



Johannes Brahms

In the *Andante moderato* Brahms uses the plaintive mediaeval Phrygian mode to deepen the initial sense of melancholy. Richard Strauss imagined “a funeral procession moving across moonlit heights.” The ensuing Scherzo-like movement provides exuberant contrast. At times the music literally sparkles with the sound of flute and triangle.

The fourth movement elevates to another plane. Winds and, for the first time, trombones announce an eight note theme derived from Cantata No. 150 of Johann Sebastian Bach. Brahms develops it as a passacaglia, a continuous series of variations on the eight bar ‘ground.’ He thus returns to the strict Baroque polyphonic form employed by Bach almost two centuries earlier. Biographer Malcolm MacDonald considers this “one of the supreme creative acts of the Romantic era, in which reverence for old forms gives birth to a new symphonic language.” As Brahms sensed the culmination of his own creativity, though he would later find new inspiration, he also foresaw the end of music as he knew it. In reinvigorating the forms of the past, he honored the community from which he arose.

Andrew McAfee has spent this semester as acting Music Director of the CHP. Andrew studied horn with members of the Chicago Symphony Orchestra, receiving his Bachelors in Performance from Northwestern University. He became Principal Horn of the NC Symphony in 1992. He also performs with the Carolina Wind Quintet and teaches at UNC-Chapel Hill. Over nine summers Andrew studied conducting with Harold Farberman at the Conductor’s Institute of the Hart School and Bard College, and in Bulgaria with the Varna Philharmonic. He is pursuing a Masters in Conducting at the North Carolina School of the Arts. Andrew was acting Music Director of the Village Orchestra in the fall of 2001. He was Music Director of the Triangle Youth Orchestra (2000-2004), and now serves that role for the Durham Intermediate Youth Orchestra.

– Mark Furth

Chapel Hill Philharmonia Musicians

Music Director Donald L. Oehler	Violin II Lawrence Evans * Tom Anderson Mary Bartell Thomas Beale Anthony Capps Celina Charles Cheryl Harward Elizabeth Johnson Lindsay Lambe Brennan Less Heather Morgan Holly Orlowski Sally Rohrdanz Laura Rusche Harriet Solomon Doris Thibault Debby Wechsler	Viola Kitty Stalberg * Kalman Bland Alice Churukian Lindesay Harkness Laura Lengowski Jan Lienard Peggy Sauerwald Pat Tennis	Jonathan Stuart-Moore Rosalind Volpe Bill Wright Dorothy Wright	Double Bass Jim Baird * Dan Thune	Flute Cathy Mohn * Denise Bevington Pat Pukkila Mary Sturgeon	Piccolo Mary Sturgeon	Oboe Judy Konanc * John Konanc	Bassoon Paul Verderber * Collette Neish	Clarinet Merida Negrete * Wayne Carlson Steve Furs	French Horn Jerry Hulka * Tim Dyess Garth Molyneux Sandy Svoboda Adams Wofford	Trumpet David Marable * Kohta Ikegami	Trombone Charles Porter * Michael Dunne Everette Goldston Steve Magnusen	Tuba Ted Bissette	Timpani Roger Halchin *	Percussion Pat Pukkila	Harp Nikki Chang	Librarian Laura Lengowski	* section principal
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The Chapel Hill Philharmonia gratefully acknowledges these contributors

Tom Beale	Jim Dietz	Dr. Leonard Gettes	Bill & Lindsay Lambe	Sally Rohrdanz
Kalman Bland	Tim Dyess	Cheryl Harward	Garth Molyneux	Mary Sturgeon
Dr. Richard Clark	Dr. Steve Furs	Drs. Barbara & Jerry Hulka	Patricia Pukkila	Pat Tennis
Karen Daniels	Mark Furth			

Chapel Hill Philharmonia

Hill Hall – University of North Carolina at Chapel Hill

December 16, 2007

Andrew McAfee, Guest Conductor

Ludwig van Beethoven (1770 - 1827)

Overture to The Creatures of Prometheus, Op. 43

Garth Molyneux (b. 1958)

Romanza

World Premiere

Terry Mizesko (b. 1946)

Lamento for Don Quixote, for trumpet and strings

Tim Hudson, trumpet

World Premiere

INTERMISSION

Johannes Brahms (1833 - 1897)

Symphony No. 4 in E minor, Op. 98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico et passionato

The **Chapel Hill Philharmonia** is celebrating its 25th season as a volunteer community organization, first named the Village Orchestra. Membership is drawn from around the Triangle area. The boundaries of the CHP community have expanded to encompass artists from the North Carolina Symphony, including this evening's conductor Andrew McAfee and composer Terry Mizesko, and others from Greenville, Greensboro, and beyond. The anniversary affords an opportunity to honor our founders and to thank supportive family and friends. We also look to the future. The continuity and growth of the CHP reflect the dynamic life of the larger musical community. We perform great works from composers of the past, but also strive to promote those of our current generation, and to inspire the next. Our first children's concert, led by Andrew McAfee in October, featured recent works by Harold Farberman, Mizesko, and John Williams. In 2004 the CHP presented the world premiere of *Suite Concertante*, a trumpet concerto by North Carolina composer Eddie Bass. This evening we offer world premieres of compositions by Mizesko and CHP member Garth Molyneux. Our spring 2008 concert will include the first live performance of the *Symphony No. 5* by Jay Greenberg, who turns 16 years old this month, and whose extraordinary gifts first became apparent as a child growing up in Chapel Hill. Fittingly, tonight's program pairs new contemporary pieces, both strongly influenced by musical history, with works by Ludwig van Beethoven (born on today's date) and Johannes Brahms. These two composers chose to exist as solitary figures, unwed, often brusque and demanding of their fellows. Beethoven could have shared Brahms's emotionally ambiguous motto, *Frei aber froh* – free but happy. Thematically, the four works explore the relationship of an individual to the community, in search of freedom, virtue, love, and creative fulfillment.

Beethoven's ballet score *The Creatures of Prometheus* was commissioned by Austrian Empress Maria Theresa and first performed in Vienna in March 1801. The **Overture** served as a lively curtain raiser to an Introduction and sixteen separate numbers. Ballet master Salvatore Viganò's choreography and the programmatic text have been lost. However, it is clear that the work was a 'heroic allegory,' fusing the Greek legend of the Titan Prometheus with a Creation myth. Prometheus defies Zeus and steals heavenly fire, the metaphorical 'light of reason,' for mankind. The angry gods pursue him through a storm. Prometheus awakens a pair of clay statues to life as a man and woman, and leads the 'creatures' (better translated 'creations') to Mount Parnassus to be instructed in the Arts by gods and muses, thereby gaining full humanity. A contemporary handbill explains the allegory: "It portrays an exalted spirit, who found the people of his time in a state of ignorance, and refined them through knowledge and art and brought them enlightenment."



Prometheus (Elsie Russell)

The work's spirit ranges from heroism to tragedy – Prometheus's death and his children's lament, to triumphal resurrection. Beethoven identified with Prometheus as a symbol of resistance to tyranny, and may have found resonance in a hero's prevailing over suffering. As Beethoven's hearing failed, he approached the brink of despair. In the Heiligenstadt Testament, written in October 1802 but not revealed during his lifetime, Beethoven explains that deafness caused him to withdraw from society, and declares that only dedication to music stayed him from suicide. The Testament marked a turning point, described by psychoanalytic biographer Maynard Solomon as a "daydream" in which "Beethoven... enacted his own death in order that he might live again. He recreated himself in a new guise, self-sufficient and heroic."

Garth Molyneux earned Bachelors and Masters degrees at Arizona State University, and a Doctorate of Musical Arts in Music Composition from the University of Texas at Austin. He has won Writer's Awards from ASCAP for the last 19 consecutive years. In addition to playing French Horn with the CHP, Garth performs as a first tenor with the UNC Men's Glee Club and with the Senior Choir at Christ the King Lutheran Church in Cary, where his wife Sally is the Music Director.

The composer writes, "Prior to hearing a live performance of Gustav Mahler's *Fifth Symphony* by the NC Symphony last year, I was aware of the genesis of the fourth movement to that work. It started out as a solo piano piece, conceived as a musical love note to the composer's bride to be, Alma. While listening to the Mahler movement, I realized that I did not have a similar work in my catalog. The **Romanza** is meant to address that omission. The work is dedicated to my wife Sally. Listeners will hear influences not only of Mahler's tribute to Alma, but also the final movement to Maurice Ravel's

Mother Goose Suite and the second movement to Ravel's *Piano Concerto in G*. The work opens with strings and harp and gradually adds the paired woodwinds, four horns and timpani."

Terry Mizesko received his Bachelors of Music in theory and composition from East Carolina University. He has played bass trombone with the NC Symphony since 1971 and has taught trombone for many years at Duke University, UNC-Chapel Hill and St. Augustine's College. In addition to his performing duties, he arranges and composes for the NC Symphony, and has conducted education and holiday pops concerts. His original compositions and arrangements have been performed widely. The NC Symphony premiered his *Sketches from Pinehurst* in April 2005 and released a CD of the work. The CHP played two of the *Sketches* at its 2007 children's concert. Four of Terry's works were premiered in 2006, including *Last Voyage of the Currituck*, commissioned by the NC Symphony and performed at the Tall Ships Festival in Beaufort NC.

The composer describes his **Lamento for Don Quixote** as "a set of 12 variations over a descending ground bass for solo trumpet and string orchestra. Inspired by the Picasso drawing of 'Don Quixote and Sancho Panzo', the work is set in a quasi Spanish-Baroque style with the string setting at times lush, at other times reminiscent of the guitar, at still other evocative of a Baroque concerto grosso. The solo trumpet part is demanding: part bravura, part technically virtuosic and part soft, delicate." The work aptly fits the theme of tonight's program. Miguel de Cervantes's tale of the delusional knight-errant Alonso Quixano of La Mancha, while often farcical, also has come to symbolize the heroism of a lone figure unafraid to tilt at windmills in the quest to right the community's wrongs.

Trumpet soloist **Timothy Hudson** holds degrees from Indiana University, the New England Conservatory of Music, and UNC Greensboro. As an artist/educator he has performed and taught around the US and internationally. He currently conducts the High Point University orchestra and is Professor of Trumpet at Gardner-Webb University. Tim regularly publishes articles, arranges, and serves as an adjudicator for the National Trumpet Competition and a Record Reviewer for the International Trumpet Guild Journal. He is a founding member and Director of Carolina Brass. **Lamento for Don Quixote** was commissioned by Tim's wife Michelle for his fortieth birthday.

A community can be defined by shared identity and values, and by its history. Born in Hamburg in 1833, **Johannes Brahms** developed a keen sense of the sweep of musical generations. His father was a marginal musician, a 'beer fiddler.' Johannes preferred piano over his father's practical double bass. Even more, he wished to write music. Pianist/composer Eduard Marxsen took Brahms under his wing and helped to shape an extraordinary, highly disciplined musical intelligence.

Cloaking himself in the alter ego of 'Johannes Kreisler Junior,' after the hyper-sensitive, antisocial musical genius of E.T.A. Hoffmann's novels, Brahms embodied the spirit of Romanticism. The young composer was embraced by leaders of the movement's less radical branch (in contrast to the flamboyant Franz Liszt and Richard Wagner), Joseph Joachim and Clara Schumann, who became his lifelong friends. Clara's husband Robert Schumann proclaimed the 20 year-old Brahms a genius and prophesied, "When he waves his magic wand where the power of great orchestral and choral masses will aid him, then we shall be shown still more wonderful glimpses into the secrets of the spirit-world." Great expectations and the overwhelming specter of Beethoven proved daunting. Brahms did not complete his *First Symphony* until his 43rd year.

By 1885 when he presented the **Symphony No. 4 in E minor**, Brahms had grown into a stout, bearded, often irascible character, who favored old clothes and black cigars. He was also a consummate musical craftsman. The work is an intellectual masterpiece, thematically integrated, built on intricate variation. It is also noble, elegiac, and deeply moving.

The first movement, in sonata form, opens directly with falling and rising thirds that impart a feeling of autumnal yearning. Brahms shifts colors and moods, introducing a beautiful theme for cello and horns, and closes with a powerful coda.



Don Quixote and squire Sancho Panza (Pablo Picasso)