

TUSCARAWAS PHILHARMONIC

STATE OF THE ART

APRIL 2016

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Serenade to Music—A Choral Treat

In 1937, Sir Henry Wood began planning a major concert performance to commemorate his 50th year as a conductor. Co-founder of the Proms, Wood declined offers from the New York Philharmonic and the Boston Symphony in order to remain in his beloved England where he believed his duties lay.

The Proms, short for “promenade concerts,” were created to deliver low-cost orchestral concerts in informal settings, providing great music to the general public. Woods was named conductor in 1895 and held the post well into the 1940s.

For his anniversary celebration, Wood commissioned Ralph Vaughn Williams to compose something special. Vaughn Williams, being well-versed in Shakespearean literature, chose a passage from *The Merchant of Venice*, Act V, Scene 1, for the setting of what he entitled *Serenade to Music*.

In the scene, two lovers, Lorenzo and Jessica, are deliriously in love and enjoying their idyllic surroundings. After they compare themselves to the great lovers of classical history—minus the tragedy that befell most of them—they speak these lines:

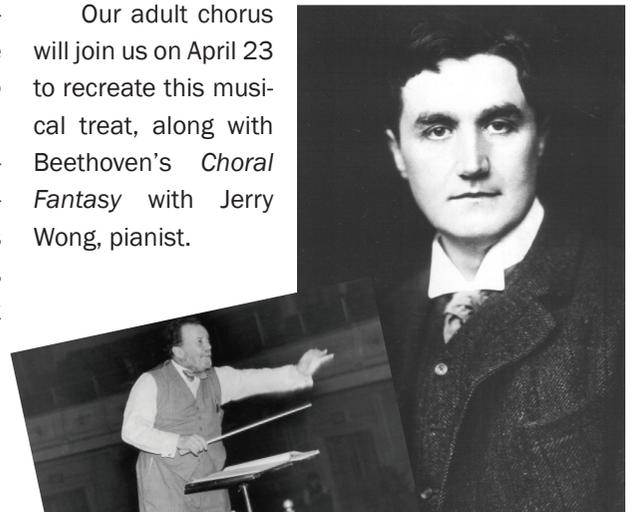
*How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold...*

These words form the basis of Vaughn Williams’ lyrics, and the musical setting helps paint the fairy-tale scene in full color.

Wood’s commemorative concert was held on October 5, 1938 at Royal Albert Hall, with an orchestra comprised of musicians from three London orchestras and choruses. Rachmaninoff was in attendance, first to perform his *Second Piano Concerto*, and then to sit in the audience to hear Vaughn Williams’ new composition, during which it is said he was overcome with the beauty of *Serenade to Music* and wept.

The concert was a success and raised more than £9,000 for Wood’s favorite charity, providing healthcare for musicians.

Our adult chorus will join us on April 23 to recreate this musical treat, along with Beethoven’s *Choral Fantasy* with Jerry Wong, pianist.



left—Sir Henry Wood;
above—Ralph Vaughn Williams

Reverberations

APRIL 23, 2016 • 7:30 PM

KENT STATE TUSCARAWAS PERFORMING ARTS CENTER

Covering the Spectrum



John Mackey,
Composer

When we talk about teaching young musicians, we often talk in terms of basic technique—how to hold the instrument, how to read notes on the page, how to count various meters—but the young musicians gathered together to form this year's honors band are well beyond elementary levels. They possess the ability to deliver a wide spectrum of emotion with the music they make together, adding human expression to the notes and the beats.

Two pieces they'll perform on April 23rd were composed by John Mackey, an award-winning composer of wind ensemble music who was born in New Philadelphia.

In "Foundry," the band, along with members of the Philharmonic wind and percussion sections, will showcase percussive instruments, and not necessarily the ones we're accustomed to hearing. Mackey said he wrote the piece to "spotlight percussionists and their ability to turn everyday objects into instruments," what he calls "found percussion."

Beyond the usual timpani, xylophone and bass drum, percussionists will also be playing piles of metal using a hammer as their mallet, as well as resonant basins and a metal plate on top of a brake drum. And it all works!

Sometimes a smaller part can be eliminated

when a percussion section sorts through the music, but Mackey doesn't want us to miss a thing with "Foundry." In his scoring notes, he specifies, "It is preferred that all percussion parts be assigned, even if it means 'borrowing' players from other sections of the ensemble that may be otherwise 'over-staffed.'"

The colors change completely when the band begins to play Mackey's "Hymn to A Blue Hour." The blue hour is that lingering moment at dusk, just as the sun is setting but before darkness has set in, and the landscape is cast in blue. The French phrase for it is "l'heure bleue," denoting a romantic, magical sense.

Mackey's use of the word "hymn" in the title lets us approach the piece with a certain reverence and recognition of how personal the "blue hour" is. For some, it evokes a feeling of nostalgia, Mackey explains, but for others there is a sense of sadness or longing. And for others still, the blue hour signals a long-awaited calm after a hectic day.

It's all in this piece that our young musicians will play, and we aren't the least bit surprised by their ability to grasp its importance and to express its powerful and subjective sentiment.

They'll cover the spectrum, these students who will take the stage to well-earned applause.

Dear Tuscaffiliates



Eric Benjamin
Conductor

On April 23, our community will gather to perform and enjoy a concert that will truly be a joint effort. The Tuscarawas Philharmonic Honors Band and Adult Choruses—as well as guest pianist from Kent State, Jerry Wong—will join the orchestra on stage for the sake of art and for the sake of community. I'm calling this event "Reverberations" because it represents the expanding sound waves of the growth of the Philharmonic organization in recent years, an echo of our efforts.

We have embraced our role as an educational asset to the Tuscarawas Valley, and we continue to develop our community-based ensembles. The results have been more than a ripple effect—they have proven to be great waves in the form of an ever-growing honors band made up of more than 60 high school students from surrounding schools and in the form of an adult chorus that

continues to meet challenging scores head on with skill and aplomb.

Throughout our 80th season, we have been answering the question "What's An Orchestra For?" One of its most important purposes is to provide an outlet for local residents to make music with an ensemble, allowing them to add their voices—vocal and instrumental—to the larger group. When individuals sit side by side with their neighbors to read one score, to follow one beat, to serve one purpose...well, in that moment, they form an acoustic collective that is powerful enough to levitate the entire area.

Okay, it will at least levitate the parcel of land surrounding the Performing Arts Center. Let's see if our working together can reverberate beyond that square footage and send artistic harmonies heard for miles and miles.

■■■ IN THE NEWS ■■■

Register Now for Summer Music Camps!

It's not too late to register for the Tuscarawas Philharmonic Performing Arts Camps. Brochures are available at www.TuscarawasPhilharmonic.org and through the Tuscarawas Philharmonic Performing Arts Camp Facebook page. Parents interested in enrolling their young musicians may also contact the coordinators.

String: Mary Cooper—330-243-4122, marypatricecooper@gmail.com

Band: Joan Wenzel—330-204-5647, wenzelj@roadrunner

Chorus: Shawna Hinkle—330-364-7141, hinkles@dovertornadoes.com



Record Number of Students in Honors Band

This year, we have 66 students performing in the honors band. Each student has been personally recommended by his or her high school band director, and ten schools are represented as follows:

- Dover High School—Mr. Chris Redd, director
- Claymont High School—Mr. James Howell, director
- Fairless High School—Mrs. Elizabeth Barkan, director
- Garaway High School—Mr. Stephen Tripp, director
- Indian Valley High School—Mr. Dan Lenzer, director
- New Philadelphia High School—Mr. Jeff Furbay, director
- Newcomerstown High School—Mr. Joel Hillwig, director
- Sandy Valley High School—Mr. Craig Carnes, director
- Strasburg High School—Mr. Matt Stemple, director
- Tusky Valley High School—Ms. Merri Gensley, director

- Vaughn Williams composed another work inspired by Shakespeare—his opera *Sir John in Love* was based on *The Merry Wives of Windsor*.
- In 1936, Vaughn Williams was awarded the Shakespeare Prize from the University of Hamburg. In 1939, his music was banned in Germany for being “anti-Nazi propaganda.”
- On December 22, 1808, Beethoven debuted his piece *Choral Fantasy* as part of a four-hour concert during which he served as composer, pianist and conductor. In one sitting, the audience also heard his fifth and sixth symphonies and the *Fourth Piano Concerto*, along with other choral features.
- In 1808, concerts in Vienna were costly—the standard price for a ticket was two gulden, which was more than a week’s salary for a laborer.

An Investment Opportunity

The Tuscarawas Philharmonic is proud of its history, recognizing the legacy we have inherited through 80 years of performances. This orchestra, built by the dedication of musicians and the investment of sponsors, has been passed down to us through generations, and we take our role as torch-bearer seriously.

We aren't resting on our laurels, though, eager to continue this local treasure as a relevant institution. Here are just a few thriving initiatives:

- an honors band of outstanding high school musicians
- an honors choir of singers from local high schools
- a children's chorus with more than 75 young singers
- an adult chorus performing two concerts each year
- a growing music camp for young musicians
- a performance outlet for area talent
- a venue for new music

All of this comes at a cost, and with ticket sales covering no more than 50 percent of expenses, the Philharmonic relies on contributions to help make our work possible. Consider investing in the legacy today.

Contribution Levels

Premier Circle	\$5,000 & up
Guarantor.....	\$2,000-\$4,999
Sponsor	\$1,000-\$1,999
Sustaining	\$800-\$999
President's Circle	\$500-\$799
Conductor's Circle	\$300-\$499
Maintaining	\$150-\$299
Benefactor	\$100-\$199
Contributing.....	\$50-\$99
Donor	\$25-\$49

Sponsorship Levels

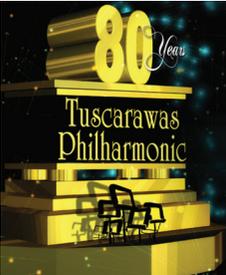
Co-Sponsor	\$500-\$999
Sponsor.....	\$1,000-\$1,999
Guarantor.....	\$2,000 or more

Coming Home *for* Classic Country

June 4

More incredible native talent in what has become a Philharmonic tradition—country music all dressed up for a Saturday night, but not forgetting its roots. Think country isn't your style? Give us a chance to reintroduce and surprise you—you'll be glad you did!

*Jon & Elizabeth Langford Estes
Debra "Reb" Robinson
Jacob Stockdale
The OneNightStandBand*

The Philharmonic is as old as...

1936 was a big year for new things. Here is just a sample of what was going on when the Philharmonic was new, too:

"Peter and the Wolf" debuted in Moscow.

Stress was first recognized as a medical condition.



The RMS Queen Mary left Southampton on her maiden voyage.

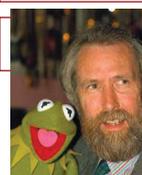
The Summer Olympics opened in Berlin—Jesse Owens won the 100-meter dash.



Margaret Mitchell's *Gone With the Wind* was first published.

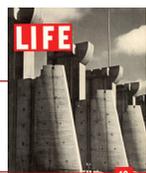
Robert Redford was born.

Roy Orbison was born.



So was Jim Henson.

Life Magazine first appeared on news stands.



And so was Pope Francis.

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