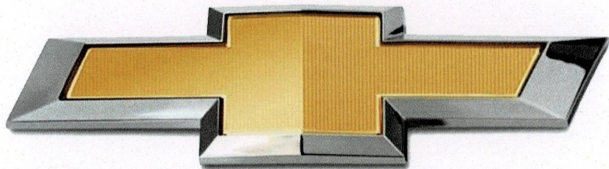


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April 24, 2022

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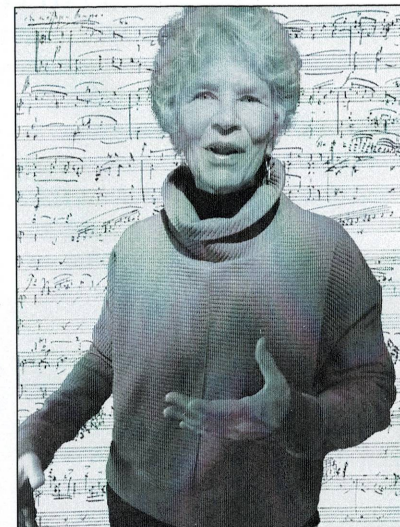


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Welcome Notes from Music Director/Conductor Susan Davenny Wyner

Welcome to The Warren Philharmonic Orchestra's 2021-22 Season. Our concerts this year celebrate the power of music to stir our imaginations, engage our emotions, and touch our hearts. It is especially meaningful to share the extraordinary skills of our musicians with you in these times.

PARIS IN SPRING! -- our April 24th Concert--spirits us over to Paris. Here we encounter Stravinsky's brilliant *Firebird Suite*, the lush sonorities of Debussy's *Afternoon of a Faun* and sparkling *Fêtes (Festivals)*, a witty and quicksilver Mozart Overture, and return to America for the Ohio premiere of *Pulse* by award-winning American composer Margaret Brouwer, who will be with us at the concert.



This past October, our Fall Concert featured Grammy Award winner Jason Vieaux in Rodrigo's famous guitar concerto, *Concierto de Aranjuez*, along with colorful music of Spain, directed by guest conductor Michael Gelfand.

The Warren Philharmonic is committed to playing a vital role in Education and Community Outreach. Each year the WPO has performed Free School Concerts for thousands of the area's school children. At the concerts the students explore the stories behind the music and hear each instrument of the orchestra, as players stand to give solo demonstrations. For many, this is the first orchestra they have ever seen "live." This Spring, WPO musicians will visit Warren City Schools for special up close performances for the students.

The Philharmonic's School-wide "Music in Art" Contest has produced hundreds of drawings by school children which have been exhibited at Art Galleries, Museums and Community spaces as far as 200 miles away. In 2019 the WPO collaborated with Any Given Child and SMARTS to create an immersive weeks-long Music in Art curriculum.

WPO's unique Strings of Joy! puts free stringed instruments in the hands of children and gives them free lessons. The students have twice performed as soloists with the Philharmonic in works created especially for them.

Bringing music to life feels all the more precious in these times. Live performance draws us together as a community. It is a moment when we can touch souls as vulnerable, sensitive, and searching individuals, when performer and listener become one. I keep coming back to Plato's words from so many centuries ago:

"Music gives a soul to the universe, wings to the mind,

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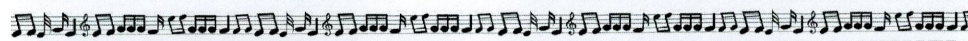
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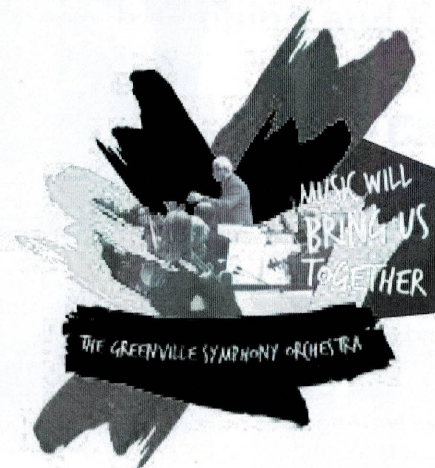


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SUSAN DAVENNY WYNER, Conductor

Susan Davenny Wyner has received international acclaim for her conducting. The Library of Congress featured her in its 2003 "Women Who Dare" Engagement Calendar, and the MacNeil-Lehrer Newshour and WGBH Television have presented documentary features on her life and work. Her conducting credits include the Czech Philharmonic Chamber Orchestra, Odense Danish Symphony, Los Angeles Philharmonic, Boston Lyric Opera, Cleveland Orchestra members in benefit concerts, concerts at the Hollywood Bowl, and recordings for Bridge and Albany Records. Yo-Yo Ma, André Previn, Lynn Harrell, Claude Frank, Peter Serkin, and Emanuel Ax, have been among her guest soloists.



She has conducted repertoire from the 15th through 21st century—premiering over 40 new works, working with period instruments, and conducting 30 operas. The New York Times called her conducting "rapturous, richly textured and emotionally compelling." Opera News Online praised the "terrific lyrical moments under Susan Davenny Wyner's baton," The Los Angeles Times praised her "sensitive and thoughtful leadership," The Boston Globe wrote, "Under her baton the music breathes, lilts, romps, sighs, and sparkles," and four times selected her conducted performances among the "Best Musical Events of the Year."

She has been Music Director and Conductor of Boston Midsummer Opera since 2007, the Warren Philharmonic Orchestra since 1999, and Opera Western Reserve since its creation in 2004. From 1999-2005, she was Music Director and Conductor of The New England String Ensemble in Boston, which she brought to national prominence.

Initially trained as a violinist and violist, Susan Davenny Wyner went on to an international career as a Lyric Soprano—singing with the Metropolitan Opera, New York City Opera, London Symphony, Cleveland Orchestra, Boston Symphony,

premiered works written especially for her and recorded for Columbia Masterworks, Angel/EMI, Naxos, New World, CRI and Musical Heritage, winning both a Grammy and a Grand Prix du Disc. After a hit and run accident destroyed her singing voice, she began her career as a conductor.

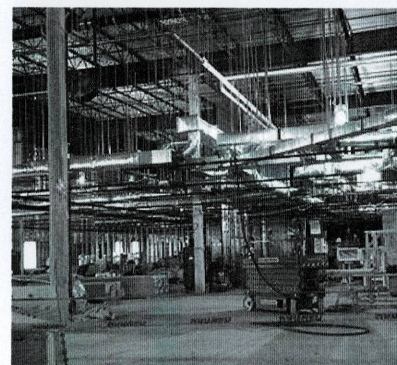
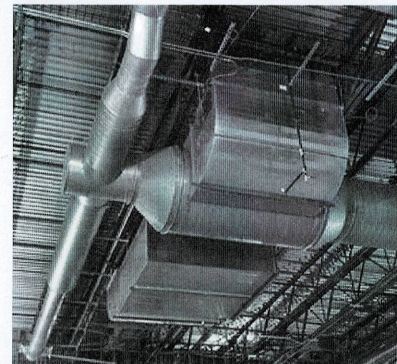
She has held conducting positions at New England Conservatory, the Cleveland Institute of Music, Wellesley College, Brandeis and Cornell Universities, and has conducted numerous lecture demonstrations and master-classes for the National Conductors Guild, the Shanghai Conservatory, and Harvard and Yale Universities among many others.

Susan Davenny Wyner graduated *summa cum laude* from Cornell University with degrees in both comparative literature and music, then continued her studies at Yale and Columbia Universities, at the Tanglewood and Aspen Music Festivals, and at the Los Angeles Philharmonic Institute. In 1998, The American Orchestra League named her a Catherine Filene Shouse Conductor – a first-time award given by a national panel of conductors and orchestral managers to a conductor



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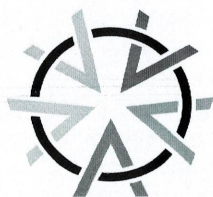
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WARREN PHILHARMONIC ORCHESTRA **Susan Davenny Wyner, Conductor/Music Director** **Sunday April 24, 2022 3pm** **PARIS IN SPRING!**

PROGRAM

with guest composer Margaret Brouwer

Overture to <i>The Abduction from the Seraglio</i> , K.384	Wolfgang Amadeus Mozart (1756-1791)
Prelude to <i>The Afternoon of a Faun</i>	Claude Debussy (1862-1918)
Fêtes (<i>Festivals</i>), from <i>Nocturnes</i>	Claude Debussy
Pulse (2003)	Margaret Brouwer (b.1940)

Intermission

The Firebird Suite (1919 version)	Igor Stravinsky (1882-1971)
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Introduction
The Firebird and her Dance
Khorovode: Dance of the Princesses
The Infernal Dance of King Kastchei
Lullaby
Finale

Warren Philharmonic Orchestra
Susan Davenny Wyner - Music Director/Conductor

PARIS IN SPRING!

April 24, 2022 Concert
First Presbyterian Church, Warren, Ohio

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Susan Davenny Wyner, Music Director & Conductor
PROGRAM NOTES by Steven Ledbetter

(Mr. Ledbetter was Program annotator for the Boston Symphony from 1979-1998)

APRIL 24, 2022, Paris in Spring

WOLFGANG AMADEUS MOZART (1756-1791)

Overture to *The Abduction from the Seraglio*, K.384

Wolfgang Amadeus Mozart was born on January 27, 1756 in Salzburg and baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart. He died at his home in Vienna, Austria, on December 5, 1791, at the age of 35.

Mozart's first stage work for Vienna was not an Italian opera but a German *Singspiel*, a "sung-play," in which the music may have had the most important part, but which also had a considerable amount of spoken dialogue. This was in fact the conventional way of presenting comic opera in German. The plot had been used just a year before for an opera in Berlin entitled *Belmont and Constanze*, with music by Johann André. Two factors, aside from the inherent fun of the libretto itself, probably induced Mozart to accept this particular libretto.

The first was the passion for all things "Turkish" in Vienna, and indeed in Europe. It had been nearly a century since the Turkish siege of Vienna of 1683, but Moslem culture was still exotic and foreign to Europeans. Among the things that everyone "knew" about Islamic culture were that Moslems were forbidden to drink alcohol, that their rulers had numerous wives kept in seraglios (or harems), and that they were brutal, uncultured, and bloodthirsty. And their music used highpitched melody instruments and a lot of clanging percussion instruments. All of these stereotypes appear, generally employed for comic effect, in the story of *The Abduction from the Seraglio*.

The second reason Mozart may have chosen this libretto is the name of the heroine, Constanze, for at precisely this time the composer was falling love with Constanze Weber while firmly assuring his father off in Salzburg that he was remaining independent and heartfree. To write music expressing the ardent love of Belmonte for his lost Constanze (who, before the curtain rises, has been captured by Turkish pirates and sea and transferred to the harem of Pascha Selim) must have been almost second-nature to Mozart in the circumstances.

Mozart copied out the theme of the first fourteen measures of the overture and included them in a letter to his father with the comment, "It is very short, with alternate fortes and pianos, and the Turkish music always coming in at the fortes." This "Turkish music" consists of triangle, cymbals, and bass drum, plus the piccolo for melodic purposes. It was loud and effective, by eighteenthcentury standards. Mozart summarized the Presto section for his father: "The overture modulates through different keys, and I doubt whether anyone, even though his previous night has been a sleepless one, could go to sleep over it."

The opening Presto comes to a full stop in the dominant key of G. A new theme appears, Andante, in the violins, repeated at once in E-flat on the oboe. First-time listeners have no way of knowing that this is actually a reference to the opera's opening aria, in which Belmont sings, "Is this where I shall see you? Constanze, my joy!" It makes, in any case, a striking contrast--"European" music, as opposed to "Turkish" music. The Presto returns in the manner of a recapitulation.

CLAUDE DEBUSSY (1862-1918)

"Prelude to The Afternoon of a Faun"

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. *Prélude à l'après-midi d'un faune* known in English as *Prelude to The Afternoon of a Faun*, is a symphonic poem for orchestra, approximately 10 minutes in duration. It was composed in the year 1894 and was first performed in Paris on 22 December 1894, conducted by Gustave Doret.

In 1865 the poet Stéphane Mallarmé produced a "Monologue d'un faune," with which he hoped to obtain a performance at the Comédie Française. Having been told that his work would be of no interest as a theatrical piece, he put it aside for a decade. In 1875, Mallarmé tried to get his work published as "Improvisation du faune" in a literary anthology, again without success. Finally, the following year, he brought out his first book, which contained

the text of the eclogue entitled "L'Après-midi d'un faune." Mallarmé continued to hope for a theatrical performance; as late as 1891 he promised in print to produce a new version for the theater. Throughout his life, he was also interested in music; he had even written an essay on Wagner for the "Revue wagnerienne" in 1885. His own poetry, he said, was inspired by "music proper, which we must raid and paraphrase, if our own music [poetry] is struck dumb, is insufficient."

The first performance of the *Prélude* made Debussy famous overnight; the striking character of this music, which everyone experienced as something quite new, established his personality even in the eyes of those critics who expressed a wish for "an art more neat, more robust, more masculine."

The freshness comes in part from the delicacy of the instrumentation, which is filled with wonderfully new effects, of which the brilliant splash of the harp glissando over a dissonant chord at the end of the first flute phrase is only the first. The careful bridging of sections, so that nothing ever quite comes to a full close without suggesting continuation, effectively blurs what is, after all, a fairly straightforward ABA form. Debussy's success in obtaining this fluid, pastel effect can be measured by the fact that musicians still argue about where the various sections begin and end. Most listeners, though, have been content to wallow in this exquisitely wrought play of color, harmony, and misty melody without bothering to consider how much of the future was already implicit in this brief score.

CLAUDE DEBUSSY (1862-1918) **Fêtes, from Nocturnes**

Debussy's three Nocturnes, which went through an extended genesis described below, were composed during the 1890s, reaching more or less their present form between 1897 and 1899. Debussy later made substantial revisions in the orchestration of Fêtes, and the work is now performed according to the revised score, which was published posthumously in 1930.

The first performance of the *Prélude à l'Après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance he had already embarked on his next major orchestral work, the *Nocturnes*, which, with *Pelléas et Mélisande*, were to occupy his attention for the rest of the 1890s. It seems that the *Nocturnes* went through at least two early versions before resulting in the music we know today, although Debussy's manuscripts for the earlier versions—if they were ever written out—no longer exist.

The second of the three *Nocturnes*, *Fêtes* ("Festivals") is rich with color. Debussy is supposed to have said that he was inspired by the merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to splendid display, and then fading away as the music again dissolves into silence.

MARGARET BROUWER (b.1940) **Pulse (2003)**

The award-winning composer Margaret Brouwer has earned critical accolades for her music's lyricism, musical imagery and emotional power. The Dallas Morning News praised her for having "one of the most delicate ears and inventive imaginations among contemporary American composers."

Born in Ann Arbor, Michigan, February 8, 1940, she has received notable commissions from the Dallas Symphony, the Detroit Symphony, the Rochester Philharmonic, the American Composer's Orchestra, the American Pianists Association, CityMusic Cleveland Chamber Orchestra among many others. Her music has been performed at Carnegie Hall, Lincoln Center, the Tanglewood Festival of Contemporary Music, the Kennedy Center, the Concoran Gallery, and the Philips Gallery, and by major organizations throughout the US, Germany and Taiwan.

The New York Public Library for the Performing Arts at Lincoln Center has created a special Margaret Brouwer Collection which makes her scores, manuscripts, papers, and recordings available for research by scholars, composers and performers. From 1996-2008 Brouwer served as head of the composition department at the Cleveland Institute of Music where she is now Professor Emeritus. She is founder of Blue Streak, a contemporary chamber music ensemble, which records on Naxos CD, and tours the country performing innovative and eclectic programs. Brouwer devoted 2016 to 2018 to composing her 80-minute oratorio, *Voice of the Lake*, meant to encourage interest and concern for Lake Erie and other threatened

IGOR STRAVINSKY (1882-1971) **The Firebird, Suite (1919 version)**

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composition of The Firebird in early November 1909 at a "dacha" of the Rimsky-Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date May 18, 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on June 25, 1910.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution. The original score of *Firebird* called for an enormous orchestra. Following World War I, in 1919, Stravinsky made a version of his suite from the ballet for a standard-sized symphony orchestra, in order to encourage more performances.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg.

Kashchei has an enchanted garden where he keeps thirteen captured princesses, who are allowed out only at night. The young prince Ivan Tsarevich accidentally discovers the garden while pursuing the fabulous firebird. He captures the bird near a tree of magical golden apples. The firebird begs, in dance, to be set free, and the prince finally agrees, but takes one magic feather as a token. The enchanted princesses appear tentatively and shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a stately slow dance. In pursuit of the princesses as they leave, Ivan Tsarevitch enters the palace, where he is captured by the monsters that serve as Kashchei's guards.

Kashchei arrives and threatens to turn the prince into stone, but Ivan Tsarevich waves the feather, summoning the Firebird to his aid. The magic bird sets Kashchei's followers to treading an "infernal dance" of energetic syncopation. This gives the prince the opportunity to find and destroy the egg that contains the ogre's soul. This act released from their spell many knights that had previously been turned to stone. They come back to life (to music with a sweetly descending phrase of folklike character). Knights and princesses all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

The suite contains the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the *Firebird*. Following a culminating shower of brilliant harmonics on the violins (played with a new technique discovered by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). But when Ivan Tsarevich captures the Firebird, the magical creature appeals to be freed in an extended solo dance; Ivan takes one of its magic feathers before allowing it to depart.

The next episode is the khorovod (a stately slow round dance) of the enchanted princesses, to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

The suite then jumps to the moment in which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—... But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy. Here is where the original 1911 suite ended, but in 1912 Stravinsky published the Lullaby separately, and it became a popular part of all later suites from the ballet, followed by the original finale

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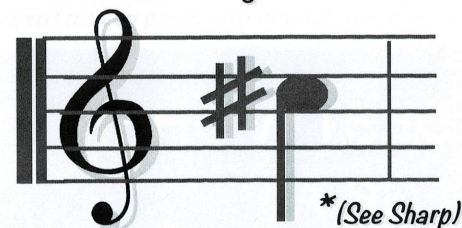


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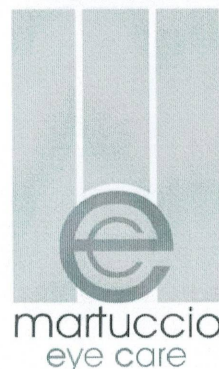
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