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A Means to A Woman's Heart

There is a river along the border between Argentina and Uruguay, the Rio de la Plata, where the descendents of African slaves performed drum-based music and traditional dances of their heritage. They called both the drums and the dance “tango,” and in the late 1800s, the African dance fused with European-inspired traditions, creating what we now know as the tango.

As its popularity grew, this ever-evolving music and dance began incorporating more instruments—guitar, piano, violins and concertina—and when it was introduced in Paris and later in the United States, the tango grew from being a regional treasure to an international passion. The tango remains such a distinctive element of Argentinian culture, however, that it is now on the UNESCO Intangible Cultural Heritage List.

The tango, in its dance form, is a passionate display, an acting out in delicate steps of a collaborative, wordless language. It is the dance of romance, but that doesn't happen without great effort.

At the turn of the 20th century, men in Buenos Aires outnumbered women,

and recognizing the dance as a means to a woman's heart, men looking for an edge in the competition began gathering privately in order to practice their steps. They would attend male-only “prácticas” where older, more experienced men would teach them the steps of the tango, first as a follower and eventually as a leader. An apprenticeship could take up to three years before a younger man would be deemed ready to be escorted to a club to dance with a woman.

The tango was forced underground for some time when the Vatican condemned the dance as immoral, and cafes and clubs were closed by the military dictatorship of the 1950s as a way to squelch the “vulgar” display and prevent public gatherings seen as a threat to power.

A sign of changed times—as Pope Francis, a native of Argentina, recently celebrated his 78th birthday in St. Peter's Square, hundreds gathered to dance the tango with his blessing. He is reported to be a big fan of the dance.

We are as well, and while we won't be dancing, we'll be playing a tango or two, along with other Latin music, on February 14. See you there.



TURNING UP THE HEAT | February 14 | 7:30 P.M. | Performing Arts Center

Dear Tuscaffiliates

February is hard. It's good that it is shorter than other months, so we can get through it and get on to the Ordeal that is March, for if February were longer than it is, we would enter March with a two or three day deficit of forbearance and goodwill. Then just think what, say, March 27th would be like and don't even make me think about those darned April showers!

February is hard. So, it is one of the purposes of art (that's us, Tuscaffiliates) to do what we can to lift the burden that February places on us northernhemisphereans and provide cheerful, warming, stimulating, stirring, activities for ourselves and our neighbors by way

of Philharmonic concerts that, er, cheer, warm, stir and stimulate. Especially warm. A program of hot Latin music should get feet tapping, pulses pounding and noses running like a hot chili salsa.

Ginastera's name is fun to say (either “h” or “j” works as the initial consonant), and the dances from the *Estancia* Ballet are high voltage while those from Falla's *The Three Cornered Hat* are suavely elegant. We'll jam with steel drum virtuoso Tom Miller and play a samba that sounds as though it was composed by Gustav Mahler while on vacation in Rio. Great, hot fun for a dark, cold night in February.



Eric Benjamin
Conductor

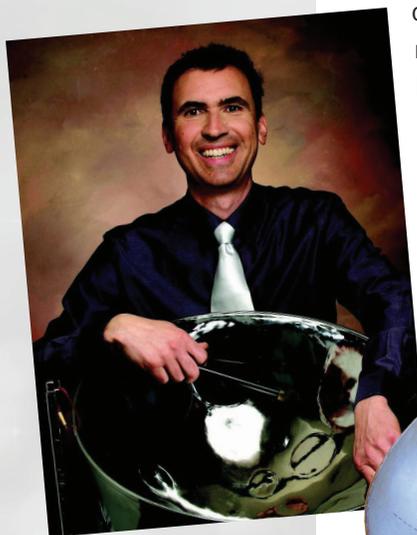
MEET TOM MILLER

Percussionist Tom Miller will join us on stage February 14, incorporating the steel pan with orchestrations of Latin music. Now living in Denver, Tom is originally from Cleveland and first discovered the steel pan—referred to most often simply as pan—while a student at the University of Akron.

“Dr. Larry Snider had started a steel drum band program about one year prior to my enrollment, so it was pretty new then. I took an immediate interest in it, along with all the other traditional percussion instruments, and began doing as much research as I could about it,” Tom said. “I recall there being only two recordings at the Akron Public Library that I checked out and began transcribing the music from those records. They were vinyl back then, so I must have worn them out with so much needle dropping from section to section. I’m sure I owe the public library new copies for that.”

Tom went on to develop a career as an accomplished musician, composer and educator. He has performed with notable pan masters around the world as well as with his own group, Pan Ramajay.

He said, “Music performance opportunities have taken me all over Europe, Japan, Mexico, Canada, the Caribbean, Central America and 49 U.S. states (still have not made it to Maine). These



Tom Miller returns to Dover annually to help Joan Wenzel and the Dover High School Steel Band conduct a four-day clinic called Pantasia. This year, the event will culminate with a concert on Sunday, February 15 at 7:00 p.m. at the Performing Arts Center.

The Dover Steel Band will perform a pre-show for the Philharmonic’s Valentine concert in the lobby of the PAC beginning at 6:30.

travels have been some of the best education in my life, and I have developed some solid relationships with friends and colleagues.”

The pan evolved during the 1930s in Trinidad and Tobago, when young people of little privilege were beating out their own unique rhythms on any metal surface available, often using empty drums from the area’s oil industry. They learned to create a full range of pitches on the steel and

“The warmth and angelic quality of its sound really combine well with woodwind, brass, strings, and of course other percussion where it seems most at home.”

eventually developed bands that factored greatly into their social structure.

As the bands began to travel, and their distinctive sound and new instrument attracted international attention, the pan became less a novelty and more mainstream.

The acceptance of the instrument beyond its origins was not without some struggle, as Tom explains it grew from street level and carried with it a stigma of violence and gang-like activity. That stigma has been overcome as the instrument has been successfully incorporated into educational and community programs outside of its island roots.

“I think more of the public is hearing the instrument in other settings such as jazz, classical and pop as opposed to just the ‘cruise ship’ atmosphere events,” Tom said. “That has much to do with the steel drum musicians out there promoting and performing their own original music, often in more of these mainstream settings.”

“The instrument has always been physically able to collaborate with other styles of music as it is a complete, fully chromatic instrument,” said Tom. “I am always looking to put the pan in settings with orchestra, jazz ensemble, pop recordings and contemporary music. The warmth and angelic quality of its sound really combine well with woodwind, brass, strings, and of course other percussion where it seems most at home. Composers are appreciating it for its unique color and blending ability, and it has even been used as a feature voice in a contemporary violin concerto which bodes very well for an instrument with such a humble beginning.”

Joan Wenzel Accepts New Job Title



In the fall of 2014, the Tuscarawas Philharmonic Board of Trustees hired Joan Wenzel as community development director, a newly created short-term position. We'll let her discuss this further as she answers a few questions:

① *Describe the role of the community development director.*

My role is to develop and increase long-term relevancy for the Tuscarawas Philharmonic. In an age of decreasing interest in a standard of the classic European orchestra, the Tuscarawas Philharmonic will strive to engage the diverse cultural fabric of a 21st-century community.

Our goal is much more than increasing concert attendance—it is about developing an audience through relationships within the Tuscarawas Valley. We want to partner with education, large and small businesses, civic groups and people from all walks of life. Next year, the Philharmonic will see its 80th season, a milestone to be celebrated and supported.

② *What is the reaction you have received as you have presented the Philharmonic's mission and vision to members of the community?*

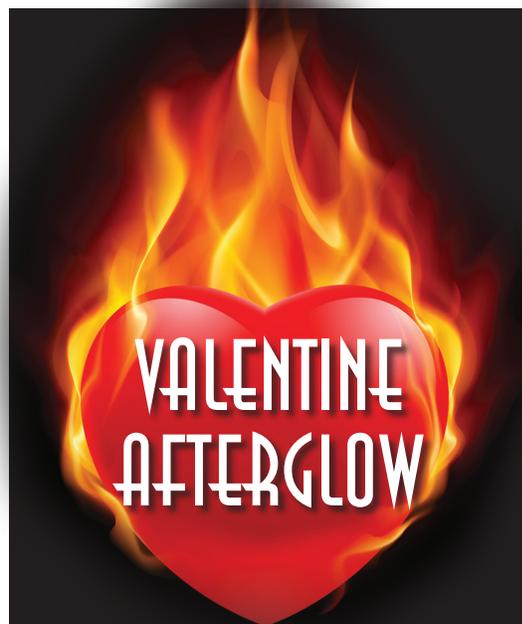
The reception has been very positive, especially affirmed through the development of our educational programs and opportunities. But, as I have discovered, the orchestra is not on everyone's "radar." Many have questions and yet truly believe it is a jewel within our community.

③ *What are some of the key roles you believe the Philharmonic fills within the community?*

Beyond the affordable concerts we perform each season, the Tuscarawas Philharmonic defines relevancy and vitality through its connection with the community, and we are seeking to expand them greatly. During the past year, we have developed ticket initiatives for businesses and schools, giving free tickets to employees, and most importantly, school musicians. We hope to expand performance opportunities for our adult and children's choruses, and the growth of our arts camp is a certainty as we reach young musicians in all corners of the Valley.

④ *As a long-standing resident of the Tuscarawas Valley, what is your vision for the Philharmonic going forward?*

The philharmonic has its most important piece in place, a dynamic music director in Eric Benjamin. He can instill the "magic" of a live performance, and he understands our community and draws on local talent. We can present smaller ensembles in a variety of settings, and through the diligence of a dynamic board, build, maintain and affirm our relationships.



LET THE PHILHARMONIC
HELP YOU PUT TOGETHER
A SPECTACULAR
VALENTINE EVENING!

Add a delectable
Valentine dessert buffet
from Benson's Catering
with smooth music
to dance to
immediately following
the concert
in the PAC lobby.

For just \$15
(additional ticket required)
Seating is limited.

Purchase tickets in advance
at the box office—
330-308-6400, or online at
www.TuscarawasPhilharmonic.org

March 14

MOZART: MARVELOUS!

featuring *The Philharmonic Chorus*
and *The Malone University Concert Chorus*
Jon Peterson, director

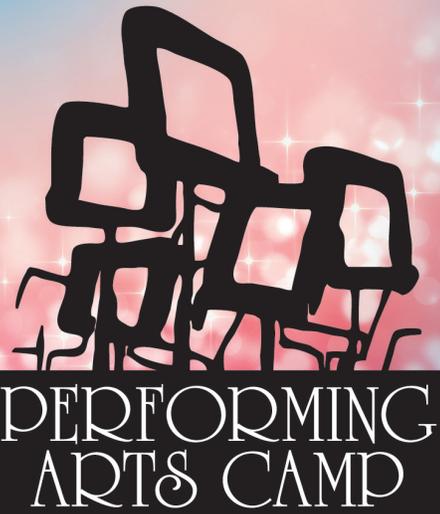
March will bring together the Tuscarawas Philharmonic Chorus, the Malone University Concert Chorus under the direction of Jon Peterson, and four outstanding soloists in Mozart: *Marvelous!* – a stunning and majestic performance of Mozart's *Requiem Mass in D Minor*.

Principal cellist Elaine Anderson will be showcased in Arvo Pärt's mesmerizing *Fratres*.



IN THE NEWS

TUSCARAWAS PHILHARMONIC



TUSCARAWAS PHILHARMONIC PERFORMING ARTS CAMP

Organizers of the Tuscarawas Philharmonic Performing Arts Camp have begun preparation for this year's session to be held June 15 through 18 at the Kent State Tuscarawas Performing Arts Center.

The string camp will be held from 9:00 a.m. to noon with Mary Cooper as coordinator, and the band camp will be held from 1:00 p.m. to 4:00 p.m. with Joan Wenzel as coordinator.

Save the date now! Details about registration will be available soon through local school music programs, our website and on Facebook.

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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