

knit by the community of its themes and motifs, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character. In composing Scheherazade, I meant to direct the hearer's fancy on the path which my own fancy had traveled. All I desired was that the hearer, if he liked my piece as *symphonic* music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after another composed on the basis of themes in common."

Yet, some of those themes clearly hold narrative significance. The work's ominous opening bars must represent the wrath of the Sultan Schahriar, fixated on exacting revenge against an unfaithful wife by marrying and killing a new virgin every night. In the fourth movement, this anger transforms into a force of nature, the sailor's nightmare – a raging ocean that smashes vessels to smithereens against a cliff. And the implacable rocking of the sea, whether gentle or vexed, imprinted into Rimsky-Korsakov's very being by his years aboard the Almaz, is omnipresent.

Framing Rimsky-Korsakov's opus, as it does The Arabian Nights, is the story of Scheherazade herself. The Vizier's beautiful, intelligent daughter volunteers to wed the Sultan. Her father is aghast, but this is no suicidal impulse. She plans to calm the monarch's murderous fury, thereby saving her sisterhood and the kingdom, by spinning a web of tales. Each night she will withhold the story's conclusion, so that the Sultan will be drawn by suspense to let her live another day. The composer assigns Scheherazade's voice to a solo violin. The tales she introduces range from adventure on the high seas, to a misguided quest for love, the discovery and loss of a true love, the swirling seduction of an oriental bazaar, and the cathartic cataclysm of the wild storm at sea. Rimsky-Korsakov marshals his orchestral forces with amazing skill to convey this broad sweep of plot and emotions. And, in the end – although it is not one of the traditional canon of 1001 stories, Beauty does tame the anger of the Beast. Perhaps Walt Disney has it right, after all: "Tale as old as time / Tune as old as song / Bittersweet and strange / Finding you can change / Learning you were wrong."

– Mark Furth

Chapel Hill Philharmonia Musicians

Violin I	Beth Harris	Violoncello	Flute	French Horn	Percussion
Mark Furth #	Cheryl Harward	Dick Clark #	Cathy Phipps #	Jerry Hulka #	Roger Halchin #
Regina Black	Lindsay Lambe	Karen Daniels	Denise Bevington	Tim Dyess	Livingston Sheats
Jason Caldwell	Sally Rohrdanz	Jim Dietz	Pat Pukkila	Sandy Svoboda	Harp
Joseph Hoyle	Harriet Solomon	Steve Ellis	Oboe	Adams Wofford	Sarah Knutson
Barbara Hulka	Debby Wechsler	Len Gettes	Judy Konanc #	Trumpet	Thanks to Ed Szabo
Elizabeth Johnson	Karen Wilson	Bob Metzger	John Konanc	David Marable #	for serving as guest
Lydia Kiefer	Viola	Nancy Wilson	Bassoon	Mark Costley	conductor at several
Susan Strobel	Kitty Stalberg #	Bill Wright	Paul Verderber #	Jonathan Davis	rehearsals this year.
Elizabeth Weinzierl	Norton Dickman	Double Bass	Gerold Mohn	Hermann Wienchol	
Violin II	Cynthia Gagne	Jim Baird #	Clarinet	Trombone	
Larry Evans #	Laura Lengowski	Carolyn Taff	Alex Vogel #	Everette Goldston #	
Tom Anderson	Yolana Murrell	Alan Toll	Willie Davis	Michael Long	# Section Principal
Tom Beale	Peggy Sauerwald	Dan Thune	Steve Furs	Kevin Pfeuffer	
Heather Graff	Pat Tennis				

The Chapel Hill Philharmonia gratefully acknowledges donations from

Kalman Bland	Drs. Barbara & Jerry Hulka	Sally Rohrdanz	Nancy Wilson
Dr. Richard Clark	Bill & Lindsay Lambe	Mary Sturgeon	Leon & Peggy Yates
Dr. Steve Furs	Patricia Pukkila	Alex Vogel	Carolina Meadows Residents Association
Cheryl Harward	Susan Strobel	Pat Tennis	Strowd Roses Foundation

Chapel Hill Philharmonia

Hill Hall Auditorium

University of North Carolina at Chapel Hill

8 PM May 3, 2005

Donald L. Oehler, Music Director

Alexander Borodin

(1833 - 1887)

Overture to Prince Igor

Sergei Prokofiev

(1891 - 1953)

Piano Concerto No. 3 in C Major, Op. 26

Allegro ma non troppo

Hattie Chung, piano

Chapel Hill Philharmonia 2005 Concerto Competition Award

Intermission

Nikolai Rimsky-Korsakov

(1844 - 1908)

Scheherazade, Suite Symphonique, Op. 35

The sea and Sindbad's ship.

The tale of the Kalender prince.

The young prince and princess.

Festival in Baghdad. The sea. The ship breaks up against a cliff surmounted by a bronze horseman. Conclusion.

Program: *The Sultan Schahriar, convinced of the falseness and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by interesting him in the tales she told him through 1001 nights. Impelled by curiosity, the Sultan put off her execution from day to day, and at last entirely abandoned his bloody resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale and story into story.*

Russia through the mid nineteenth century had few composers and lacked a music conservatory. The nation's concert programs and performers were mainly Western European imports. The success of Mikhail Glinka's opera "A Life for the Tsar" (1836) opened the door to create a new musical culture. A handful of composers, dubbed "The Mighty Five", led by the domineering Mily Balakirev, seized the opportunity to advance a distinctive style bearing the imprint of folk music from all corners of the Russian Empire. The influence of these pioneers can be measured in the rich production of their successors, including Sergei Prokofiev, Igor Stravinsky, Aram Khachaturian, and Dmitri Shostakovich.

Alexander Borodin, one of the Five, achieved professional renown as a research chemist and founder of a School of Medicine for Women. A self-described "Sunday composer", with only a little musical training from Balakirev, his completed works were few, yet full of color and melody. They inspired the Broadway musical "Kismet" (1953). Borodin's most ambitious effort, the opera "**Prince Igor**," sprang from his introduction to an ancient epic poem (possibly a literary hoax) commemorating a twelfth century Russian warrior's confrontation with the Polovtsi, a confederation of nomadic Turkic tribes occupying the steppes by the Black Sea. Borodin worked on the opera for almost twenty years, fitting its composition into breaks from his laboratory studies. "Prince Igor" remained unfinished at Borodin's death, although an orchestral suite of Polovtsian Dances from the opera already had achieved fame. Another of the Five, Nikolai Rimsky-Korsakov, and his pupil Alexander Glazunov completed Prince Igor in their friend's honor. Borodin left no manuscript of the Overture. Remarkably, Glazunov reconstructed it from his memory of the composer's renditions at the piano, aided by a handful of thematic sketches, and adding a few concluding bars. The opera was first performed in 1890.



Prince Igor

The Overture reflects the work's romantic story and nationalistic roots. As Prince Igor and his son Vladimir embark on a campaign against the invading Polovtsi, a solar eclipse presages ill fate. During their absence, the debauched Galitsky, brother to Igor's wife Yaroslavna, plots to usurp the principedom. Igor and Vladimir are captured by their enemy Khan Konchak. He treats them with respect and offers up enchanting dances and other entertainments. The Polovtsi prepare to overrun the Russians, who are weakened by Galitsky's treacherous rebellion. Aided by a baptized tribe member, Igor escapes. However, Konchakovna, the Khan's daughter, detains Vladimir, now her lover. Konchak permits the young couple to marry. At home Yaroslavna rejoices at Igor's return. The heroic Prince prepares to reunite his beloved Russia and again defend it from its enemies.

Sergei Prokofiev's life spanned the transition from the Tsarist Empire to the Soviet era. Raised in a Ukrainian farming village, Sergei displayed precocious musical gifts that were nurtured by his mother, an amateur pianist. She exposed the boy to big city cultural life, including a memorable performance of Prince Igor in Moscow. At age 13 Sergei gained admission to the St. Petersburg Conservatory. Over the next decade he became the school's top pianist, while earning a reputation as an *enfant terrible* for his sharp tongue and *avant garde* compositions. One critic described his Second Piano Concerto (1912) as "a cacophony of sounds that has nothing in common with civilized music". Prokofiev's Scythian Suite for orchestra (1913) achieved a *success de scandal*, like Stravinsky's Rite of Spring, as some audience members (including Glazunov) stomped out of its first performance, while the fans of contemporary music cheered. Such cultural skirmishes were soon overshadowed by a World War and the Russian Revolution. In 1918 Prokofiev left his country. Two years in America, where he was often billed as a "Bolshevik pianist", brought mixed responses to both his compositions and his aggressive performances. Prokofiev returned to Europe, residing mainly in Paris until taking up permanent residence in the Soviet Union in 1936. Under Josef Stalin's mercurial, despotic rule he experienced alternating waves of official acclaim and political oppression. Ironically, Prokofiev's death in 1953 was largely ignored because Stalin died on the same day.

Prokofiev completed the **Piano Concerto No. 3 in C Major** in 1921, drawing on a decade's worth of sketches, including an unfinished string quartet written "on the white keys" of the piano. He first performed the work in Chicago, while there for the premiere of his opera "The Love for Three Oranges". The concerto became a signature piece as he toured Europe.

Prokofiev recorded it in 1932 with the London Symphony under conductor Piero Coppola (grandfather of filmmaker Francis Ford Coppola). Tonight's performance features the concerto's finale. In Prokofiev's own description, this movement "begins with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. With a reduction of tone and a slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda."



Hae Rhee (Hattie) Chung began to play piano as a four year-old in Seoul, Korea. Now sixteen, she is a sophomore at East Chapel Hill High School. Hattie studies piano with John Ruggero. She attended the Eastern Music Festival in 2002 and 2003. Hattie has won a number of Music Teachers Association Competition awards and the Campbell University Piano Competition for high school students. In the past year she has performed with the Durham Symphony and the Raleigh Symphony as winner of their concerto competitions. Hattie also plays the violin and participated in the Eastern Regional All-State Orchestra.

Nikolai Rimsky-Korsakov was no stranger to exotic corners of the globe. Born into an aristocratic family, he followed a brother's footsteps and, at age 12, joined the Corps of Naval Cadets. Despite his obvious talent and love for music, composition was only a dilettante's hobby for the young officer. In 1862 he embarked on a three-year voyage on the clipper ship "Almaz". The journey took him around Europe, with stops in England, France, Italy, and Spain, and to Brazil and the United States in the Western hemisphere. Sailing and the sea came to play major roles in his musical works.

His responsibilities as a naval officer notwithstanding, Rimsky-Korsakov managed to complete an encouraging first symphony. With a strong push from Balakirev, but little formal training, at age twenty-five he accepted a faculty appointment at the St. Petersburg Conservatory. Discipline, perhaps instilled in the navy, paid off. Rimsky-Korsakov diligently set about studying counterpoint, fugues, and orchestration, although he barely managed to stay a step or two ahead of his own pupils. But, with time, he became recognized as a great orchestrator and wrote a fine textbook on the subject.

Despite the nationalistic bent of The Mighty Five, the two works for which Rimsky-Korsakov perhaps is best remembered draw on locales outside his native Russia. These are *Capriccio espagnol* and **Scheherazade**, composed consecutively in 1887-88 while the composer also was orchestrating Borodin's Prince Igor. As its name implies, *Capriccio espagnol* takes its material from Spanish dances. Scheherazade evokes the spice-laden world of the The Arabian Nights: Tales from a Thousand and One Nights. These stories were gathered over centuries from India, Persia, Baghdad, and Cairo, Egypt – the widespread corners of the Islamic "Orient." They first reached a European audience through Antoine Galland's French translations, 1704-1717, and became extremely popular. Eventually, The Arabian Nights joined the ranks of fairy tales, culminating in the banal Disney-fication of the present day. But well into Rimsky-Korsakov's day, in the Victorian society of nineteenth century Russia, the stories were read, not as mere children's literature, but as racy, titillating romance. Even in our own permissive era, an un-bowdlerized version might earn an R rating for violence and mature content.



Scheherazade

Rimsky-Korsakov originally designated each of Scheherazade's four movements with a title corresponding to a particular tale from the Arabian Nights. Like many composers, he resisted his audience's wish to draw overly literal correspondences between programmatic music and its natural or literary source, and so dropped the titles. These, nevertheless, are still commonly used. Rimsky-Korsakov insisted, "I had in mind the creation of an orchestral suite in four movements, closely