

# Chapel Hill Philharmonia

Donald L. Oehler, Music Director

Kenan Music Building

University of North Carolina at Chapel Hill

3:00 p.m. Sunday, October 21, 2012

## *A Children's Concert*

### **"The Three Bs: Bach, Beethoven & Brahms"**

National Anthem

Johannes Brahms (1833 - 1897)

Hungarian Dances Nos. 1, 3, 5

Piano: Gabriel Crist & Quin Cullen (Dance No. 5)

Garth Molyneux (b. 1958)

Variations on a Theme of Brahms

Johann Sebastian Bach (1685 - 1750)

Concerto in D minor for Two Violins, 1st mvmt

Soloists from Piedmont Youth & Family Orchestra

Ludwig van Beethoven (1770 - 1827)

Symphony No. 5 in C minor (1st mvmt)

Joined by members of the Youth Orchestra

Johann Strauss, Sr. (1804 - 1849)

Radetzky March

Please silence all cell phones and other noise-emitting electronic devices before the program begins.  
All unauthorized sound and/or video recordings are prohibited during this performance.

## ***The Three Bs: Bach, Beethoven and Brahms***

Imagine a time before the iPod – before YouTube – before radio and TV – before Blue Ray, DVDs, CDs, clunky black vinyl phonograph records – before the very first recording cylinder invented by Thomas Edison in 1877. Imagine that you want to listen to the latest, greatest music. How do you do it? You have two choices. You can track down the musicians who created it and go to hear them perform live. Or, if their songs have been published, you can get hold of the sheet music and play it yourself. Either way, you must follow the advice of singer Tom Chapin and “join yourself to the harmony of music made by hand.” Today the **Chapel Hill Philharmonia** and the Piedmont Youth and Family Orchestra invite you to do exactly that. Please climb into a time-space continuum travel machine and join us on a journey in the universe of handmade live music. Oh, we must warn you that it appears someone has left a bit of chewing gum on our time machine’s control pad. The dial marked Destination won’t budge from “*Germany / Austria*”. And the Directory of People to Visit dial seems stuck at the letter “*B*”.

### ***Brahms Hungarian Dances***

We begin with a time jump of 155 years. We land in Göttingen, Germany, a university town not so very different from Chapel Hill. We make our way to the home of Professor of Music Julius Grimm. In the living room a small crowd is sitting around the piano, at which a handsome, clean-shaven fellow of about age 25 is playing up a storm. His fair hair reflects the bright candlelight. The pianist is Grimm’s friend **Johannes Brahms**, visiting from his hometown, Hamburg. We google his name on our panchronic Wiki Pads and up pops a photo of a heavyset, middle-aged man with a long grizzled beard. Could this beautiful fellow at the keyboard really be the same Brahms, 20 years younger? Well, at least the piercing blue eyes look right. And we read, “In his lifetime, Brahms’s popularity and influence were considerable; following a comment by the 19th century conductor

Hans von Bülow, he is sometimes grouped with **Johann Sebastian Bach** and **Ludwig van Beethoven** as one of the ‘Three Bs’.” Reading further we learn that “Many of Brahms’s works have become staples of the modern concert repertoire,” and that the music of this “uncompromising perfectionist...is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters.”

But what is this wild piece he is playing? It calls to mind neither a Bach Fugue nor a Beethoven Sonata. This sounds like music for a dance hall – one set in Eastern Europe with a Gypsy band. The tempo stretches like a rubber band. In the mind’s eye it is easy to conjure up a group of fiddlers and the brightly colored shirts and skirts, shaking shoulders and flying feet of Romani dancers (the ethnic group often referred to as Gypsies). Brahms tells his friends that this is a Hungarian Dance he learned as a teenager while touring as the piano accompanist for violinist Ede Reményi. Born in Miskolc, Hungary, Reményi, moved to Vienna and, like many of his countrymen, fled to Germany after a failed revolution in the Austrian Empire



**Ede Reményi (seated)  
and Johannes Brahms**

in 1848. There he met Brahms, helped to launch the talented young man's career and introduced him to the musical elite.

Like many people in his time and ours, Brahms inaccurately equated “Gypsy” with “Hungarian”, and he may have thought that some original works by Romani composers were traditional folk tunes. But regardless of the name, he loved the earthy music. He captured its essence and used it like bright red paprika to add color and spiciness to the academic palette of a number of his “serious” compositions. And he continued to play piano versions of the pieces he had learned from Romani musicians. In 1869 Brahms sent a set of these **“Hungarian Dances”** to his publisher and friend Fritz Simrock, arranged for piano four-hand. Brahms made clear that he had adapted music learned from ‘travelers’, with a cover letter saying “I offer them as genuine Gypsy children which I did not beget, but merely brought up with bread and milk.” In that pre-TV era playing piano music was major home entertainment, and these pieces quickly became immensely popular. Over the next decade Simrock published 21 of them in four volumes, and they were responsible for a good share of his and Brahms's financial success. Brahms also arranged several of the pieces for orchestra, including Dances Nos. 1 and 3, which we play today. The Hungarian Dance No. 5, the best known of the entire set, originated in a melody called “Remembrance of Bartfa” (a.k.a. Bardejov, a town in what is now Slovakia) composed by Béla Kéler, a German-Hungarian bandmaster. **Gabriel Crist** and **Quin Cullen** will show us how the piano four-hand version goes. Based on Brahms's score a conductor named Albert Parlow made an orchestral arrangement, which the Philharmonia will play today.

Brahms also continued to study the work of master composers and wrote many wonderful pieces influenced more by their styles than that of the Gypsy fiddle bands. From an early age he was singled out as the successor to the legendary Beethoven by such influential figures in the German-speaking musical world as von Bülow and composer Robert Schumann. This proved a psychological burden, and Brahms failed to complete a First Symphony until 1876, at age 43. Even then, the shadow of his predecessor was apparent enough that some people referred to the symphony as “Beethoven's Tenth”. Nevertheless, the originality and beauty of Brahms's music have continued to inspire listeners and influence composers from his day to ours.

One of those composers is **Garth Molyneux**, a member of the Philharmonia's horn section since 2006. Today we hear a new work written by him especially for this concert: **Variations on a Theme of Brahms**. Of course, you will recognize the theme as the very one Brahms borrowed from Kéler for the Hungarian Dance No. 5. Garth received his Doctorate in Composition from the University of Texas at Austin 1991. He has won the ASCAP writer's award every year since 1990. Garth also sings, and performs with the UNC Men's Glee Club and the Senior Choir at Christ the King Lutheran Church, where his wife Sally (a violist in the Philharmonia) is the director.



**Gypsy musician family, 1931**

## **Piano Soloists**

**Gabriel John Loesch Crist** studies piano with Greg McCallum, cello with Leonid Zilper and composition with Julie Harris. He lives in Durham with his parents and his twin sister. He is homeschooled and enjoys playing with his sister, composing and studying mathematics and Russian when he's not practicing. He is very proud to have earned a brown-and-white belt in Aikido this past summer.

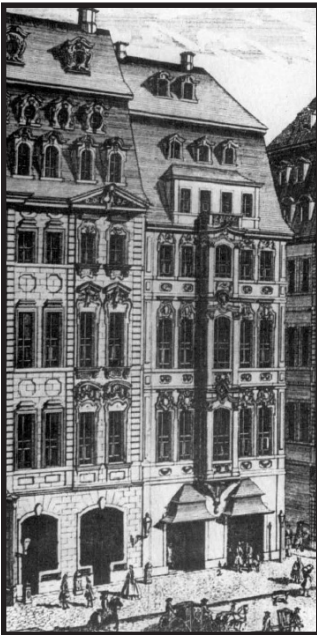
**Quinlan Cullen** is a senior at East Chapel Hill High. She studies under Greg McCallum. In 2012 Quinlan received honor ratings of Superior at the North Carolina Music Teachers' Association regional festival and at the Chapel Hill Music Teachers' Association festival, and competed at the North Carolina Music Teacher's Association statewide festival. Outside of piano, she enjoys playing lacrosse and coaching ice hockey.

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## **Bach Double Violin Concerto**

Our next time jump in quest of great live music is a much longer one – more than 280 years. We identify our landing zone as Leipzig in a region called Saxony in the eastern part of Germany. We arrive on a sunny Friday afternoon. We see that the Leipzig of 1730 is a prosperous city with perhaps 30,000 inhabitants. As we pass a Lutheran church named for St. Thomas, fronted with a white-painted tower, the sound of music catches our attention. We step inside, better to hear the mighty pipe organ. The organist is extraordinarily skillful; voices enter one after another, and swoop in intricate counterpoint. “Who is playing?” we ask a chatty local citizen. “That is our *Cantor* practicing one of his own fugues!” she replies breathlessly. “He will play it here on Sunday!

His name is **Johann Sebastian Bach**! He came here seven years ago and now is 45 years old! And when he was young, he once walked almost 200 miles to hear Buxtehude play the organ! And he has so many children! And they are musical, just like their Papa! Isn't he amazing?” We leave her to gush alone, and resume our wandering. As dusk falls the city's network of 700 oil lamps lights the streets.



**Zimmermann coffeehouse  
Leipzig**

We come across a large coffeehouse on Catherine St. and join a crowd going in, more than 100 people it seems. No Starbucks this, but even so it is clearly a popular place. The owner introduces himself as Gottfried Zimmermann. “Stay for the concert at 8 PM,” he urges us. “It is the famous *Collegium Musicum* of our fair city's university.” Seeing our puzzled looks, he explains, “It's a kind of student music club. Not to boast, but you will not find finer performers anywhere in Germany. And you will hear music such as you never heard before. This evening they will play a new concerto by *Capellmeister* Johann Sebastian Bach!” Hmm...our eyebrows shoot up. There is that name again – the organist at the *Thomaskirche*.

We accept Herr Zimmermann's invitation and stay for the two hour-long concert. There is a flute quartet by Telemann. Then singers take center stage and present a *cantata* by the Italian Locatelli. It's a kind of mini-opera performed without stage acting. They follow it with another *cantata* – a rather

funny piece sung in German. Of all strange subjects, it is about the dangers of addiction to the beverage served in this establishment. "If I can't drink my bowl of coffee three times daily, then in my torment, I will shrivel up like a piece of roast goat," the singers complain, to the amusement of all, especially the proprietor. "Bach wrote that one for me," he chuckles. "Look, there he is, tuning his viola for the final piece. He likes to play the middle voice, between the bass line and the violins." The new concerto begins. A group of violins opens with a lively tune for four bars. A second group of violins joins in, echoing the first, chasing it, fitting in with perfect counterpoint. And then the solo violinist steps forward with his own statement of a theme. But wait! There is not one soloist, but rather two. They spin out the notes, sometimes apart, then coming together to create an intricate musical lacework, always supported by the rest of the strings and the harpsichord continuo.

We again consult our Wiki pad, which informs us that Bach produced some of the finest compositions of the Baroque era, long, long ago. It makes his music sound so old that it must be like a silver bowl that has become completely tarnished and covered with the dust of three centuries. But to our ears the music is as bright as the faces of the young musicians from the Piedmont Youth and Family Orchestra and the light reflecting from the varnish of their instruments. Wiki tells us that the violin, too, is very old, having evolved from simpler folk fiddles almost 500 years ago...half a millennium...not much after Columbus's first voyage to the New World. And some of the greatest violins ever made came from the same time as Bach's compositions, crafted by luthiers from northern Italy with family names such as Amati, Stradivari, and Guarneri, or from Austria such as Stainer. Those instruments are now antiques worth millions of dollars. But as one of today's best luthiers, Sam Zygmuntowicz of Brooklyn, NY, likes to remind us with a button he wears on his lapel, "Strad made new violins". Likewise, Bach wrote new music. All made by hand...

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### ***The Piedmont Youth and Family Orchestra,***

The orchestra, based in Chapel Hill, was founded in the 1960's by Dorothy and Edger Alden. The Aldens also were early participants in the Village Orchestra, now the Chapel Hill Philharmonia. Conductors of PYFO have included the Aldens, James Levin, Markand Thacker, Ruth Johnsen, Don Oehler, and Leslie Alperin. Our current conductor is Joanna Sisk Purvis. The program includes 3 levels of chamber orchestra and a Wind Ensemble conducted by Sandy Svoboda. The ensembles welcome students of many ages and levels as well as their musical family members.

#### **Violin:**

Emine Arcasoy  
Camille Birkhead  
Andrew Gaudette  
Stephen Gaudette  
Didac Garcia-Grau  
Sophia Gettes  
Dorian Hayes  
Vinay Kathard

#### **Frances Norton**

Pouran Moavenzadeh  
Kathryn Obenshain  
Iris Seaton  
Josh Sherwood Clara To  
Logan Valleroy  
Ethan Wang  
Michele Zimmerman

#### **Viola:**

Viola:  
Scout Hayashi  
Lucy Martinez  
Keegan Welford-Small

#### **Cello:**

Hazel Filene  
Ken Mizobuchi



The PYFO is sponsored by Music for Children, a local not-for-profit group which seeks to promote musical, artistic, and personal growth among its participants and audiences. In addition to the ensembles above, Music for Children sponsors an improvisation program, violin ensemble, a summer camp, scholarship programs and Side by Side events where students play with local professional musicians. Please visit our website at [www.chmusic4children.com](http://www.chmusic4children.com). We are very happy to be here today with the Chapel Hill Philharmonia.

**Conductor Dr. Joanna Sisk-Purvis'** diverse musical career has included solo and ensemble performance as a professional flutist, musically directing for youth and community theaters, composing a full-length documentary film score, teaching private music lessons and the Music Together early childhood music program, playing and recording with an indie rock band, and exploring the music of other cultures. She holds degrees from the University of Southern CA (DMA in flute performance with minors in conducting and ethnomusicology), Northwestern University (MM in flute performance), and UNC-Chapel Hill (BM in flute performance). Joanna currently directs Lower and Middle School Music at the Carolina Friends School.

**Ms. Svoboda** received her Bachelor of Music degree from Indiana University. She has taught privately (trumpet and french horn) for over 30 years. Currently Ms. Svoboda performs with Mimosa Winds, Highview Brass Quintet, Chapel Hill Brass Ensemble, Chapel Hill Philharmonia and Durham Savoyards. She has previously performed with the Durham Symphony and Long Leaf Opera.

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### ***Beethoven Symphony No. 5***

There's time for one more visit to a musical B. Who will it be? Our trusty time-space module takes off and traverses exactly 103 years and 10 months. It is December 22, 1808. We disembark and find ourselves in Vienna, capital of the Austrian empire, next to a grand theater overlooking the Wien River. The air is biting cold. A poster announces a special concert will be played that night. Every piece will be by **Ludwig van Beethoven**. We enter the hall and begin to read the printed program. It is incredible. We see "**Symphony No. 5**". Somehow we have arrived at the ultimate live concert. The first performance of the most famous symphony by the most famous composer who ever lived... But there is more! The concert will include another brand new symphony – No. 6. That one has a name: "Pastoral Symphony-or Recollections of Country Life." And there is still more: a piano concerto; an improvisation on the piano by Beethoven himself, a skill for which he was renowned; a "Choral Fantasy." The air is as cold inside as it was outdoors. The theater's heating system has broken down. We will sit here for more than four hours, chilled to the bone, absorbing amazing sounds no one has ever heard before, except Beethoven inside his own head.

We see him enter the theater, this man who, four years earlier, changed music forever with his mighty Eroica Symphony. We expect to see a giant stride onto the stage...a Colossus. Beethoven is 38 years old. He is no giant. His frame is short and stocky, with powerful shoulders. His



**Etching of Beethoven (1814)  
after sketch by Letronne**

eyes are dark brown. His hair is black, thick and bristly. He has a muscular, square jaw and a rounded, high forehead. His nose is flat. His complexion is dark, some call it Moorish, and marred by ugly smallpox scars. His hands are broad, the fingers short and thick at the tips. When he laughs, his teeth flash white as in a toothpaste commercial. And he is deaf. Not yet completely, but enough to cause him great despair. Enough so that he almost did not want to go on living. But he did choose to live. And he began to create music like no other, obsessively correcting draft after draft until it was perfect.

The 6th Symphony begins the concert, filling the freezing hall with the mellow sweetness of summer meadows. The aural images are as clear as a series of paintings: a rippling brook, tipsy peasants, a violent thunderstorm, and a shepherd singing gratefully after the tempest abates.

The concert goes on. Poorly rehearsed, flawed in parts, but marvelous nonetheless... And now the moment has come. The 5th Symphony:

**ta-ta-ta-TAAA. ta-ta-ta-TAAAAA.**



Eight unforgettable notes...Two groups of four...Hammer blows...The strings pick up the pattern, softly, taking it in turns. Over and over...**ta-ta-ta-TA**. To those hearing it for the first time, the music “seems faster, more impacted and compressed, than any ever heard before.” [Words of 20<sup>th</sup> century critic Michael Steinberg] There are moments of calm, tiny interludes. But the drive seems unstoppable. Every note is exactly right. Does it have a literal meaning? Are we to hear Fate knocking at the door? It does not matter. We simply immerse ourselves in the sound and are carried to the crashing chords that end this best known of all symphonic movements. I envy those in Kenan Hall today who have never heard this music before. For the rest, commune with the audience in the *Theater an der Wien* on that bitter, unforgettable night in 1808 and try to listen with fresh ears. The experience can be cosmic.

### **‘Three B’ notes by Mark Furth**

### ***Forgotten but immortal – Feldmarschall Radetzky***

The 1848 revolutions affected the Austrian empire deeply. The emperor and his court were forced to flee Vienna until a Polish army could restore order, Hungary was kept in the empire only by making it co-equal with Austria, and parts of northern Italy nearly succeeded in gaining independence. In the latter struggle the emperor called on an aging veteran of the Napoleonic wars, Feldmarschall Josef Radetzky. His Italian victories were among the few bright spots in that year of disaster for the empire. A statue honoring him stands near the Ringstrasse in Vienna; but few who see it now know who he was or what he did.

Viennese conductor and composer **Johann Strauss** was a loyalist — unlike his rebellious son of the same name, who later became the ‘Waltz King’. To celebrate the good news from Italy, Strauss wrote a little march named after the military hero. Somehow over the years this engaging piece became a clap-along favorite, and it always closes the New Year’s program of the Vienna Philharmonic. It will close ours.

**Lawrence Evans**

# Chapel Hill Philharmonia

## Music Director

Donald L. Oehler

## Violin I

Mark Furth\*

*Concertmaster*

Anastasia Barkett

Regina Black

Andrea Brazelton

Jordan Cates

Patrick Eibl

Anna Geyer

Rose Keith

Gentry Lasater

Gina Orlandi

Michael Peach

Jane Scarlett

William Slechta

Susan Strobel

## Violin II

Elizabeth Johnson\*

Lawrence Evans\*

Tom Anderson

Tom Beale

Jennifer Creadick

Amy Frantz

Polly Stage Harris

Cheryl Harward

Adam Iona

Charissa Kam

Joel Kurtz

Lindsay Lambe

Anne Pusey

Harriet Solomon

Michelle Villasmil

Margaret Vimmerstedt

Debby Wechsler

## Viola

Katherine Stalberg\*

Jennifer Arnold

Kalman Bland

Alice Churukian

Benjamin Filene

Catherine Fowler

Linda Frankel

Kathryn Henry

Lap-Ching Keung

Mary Alice Lebetkin

Sally Molyneux

Peggy Sauerwald

## Violoncello

Dick Clark\*

Kirsten Brown

Karen Daniels

Jim Dietz

## Ray Falk

Len Gettes

Rosalind Volpe

Goodwin

Janet Hadler

Jeffrey Rossman

Courtney Thompson

Sarah Van de Berg

Dorothy Wright

## Double Bass

Jim Baird\*

Nina Caraway

Jane Francis

John B. Rutledge

Dan Thune

## Harp

Casey Perley

## Flute/Piccolo

Denise Bevington\*

Pat Pukkila

Mary Sturgeon

## Oboe

Judy Konanc\*

John Konanc

## Clarinet

Mérida Negrete\*

Richard Dryer

Steve Furs

## Bassoon

Paul Verderber\*

Colette Neish

## French Horn

Sandy Svoboda\*

Tobin Fowler

Rick Lehner

Garth Molyneux

Adams Wofford

## Trumpet

Dave Goodman\*

Kohta Ikegami

Doug Zabor

## Trombone

Jeremy Simon\*

Chris Lehotsky

Steve Magnusen

## Tuba

Ted Bisette

## Timpani

Roger Halchin\*

## Percussion

Vincent Povaszay

Kristopher Cates

Kurtis Gruters

\* section principal

## Librarians

Alice Churukian

William Slechta

## Our Upcoming Concerts

### Sunday, December 9 – “Travels to Vienna”

7:30 PM, Hill Hall Auditorium

Die Lustigen Weiber von Windsor – Nicolai

Violin Concerto No. 3 in G major, K. 216 – Mozart

*Yoram Youngerman, violin*

Deutsche Tänze – Schubert, arranged by Webern

Im Sommerwind, Idyll für Orchester – Webern

Sphärenklänge, Op. 235 – Strauss

### Sunday, February 17 – “Water”

3:00 PM, Hill Hall Auditorium

La mer, trois esquisses symphoniques

pour orchestre – Debussy

Water Music – Handel

### Sunday, May 5

7:30 PM, Hill Hall Auditorium

Symphonie fantastique: Épisode de la vie d'un Artiste...

en cinq parties – Berlioz

Performance by the Winner of the

2013 Young Artist Concerto Competition

*The Philharmonia has open dress rehearsals*

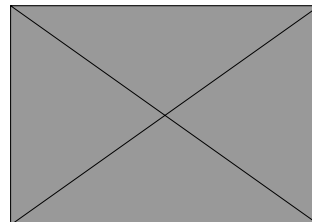
*at 9:00 am on the Saturday morning*

*before each concert. Children are welcome!*

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to join our email list so you can

receive updates about CHP concerts and to learn how you can make a tax-deductible contribution to support the Chapel Hill Philharmonia.



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Thank you to University Baptist Church Chapel Hill Foundation and Real Estate Holdings and Grubb & Ellis I Thomas Linderman Graham for providing parking for orchestra musicians.