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DANNY BOY—IT'S PERENNIAL AND IT'S UNIVERSAL

"Oh, Danny boy, the pipes, the pipes are calling from glen to glen, and down the mountainside. The summer's gone, and all the flow'rs are dying. 'Tis you, 'tis you must go and I must bide." For most of us, these lyrics and the melody that graces them are so familiar we need only a slight prompt to set us on the track to the entire song. *Danny Boy* is as much a part of our cultural fabric as the "National Anthem," but this is one music keystone that almost wasn't.

Frederick Weatherly, an English lawyer by trade, wrote *Danny Boy* in 1910, setting it to a tune that was not so captivating, and the song was less than a hit. It was headed for obscurity, in fact, as so many imperfect songs are, but in stepped Weatherly's sister-in-law, Margaret. Having immigrated to Colorado during the Gold Rush, she heard prospectors playing an unfamiliar tune of ambiguous origin, and being moved by it, she convinced them to give her a copy of the music, which she promptly sent back to Weatherly.

After receiving what we now know as "Londonderry Air," Weatherly immediately recalled his lyrics for *Danny Boy*, matched the two and re-released his song—

perfect—to great success. *Danny Boy* became somewhat of a national anthem for Ireland and quickly spread abroad.

In 1917, opera singer Ernestine Schumann-Heink became the first to record the song in the U.S., and the list of others who followed has grown too long to present here. Just to name a few—Glenn Miller, Bing Crosby, Elvis Presley, Harry Belafonte, Willie Nelson, Art Garfunkel, Carly Simon and even The Ohio State Marching Band.

Danny Boy is a love song or a song of lament. It's from a woman to her dear love or from a father to his departing son. It's about wartime, or it's about the Irish diaspora, or it's about a Big 10 college fight song, apparently. It's perennial, and it's universal.

On February 16, the Philharmonic will perform *Danny Boy* with all of its varied history and meaning. Tenor Kyle Kelvington and a ceilidh band will join the orchestra, and we'll add this beloved song to our own local history.



Eric Benjamin
Conductor

CELTIC CAVALCADE
February 16 | 7:30 P.M.
Performing Arts Center

Dear Tuscaffiliates

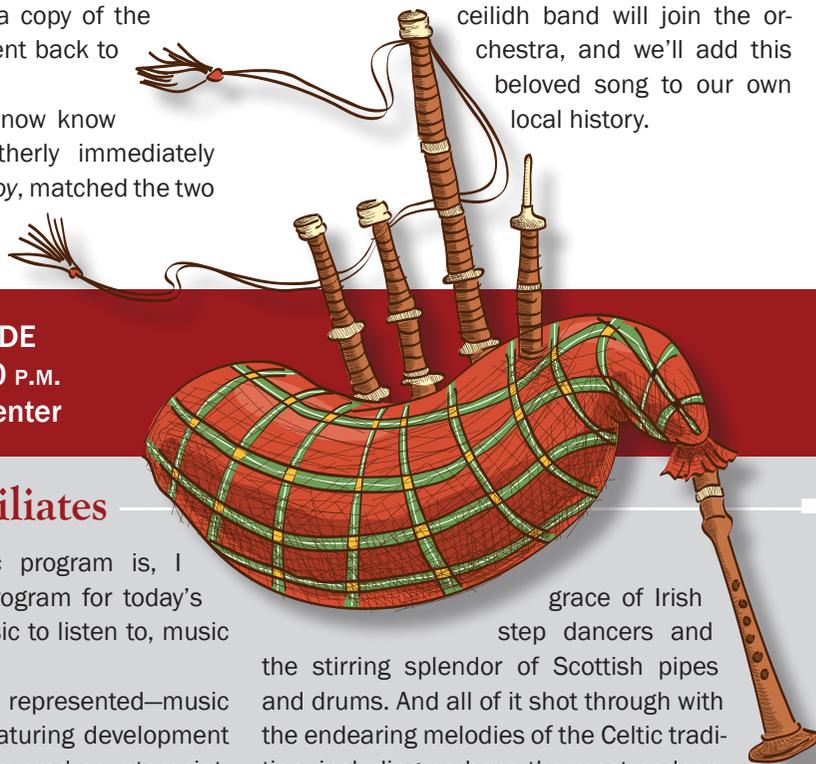
The upcoming Celtic program is, I think, an ideal kind of program for today's audience. It includes music to listen to, music to see and music to feel.

Symphonic music is represented—music that has an "argument," featuring development and modulation and multi-layered counterpoint, even a tinge of the non-tonal and unmetrical that floats free of our expectations. It's what people come to symphony concerts to hear, and we supply the music of Stanford, Arnold and Maxwell Davies.

But there is spectacle as well—the vigorous

grace of Irish step dancers and the stirring splendor of Scottish pipes and drums. And all of it shot through with the endearing melodies of the Celtic tradition, including perhaps the most endearing of all, *Danny Boy*, featuring our new friend, tenor Kyle Kelvington, and special guests Liz Langford, Jon Estes, Tina Bergmann and our own Jim Perone.

It's all music, and all great. And that's what the Tuscarawas Philharmonic all about.



MEET
ELIZABETH
LANGFORD
AND JON
ESTES

WHEN Elizabeth Langford and Jon Estes join the Philharmonic on stage for our upcoming concert, they'll perform music that is deeply rooted in the Celtic tradition, music that both binds them together as a couple—soon to be married—and that connects us to the cultural influences of the earliest Celtic immigrants.

When Liz and Jon first met at a music club in downtown Nashville, their differing music backgrounds came together. Elizabeth began classical violin lessons as a child in Ohio; and Jon, a Nashville native, grew up steeped in country and jazz. But they soon learned their musical talents melded together beautifully, and as

Jon put it, the country/Appalachian music they perform “is the common thread we share.”

It was at a Suzuki studio where Liz first learned to play the violin, and by age 12, she was performing with the Tuscarawas Philharmonic. Margery Henke, who was conductor at the time, was the director of the Suzuki program and invited Liz to join the orchestra. At around the same

age, Liz also began taking Irish fiddle lessons in Cleveland. She won a competition there, and a week studying in Ireland was her prize. As she developed a deep appreciation for Irish and country music, Liz determined, “Nashville was the place for me.”

When asked what instruments he plays, Jon will say, “All of them.” By that he means bass guitar, stand-up bass, mandolin, pedal steel guitar, piano, cello, drums, and more. He took his

first music lesson at a very young age as well—his father is a doctor but plays bass, and Jon grew up in a house full of musical instruments. He chose the bass guitar as his focus, studying with acclaimed guitarist Regi “The Teacha” Wooten. With such a background, Jon was playing on stage by the age of 14. “I’ve never really known any other way,” he said.

On February 16, Liz will perform for us Mark O’Connor’s suite *Strings and Threads*, a series of songs that document O’Connor’s family history from Ireland to the southern states and points west, with each piece demonstrating the evolution of Celtic music. While the first piece is pure Irish, the final movement reflects the very influences Liz and Jon see in their daily work in Nashville.

Jon describes Nashville as a musical “melting pot,” a place where Americana, African and New Orleans influences all converge; and the Celtic tradition is at the root of it all. It winds like strings and threads throughout our musical heritage.

“...the common thread we share.”



THE BARNETT REALTORS

The Barnett Realtors are delighted to be a co-sponsor for Celtic Cavalcade which features our own Tuscarawas County native, Elizabeth Langford. We have long had an interest in the Tuscarawas Philharmonic, but it wasn't until 2012 that we committed to a sponsorship for an evening of music and cultural enlightenment here in Tuscarawas County. To say that we are fortunate to have this musical enrichment in our rural county is truly an understatement, and it should be a source of pride for everyone. The Barnett Realtors know that through our contribution and the contributions of others, the Tuscarawas Philharmonic will continue to thrive under the direction of Conductor Eric Benjamin and his outstanding orchestra. (from Kay Barnett)

PATRON
SPOTLIGHT

OTHER CELTIC CAVALCADE SPONSORS: Barbour Publishing, Inc.; ProVia Door; Anonymous

TINA BERGMANN—HAMMERED DULCIMER VIRTUOSO



When **TINA BERGMANN** was a little girl, something like eight years old, her mother became ill. As part of her healing process, she bought a mountain dulcimer and began teaching herself how to play it. The instrument was highly valued in the house and kept in a special place, and Tina was not to touch it. One day when her mother wasn't looking, Tina took the dulcimer down from its special place and began to play it, plucking the strings as she had seen her mother do. From another room, her mother wondered what recording Tina was listening to and was startled to discover the little girl making her own music.

And that was just the beginning. Tina was given her own dulcimer, and her father began making hammered dulcimers, one of which Tina still plays today. Stories also began unfolding about the rich music history in the family—one of Tina's grandfather's played the jaw harp and sang. Of the other grandfather's innate talent, Tina said, "He was one of those people who could pick up any instrument and play it." Further back in history, there were relatives who performed light opera, and a great-grandmother was a concert pianist.

"Traditional Irish music helps preserve the culture. It's a living memory carried from one generation to the next."

When Tina was in middle school, her family formed a contra dance band, Strings and Things, and by the time Tina was 16, she had become the band manager as well as performing member. In time, the group expanded to welcome other musicians, including her husband Bryan Thomas, and is now known as Hu\$hmoney, playing regularly at contra dances in Peninsula, Ohio.

When we present our Celtic Cavalcade, we'll be joined by performers in the Celtic tradition—pipes and drums, dancers and fiddles—but we'll also welcome Tina who will join us to demonstrate the evolution of Celtic music as it wound its way through the American states.

As Tina explained, the hammered dulcimer is traditionally a Middle Eastern instrument dating back thousands of years, and along with instruments from other cultures, it was assimilated into Celtic music by varied American musicians. As immigrants moved out of urban centers, she said, Irish music blended with music from Scotland and from countries in Africa—the banjo crossed over from Africa and found its way into the ever-evolving folk music we know today, for example.

"Traditional Irish music helps preserve the culture," said Tina. "It's a living memory carried from one generation to the next." But this culture was not frozen in time. Instead, it has been malleable, and each new generation has woven in its contribution to create an even richer fabric. We look forward to hearing Tina's contribution as she adds her distinctive layer of influence to the Celtic Cavalcade.



WHY DO ORCHESTRAS TUNE TO AN OBOE?

While some claim tradition is the answer to this often-asked question, and others claim the oboe can't be tuned as can other instruments and so is the logical choice, the truth is the oboe has a penetrating timbre that projects broadly across the orchestra and can be heard even when everyone else is playing.

Before each rehearsal or performance, the concert master will give the signal, and the oboist will play an "A" and linger on it. Then, all other musicians will match the pitch.

So, why does the orchestra tune to an A, you might wonder? The note is the open string on the violins and violas, and the other string instruments have A strings in different octaves as well, so it is accepted as the common note.

An interesting bit of history—there had been no standardization of pitch until 1859 when the French government passed a law declaring the A note to be at 435 Hz*. In 1939, an international conference recommended the note be tuned to 440Hz, and that is now the official international standard.

*Hz, or hertz, is the number of vibrations per second.

SUNDAY MARCH 24, 2013

3:00 P.M.



J.S. Bach *The Saint Matthew Passion*

For 200 years, scholars and critics, musicians and people of all religious persuasions have agreed that Johann Sebastian Bach's setting of St. Matthew's narrative of the passion is one of the great glories of western civilization. Many who have experienced its sublimity call it one of the great events of their lives. Juxtaposing the gospel text with devotional poetry and traditional Lutheran chorales, the *St. Matthew Passion* is a profound spiritual and musical experience. The Tuscarawas Philharmonic is proud to present this masterpiece to the community.

Featuring the Tuscarawas Philharmonic Chorus and Guest Soloists:

Rob Frankenberry, tenor; Charles Spencer, bass/baritone; Cynthia Spiegel, soprano; Cynthia Wohlschlager, mezzo; with C. Andrew Blosser, tenor; Mark Wanich, baritone

IN THE NEWS

THE PHILHARMONIC MULTI-TASKS!

While preparations are underway for the February 16th Celtic concert, so too is work being done on the many other projects slated for the 2012-2013 season. Take a look:

- **For March 24, J. S. Bach's *Saint Matthew Passion***—the adult chorus began rehearsing for this master work in January, meeting as an ensemble each weekend and studying privately throughout the week.
 - **For April 20, Triple Play: Haydn, Shostakovich, Vandall**—Video auditions have been received for the Robert Vandall Piano Competition, and applications are being reviewed. We're all looking forward to hearing the winners perform on the Performing Arts Center's prized Steinway. It's going to be grand!
 - **For June 1, Bright & Brassy**—Plans are already taking shape for assembling an honor band featuring local high school students from various school systems. We'll end our May Festival—and our 77th season—with a real show stopper.
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- **Philharmonic History**—Our webmaster, Bud Winn, has made available on the website concert programs dating back to 1936. Under History, select Past Seasons to scroll through the many years of Philharmonic history. We are missing some programs for the collection, so if you have any we may borrow, please contact Bud at bwinn@roadrunner.com

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