

# Chapel Hill Philharmonia

Evan Feldman, Guest Conductor

Kenan Music Building

University of North Carolina at Chapel Hill

3:00 p.m. Sunday, October 20, 2013

## *A Children's Concert*

### "Musical Stories"

National Anthem

Aaron Copland (1900 - 1990)

Hoe-Down from Rodeo

Ludwig van Beethoven (1770 - 1827)

Symphony No. 5 in C minor, Op. 67, 1st mvmt

animation from fantasia 2000

Henry Wood (1869 - 1944)

fantasia on British Sea Songs: Sailor's Hornpipe

Johann Strauss, Sr. (1804 - 1849)

Radetzky March

Edward Elgar (1857 - 1934)

Pomp and Circumstance Marches No. 1 - 4

animation from fantasia 2000

vocal solo: Shafali Jalota (1st year, UNC-Chapel Hill)

After the concert you are invited to greet the orchestra and meet the instruments!

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.

## Musical Stories

A song tells a story, but so do many pieces of music without words. A composer might convey impressions of nature – Antonio Vivaldi depicted spring, summer, autumn, and winter in his *Four Seasons*; Felix Mendelssohn created a musical “painting” of a Scottish landmark in *Fingal’s Cave*. Other compositions derive from literature – Piotr Tchaikovsky and Sergei Prokofiev were two of many composers to relate William Shakespeare’s dramatic love story *Romeo and Juliet* in music. (The Chapel Hill Philharmonia will perform Prokofiev’s version at its upcoming December concert). Other compositions represent a historical event – Tchaikovsky celebrated Russia’s repelling of an invasion by French leader Napoleon Bonaparte (remember that name), complete with cannon fire, in the *1812 Overture*.

### Copland: *Hoe-Down from Rodeo*



Agnes de Mille as Cowgirl in *Rodeo*

Adding dance to music lets a choreographer and a composer work together to convey plot and emotions. In three ballet scores, *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, the Brooklyn-born, Paris-educated urbanite Aaron Copland drew on folk roots to tell stories of country life in America. Through these works, as with his *Fanfare for the Common Man* and *Lincoln Portrait*, Copland sought to popularize “serious” compositions. He wrote *Rodeo* for choreographer Agnes de Mille of the *Ballet Russe de Monte Carlo* in 1942. She called the story “The Courting at Burnt Ranch.” It tells the Cinderella tale of a girl growing into womanhood and eager to find love. De Mille created the role of the tomboyish Cowgirl who joins the male cowhands in riding and roping as a way to attract their attention. In de Mille’s words the Cowgirl “acts like a boy, not to be a boy, but to be liked by the boys.” She has a crush on the Head Wrangler and imagines him as her lover. However, the Wrangler scorns the girl dressed as a cowpoke. At the rodeo he shows off his skills to the admiration of the Rancher’s Daughter and her girlfriends visiting from the city. The Cowgirl tries to

compete with the Wrangler, but falls off a bucking bronco and leaves in disgrace. After work the cowboys unwind at a Saturday night dance. The lonely Cowgirl, still in boots and dungarees, finds herself a wallflower as the men pair up with the city girls in their finery. One cowboy, the Champion Roper, invites the Cowgirl to dance. But when she spies the Wrangler waltzing with the Rancher’s Daughter, she freezes with jealousy and then runs off in tears. The party continues and shifts into higher gear, becoming a *Hoe-Down* with energetic square dancing. Suddenly, the Cowgirl returns wearing a party dress and a vivacious smile. She puts on a display of dance steps that leaves the other girls in the dust. The Wrangler decides he likes the Cowgirl after all, and he vies with the Roper for her favor. But one passionate kiss cements the Cowgirl’s choice of the loyal Roper as her true love.



**Cowgirl finds her true love at the hoe-down**

Copland took the main theme for the *Hoe-Down* section of *Rodeo* from *Bonaparte's Retreat*, a fiddle tune commemorating the withdrawal of Napoleon's defeated Grand Army from Moscow in 1812. Fiddlers traditionally performed the piece as a slow march, evoking images of the routed French soldiers trudging home over snow-covered steppes. However, in a field recording made for the Library of Congress in 1937 and awarded a special Grammy in 2013, "Fiddler" Bill Stepp from Kentucky kicked up the tempo and transformed the tune into a bluegrass tour-de-force. In *Hoe-Down* Copland incorporates Stepp's energized version, as transcribed by Ruth Crawford Seeger (also an outstanding composer, and the stepmother of folksinger Pete Seeger), virtually note-for-note.

### ***Beethoven Symphony No. 5***

Quick quiz: what famous star of film and television usually dresses in red shorts, large yellow shoes, and white gloves? Hint: he also has big black ears and a tail. Answer: Mickey Mouse. Walt Disney created his signature cartoon character in 1928. Disney soon found that the right music could add zest to his star rodent's animated antics. Mickey even became a conductor, first leading an orchestra of farm animals in *The Barnyard Concert* (1930). A few years later he stepped up to a bandstand in a public park (*The Band Concert*, 1935) to conduct *The William Tell Overture* (which you might recognize as the theme music from the old Lone Ranger TV show). Eventually, Mickey put on a tuxedo and fancy spat-covered shoes as conductor of a full symphony orchestra on the *Sylvester Macaroni Symphony House* radio show (1942).

However, for his grandest experiment in telling musical stories, Walt Disney entrusted the baton to the great orchestra conductor Leopold Stokowski, with an onscreen handshake from Mickey Mouse sealing the deal. Disney's goal was ambitious: "We should set a new pattern, a new way to use music." The result was *Fantasia* (1940), which Disney conceived as a "concert" film in which animators' imagination would help the audience find a novel dimension in symphonic music. The project began with *The Sorcerer's Apprentice* by Paul Dukas, based on a poem by Johann Wolfgang von Goethe. The Disney studio's animation stuck closely to Goethe's story; the ap-



**Mickey Mouse & Leopold Stokowski**

prentice (Mickey) wants to use magic to accomplish his menial chores, but loses control of a regiment of marching broomsticks carrying pails of water. Of course, most music does not tell such a literal tale. Disney's vision extended to animations linking sight and sound that would enhance even "abstract" music for which the composer's inspiration was connected to no specific program.

What greater challenge might animators face than the famous *Symphony No. 5* of Ludwig van Beethoven? The work was first heard more than 200 years ago. Beethoven conducted the premiere in a cold Vienna theater on the night of December 22, 1808 as part of a massive concert of his own music. On the 60<sup>th</sup> anniversary of the original *Fantasia*, Walt's nephew Roy Disney chose "*Beethoven's Fifth*" as the opening scene for *Fantasia 2000*. This afternoon the orchestra will play Disney's cut of the first movement of this mighty work and ask audience members to text in the images the music brings to their minds. Then we will perform the work again with the animation from *Fantasia 2000*. Disney's team may well have been influenced by a word picture penned in

Beethoven's day by E. T. A. Hoffmann: "Radiant beams shoot through this region's deep night, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing...[yet] we live on and are captivated beholders of the spirits."



Etching of Beethoven (1814) after sketch by Letronne

### **Wood: Sailor's Hornpipe**

The word "fantasia" in music connotes freedom from defined form or words and suggests imagination and the exotic. It also can refer to a "potpourri [medley] of well-known airs arranged with interludes and florid embellishments." Sir Henry Wood of Great Britain had the latter definition in mind when he compiled a set of tunes familiar to the "tars" of the Royal Navy as a *Fantasia on British Sea Songs*. He assembled the work for a patriotic concert commemorating the 100<sup>th</sup> anniversary of the victorious Battle of Trafalgar on October 21, 1805 during the wars against Napoleon Bonaparte (yes, him again!). The British fleet led by Admiral Lord Horatio Nelson sunk or captured 22 of the enemy's large battle ships while losing none of its own. The nine sections of Wood's *Fantasia* trace a sailor's experience of the sea and battle, including: bugle calls; songs about his beloved ship, loss of a comrade, and nostalgia for home; dances; and patriotic anthems culminating with "Rule Britannia! Britannia rule the waves." *Jack's the Lad*, a.k.a. *The Sailor's Hornpipe* is an example of a shipboard dance imitating the motions of a sailor in action – "looking out to sea with the right hand to the forehead, then the left, lurching as in heavy weather, and giving the occasional rhythmic tug to their breeches both fore and aft [front and back]." Music in Nelson's day might have been provided onboard by a fiddle (violin) or a flute. These instruments take turns playing the tune in Wood's medley, before all join in.



**British naval cadets dancing a hornpipe (1928)**

Henry Wood was the first celebrity conductor of symphonic music in Great Britain. Like Copland and the Disneys, he wanted the best music to be shared by everybody. In 1895 Wood began a series of popular “promenade concerts” (a French term first used for music heard outdoors while strolling in “pleasure gardens”) in London, England. He conducted “The Proms” for 50 years. These concerts, now sponsored by the BBC, continue every summer in London’s parks and in the Royal Albert Hall. Custom dictates that the season’s closing concert, the *Last Night of the Proms*, features Wood’s *Fantasia*. Audience members, called “Prommers,” bob up and down in time to the *Sailor’s Hornpipe* and punctuate the rhythm with bells, whistles, kazoos, and honks of old-fashioned car horns. The conductor drives the orchestra faster and faster, racing the Prommers to the musical finish line. Needless to say, we will honor the Proms tradition this afternoon!

### ***Strauss: Radetzky March***

Other cities have their own musical rituals. In Austria the famous Vienna Philharmonic orchestra plays a special concert for the New Year focusing on popular works such as the *Blue Danube Waltz* by Johann Strauss, Jr. However, that concert always ends with an engaging clap-along march composed, not by the

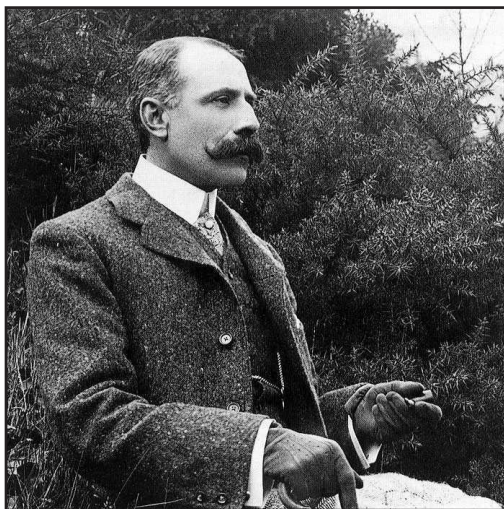
'Waltz King', but by his father, Johann Strauss, Sr. The elder Strauss wrote the *Radetzky March* to celebrate a military victory led by 81 year-old Field Marshall Josef Radetzky. One of the best Austrian commanders many years earlier during the wars against Napoleon Bonaparte (yet again!), the still vigorous Radetzky was recalled to service during the revolutions that shook Europe, especially the Austrian empire, in 1848. A nationalist movement in northern Italy sought independence from the empire and nearly succeeded. However, troops commanded by Radetzky beat the Italian forces in a bloody battle at the strategic hill-top town of Custoza. The victory earned the Field Marshall a kind of immortality in the form of a statue of him in Vienna. More liberal individuals, including the younger Strauss, did not applaud the suppression of Italian independence, and few who view the statue now know the story of the man it honors. Strauss Sr.'s *Radetzky March* may prove a longer-lasting memorial. In today's program it offers the perfect vehicle to give audience members the experience of conducting an orchestra.



**Statue of Field Marshall  
Josef Radetzky**

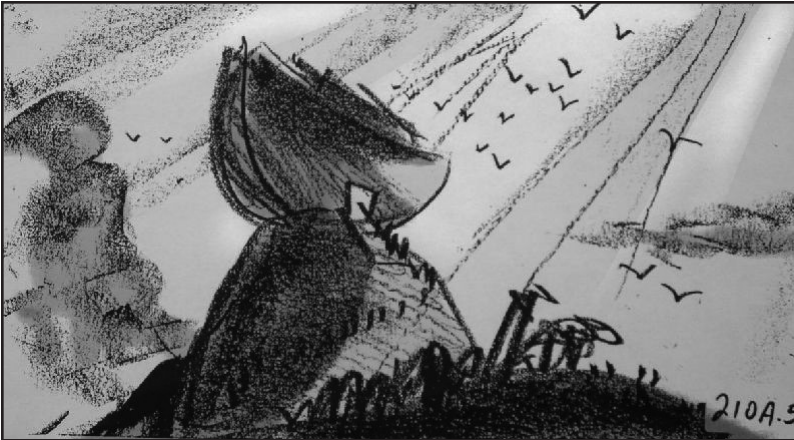
### ***Pomp and Circumstance Marches***

The English composer Edward Elgar commemorated no single battle in the four military-style marches he wrote under the heading *Pomp and Circumstance* between 1901 and 1907. He took the title from Shakespeare's Othello who recalls "the neighing steed, and the shrill trump, / The spirit-stirring drum, the ear-piercing fife, / The royal banner, and all quality, / Pride, pomp and circumstance of glorious war!" Soon the appalling suffering and death toll of World War I would modify Elgar's and his country's understanding of war's meaning. However, at a time when Britain ruled a global empire on which "the sun never set" and had recently won the Boer War in distant Africa, Elgar captured the nation's confident militarism. He harked back to an era when "it was no disgrace...to step in front of an army and inspire the people with a song. For my own part, I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong?"



**Sir Edward Elgar**

Elgar realized that in the trio section of *March No. 1* he had created a once-in-a-lifetime "big tune." When first played at one of Henry Wood's Proms concerts, the audience demanded two encores. Asked to write music for the coronation of King Edward VII in 1902, the composer incorporated this tune with words written for the occasion. The resulting song, "Land of Hope and Glory," became a second national anthem. After the music was used at the ceremony in which Elgar was awarded an honorary Yale University degree in 1905, it spread like wildfire through American schools to become the nearly universal graduation march.



**Sketch of Noah's Ark on Mt. Ararat for *Fantasia 2000***

For *Fantasia 2000* Roy Disney's team animated a medley of Elgar's *Pomp and Circumstance* marches to recount the story of Noah's Flood. Donald Duck plays the role of Noah's assistant, responsible to load the Ark with all the species of animals "two by two." He and Daisy represent duckdom and become the characters in a side-plot of love lost and found again. "Marches of the Animals" with evolutionary rather than bibli-

cal overtones feature as main segments in two other large-scale musical animations. In the original *Fantasia* the extinction of the dinosaurs is portrayed by the primitive sounds of Igor Stravinsky's *Rite of Spring*. In *Allegro non Troppo* (1976), Bruno Bozzetto's spoof of *Fantasia*, the first living cells on a distant planet bleb out of a Coca-Cola bottle tossed down from a passing spaceship. These evolve, recapitulating the history of life on Earth, to the insistent rhythm and grand *crescendo* of Maurice Ravel's *Bolero*.

Program Notes by Mark Furth © 2013

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Guest conductor Dr. Evan Feldman is Assistant Professor of Music at the University of North Carolina at Chapel Hill where he conducts the Wind Ensemble and Symphony Band and teaches courses in conducting and music education. He also directs the Triangle Wind Ensemble, Greensboro Concert Band, and MYCO Youth Orchestra. Previously he was Director of Bands at the College of William & Mary in Williamsburg, Virginia. Dr. Feldman earned the Doctor of Musical Arts in Conducting from the Eastman School of Music, where served as an assistant conductor for the Wind Ensemble and the Wind Orchestra. He has published numerous musical arrangements and scholarly works, and his recently published college textbook *Instrumental Music Education* has been adopted throughout the country.



**Guest conductor Dr. Evan Feldman**

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