

The Fifth Symphony's second movement, though punctuated by martial interludes, is like the calm after the *Pastoral's* more literal storm. Steinberg describes it as "an oasis of pure and lovely music-making." However, he continues, "With the grotesque and creeping and threatening scherzo [third movement], the drama is resumed...with forceful reminders of the first movement's ta-ta-ta-TA rhythm. The trio is...fierce and jocular at the same time, and also a real virtuoso turn for the cellos and basses." The scherzo then returns in even spookier form.



Yet without pause, after moving through "a murky tunnel of thudding drums and groping bits of melody," the sense of grim foreboding suddenly resolves into bright triumph. The music may portray an inner drama. Beethoven had overcome suicidal despair caused by his encroaching deafness. In the "Heiligenstadt Testament," penned two years before he began the Fifth Symphony, but kept in a desk drawer and found only after his death, he explained his choice to live. "It was only my art that held me back. Oh, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me... Divine One, thou seest my inmost soul. Thou knowest that therein dwells the love of mankind and the desire to do good." What Beethoven brings forth in the Symphony's final movement is moral victory, asserted in major key "with all the force he can muster." Trombones resound for the first time in a symphony, set off by the piercing voice of piccolos. Steinberg notes that "We are accustomed to those sounds, but in 1808 the shock and the expressive effect must have been tremendous." If one approaches this magnificent work with fresh ears, its triumphant uplift remains the same today. — Mark Furth

Chapel Hill Philharmonia Musicians

# section principal	Regina Black	Laura Lengowski	Double Bass	Kathryn Mathis	Charles Porter
Violin I	Celina Charles	Jan Lienard	Jim Baird #	Clarinet	Tuba
Mark Furth #	Cary Eddy	Peggy Sauerwald	Carolyn Taff	Alex Vogel #	Ted Bissette
Sarah Alward	Joanna Fried	Pat Tennis	Dan Thune	Jamie Bort	Percussion
Kim Ashley	Cheryl Harward	Violoncello	Flute	Steve Furs	Roger Halchin #
Kari Haddy	Heather Morgan	Dick Clark #	Cathy Phipps #	French Horn	Alice Tien
Beth Harris	Lindsay Lambe	Karen Daniels	Denise Bevington	Sandy Svoboda #	Jennie Vaughn
Elizabeth Johnson	Brennan Less	Jim Dietz	Pat Pukkila	Tim Dyess	Piano
David O'Brien	Shoji Nakayama	Steve Ellis	Mary Sturgeon	Jerry Hulka	Alice Tien
Susan Strobel	Sally Rohrdanz	Len Gettes	Oboe	Garth Molyneux	Librarian
Masato Tsuchiya	Harriet Solomon	Paula Goldenberg	Judy Konanc #	Adams Wofford	Susan Strobel
Elizabeth Weinzierl	Debby Wechsler	Jonathan Stuart-Moore	John Konanc	Trumpet	Guest conductors
Violin II	Viola	Alice Tien	English Horn	David Marable #	Andrew McAfee
Lawrence Evans #	Kitty Stalberg #	Bill Wright	John Konanc	Hermann Wiencholl	Edward Szabo
Tom Anderson	Kalman Bland	Dorothy Wright	Bassoon	Trombone	
Ruth Baldwin	Cynthia Gagne		Paul Verderber #	Everett Goldston #	
Thomas Beale	Lindesay Harkness			Steve Magnusen	

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Chapel Hill Philharmonia

Hill Hall Auditorium — University of North Carolina at Chapel Hill

7:30 PM December 10, 2006

Donald L. Oehler, Music Director

Samuel Barber (1910 - 1981)

Overture to "The School for Scandal", Op. 5

Wolfgang Amadé Mozart (1756 - 1791)

Concerto for Two Pianos in E-flat, K. 365

Allegro

Andante

Rondo: Allegro

The Janus Duo: Barbara Rowan Whang and Francis Whang, piano

Intermission

Ludwig van Beethoven (1770 - 1827)

Symphony No. 5 in C minor, Op. 67

Allegro con brio

Andante con moto

Allegro

Allegro

A unifying theme for this evening's program of works by Samuel Barber, Wolfgang Mozart and Ludwig van Beethoven is **drama**. The word applies most literally to theater: "A prose or verse composition, especially one telling a serious story, that is intended for representation by actors impersonating the characters and performing the dialogue and action." Composers may be influenced by a stage play to set incidental music, or to take programmatic or emotional inspiration. Consider the plethora of works based on Shakespeare's drama from composers so diverse as Beethoven, Felix Mendelssohn, Hector Berlioz, Peter Ilyich Tchaikovsky, Giuseppe Verdi, Ralph Vaughan Williams, Serge Prokofiev, Dmitri Shostakovich, and David Amram. Another clear connection between music and theatrical drama is apparent in the performance of a concerto, where the soloist's role is akin to that of an actor communicating the dramatist's words. Finally, at its highest level musical drama, like that in the theater, transcends the stage and conveys the most profound struggles of the human soul.

Samuel Barber's Overture to "The School for Scandal" reflects the spirit of the satirical comedy of manners by Dublin-born Richard Brinsley Sheridan (1751-1816). This was Barber's first major orchestral work. It dates from 1931 and marked the composer's graduation from the Curtis Institute in Philadelphia, which he had entered seven years earlier at age fourteen. *School for Scandal*, first produced in 1777, presages the topsy-turvy world of Gilbert and Sullivan more than a century later. Two brothers, the apparently virtuous Joseph and the prodigal Charles, vie for the hand of the beautiful Maria. She is the ward of Sir Peter Teazel, a friend of the young gentlemen's extremely wealthy uncle, Sir Oliver Surface. Joseph plots with Lady Sneerwell, the neighborhood gossip, and her servant, Snake, to discredit Charles. By the end of Act V, Sir Oliver pierces their smokescreen and comes to recognize Charles's integrity and Joseph's lack thereof. Charles and Maria are united and prepare to inherit Sir Oliver's fortune, while Joseph and his allies are disgraced as greedy hypocrites. While not obviously programmatic, Barber's piece captures Sheridan's biting wit, yet also displays elegance and lyricism. Like most of the composer's work, the Overture is eminently tonal, and it is cast in conventional sonata form. This conservatism led some critics to disparage Barber as a "neo-Romantic." Yet the work's sophisticated rhythm and orchestration give it a modern edge even while Barber can revel in spinning a beautiful oboe melody, later repeated in a darker tone by the English horn.



Ethel Barrymore in
"The School for Scandal"

Wolfgang Amadé Mozart completed his **Concerto for Two Pianos in E-flat Major** in 1779, at age 23, although he may have drafted it several years earlier. In the catalogue of Mozart's work, it follows immediately after the magnificent Sinfonia Concertante for Violin and Viola, and falls in the same period as the Concerto for Flute and Harp. Such virtuosic works for two, three, or four solo instruments with orchestra had become the rage in Mannheim and Paris, where the youthful composer toured in 1777-8 in an unsuccessful bid to gain a secure, prestigious position. Instead, following months of expense and disappointment, capped by his mother's death in Paris, Mozart returned to his hometown, Salzburg, with his tail between his legs. In that comparative musical backwater the sinfonia concertante form gained little popularity, perhaps because of a dearth of sufficiently accomplished soloists. Mozart and his older sister Maria Anna ("Nannerl"), with whom he had played duets from an early age as their father Leopold exhibited them to European royalty, were exceptions to this rule. The siblings likely performed the Concerto for Two Pianos in Salzburg. However, a major performance awaited Mozart's move to Vienna in 1781. There he teamed with a female student, Josepha von Aurnhammer, in a successful public premiere of the concerto. Despite a grossly libelous description of her in letters to Leopold ("She is as fat as a farm-wench, perspires so that you feel inclined to vomit, and goes about so scantily clad..."), and a quick flight from 'digs' in the Aurnhammer household after her interest in him became amorous, Mozart respected Josepha's pianistic skill and her musicianship. They remained friends, Josepha supported publication of Mozart's work, and he composed several pieces for her, including the Sonata for Two Pianos in D major and a series of sonatas for violin and piano.

Mozart considered himself above all a composer of operas, that is, dramatic musical theater. The Concerto for Two Pianos

has operatic qualities. The soloists hold center stage throughout, engaging in dialogue, mainly animated in the outer two movements, and more poignant in the *Andante*. The spirit of the concerto is vigorous and upbeat, especially in the final movement, a remarkable *Rondo* comprising over 500 measures. It has the exuberant flare of Mozart's operas of the same period, *Idomeneo* and *Abduction from the Seraglio* (recall the "too many notes" episode from the film *Amadeus*), if not the abiding humanity and depth of the masterworks that would soon follow, like *The Marriage of Figaro* and *Don Giovanni*.

Janus Duo was formed by **Barbara Rowan Whang** and **Francis Whang** in 1992 to offer innovative programs of music written for solo piano, piano four-hands, and two pianos. The duo has performed, lectured, and conducted master classes in England, Wales, Belgium, the Czech Republic, Hawaii, and in many of the continental United States. In 2004, each judged some 1,800 of the 24,000 Schools of Speech and Music Festival. participating pianists in the Hong Kong Other activities in 2004 included a Oakland, California and master classes Whangs presented a four-hand program "Cut-Time Shout" by Stephen Jaffe, retirement by their colleagues in the North Carolina-Chapel Hill.



This year, the duo presented concerts College in Illinois. They performed 38b at the University of North Carolina featuring composers who worked in the first half of the twentieth century. Also recital in Chapel Hill at the C H Senior Center and a duo-recital for the C H Chamber Music Workshop. In 2007, programs are scheduled for Carol Woods, Durham Academy, Salem College, and the Mallarme Chamber Players.

The Whangs retired from the piano faculty of The University of North Carolina in 2003 and teach and continue their activities from their home-based Janus Duo Studios.



ta-ta-ta-TA. The germinal four note opening of **Ludwig van Beethoven's Symphony No. 5 in C minor** is branded as deeply in our collective consciousness as Hamlet's "To be or not to be." It appears in many guises...

the wartime BBC's Morse code V-for-Victory... Chuck Berry's "Roll over Beethoven"... Douglas Adams' "The Hitchhiker's Guide to the Galaxy"... the film "Beethoven" (starring a Saint Bernard puppy)... episodes of "The Simpsons"... "101 Dalmations"... Disney's "Mickey, Donald, Goofy: The Three Musketeers" ... the Indie band Cake's album "Comfort Eagle"... the film "V for Vendetta"...

Michael Steinberg casts his imagination back to Vienna on the night of 22 December 1808 when the work was first performed, in a theater with a failed heating system, on a massive all-Beethoven program featuring his newest compositions. "How wild the driving Fifth Symphony must have sounded to an audience that did not meet it as the most familiar of classical masterpieces and that encountered its aggressive mien after the spaciousness and warmth of the Fourth Piano Concerto and the *Pastoral* [Sixth] Symphony..."

Unlike the overtly programmatic *Pastoral*, with its images of a bucolic countryside, a rippling brook, tipsy peasants, a thunderstorm, and a shepherd's grateful song after the tempest abates, the Fifth evokes no specific setting or story. But Beethoven was clear about the dramatic import of his work's opening five bars (reproduced above): "**Thus Fate knocks at the door.**" The ineluctable message persists, with only brief moments of repose or quiet pathos, throughout the tightly crafted first movement, building to hammer blows.