

Chapel Hill

Philharmonia

Sunday, 15 March 2026
3:00 pm

Moeser Auditorium
University of North Carolina
at Chapel Hill

Donald L. Oehler, Music
Director

Featuring Our Own

Confitebor tibi Domine
from the Sacre Symphoniae (1615)

Giovanni Gabrieli (c. 1555-1612)
arranged by Andrew Bishop

Holberg Suite, Op.40
I. Praeludium (Allegro vivace)
II. Sarabande (Andante)
III. Gavotte (Allegretto)
IV. Air (Andante religioso)
V. Rigaudon (Allegro con brio)

Edvard Greig (1843-1907)

Intermission

Sinfonia Concertante, K. 297b
I. Allegro
II. Adagio
III. Andante con variazioni

Wolfgang Amadeus Mozart (1756-1791)

Ernest Baker, *oboe*
Amy Braun, *bassoon*

Mérida Negrete, *clarinet*
Laura Morrison, *horn*

Buckaroo Holiday
from Rodeo

Aaron Copland (1900-1990)



Featuring Our Own

Normally, our March concert features a guest soloist. This year, we are featuring the different sections of the orchestra as well as soloists from the wind section of our orchestra. The program spans music from over 300 years.

Confitebor tibi Domine

Our program begins with the music of **Giovanni Gabrieli**, a master of the Venetian School of composition from the Renaissance period. While **Confitebor tibi Domine** was originally composed for three vocal choirs, we are performing a recent arrangement for brass.

Gabrieli wrote this setting of Psalm 110, which is a psalm in praise of the Divine attributes, with the physical capabilities of St. Mark's Basilica firmly in mind. St. Mark's has two choir lofts above the altar, which allow for exploration of the spacial placing of multiple choirs.

This work has a main five-voice choir (SATTB) located near the altar, with the other two choirs (SSAT and ATBB) as the opposing choirs in the two lofts. Note how musical elements are passed from one choir to the next (here, from one brass group to the next) to create this sense of spacial movement.



Saint Mark's Basilica in Venice

Holberg Suite

Although **Edvard Grieg** is a Norwegian composer of the Romantic period, the **Holberg Suite** was written in 1884 for solo piano to celebrate the 200th birthday of the Norwegian humanist playwright Ludvig Holberg (1684–1754). Grieg adapted this work for string orchestra the following year. It features our string section in this five-movement dance suite in the Baroque style with orchestration of the Romantic era.



Ludvig Holberg



Edvard Grieg

Praeludium - A lively, energetic opening in baroque style with running passages and strong rhythmic drive.

Sarabande - A slow, stately dance, originally from Spain, in triple meter, dignified and with a character of melancholy.

Gavotte - A graceful, moderate-tempo French courtly dance with a contrasting, lyrical middle section.

Air - A tender, lyrical slow movement that's deeply expressive and song-like, often considered the emotional heart of the suite.

Rigaudon - A spirited, quick finale with a French folk-like character that brings the work to an exuberant close.

Sinfonia Concertante

Wolfgang Amadeus Mozart originally wrote a work for flute, oboe, horn, bassoon, and orchestra, in Paris in April 1778. Mozart wrote to his father from Paris about the Sinfonia Concertante for Four Winds in E-Flat Major that he was writing for the Paris Concert Spirituel, naming the four virtuoso soloists who were to play. At the last minute, the work was replaced by a work using similar players, by Italian composer Guiseppè Cambini. At this point, the original work became lost.



Wolfgang Amadeus Mozart

The **Sinfonia Concertante** as it is performed today came to light in 1869 as an anonymous copy manuscript in the collection of writer Otto Jahn. Jahn wrote the first scholarly biography of Mozart and amassed a large quantity of Mozart letters, original manuscripts and score copies. There is considerable debate about the relation of this work as it is performed today to the lost original work, in part because the Jahn score has a somewhat different lineup of soloists from the lost Mozart work. However, it remains popular more than two hundred years later and is often played today.

The first movement is in Sonata-Allegro form with three expositions rather than two – one played by the orchestra, the other two by the soloists. It contains a written-out cadenza before the coda.

The second movement is an Adagio in common time (4/4), with gentle exchanges of thematic material between the soloists.

The third movement is a theme with ten variations and a coda. Each variation is separated by an orchestral ritornello, or a “little return” to the main theme. The movement is in 2/4 time until the end of the last variation, where six adagio bars in common time lead to a coda in 6/8 time, bringing the work to a satisfying and uplifting conclusion.

Our soloists for the Mozart today are Ernest Baker, oboe; Mérida Negrete, clarinet; Amy Braun, bassoon; and Laura Morrison, horn. All are regular members of the orchestra.

Buckaroo Holiday

We conclude our program with the *Buckaroo Holiday* by **Aaron Copland** from his Ballet *Rodeo*. *Rodeo* is a ballet originally choreographed by Agnes DeMille that premiered in 1942, subtitled “The Courting at Burnt Ranch.”

The original ballet was choreographed for the Ballet Russe de Monte-Carlo. Agnes DeMille chose Aaron Copland as the composer after being impressed by his previous ballet, *Billy the Kid*. Though Copland was initially reluctant to compose “another Cowboy ballet,” DeMille persuaded him that this show would mark a significant departure from his previous work.



Aaron Copland

Though many of Copland’s works incorporate traditional American folk tunes, *Rodeo* is unique in that it leaves them intact in the score, with very little alteration on the part of the composer. This is likely attributable in part to DeMille’s control over the work. Indeed, she had already blocked the entire show before Copland had written a single note, and also transcribed several folk tunes for Copland’s use.

Buckaroo Holiday opens with a grand fanfare, followed by the woodwinds when they introduce the Cowgirl’s theme. This quiet theme continues until the Rodeo theme begins presenting a highly rhythmic motif that evokes the trotting of horses. The lone Cowgirl seeks the affections of the Head Wrangler, who is rather taken with the more feminine Rancher’s daughter. The cowboys enter to the railroad tune of “Sis Joe,” envisioned by DeMille as an event “like thunder,” which Copland conveys with heavy drums and brass.



Scene from Rodeo

As the cowgirl seeks the attention of her quarry, she mimics the surrounding cowboys, reflected in the heavy use of the American folk tune “If He’d Be a Buckaroo” in this section. The theme is repeated by various solo instruments before being realized in triple canon by the full orchestra. After a brief return to the quiet Cowgirl theme, the fanfare returns. “Sis Joe” reappears again, before the entire orchestra triumphantly plays “If He’d Be a Buckaroo.”

Program Notes by Garth E. Molyneux