Chapel Hill Philharmonia

Saturday, 17 October 2026
1:00 pm

Moeser Auditorium
University of North Carolina
at Chapel Hill

Evan Feldman, Guest Music Director

How Inspiring!

"La Caprice de Nannette" from *Petite Suite*	Samuel Coleridge-Taylor (1875-1912)
Downey Overture	Oscar Navarro (1981-)
"Nimrod" from the *Enigma Variations*	Edward Elgar (1857-1934)
***Emperor Waltz*, Op. 437**	Johann Strauss Jr. (1825-1899)
Concerto for Audience: Pulse	Elena Specht (1993-)
Libertango	Astor Piazzolla (1921-1992) *arr. Johannes Berauer*
How To Train Your Dragon	John Powell (1963-) *arr. Sean O'Loughlin*

Kid Conductors!

The last piece of our program provides an opportunity for children to conduct the orchestra. We will endeavor to photograph each child so you can see and remember their faces from the podium.

To receive a photo of your child, send a request to orchestra@chapelhillphilharmonia.org, and include:

- The number on the card your child is given after conducting
- Any information that helps identify your child (e.g., what they are wearing).

Chapel Hill Philharmonia will not distribute photographs of the children, post them on any social media platform, or use them in promotional material. All photographs will be deleted by 30 November 2026.

How Inspiring!

There are many stories about why composers are inspired to create a piece of music. Sometimes it is a commission for a specific event. Other works were written simply to put food on the table. Some commissioned works are a part of a larger artistic endeavor, like a musical track for an animated adventure film. Some are written as an appreciation for specific performing groups or were created as tributes to friends and acquaintances. In this afternoon's concert, we offer examples of each of these motivations.



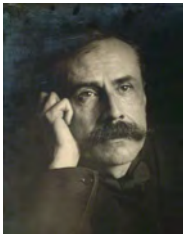
Samuel Coleridge-Taylor

We begin our afternoon concert with "**La Caprice de Nannette,**" the first movement of the *Petite Suite de Concert*, Op. 77, written in 1910 by British composer Samuel Coleridge-Taylor. It is a bright, playful, and coquettish opening piece that sets the mood for one of the composer's most popular light orchestral suites. Although Coleridge-Taylor was highly regarded during his lifetime, the *Petite Suite* was one of many compositional "odd jobs" he needed to support his family after signing away the lucrative royalty rights to his early masterpiece, *Hiawatha's Wedding Feast.*



Oscar Navarro

The ***Downey Overture***, written and premiered in 2011, is a Latin American-fusion work from Oscar Navarro which emphasizes rhythm and orchestral color with an atmosphere of dance. A native of southeastern Spain, Oscar Navarro came to the Los Angeles area for post-graduate study in film music at the USC Thornton School of Music. Navarro wrote this work for the community orchestra of Downey, California, a suburb of the greater Los Angeles area.



Edward Elgar

Edward Elgar dedicated his ***Enigma Variations*** "to my friends pictured within," each variation being a musical sketch of a member of his circle. Those musically sketched include Elgar's wife Alice, his friend and publisher August Jaeger, and, in the final variation, Elgar himself. Today we perform just the ninth variation, entitled "**Nimrod**." This movement is a sketch of his publisher and friend, August Jaeger. The subtitle of this movement, "Nimrod," refers to the great hunter of Old Testament fame (Genesis 10:8); Jaeger is German for hunter. In contrast to the other works on the program, this variation is a slow and lush movement, featuring harmonic suspensions that help drive the music forward.



Johann Strauss, Jr.

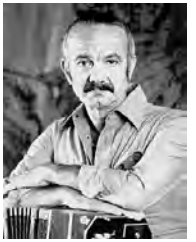
Our next piece is by Johann Strauss, Jr., one of the most popular composers of the 19th century. Strauss was asked to write the **Emperor Waltz** (or Kaizer Waltzer) for Franz Joseph I of Austria's visit to Wilhelm II of Germany in 1889. The work was offered as a symbolic "toast of friendship" to the German Empire. It begins with a march as the introduction before launching into four different waltzes presented one after another and concludes with a lengthy coda section which could easily be considered as a fifth waltz. The work is highly representative of Johann Strauss Jr.'s works and clear evidence as to why he is referred to as "the Waltz King."



Elena Specht
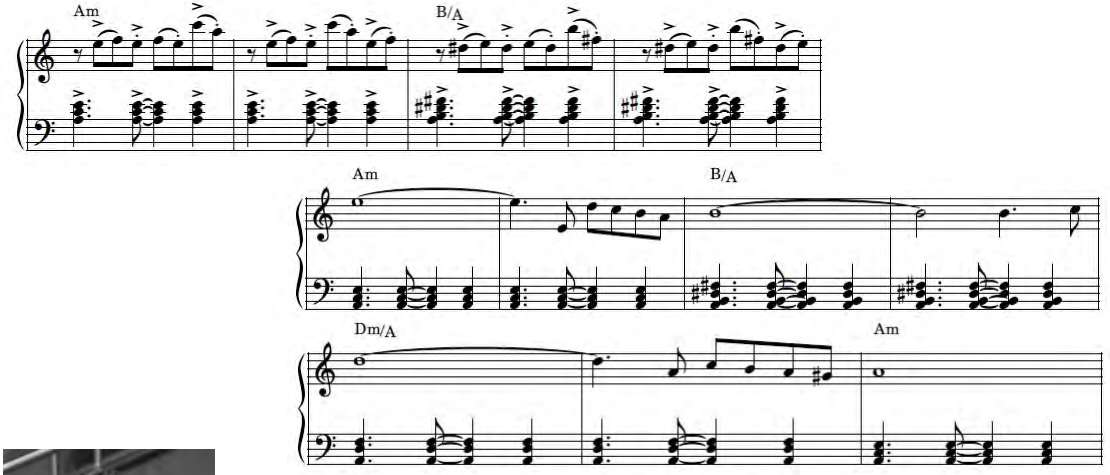
Concerto for Audience is an interactive, participatory musical work in which audience members make music and act as featured soloists alongside the orchestra. This is a three-movement work, written by three different composers. We will be performing just the third movement, entitled "**Pulse**", by Elena Specht. It focuses heavily on rhythm and interactive audience participation. Elena Specht is a music librarian with "The President's Own" United States Marine Band, preparing music for performances by the Marine Band and Marine Chamber Orchestra and helping maintain the music library and historic archives.

Our Guest Music Director, Evan Feldman, will provide instructions for the different sections of the audience about what sounds to make and when to make them.



Astor Piazzolla

The title of Astor Piazzolla's ***Libertango*** is a fusion of the words "Libertad" (Spanish for "liberty") and "tango." The resultant title symbolized Piazzolla's break from classical tango to tango nuevo, a revolutionary movement that took traditional Argentine tango out of conventional dance halls and elevated it into a complex art form for the international concert stage. Although Piazzolla had achieved some artistic success in Argentina with earlier works, *Libertango*, written and published in Milan, Italy in 1974, brought him worldwide recognition and accolades. The work features two contrasting syncopated rhythmic themes, one of which underpins a soaring melodic theme:





John Powell

How to Train Your Dragon is a 2025 American fantasy adventure film and a live-action remake of the 2010 animated film by DreamWorks Animation, itself loosely based on the 2003 novel by Cressida Cowell. We invite younger members of our audience come up to the stage to conduct the orchestra as we play music by John Powell from this film.

Program Notes by Garth E. Molyneu