Chapel Hill Philharmonia

Music Director
Donald L. Oehler

Violin I
Laura Thomas
Acting Concert-master
Mark Furth*
Dede Addy
Molly Barnes
Regina Black
Andrea Brazelton
Melissa Challis
Kara Eaton
Katie Eckert
Kristen Hopper
Jannine Humphrey
Katharine Liang
Kati Moore
David O'Brien
Michael Peach
Laura Rusche
William Slechta
Susan Strobel
Kristin Thompson

Violin II
Lawrence Evans*
Tom Anderson
Tom Beale
Jaeda Coutinho-Budd
Barbara J. Crockett
Matthew Good
Kathryn Hacker
Kari Haddy
Cheryl Harward
Beth Horton
Erin Howard
Lindsay Lambe
Anne Pusey
Sara Salek
Ayumi Shimokawa
Alison Silver
Harriet Solomon
Margaret Vimmerstedt
Debby Wechsler
Harriet Wu

Viola
Katherine Stalberg*
Jennifer Arnold
Kalman Bland
Alice Churukian
Benjamin Filene
Linda Frankel
Lindsay Fulcher
Anna Gage
Charlene Jones
Mary Alice Lebetkin
Jocelyn Salada
Peggy Sauerwald
Pat Tennis
Doris Thibault
Ernest Vallorz III

Violoncello
Dick Clark*
Kirsten Brown
Suzanne Crabtree
Karen Daniels
Jim Dietz
John C. Edwards
Len Gettes
Rosalind Volpe Goodwin
Janet Hadler
Eva Rennie Martin
Ashley Richards
Jeffrey Rossman
Courtney Thompson
Alice Tien

Double Bass
Jim Baird*
Jane Francis
Neil Hollenbeck
Robbie Link
Dan Thune

Harp
Casey Perley

Flute
Denise Bevington*
Alma Coefman
Pat Pukkila
Mary Sturgeon

Oboe
Judy Konanc*
John Konanc

Clarinet
Mérida Negrete*
Steve Furs

Bassoon
Chris Myers*
Colette Neish

French Horn
Sandy Svoboda*
Garth Molyneux
Julia Suman
Adams Wofford

Trumpet
Dave Goodman*
Kohta Ikegami
Phil Pitner
Doug Zabor

Trombone
Randy Guptill*
Steve Magnusen
Thomas Miller
Jeremy Simon

Tuba
Ted Bissette

Timpani
Roger Halchin*

Percussion
Ryan Lee
Ed Logue
Jennie Vaughn

* section principal

Librarians
Alice Churukian
William Slechta

Please join us for our final concert this season.

Sunday, May 1 at 7:30 PM
in Hill Hall Auditorium

Concert will include
Symphony No. 2 – Alexander Borodin
Viola Concerto in g minor – Cecil Forsyth
Aria Cheregosha, viola
Winner of the 2011 Young Artist Concerto Competition

The Phiharmonia now has open dress rehearsals at 9:00 am on the Saturday morning before each concert. Children are welcome!

The Chapel Hill Philharmonia relies on donations to fund its operations. Your tax-deductible contribution, payable to "Chapel Hill Philharmonia," may be sent to: P.O. Box 2853, Chapel Hill, NC 27515.

Thank you for your support!

Visit www.chapelhillphilharmonia.org
to join our email list on Google Groups so you can receive updates about CHP concerts.

The Chapel Hill Philharmonia gratefully acknowledges these contributors for 2009-2010

GlaxoSmithKline Foundation
Hulka Family Endowment
Strowd Roses Foundation
Triangle Community Foundation

Tom Anderson
Jennifer Arnold
Tom Beale
Denise Bevington
Regina Black
Kalman Bland
Alice Churukian
Dick Clark
Karen Daniels
Larry Evans
Steve Furs
Len Gettes
Dave Goodman
Rosalind Volpe Goodwin
Cheryl Harward
Jerry Hulka
Kohta Ikegami
John Konanc
Judy Konanc
Garth Molyneux
Patricia Pukkila
Sally Rohrdanz
Laura Rusche
Bill Slechta
Harriet Solomon
Susan Strobel
Mary Sturgeon
Pat Tennis
Alice Tien
Paul Verderber
Margaret Vimmerstedt
Alex Vogel
Nancy Wilson
Dorothy Wright

Thank you to University Baptist Church Chapel Hill Foundation and Real Estate Holdings and Grubb & Ellis I Thomas Linderman Graham for providing parking for orchestra musicians.

Chapel Hill Philharmonia

Donald L. Oehler, Music Director

Hill Hall — University of North Carolina at Chapel Hill

8:00 p.m. Thursday, February 17, 2011

Joseph Haydn **(1732 – 1809)**

Symphony No. 104 in D major
Adagio – Allegro
Andante
Menuetto – Trio
Finale spiritoso

Edward Elgar **(1857 – 1934)**

Serenade for String Orchestra, Opus 20
Allegro piacevole
Larghetto
Allegretto

* * * * *

Carl Maria von Weber **(1786 – 1826)**

Concertino for Clarinet, Opus 26
Donald Oehler, clarinet
Mérida Negrete, Guest Conductor

Pyotr Ilyich Tchaikovsky **(1840 – 1893)**

Slavonic March, Opus 31

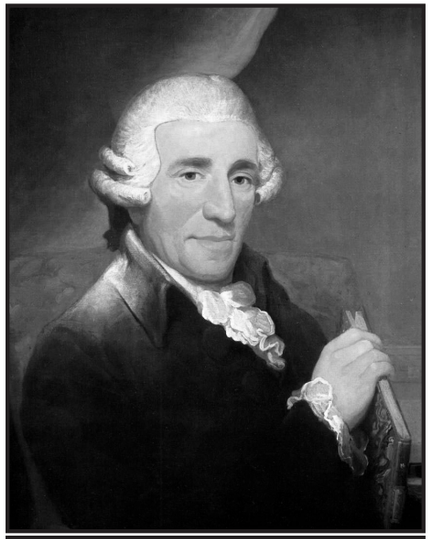
Please join us after the concert for refreshments in the Hill Hall Lobby.

Please silence all cell phones and other noise-emitting electronic devices before the program begins.
All unauthorized sound and/or video recordings are prohibited during this performance.

…the howling winds and the sea breaking over the pier…and of course the snow and to be sure the sleet and bless your heart the slush and every fourth year the February debacle…

~ Samuel Beckett, *Watt*

Fortunately it's not leap year, so February's chill will last only 28 days. The Chapel Hill Philharmonia invites its audience to come in from the cold and enjoy a different kind of **Wintry Mix** – of course the strings, to be sure the brass and percussion, and bless your heart the winds – heating Hill Hall's air with orchestral showpieces.



Joseph Haydn by Hardy

Joseph Haydn crossed the Channel from Calais to Dover in a violent gale on New Year's Day 1791, and stayed in England for nineteen months. He repeated the frigid journey in February 1794 for a second sojourn of equal length. After nearly three decades of service to the Esterházy family, nobles in the Austro-Hungarian Hapsburg Empire, Haydn was liberated in September 1790 by the death of Prince Nikolaus, known as 'the Magnificent' for the grand scale of his Versailles-like palace and of the musical productions mounted there. Two months later a stranger announced himself at Haydn's door: "I am [Johann Peter] Salomon from London, and I have come to fetch you!" The resulting partnership between the German-born violinist / impresario and the diffident Austrian composer proved cordial and mutually profitable. It completed Haydn's evolution from the child of a rural wheelwright to a Vienna choirboy, a struggling freelancer, an overworked indentured *Kapellmeister* (music director), and finally a wealthy man of the world celebrated as Europe's finest composer.

Haydn recognized that his long isolation at the Esterházy estate in the remote Hungarian fens, with a demanding employer, and a fine orchestra at his beck and call, had fostered discipline and creativity: "I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original." Novel approaches to symphonies and string quartets stand among the important fruits of these years, and Haydn received wide credit as the 'Papa' of both forms. Finding himself at age 58 in London, a city hungry for musical stars, Haydn suddenly blazed as a supernova. "The tremendous pressure of urgent work and delirious applause fanned his genius as composer to its brightest flame…Again and again the words 'frenzy' and 'fire' occur in the criticisms of the performances he directed. His driving rhythm and warmth of style must have been altogether exceptional." [Scott, M. *The Musical Quarterly* **18**: 260 (1932)]

In the twelve symphonies Haydn composed in England, he surpassed himself. The last, ***Symphony No. 104 in D major***, was premiered at an all-Haydn concert on May 4, 1795, in a series organized by Giovanni Viotti with Haydn conducting and benefiting from the proceeds. The event proved a financial and critical success. Haydn netted the equivalent of nearly two years of his Esterházy court salary. In the press Charles Burney extolled the three symphonies of Haydn's final London season, "such as were never heard before, of any mortal's production; of what Apollo & the Muses compose or perform we can only judge by such productions as these."

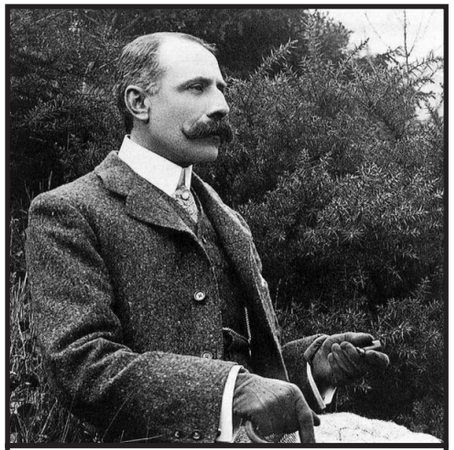
Pyotr Ilyich Tchaikovsky suffered profound internal conflicts. At one level this son of a military engineer, and himself a graduate of the national School of Jurisprudence, exemplified support for his Russian homeland, and conformity with its repressive tsarist regime and moral code. He gained fame as his country's greatest composer, a professor in its new national conservatory, and the writer of two widely known, overtly patriotic works – the *1812 Overture* and the ***Slavonic March*** (often identified by its French title *Marche Slave*). The public persona disguised deep instability, marriage to a wildly unsuitable partner to cover homosexuality that was anathema to his intolerant society, and possibly suicide.

Snow at Shipka Pass, Bulgaria: a battle site during the Russo-Turkish War, 1877-8

Within a year of completing law studies and starting a job at the Ministry of Justice, Tchaikovsky entered the new St Petersburg Conservatory, which opened on Russia's 1000th birthday in October 1862. He graduated in 1865, age 25, and was offered a job teaching theory that led to a faculty position when a new conservatory opened in Moscow the next year. He composed the first of his six symphonies in 1866, and the first of his 11 operas opened at the Bolshoi Theater in February 1869.

Tchaikovsky composed the *Slavonic March* while at the height of personal crisis. He had determined to marry despite dire warnings from his closest friends and family, and fluctuated between bizarre behavior and near emotional breakdown on the one hand, and remarkable creativity and professional success on the other. He wrote the March over five days in October 1876 for a concert on November 17th to benefit Russian soldiers wounded while fighting as volunteers with fellow Slavs from Serbia and Montenegro in a war with the Turkish Ottoman Empire. Pan-Slavism, a movement calling for political and cultural unity among Slavonic peoples, was at its height. Tchaikovsky adapted three Serbian folk tunes and mixed in familiar Russian melodies in a skillfully crafted programmatic work. The March opens with the Serbian folk song "Come my dearest, why so sad this morning?" played with the tempo of a of a funeral march to depict Turkish oppression of the Serbians. A brighter folk song follows. Then the music becomes more agitated, signifying atrocities committed against the Slavs, and builds to a great climax with the first folk song screamed on the trumpets in a plea for help. A rustic dance-like Russian theme suggests the rallying Russian volunteers. It is followed by the national anthem "God Save the Tsar". In the third section of the March, a repeated orchestral climax echoes the call for aid and a Russian melody signals the positive response, followed by an amplified repeat of "God Save the Tsar". A great coda signals the Russo-Serbian victory. At the benefit concert the work stirred the audience to a fever pitch. An observer wrote: "The rumpus and roar that broke out beggars description. The whole audience rose to its feet. Many jumped onto their seats. Cries of 'bravo' and 'hurrah' were mingled together. The march had to be repeated, after which the same storm broke out afresh. Many in the hall were weeping."

— Mark Furth



Edward Elgar

read everything, played everything, and heard everything that I possibly could… I am self-taught in the matter of harmony, counterpoint, form, and, in short, the whole of the 'mystery' of music." A fond memory was the day when he could afford to purchase from his father's shop the score of Ludwig van Beethoven's *'Pastoral' Symphony*: "I stuffed my pockets with bread and cheese and went into the fields to study it. That was what I always did."

Elgar took whatever opportunities he could find to learn more and support himself as a musician. He conducted the attendant's band of the Worcester and County Lunatic Asylum and taught violin to students at the Worcester College for the Blind Sons of Gentlemen. As a composer he first became known for choral works prepared for local festivals. Elgar's breakthrough came in 1899, at age 42, when Hans Richter agreed to conduct his *Variations on an Original Theme*, better known as the *Enigma Variations*, at St. James's Hall in London. A year later Elgar's setting of Cardinal John Henry Newman's poem *The Dream of Gerontius* helped to solidify his international reputation, which grew over the following years with the appearance, among other works, of two symphonies, a string quartet and piano quintet, concertos for violin and cello, and the greatly popular *Pomp and Circumstance Marches*.

The ***Serenade for Strings in E minor***, composed in 1892, received its premiere performance four years later in Antwerp, Belgium. Some speculate that Elgar based it on three short pieces he wrote in 1888 for a women's orchestra he conducted, The Worcestershire Musical Union. However, that manuscript has been lost. The *Serenade* was Elgar's gift to his beloved wife Alice, the daughter of a Major-General, for their third wedding anniversary. It also bears a dedication to Edward Whinfield, a wealthy organ manufacturer whose home was a center of local musical activity and who served as Chairman of Elgar's Worcester Amateur Instrumental Society. The Serenade opens with an "agreeable" *Allegro piacavole*. The central *Larghetto* offers an early example of Elgar's mature style and reminds some listeners of the famous "Nimrod" section of the *Enigma Variations*. In it musicologist Brian Newbould admires Elgar's "sure command of the characteristics of string tone and tone production, and the texture of good string writing," and concludes that "This wonderful movement speaks volumes for Elgar's aural imagination and his youthful absorption of lessons learned from Mozart." [*Musical Times* (2005) **146**: 71] The *Serenade* concludes with a pastoral *Allegretto*.

Blow, winds, and crack your cheeks! rage! blow! / You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks!"

~ William Shakespeare, King Lear

Undoubtedly I should have gone mad but for music. Music is indeed the most
beautiful of all Heaven's gifts to humanity wandering in the darkness.

~ Pyotr Ilyich Tchaikovsky

Haydn's *104th Symphony* is known widely as 'The London', a nickname considered "pointless" by Michael Steinberg (once the main program notes writer for several major American orchestras) because it could refer to any of the composer's final dozen. Most musicologists have noted popular influences in these works, not from the British Isles, but rather from folk sources Haydn knew from his childhood and years in the Esterházy domains. However, organist/composer Piet Kee proposes a specific English connection in No. 104. [Kee, P. *Musical Times* **147**: 57 (2006)] He suggests that the 'singing *Allegro*' which comprises the Symphony's first movement quotes a "hymn…published in 1790 in one of the most successful English church music publications of the time: *The Psalms of David for the use of Parish Churches*, 'music selected, adapted and composed by Edward Miller Mus. Doct.'" Miller named the tune 'Rockingham' after his patron the Marquis of Rockingham. Kee finds further traces of this theme in the slow movement (*Andante*) of *Symphony No. 104*, and even in the subsequent *Menuet*. To support his claim Kee points out that Haydn actually contributed a melody resembling 'Rockingham' to an English Psalmody published in 1794. Furthermore, it is likely that Haydn knew Miller personally. The English musician was an influential figure and had studied with Haydn's friend Burney. Both Haydn and Miller appeared as conductors at a program at the King's Theater in Haymarket, London, just two weeks before the premiere of *Symphony No. 104* at the same venue.

Only in the Symphony's exuberant *Finale* (marked *spiritoso*) does Haydn return to his continental roots. The movement opens by quoting a Croatian folksong, *Oj Jelena*, over a rustic drone. Yet here, too, Kee finds an English connection, noting that the theme also "could be rooted in the London street cry 'Hot cross buns'." And the leading Haydn specialist H. C. Robbins Landon admits, "Even if we think the tune sounds Balkan, with its repeated notes, it may after all have originated with the London fishwives." Whatever the source, Steinberg admires the composer's deft handling of both the folk tune and the movement's "contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him."

In the dead of winter when the silent snowbirds come
You're my sweet maple sugar, honey, hot buttered rum

~ Tommy Thompson

The clarinet's name means "little trumpet" and when invented *ca* 1690 its tone was piercing, almost brassy. The instrument evolved so that, within a century, its timbre evoked descriptions like "smooth", "liquid", "sweet", "fluid", "yearning", and (aptly for the week of Valentine's Day) "emotion melted in love." Clarinetists who could spin such sounds inspired composers to create works tailored to their musical personalities – Wolfgang Amadé Mozart for Anton Stadler – Johannes Brahms for Richard Mühlfeld – **Carl Maria von Weber** for Heinrich Bärmann.

Weber's father Franz Anton, a minor musician, was uncle to Mozart's wife Constanze. Perhaps this inspired his dream that one of his own sons would emulate the famous wunderkind's profitable precocity. Franz Anton toured his wife and children around Germany and Austria in quest of fame and fortune, performing as "The Weber Theater Company". The youngest son, Carl Maria, although lamed by a chronic hip ailment, proved musically talented, if not a prodigy at the level of his cousin-in-law. The family's nomadic lifestyle rendered Carl Maria's education haphazard, but it included stints with several excellent composers, including Joseph Haydn's younger brother Michael. Some of Weber's juvenile work was published, and he completed several operas.

In 1804 at age 17, Weber became *Kapellmeister* of the musical theater in Breslau (now Wroclaw) in Silesia. He moved on to a post in Stuttgart with a Duke in the Kingdom of Württemberg, but, along with his father, was caught in financial misdeeds. He spent the next several years as an itinerant freelancer.

Carl Maria von Weber

Exactly 200 years ago this week, Weber began a tour which landed him in Munich, in the Kingdom of Bavaria. A sympathetic Court Minister helped wangle royal permission for him to present a concert at the court theater. The composer convinced Bärmann, with whom he had become acquainted during a visit to the Mannheim Orchestra, to premiere his ***Concertino for Clarinet and Orchestra***. Two years older than Weber, Bärmann had trained at the School of Military Music in Potsdam and served as a bandsman in the Prussian Life Guards. Captured by the French during the Napoleonic Wars, he escaped to Munich and established a parallel career as court musician and touring virtuoso. His performance of the new work was a grand success, and moved King Maximilian I to commission Weber to compose two full clarinet concertos. Their friendship cemented, Weber and Bärmann embarked on a joint tour featuring stops in Leipzig, Dresden, and Prague.

The administrators of Prague's Estates Theater recruited Weber as *Musikdirektor* with the goal of breathing life into the Bohemian capital's flagging opera company. Three years later Weber moved on to Dresden. There he married singer Caroline Brandt. He also met librettist Frierich Kind and began work on *Der Freischütz*, performed to great acclaim in 1821, and long considered the first and most popular German Romantic opera. Weber scored another success with the opera *Oberon*, which premiered in London in April 1826. However, he lost a long battle with turberculosis and died in that city two months later.

The clarinet *Concertino*, which played a key role in elevating Weber's career, comprises three short movements. The structure is a theme and variations. The heart of the work is the central slow movement (*Lento*), which demands beautiful tone and breath control, especially in soft passages at the bottom of the clarinet's range (the chalumeau register).

The soloist tonight in the Weber *Concertino for Clarinet* is the Chapel Hill Philharmonia's Music Director, **Donald L. Oehler** Professor of Music at the University of North Carolina at Chapel Hill. Don has drawn high praise as a soloist, chamber musician, and conductor. His performing activities have taken him throughout the United States, Central America, Canada, Great Britain, Eastern and Western Europe, the Middle East and Asia. A graduate of the Juilliard School, he began his career as principal clarinetist of the *Orchestre Philharmonique de Teheran* in Iran before joining the UNC music faculty. He was a charter member of the St. Stephen's Chamber

10 key clarinet as used *ca* 1830

Orchestra and has been performing for over 30 years with the Carolina Wind Quintet. He is principal clarinet of the Opera Company of North Carolina and performs with the *Trio Sonsa*, the Mallarmé Chamber Players and the chamber ensemble "27514." On numerous occasions he has been a featured artist in the Encounter Series - Music of Our Times at Duke University. Don has appeared with the North Carolina Symphony, the Handel and Haydn Society (Boston), Banchetto Musicale (Boston), the 18th Century Players (New York), and Ensemble Courant. For 14 years Mr. Oehler was principal clarinet with the Saskatchewan Summer School of the Arts Faculty Wind Ensemble in Canada.

As an educator Don has developed a widely respected studio during his tenure at UNC. He has conducted professional ensembles, high school bands and youth orchestras, in addition to our community orchestra. Don focuses a great part of his energies in chamber music. He is founder/director of the University Chamber Players, past director of the University New Music Ensemble and founder/member of the Qu'Appelle Winds, a Canadian-American wind octet. He founded and directs Chapel Hill Chamber Music and the Chapel Hill Chamber Music Workshop and was co-director and host of Clarinet Chamberfest. He is artistic director of the *Corso Internazionale di Music da Camera* in Tuscania, Italy and served on the faculty of the *Cours International de Musique* in Morges, Switzerland for over 16 years.

My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require

~ Edward Elgar

Edward Elgar might easily have languished in wintery isolation. In region, social class, religion, and education he was an outsider to the 'serious' musical world of 19th century Victorian England. He grew up in Worcester, far from the cultural centers of London or Manchester, in an apartment over his father's music shop. He was Roman Catholic in a largely Protestant country. Though he once aspired to be a concert violinist and became a skilled player, his formal instrumental training was confined to violin lessons from a local teacher and some keyboard instruction from his father, who tuned pianos and played organ in church. In composition he was entirely self-taught. Somehow this "untutored genius" rose to take an acknowledged place as Britain's first great composer in three centuries, since Henry Purcell, and, in a nation known for its academic snobbery, the first Professor of Music at Birmingham University. In 1904 he received a knighthood at Buckingham Palace.

No musical auto-didact has ever achieved more. "When I resolved to become a composer and found that the exigencies of life would prevent me from getting any tuition, the only thing to do was to teach myself… I saw and learnt a great deal…from the stream of music that passed through my father's establishment… I