

Chapel Hill Philharmonia

3 p.m. Sunday, October 25, 2015

Kenan Music Building, UNC-Chapel Hill

Evan Feldman, Guest Conductor



"Halloween Treats"

March of the Little Goblins

Adam Glaser

Star Spangled Banner

Danse Macabre

Camille Saint-Saëns

Mark Furth, Violin

The Typewriter

Leroy Anderson

Roman Carnival Overture

Hector Berlioz

Symphony No. 6, "Pastoral"

Ludwig van Beethoven

Thunder, Storm: Allegro

Thunder and Lightning

Johann Strauss II

Pirates of the Caribbean

Klaus Badelt

Thunder and Lightning (reprise)



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Halloween Treats

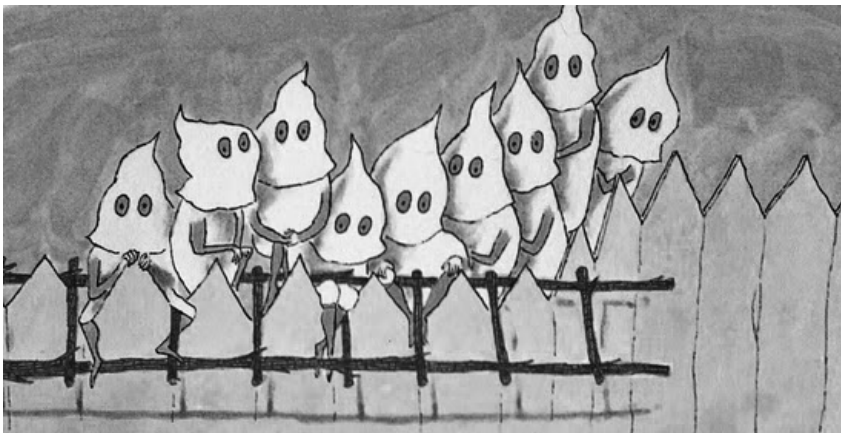
In the modern world with digital images and streaming video always at our fingertips, we live in constant visual overload. But our imaginations can be triggered by many stimuli, and may give us even more vivid pictures than our eyes. For example, an author's words create mental paintings, much as an artist's brush colors a canvas or a director's camera films a video. Try to visualize this beginning of a novel by Englishman Edward Bulwer-Lytton (1830), with its now clichéd opening phrase:

It was a dark and stormy night; the rain fell in torrents — except at occasional intervals, when it was checked by a violent gust of wind...

Even more than words, music has the power to engage all of our senses and feelings. And a piece played by an orchestra can tell a tale filled with as much excitement, mystery, or simple fun as any book or movie. With the spookiest night of the year almost upon us, the Chapel Hill Philharmonia invites you to both hear and see with your ears as we share some favorite musical tricks and treats.

March of the Little Goblins

Adam Glaser composed this jazzy march 18 years ago and conducted its first performance for a Halloween concert at the University of Michigan. Glaser explains that his piece "depicts a little-known secret about Halloween. Every year at the stroke of midnight, after all the little trick-or-treaters



"Nine Little Goblins" detail from book, "Eleven and Three are Poetry,"
Illustrated by Kelly Oechsli

have gone to sleep, a gigantic gaggle of grizzly ghosts and ghoulish goblins emerge for a little Halloween parade of their own. One by one they gather together very quietly... until finally the drum major orders a cadence, and the whole motley crew quickly falls in line. Thus begins a rather fiendish march through the empty moonlit streets. At first, they're hushed, because these goblins don't want to cause a raucous and wake up the town...or do they?!..."

Danse Macabre



The Dance of Death (1493) by Michael Wolgemut
mons—all part of the dark and dread” (Jack Santino, The American Folklife Center).

During the Middle Ages, as the bubonic plague swept across Europe, an image emerged more sinister than mere ghosts—Death playing a pipe or fiddle, inducing skeletons to emerge from under the ground and dance wildly to lead the living into their graves. The English called this the “Dance of Death”, the Germans “Totentanz”. The French named it “Danse Macabre”, as described by Henri Cazalis (in translation):

Zig, zig, zig, Death in cadence,
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zig, on his violin.

The winter wind blows and the night is dark;
Moans are heard in the linden-trees.
Through the gloom, white skeletons pass,
Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking.
The bones of the dancers are heard to crack—
But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed.

In 1874 Camille Saint-Saëns transformed Cazalis's verse into a musical "tone poem". Imagine the story: It is a dark and stormy night. At midnight a graveyard clock (a harp) chimes twelve. Death takes up his violin and draws a bow across two strings. But the top string is tuned flat to create a dissonant chord. This eerie sound, once known as "the Devil in music", wakes the skeletons in their graves. A flute begins a rhythmic tune, taken up in turn by other instruments. The skeletons dance; a xylophone evokes their rattling bones. Skeletons and ghosts whirl ever more wildly through the yard...Death's victory seems at hand. But in the nick of time the dawn arrives, as when in **The Hobbit** a ray of sunlight turns three trolls to stone. A rooster (an oboe) calls a clear cock-a-doodle-doo, marking the end of Death's macabre dance.

The Typewriter

It may be hard for modern girls and boys to believe, but once upon time we had no computers, tablets or smartphones. To send a text message in school you would pencil it on a slip of paper and wait until the teacher's back was turned to sneak it under your desk to a classmate. Similarly, digital information sources did not exist. We relied solely on printed books and newspapers produced by a process invented 700 years ago when Johannes Gutenberg first set pages of movable type, inked the type faces, and used a wine-maker's grape press to transfer the letters onto sheets of paper.

A new writing machine, able to print words 'as you go', appeared in 1868. Type elements operated by a keyboard strike an inked ribbon to print on paper. A carriage moves one space for each symbol. When a line is nearly complete, a signal bell rings. The typist swings a lever to return the carriage to its starting point and crank the paper up a row. The manual typewriter became a mainstay of every business office and writer's desk for more than a century. It features in **Peanuts** cartoons in which Snoopy sits at a typewriter atop his doghouse, an aspiring author who begins every story "It was a dark and stormy night."

In 1950 Leroy Anderson composed **The Typewriter** as a novelty for the Boston Pops Orchestra. He showcased the machine itself as a solo 'musical' instrument. Listen to the sound of clacking keys punctuated by pinging bells and try to picture this cool tool.



Snoopy, the great novelist
in **Peanuts** by Charles Schulz

Roman Carnival Overture

For nearly 1,000 years, until the end of the 19th century, the citizens of Rome marked eight days ending at Mardi Gras ("Fat Tuesday") with a blowout party preceding the sober 40 days of Lent. The Roman Carnival was an elaborate street festival featuring fancy costume parades, dances, theatrical dramas, tournaments of chivalric knights, and races run by donkeys, bulls, and magnificent Barbary horses. If modern Halloween is a carnival with a subtheme of death, Mardi Gras fetes celebrate life. They are still held today in cities such as New Orleans and Rio de Janeiro and draw hundreds of thousands of visitors to parade through the streets. But in its heyday the Roman Carnival was unsurpassed, the best and the brightest.



French artists at the Roman Carnival in 1748, long before the time of Berlioz

In 1830 the French composer Hector Berlioz won a prize allowing him to spend two years traveling in Italy. He was disappointed by Rome, calling it "the most stupid and prosaic city I know." Berlioz preferred to roam freely through the countryside with rough bands of outlaws. Rome's Carnival, however, was much more to his taste. It impressed him so much that he used street scenes from the festival to set **Benvenuto Cellini**, a romantic opera about a swashbuckling artist / thief / murderer. Berlioz later recycled that music into his **Roman Car-**

nival Overture. The work opens with a saltarello, an energetic folk dance, before relaxing into an interlude taken from a duet between Cellini and the girl he loves. Listen to the English horn, a wind instrument with a deeper voice than its little sister the oboe, sing this aria (as operatic songs are called). The saltarello returns, now intertwined with the love song, and the music ends with even greater vigor than it began.

"Storm" from the Pastoral Symphony

Ludwig van Beethoven lived about 200 years ago in a grand city, Vienna, Austria. But he loved the countryside. A lonely and sometimes angry man, he found peace in nature and fulfillment in composing great music. Most of Beethoven's composition is abstract; it has no obvious plot. But his **Symphony No. 6** (a symphony is a piece of music for

orchestra, usually divided into four or five big sections called movements) tells a story—his feelings during a summer day in the country. The work's title, **Pastoral Symphony**, suggests the simple life of shepherds caring for their sheep. The movements relate five episodes from morning until sunset:

- Awakening of cheerful feelings upon arrival in the countryside
- Scene by the brook
- Merry gathering of country folk
- Thunder. Storm
- Shepherd's song; cheerful and thankful feelings after the storm



Storm clouds and lightning photographed by Michael Bath

Today we play the "Storm" movement. Picture what happens from the music: Country folk are dancing outdoors when, without warning, the sky changes. A powerful wind sweeps in heavy, dark clouds. Raindrops begin to fall. Lightning flashes and thunder rolls. Frightened birds scatter. It seems we must suffer through a dark and stormy night, indeed. Yet, as suddenly as it arrived, the tempest loses power and abates...

Thunder and Lightning Polka (Unter Donner und Blitz)

Another composer from Vienna, Johann Strauss II, wrote popular dance music—over 500 waltzes, quadrilles and more. He became famous as the "Waltz King." He also was known for polkas, a fast round-dance with three heel-and-toe half-steps and a half-beat stop. A Bohemian army band brought this dance to Vienna in 1839 and it soon became a rage across Europe. Strauss's **Unter Donner und Blitz Polka** uses relentless kettledrum (timpani) rolls and cymbal clashes to depict the thunder and lightning. We will leave it up to you to decide if Strauss's version of a dark and stormy night is more scary or fun.

Pirates of the Caribbean

What would Halloween, or Hollywood for that matter, be without pirates? Parents and grandparents in the audience may remember crowing songs from the musical **Peter Pan** (1954), with its villainous Captain Hook. In 2003 the Walt Disney Pictures production **Pirates of the Caribbean: The Curse of the Black Pearl** reignited excitement about all things piratical. We play a medley of songs from Klaus Badelt's musical score for the film: "Fog Bound", "The Medallion Calls", "To the Pirates Cave", "The Black Pearl", "One Last Shot", and "He's a Pirate".