

Warren Philharmonic Orchestra
Susan Davenny Wyner, Music Director & Conductor
School Concerts
Lakeview High School, Cortland, Ohio

Thursday October 27, 2016 9:15am & 10:30am

MAGIC TREATS!

School Concert Notes From Susan Davenny Wyner

Skeletons, rattling bones, dancing cowboys, a singing bullfighter, the soaring beauty of a solo violin~ Welcome to our special “MAGIC TREATS!” School Concerts made just for you!

Our All-star orchestra has over 50 players—with over 60 different instruments made of metal, brass, wood, hair from a horse’s tail, sheep's gut, and all kinds of interesting things. You will meet them all.

Each piece of music on our program weaves a spell and has its own trick or treat story to tell. But what is really exciting is that our composers don’t just tell us what is going on by using words. Instead they use all the different instruments to create pictures in our minds so we can imagine our own way of hearing their story.

We have 2 famous soloists joining us for these concerts:

Brian Keith Johnson, baritone, who was born in Warren and went to school here, has now sung on stages all over the country and in Europe

Joseph Kromholz, violinist, who was born in far away Israel and has played concerts all over the world.

PLUS we invite YOU TO CREATE ART about our music and the pictures you see in your own mind. Please be part of our school-wide “**Art in Music” Contest**. We will exhibit many of your drawings and select winners for prizes, which will be awarded at the Philharmonic’s 3pm Sunday afternoon October 30th Family Concert at Christ Episcopal Church!

School Concert Program

Saint-Saëns: Danse Macabre

Copland: Hoe Down from *Rodeo*

Grieg: In the Hall of the Mountain King from *Peer Gynt Suite*

Bizet: Toreador Song from *Carmen*

Brian Keith Johnson, baritone

Bruch: *Finale: allegro energico* from Violin Concerto No. 1

Joseph Kromholz, violin

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 by itself!

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 4 small children (plus a puppy or a kitty) could fit inside its “belly”! You will meet the *Woodwinds*, from the tiny piccolo, which is the size of a fat straw, to the tall, skinny bassoon. You will meet the *Brass* family—the trumpets, slide trombones, 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, xylophone, kettledrums, and big bass drum—which are the loudest of all.

Now let me tell you about our musical stories.

Camille Saint-Saëns (1835–1921)

Danse Macabre, Op. 40 “The dance of Death” (No.2 on the demo CD)

This French piece IS meant to be spooky. It is based on an old superstition that at midnight on Halloween the figure of Death comes out to play. How would you tell this tale? What instrument would you use to play Death and make skeletons dance? Saint-Saëns chooses a beautiful wooden box with 4 strings stretched over it, that “Death” plays by using a flexible wooden stick that has hair from a horse’s tail attached to it... Yes it is the violin! Listen to how strange and haunting it can sound. Here how the story goes:

It is midnight in the graveyard on Halloween. It is quiet, eerie, cold. Suddenly Death appears. He scratches some notes on his out-of-tune violin, and quietly the skeletons begin to rise up from out of their graves. They start dancing. All the instruments of the orchestra—strings, woodwinds, brass and percussion—gradually join in. Some skeletons slither, some hop, some rattle their bones (listen for the xylophone). Some are big. Some are little. They twirl and swirl and chase one another, faster and faster, louder and louder. But suddenly everything stops—the rooster crows (secret, it’s an oboe...). Day is coming. The sky is turning light. Death plays a last sad tune on his fiddle and they all disappear back into the ground. It’s quiet again. What do you think? Did anything really happen?

Aaron Copland (1900-1990)

“Hoedown” from Rodeo (No.1 on Demo CD)

This piece is called “Hoedown” and takes us out to the great American West. The music was written for the ballet called *Rodeo* by American composer Aaron Copland. The *Hoedown* is the big party that ends the ballet in which the tomboyish Cowgirl shows up transformed into a beautiful young woman. She looks so pretty that she turns all heads—even the Head Wrangler, who had paid no attention to her before. Now he wants to dance with her, but he has lost his chance. She chooses the nicer young rope-handler instead. Everyone is dancing and having a good time. You’ll hear the violins playing lots of “fiddle” tunes and other instruments also taking turns. Copland uses real cowboy tunes and fiddling tunes called “Bonyparte” and “McLeod’s Reel.” In the middle, the music suddenly slows down a bit, changes character, and stops for just a few beats. It sounds a bit like the cowboys and cowgirls are showing off for one another with a little hop kick in their step. Then after that we hear the beginning dance music start up again to finish off the piece.

This shape of starting with one music at the beginning, presenting different music in the middle, and then coming back to the same beginning music is often used by composers. It's called an A B A form, or 3 part form: two outsides the same, the middle different. Popular songs use this shape a lot—chorus music, verse music, and then chorus again!

Edvard Grieg (1843-1907)

'In the hall of the Mountain King' from Peer Gynt Suite No. 1 (No.2 on the Demo CD)

Now to an adventure story about a young hero trying to escape from trolls. Norwegian people love legends about magic creatures, monsters, trolls and fairies. Some of these tales go way back to the time of the Vikings. Composer Edvard Grieg, born in Norway over 150 years ago, wrote music about a legendary boy named Peer Gynt. Peer was a rascal, playing tricks on everyone, telling lies, never listening to his mother. One day he ran away into the mountains and found a cave. He climbed into the dark, going deeper and deeper. Suddenly he was surrounded by hundreds of trolls—fierce strange ugly little creatures with long tails—who captured him and took him to their Mountain King. The King was angry but didn't kill Peer. Instead he decided to turn Peer into a troll so he could marry the king's daughter and stay underground forever. Peer pretended to agree but as soon as he was alone, he tried to sneak away.

This is where our music starts. You will hear Peer's soft tiptoeing in the careful notes of the bassoon. As more instruments are added the music becomes louder. The trolls have noticed Peer and start chasing him through the mountain tunnels. Soon, the other winds and the strings are playing, and we hear the brasses and percussion join in a frantic faster and faster whirlwind of sound. Finally with a crash Peer is captured. With two more crashes the furious Mountain King tosses Peer out of the troll kingdom and back into the outside world! Whew!!!

Georges Bizet (1838-1875)

Toreador's Song, from Carmen (No.4 on the Demo CD)

This famous song from Georges Bizet's opera, *Carmen*, is sung by a character named 'Escamillo.' The story takes place in Spain, and *Escamillo* is a bullfighter who has just come back from the bullring to greet his cheering admirers. *Toreros* (the Spanish name for bullfighters) 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, but the torero doesn't just wear the cape, he twirls and twists it to attract the bull. When the bull charges, the bullfighter waits until the last minute to step aside and almost gets gored by the bull's horns.

Listen to the music Bizet creates for this scene. It is full of snap and bite. *Escamillo* is boasting about his success with beautiful ladies and at fighting bulls. A singer singing this role has to have a very strong voice to carry over the sound of 50 different instruments without using any microphone! Luckily we have a very famous singer—Brian Keith Johnson, who grew up in Warren—to portray our powerful toreador. Maybe we can help him sing his march as he swirls his cape around!

Max Bruch (1838-1920)

'Finale: allegro energico' from Violin Concerto No. 1, Op. 26 (No. 5 on the demo CD)

Our hero in this concerto is the violin—one lonely player who challenges and dares the whole orchestra to keep up! We have an amazing violinist, Joseph Kromholz, to play for us. Joseph is the leader of our Warren Philharmonic violin section and is called the “Concertmaster” of the orchestra because he is in charge of helping the conductor communicate with all of the strings, the largest family of the orchestra instruments. Joseph grew up in Israel but is now teaching and playing in our area in Ohio.

This final part of Bruch’s concerto starts with the orchestra playing quietly, mysteriously. Suddenly our violinist interrupts with a bouncy, gypsy folk dance tune. The whole orchestra catches it and throws it right back to the soloist and we are off on our adventures together. Sometimes the woodwinds and other instruments play softly as our violinist hero explores new ideas and musical places. At the very end, the music suddenly goes faster and faster until we all finish together with 2 big crashing chords. Composers often use this technique of speeding up (you will hear it in other pieces on our concert). The musical term for it is an “accelerando” which comes from the Italian word meaning ‘to speed up’. Our word ‘accelerator’ comes from it—which is what that pedal in the car does! You might enjoy knowing that Max Bruch was a German composer who started writing his own music when he was just 9 years old.

A SPECIAL INVITATION:

Please also bring your family and friends to our regular concert ON SUNDAY AFTERNOON OCTOBER 30th AT CHRIST EPISCOPAL CHURCH so they can also share all these musical adventures. **They can come FREE if they are with you.** Just tell the people at the door that Susan said you could come!

Warren Philharmonic Orchestra
Susan Davenny Wyner, Music Director & Conductor
Christ Episcopal Church
2627 Atlantic St., NE, Warren, OH

Sunday OCTOBER 30 2016 3pm

Magic Treats: A Family Concert!

Art in Music Prize Winners • Star Soloists:

Brian Keith Johnson, baritone

Joseph Kromholz, violin

Rattling bones, dancing cowboys, a singing bullfighter, the soaring beauty of a solo violin~magic indeed!

Saint-Saëns: Danse Macabre

Grieg: ‘In the Hall of the Mountain King’ from *Peer Gynt*, Op 46

Bizet: Toreador Song from *Carmen*

Rossini: “Largo al factotum” from *Barber of Seville*

Brian Keith Johnson, baritone

Copland: ‘Hoe Down’ from *Rodeo*

Bruch: Violin Concerto No. 1 in G minor, Op. 26

Joseph Kromholz, violin

Please contact the WPO office for more information: 330 399 3606