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The Diversity of American Accents

Whether the United States is a melting pot or a salad bowl, as some have described it, it's easily one of the most diverse nations on Earth, and its hodgepodge, rag-tag, quilted-together nature is evident in everything from its cuisine to its music to its accents. Travel anywhere within its borders, and you'll hear more ways to pronounce even the most common words than in any other area claiming to speak one language.

Early settlers landed here speaking a variety of British English dialects, French, German and Dutch. Then came immigrants speaking Yiddish, Scot-Irish and languages from Eastern Europe, South America and Asia. Throw into this mix the influence of African slaves who were taught a simplified form of English that rebounded to influence the speech of white southerners.

Phonologists have divided this country up by regions, and within those regions, there are subregions, and within those there are cities with their own ways of pronouncing English words. People from Boston, the Bronx, New Orleans, Savannah and Los Angeles are known for their unique speech patterns, not to mention

imitated and mocked world-wide; as are people from Pittsburgh, whose accent has been given its own term—Pittsburghese.

Our differences are evident in the way we pronounce vowels and in which consonants we choose to enunciate or even ignore. Some of us lean on certain syllables while some of us lean on others. Some of us are soft spoken with drawn-out expressiveness, and some of us are loud and clipped with our words.

As go our idiosyncrasies in the way we speak,

so goes our music. We speak in classical and folk, jazz and blues,

hip hop, rock, gospel and country. Some of us lean on the first beat of the measure, and some of us lean on the second; some of us

sit quietly with the subtlest of toe

taps, and some of us go hog wild in a dancing frenzy. Either way, we communicate clearly in our distinctive musical language, in what can only be called an American Accent.

Join us on March 22 as the Philharmonic celebrates the broadness of that accent, featuring traditional and contemporary music composed by Americans, all drawing from influences as diverse as our spoken language.



AMERICAN ACCENTS | March 22 | 7:30 P.M. | Performing Arts Center

Dear Tuscaffiliates

My thinking about this program began with my decision to do Thompson's *Frostiana*, his classic choral settings of beloved poetry by Robert Frost. I love the music and the poetry and have warm memories of our performance of the pieces over ten years ago in DHS Auditorium. A little googling, and I discovered that Robert Frost was born the same year as another one of my American artistic heroes, Charles Ives, whose *Third Symphony* has long been on my list and would pair well with Thompson's "country songs." I then recalled Lindsey Goodman's online performance of *Lizamander*, and she agreed to do it, providing a unique opening for a concert! I am always on the lookout for ways to make a concert not just "a concert" but an event that draws the audience

deeply into a shared artistic experience, and this should be an absorbing beginning.

What else...a conversation with Jeff Huston, celebrating 30 years with the Philharmonic, and I became acquainted with Richard Peaslee's *Nightsongs*, a haunting tone poem for trumpet/flugelhorn and chamber orchestra. More absorption in store for us all as we think gratefully of Jeff's fantastic contribution to the orchestra over the years—with, needless to say, many more to come! Finally, a rich work from the American repertoire that everybody will find gratifying to play and hear—Barber's *Adagio for Strings*.

It was fun to put together on paper and I have every expectation that we'll find it even more gratifying to make the notes happen and share them with an audience.



Eric Benjamin
Conductor

ARTIST
PROFILES
LINDSEY
GOODMAN

JEFF
HUSTON



LINDSEY
GOODMAN

The Philharmonic's American Accents performance will begin a bit differently than audience members may expect. After the lights dim, one solitary musician will take center stage, flutist Lindsey Goodman, who will perform for us Russell Pinkston's *Lizamander*, a piece composed for flute and computer. That's right—computer.

As Lindsey explained, she'll be accompanied by Max/MSP, software that interacts with the sound of the flute and responds with a variety of harmonies and related tones, some pre-programmed and some seemingly random. She likens the experience to playing with a chamber ensemble in that musicians, even the electronic ones, interact in a synergistic performance. Of the software, she said, "It creates an aural experience that blurs the difference between the instrumental world and the world of the electronics."

Lizamander was Lindsey's introduction to performing with an electronic counterpart, and since first discovering the form, she has gone on to play many other pieces. In 2015, she'll be

releasing a CD of flute and Max/MSP collaborations, recognizing that as "connected" as society has become, "the music we create should reflect the world we live in."

When Lindsey was a toddler still in her crib, her father would play lullabies to her on the flute, because he believed his singing voice wasn't good enough for coaxing a child to sleep. Eventually her father taught her to play, and she can now claim she does not recall a time when she did not know how to play the flute.

She joined the Youngstown Symphony Youth Orchestra at 15, and when Lindsey returned home after her first rehearsal, she told her parents, "This is what I want to do for a living. This will be my life's path." After studying with renowned flutists around the country and earning her master's degree from Northwestern University, Lindsey returned to Ohio, now living in Columbus with her husband and performing regularly with a variety of orchestras and ensembles.

The Tuscarawas Philharmonic was the first orchestra she began playing with after moving back to her home state, and the area holds a particular connection for her. Lindsey's grandmother was a Reeves, and Lindsey grew up hearing stories of the Reeves family, the mansion and the surrounding area.



JEFF
HUSTON

The Tuscarawas Philharmonic is proud of what we call "homegrown" talent, musicians who have grown up and live in the Valley. Principal trumpet player Jeff Huston is just such a talent and is now in his 30th year with the orchestra. To mark his anniversary, Jeff will perform Richard Peaslee's *Nightsongs* for trumpet and flugelhorn.

Jeff first performed the piece as part of his senior recital at Bowling Green State University. "I chose this piece then," he said, "because I wanted to use all of the horns I owned on my recital, and my trumpet teacher exposed me to a wide variety of composers and music."

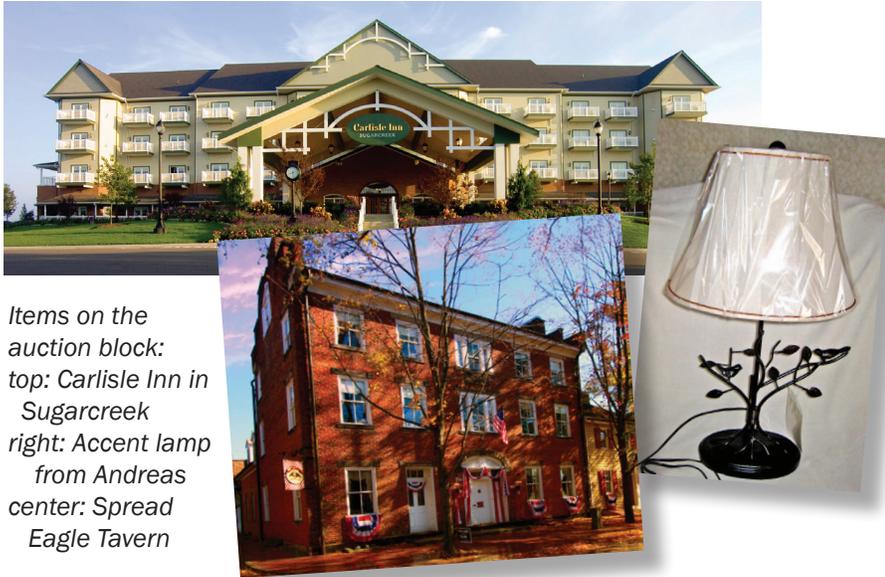
Nightsongs challenges the musician to play lyrically in all registers, he said, and requires him to switch quickly from instrument to instrument and back again. He describes the flugelhorn as being "halfway between a trumpet and a French horn," and its tone is more mellow and darker than that of the trumpet. The nature of the instru-

ment, with a more conical bore and mouthpiece than the trumpet, presents certain challenges, and Jeff said, "This piece can test the endurance of the performer."

"I have been truly blessed with the privilege of playing principal trumpet in the Tuscarawas Philharmonic the past 30 years," Jeff said. "Most band directors do not get the opportunity of continuing their performance career while teaching." When asked how he has seen the Philharmonic change over the years, he said, "I can see clearly how the orchestra and myself have grown as musicians. Today, the musical depth of every section has grown, and many of us have been playing together for years."

Jeff grew up in Millersburg, and he began playing trumpet in the fifth grade. After graduating from Bowling Green and studying at the University of Akron, he and his wife, Kathy, settled in Dover. Jeff is band director at Sandy Valley High School, and he is active in the music program at First Baptist Church in New Philadelphia.

Philharmonic Auction 2014



Items on the auction block:
top: Carlisle Inn in Sugarcreek
right: Accent lamp from Andreas center
center: Spread Eagle Tavern

The Philharmonic is again conducting an online auction for the orchestra and choruses.

When: March 17 through March 31

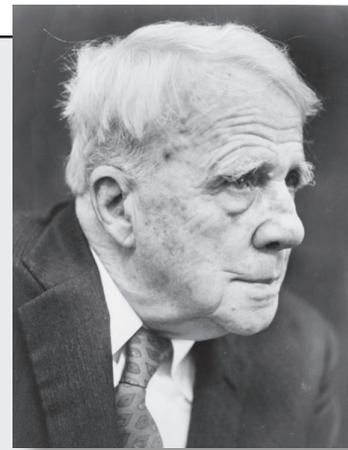
Where: www.TuscarawasPhilharmonic.org/. Click on the "Sold" gavel

At a secure auction website devoted entirely to the Philharmonic, a wide variety of fun and useful items—gift certificates, home and garden items, sports events tickets, travel—will be up for bids, and all proceeds go toward continuing the existence of the Philharmonic Orchestra, Chorus, and Children's Chorus.

Donations of auction items are being accepted now and will continue to be added to the catalog up to the last week. (Gift certificates are great—plus they bring folks into your place of business!)

Another option is to become a sponsor (Silver \$100 - \$249; Gold: \$250 - \$499; Platinum: \$500 and above). Sponsors and contributors will be credited on the website, and your business logo can link to your website, giving you exceptional advertising exposure to a large, pro-active audience.

To contribute an item, become a sponsor, or ask questions, contact Bud Winn at 330-364-1843 or bwinn@roadrunner.com.



Robert Frost trivia

- He earned four Pulitzer Prizes for his poetry.
- He and his future wife, Elinor Miriam White, were co-valedictorians at Lawrence High School in Lawrence, Massachusetts.
- Once a gang of drunken teenagers vandalized Frost's former home in Ripton, Vermont, and they were sentenced to community service and to attend two classes with Frost expert and biographer Jay Parini.
- He was paid \$15 for his first published poem, "My Butterfly," which appeared in the *New York Independent* in 1894.
- When President Kennedy learned Frost would speak at his inauguration, he said, "Let's not have him give any kind of a speech, or they'll remember what he said and not what I said." Frost recited "The Gift Outright."

Your generous support

We offer a special thank you to the following sponsors for helping to make our Valentine concert possible:

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We sincerely thank all of our supporters, as our continued success would not be possible without their generosity. If you would like to be among those supporters, either as a concert sponsor or as a financial contributor, please visit our website for details.

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 May 17, 2014

MAY FESTIVAL



Celebrate spring, light-hearted fun, and the Philharmonic's vital connection with the youth in our area schools as we feature the Tuscarawas Dance Arts Center students and also the Philharmonic's own James Perone.

Perone: "Joel's Journey to the Jewelled City"
James Perone, clarinet

Ravel: Music from the Mother Goose Ballet

Benjamin: "Red and the Culinary Carnivore"
OR "A Wolf in Chef's Clothing"
featuring the Tuscarawas Dance Arts Center

IN THE NEWS

The Philharmonic Performing Arts Camp



Philharmonic members Mary Cooper and Joan Wenzel are now registering students for the Tuscarawas Philharmonic Performing Arts Camp.

When: June 16-19

Where: Kent State Tuscarawas Performing Arts Center

Who: String students through high school

Band students who have completed 6th-8th grade

Downloadable registration forms are available on our website and on Facebook. Encourage your young musicians to take advantage of this remarkable opportunity.

■ Tuscarawas Philharmonic • P.O. Box 406 • New Philadelphia, OH 44663 • 330.364.1843

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

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