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Showered in Hearts and Ageless Music

On February 15, the Philharmonic will celebrate Valentine's Day with guest soloist Joan Ellison. She'll help us perform some timeless romantic tunes with lyrics such as *"Something inside of me started a symphony. Zing! went the strings of my heart,"* and *"The moment I saw him smile, I knew he was just my style. My only regret is we've never met, though I dream of him all the while."*

Following the concert, we'll gather in the lobby of the Performing Arts Center for even more romantic tunes performed by a big band, with dancing and a dessert buffet and general celebration of the occasion of Valentine's Day.

How far we've come, celebrating this occasion with romance and sweets when its history is rooted in martyrdom and courage, maybe. Notice the apostrophe in Valentine's Day, suggesting it belongs to someone, a saint, in fact. There were three saints of the same name in previous millennia, and centuries of legend built upon embellishment built upon wishful thinking have convoluted the truth of a man named Valentine to the point it's now impossible to discern fact from fiction.

Was the man behind the once

holy day a priest who performed illegal marriages? Was he a bishop who aided persecuted Christians under Roman rule? Or was he a prisoner who fell in love with the jailor's daughter and presented her with a heart-shaped love note on the eve of his execution? "From your Valentine," legend says was inscribed on the furtive card.

Over time, the truth behind the labyrinth of legends became irrelevant when English poets stepped in and turned the occasion of Valentine's Day into a day for romance. On the anniversary of King Richard II and Anne of Bohemia, Chaucer penned, "For this was on Saint Valentine's Day, when every bird cometh there to choose his mate," setting off the notion birds chose their mates on that day. Later, the likes of Shakespeare, Dunne and others followed suit by associating Valentine's Day with love and flowers and declarations of affection.

Romantic customs evolved, and here we find ourselves centuries later, showered in hearts and roses, gifts and dinners by candlelight. And now an evening of ageless music to help us honor the delights of romance, and maybe even a little chocolate for your sweet.



SWINGING, SINGING VALENTINES | February 15 | 7:30 P.M. | Performing Arts Center
 Stay for the Great Big Band/Dessert Buffet event in the lobby featuring Joan Ellison and the Philharmonic Big Band. Tickets are \$10 and can be purchased at our website or at 330-308-6400.

Dear Tuscaffiliates

"If music be the food of love, play on..."

I get wary of metaphors involving music. "The universal language" (it ain't), "the voice of God" (umm....which music?). Even as "the food of love" I get a little antsy. Music does what music does, and it is unique in our experience.

It is true, however, that some experiences—romance, say—get attached to music rather readily. People dance to dance music; and with the heady combination of close contact, ambiance, a nice melody and sheer timing, the event becomes significant, and the accompanying music is glued

to the memory. "Honey, they're playing our song!"

We'll celebrate that marriage of music and romance in our February Valentine's weekend program as we hear on stage the ardent music of Tchaikovsky and Bernstein and swing with Joan Ellison in some classic tunes from the Great American Songbook.

Then, the Great Big Band, drawn mainly from the talented members of the Tusc Phil wind and brass section, will provide the dance tunes for an after-party of dance and romance in the lobby.



Eric Benjamin
Conductor

ARTIST
PROFILE
JOAN
ELLISON

When Joan Ellison was just a toddler in Iowa, her mother said she was destined to become one of two things, either a chicken laying eggs or a singer. After listening to a recording of Judy Garland's "Somewhere Over the Rainbow" from *The Wizard of Oz*, Joan declared, "This is what singing is, and this is what I want to do." The child made her choice.

Deciding at such a young age to become a musician did not come without challenges. Growing up in a household full of music from earlier eras—her father was a jazz guitarist, and her mother was a big fan of musicals—Joan's taste in music and her drive to become a musical participant beyond the act of listening often put distance between her and her classmates.

Later in middle school, as Joan was preparing for an intense piano concerto competition, she declared she would rather be singing, and she redirected her focus. She listened to her father's collection of jazz standards, searched back in time for the original arrangements of the tunes, and found her niche.

Joan met her husband, Mark Flanders, on a production of *Grand Hotel*, and the pair would later form the group *Circa 1939*. The ensemble's performance is reminiscent of the radio shows of the 30s and 40s, complete with commercials, an authentic RCA-44 microphone, and Joan's costume sewn from a 1940s-era pattern.

They take this show on the road from time to time, and Joan reports that audience demand

“Good music is good music.”

At the age of four, she began studying piano and listening to recordings of Beethoven, Chopin, Debussy and the like. By her third grade in school, she was entering state piano competitions and was singing along with not just the vocals from some of her favorite records but with the orchestrations as well. There wasn't room for many friends, nor could other children understand her passion for standards performed by her role models, Judy Garland and Julie Andrews. But then Joan earned the role of the fairy in her school's production of *Pinocchio*, and from that point on, children began asking her to sing for them on the playground.

for the great standards remains high, and not with just those who remember the era first hand. "A surprising number of college kids and high school students come as well," she said, dressing in vintage clothing and with hair done just so. Personal memories of Judy Garland's most treasured tunes may drive plenty of audience interest, but the appeal runs deeper. "It goes deep into the American consciousness. The song book represents our Golden Age," said Joan.

She finds equal appreciation for the standards in encounters with her students at Baldwin-Wallace University and the Cleveland Institute of Music as well. "Pre-90s music is retro to them," she said, "but good music is good music, and the students respond to it."

Joan will bring her authentic passion for standard swing and big band tunes to the stage with the Philharmonic, and with her she'll bring some prized orchestrations. As Joan explained, much of MGM's priceless library was discarded in 1970 in a misguided effort to clean house, but arranger Paul Ferguson has recreated the arrangements we'll hear with Joan as soloist. Some numbers will even be heard for the first time as they are "hot off the press."

Now, aren't we glad Joan chose not to become a chicken?



Left: Joan as the fairy in *Pinocchio*.

Right: Joan with Liza Minnelli

Jerry Marlowe Cooks

Board member and long-time Philharmonic fan and supporter Jerry Marlowe is well-known in the Valley for his culinary prowess. He has studied with master chefs, including James Beard and Jacque Pepin; and at schools in New York, Paris and London.

"It all started when at the age of five I would get farmed out to Grandma Sara Stratton's each weekend, as Mom and Dad had a drug store to run, and they knew I would have overindulged myself on their incredible caloric soda fountain if left to my own devices.

"Grandma managed to feed 16 relatives every Sunday, and it became mandatory that I would help her. I assumed the role of sous chef at a very early age," said Jerry.

Here, for the occasion of Valentine's Day, Jerry shares his recipe for cheese fondue, courtesy of his dear friend Will Jones' cookbook *Wild in the Kitchen*. According to custom, Jerry said, if your bread drops from the fork into the community dipping bowl, you are obliged to kiss the person to your right. The parties seated at the table may determine if the event is a tidy or a messy one. Enjoy.



Cheese Fondue

2 pounds Swiss cheese (or 1 pound Swiss and 1 pound Gruyere)
4 tablespoons flour
1/2 clove garlic
1/2 bottle white wine
salt and pepper
nutmeg
2 tablespoons kirsch
2 loaves crusty French or Italian bread, cut into one-inch cubes

Finely grate the cheese, sprinkling it with flour as you grate. If you use more than one cheese, alternate cheeses in the grater. Toss the cheese and flour with your fingers to mix thoroughly.

Rub a chafing dish or a heat-proof crock with the garlic. Pour in the wine and heat until it begins to bubble. Then sprinkle in the cheese mixture, slowly blending in a little bit at a time and stirring. Keep stirring and adding until all the cheese has been incorporated and the mixture is thick. Add seasonings to taste, and just before dipping in, add the kirsch. Keep the cheese mixture over a low alcohol flame throughout the meal.

Serve with bowls of cubed bread and long-tined forks for each person. The cheese may be kept over hot water during the meal as an alternative to the alcohol flame.

Your generous support

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Contribute online in just a few easy and secure steps, or make your donation by mail. There are many different levels from \$25 annually and above.

Please consider being a part of the Philharmonic family. It is truly a community treasure. www.TuscarawasPhilharmonic.org

Coming March 22, 2014

AMERICAN ACCENTS

STIRRING WORKS BY AMERICAN MASTERS AND MAVERICKS

Join us for an evening of truly American masterworks featuring solo artists, along with favorites—Ives' *Symphony #3*, Barber's *Adagio for Strings* and Thompson's *Frostiana: Seven Country Songs on texts by Robert Frost*.

Featuring Philharmonic soloists Lindsey Goodman (flute) and Jeffrey Huston (trumpet)

and joined by the Philharmonic Chorus and The Malone University Chamber Choir with director, Jon Peterson

IN THE NEWS

The Philharmonic in Education

- Philharmonic members Mary Cooper and Joan Wenzel are now registering students for the **Tuscarawas Philharmonic Performing Arts Camp**. Now in its second year, the music camp will be held at the Kent State Tuscarawas Performing Arts Center June 16–19. Details about the camp and downloadable registration forms are available on our website and on Facebook. Encourage your young musicians to take advantage of this remarkable opportunity.
- Representatives of the Philharmonic Board of Trustees have begun **visiting area schools and meeting with music staff**. While we have maintained a long-term commitment to working with young musicians in the Valley through various programs—the children's chorus and our May Festival honors band and chorus, for example—it is our goal to strengthen the connection between young musicians and their community's own orchestra. We'll be encouraging concert attendance by providing tickets paid for by donors and by working with music teachers to develop an appreciation for local music organizations and a life-long love for performance. Making music need not end with graduation, and we're excited for our part in enriching the lives of our community's music students and in instilling in them an appreciation for great music that will last a lifetime.

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■ www.TuscarawasPhilharmonic.org • *State of the Art* editor: Robyn Martins

■ Performing at the Kent State Tuscarawas Performing Arts Center • Box Office—330.308.6400