



**Warren Philharmonic Orchestra**  
**Susan Davenny Wyner, Music Director & Conductor**  
**SCHOOL CONCERT**

*Packard Music Hall, 1703 Mahoning Avenue, NW  
Warren, OH 44483*

**Friday, OCTOBER 26, 2018, 10 a.m.**

**SECRETS and TREASURES!**

**School Concert Notes From Susan Davenny Wyner**

**Welcome to our School Concerts made just for you!**

*Tricks and treats, surprises and disguises, our composers use them all.  
You will meet a beautiful Queen, a Titan carrying Fire, Cinderella,  
a singing Bullfighter and a dancing bear.*

Our all-star orchestra has over 40 players – with over 50 different instruments made of metal, brass, wood, hair from a horse’s tail, sheep’s gut and all kinds of interesting things.

PLUS, we have a special guest: *Brian Keith Johnson, Baritone*  
A Warren native, Mr. Johnson has now performed operas, concerts and musical theater all over the world with major orchestras and opera companies. The *Cleveland Plain Dealer* praised his “rich and gleaming voice” and “powerful presence.” *Classical Voice of North Carolina* called him “a star to watch for.” In 2018 Brian was inducted into the Warren City Schools Alumni Hall of Fame.

**School Concert Program**

Handel: *Entrance of the Queen of Sheba*  
Beethoven: *Creatures of Prometheus Overture*  
Haydn: *Vivace assai* from Symphony No. 82 *The Bear*  
Bizet: *Toreador Aria* from *Carmen*  
Rossini: *Overture to Cinderella*  
A musical surprise led by Brian Keith Johnson

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First, we will introduce you to all the instruments of the orchestra. Our star players will take turns showing you how each instrument looks and sounds.

You will meet the amazing *String* instruments, which go from the violin, which is small enough to fit under your chin, to the double bass, which is so monstrously large that the player has to stand up to play it and four small children (along with a puppy or kitty) could fit inside its “belly”! You will meet the *Woodwinds*, from the tiniest piccolo, which is the size of

a fat straw, to the tall, skinny bassoon. You will meet the *Brass* family: the trumpets and the 20-foot-long French horns, which are all curled up so they can fit into the players' arms. And you will hear from the *Percussion* family: cymbals, snare drum, kettledrums and big bass drum, the loudest of all.

*Now let me tell you about our musical stories.*

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**George Friedrich Händel (1685-1759)**  
**"Entrance of the Queen of Sheba" (1749)**

We begin with the colorful "Entrance of the Queen of Sheba," which was written by composer George Friedrich Handel almost 270 years ago. This is a short overture that opens the third act of Handel's oratorio *Solomon*, based on the biblical stories of wise King Solomon. The first two acts of the drama focus on the king as a lover and wise ruler. Act Three depicts a visit to Solomon by the beautiful, fabulously wealthy Arabian Queen of Sheba. To celebrate her and show off the splendors of his own court, he plays this music for her as she arrives with all her attendants. What kind of music would you create for her? Handel's music is festive, bright and fast. He contrasts the string instruments against a pair of oboes. The two oboes play little fanfares and duets and take turns alternating with the large group, in a way that resembles a "concerto" – they will stand up at the concert so you can see them. To me the music captures a feeling of bustling excitement and commotion, almost like a carnival. Do you agree?

**Ludwig van Beethoven (1770-1827)**  
**Overture to *The Creatures of Prometheus*, Op. 43 (1801)**

Our next piece introduces us to *Prometheus*, an ancient Greek hero. It is called the "Creatures of Prometheus" Overture and was written by Ludwig van Beethoven as the opening of a ballet he wrote for dancers and dedicated to Empress Maria Theresa. I suspect you might wonder who these "creatures" are and why they belong to "Prometheus." In ancient Greek mythology, Prometheus was a Titan who created human beings and then gave them fire to set them apart from animals. He stole the fire from the Gods while they slept. When Zeus, the ruler of the Gods, saw what Prometheus had done he was furious. He chased Prometheus down and chained him to a rock high on a mountaintop. His punishment? Every day an eagle would come and eat out Prometheus' liver, which would grow back during the night so the eagle could return the next day and eat it out again. (Prometheus was eventually saved by the intercession of Hercules.)

Beethoven starts at the beginning of the story and (yes, as you probably guessed) we human beings are the "creatures." But what's exciting is that Beethoven doesn't just start his music – he shocks us! Two ferociously loud chords with kettledrums and the whole orchestra explode out of silence and command our attention. Noble horns and woodwinds then announce our Titan with majestic slow music that suggests warmth and kindness in its power. But suddenly everything goes really quiet; we hear a very fast scurrying from our strings, which soon the whole orchestra picks up. It builds up and never stops until the end. What has happened? Has Zeus discovered Prometheus with the firebrand and is he chasing him? Or are we human creatures happily and excitedly running around after receiving the fire gift from Prometheus? We have two clues from Beethoven perhaps: He describes it as depicting "human creatures led to joy" by their creator Prometheus. But, in the original ballet, this overture ran directly

into a musical depiction of a thunderstorm during which Prometheus is running through the woods, “pursued by the violent anger of heaven.” When it is performed alone the overture stops before that happens.

Beethoven was proud of this piece and often used it to begin his own concerts. I think even with all of its drama, you might be able to hear how he organizes the music after its slow Introduction. He calls the fast section an *Allegro*, which means “quickly” in Italian. His *Allegro* has two themes. The first theme is made from the rushing, scurrying scale passages that start in strings and then erupt in the whole orchestra. The second theme is quieter and gentler with solos from the two flutes, bouncy dancelike rhythms, and little imitating motives. He intertwines these two themes in all kinds of exciting ways. But then (I’m sure you’ll catch this) Beethoven goes back to the beginning of the *Allegro* and starts the scurrying all over again. Only this time he adds a special ending – called a “Coda” which means a “tail” in Italian!

### **Georges Bizet (1838-1875)** **Toreador's Song, from *Carmen* (1875)**

Now we travel to Spain to meet *Escamillo*, who is a character in Georges Bizet’s opera, *Carmen*. Escamillo (pronounced es-ca-mee-yo) is a *Toreador*, which means bullfighter in English. Toreadors wear fancy tight fitting costumes called a “suit of lights” (*traje de luces*), because they are embroidered with gold and silver threads. The special costumes also have large decorated capes, which the Toreador twirls and twists to attract the bull. When the bull charges, the bullfighter waits until the very last minute to step aside to avoid being gored by the bull’s horns.

In this scene, *Escamillo* has just come out from the bullring to greet his cheering admirers. He is very proud and boasts about all the bullfights he has won and all the beautiful ladies who admire him. The orchestra’s music is powerful and full of snap and bite. A singer singing this part has to have a very strong voice to carry over the sound of 50 different instruments without using any microphone! Luckily our Toreador is a very famous singer, Brian Keith Johnson, who grew up in Warren and has sung all over the world. He will teach you some of his music so you can help him sing his march as he swirls his cape around!

### **Franz Joseph Haydn (1732-1809)** ***Allegro Assai* from Symphony No. 82 in C Major "The Bear" (1786)**

We are going to play the first movement from Haydn’s symphony called “The Bear”. Actually no one knows when or how this piece got its nickname – its composer certainly didn’t use it – but evidently some of it sounded like music played by bagpipes (or a “Dudelsack” as they are called in German) to accompany a dancing bear! The piece certainly has verve and high spirits. See if you think that’s why the name has stuck.

Haydn loved musical surprises and contrasts, and we hear that in the very first seconds of this music. Trumpets and timpani start with a tremendous fanfare that shoots upwards like a rocket. They are answered sweetly and gracefully by a little waltz-like motif, which is immediately drowned out by the timpani and trumpets, who return to reassert their power with animal-like snap and excitement. Haydn called this movement *Vivace assai*, which means very fast and full of life, and its brilliant and extreme contrasts keep startling us in

new ways. Haydn is often called the “Father of the Symphony” because he was filled with so many musical ideas that he composed a hundred and four of them! Each symphony is composed of three or four separate “movements” or pieces. This one is his Symphony Number 82. Imagine.

**Gioachino Rossini (1792-1868)**  
**Overture to Cinderella (Cenerentola) (1816)**

It is late on a stormy night. Poor Cinderella is sitting alone by the fire when she hears a knock on the door. It is a beggar who asks if he might have some food. Cinderella being compassionate and kind offers him shelter and something to eat. Some magic is afoot because it turns out that he is only disguised as a beggar; he is really Alidoro, tutor of a handsome young Prince. Of course, when he returns to the Prince, he tells him about a young woman who is both beautiful and kind. This is how Rossini’s opera *Cinderella* begins. In his version of the story, which is different from the one we know, the kind old tutor replaces the fairy godmother. A wicked stepfather and his two nasty daughters replace the wicked stepmother, and instead of a glass slipper, there is a bracelet that the Prince has put on Cinderella’s wrist.

If you were going to introduce this story in music how would you do it? Our composer starts mysteriously with a sneak attack by the low string instruments and bassoon, which is suddenly snapped at by the whole orchestra. That happens again and again. In fact, this whole opening section is a bit spooky and stormy – trading off loud and soft, dark and light – before it finally breaks into an *allegro vivace*, a fast dancing bouncy series of tunes which come to a triumphant end.

There are two fun facts about Rossini I think you’ll enjoy knowing. In his time, he was known as “Signor Crescendo” (senior creh-shendo), because audiences took such delight in the special effect that you’ll hear in this piece. “*Crescendo*” is Italian for “increasing in volume,” *signor* means “mister.” He would start a simple melodic figure softly, then repeat it over and over, each time a little louder than the time before, until the music explodes with ebullience and earsplitting excitement.

Another fun fact is that Rossini loved to think of instruments as ‘characters.’ You’ll hear how he gives woodwinds – solo flutes, piccolo, clarinets, bassoons – different, often funny personalities. His parents were traveling musicians and he spent his entire childhood in the theater. By age 10 or 11 he was playing and singing in his parents’ productions. He learned pretty much all the instruments as he received a formal music education. Do you think that might be partly why he had such fun giving players different roles in his own music?

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## A SPECIAL INVITATION

Please bring your family and friends to our regular concert  
ON SUNDAY AFTERNOON, OCTOBER 28,  
AT CHRIST EPISCOPAL CHURCH,  
so they can also share these musical adventures.  
The program is printed below.

**Warren Philharmonic Orchestra**  
**Susan Davenny Wyner, Music Director & Conductor**  
**[www.warrenphilharmonic.org](http://www.warrenphilharmonic.org)**

**Christ Episcopal Church**  
**2627 Atlantic Street, NE, Warren, Ohio**

**Sunday, OCTOBER 28, 2018, 3 p.m.**  
**Secrets and Treasures: A Family Concert**  
Special guest *Brian Keith Johnson, Baritone*

*Tricks and treats, surprises and disguises, these composers use them all!*

Handel: *Entrance of the Queen of Sheba*  
Haydn: *Symphony No. 82 The Bear*  
Beethoven: *Creatures of Prometheus Overture*  
Puccini: *Chrysanthemums*  
Mozart: The Count's aria from *The Marriage of Figaro*  
Verdi: "Io morro" from *Don Carlo*  
Rossini: *Overture to Cinderella*

Please contact the WPO office for more information:  
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