
About the Toe River Chamber Ensemble

The Toe River Chamber Ensemble (TRCE) is a community orchestra created in 1976 largely through the efforts of Susannah Jones, local cellist and then director of Music in the Mountains. All the musicians volunteer their time and talent to bring live classical music to our community through TRCE's free concerts. Over the years, many musicians of all capabilities and walks of life have played in the ensemble. The musicians come from Yancey, Mitchell, Madison, and Buncombe Counties. The Ensemble has been blessed with hardworking visionary conductors. Weekly rehearsals are held at the First Baptist Church of Burnsville.

The Toe River Chamber Ensemble was affiliated with and organized within the Toe River Arts Council, but became an independent organization in November 2022. TRCE thanks TRAC for their support and friendship. Toe River Chamber Ensemble is a North Carolina non-profit Unincorporated Organization and relies solely on donations.

Many, many thanks to First Baptist Church, Burnsville for sharing their beautiful space for our rehearsals and concerts—and for storing our percussion instruments and music.



Thank-you for your Donation!

The Toe River Chamber Ensemble is supported through donations. You can donate to the organization at performances, or online.

All donations benefit the organization directly. Please make your check payable to: Toe River Chamber Ensemble.

Contact Treasurer Kathleen Sioui: trcetreasurer@gmail.com



www.toeriverchamberensemble.org

TOE RIVER CHAMBER ENSEMBLE

R. Kevin Paul, Music Director/Conductor



Fall Concert



October 17, 2023

First Baptist, Burnsville

www.toeriverchamberensemble.org

Program

Hungarian Dance No. 1 (1869).....Johannes Brahms (1833-1897)

Rákóczy March (1848).....Hector Berlioz (1803-1869)
from "The Damnation of Faust"

Danse Macabre (1874).....Camille Saint-Saëns (1835-1921)
Brenda Phetteplace, violin soloist

Slavonic Dance No. 3, Op. 46 (1878).....Antonin Dvořák (1841-1904)

The Barber of Seville (1816).....Gioachino Rossini (1792-1868)

Music from "Harry Potter".....John Williams

The Stars and Stripes Forever (1896).....John Philip Sousa (1854-1932)

Hungarian Dance No. 1 is the first of the 21 Hungarian Dances (German: *Ungarische Tänze*) composed by Johannes Brahms, based mostly on Hungarian themes and completed in 1869. Originally written for piano, the Hungarian Dances were later arranged (by Brahms and other composers) for full orchestra. In 1850, Brahms met the Hungarian violinist Ede Reményi and accompanied him in a number of recitals over the next few years. This was his introduction to "gypsy-style" music such as the csardas, which was later to prove the foundation of his most lucrative and popular compositions, the two sets of Hungarian Dances (published 1869 & 1880).

Rákóczy March (Hungarian March) 1848. This Hungarian melody was a lament for the hero Ferenc Rákóczy II, leader of an uprising at the beginning of the eighteenth century in the Hungarian struggle for independence from Austria. The march was originally composed in 1809 by János Bihari, a Gypsy fiddler. Berlioz heard it and introduced into his concert-theater piece *The Damnation of Faust*. Later Liszt also used the melody as the basis for his 15th *Hungarian Rhapsody*.

Slavonic Dance No. 3. Following the model of Brahms' wildly successful Hungarian Dances published a decade earlier, Dvořák put forth his own Slavonic Dances, opus 46, in 1878. They were originally composed as fourhand piano duets in their first incarnation. Unlike Brahms' *Ungarische Tänze*, these do not incorporate actual folk melodies. All the tunes are of the composer's invention, but the character is authentic enough to give the impression of good times in the village square. Dvořák emulates several different dance types from across the Slavic world.

Orchestra

R. Kevin Paul, Music Director/Conductor

1st Violin	Cello	Flute	Horn
Brenda Phetteplace	Janet Stein	Denise Cook	Jennifer Smith
Steven Trismen	Gabriel Cade		Kathleen Sioui
	Kendyl Stein	Oboe	
2nd Violin	Jack Page	Michael Jones	Trumpet
Dee Bobbe			Lisa Mauney
Taylor Meyer	Bass	Clarinet	
	Julie Spitzer	Elizabeth Boulter	Trombone
Viola			Mike Murphy
Amy Trobaugh		Bassoon	
Alexis LaValliere		Heather Dawes	
		Christy Noechel	

Overture to *The Barber of Seville*. Rossini had already scored many successes by 1816, when his Opera *Il barbiere di Siviglia (The Barber of Seville)*, a failure at its premiere, but triumphant thereafter - transformed him into a superstar among composers. This is one of the more recognizable opera overtures in popular culture, familiar to both opera lovers and detractors. He initially composed the overture for a serious opera, *Aureliano in Palmira*, premiered in Milan in 1813, and then used it again for *Elisabetta, Regina d'Inghilterra*, produced in Naples in 1815. The busy composer wrote the entire *Barber of Seville* in less than three weeks, and pressed for time decided to use this overture a third time.

Danse Macabre is one of four tone poems Saint-Saëns composed in the 1870s, all inspired to some degree by examples from Franz Liszt and exploring both Liszt's thematic transformation concept and novel instrumentation. Saint-Saëns set as songs a number of poems by Henri Cazalis (1840-1909), and found the lines for *Danse Macabre* in the poet's "Égalité, fraternité...," writing a song version in 1872. Saint-Saëns expanded the song as a tone poem in 1874, giving much of the vocal part to a solo violin. He also introduces, about midway through, the Dies irae, a Gregorian chant theme from the Requiem Mass much referenced by composers summoning scenes of death and judgment. The text merges the legend of Death fiddling on Halloween as skeletons dance on their graves with the late Medieval tradition of the Dance of Death, in which all are equal, from king to peasant, and are led dancing to the grave. A fragment of the text from the manuscript score (translated) reads: "Zig, zig, zig, Death in a cadence, Striking with his heel a tomb, Death at midnight plays a dance-tune, Zig, zig, zag, on his violin. The winter wind blows, and the night is dark; Moans are heard in the linden-trees. Through the gloom white skeletons pass, Running and leaping in their shrouds."