times, often used by gypsy bands. A large concert version of the instrument, with 125 strings of piano wire, a range of up to five octaves, and played with eight-inch long carved mallets wrapped in cotton, wool, or leather, was developed by József Schunda in Budapest around 1875.

Russian-born **Igor Stravinsky** was so entranced when he heard the cimbalom played by Aladár Rácz, a Hungarian gypsy residing in Paris during the First World War, that he took up the instrument and practiced it daily. Ragtime jazz was another

folk-derived source of inspiration. Stravinsky's exposure came through sheet music brought from America by the conductor Ernest Ansermet. (Scott Joplin's *Maple Leaf Rag*, published in 1899, had sold over 1 million copies). Before ever hearing a performance, the composer was attracted by the music's "truly popular appeal, its freshness and the novel rhythm which so clearly revealed its negro origin." He adapted ragtime, with its elaborately syncopated ('ragged') melodies over a steady 'boom-chick' march-time bass, in two works from 1918, *The Soldier's Tale* and the *Ragtime for Eleven Instruments* (cimbalom, flute, clarinet, horn, trumpet, trombone, two violins, viola, double bass, and percussion – big drum, snare drum, side drum, cymbals). The cimbalom takes a prominent role in *Ragtime*, sounding like a honky-tonk piano. Stravinsky dedicated the piece to the Chilean Eugenia Errazuriz, a patron who also supported Pablo Picasso and fostered a friendship between the two artists. Indeed, Stravinsky's treatment of ragtime and tango has been likened to a "Cubist collage with everyday objects" (Steve Schwartz), as his angular rhythms and surprising dissonances offer a new view of the familiar.



For American culture to impact **Howard Hanson** there was no need to export it to Paris. Born in Wahoo, Nebraska to Swedish Lutheran immigrants, Hanson became a leading force in the development of 'serious' music in the United States. At age twenty-eight he was named the Director of the newly founded Eastman School of Music in Rochester, NY, and served there for forty years. As an educator, conductor, and festival organizer, he helped bring at least 2000 new works by over 500 composers before the public. Though he supported modern styles, Hanson's own pieces harked back to European Romanticism – lush, melodic and appealing. He cited the Scandinavians Jean Sibelius and Grieg as major influences and, as a recipient of the American Prix de Rome, studied orchestration with Ottorino Respighi. Hanson composed his **Symphony No. 2, "Romantic,"** for the 50th anniversary of the Boston Symphony Orchestra. Its premiere, conducted by Serge Koussevitzky, took place 75 years ago, almost to the day. Hanson's own description of this symphony typifies his aesthetic: "My aim...has been to create a work young in spirit, Romantic in temperament, simple and direct in expression." The work's three movements are linked harmonically and melodically, with a single unifying theme.

"The first [movement], Adagio-Allegro moderato, begins with an atmospheric introduction in the woodwinds, joined first by the horns, then the strings, and finally the brass choir...The principal theme is announced...by four horns...imitated in turn by the trumpets, woodwinds, and strings. An episodic theme appears quietly in the oboe and then in the solo horn. A transition leads into the subordinate theme, Lento,...in the strings and a counter subject in the solo horn. The development section now follows [and]...leads...to the return of the principal theme...[T]he movement concludes quietly in a short coda."

"The second movement, Andante con tenerezza [with tenderness], begins with its principal theme announced by the woodwinds...An interlude in the brass, taken from the introduction of the first movement and interrupted by florid passages in the woodwinds, develops into the subordinate theme, which is taken from the horn solo in the first movement..."

"The third movement, Allegro con brio, begins with a vigorous accompaniment figure in strings and woodwinds, the principal theme...—reminiscent of the first movement—entering in the four horns and...repeated in the basses. The subordinate theme... is announced...by the violoncellos and...taken up by the English horn. The development...[begins]with a pizzicato accompaniment in the [lower strings], over which is announced a horn call. This call is taken up by the trombones and leads into a fanfare first in the trumpets, then in the horns and woodwinds, and then again in the trumpets and woodwinds. The climax... comes with the announcement of the principal theme of the first movement by the trumpets, against the fanfare rhythm in the woodwinds. The development of this then leads into a final statement of the subordinate theme of the first movement... A brief coda of this material leads to a final fanfare and the end of the symphony." (H. Hanson)

Hanson was viewed by some as a die-hard musical conservative, especially in comparison with contemporaries such as Stravinsky or Arnold Schoenberg and the Serialist school. Nevertheless, his compositions were lyrical, harmonically



Cimbalom