his own Symphony No. 7. The work was commissioned and first performed in 1884 by the Royal Philharmonic Society in London after the sensational success of a Dvorák choral work, the *Stabat Mater,* during the previous season.

The Symphony No. 7 is a dark work written a year after the death of Dvorák's mother and shortly before that of Bedrich Smetana, a father figure of Czech music. Although far from programmatic, the Symphony also has an underlying nationalistic character that reflects a central conflict for its creator. Steinberg notes that "Dvorák was perplexed about his own life. Being swept along on waves of success also meant being put under growing pressure...to turn from a provincial composer into an international one. But 'international' really meant Austro-German; the idea was for him to move to Vienna, to write operas on German texts, and to quit pestering his German publisher about having his name appear as…Antonin, rather than the German Anton." Yet Dvorák finally rejected the advice of Brahms and other well-meaning supporters, because "to deny his own ethnic and linguistic heritage was impossible for someone who identified himself so closely with the rising tide of Bohemian nationalism." Indeed, the foreboding opening theme of the Symphony apparently "came to Dvorák at the Prague railway station, where he had gone to see the arrival of a train bringing several hundred anti-Habsburg Hungarians to the National Theater Festival. The theme's subject, so to speak, is not the train itself but the political reasons for its journey" (Steinberg). The *Adagio* has a solemn serenity and beauty the recalls the greatest slow movements of Beethoven and Brahms. Some consider it a final tribute to the composer's mother. The *Scherzo* is a dance that "moves in flavorful cross-rhythms, the swinging theme in violins and violas falling into two broad beats per measure, while the cello-and-bassoon tune is in two." The trio brings a wonderfully gentle contrast. "The *Finale* also presents a wealth of themes, from the first impassioned gesture, through the dark chorale that follows immediately, to the confidently striding A-major tune for the cellos. The development is ample and rises to a tempestuous climax. The taut recapitulation leads to a solemn peroration in D major, [with] remarkable harmonies at the end…" (Steinberg).

**– Mark Furth**

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## Chapel Hill Philharmonia Musicians

**#** section principal

**Violin I**
Mark Furth #
Regina Black
Carol Feuer
Joseph Hoyle
Elizabeth Johnson
Lydia Kiefer
David O'Brien
Leah Schinasi
Megan Spokes
Susan Strobel
Elizabeth Weinzierl

**Violin II**
Larry Evans #
Tom Anderson
Ruth Baldwin
Tom Beale
Amanda Fox
Heather Graff
Beth Harris
Cheryl Harward
Lindsay Lambe
Sally Rohrdanz
Harriet Solomon
Debby Wechsler
Karen Wilson

**Viola**
Kitty Stalberg #
Kalman Bland
Jamie Bourque
Cynthia Gagne
Michelle Gladwin
Laura Lengowski
Hanna Potkowski
Peggy Sauerwald
Pat Tennis
Peggy Yates
Yuka Yoshie

**Violoncello**
Dick Clark #
Karen Daniels
Jim Dietz
Steve Ellis
Len Gettes
Paula Goldenberg
Jonathan Stuart-Moore
Edward Szabo
Alice Tien
Nancy Wilson
Bill Wright
Dorothy Wright

**Double Bass**
Jim Baird #
Carolyn Taff
Dan Thune

**Flute**
Cathy Phipps #
Denise Bevington
Pat Pukkila
Mary Sturgeon

**Oboe**
Judy Konanc #
John Konanc

**Bassoon**
Paul Verderber #
Ann Hostetter

**Clarinet**
Alex Vogel #
Steve Furs

**French Horn**
Jerry Hulka #
Tim Dyess
Tom Panepinto
Sandy Svoboda
Adams Wofford

**Trumpet**
David Marable #
Hermann Wienchol

**Trombone**
Everette Goldston #
Steve Magnuson
Charles Porter

**Tuba**
Ted Bissette

**Percussion**
Roger Halchin #
Alice Tien

**Librarian**
Susan Strobel


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Dr. Richard Clark
Dr. Steve Furs
Cynthia Gagne
Dr. Leonard Gettes
Cheryl Harward
Drs. Barbara & Jerry Hulka
Bill & Lindsay Lambe
Patricia Pukkila
Sally Rohrdanz
Pat Tennis
Alex Vogel
Leon and Peggy Yates


# Chapel Hill Philharmonia

**Hill Hall Auditorium — University of North Carolina at Chapel Hill**

**8:00 PM May 4, 2006**

**Donald L. Oehler, Music Director**

## Wolfgang Amadé Mozart (1756 - 1791)

**Overture to *Die Zauberflöte* [The Magic Flute], K. 620**

## Sergei Prokofiev (1891 - 1953)

**Piano Concerto No. 2 in G minor, Op. 16**

Andantino; Allegretto; Andantino

**Audrey Low, piano**

*Chapel Hill Philharmonia 2006 Concerto Competition Award*

## Intermission

## Antonin Dvorák (1841 - 1904)

**Symphony No. 7 in D minor, Op. 70**

Allegro maestoso

Poco Adagio

Scherzo: Vivace

Finale: Allegro

http://www.chapelhillphilharmonia.org

Creative artists may be great iconoclasts but their rebelliousness is sometimes tempered by commercial and political reality. Without a paying audience or state patronage the cliché of the "starving artist" can be all too literal. The composers featured on tonight's program of the **Chapel Hill Philharmonia** – **Mozart**, **Dvorák** and **Prokofiev** – have become part of our cultural mainstream and each found acclaim in his own day as well. Yet while managing to forge a successful career, each also challenged the establishment of his time. For these composers it was a delicate balance to express an original voice while maintaining the good will of an audience and supporters who might prove fickle and easily alienated.

**Wolfgang Amadé Mozart's** talent has become legendary in the 250 years since his birth, but in his lifetime guaranteed neither position nor monetary reward. After moving to Vienna in 1781, he strove to become independent of aristocratic employment and thrived as a composer and performer, drawing patronage from both the nobility and the rising mercantile class. Still, lesser composers like *Kapellmeister* Antonio Salieri drew more royal opera commissions and similar plums. Over time Mozart's financial position eroded, particularly when many theaters closed during a war with Turkey. Another factor may have been the reaction to his political views. In 1784 the composer joined the Freemasons and espoused their Enlightenment ideals. Controlversial operas, notably the anti-aristocratic *Marriage of Figaro*, may have alienated friends and patrons. One biographer argues "it is not far-fetched to assume that ever since *Figaro* Mozart had become too radical for many of his former acquaintances" (Georg Knepler). As the ideals of the French Revolution swept Europe in 1789, Austrian Emperor Joseph II, a champion of reform but also brother to Marie Antoinette, turned reactionary. By contrast to the chill in the imperial capital, Mozart found himself "fêted outside Vienna...as the spokesman for a nascent democratic and enlightened world view."

***Die Zauberflöte (The Magic Flute)*** dates from 1791, Mozart's last year. Written with his fellow Freemason Emanuel Schikaneder for the populist Freyhaustheater, this German language Singspiele (opera with spoken dialogue) played to full houses comprising a broad range of Viennese society. Even Salieri praised it. Remarkably, *The Magic Flute* revealed both the philosophy and secret rituals of Freemasonry, which was being persecuted in Austria because of its association with the revolutionary movements in America and Europe. The opera's hero Tamino is sent by the Queen of the Night to rescue her daughter Pamina from the "evil sorcerer" Sarastro, who turns out to be a wise, kindly leader modeled after Ignaz von Born, head of a Masonic lodge. Tamino and Pamina pass through trials of water and fire while the plots of the Queen (a caricature of Joseph II's mother Empress Maria Theresa, an enemy of the Freemasons) are foiled. The bird-catcher Papageno, first played by Schikaneder (while backstage Mozart supplied the tune of his magic bells on the glockenspiel), offers comic relief. The two friends must have hoped to build support for Freemasonry, which nonetheless was abolished in Austria by 1794. Still, as noted by H.C. Robbins Landon, they "did not overplay their hand. The basic tenets of Freemasonry are presented with great sympathy, and Mozart was clearly at his best in the scenes which glorify the Enlightenment….[but] much of the opera was genuine good fun. There was something in it for everybody; connoisseur and shopkeeper left deeply satisfied." Mozart was elated by *The Magic Flute's* success. Yet on the brink of renewed financial stability and on a path of seemingly unlimited growth as a creative genius, Mozart died suddenly thirty-seven days after the opera's premiere.


Schikaneder - Papageno

The Overture to *The Magic Flute* opens with three chords like knocks on a great door, representing a Masonic ritual. A fugue follows built on a lighthearted theme reminiscent of the love duet between the befeathered Papageno and his mate Papagena. A second theme, aptly, is introduced by the flutes. While not quoting directly from the opera's arias, the Overture captures its emotional and musical range, mixing solemnity with gay folk-like tunes.

**Sergei Prokoviev** grew up in Tsarist Russia, spent the decade after World War I and the Bolshevik Revolution in Western Europe and the United States, and then repatriated to the Soviet Union. He entered the St. Petersburg Conservatory in 1904 at age thirteen, the youngest student ever admitted, and graduated a decade later. Handsome and talented, fiercely critical of others, and committed to Futurist composition despite the objections of many of his teachers, Prokofiev developed a reputation as an *enfant terrible*. He won the Conservatory's Anton Rubinstein prize for best student pianist despite performing his own newly published Piano Concerto No. 1 instead of an expected classical work. **The Piano Concerto No. 2 in G minor** also dates from Prokofiev's student days (1912-13). He reconstructed the score in 1923 after the original was lost. By then Prokofiev had gained international recognition. He left his homeland in 1918, apparently prompted by difficult living conditions more than fear of the new Soviet government, and traveled eastward to Japan and America. In this country his pianism and compositions met a mixed response – exciting some audiences but offending conservative critics. He often was labeled a wild Bolshevik. In 1920 Prokofiev moved to Paris and hungered to emulate Igor Stravinsky in composing works for Sergei Diaghilev's *Ballet Russe*. However, Diaghilev was chastened after *The Rite of Spring* sparked riots, and Prokofiev had to recast his most *avant garde* ballet score as the orchestral *Scythian Suite*. His career advanced in fitful spurts. A well received tour of the Soviet Union in 1927 laid the groundwork for a permanent return. Despite concerns over Joseph Stalin's repressive policies, especially the rigid control of the arts, Prokofiev moved back to Russia in 1932. He explained: "Here is how I feel about it: I care nothing for politics – I'm a composer first and last. Any government that lets me write my music in peace, publishes everything I composed before the ink is dry, and performs every note that comes from my pen is all right with me. In Europe, we all have to fish for performances, cajole conductors and theatre directors; in Russian they come to me – I can hardly keep up with the demand..." Yet Prokofiev's relationship with Stalin's regime remained rocky even as his fame grew. Ironically, the composer's death in 1953 occurred within the same hour as the Soviet dictator's and was barely reported.

The Piano Concerto No. 2 showcased Prokofiev's remarkable playing. At the premiere performance in 1913 listeners reportedly were "frozen with fright, hair standing on end." The first movement, played tonight by Audrey Low, is described by Barbara Nissman: "Dedicated to the memory of his dear friend, Max Schmidthoff, whose suicide at a very young age deeply affected the young Prokofiev, the haunting melody of the opening theme conveys feelings of loss and nostalgia, a yearning for what might have been. The emotional extremes contained in this movement range from childlike innocence to the depths of despair – rage verging toward craziness. This is the drama of Dostoevsky and the exciting conclusion of the solo cadenza might well depict Raskolnikov's desperate plight in *Crime and Punishment*. Prokofiev has painted a vivid expressionistic canvas using bold strokes and strong colours."

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Sixteen year-old **Audrey Ann Low,** winner of the 2006 Chapel Hill Philharmonia Concerto Competition, lives in Chapel Hill and studies piano with John Ruggero in Raleigh. She began music studies in Vancouver Canada at age six and continued in the Pre-College program at the Blair School of Music, Vanderbilt University, Nashville, TN. Audrey has performed widely in the local area, including solo appearances at the Eastern Music Festival and with the Durham Symphony, Raleigh Symphony, Raleigh Civic Symphony, Tar River Orchestra, Mallarme Youth Orchestra, Cary Academy Orchestra, and Winston-Salem Symphony. She was the North Carolina state winner of both junior and senior high school piano competitions of the Music Teachers National Association. Audrey also has founded an animal rescue and advocacy organization and trains therapy dogs. She plans to enroll at UNC-Chapel Hill in the fall.

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**Antonin Dvorák** appears far less a revolutionary than Mozart or Prokofiev. A genial family man from Bohemia (born in Nelahozeves near Prague in what is today the Czech Republic) whose favorite hobby was watching trains, some view him, as noted by Michael Steinberg in *The Symphony*, "as a composer for popular concerts, a genre- and landscape-artist, friendly, colorful" but not profound. Yet Donald Francis Tovey in 1935 considered that the **Symphony No. 7 in D minor** could be set "along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven." Brahms himself held Dvorák in high esteem – he helped the then obscure young composer win a series of government grants and used his influence to ensure the support of the most influential publishers, critics and conductors in Vienna and the other major German-speaking cultural centers. Dvorák, in turn, admired his benefactor greatly and took Brahms's magnificent Third Symphony as an inspiration and standard for