

Chapel Hill Philharmonia

Music Director
Donald L. Oehler

Violin I
Mark Furth*
Concertmaster
Regina Black
Andrea Brazelton
Patrick Eibl
Kotomi Kobayashi
Taku Kobayashi
David O'Brien
Michael Peach
Laura Rusche
William Slechta
Susan Strobel

Violin II
Elizabeth Johnson*
Lawrence Evans*
Tom Anderson
Tom Beale
Barbara J. Crockett
Kathleen Curtin
Kari Haddy

Polly Stage Harris
Cheryl Harward
Beth Horton
Francine Hunter
Adam Iona
Joel Kurtz
Lindsay Lambe
Elizabeth Lee
Anne Pusey
Ayumi Shimokawa
Michelle Villasmil
Margaret Vimmerstedt
Debby Wechsler
Harriet Wu

Viola
Katherine Stalberg*
Jennifer Arnold
Courtney Behrle
Kalman Bland
Alice Churukian
Jaeda Coutinho-Budd
Benjamin Filene
Linda Frankel

Anna Gage
Mary Alice Lebetkin
Casey Liston
Sally Molyneux
Erica Preston-Roedder
Hannah Rich
Peggy Sauerwald
Pat Tennis
Ernest Vallorz III

Violoncello
Dick Clark*
Matthew Behrle
Kirsten Brown
Suzanne Crabtree
Jim Dietz
Ray Falk
Len Gettes
Rosalind Volpe
Goodwin
Janet Hadler
Jeffrey Rossman
Ruth Sleeter

Courtney Thompson
Dorothy Wright
Mi Yoo

Double Bass
Jim Baird*
Jane Francis
Dana Taylor
Dan Thune

Flute
Denise Bevington*
Pat Pukkila
Mary Sturgeon

Piccolo
Mary Sturgeon

Oboe
Judy Konanc*
John Konanc

English Horn
Nancy Wilson

E-flat Clarinet
Richard Dryer

Clarinet
Mérida Negrete*
Richard Dryer
Steve Furs

Bass Clarinet
Steve Furs

Bassoon
Paul Verderber*
Chris Myers
Colette Neish

French Horn
Sandy Svoboda*
Tobin Fowler
Garth Molyneux
Julia Suman
Adams Wofford

Trumpet
Dave Goodman*
Kohta Ikegami
Doug Zabor

Trombone
Randy Guptill*
Steve Magnussen
Thomas Miller
Jeremy Simon

Tuba
Ted Bissette

Timpani
Roger Halchin*

Percussion
Vincent Povassay
Atticus Reynolds
Alice Tien

Piano
Alice Tien
* section principal

Librarians
Alice Churukian
William Slechta

“Ole! Oompah! **OVE!** Bravo!”

A Children's Concert

Chapel Hill Philharmonia

Donald L. Oehler, Music Director

Kenan Music Building

University of North Carolina at Chapel Hill

3:00 p.m. Sunday, October 23, 2011

Engelbert Humperdinck (1854 – 1921)

Prelude to Hansel and Gretel

Béla Bartók (1881 – 1945)

Romanian Folk Dances

Aaron Copland (1900 – 1990)

El Salón México

with a film by Paul Glickman and Tamarind King

Johann Strauss, Sr. (1804 – 1849)

Radetzky March

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.

Our Upcoming Concerts

Sunday, Dec. 11

7:30 PM, Hill Hall Auditorium
Concertino da camera for alto saxophone
and strings – Ibert, Matt McClure, saxophone
Symphony No. 1, “The Titan” – Mahler

Sunday, Feb. 19

3:00 PM, Hill Hall Auditorium
Carmen Suite – Bizet
A selection of arias
Soloists from the UNC Vocal Division
Die Meistersinger Overture – Wagner

Sunday, May 6

7:30 PM, Hill Hall Auditorium
Variations on a Theme by Haydn – Brahms
Romeo and Juliet Fantasy Overture – Tchaikovsky
Performance by the Winner of the 2012 Young Artist
Concerto Competition

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

Visit www.chapelhillphilharmonia.org
to join our email list so you can
receive updates about CHP concerts and to learn how
you can make a tax-deductible contribution to support
the Chapel Hill Philharmonia.



The Chapel Hill Philharmonia
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Larry Evans	Patricia Pukkila
Steve Furs	Anne Pusey
Len Gettes	Susan Strobel
Dave Goodman	Mary Sturgeon
Rosalind Volpe Goodwin	Pat Tennis
Janet Hadler	Alice Tien

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The original Engelbert Humperdinck and his opera

Why did a 1970s British pop singer adopt the stage name of a 19th century German musician? Why is that musician's best known work, an opera based on a grisly Grimm brothers story, associated with Christmas? Some questions have no rational answers.

The real Engelbert Humperdinck (1854-1921) had a respectable career as a teacher and composer. He met Richard Wagner in 1879, and was invited to Bayreuth where he assisted in the premiere of Parsifal and gave music lessons to Wagner's son Siegfried. In 1890 he settled down as a professor in Frankfurt, where he composed his celebrated opera.

Originally it was four songs for a puppet show, but his sister wrote a libretto based on the story of Hansel and Gretel. Humperdinck used this to expand what he had into 16 songs with dialogue and piano accompaniment. This led to orchestration and finally to a real opera.

It was first performed in 1893, two days before Christmas, under the direction of no less than Richard Strauss. (The next performance was led by no less than Gustav Mahler.) For no apparent reason — other than the date of its premiere and that it concerns children — it has ever since been performed mainly at Christmas time. The very first radio broadcast of a Metropolitan Opera production was of Hansel and Gretel, on Christmas Day 1931. This Christmas season the Met will present eight performances in English.

The story of the brother and sister, lost in the forest, captured by a witch who intends to bake them into gingerbread, is well known. At the end of Act II the children fall asleep in the forest, aided by the Sandman and watched over by 14 angels. That scene, with its lovely prayer, is what most music lovers know of the opera. The overture opens with the prayer melody played by the horns. Other melodies and dances from the opera are used as well, but the prayer theme dominates; the composer knew he had a good thing and used it. Strauss was enthusiastic about the opera, calling it “original, new, and so authentically German.” High praise in a time of burgeoning German nationalism.

Collector's items – Bartók's Rumanian dances

Before World War I changed the map of central Europe, there were many Rumanians living within the borders of Hungary, in Transylvania. In their search for the roots of Hungarian music, Béla Bartók and Zoltán Kodály traveled in that region, making notes and recordings of the folk music they heard. Bartók was particularly fond of this music because he thought the isolation of the region had preserved its authenticity. Then the war came, at the end of which Transylvania became part of Rumania, where Hungarians were no longer welcome. During the war, in 1915, Bartók turned six folk dances they had collected into short pieces for piano. Arranged for violin and piano the next year, and for small orchestra a year after that, these Rumanian dances are perhaps the most often played of all Bartók's works. Neither of the first two versions could capture the sound of the folk instruments, but the orchestral arrangement we play can come closer by using more instrumental variety.

The first (*Joc cu bâță*) is a stick dance, the second (*Brăul*) a sash dance, presumably done with the assistance of these



items. The third (*Pe loc*) is a dance “in place”, in which the dancer is not allowed to move from a particular spot. The fourth (*Buciumeana*) is a horn dance, the fifth (*Poargă Românească*) a Rumanian version of the polka. The final dance (*Mărunțel*), in two parts, is simply fast.

El Salón México – Copland á la *Fantasia*

Aaron Copland's music, like that of other composers, falls into periods. In the 1920s he had a jazz inspired phase, followed by a time when he wrote difficult avant-garde music in a vaguely French style. In the mid 1930's he decided to try for a wider audience, and in the next two decades wrote his best-known scores, including his ballets. At the beginning of that time he visited his friend Carlos Chavez in Mexico City, where the two went to a nightclub called El Salón México, a place that catered to clientele of three types: those dressed respectably, those in overalls, and those barefoot. Copland was entranced by this mixture of the classes, and decided to write a musical potpourri celebrating the Mexican people. He incorporated numerous folk and popular tunes from collections he had. Many of these make use of the ambiguity of measures with six 8th notes: is it two groups of three or three groups of two? (The answer is yes, alternately.) Then there are measures with eight 8th notes, sometimes two groups of four, sometimes four groups of two, sometimes two groups of three plus one group of two. The resulting shifts of emphasis (easier to listen to than to play) pervade the piece. *El Salón México* was premiered to great acclaim by Chavez and the Mexico Symphony in 1937, and has been a staple of the concert repertoire ever since.



In 2002 Tamarind King, a 13-year-old from Albuquerque, contacted retired film maker Paul Glickman, who lived in Santa Fe. She was seeking advice and mentorship for becoming a graphic artist. He recognized in her a rare talent, and in 2006 they began work on an animation based on the Copland score, completing it in 2009. It was entered that year in the Rome (GA) International Festival competition, winning an award for best animation. It has been shown simultaneously with live performances of the music, the way we will show it.

The story of the animation is about Antonito, who sneaks away with a donkey and chicken to attend a fiesta in a nearby town. Like an update of Disney's great 1941 movie *Fantasia*, the graphics and the music together create an artistic whole in which one cannot say which is more important. What one can guess is that Aaron Copland would have been delighted.

Forgotten but immortal – Feldmarschall Radetzky

The 1848 revolutions affected the Austrian empire deeply. The emperor and his court were forced to flee Vienna until a Polish army could restore order, Hungary was kept in the empire only by making it co-equal with Austria, and parts of northern Italy nearly succeeded in gaining independence. In the latter struggle the emperor called on an aging veteran of the Napoleonic wars, Feldmarschall Josef Radetzky. His Italian victories were among the few bright spots in that year of disaster for the empire. A statue honoring him stands near the Ringstrasse in Vienna; but few who see it now know who he was or what he did.

Viennese conductor and composer Johann Strauss was a loyalist — unlike his rebellious son of the same name, who later became the Waltz King. To celebrate the good news from Italy, Strauss wrote a little march named after the military hero. Somehow over the years this engaging piece became a clap-along favorite, and it always closes the New Year's program of the Vienna Philharmonic. It will close ours.



Notes by Lawrence Evans