Bagpipes—the Story of World History

When we come together on March 12 for Celtic Cavalcade, we’ll be celebrating Celtic music and its traditional instruments, particularly the bagpipe. The Akron District Pipe Band will be with us to play the iconic instrument as part of our performance. But considering the ancient history of the bagpipe, we might think more in terms of World History Cavalcade as we hear the pipes ring throughout the hall.

While we think of bagpipes as British, so embedded in the culture of the British Isles as we understand it, the instrument actually dates back to the ancient Middle East. Excavations in Iran have uncovered 8th-century b.c. clay figures of pipers. Egyptian figures from 300 b.c. have been uncovered as well, and there are biblical references to the instrument. Daniel 3:7 reads, “...when all the peoples heard the sound of the horn, flute, lyre, trigon, psaltery, bagpipe and all kinds of music, all the peoples, nations and men of every language fell down and worshiped the golden image that Nebuchadnezzar the king had set up.”

Bagpipes were commonly used in the height of the Roman Empire, with Nero being a noted player. And it was Plato who said, referring to the sound of the bagpipe, “This dear Crito, is the voice which I hear murmuring in my ears like the sound of the flute in the ears of the mystic: that voice, I say, is humming in my ears.”

As the Roman Empire spread, so did its cultural particulars. According to legend, Caesar used a large battalion of pipers to conquer Britain, positioning them in hiding around a group of Celtic forces. Upon his signal, they all played at once, causing the horses of the Celts to bolt, and the Romans were able to take ground with ease.

The instrument was embraced in the British Isles, as well as in Spain, France, Portugal and beyond; and each region developed its own style of instrument and music to suit it. Used often for state and military purposes initially, bagpipes became an integral part of folk music, with great tunes written specifically for their unique sound.

Though use of the instrument faded over time, there has been a resurgence in its popularity; and we look now forward to stirring bagpipe music that brings to mind Celtic culture—indeed, world culture.
Dear Tuscaffiliates—A Note from Eric

WHAT’S AN ORCHESTRA FOR?

With the upcoming Celtic Cavalcade, the orchestra offers the community a chance to participate in a celebration of one of the world’s great musical cultures. The music of Ireland and Scotland is enjoyed by many people for its ancient roots and heritage, its stirring melodies, brisk rhythms and rich colors. Celtic folk music certainly stands on its own and our guest soloists—hammered dulcimer player Tina Bergman, bassist Bryan Thomas, fiddler John Whitacre, piper Brian McElhinney as well as our own tin whistler, Dr. James Perone—will represent that tradition. But a symphony orchestra brings all of its resources to the party to present symphonic music that partakes of the charm and majesty of Celtic musical styles in full orchestral regalia. Add to this the pageantry of the Akron and District Pipe Band and the spritely dancers of the MacConmara Academy in collaboration with the orchestra for some thrilling moments in the concert hall.

Oh...wait, I’m almost forgetting. One more thing an orchestra is for is to play music composed for it. I am inspired by Celtic music and am pleased to have the opportunity to contribute my own arrangements and compositions for orchestra for the program. I have tweaked my arrangement of “Danny Boy” a bit and look forward to sharing it with everyone, and to welcoming our friend Rob Frankenberry to the stage to sing this cherished tune.

Finally, a large group of people gathered around this mysterious, magical experience of music. That, I think, is what an orchestra is for.

Eric Benjamin, conductor
Register Now for Summer Music Camps!

The Tuscarawas Philharmonic will host its Performing Arts Camp again this June at the Kent State Tuscarawas Performing Arts Center. Registration forms are now being accepted for the summer music program for young musicians to be held June 13-16.

**STRING CAMP:** Mary Cooper, cellist with the Tuscarawas Philharmonic, coordinates the string program held from 9 a.m. to noon. The program is open to all string players through 12th grade.

**BAND CAMP:** The band program, open to students who have completed the 6th, 7th or 8th grades in the 2015-2016 school year, will follow in the afternoon, operating from 1 to 4 p.m. Joan Wenzel, retired music educator with the Dover City Schools and percussion specialist at Lake Local Schools, is the coordinator of this portion of the music camp.

**CHORUS CAMP:** This year, the Philharmonic will also introduce a chorus camp to be held June 20-23, also at the Performing Arts Center. All children ages 7 to 14 are welcome with no auditions necessary. Space is limited, so parents are encouraged to register early to assure their child’s place in the program. Shawna Hinkle, chorus director with Dover City Schools, will coordinate this camp.

All camp programs will be staffed by music educators and performing members of the Philharmonic serving as instrument specialists who will provide each student with personalized instruction on his or her instrument. The camps will include sectionals, sight-reading experience, fun activities and a dinner party; and participants will receive a customized T-shirt to commemorate their week at camp.

The cost of the four-day event is $95, and the deadline for registering is May 8. Parents who register their students by April 15 will receive a $10 discount.

Brochures are available for download 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. Mary Cooper—330-243-4122, marypatricecooper@gmail.com; Joan Wenzel—330-204-5647, wenzelj@roadrunner; Shawna Hinkle—330-364-7141, hinkles@dovertornadoes.com.

Preserving Our Legacy

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

- The Green Hornet debuted that January.
- The Hoover Dam was completed in early March.
- Nat King Cole began his recording career...
- and Count Basie began recording with his own band.
- Sunblock was brand new on the market.
- Billboard magazine published its first music hit parade.
- Alan Alda was born, as was Burt Reynolds and Justice Antonin Scalia.
- Polaroid sunglasses were introduced.