



VOLUME 1
ISSUE 2

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A Musical Mystery Tour: Lesson Learned

THE PHILHARMONIC will begin its 76th season with an evening chock full of magic and mystery—a suspenseful tale of “who dunnit” proportions, a puckish funeral march, a masked phantom come up from the depths of the catacombs. And in the midst of all that fun, we’ll tell a moral to the story—an ageless yarn of an exuberant youth growing too big for his britches.

Paul Dukas’ scherzo *The Sorcerer’s Apprentice* is based on an 18th-century poem of the same name by Johann Wolfgang von Goethe. As the story goes, a boy has been apprenticed to a sorcerer, but despite his eagerness to learn magic, he is assigned nothing but chores. When he wants to cast spells and conjure spirits, he can only tote this, lift that and clean the castle.

One day, his master leaves him alone charged with fetching water from the well and scrubbing the floor. Feeling emboldened disproportionate to his skills, the boy dons the sorcerer’s hat,

memorizes a quick spell and charms a broom. “Come on now, old broom, these rags will do just fine! You’re a slave, in any case, and today you will be mine!” he commands with feigned authority.

But the boy’s plot goes awry when the bewitched broom hauls more water than necessary. The boy splits the broom with an axe, but two parts bring double the flood, and the castle is deluged. He pleads for the brooms to stop, but he has forgotten the undoing spell and panics—“Help me, O great powers! Please, I’m begging you!”

Finally, the “real master” returns to set everything right, and we are left to presume the apprentice has learned his lesson. There are no shortcuts to success, or substitutions for patience and hard work.

You’ll hear this very story on October 29, from the mischievous plotting to the lumbering broom-slave to the frenzied disaster and finally to the all clear. With fun, a lesson learned. ■



A Musical Mystery Tour | October 29 | 7:30 P.M. | Kent State Tuscarawas Performing Arts Center

Dear Tuscaffiliates

Halloween can become yet one more tiresome holiday on the commercial calendar, if we let it. The day’s paraphernalia confronts us in stores and, occasionally, even on symphony concerts. The commercial culture focuses on trick-or-treat cuteness and smell-my-feet mischievousness, and orchestra concerts generally follow suit, because the alternative is street-level popular culture that can emphasize blood and gore and sadism in lawn displays that are monuments to bad taste.

Both miss the point. So, here goes—the True Meaning of Halloween According to Eric Benjamin:

IT’S A MYSTERY

The roots of Halloween rest in a pagan recognition of mortality, later taken up by the Church as a ceremony of remembrance and connection with the departed. But really, the ancient observance is an acknowledgment of a great mystery and, by extension, of all of the things we really don’t know. Death is, probably, the greatest unknown, so great that it can make one wonder what Life is really all about. But there are other mysteries, too, like Love, or the cosmos, or even music and its power to move us. We’ll explore that power in some evocative music and in the whimsical and clever narrated work *A Major/Minor Mystery* by Greg Smith. Chuck Spencer will join us as narrator in this and as soloist with our own Laura Schupbach in music from *Phantom of the Opera*.



Eric Benjamin
Conductor

ARTIST
PROFILE
CHARLES
SPENCER



CHARLES SPENCER, baritone, will join the Philharmonic on October 29 to perform selections from *Phantom of the Opera*, along with Laura Schupbach; and to narrate a lighthearted who-dunnit, Gregory Smith's *The Major-Minor Mystery*. If his name sounds familiar, you may remember him as portraying a king in last season's production of *Amahl and the Night Visitors*.

Spencer is a long-time native of Canton and has been somewhat of a "musical mercenary," as he calls himself, touring with Cleveland Opera and performing with musical theaters and orchestras throughout

the region. Along with his serious work, he has also performed in academic settings and sung in churches and synagogues. Regardless of the venue, his maxims rings true: "Good music well sung is good music well sung."

In the mid-1990s, Spencer changed his focus from performance to education and began teaching voice at a private studio. He also taught at Malone University and coached private students. Some of his former students have gone on to perform professionally or to become music educators themselves, but Spencer believes that no matter your vocation, "All things apply to all things," and what you learn in studying music may guide you in any endeavor.

"It's about teaching excellence and discipline," he said. "There is logic and structure to

music, and there is science in that." When students learn music, they learn to learn, and they learn to think at higher levels whether they become musicians or choose accounting or medicine instead. And Spencer explained that by teaching music to those who adopt other professions, we create "educated connoisseurs" who then become concert goers and arts patrons.

For many years, Spencer had been plagued by critical health issues, and although he appeared in control while on stage, and audiences were unaware of his illness, he was on the verge

*"Good music well sung
is good music well sung."*

of vocal collapse. His condition grew increasingly debilitating, and recovery from stage performances became more prolonged to the extent he felt prompted to focus solely on teaching.

At one point, he said he had made his peace and was ready to die. But then came an accurate diagnosis followed by extensive personal research and effective treatment.

Finding that controlled diet actually healed his damaged body, whereas medication had merely kept his condition at bay, he discovered he could apply one of his teaching principles to both health care and music.

"I don't want to mask the problem. I want to correct the process," Spencer said. "If you understand the process from the inside out, it will work for you." When Spencer instructs his students, he begins at the root of each obstacle to success, focusing on the process from the inside out. ■

PATRON
Spotlight

PHYLLIS RONALD teaches private piano lessons, is a member of the MacDowell Music Study Club and is director of choirs at Sharon Moravian Church in New Philadelphia. She has not only been a supporter of the Philharmonic for many years but has been an active participant as well, having served on the board for six years including two as president. In fact, Phyllis was involved in overseeing the golden anniversary celebration in 1985. As a pianist, she has also performed with the orchestra, served as rehearsal accompanist in the past and currently sings with the adult chorus when her schedule allows. "The Philharmonic enhances our community so much," she says. And Phyllis firmly believes having a local orchestra is attractive to individuals and businesses looking to relocate to the area. She is grateful for the role Dover High School has played in the Philharmonic's history but thinks having the Performing Arts Center as the orchestra's new home "is just terrific."



PUT ON YOUR COSTUME and come to a MUSICAL MYSTERY PARTY!

Admission is
FREE

October 29, 2011 • 2 P.M. to 4 P.M.
at the Kent State Tuscarawas Performing Arts Center

special *Kid-Sized Concert* of very cool music played for you
by the Tuscarawas Philharmonic and Maestro Benjamin
Plus—treats, games and a costume parade.

Pre-K through 5th Grade. Children must be accompanied by an adult.

Singing with the Children's Chorus— about fostering confidence and community involvement

IF you've thought of singing with the Philharmonic Children's Chorus as something kids do with a passing interest or for short-term rewards, think again. And if you have kids, sign them up, because as veterans of the group can attest, being part of the chorus pays dividends that last a lifetime.

Kait Gallagher, a recent graduate of Kent State Tuscarawas, first joined the group while in the fourth grade. She describes herself as having been a ham since infancy, but it didn't occur to her she could perform musically until she found her voice with the other children. She found confidence as well—during one rehearsal, Kait and a friend began making up motions to accompany *The Marvelous Toy*, a Christmas concert staple by Tom Paxton. When Benjamin discovered her initiative, he encouraged Kait to teach the motions to the rest of the chorus.

At concert time, Benjamin spontaneously called Kait to the podium to demonstrate them for the audience as well. "It took me by complete surprise. I was dumbfounded," she said, but she continued leading the group until her final performance in the eighth grade.

Because of Kait's experience with the children's chorus, she went on to take voice lessons, to sing in school and adult choirs and to join The Little Theatre. "Being part of the chorus encouraged me to be more community based," she said.

Kait's friend, Laura Schubbach, remembers attending Philharmonic Christmas concerts as a little girl and being eager to join the children on stage, saying, "I was so excited. I could not wait to be part of the chorus."

Her first year, she was chosen to sing a solo, and she recalled, "That was the first time I had ever sung in public. I was scared to death." The experience gave her confidence, though, as she learned a key lesson that would influence her for years to come. "I am allowed to like music, and I am allowed to like singing," she discovered.

Now a music educator, Laura looks back on her years with the chorus and views the group as a public outlet for children. As she explained, they learn to make music in school, but their efforts never leave the classroom. With the Philharmonic Children's Chorus, their music lands squarely on stage for others to hear.

This year, Laura will occasionally be on hand to help with rehearsals for the Christmas concert scheduled for December 10. Rehearsal details are as follows:

WHEN: Saturdays from 10 to 11 a.m.
beginning October 15

WHERE: First United Church of Christ
in New Philadelphia

WHO: Ages 7 through 14. No auditions required

WHAT: We'll be singing with the orchestra in the
Yuletide Celebration concert December 10

Share
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with children
you know.



Top: Kait Gallagher (right)
with Schubbach in *The Little
Theatre's* production of
Beauty and the Beast

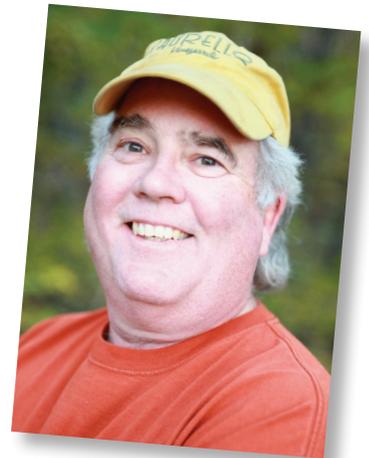
Bottom: Laura Schubbach
with the Chorus at age 7

COMING
DECEMBER 10, 2011

YULETIDE CELEBRATION *Through the Eyes of A Child*

Featuring the
Tuscarawas Philharmonic
Children's Chorus
with the Greater Tuscarawas
Children's Chorus
and the Dover High School
Women's Chorus

The old ritual—you go to the attic to get the Christmas decorations and discover a box of treasured Christmas cards. And so begins a trip down memory lane with legendary Northeast Ohio singer/songwriter **Alex Bevan**.



IN THE NEWS

• See you at Pops-In-the-Park— Next Year

The Philharmonic folks, along with the Summer Showcase crew, were all very sad to have to bow to the inclement weather on both Sunday evening and the Monday evening rain date of Labor Day weekend, canceling one of our favorite events of the summer—the Pops-in-the-Park concert. A sky that was making good on the threat of recurrent showers, as well as the stiff breeze and chilly temperatures, ruled out setting up lights, electronics, instruments, and people. Only once previously in our collective memories have we been rained out, and that year the rain date held good. But we'll be back next year to keep our date with you and the cicadas!

• Orchestra On Parade

Look for the Tuscarawas Philharmonic in Dover's Halloween Parade on October 26. We'll be there with bells on—or at least with candy, a mysterious Phantom and an entourage of costumed merry-makers. If you'd like to join the fun, meet us in front of Dover High School on Walnut and 5th streets at 5:30 sharp.



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- www.TuscarawasPhilharmonic.org • *State of the Art* editor: Robyn Martins
- Concerts are performed at the Kent State Tuscarawas Performing Arts Center