

usually features amateur soloists from the orchestra's increasingly experienced membership of over 80 instrumentalists.

A satisfying function of the orchestra since its inception has been the sponsorship of an annual concerto contest for local pre-college musicians. Winners receive cash awards and, more importantly, the opportunity to perform in the orchestra's spring concert. Many of our previous winners are now accomplished professional musicians or students at nationally ranked conservatories. In keeping with the amicable town/gown relationship fostered by the founders, the Music Department continues to graciously provide practice and performance spaces in Hill Hall, and to make available sheet music, stands, and percussion instruments. The orchestra in turn encourages select UNC students to participate and schedules an annual "Diva Fest", affording UNC voice students a chance to rehearse arias with a live orchestra. We also contribute each year to a Music Department scholarship and donate new sheet music to the university library.

In 2002 the Board decided to adopt our present name – the Chapel Hill Philharmonia. Our informal and undisciplined small reading orchestra of 25 years ago has morphed into the larger, more sophisticated community cultural resource that you hear today, and can learn more about at our web site ([www.chapelhillphilharmonia.org](http://www.chapelhillphilharmonia.org)). However, we remain unique in the Triangle as a non-auditioned amateur group that "pays to play," and our concerts are still free! We are now a tax-exempt organization and receive financial help from an increasing list of patrons and charitable organizations. We look forward to what the next 25 years may bring and appreciate the continued support of our community and UNC-CH.

— Richard L. Clark, MD, President of the Board of Directors, May 4, 2008

### Chapel Hill Philharmonia Musicians

<b>Music Director</b> Donald L. Oehler	<b>Violin II</b> Lawrence Evans * Tom Anderson Tom Beale Anthony Capps Celina Charles Cheryl Harward Elizabeth Johnson Lindsay Lambe Holly Orłowski Sally Rohrdanz Laura Rusche Harriet Solomon Susan Strobel Doris Thibault Debby Wechsler	<b>Viola</b> Kitty Stalberg * Jan Lienard ** Jennifer E. Arnold Kalman Bland Alice Churukian Norton Dickman Benjamin Filene Catherine Fowler Lindesay Harkness Pamela Klein Laura Lengowski Peggy Sauerwald <b>Violoncello</b> Dick Clark* Karen Daniels Jim Dietz Stephen Ellis Len Gettes Megan Katsaounis Blair Reeves	Jeffrey Rossman Jessica Ryan Jonathan Stuart-Moore Rosalind Volpe Bill Wright Dorothy Wright <b>Double Bass</b> Jim Baird* Martin Stam Dan Thune <b>Flute</b> Cathy Mohn* Denise Bevington* Pat Pukkila Mary Sturgeon <b>Piccolo</b> Pat Pukkila <b>Oboe</b> Judy Konanc* John Konanc	<b>Bassoon</b> Chris Myers* Colette Neish Daniel Ponder <b>Clarinet</b> Mérida Negrete* Wayne Carlson Steve Furs <b>Bass Clarinet</b> Steve Furs <b>French Horn</b> Sandy Svoboda* Tim Dyess Garth Molyneux Adams Wofford <b>Trumpet</b> Melissa Kotacka* Kohta Ikegami Dave Goodman	<b>Trombone</b> Charles Porter* Steve Magnusen Scott Smith <b>Tuba</b> Ted Bissette <b>Timpani</b> Roger Halchin* <b>Percussion</b> Theous Jones Alice Tien Jennie Vaughn <b>Harp</b> McLain Mallory <b>Librarian</b> Laura Lengowski * section principal ** acting principal
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### The Chapel Hill Philharmonia gratefully acknowledges these contributors

Tom Anderson	Jim Dietz	Leonard Gettes	Bill & Lindsay Lambe	Strowd Roses Foundation
Tom Beale	Tim Dyess	GlaxoSmithKline	Jan Lienard	Mary Sturgeon
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<http://www.chapelhillphilharmonia.org>

# Chapel Hill Philharmonia

Hill Hall — University of North Carolina at Chapel Hill

7:30 p.m. Sunday, May 4, 2008

Donald L. Oehler, Music Director

**Felix Mendelssohn** (1809 – 1847)

**Overture to A Midsummer Night's Dream, Op. 21.**

**Ludwig van Beethoven** (1770 – 1827)

**Piano Concerto No. 3, in C minor, Op. 37**

**Allegro con brio**

**Melissa Chan, soloist**

**Young Artists Concerto Competition winner**

**Intermission**

**Jay Greenberg** (1991 – )

**Symphony No. 5 (2005)**

**Allegro molto**

**Scherzo**

**Largo, quasi fantasia**

**Finale**

**Please join us for a reception in the Hill Hall Rotunda after the concert  
in celebration of the Philharmonia's 25th Anniversary.**

## “Youth has no age” — *Pablo Picasso*

In its twenty-fifth season the Chapel Hill Philharmonia remains young in spirit, even as graying heads grace many of its sections. We have drawn energy from young people in our audience, especially at our first children’s concert in October. Today’s program celebrates youth, with a sparkling work from the teenaged Felix Mendelssohn, a concerto performance by 15-year-old pianist Melissa Chan, and a symphony by Jay Greenberg, now 16, a rising star who grew up in our community.

Felix Mendelssohn was born in 1809 into a wealthy banking family. His grandfather, Moses Mendelssohn, was an important Jewish philosopher. However, his parents sought to assimilate their four children into the prevailing German culture. They were baptized as Lutherans under the name Mendelssohn Bartholdy, and received an extraordinary education, mainly from private tutors. Felix and his older sister Fanny excelled in music. The boy’s gifts were frequently compared to those of Wolfgang Amadé Mozart, the archetypal musical prodigy, and he developed into one of the leading musical figures of his era. Biographer Harold Schonberg in *Lives of the Great Composers* (1970) gushes: “Like Mozart, he could do anything. He was one of the finest pianists of the day, [and] the greatest conductor... His ear was perfect, his memory all-encompassing. In addition, he was a humanist – cultured, widely read, interested in poetry and philosophy.” Mendelssohn’s skills extended to painting, athletics, and dance. He became Music Director, first in Dusseldorf, at age 24, and then in Leipzig with the Gewandhaus Orchestra which he made into one of Europe’s finest. He revived major works of J.S. Bach and Franz Schubert. In 1843 he founded the Leipzig Conservatory. On top of these heavy responsibilities, Mendelssohn composed a body of symphonies, oratorios, piano works, and chamber music. His intelligent, clear work was based on classical form, in contrast to that of more radical contemporaries in the Romantic era. Because of this approach, Mendelssohn, like Camille Saint-Saëns – another 19th century prodigy, has been classified by some musicologists as a ‘second tier’ composer (see Notes, CHP concert Feb 2008). This patronizing view was promulgated in an anti-Semitic screed by Richard Wagner and carried over into the 20th century. Schonberg, for example, considered Mendelssohn an overly conservative “Bourgeois Genius”. Newer views tend to restore him to the list of ‘great’ composers [e.g., Duke University Professor R. Larry Todd’s *Mendelssohn, A Life in Music*, 2003.] Like Mozart, Mendelssohn died prematurely, leaving speculation about what he might have produced in the fullness of time. When Felix learned of Fanny’s sudden death from a stroke in May 1847, he collapsed in a faint. Within months he too suffered a series of strokes and succumbed at age 38.



As the young Mendelssohn developed into a composer, his parents hosted Sunday musicales, engaging court musicians to perform his scores. Attendees included the great writer Johann Wolfgang von Goethe, who befriended Felix despite a 60-year age difference. An astonishing work first heard at one of these gatherings was the *Octet in E-flat Major for Strings*, composed at age 16. The next summer, 1826, stimulated by a collection of plays by William Shakespeare in German translation, Felix produced another masterpiece, the **Overture to ‘A Midsummer Night’s Dream’** (Op. 21). Shakespeare’s comedy of misdirected love is set in the forest outside Athens, governed by Oberon and Titania, the King and Queen of Fairies. Confusion over love and romance reigns among the fairies, three amorous noble human couples, and members of a worker’s drama club led by one Bottom. At the end all is made right, and the consternation is recalled only as a fleeting dream. Mendelssohn sets the Overture’s stage with four magical wind chords. He then spins a series of themes to portray “the fanciful interactions... between distinct [picturesque] groups – the elves, lovers, Athenian court, and bumptious tradesmen. Like Shakespeare, Felix delineated these characters through sharp contrasts, generating a network of ‘characteristic’ motives nevertheless interrelated and susceptible to subtle manipulations.” [Todd]. ‘Fairy music’, soft, rapid staccato passages for the violins, recurs throughout the piece. It has a gossamer quality shared by many of Mendelssohn’s most wonderful works. An example is the *Scherzo* of the *Octet*, which was based on a related source – the “Walpurgis Night’s Dream, or the Golden Wedding of Oberon and Titania” from Goethe’s *Faust*. Fanny’s poetic description of that movement applies equally to the ‘elvish’ elements of

(Actually, Jay wrote most of the Symphony before age 13.) His next CD, scheduled for release later this year, will feature his orchestral suite *Intelligent Life* performed by the Baltimore Symphony and conductor Marin Alsop.

Typical of a young artist, Greenberg has little to say in explaining his creative process or describing his music. In conversation, his self-confidence and his intelligence are leavened by a sharp, playful sense of humor – the perfect means of deflecting questions about his methods. He describes his **Symphony No. 5** as follows:

“[It is] a large-scale work combining a typically Romantic melodic sweep with Classical counterpoint and the methodical thinking of the 20th century’s serialists. The first movement [*Allegro molto*] draws on a wealth of melodic material, including six distinct themes, to weave a sonata-form tapestry that sets the tone for the entire work. The second movement is a *Scherzo* with what I like to think of as faintly bluesy overtones. The third movement, marked [*Largo*,] *quasi fantasia*, combines cinematic line with mathematical form, and leads directly into the *Finale*, whose driving perpetual motion finally culminates in what could be justifiably taken as the climax of the entire work.

The Symphony pays (sometimes direct) tribute to the works that share its numerical designation, including the fifth symphonies of Beethoven, Nielsen, and Prokofiev; there are also references to Brahms and Vaughan Williams in its primary motives, but all of its material is in fact original. It was written mainly in the fall of 2004, and orchestrated the following year; first to be composed was its final movement, followed by the first three, with the second movement’s trio completed last.”

— Mark Furth

## The Chapel Hill Philharmonia: the first twenty-five years

In early 1983 Joel Carter, retired choral director at UNC-Chapel Hill, and Ed Jackson, an amateur French horn player, with the encouragement of other Chapel Hill instrumentalists, including Susan Strobel and Jerry and Barbara Hulka, organized a community-based recreational reading orchestra. From the beginning the Village Orchestra was a model of positive town/gown interaction – in fact the bass player was Mayor Ken Broun. The orchestra’s first conductor was George Taylor, violist of Duke’s Ciampi Quartet. Thursday evening rehearsals in Hill Hall were special times for the approximately fifty founding members, primarily amateur musicians from Chapel Hill and Durham. Many had not been able to play regularly in the Triangle, and the opportunity to play orchestral music together in a friendly atmosphere under professional leadership was highly motivating. With Taylor’s imminent departure to the Eastman School of Music, the baton passed to the husband and wife team of Brent Wissick, UNC faculty cellist, and Ruth Johnson, professional violinist and Suzuki teacher. Brent and Ruth emphasized the recreational aspects of the musical experience. They established the tradition of twice yearly performances, termed “open dress rehearsals” or informal “publick actes,” avoiding the stressful “C word” (concert). Small but enthusiastic audiences in Hill Hall auditorium consisted almost entirely of close friends and family members. Programs were dominated by short, light works and occasional excerpts from symphonies, followed by receptions.

In the spring of 1989, Edgar Alden, retired UNC violin professor and Music Department chair, became conductor. His wife Dorothy, also a fine professional violinist, became principal second violin. The Village Orchestra grew and for the first time tackled entire symphonies. Performances were now called “Musical Evenings” and the orchestra began to attract attention beyond the confines of the “Village” of Chapel Hill. Membership, as it does today, consisted almost entirely of amateur musicians with widely varying levels of expertise. Players range in age from teens to octogenarians, and their day jobs reflect the unique academic community in which we live. Membership is open without audition to all who love to play their instruments, and are willing to donate a modest sum each semester to help pay the conductor and cover music costs.

Since 1993 the orchestra has been directed by Professor Donald Oehler, UNC-CH faculty clarinetist and a devoted supporter of amateur musicians. Under his enthusiastic “can do” leadership, the orchestra’s repertoire has become more ambitious. Recent concerts have included commissioned works and premieres by local composers and orchestra members. We no longer avoid the “C word.” This season we performed four concerts, including one for a young audience. Our winter concert

*Midsummer Night's Dream* – music “passing away with the quickness of lightning: everything new and strange, and at the same time most insinuating and pleasing, one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession.” The Overture’s other motifs are similarly evocative. For the Athenian court Felix quotes a melody from Carl Maria von Weber’s opera *Oberon* (1826). The lover’s music has a suitably yearning quality. The royal hunting party of Duke Theseus and his bride is depicted by horn fanfares. The tradesmen-actors who wish to perform at the Duke’s wedding are represented with rustic drones. Bottom, on whom Oberon confers both an ass’s head and Titania’s potion-induced infatuation, has his own special moments of heehaw braying. Finally, “the overture concludes with the timeless wind chords, and we are released from Puck’s spell.” [Todd] Sixteen years later Mendelssohn returned to *A Midsummer Night’s Dream* and composed incidental music for the play (Op. 61).

**Ludwig van Beethoven’s** talent also was extraordinary, but the course of his life differed greatly from Mendelssohn’s. Born in Bonn, Germany in 1770, as the son of an abusive, alcoholic minor court musician he suffered a miserable childhood. Though an “ugly, uncouth little man,” Beethoven developed into a great pianist, if not a Mozartean prodigy. (When Mozart met the 16-year-old Ludwig, he wrote “Keep your eye on him; he will make the world talk...some day.”) Beethoven’s mother died when he was nearly 17, and he sued for the right to raise his two younger brothers. At 22 he moved to Vienna to study with Franz Joseph Haydn, but his abrasive ego put off the elder composer. He managed a living by giving concerts, teaching piano, and eventually selling his compositions.

In his mid-20s Beethoven noticed symptoms of deafness, and by 1802 the deficit had become severe. He suffered a major depression and withdrew from society. Beethoven managed to overcome despair and wrote the ‘Heiligenstadt Testament’ addressed to his brothers, though never delivered. He begged for their understanding and declared that only dedication to his Art had stayed him from suicide. The composer lived for another a quarter century. Even as recognition grew, his life remained stormy. He lived in perpetual squalor, terrorized landladies, alienated his closest relatives, and failed in his long quest for a perfect love. He relied on aristocratic patronage, but showed contempt for class distinctions and berated his benefactors. He existed to compose music, even after losing the ability to hear it. We still hold this flawed, sometimes tortured individual in awe for his creative fire, revolutionary idealism, and transcendent spirit

The **Concerto No. 3 in C minor for Piano and Orchestra** was first performed in 1803, with Beethoven as soloist, and helps mark the transition from the composer’s Early period, similar in style to Haydn and Mozart, to the post-Heiligenstadt ‘heroic’ Middle period. Beethoven first achieved recognition as a keyboard virtuoso, most notably for his emotionally charged improvisations, described thus by a witness: “His playing tore along like a wildly foaming cataract... anon he sank down, exhausted, exhaling gentle plaints, dissolving into melancholy.” The C minor Concerto captures some of this spirit. It follows the established Classical model, but explores new boundaries in scale and intensity. Even so, it has clear links to Mozart’s two minor key piano concerti, which Beethoven admired. A connection to Mozart also is apparent in Beethoven’s Symphony No. 2, premiered at the same concert, which contains references to *The Magic Flute*.

The first movement of the Piano Concerto No. 3 opens with a quiet, ominous motif in the strings, echoed by the winds, followed by a more passionate, yearning phrase. This tense drama gives way to a lyrical second subject. The first motif returns, now *fortissimo*, and sets up the piano’s dramatic entrance of three ascending C-minor scales and its own statement of the exposition. The development explores a series of subtle tonal modulations, culminating in a brilliant cadenza written by the composer. The orchestra’s reentry, unexpectedly, is hushed and mysterious, and the timpani finally restates the rhythmic ‘fate’ motif that punctuates the entire movement.

**Melissa Chan** is a freshman at Enloe High School in Wake County. She has studied piano with Karen Ng, Brenda Bruce, and John Ruggero. Her current teacher is Mayron Tsong of



the UNC-Chapel Hill Music Department faculty. Melissa has earned numerous awards including first place prizes in the Hong Kong School Music Festival, and in local and NC state competitions, and won a scholarship from the Eastern Music Festival Summer Camp. She participated in the 2007 Franz Liszt Summer Piano Academy in Sopron, Hungary, and gave recitals in Sopron and Vienna, Austria. She has been accepted to the 2008 Schlern International Music Festival in Italy. Melissa also excels in academics and enjoys drawing, painting, and photography. She recently organized and hosted a benefit concert by sixteen young artists as part of the Kids-helping-Kids Concert Series. She believes that music can touch people’s hearts and motivate them, and that children in hardship deserve warmth and hope.

**Jay Greenberg** was born in 1991 in New Haven, Connecticut, but grew up in Chapel Hill where, through 2003, his father Robert was a faculty member in the Department of Slavic Languages and Literatures at UNC-Chapel Hill. Robert also is an amateur pianist, and Jay’s mother, Orna Weinroth, is an artist and scholar. The family has since returned to the Northeast, residing in New Haven and New York. However, it was in our community that Jay’s musical talents became apparent. He began playing the cello at age three, later taught himself to play the piano, and says “I don’t remember a time when I didn’t read music.” His first formal lessons in theory and composition began at age seven, with graduate students and faculty from Duke University. Three years later he enrolled as a scholarship student in a special program at New York’s Juilliard School of Music. Jay’s teachers there have included Samuel Zyman, Ira Taxin, Samuel Adler, Ernest Baretta, Lance Horn and Kendall Briggs. He also credits the writings of contemporary composers, including Igor Stravinsky (*Poetics in Music*), Leonard Bernstein (*Norton Lectures* at Harvard University, 1973), and Aaron Copland.



The public first heard Greenberg’s story in a *60 Minutes* interview in 2004, in which Zyman compared the young composer’s potential to that of Mozart, Mendelssohn, and Saint-Saëns. “How do you react when you encounter an early compositional gift so extraordinary that you can’t even begin to comprehend it?” Zyman wrote in *The Juilliard Journal* (2003). “How do you explain to others a compositional talent so exquisitely developed at such an early age that you can barely believe it yourself? What would you do if you personally met an eight-year-old boy who can compose and fully notate half a movement of a magnificent piano sonata in the style of Beethoven, before your very eyes and without a piano, in less than an hour? How do you let the world know that the same boy, at age ten, composed a probing, original viola concerto in three movements, fully orchestrated, in just a few weeks?”

Greenberg’s *Overture to 9/11* received first prize in the composition competition at the Juilliard pre-college division in 2003, and he won ASCAP Foundation Morton Gould Young Composers awards in 2004, 2005 and 2006. His works have been played by professional and student orchestras across the United States, notably the Pittsburgh and New Haven Symphony Orchestras. A violin concerto for Joshua Bell, commissioned by the Orchestra of St. Luke’s, was premiered at Carnegie Hall in October 2007, and received a standing ovation and excellent reviews – it was called “a compelling addition to the genre,” that showed “evidence of [Jay’s] strikingly rapid development.” On April 26, 2008 the Eroica Trio gave the premiere performance of Greenberg’s new *Concerto for Piano Trio and Orchestra* with the East Texas Symphony Orchestra conducted by Per Brevig. Jay’s catalog of works now includes more than a dozen piano sonatas, additional solo keyboard pieces, concertos for viola, piano, violin, and piano trio, and five full-scale symphonies. He has signed exclusive contracts with IMG Artists and Sony Classical, and is exclusively represented worldwide by Schirmer/AMP publishing, in all cases the youngest composer ever to achieve these milestones. His first CD release with Sony Classical in 2006 included his *Symphony No. 5*, with José Serebrier conducting the London Symphony Orchestra – and his *Quintet for Strings*, with the Juilliard String Quartet and cellist Darrett Adkins. The recording spent several weeks on the Billboard charts, received strong reviews, and won the ECHO Klassik award in Germany. The *American Record Guide* marveled, “It’s nearly impossible to believe that this is the work of a 15-year-old.”