

Chapel Hill Philharmonia

Donald L. Oehler, Music Director

and the

Chapel Hill Community Chorus Chamber Choir

Sue T. Klausmeyer, Music Director

Hill Hall — University of North Carolina at Chapel Hill

3:00 p.m. Sunday, February 22, 2009

Mikhail Glinka (1804-1857)
Overture to *Ruslan and Lyudmila*

Wolfgang Amadé Mozart (1756-1791)
“Deh vieni, non tardar” from *Le nozze di Figaro*
(*The Marriage of Figaro*), K. 492
Amanda Haas, soprano
“Un’aura amorosa” from *Così fan tutte* (Thus Do They All), K. 588
Wes Schultz, tenor

Charles Tomlinson Griffes (1884-1920)
Poem for Flute and Orchestra
Denise Bevington, flute

Intermission

Franz Schubert (1797-1828)
Mass No. 2 in G major, D. 167
Jane Thurston, soprano
Sho Ando, tenor
Will Gibbons, baritone
Chapel Hill Community Chorus Chamber Choir

All proceeds benefit the Inter-Faith Council of Chapel Hill

*The Inter-Faith Council supports people in need through staff-volunteer partnerships,
congregations, individuals, and community coalitions.*

Two venerable Chapel Hill institutions, the Philharmonia (CHP, founded in 1983 as the Village Orchestra) and the Community Chorus (CHCC, founded in 1980), join today for their first collaboration. The CHP and CHCC share a common vision. As captured in the Chorus's mission statement, the organizations provide platforms for accomplished amateurs in the Triangle area to "share the art and joy of choral [and orchestral] music, enriching and educating our community through excellent performances of music from diverse cultural and historical periods." Members of both organizations see music as an activity that encourages lifelong development, bringing together amateurs and professionals (our conductors), young and old, town and gown, with a shared passion and commitment to our community and its future.

Mikhail Glinka, Russia's first widely recognized composer, epitomized the accomplished amateur. A well-off government bureaucrat, in his late 20s he traveled to Italy and Berlin to study music – his country had no conservatory until a generation later. Within two years of his return he produced Russia's first homegrown hit opera, *A Life for the Tsar* (1836), based on the true story of a young hero (Ivan Susanin) saving the first Romanov tsar from a band of kidnapers. Glinka followed this triumph with ***Ruslan and Lyudmila*** (1842) a setting of a historical fantasy by Alexander Pushkin, whom the composer had known in school. Pushkin planned to adapt the poem for Glinka's opera, but died in a famous duel. Several writers tried to fill the great poet's shoes with indifferent success, and the libretto emerged as a hodge-podge of tableaux. The knight Ruslan prepares to wed Lyudmila, daughter of the great Prince of Kiev. Chermomor, an evil sorcerer, dispatches monsters to kidnap Lyudmila from the wedding feast. Ruslan sets off on a far-flung rescue quest and encounters wizards, enchanted castles, dwarves, nymphs, a talking giant's head, and other Arabian Nights-like wonders. With the help of two compatriots and a magic ring, Ruslan rescues his beloved and wakes her from an enchanted sleep. All Kiev rejoices. Glinka's energetic **Overture** sets the stage for the opening betrothal feast. The composer took inspiration from an actual court wedding dinner: "I was up in the balcony, and the clattering of knives, forks and plates made such an impression on me that I had the idea to imitate them in the prelude to *Ruslan*. I later did so, with fair success."



Ruslan confronts a talking head

Librettist Lorenzo da Ponte never attained Pushkin's stature. Nonetheless, his three collaborations with **Wolfgang Amadé Mozart**, ***Le nozze di Figaro, ossia la folle giornata*** (*The Marriage of Figaro, or The Day of Madness*) (1786), ***Don Giovanni*** (1787), and ***Così fan tutte, ossia La scuola degli amanti*** (*Thus Do They All, or The School for Lovers*) (1790), stand as an impressive legacy. After he escaped parochial servitude to the archbishop of his native Salzburg, Austria in 1781, Mozart's star rose in Vienna, the Imperial capital. To support himself as a freelancer, the erstwhile child prodigy performed his own piano concerti and conducted his latest symphonies for enthusiastic paying audiences. Yet perhaps his greatest achievements came on stage with grand operas for Emperor Joseph II's Burgtheater, as well as popular singspiels, notably *Die Zauberflöte* (*The Magic Flute*).

Figaro, adapted from a play by Pierre de Beaumarchais, relates a comedy of class conflict. Figaro, valet to the Spanish Count Almaviva, prepares to marry Susanna, the chamber maid to Countess Rosina. Almaviva plans to exercise his ancient *droit de seigneur* and bed the charming Susanna before her wedding. Meanwhile, the Countess is not entirely indifferent to the puppyish approaches of the page Cherubino. The scheming Count plans to eliminate Cherubino by assigning him to army maneuvers, and to force Figaro to marry Marcellina, an older woman who claims to hold the valet's binding offer of marriage. Through a day and night filled with episodes of disguise, mistaken identity, and embarrassment, Almaviva's arrogant infidelity becomes obvious to the Countess. She laments in the aria we hear today, ***Dove sono i bei momenti*** — "Where are they, the beautiful moments?" The couples finally sort out. Figaro, revealed as the illegitimate son of Marcellina and her counsel Dr. Bartolo, weds Susanna, and his parents are inspired to make it a double ceremony.

The Countess, disguised as Susanna, exposes her husband's perfidy to all, but when the humiliated man drops to his knees to beg forgiveness, she grants her pardon and all are reconciled.

In *Così fan tutte* Don Alfonso, a cynical old philosopher, bets two soldier friends, Guglielmo and Ferrando, that their lovers, the sisters Fiordligi and Dorabella, respectively, will jump at the first opportunity to be unfaithful. The young men accept the wager. Following the instructions of Don Alfonso and the girls' maid Despina, they pretend to be sent off to war, then return disguised hilariously as "Albanians", each wooing the opposite sister. The girls resist nobly, leading Ferrando to extol his lover Dorabella's virtue in the aria ***Un'aura amorosa*** — "A loving breath." Yet, after the sisters' coldness apparently drives the suitors to take poison, and a learned doctor (Despina in disguise) barely manages to 'cure' them with a magnet, Dorabella begins to weaken. Eventually, both girls succumb to the "Albanians'" blandishments and accept their wedding proposals. Reappearing in their true identities, Guglielmo and Ferrando chastise the sisters for their infidelity. Yet, reminded that "all women are like that," the men relent, and love again wins out in the end.



The Marriage of Figaro
by cartoonist Al Hirschfeld

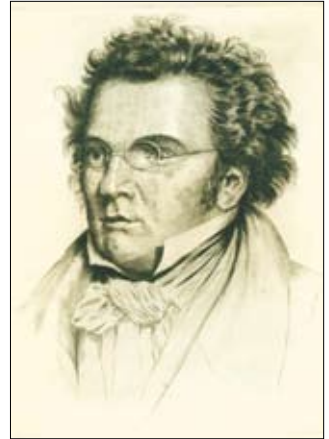
Like Glinka, **Charles Tomlinson Griffes**, a native of Elmira, New York, migrated to Berlin to study piano and composition, as his native country lacked both a conservatory and a tradition of 'serious' music. Griffes's main compositional mentor there was Engelbert Humperdinck. The young American also befriended Richard Strauss, Ferruccio Busoni, and other European leading lights. Griffes returned to the USA in 1907 and took a post as director of music at the Hackley School for Boys in Tarrytown, NY. Living in that semi-rural village on the Hudson River, Griffes could freely display neither his exotic romanticism nor his homosexuality, and he chafed as a schoolmaster. Nevertheless, the composer gained growing recognition with such works as the tone poem *The Pleasure Dome of Kubla Khan* and *White Peacock* for piano. He joined other American composers such as Lou Harrison, Henry Cowell, and John Cage in embracing French Impressionism and Asian influences. Griffes wrote ***Poem for Flute and Orchestra*** (1918) for Georges Barrère, principal flautist of the New York Philharmonic, who championed it to conductor Walter Damrosch. Barrère (1876-1944) was one of the greatest

performers on his instrument in modern history. At age 17 in his native France, he played in the premiere of Claude Debussy's *Prelude à l'après-midi d'un faune*, with its extraordinary opening flute solo. Similarly, Edgar Varèse wrote *Density 21.5* for Barrère to showcase a new platinum flute – the title referring to the specific gravity of that metal. As described by Max Derrickson (Johns Hopkins University), the *Poem for Flute and Orchestra* is "quintessential Griffes: impressionistic and full of lush yet fleeting musical themes. The ethereal string bass opening and the sumptuous flute passage that follows set the *Poem's* tone — glimpses of mist-covered landscapes painted with opulent intensity. The structure of the work is song-like, with the opening theme acting as a sort of anchoring chorus, alternating with several flute 'verses' in changing moods of differing colors and lights. The solo part is in turn lyrical and frenetic, woven with some breath-catching dialogues between the flute and various solo strings. The ending, stirring about in the sultry, low registers of the flute, is like fading twilight." The *Poem* received sustained applause at its premiere in 1919. Sadly, within a few months its composer became a victim of the virulent Spanish influenza epidemic and died at age 36, the same age at his death as Mozart.



Flautist Georges Berere premiered
Griffes' Poem

Music flowed in torrents from **Franz Schubert's** pen. He lived for five years less than Mozart or Griffes, yet he left over 600 songs, five operas, abundant symphonic works and chamber music, and seven settings of the Catholic mass, including the **Mass in G major** on this afternoon's program. Many of Schubert's manuscripts were sold to publishers for pitifully small fees, and still more were never published during his lifetime. Nevertheless, by the next generation leading performers and scholars such as Felix Mendelssohn, Robert Schumann, and Charles Grove recognized the importance of Schubert's music and made great efforts to discover and perform the previously unpublished work.



Franz Schubert

A schoolmaster's son in Vienna, Schubert was appointed a choirboy at the Stadtkonvikt (Imperial seminary), and there began to study composition with Antonio Salieri. In 1813 he entered a teacher training program and took a position at his father's school. However, like Griffes, Schubert much preferred writing music to school-mastering. He spent most of his waking hours composing. 1816 marked a watershed in Schubert's life. Tired of even minimal teaching responsibilities, he quit his job, left home, and soon cut off from Salieri. Having courted a young soprano, Theresa Grob, for whom he composed a number of songs, Schubert faced the reality that under a harsh new law he was too poor to marry and broke off the engagement. From then on, he had no known romantic relationships with women. Schubert then moved into the home of Franz von Schober, a would-be poet of his own age, with whom he would share rooms for most of his adult years. Maynard Solomon, known for psychological biographies of Beethoven and Mozart, has published the controversial suggestion that Schober and Schubert were members of a secret homosexual society. Solomon notes that "[Schober was] the main force in the Schubert circle: often it resembled a cult of which he was the undisputed charismatic leader, expounding on aesthetics, philosophy, and worldly issues in rooms carpeted and upholstered in Persian style, while he affected the manner of an oriental prince. He was adored by many, including [painter] Moritz von Schwind, [and] Schubert ...and in these relationships there are pervasive signs of homoerotic feeling." [19th-Century Music 12:193-206 (1989)] Schober helped create and host '*Schubertiades*,' musical evenings centered on the composer, as he spun out songs and dances at the piano for hours.

The Mass in G was written in a single week in March 1815, when Schubert was 18 years old, during the brief window before he left home, and when there was little to cloud his sense of beauty. The work was first performed in his local Viennese parish church of Lichtental, and was scaled appropriately for the setting with only strings, choir, and three solo voices. Most historians assume that Theresa Grob, to whom Schubert was still engaged, sang the soprano solo. Schubert's brother Ferdinand added wind parts before the Mass was published in Prague in 1846, 18 years after Franz's death. The work is divided into the traditional six parts: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Angus Dei*, and the text is in the original Latin. It is remarkable for its simple transparency: "The Mass has an intimate character heightened by the chamber scoring...There is a marked absence of lengthy polyphonic passages, no long instrumental interludes and no striking textual repetitions...The piece ends not on an energetic finale but rather on a warmer, tender note with the *Agnus Dei*. Its melancholy and mournful melodies are enriched with profound harmonies which underscore the young composer's maturity" (Royal Free Music Society). Some have argued that specific textual omissions from the standard Mass (e.g., "I believe in one holy catholic and apostolic church") reflect Schubert's liberal ecumenical outlook in the relatively enlightened spirit of Joseph II. In any case, the Mass fits well in a community setting, and perhaps resonates with the donation of the proceeds of today's concert to the Inter-Faith Council of Chapel Hill.

Donald L. Oehler, clarinetist and Professor of Music at the University of North Carolina, has been Music Director of the CHP since 1993. His performing, conducting and teaching activities have taken him throughout the United States, Central America, Canada, Great Britain, and Eastern and Western Europe, as well as the Middle East, Israel and Hong Kong. He began his career as principal clarinet of the Orchestre Philharmonique de Teheran, Iran. Since joining the faculty of the University of North Carolina, he has performed with numerous local, regional and national ensembles, founded the Chapel Hill Chamber Music Workshop, and been artistic director of the Cours International de Musique in Morges, Switzerland, the Corso Internazionale di Musica in Tuscania, Italy, and the International MusicFest in Aberystwyth, Wales. He is a graduate of the Juillard School.

North Carolina native Sue T. Klausmeyer became CHCC's conductor in 2000 and leads Cantari, the CHCC's new vocal ensemble. She also conducts the UNC Women's Glee Club. Previously, she held positions with Duke University Chapel, Binkley Baptist Church, Worthington Presbyterian Church, Capital University, and the University of Cincinnati. Sue Klausmeyer has performed as a mezzo-soprano with the Robert Shaw Festival Singers in Carnegie Hall, as a soloist at the Spoleto Festival in Charleston SC, and with the Westminster Choir in Spoleto, Italy. She holds degrees in music from Meredith College, UNC-Chapel Hill, Westminster Choir College in Princeton, and the University of Cincinnati-College Conservatory of Music, where she earned a Doctorate of Musical Arts. In August 2007 she was featured as a Hometown Hero through the WCHL Village Pride Award.

Soprano Amanda Haas, a native of southwest Michigan, earned her Bachelor's degree in Music Education from Cedarville University in Ohio in 2006, where she studied voice with Beth Cram Porter. She taught elementary music in Dallas, Texas for two years, and was a member of the Denton Bach Society. She and her husband have recently moved to Chapel Hill where he studies musicology. Amanda is a member of Cantari.

Tenor Wes Schultz is a recent MFA graduate in Acting from the Professional Actor Training Program / PlayMakers Repertory Company at the University of North Carolina at Chapel Hill. Recent acting and directing credits include *Romeo and Juliet*, *Crimes of the Heart*, *The Illusion*, and *Pericles*. He teaches voice, drama, and Shakespeare at Triangle Day School and The ArtsCenter in Carrboro. Wes studies voice with Tim Sparks at UNC-CH and is a member of Cantari.

Denise Bevington rediscovered the flute 5 years ago after a 15-year hiatus, during which she established a career in air quality research and had two children. She studied flute at the Oberlin Conservatory as she earned a degree in Environmental Studies from Oberlin College. More recently, she has studied flute with UNC flute professor Brooks de Wetter Smith. Denise is currently the principal flautist with the Chapel Hill Philharmonia and plays with two local wind quintets. She has performed with the Triangle Wind Ensemble, the Carolina Wind Orchestra, the Forest at Duke Choir, Project Symphony, and the Tchaikovsky Virtuosi. She and her family live in Durham near the Eno River.

For soprano Jane Thurston singing is a serious avocation. Her most notable teachers include Penelope Jensen and Eileen Davis, and she also studied at the Oberlin Baroque Institute. Jane's prior performances include Handel's Messiah and Mozart's Exultate Jubilate with the chamber players of The Columbus Symphony Orchestra, Bach Cantata 151 with the Columbus Women's Orchestra, and Mozart's Vespers. She is a member of Cantari.

Sho Ando, tenor, is a biostatistician who loves to sing. His experience with choral singing began with a performance of Beethoven's Symphony No. 9 by a professional orchestra in a famous concert hall in Tokyo. Sho has sung with CHCC since the spring of 2007 and recently joined the Carolina International Chorale on their Italian tour.

Will Gibbons, baritone, is a Ph.D. Candidate in Musicology at the University of North Carolina at Chapel Hill and has published articles on topics ranging from Debussy to "Yankee Doodle." He is also the accompanist for the UNC Women's Glee Club, the assistant director of the Baroque Ensemble, and the Organist Choirmaster of Calvary United Methodist Church in Durham. Will has appeared as a vocal soloist in such works as the Brahms Requiem, the Mozart Requiem, and Handel's Messiah. He is a member of Cantari.

Chapel Hill Community Chorus Chamber Choir

Music Director

Sue T. Klausmeyer

Rehearsal

Accompanist

Gloria Nicholson

Soprano

Jenny Anderson
Ritsuko Ando
Betsy Buchanan
Von Cole
Amanda Haas
Julie Hamberg

Samantha Hammond
Shari Knox
Courtney Najdek
Joan Ontjes
Jenifer Parks
Allison Portnow
Pamela Stewart
Ellen Stuke
Jane Thurston
Shelley Turkington
Claire Wright

Alto

Amanda Jacob
Whitney Kahn
Jean Lennon
Lynne Manchester
Gloria Nicholson
Stephanie Ottone
Gail Peterson
Elizabeth Raines
Jane Saiers
Miranda Steed
Sarah Stokes

Judy Via
Kristi Webb
Peggy Whiting
Elizabeth Woodman

Tenor

Sho Ando
Tomas Baer
Jerry Eidenier
Lloyd Frick
Bill Heins
Ross Highsmith

Bill Kodros
Bill Mann
Damian Munn
Carl Najdek
Allan Parrent
Dan Poirier
Wes Schultz
Frank Zachary

Bass

Bob Behringer
Gene Bozyski

Eric Dashman
Will Gibbons
Scott Goodwin
Paul Grendler
Darin Knapp
Burton Linker
Collin McKinney
David Ontjes
Steve Peterson
Mike Shannon
Neil Shipman
Dave Sroka

Chapel Hill Philharmonia

Music Director

Donald L. Oehler

Violin I

Mark Furth*
Kim Ashley
Regina Black
Cary Eddy
Carol Feuer
Megan Guiliano
Judy Jordan
Barbara Kamholz
Katharine Liang
David O'Brien
Michael Peach
Kamakshi Rao
William Slechta
Susan Strobel
Doris Thibault

Violin II

Lawrence Evans*
Elizabeth Johnson*
Tom Anderson
Tom Beale
Celina Charles
Jane Clarke
Cheryl Harward
Lindsay Lambe
Eun-ju Lee
Heather Morgan
Sally Rohrdanz
Laura Rusche
Harriet Solomon
Margaret Vimmerstedt
Debby Wechsler

Viola

Kitty Stalberg*
Jennifer E. Arnold
Kalman Bland

Alice Churukian
Norton Dickman
Benjamin Filene
Catherine Fowler
Lindesay Harkness
Jennifer Headley
Pamela Klein
Mary Alice Lebetkin
Laura Lengowski
Jan Lienard
Eva Rennie Martin
Erica Roedder
Peggy Sauerwald
Pat Tennis

Violoncello

Dick Clark*
Karen Daniels
Jim Dietz
Len Gettes
Janet Hadler

Keith Hayes
Megan Katsaounis
Katie Kelly
Courtney McAllister
Blair Reeves
Jeffrey Rossman
Jessica Ryan
Ann Stuart
Jonathan Stuart-
Moore
Rosalind Volpe
Nancy Wilson
Dorothy Wright

Double Bass

Jim Baird*
Dan Thune
Flute
Denise Bevington*
Pat Pukkila
Mary Sturgeon

Oboe

Judy Konanc*
John Konanc

Clarinet

Mérida Negrete*
Wayne Carlson
Steve Furs

Bassoon

Chris Myers*
Colette Neish

French Horn

Sandy Svoboda*
Garth Molyneux
May Ruth Roth
Adams Wofford

Trumpet

Dave Goodman*
Kohta Ikegami
Melissa Kotacka

Trombone

Richard Loring*
Steve Magnusen
John Thomas

Tuba

Ted Bissette

Timpani

Roger Halchin *

Percussion

Roger Halchin *
Jennie Vaughn

Librarians

Alice Churukian
William Slechta

* section principal

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