

Chapel Hill Philharmonia

Donald L. Oehler, Music Director

Kenan Music Building

University of North Carolina at Chapel Hill

3:00 p.m. Sunday, October 18, 2009

“Families in Music” – A Children’s Concert

Johann Strauss, Jr. (1825-1899)

Thunder and Lightning Polka

Camille Saint-Saëns (1835-1921)

The Carnival of the Animals ‘Grand Zoological Fantasy’

with Ogden Nash verses recited

by Susannah Rhodes Stewart and Terry Rhodes

Gioachino Rossini (1792-1868)

William Tell Overture

Johann Strauss, Sr. (1804-1849)

Radetzky March



Johann Strauss, Senior and Junior

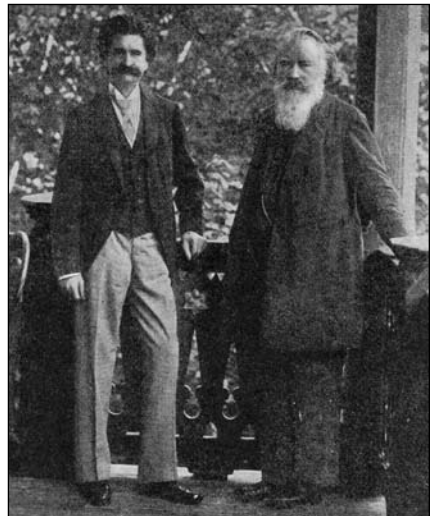
If he'd had his way, Johann Strauss (Senior) would have prevented his sons from following him into musical careers. When he caught his eldest, Johann (Junior), practicing the violin he gave him a whipping, hoping "to beat the music out of him." But it didn't work, largely because Senior took up with another woman, leaving the boys (Johann, Josef, and Eduard) in the care of their mother, who encouraged their musical studies.

By age 19 Junior had organized a band to play dance music, in competition with the Strauss Orchestra led by Senior. Those running the inns and casinos where the Viennese went to dance were leery of hiring Junior's band for fear of angering Senior, but Dommayer — whose restaurant still operates in Vienna — gave Junior a chance. The rivalry of the Strausses was off and running, for the next five years.

In the revolution year of 1848 the dispute took a new twist, with Senior supporting the imperial forces and Junior's band playing *La Marseillaise* for the rebels. It was then that Senior wrote a march named in honor of Field Marshal Radetsky, at that time the 70-year-old commander of Austrian forces in Italy. It is by far Senior's best known work today, being played every year as the last encore at the New Year's concert of the Vienna Philharmonic. It will also close our concert.

After Senior's untimely death in 1849 Junior's band became the Strauss Orchestra. He composed hundreds of waltzes and other dances, and they toured most of the western world, including the United States. In 1868, while working on the famous waltz called *G'schichten aus dem Wienerwald* (Tales from the Vienna Woods), Strauss wrote a little fast polka, called *Unter Donner und Blitz* (Under Thunder and Lightning), with which we open our concert today.

By that time Strauss was world famous and was hailed as the "Waltz King". Among his Viennese friends was Johannes Brahms. One day Strauss's wife asked Brahms to autograph her fan. Instead of following custom and writing a bit of his own music on the fan and signing it, he penned the first theme of the Blue Danube waltz, writing "unfortunately not by J. Brahms."



Strauss and Brahms (who was seven years younger)

Private entertainment that became a public favorite

Camille Saint-Saens was a polymath. We know him as a major composer of the last half of the 19th century, but he was also well educated in mathematics, science, and philosophy. He wrote treatises, poems, and articles. He was, in short, an intellectual who happened to be a naturally gifted composer of music.

In 1886, while vacationing in Austria, he put together a little piece of entertainment for family and friends, calling it the *Carnival of Animals*. It is a musical depiction of various creatures (including fossils and pianists), using a small orchestra of two pianos, strings, flute, piccolo, clarinet, xylophone and glockenspiel. He forbade public performance or publication of the work — only the cello solo depicting the swan saw print in his lifetime — apparently thinking it was too frivolous and would mar his reputation as a serious composer. He did, however, arrange a private performance at the request of Franz Liszt.

After his death this frivolous little entertainment rapidly became one of Saint-Saens's most enduring and popular works. For a 1949 recording conducted by Andre Kostelanetz Columbia Records commissioned Ogden Nash — known for such comic verse depictions of animals as “When called by a panther/ Don't anther” — to write a new set of poems, to be recited by Noel Coward, introducing the various sections. In many performances since then the Nash verses have accompanied the music, as they do in ours.

Rossini's last opera and its famous overture

Giachino Rossini was a shrewd business man; by 1829, when he was only 37, he had amassed enough income to retire comfortably in Paris. But he undertook one last opera, based on a Schiller play about the legendary Swiss hero Wilhelm Tell — for whose historical existence there is scant support. The opera, running over four hours uncut, was Rossini's most ambitious, and he regarded it as his masterpiece. But it is rarely performed, and what most people know of it today is the famous overture we play.

The overture is a four-part tone poem, with an idyllic prelude (played by cellos), a vigorous storm scene, a bucolic call to the dairy cows (played by English horn and flute), and a rousing cavalry charge finale — known to the Medicare generation as the theme music for the radio show “The Lone Ranger” — that always leaves everyone breathless.

Notes by Lawrence Evans

Chapel Hill Philharmonia

Music Director

Donald L. Oehler

Violin I

Mark Furth*
Regina Black
Jocelyn Lim Chua
Katie Eckert
Cary Eddy
Anna Geyer
Kristen Hopper
Barbara Kamholz
Katharine Liang
Katherine Melling
David O'Brien
Kamakshi Rao
William Slechta
Susan Strobel
Doris Thibault

Violin II

Lawrence Evans*
Elizabeth Johnson*
Tom Anderson
Tom Beale
Celina Charles
Jaeda Coutinho-Budd
Cheryl Harward
Kotomi Kobayashi
Lindsay Lambe
Heather Morgan
Sally Rohrdanz
Laura Rusche
Harriet Solomon
Margaret Vimmerstedt
Debby Wechsler

Viola

Kitty Stalberg*
Jennifer E. Arnold

Kalman Bland
Alice Churukian
Benjamin Filene
Catherine Fowler
Lindsay Fulcher
Lindesay Harkness
Mary Alice Lebetkin
Laura Olson
Jocelyn Salada
Peggy Sauerwald
Pat Tennis
Elsa Youngsteadt

Violoncello

Dick Clark*
Karen Daniels
Jim Dietz
Len Gettes
Janet Hadler
Katie Kelly

Courtney McAllister
Jeffrey Rossman
Rosalind Volpe
Dorothy Wright

Double Bass

Jim Baird*
Robbie Link

Flute

Denise Bevington*
Pat Pukkila
Mary Sturgeon

Oboe

Judy Konanc*
John Konanc

English Horn

John Konanc

Clarinet

Mérida Negrete*
Richard Dryer

Bassoon

Chris Myers*
Colette Neish
Paul Verderber

French Horn

Jerry Hulka*
Garth Molyneux
Julia Suman
Sandy Svoboda
Adams Wofford

Trumpet

Dave Goodman*
Kohta Ikegami
Jennifer Rohner

Trombone

Charles Porter*
Steve Magnusen

Tuba

Ted Bissette

Timpani

Roger Halchin*

Percussion

Jennie Vaughn*
Theous Jones
Jim Linn

Piano

Alice Tien
Emily Russ

Accordion

Alice Tien

Librarians

Alice Churukian
William Slechta

* section principal

The Chapel Hill Philharmonia gratefully acknowledges these contributors for 2008-2009

Anonymous, in memory of Don Schier

Tom Anderson
Tom Beale
Kalman Bland
Alice Churukian
Dick Clark
Karen Daniels
Larry Evans
Steve Furs
Len Gettes
GlaxoSmithKline Foundation
Dave Goodman
Janet Hadler
Cheryl Harward
Hulka Family Endowment Fund
Lindsay Lambe
Steve Magnusen
Garth Molyneux
Pat Pukkila
Sally Rohrdanz
Bill Slechta
Strowd Roses Foundation
Mary Sturgeon
Pat Tennis
Rosalind Volpe
Debby Wechsler
Nancy Wilson
Dorothy Wright

Please join us for our other concerts this season

Sunday, Dec. 13 at 7:30 PM in Hill Hall Auditorium

Symphony No. 25 — Wolfgang Amadeus Mozart
Polovetsian Dances — Alexander Borodin
Piano Concerto in A minor, Op.54 — Robert Schumann
Elizabeth Tomlin, soloist

Sunday, Feb. 14 at 3:00 PM in Hill Hall Auditorium

Guest conductor, Evan Feldman
Yellow River Concerto — Ton San
Alice Tien, soloist
Symphony No. 2 — Peter Ilich Tchaikovsky

Sunday, May 2 at 7:30 PM in Hill Hall Auditorium

Guest conductor, Yoram Youngerman
Symphony No. 7 — Ludwig van Beethoven
Winner of the 2010 Young Artist Concerto Competition

For more information about the Chapel Hill Philharmonia and our upcoming concerts, visit

www.chapelhillphilharmonia.org