

Chapel Hill

Philharmonia

Sunday, 20 October 2024
3:00 p.m.

Moeser Auditorium
University of North Carolina
at Chapel Hill

Evan Feldman, Guest Conductor

You're Part of the Orchestra!
A Family Participation Concert

La Suerte de los Tontos

Johnny Richards (1911-1968)

Overture to *Nabucco*

Giuseppe Verdi (1813-1901)

In the Hall Of the Mountain King

Edvard Grieg (1843-1907)

Symphony No. 2, "Romantic", Op. 30 (Mvt. 3)

Howard Hanson (1896-1981)

?????

Brian Balmages (b. 1975)

Adoration

Florence Price (1887-1953)

Raider's March

John Williams (b. 1932)

Songs from *Frozen*

Robert Lopez (b. 1975)

You're Part of the Orchestra!

Our family concert today features some works that are for listening, as at a traditional concert, but we have a few that will invite members of the audience, especially the younger ones, to participate while we perform. And we have a mystery tune for which the audience will try to guess the title. Finally, as usual, we invite young people to come to the podium and conduct us in the final work.

Richards: *La Suerte de los Tontos* (arr. Whitney)

The title translates as *The Luck of Fools*. This number is part of a suite called *Cuban Fire!*, composed by Johnny Richards in 1956 for Stan Kenton's big band and recorded in a much acclaimed album that year. According to Kenton: "The reason we made *Cuban Fire!* is interesting. We had recorded a lot of Afro-Cuban music, and a lot of the Latin guys around New York complained: 'It's wrong, you're not writing the music correctly.'" So Kenton turned to Johnny Richards, one of his favorite collaborators, to put together a suite in the proper styles. Richards, who was born to Spanish parents as Juan Manuel Cascales, was ideal for the job. We play an arrangement for full orchestra by Robert Whitney. The work offers the various parts of the orchestra their chances to shine in the solo sections.



Stan Kenton and his big band in Munich

Verdi: Overture to *Nabucco*

After the failure of his second opera, which coincided with tragedy in his immediate family, Giuseppe Verdi decided to abandon composing as a career, but he had contracted with La Scala to write another opera. The opera's manager handed him a libretto that had been turned down by Otto Nicolai, urging him to look at it. According to a romanticized version of the event, Verdi took it home and threw it on the table in anger; the book fell open at the page where the chorus sings a lament for their homeland; Verdi immediately imagined a melody to set it, and began to work. (Scholarship has debunked this nice tale.) Eventually Verdi did finish the opera and La Scala mounted it, to an overwhelming success. It was Verdi's breakthrough work, establishing him all over Europe as a major opera composer.

The opera concerns the biblical story of the Babylonian Captivity under Nebuchadnezzar. (Nabucco is short Italian for that name.) Adhering to neither scripture nor history, the plot inserts that operatic cliché, a love triangle, and implausibly ends with the great king releasing the Israelites because he accepts their god. But it features the most famous chorus in Italian opera, the lament of the Israelites (*Va, pensiero*), which is performed all over the world wherever choral music is sung.

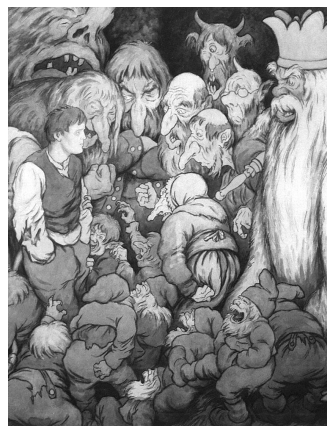
The overture uses the lament as its middle section, and otherwise depicts the outlines of the story.

Grieg: *In the Hall of the Mountain King*, from *Peer Gynt Suite No. 1*, Op. 46

For his sprawling five act play *Peer Gynt*, author Henrik Ibsen commissioned Edvard Grieg to supply incidental music. The composer provided about 90 minutes, and subsequently arranged much of it into two orchestral suites which became concert favorites.

Perhaps most popular of all is the number we play, representing a time Peer Gynt spent in the underground dwelling of a troll king. The king explains to Peer the difference between a human and a troll: "Out there humans say: to thy self be true; in here we say: to thy self be enough." Peer is tempted to become a troll, but eventually declines.

In the play there is derisive singing by the crowd of trolls along with the repetitive instrumental music, but Grieg dropped that from the suite. For this number, the audience will be asked to count the many repetitions of the theme as the music goes along. Maestro Feldman will provide the instructions.



Peer Gynt and the Troll King

Hanson: *Symphony No. 2, "Romantic"*, Op. 30 (final movement)

Howard Hanson was perhaps the most influential person in the promotion of American classical music in the first half of the 20th century. He was a prolific composer, but it was his long term directorship of the Eastman School of Music that made him important. From that position he created many different venues for the music of American composers to be presented to the public and recorded, especially by the orchestras and bands he founded at the Eastman School.

Among Hanson's major compositions the most widely played is the symphony called "Romantic", from which we present the final movement. (The whole symphony will be performed in one of our spring concerts.) Serge Koussevitsky commissioned it in 1930 for the 50th anniversary of the Boston Symphony. A bit later it was one of the few American works programmed by Arturo Toscanini during his tenure with the New York Philharmonic.

As the subtitle suggests, the style of the music is somewhat conservative, a bit like Dvořák or Sibelius. But its melodic lines are very American, often reflecting Hanson's midwestern upbringing.

Balmages: ?????

Composer and conductor Brian Balmages taught at Towson University and now serves as director of MakeMusic Publications and of digital education for Alfred and MakeMusic. His compositions for band, orchestra and chamber music have been widely played, including at the Inaugural Prayer Breakfast in 2013, with the President and Vice-President in attendance.

To celebrate the 20th anniversary of East Chapel Hill High School in 2016, Ryan Ellefsen, conductor of the school's orchestra, asked Balmages to write a work for his group; something that his students could play "without sounding 'educational' in nature." The solos in the piece were tailored for the top students in Ellefsen's group, who performed them beautifully in the premiere.



While discussing revisions with the composer, Ellefsen said the music was exhilarating and reminded him of the score for a nature-themed Imax movie. This led the two of them to arrive at the title. We will keep that secret while we play the piece, and ask the audience to guess it.

Price: *Adoration* (arr. Jones)

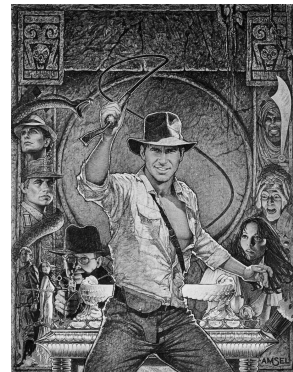
Music of the pioneering African-American composer Florence Price has seen a rebirth since the discovery in 2009 of a trove of her manuscripts in a house she once occupied. Among them is a small piece for organ, probably written around 1950, called *Adoration*. It has been arranged for several different combinations of instruments; we play the arrangement by Robert Jones for orchestra.

Largely denied because of her race and sex the recognition she deserved for her major compositions, Price in her last years retreated to retirement, where she continued to compose smaller works such as this one. Its melody is simple and affecting, as was typical of her style.

Williams: *Raider's March* (from *Raiders of the Lost Ark*)

For almost 60 years John Williams has been a dominant presence in scoring music for Hollywood films. His first of 54 Academy Award nominations for a film score was in 1967. He has won the award five times, for classics such as *Jaws*, *Star Wars*, and *Schindler's List*. He has also had a notable career as a conductor, especially of the Boston Pops. He remains active in his nineties in both capacities.

In 1981 director Steven Spielberg chose Williams to write the score for the adventure movie *Raiders of the Lost Ark*. After a few weeks working on a main theme, Williams presented two contrasting ideas to Spielberg, who wanted to use both. So the piece now called *Raider's March* was composed, combining the two ideas. It represents the main character of the movie, Indiana Jones, in his adventures to find the Ark of the Covenant.



Lopez: Selections from *Frozen*

For our last number we invite young people in the audience to come to the podium, take the baton, and lead the orchestra. We will play selections from the Disney movie *Frozen*, which is based loosely on Hans Christian Andersen's *The Snow Queen*. The songs for the movie were co-written by Robert Lopez and his wife Kristen Anderson-Lopez.

Robert Lopez is one of a small number of people to have achieved the EGOT cycle of awards: Emmy, Golden Globe, Oscar, and Tony. He is also the youngest ever to have done that. Before shifting to film, he won awards for the Broadway musicals *Avenue Q* and *The Book of Mormon*. In 2018 he completed his second EGOT cycle with his second Oscar.



STAFF PARTY

A Few Notable Activities

CheckLiszt

HOW MANY CAN YOU FIND?

- 4 STRINGLESS WOODEN INSTRUMENTS
- A PART WHERE NO ONE AT ALL IS PLAYING
- A CRYING BABY
- A WRONG NOTE. OOPS!
- SOMEONE BLOWING THEIR NOSE
- MUSIC THAT SOUNDS LIKE ADVENTURE
- MUSIC THAT SOUNDS ROMANTIC ♡
- 3 COUGHS IN A REALLY QUIET PART

Musical Math

ARE FRACTIONS YOUR FORTE?

FIRST $\frac{1}{3}$ OF DRAGON + LAST $\frac{3}{5}$ OF PLUMS =

LAST $\frac{1}{3}$ OF CAT + LAST $\frac{4}{5}$ OF GRUMP + LAST $\frac{1}{3}$ OF MARKET =

FIRST $\frac{2}{5}$ OF VIDEO + FIRST $\frac{3}{5}$ OF OLIVE + FIRST $\frac{1}{3}$ OF NEW =

LAST $\frac{3}{5}$ OF BACON + FIRST $\frac{3}{4}$ OF DUCK + FIRST $\frac{3}{5}$ OF TORCH =

Scherzo

IT'S ONLY A JOKE

1. WHY COULDN'T THE STRING QUARTET FIND THE COMPOSER?
2. HOW DO YOU FIX A BROKEN BRASS INSTRUMENT?
3. WHY DID NEMO ALWAYS SING OFF-KEY?

SIGHT READING

LET'S SEE HOW YOU MEASURE UP

WHAT DID THE CONDUCTOR SAY TO THE ORCHESTRA WHEN THEY PLAYED TOO FAST?

"Next time, try _ _ _ _ _."



TURN OVER
FOR ANSWERS



Sight Reading: DECAF Musical Math: drums, trumpet, violin, conductor

Scherzo: 1. Because he was Haydn. 2. With a tuba glue. 3. Because you can't tuna fish.