

Chapel Hill Philharmonia

Evan Feldman, Guest Conductor

7:30 p.m. Sunday, December 6, 2015

Carrboro High School Auditorium

“The Great Outdoors”

Roman Carnival Overture, Op. 9

Hector Berlioz

Karelia Suite, Op. 11

Jean Sibelius

Intermission

Symphony No. 6 in F major, Op. 68 Ludwig van Beethoven

Pastoral, or Recollections of Country Life

Awakening of cheerful feelings upon arrival in the countryside:

Allegro ma non troppo

Scene by the brook:

Andante molto mosso

Merry gathering of countryfolk:

Allegro

Thunder. Storm:

Allegro

Shepherd's song; cheerful and thankful feelings after the storm:

Allegretto

Kindly remember to turn off mobile devices



Deborah Davis
Cellist - Cello Teacher

484-866-0812 cell phone
984-234-0053 home phone
daviscellostudio@gmail.com

Davis Cello Studio
1413 Wildwood Dr.
Chapel Hill, NC 27517

CHMTA
Chapel Hill Music Teachers Association

Your Source for
qualified,
experienced, private
music teachers in
Chapel Hill



Whether you are in elementary, middle or high school (or even an adult) and want to learn to play an instrument, the Chapel Hill Music Teachers Association is your source for finding qualified, experienced private music teachers. All of our teachers are members of the NC Music Teachers Association and the Music Teachers National Association.

Visit www.chmta.org to browse our teacher directory.

The
Violin & Fiddle Shop

~ *Violins Hand Crafted in North Carolina* ~

**New and Vintage Violins, Violas, Cellos
Stringed Instrument Repair & Restoration
Bow Rehairing • Rentals**

78 Hillsboro St.
Pittsboro, NC

919-444-4282
www.sgmviolins.com

Summertrios

*Chamber Music Workshops for
Adult Amateur Musicians*

*Ensemble programs for Pianists,
String and Wind musicians
Coached, week-long
residence programs
at Bryn Mawr College and
Wilson College in Pennsylvania.*

*www.Summertrios.org
contact Director Artie Dibble:
artie@summertrios.org*



116 W. Main Street Carrboro, NC 919.968.4411
Jim Dennis, Owner OPEN 361 Days a Year
contact@yourmusicloft.com



Chapel Hill-Carrboro's
News, Talk & Tar Heels Station

chapelboro.com
MORE OF WHAT YOU LIVE HERE FOR

Music is so embedded in our lives that the inspirations for composition span all of human experience. Events or natural beauty on a grand scale are obvious sources. Consider Pyotr Tchaikovsky's *1812 Overture*, commemorating Russia's resistance to Napoleon's invasion, complete with cannon fire, or Ferde Grofé's *The Grand Canyon Suite*. But musical subjects run from the concrete to the abstract, from the tragic to the comic, from the miniature (Nikolai Rimsky-Korsakov's *Flight of the Bumblebee*) to the immense ("Jupiter" in Gustav Holst's *The Planets*). This evening's program features three disparate works with a common link—each depicts places or happenings out of doors, under the open sky. Each also reflects surprising aspects of its composer's inner life.

Berlioz: Roman Carnival Overture



Start of the Race of the Riderless Horses
Horace Vernet (1820)

For over 1,000 years the citizens of Rome have marked eight days ending at *Mardi Gras* ("Fat Tuesday") with a blowout party preceding the sober 40 days of Lent. Until it was dialed down in the late 19th century, Rome's Carnival was the largest such celebration on the planet. The venue is the city's streets, the urban outdoors. The festival historically featured parades in fancy costumes, dances, theatrical dramas, tournaments of chivalric knights, and races run by riderless Barbary horses. *Mardi Gras* fetes in New Orleans and Rio de Janeiro have their own grand traditions and draw hundreds of thousands of visitors to carouse through the streets. But in its heyday the Roman Carnival was the best and the brightest.

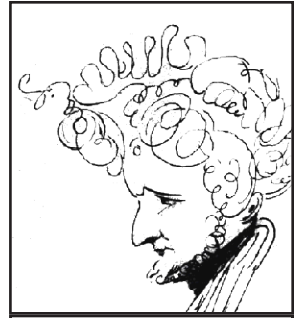
The French composer Hector Berlioz (1803-69) experienced Carnival first-hand as a winner of the *Prix de Rome*. King Louis XIV instituted painting and sculpture awards in 1663. The music scholarship began in 1803. Prize recipients spent at least two years in Italy and lodged at the *Académie de France* in Rome's Villa Medici.

Berlioz was a dark horse to win such a prestigious prize. Born in a province near the Alps, the son of a leading physician, he was expected to follow the family profession. The father ignored young Hector's musical interests, except to proffer the bribe of a new flute to reward a passing anatomy grade. At age 18 Berlioz entered medical school in Paris. A person of extreme passions, he was horrified by his first sight of dissected cadavers: "When I entered that fearful human charnel-house, littered with fragments of limbs [a graphic description follows]...such a feeling of horror possessed me that I leapt out of the window, and fled home as though Death and all his hideous crew were at my heels." So much for medicine. Instead, Berlioz attended the opera assiduously, began private music studies, and in 1826 entered the Paris Conservatory. In 1830 he completed the *Symphonie Fantastique*, an extraordinary work decades ahead of its time. In the same year, after three previous rejections, a conformist jury awarded him the *Prix de Rome* for a rather conventional cantata.

Accustomed to Parisian 'cutting edge' culture, and distracted by his complex love life, Berlioz never settled into formal study or composition in Italy. He found the host country's musical scene to be far behind the times, and dismissed Rome as "the most stupid and prosaic city I know." He preferred to escape urban confines to wander the countryside, sometimes with bands of outlaws and brigands. There he absorbed folk music and a feeling for the Mediterranean environment that permeated later compositions, notably *Harold in Italy*. Perhaps most importantly, Berlioz felt a sense of liberation never to be repeated in his life. In his *Memoirs* he recalled the intoxication of the great outdoors: "To be free to go north, south, east, or west, to sleep in an open field, to live off very little, to wander without aim, to dream, to lie down and drowse for days on end, to the gentle breeze of the warm *Scirocco*! True freedom, absolute and immense! Great and mighty Italy! Wild Italy, which does not care for your sister, the Italy of art..."

Despite his disdain for Rome, Berlioz was entranced by Carnival and used it to frame *Benvenuto Cellini*, an opera about a real-life 16th century swashbuckling goldsmith, sculptor, thief, and murderer with whom he identified. “Cellini was an iconoclastic, egotistical artist, and Berlioz viewed him as a kindred Romantic soul, swept up in a rarefied world of art and ardor, a genius forever trying the limits of politics and social propriety. What’s more, both Berlioz and Cellini played flute.” (James M. Keller, San Francisco Symphony program notes)

In 1844 Berlioz recycled music from *Benvenuto Cellini* into the *Roman Carnival Overture*. It begins with a *saltarello*, a wild folk dance that Berlioz encountered during his peregrinations in the countryside. The music may also invoke memories of the painter Horace Vernet, director of the French Academy in Rome, dancing animatedly with his daughter Louise during Carnival. The music then quotes a love duet between Cellini and his innamorata, “*O Teresa, vous qui j’aime,*” here transformed into a solo for English horn. The *saltarello* returns, now intertwined with the love song, and the music ends with even greater vigor than it began.



Hector Berlioz
Horace Vernet (1831-2)

Sibelius: *Karelia Suite*

Free associate: “Jean Sibelius.” Did you immediately think “*Finlandia*”? No composer’s name is more closely linked to his homeland or to a work that bears its name. As we celebrate this week the sesquicentennial of his birth (December 8, 1865), Sibelius (who lived until 1957) remains an iconic symbol of Finland and his memory inspires a culture to produce talented composers, conductors, and performing musicians in numbers far out of proportion to its population.

Located perilously between Sweden and Russian, Finland was the subject of historical contention between these two powers. In 1809 Russia prevailed and its Tsar assumed the extra title of Grand Duke of a semi-autonomous Finland. Cultural and political resistance to this hegemony smoldered over decades until Finland declared independence on today’s date, December 6, in 1917, shortly after the October Revolution in Russia.

Like many of his contemporaries, Sibelius strove to promote Finnish national identity. After studying violin and composition in Helsinki, he pursued advanced musical training in Berlin and Vienna. Even before returning home, he began his first major symphonic piece, named *Kullervo* after a character in the *Kalevala*, Finland’s great epic poem synthesized from oral folklore and mythology by Elias Lönnrot, a physician and linguist. Published in its final form in 1849, the work remains central to Finnish culture and has influenced artists as diverse as Henry Wadsworth Longfellow and J.R.R. Tolkien.

Lönnrot found the major sources of the *Kalevala* in Karelia, the vast border region linking Finland and Russia. Nearly two centuries later the ‘lonelyplanet’ website declares, “If you’re looking for wilderness, powerful history and even the Finnish soul, your search starts here. Densely forested and gloriously remote, the region is a paradise for nature lovers.” These features drew Sibelius and his wife Aino to honeymoon in Karelia in the summer of 1892. The trip offered Jean his first direct encounters with village “rune singers” who chanted folk poems to traditional melodies.



Karelian Rune Singer

When Helsinki University’s association of students from Viipuri (or Vyborg), a major town in Karelia, sought someone to compose incidental music for a pageant based on 500 years of their regional history, Sibelius was an obvious choice for the commission (and needed the money). The event was a fundraiser for projects to strengthen Karelia’s cultural ties with the rest of Finland. It also served as a covert protest against domination by the ‘Russian Bear.’ At the gala, held on November 13, 1893, Sibelius conducted the orchestra, although the music could barely be heard over nonstop shouts and applause from the audience. The work



Jean Sibelius (1892)

originally consisted of an overture and a movement corresponding to each of eight historical tableaux. The composer later published the *Karelia Suite*, taken from three of the scenes.

The suite's *Intermezzo* portrays 14th century Karelian hunters bringing tribute (tax) of furskins to their Lithuanian duke. To the conductor Herbert von Karajan the movement's horn calls, wafting over softly agitated strings, evoked a "sense of the 'Ur-Wald', the primeval forest, the feeling of some elemental power, that one is dealing with something profound."

The *Ballade* tells the story of Karl Knutsson a 15th century King of Sweden and Finland who twice rose and fell from power. He is pictured in Viipuri Castle listening to a minstrel sing of "a swain who rode in rose-laden groves where he came upon a vision of maidens and virgins dancing." In the orchestral suite (like Berlioz in *Roman Carnival*) Sibelius substitutes the haunting English horn for the human voice.

The suite concludes with a call to battle, *Alla Marcia*. The historical event, aptly chosen to stir the audience's patriotism, was the storming in 1580 of Russian-held Käkisalmi (Kexholm) Castle by Swedish forces led by Pontus del la Gardie, their French-born high commander.

Written six years earlier than *Finlandia*, the *Karelia Suite* foreshadowed the later work's overwhelming popular triumph. Sibelius reported the success to his brother, "It all went splendidly and...everybody was delighted...It is very fresh...We made about 400 marks." Yet in the same letter he revealed depths of uncertainty, hinting at despair, that seem incongruous in a 27 year-old rapidly coming into his prime as an artist and national inspiration. Sibelius's next words foreshadowed his long struggle with alcoholism and the virtual musical silence into which he fell for the final three decades of his life: "Sometimes I am depressed and at others in good spirits, but I am like that. I envy you living in the country. You wrote so beautifully about the heaths and moorlands...I am often afraid of dying."

Beethoven: *Symphony No. 6 (Pastoral)*

H.G. Wells imagined a machine able to travel through time. What if an incarnation of his literary Time Traveler were to offer you such a device to observe a single event in human history? Would you select an earth-shattering catastrophe—the eruption of Vesuvius or Krakatoa? Would you witness Mohammad enter Mecca or Jesus sermonize on a hill by the Sea of Galilee? What if the Traveler restricted your pass to a musical event? Would you choose Bayreuth, Germany in 1876 for the first performances of Richard Wagner's Ring Cycle...or Paris in 1913 for the riotous premiere of Igor Stravinsky's *Rite of Spring*...or the Catskill Mountains of New York in 1969 for the Woodstock Festival? Or would you target Vienna's *Theater an der Wien* on the frigid night of December 22, 1808? There, over four hours you would observe a short, swarthy, pock-marked man with a noble forehead and wild hair conduct and play piano in the public premieres of some of his own compositions. I would opt for this concert, despite the theater's broken heating system and woeful performances by an orchestra of poorly rehearsed musicians, generally less accomplished than those you have come to hear this evening.

The composer was Ludwig van Beethoven (1770-1827). The works in this marathon included his *Fourth Piano Concerto*, the *Choral Fantasy*, and both the *Fifth* and *Sixth Symphonies*. The concert climaxed an eight-year span of unprecedented creativity in which Beethoven redefined classical music and marked a path to the century to come.

The *Fifth Symphony*, in C minor, begins with and builds upon an almost universally recognized four-note motif: *da-da-da-Dum*. In a new biography, *Beethoven: Anguish and Triumph*, Jan Swafford describes the breathtaking impact of this device. "The blunt simplification of gesture and sound, the monorhythm, and the simple, stripped-down...form... convey something ferocious, inescapable: a force of nature, a relentless drumming of fate." Tension builds through the symphony's next two movements, with only hints of relaxation and the resolution to come. Then from doubt and "quiet chaos bursts the C-major blaze of the finale...without the fateful monorhythm but with the same kind of relentless intensity—now a joyful intensity."



Beethoven Conducting

The *Sixth Symphony*, written in parallel with the Fifth, could not differ more from its 'sibling.' Swafford calls it "the anti-Fifth." Beethoven conjures five episodes of a single day, from morning to sunset, in a pastoral setting complete with shepherds and their flocks. His notebooks and annotations in the score emphasize that the music conveys, not incidents or pictures, but inner feelings and the "effect on the soul."

On arriving in the great outdoors, the first movement, we find peace. "[N]o drama, no feverish excitement this time. No fate...No suffering, no triumph, but fulfillment. Themes like folk tunes, a shepherd's pipe, flowing rhythms... Waves of exaltation passing over the soul." (Swafford) The second movement extends the mood—a long amble by a brook, its gentle burble conveyed by muted strings. The dreamy walk ends with a cadenza for a covey of startled birds—a nightingale (flute), quail (oboe), and cuckoo (clarinet).

Next, we come upon country folk gathering to dance under the afternoon sun, the day's work over. Enthusiastic foot stomping ensues, no doubt aided by a local brew. (In Walt Disney's *Fantasia* centaurs cavort with Bacchus, the god of wine.) Swafford suggests that Beethoven "remembered a country band he saw at a dance, the oboist who couldn't find the downbeat, the sozzled bas-

soonist who kept dozing off and awoke now and then to blat out a few notes."

Without warning the sky changes. A powerful wind sweeps in heavy, dark clouds. Raindrops begin to fall. Lightning flashes. "There's probably no more impressive storm in all music—" writes Philip Huscher (Chicago Symphony Orchestra program annotator), "the whole orchestra surges and shakes, trombones appear (for the first time [in the entire symphonic literature!]) to emphasize the downpour, and the timpani shows up just to add the thunder." To the hyperbolic Hector Berlioz, "this is no longer rain and wind but a terrifying cataclysm, a universal deluge and the end of the world." Yet, as suddenly as it arrived, the tempest abates. Without break we return in the final movement to a sea of tranquility. In the distance an alpenhorn calls in the herds. "The folk emerge into the sunset with relief and thanks...in the glow of the sunset after the storm." (Swafford) "The moment," Huscher notes, "is parallel to the great triumphant sunburst that marks the arrival of the finale of Beethoven's *Fifth Symphony*, and, although the means could hardly be less similar, the effect is just as wondrous."

In 1802 encroaching deafness and the resulting human isolation brought Beethoven to the brink of suicide, as told in an undelivered letter to his brothers (the 'Heiligenstadt Testament'). Yet, in Leo Tolstoy's words, "There is something in the human spirit that will survive and prevail; there is a tiny and brilliant light burning in the heart of man that will not go out no matter how dark the world becomes." Together the *Fifth* and *Sixth Symphonies* reveal twin sources of Beethoven's light.

The Fifth is a paean to human courage. To Swafford it "tells a story of...inner heroism, painted in broad strokes on an epic canvas... The ecstasy at the end of the *Fifth Symphony* is a personal cry of victory," and, moreover, a "victory open to all humanity as individuals."

Alongside Beethoven's courage stood faith. His Enlightenment philosophy rejected organized religion. Yet, the program distributed at the premiere of the *Sixth Symphony* on that cold night in 1808 describes the final mood after the storm as "salutary feelings with thanks to the Deity." Similar words appear in the score of the *String Quartet in A major*, Op. 132, composed 17 years later after an illness from which Beethoven had not expected to recover. That work's exquisite slow movement bears the title "A Convalescent's Holy Song of Thanksgiving to the Divinity, in the Lydian Mode."

Donations to the Chapel Hill Philharmonia, January 1, 2015 - December 1, 2015

This list includes and combines donors' gifts to the Chapel Hill Philharmonia Music Director Endowment Fund, the Chapel Hill Philharmonia Fund, and the CHP's general funds.

Conductor's Circle

Gifts of \$1000 and more

Dr. & Mrs. Richard L. Clark
Rosalind V. Goodwin
John Konanc Percussion Fund
Laura & Alan Mendelsohn
Patricia Pukkila & Gordon Worley
Mary Sturgeon
Nancy Wilson

Musicians' Circle

Gifts of \$250 - \$999

Regina H. Black
Alice Churukian & William Slechta
Larry Evans
Steve Furs
Mark Furth
Len Gettes
Roger Halchin
Sinead Ingersoll
Mr. & Mrs. Garth Molyneux
Anne Pusey
Leonard & Susan Strobel
Pat Tennis

Philharmonia Friends

Gifts of \$100 - \$249

Tom Anderson
Jennifer Arnold
Anastasia Barkett

Tom Beale
Denise Bevington
Kalman Bland
Karen Daniels
Raymond Falk
Catherine Fowler & Samuel Johnson
Nancy M. Gaver
Paul Grendler
Janet Hadler
Carolyn Heuser
Doris Kepp
John Konanc
Mr. & Mrs. Mustafa Konanc
Lisa Lachot
Mr. & Mrs. William H. Lambe
Rebecca Lee
Mr. & Mrs. Richard A. Lehner
Mr. & Mrs. Steven Magnusen
Katherine A. Newhall
Overdub Lane Inc.
Harriet Solomon
Katherine Stalberg
Mr. & Mrs. Paul Verhoeven
Margaret Vimmerstedt
Pu Wang
Debby Wechsler
Elizabeth A. Wheeler
Dorothy Wright
Irene Zipper

Supporters

Anonymous
Jeanette Falk
Cheryl Harward
Martha Hauptman
Patricia N. Hosokawa
Wanda Ortiz
Michael Peach
Mr. & Mrs. Louis Taff
Solomon Weiner

Gifts in Memory of Tom Anderson

Harriet Solomon

Matching Gift Programs

Eli Lilly Foundation
Glaxo Smith Kline Foundation

Grants

for the 2015-2016 season:

Orange County Arts Commission
Strowd Roses Foundation

Thank you also to the University Baptist Church for providing parking for orchestra musicians.

Support the Chapel Hill Philharmonia

The Chapel Hill Philharmonia relies on donations to fund its operations. We very much need and value your support. To donate by mail: please use the envelope enclosed in this program or send your check to CHP, PO Box 2853, Chapel Hill, NC 27515. To donate online: visit www.chapelhillphilharmonia.org. All donations are tax deductible.

The Philharmonia also welcomes advertising for this program and is now scheduling advertisers for 2016. For more information, please email adsphilharmonia@gmail.com.

Please patronize our advertisers – and tell them you saw their ads in this program!

Chapel Hill Philharmonia

Music Director
Donald L. Oehler

Violin I
Mark Furth*
Concertmaster
Veronica Allen
Anastasia Barkett
Regina Black
Marren Cannon
Neil Chungfat
Aurelia D'Antonio
Ana-Laura Diaz
Anna Geyer
Gina Guidarelli
Emma Griffith
Karen Lu
Laura Mendelsohn
Michael Peach
Jane Scarlett
Susan Strobel
Pu Wang
Eric Ward
Yuzixuan (Alice) Zhu
Brigitte Zimmerman

Violin II
Lawrence Evans*
Elizabeth Johnson*
Tom Beale
Eli Danson
Renu Gharpure
Polly Stage Harris
Cheryl Harward
Rebecca Lee
Rose Keith
Lindsay Lambe
Sarah Marks
Anne Pusey
Taylor Raffield
Theresa Richards
Harriet Solomon
Clare Strayhorn
Margaret Vimmerstedt
Debby Wechsler
Irene Nathan Zipper
Viola
Katherine Stalberg*
Lydia Allen
Jennifer Arnold

Kalman Bland
Hannah Bolinger
Alice Churukian
Benjamin Filene
Catherine Fowler
Linda Frankel
Colleen Kellenberger
Aubrey Keisel
Christopher Scoville
William Slechta
Pat Tennis
Stephanie Zimmerman
Violoncello
Dick Clark*
Sevan Abashian
Karen Daniels
Ray Falk
Len Gettes
Rosalind V. Goodwin
Julie Grubbs
Janet Hadler
Holly Hall
Charlotte Larson
Katy Newhall

Jeffrey Rossman
Rachel Silverman
Courtney Thompson
Dorothy Wright
Double Bass
Jim Baird*
Nina Caraway
Allison Portnow
Solomon Weiner
Flute/Piccolo
Denise Bevington*
Pat Pukkila
Mary Sturgeon
Oboe
Judy Konanc*
John Konanc

Clarinet
Merida Negrete*
Richard Dryer
Steve Furs
Bassoon
Richard Hoffert*
Moya Hallstein
French Horn
Sandy Svoboda*
Tobin Fowler
Rob Kathner
Rick Lehner
Garth Molyneux
Trumpet
Doug Zabor*
Jim Doherty
Aric Madayag
Andrew Siemen

Trombone
Frank Jones*
Chase Baitty
Steve Magnusen
Tuba
Carl Jones
**Tympani/
Percussion**
Roger Halchin*
Josh Fuchs
Rosendo Pena
Roz Rodman
Librarians
Alice Churukian
William Slechta
* section principal

Plan to attend our upcoming concerts.

February 14, 2016 at 3:00 pm
Carboro High School Auditorium
Mozart – Symphony No. 40
Ravel – Bolero

May 1, 2016 at 7:30 pm
East Chapel Hill High School Auditorium
Concerto Competition Winner
Schumann – 'Rhenish' Symphony, No. 3

The Philharmonia has open rehearsals at 9:00 am the Saturday before each concert. Children are welcome.

Visit www.chapelhillphilharmonia.com to be added to our email list and learn about upcoming programs, including our summer chamber music series.

info@twigliving.com

*Eco-friendly
Family Boutique*

99 S. Elliott Rd.
Chapel Hill, NC 27514
919-929-8944
www.twigliving.com



KITCHEN

BEER & WINE

Thank you for voting us the best French food of Chapel Hill!
– 2014 Chapel Hill Magazine

764 Martin Luther King Jr. Blvd (919) 597-8167
Chapel Hill, NC
www.kitchenchapelhill.com



EST. 1923
CHAPEL HILL, NORTH CAROLINA

Mon - Fri: 7:00 am - 7:30 pm 159 E Franklin Street
Sat: 7:00 am - 4:30 pm 919 - 942 - 5161
Sun: 9:00 am - 3:00 pm