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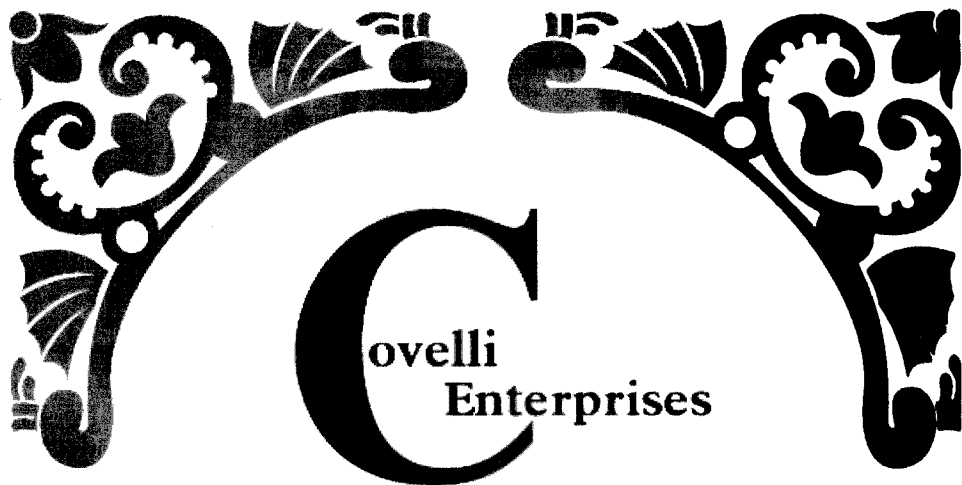
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Fall Concert 2023

October 22, 2023

Susan Davenny Wyner
Music Director & Conductor

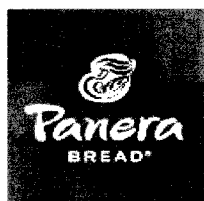
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Welcome Notes from Music Director and Conductor Susan Davenny Wyner

Welcome to the Warren Philharmonic's 2023-2024 Season. Our concerts hold an incredible variety of music, ranging from favorites to new pieces and some surprises! As always we celebrate the gifts of our musicians. Their skills and ability to phrase and shape sound together transport us to wondrous emotional and imaginative worlds.

October's concert features contrasting pieces by two distinguished American composers. Margaret Brouwer joins us again for a snazzy, razzle-dazzle work called 'Sizzle' which drew its inspiration from overhearing Rap coming out of a car at a traffic light. Pulitzer Prize winning composer Yehudi Wyner draws us into a rich warm world with his 'Epilogue', and we are fortunate to have both composers with us to speak about their music. Our musical adventure also includes Schubert's beloved 'Unfinished Symphony,' a tour de force 'Dance of the Comedians' from Smetana's Bartered Bride and Bizet's lush and dramatic suite from Carmen.

The Warren Philharmonic is committed to playing a vital role in Education and Community Outreach. In past years, the WPO performed Free School Concerts for thousands of the area's school children. Although COVID considerations have interfered with busing large groups of children to school concerts, WPO musicians have continued to visit Warren City Schools for special up-close performances and demonstrations.

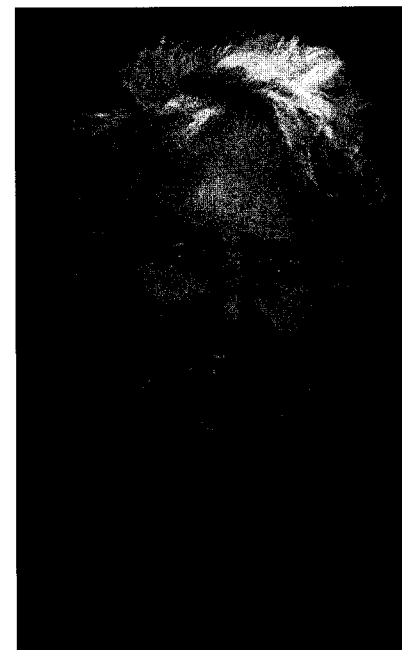
WPO's unique Frank R. Bodor Strings of Joy! program puts free stringed instruments in the hands of children and gives them free lessons. The students have twice performed as soloists with the Philharmonic in works created especially for them.

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.

Thank you for supporting this amazing orchestra. The gift of your involvement, however large or small, means the world.

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~Plato



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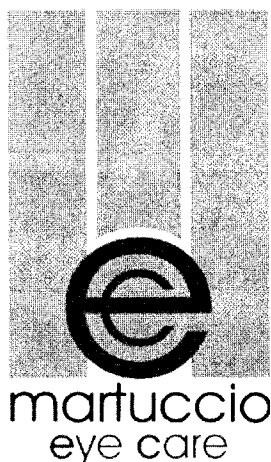
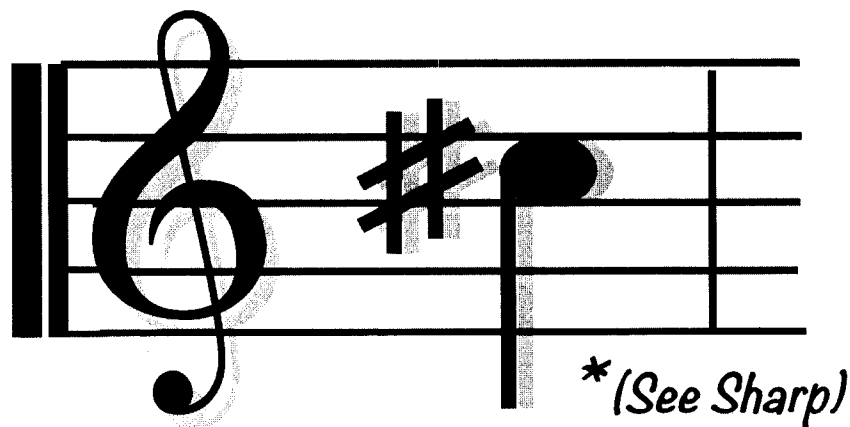
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SUSAN DAVENNY WYNER, Conductor

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, and other major orchestras. She often



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 poised for major career.

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- Plato

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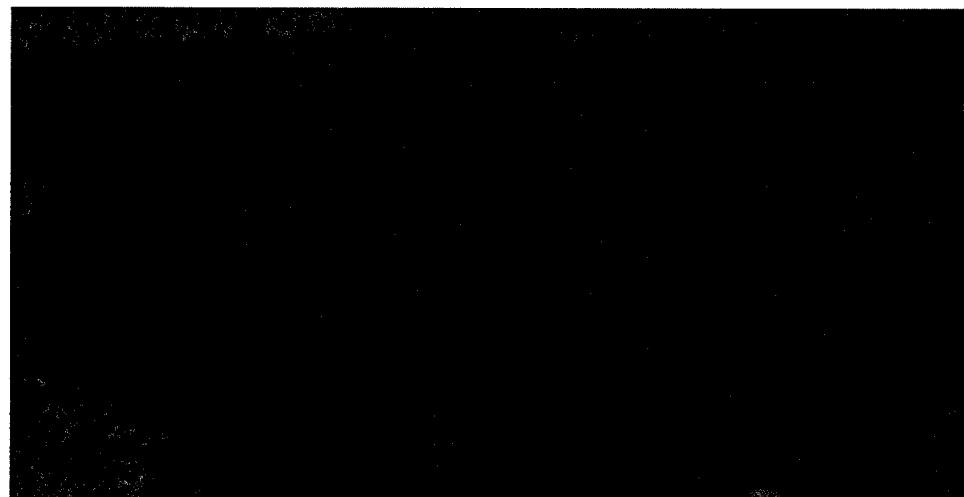
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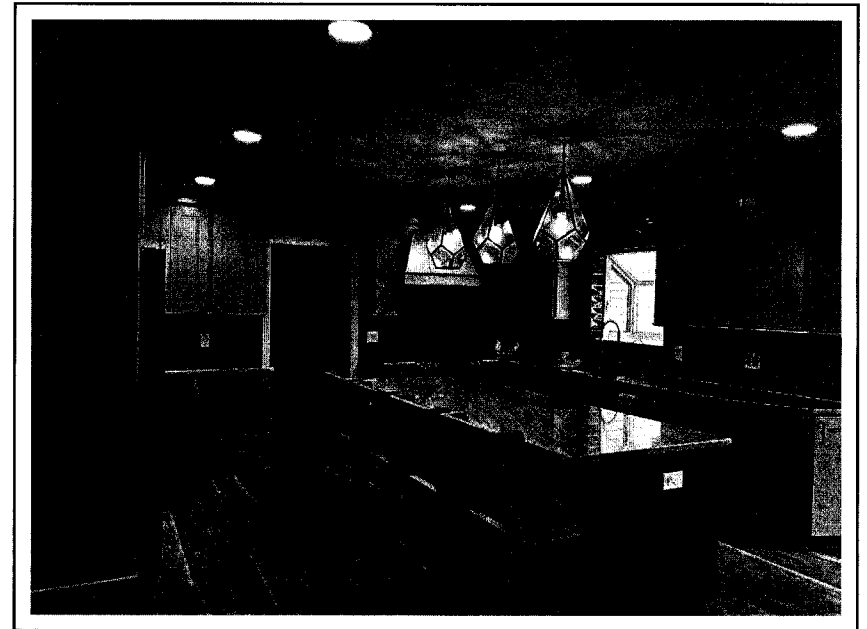
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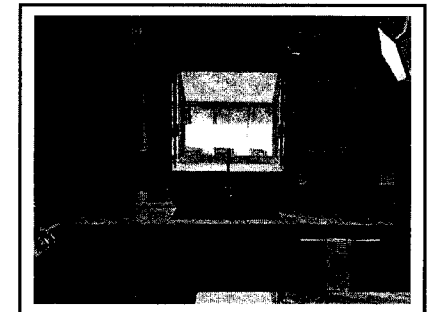
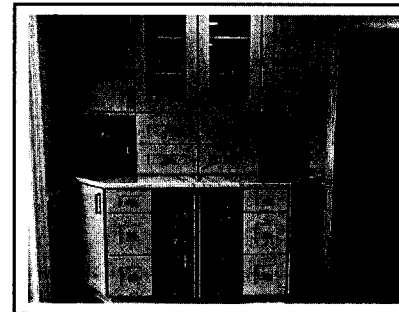
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WARREN PHILHARMONIC ORCHESTRA

Susan Davenny Wyner, Music Director & Conductor

Sunday, October 22, 2023 3pm

Colorful Journeys!

PROGRAM

Dance of the Comedians from
The Bartered Bride

Bedrich Smetana
(1824-1884)

Symphony in B minor, *Unfinished*

Franz Schubert
(1797-1828)

Allegro Moderato
Andante con moto

INTERMISSION

Sizzle (2000)

Margaret Brouwer
(b.1940)

Epilogue (1996)

Yehudi Wyner
(b.1929)

Suite No. 1 from the opera *Carmen*

Georges Bizet
(1838-1875)

Prelude to Act I
Aragonaise
Intermezzo
Les Dragons d'Alcala
Les Toréadors

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Warren Philharmonic Orchestra

Susan Davenny Wyner - Music Director/Conductor

Colorful Journeys!

October 22, 2023 Concert
First Presbyterian Church, Warren, Ohio

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Christopher Krummel*
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Peter Sapkowski

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Scott Thomas*

Percussion

Don Yallech*
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The Philharmonic mourns the passing of beloved bassoonist Donald (Bill) Byo on October 2, 2023. For 52 years Bill played bassoon with WPO without missing a single rehearsal or concert before retiring to a standing ovation in 2019.

PROGRAM NOTES

by Steven Ledbetter & Susan Davenny Wyner

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

October 22, 2023

Colorful Journeys!

BEDRICH SMETANA (1824-1884)

Dance of the Comedians from *The Bartered Bride*

Smetana composed *The Bartered Bride*, his second opera, between 1863 and 1866, and revised it several times until it reached its definitive version in 1870. That version had its premiere in Prague on September 25, 1870, and quickly became established as almost a symbol of the Czech people, a position it still holds.

Strictly speaking the opera should be called *The Sold Bride*. It tells a simple and amusing tale of a young woman's love emerging triumphant over the obstacles of circumstance, parents, and an energetic marriage-broker. The crafty hero assembles the townspeople to witness what they think is an act of treachery—he will “sell” his claim to marry his sweetheart for 300 gulden on one condition: That she marry *only* the son of a particular wealthy farmer. Since this very man is trying to get the girl engaged to his doltish son, no one objects to the stipulation. Only at the end of the opera does everyone learn that the true lover is *also* a son of that farmer, from an earlier marriage, who had left home years before and not been heard of since. His cleverness wins him both the money and the girl.

The opera is filled with strains of folk song and characteristic Czech dance forms. In the third and last act, a traveling circus comes to town. To attract villagers to attend their show, a group of Comedians puts on a performance in a lively dance filled with rhythmic verve and high spirits. Their dance in 2/4 meter is called a *skocná*, (pronounced scotch-nah) and Smetana gives all the instruments-- strings, brass (especially the trumpet, who gets special solos), woodwinds, and percussion-- a chance to run, jump, stop, start, surprise, and show off their virtuosity.

FRANZ SCHUBERT (1797-1828)

Symphony in B minor, D.759, *Unfinished*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30,

1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement. An additional page of score, containing eleven measures, recently turned up in Vienna. The first performance of the Unfinished was given under the direction of Johann von Herbeck in Vienna on December 7, 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale.

Schubert's most popular work is also the most mysterious. We know that he wrote the first two movements in 1822 and sketched the beginning of a third, even to the point of orchestrating its first bars. Though he lived another six years, he never completed a piece that began with such remarkably expressive music. Even after he died in 1828, the score remained concealed for more than thirtyfive years; its first performance in 1865 was a revelation.

Actually the mystery is perhaps less deep if we consider that during the early 1820s Schubert left a large number of works incomplete, the bulk of them in minor keys. Among these are several attempts at symphonies that never grew beyond sketches or unperformable fragments. Evidently after composing six symphonies in the first flush of his natural and buoyant genius, Schubert completely changed his notions of what constitutes a proper symphony. Encounters with the music of Beethoven were no doubt decisive in this change. In this light, his failure to finish even the Scherzo—much less the more demanding finale—may have been a kind of despair. Unable to conceive an appropriate ending for the structure he had started, he simply dropped the work totally.

The two movements that Schubert left, though, are rich in his characteristic expressiveness and bold in harmonic adventure. The first movement contained a harmonic idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the complete edition of his works at the end of the 19th century, couldn't believe that Schubert intended it; he edited it out of existence!

The work begins with a mysterious whisper in the low strings, followed by a soft tremolo in the violins and a keening, lonely melody in oboe and clarinets. The listener might easily take this for a slow, minorkey introduction to a symphony, but it soon becomes apparent that this is the very body of the work, an entirely new kind of symphonic mood. The opening ideas build to an emphatic climax and drop out, leaving bassoons and horns holding a single note, which suddenly melts into a chord that brings in the ineffable yearning of the second theme. The color and the ardent expression of this movement end in somber darkness.

The second movement opens strikingly in a bright E major. Here the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant har-

monic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

At Schubert's premature death, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the Bminor symphony, but the treasure at hand is immensely rich. [Notes by Steven Ledbetter]

MARGARET BROUWER (b.1940) **Sizzle (2000)**

The award-winning composer Margaret Brouwer has earned critical accolades for her music's musical imagery and emotional power. The Dallas Morning News praised her for having "one of the most 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 bodies of water. More than 30 of Brouwer's works have been recorded on such labels as Naxos and New World Records.

About *Sizzle*, she writes:

"The initial idea for *Sizzle* was inspired by the booming rhythms of rap music that emanated from a vibrating car waiting at a stoplight. The words were not audible, but I was intrigued by the mesmerizing rhythmic interplay between the motoric rhythm of the voice and the punctuated, more predictable rhythm of the accompanying instruments. *SIZZLE* grows and evolves from this germinal rhythmic idea. Various instruments represent the rhythmic current of the rapper: first the bassoons, then violas, then the violins, and later the woodwinds and eventually the entire orchestra.

James Gleick describes the alarming pace and frenetic life-style of the 21st century in his book, *Faster*. In *Sizzle*, the instruments that play the rhythmic currents described above could be said to represent this part of 21st-century life – fast-paced, energized, and filled with emphatic and mesmerizing rhythms. Three trombones and one horn explore a deeper current – a psychic cultural connection with the earth, with the ground of being, with a universal flow, with deep space, with the collective unconscious – yearning for that which is infinite, measureless, vast, spiritual.”

[Notes by Susan Davenny Wyner]

YEHUDI WYNER (b.1929)

Epilogue; in memory of Jacob Druckman (1996)

Pulitzer Prize-winning composer Yehudi Wyner, b 1929, has composed well over 100 works for orchestra, chamber ensemble, solo voice, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, the Boston Symphony, The BBC, Library of Congress, Ford Foundation, Koussevitzky Foundation and The National Endowment for the Arts. He won a Grammy Award for his recording “The Mirror” and was nominated for a second Grammy for his Pulitzer prize-winning Piano Concerto, “Chiavi in Mano.”

In addition to composing and teaching, Yehudi Wyner’s active and eclectic musical career has included performing as a pianist, directing two opera companies, and conducting numerous ensembles in a wide range of repertory. He has taught at Yale, Harvard, Cornell, Brandeis, State University of New York, Purchase, and the Tanglewood Music Center. He has served as President of the American Academy of Arts and Letters which awarded him its Gold Medal for Music in 2020, and recordings of his music can be found on Naxos, Bridge, New World, Albany, Pro Arte, Columbia Records, iTunes and Amazon.

In 2005, Yehudi Wyner performed Gershwin’s Piano Concerto with the Warren Philharmonic Orchestra, and in 2014 and in 2017 the Philharmonic gave the world premieres of MAZE I and MAZE II, which he composed specifically for the Warren Orchestra and the young solo string players of the Philharmonic’s visionary “Strings of Joy” program, founded by Frank R. Bodor.

About *Epilogue* he writes:

“*Epilogue* was commissioned for the Norfolk Chamber Music Festival–The Yale Summer School of Music –by the Leshowitz Family Foundation and Meet-the-Composer, in celebration of the 90th anniversary of the ‘Music Shed’ in Norfolk, Connecticut, where summer festival concerts take place. *Epilogue* was given its first performance on August 10th, 1996, by the Norfolk Chamber Orchestra, Sidney Harth conducting.

My original intention in planning this piece for the anniversary of the shed was to fashion a celebratory, festive composition, suitable to the place and occasion. Such plans crumbled at the death of composer Jacob Druckman, an esteemed colleague, teacher at Yale, and lifelong friend. *Epilogue* is in his memory. The mood is somber and elegiac; the style simple and tonal; duration, about nine minutes.” [Notes by Susan Davenny Wyner]

GEORGES BIZET (1838-1875)

Suite No. 1 from the opera *Carmen*

Georges Alexandre César Léopold Bizet was born in Paris on 25 October 1838 and died in Bougival, near Paris, on 3 June 1875. His most successful work, the opera *Carmen*, was the last piece he composed; it was premiered in Paris on 3 March 1875, just three months before his death, which occurred in his thirtyseventh year. The two traditional suites present selections from the score of the opera in an order that differs from the original dramatic version, based as it is only on considerations of musical variety. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, bass drum, cymbals, tambourine, snare drum, harp, and strings.

Bizet’s *Carmen*, justifiably one of the most popular operas ever composed, aroused shivers of concern from the director of the Opéra-Comique, where it was first produced. The Opéra-Comique was, after all, a family theater, a place of long and unchanging traditions. The works presented there—lighter operas that were largely sung, but contained spoken dialogue—had certain conventions that the audience expected: a heroine of spotless purity, who might suffer at the hands of Fate (and of Man) but would eventually win out; a hero of bold courage and unchanging rectitude who usually comes across as a prude, but he naturally wins the girl in the end; a villain, usually a baritone or bass, of unadulterated evil intentions; and a happy ending.

Bizet happily tossed each of these conventions out the window in selecting Prosper Mérimée’s novel *Carmen* as the basis for an opera and then browbeating his librettists to give him the realistic situations he wanted—even to the extent of writing some of the libretto himself when they wanted to tone down the harsh and realistic story of the moral decline of a simple country boy (with a slight penchant for violence) to a deserter, smuggler, and eventually tormented murderer. Although the librettists Meilhac and Halévy created a pure heroine, Micaela, as a foil to the seductive Carmen, Bizet gave her music in the spirit of Gounod that made her come across as vapid; he was interested in the gypsy girl, Carmen, who was the opposite of everything the Opéra-Comique stood for in family entertainment. Other operas (notably *Traviata*) had depicted women whose morals were less than impeccable, but Bizet actually showed Carmen seducing José right on stage.

during the course of the first act—the first step in his moral decline. Carmen's love is capricious and intense; it led men to vie for her favors. In the end, it led to her murder—and on stage to boot! One of the directors of the company is said to have resigned because he could not persuade Bizet to give *Carmen* a happy ending!

Nobody knew quite what to make of it. The librettists had worked for years with Offenbach, and audiences expected something light and frothy. As each of the four acts went on, the audience became quieter and quieter, until there was nearly dead silence at the end. Though the work was performed fortythree times that season, it never filled the house, and the management was reduced to virtually giving tickets away. By the time the run had ended, the composer was dead, an apparent failure.

But soon thereafter—in October of the same year—a production in Vienna began the opera's worldwide march of success. Yet it was not the same opera that Bizet had written for Paris. In between musical numbers, the plot at the Opéra-Comique had been told in spoken dialogue, which had revealed many things about the backgrounds and relationships of the characters and about their motivations. For the Vienna Opera the work had to be sung throughout, so the manager commissioned Ernest Guiraud to create recitative to replace the dialogue. Guiraud went about his task seriously; he quoted many of Bizet's musical ideas, and he attempted to imitate his style. But inevitably he had to cut so much from the dialogue that many of the sharp points of the drama got blunted. Yet this is how *Carmen* became known to the world at large. Recently there has been a welcome trend to return to Bizet's original form, which remains one of the most effective operas ever written, equally successful in musical *and* theatrical terms.

The orchestral suites include a wealth of music from Bizet's score and point out one of his greatest strengths as an opera composer: the variety and effectiveness of his orchestration, which reveals character at the same time that it underlines mood. The **Prelude to Act I** presents the ominous musical idea often described as "Fate," the one factor over which Carmen has no control. The **"Aragonaise"** is a lively dance number that introduces the final act with its colorful setting just outside the bullring. The **"Intermezzo"** that precedes Act III is of a chaste simplicity that suggests José's hometown sweetheart Micaela, who in the act to come will make one last vain attempt to get him to return home to his dying mother. **"Les Dragons d'Alcala"** is the marching song of Don José's regiment, which opens the second act. The final selection, **"Les Toréadors,"** brings the suite to an appropriately colorful close. It is actually the introduction to Act I of the opera, which presents the bustling music of the toreadors and especially the famous song of the bull-fighter Escamillo, who is perfectly aware that no bull is a match for him and no woman either. [Notes by Steven Ledbetter]

David W. Ambrose 1945-2023

The Orchestra also mourns the loss of David Ambrose, who first served as a member of the board of trustees, then later designed and maintained our website.

WARREN – David William Ambrose, 78, passed away Saturday, Sept. 2, 2023, at Shepherd of the Valley in Howland.

He was a 1963 graduate of Warren G. Harding High School and received his bachelor's degree from Hiram College and a master's from Kent State University. Dave began his teaching career at Southington, followed by Champion, Lordstown, Liberty and Cuyahoga Heights school systems, and ended with INFOhio, the information network for Ohio schools.

Dave was well known in the community for his volunteer efforts with numerous organizations. Two of his favorites were the Trumbull County Retired Teachers Association (TRTA) and the World of Wildlife (WOW) bicycle tour. He also donated over 26 gallons of blood to the American Red Cross.

He is survived by a sister, Nancy L. Ambrose of Montana; a sister-in-law, Laurie B. Ambrose of Warren; nieces, Annie E. (Richie)Liebscher of Montana and Brandi Mo. (Brian) Racine of Illinois; a nephew, Todd J. Ambrose of Canfield; four great-nieces; one great-nephew; and longtime friend, Cindy Woodward of Cortland.

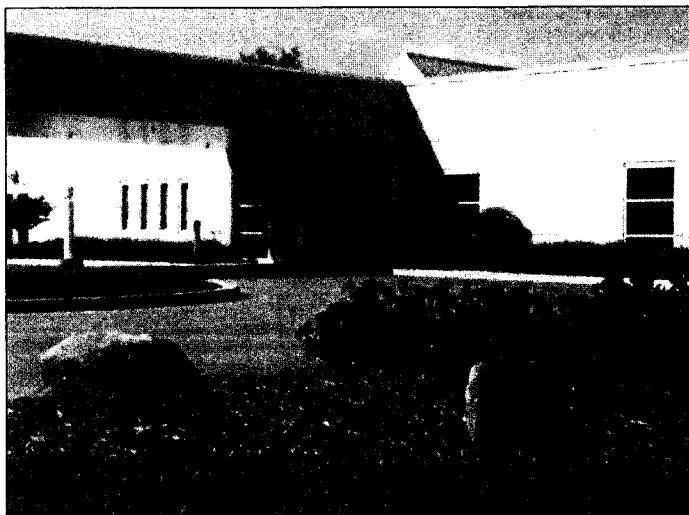
Besides his parents, a brother James R. Ambrose, preceded him in death.



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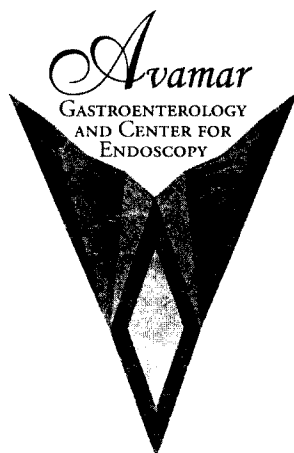
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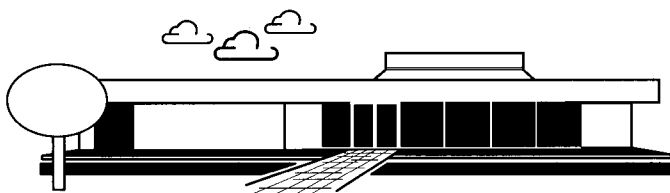
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