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2011 2012

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Special Notes for  Members

Thanks for joining us!

When you go to a live performance—whether it’s a concert, dance or play—you can watch a performer’s facial expressions, hear breathing, see mistakes and recoveries. And, if you went to the same performance several times, you’d see that each one is a little different from every other one.

But, live performances mean that you have to avoid disturbing the performers since they can hear the audience. Make sure you turn off your watch or phone or anything that makes noise. *Wait until intermission to...*

- go to the bathroom
- eat or drink
- whisper
- leave

DON'T FORGET TO CLAP — BUT WHEN?

Clapping at the right time can be tricky. Here are some tips:

- Always clap at the end of a performance to show appreciation.
- Always clap after a piece to show appreciation.
- At a jazz concert, also clap after each soloist stands to play.
- At a classical concert (**orchestra, winds, choral**), don't clap between the movements (**musical sections that sound as if they are complete**). Watch the conductors; at the very end of the concert they will drop their arms to their sides, signaling that the piece is finished.

A Note to Grown-Ups!

Please speak with your children before the performance or during intermission. If this is impossible, feel free to watch the performance on the lobby monitors. Come ½ hour before each performance to hear an expert or meet a performer! And get some Just Born candy, too.



LU Choral Arts Just Folks

OCT 28 Fri . 8 pm

At tonight's concert, 200 singers take a world tour of folk music from spirituals and Celtic step dances to Indian ragas and Filipino children's songs, directed by Steven Sametz.

Do you like Celtic dance and music? Come to Zoellner for Direct from Ireland—Celtic Nights—Journey of Hope on March 10.

A Brief Tour of the World Tour:

Spirituals are religious songs about struggle, faith and hope, created by African American slaves in America before the 1860s. Since slaveholders forced slaves to sit on benches in places of worship, and did not allow dancing and musical instruments, slaves would hold secret "bush" or "camp" meetings to share their joys, pains and hopes—and continue or develop new musical traditions. There are a few types of spirituals: In call-and-response, the congregation repeatedly responds to the speaker to create a voice pattern that sounds like a song. In chain gang work songs, the music's rhythm or words helped the slaves coordinate their heavy work of, say, digging. In quiet songs, one or two slaves at a time were allowed to sing about personal feelings.

Raga:

Is one of the melodies used in Indian classical music. But it isn't really a melody, or tune, scale or any concept for which an English word exists. Instead, it combines different characteristics which include notes, scales, five-note series, ascending and descending notes, notes of different importance, and is also associated with a time of day or a season. Indian classical music is always set to a raga, but non-classical music that you might see in an Indian film only sometimes use ragas.

SOME OF THE INSTRUMENTS USED TO PLAY RAGAS:



Filipino Children's Songs

are usually sung in Tagalog, one of several languages in the Philippines, a country with more than 7,000 islands and 92 million people. As different groups settled in and traded with the country over the centuries, they brought their many cultures and languages, which also include Cebuano, Winaray, Ilocano, Boholano and Kapampangan. Tagalog is both a language and a people, who live in and near Manila, the country's capital. It is the basis of the Filipino national language, and it is taught in schools.

Thanks to:

http://en.wikipedia.org/wiki/Spiritual_%28music%29

<http://www.negrospirituals.com/history.htm>

<http://www.negrospirituals.com/history.htm>

<http://en.wikipedia.org/wiki/Raga>

http://chandrakantha.com/articles/indian_music/raga.html

<http://tagaloglang.com/Filipino-Music/>

<http://en.wikipedia.org/wiki/Philippines>



LU Wind Ensemble: Something Old, Something New

DEC 2 . Fri 8pm

The ensemble plays century-old music from

the Bethlehem Steel, Catasauqua and Lehigh Bands, as they might have been played 100 years ago. David Diggs directs.

A Gift to Heal a Wound: In 1910, Bethlehem Steel's president Charles Schwab needed to improve his reputation. He had just violently broken a 108-day steelworkers' strike when he called the police; one worker was dead, many injured—and the community was angry.

To heal the wounds, Schwab decided to pay for what he called an early Christmas present: the formation of the Bethlehem Steel Band on December 22, 1910. At that time, band music was America's most popular music. To show his support still further, he bought a home on West Market St. in Bethlehem for its headquarters, calling it Bethlehem Steel Band Hall.

All members were Steel employees and received bonuses of \$30-\$50 if they faithfully attended rehearsals. The 60-member band, dressed in black and gold uniforms, and conducted by Andre M. Weingartner, who also directed the Lehigh Valley Symphony Orchestra, first appeared at an elaborate dinner held for the company's managers. The band participated in many company and community events from 1910-1920, including St. Luke's Hospital's first charity ball in 1916, a Hill-to-Hill Bridge fundraiser, and concerts in NY's Central Park.

But by 1920, jazz had become increasingly more popular, and a few years later, when Eugene Grace became president of Bethlehem Steel, he ordered that the band be broken up. Its instruments were given to Liberty High School.



Left: Bethlehem Steel Co. Band taken at Lehigh University. Right: Charles Schwab.

Thanks to:

http://articles.mcall.com/1994-07-17/news/2996228_1_bethlehem-steel-band-members-bethlehem-area-chamber

http://articles.mcall.com/2001-09-02/news/3368227_1_bethlehem-steel-band-moravian-academy-schwab

LU Philharmonic: Nutcracker & Winter Fun

DEC 10 Sat . 3 pm

At today's concert, conducted by Eugene Albulescu, you will hear Tchaikovsky's world-famous The Nutcracker Suite and a new work by New Zealand composer Jenny McLeod, based on the fairytale The Emperor and the Nightingale.

Clerk to Composer: Pyotr Ilyich Tchaikovsky (1840-1893) showed great musical promise as a child, but can hardly be developed now." But, a year later, when he thought he was denied a promotion, he angrily quit his job and entered a music conservatory — launching his career.

Although his work was much admired, his personal life was difficult: a terrible marriage, a nervous breakdown, the sudden end of his relationship with his patroness who covered his debts, and critics who thought his work was ordinary.

Tchaikovsky wrote a one-act opera and ballet based on Hoffman's story The Nutcracker and the Mouse King. He then chose eight of the numbers from the ballet to create The Nutcracker Suite, Op. 71a for a concert performance. The suite was first performed in 1892, and immediately became popular, but the complete ballet did not reach its greatest popularity until after the choreographer George Balanchine staged it in New York City (NYC) in 1954.

Among other things, The Nutcracker is known for using the celesta (or celeste), a newly discovered French instrument, in the Dance of the Sugar Plum Fairy. Tchaikovsky loved its "divinely beautiful tone," and arranged to have one secretly sent to Russia because he was afraid that other composers might introduce it first.

From Hans Christian Andersen's Pen

to the Conductor's Baton. New Zealand composer Jenny McLeod put The Emperor and the Nightingale, which Hans Christian Andersen wrote in 1843, to music as part of the New Zealand International Festival of the Arts. Last year, she revised the music.

Here is the story: When the Emperor of China learns that the nightingale's song is beautiful, he orders his noblemen to bring him a nightingale. He is delighted with it, until he receives a jeweled mechanical bird. He loses interest in the real nightingale, who returns to the forest. The mechanical bird eventually breaks down. When the emperor is deathly sick a few years later, the real nightingale returns to the palace to sing. Death, moved by the nightingale's song, departs, and the emperor recovers. The nightingale agrees to sing to the emperor of all the happenings in the empire so that he will be known as the wisest emperor ever to live.

Although Hans Christian Andersen (1805-1875) was an author, fairytale writer, and poet, people remember his children's stories, including The Steadfast Tin Soldier, The Snow Queen, The Little Mermaid, Thumbelina, The Little Match Girl and The Ugly Duckling. His poetry and stories have been translated into more than 150 languages, and been the basis of movies, plays, ballets animated films and orchestras.



Pyotr Ilyich Tchaikovsky, head-and-shoulders portrait, facing slightly left, between 1880 and 1886



There are statues of Andersen and his characters in Copenhagen, Denmark; New York's Central Park; Solvang, CA; Bratislava, Slovakia, and in a theme park based on his tales in Shanghai, China.

East Winds Quintet: Four + One

Feb. 19 Sun . 3 pm

The ensemble—grouped either as four or as five—plays works by the Italian composer Gioachino Rossini, who lived 200 years ago, and contemporary Americans Arthur Berger and the Lehigh Valley's Craig Biondi.

Opera Writer and More. The Italian composer Rossini (1792-1868) wrote 39 operas, including *The Barber of Seville* and *William Tell*, as well as sacred music, chamber music, songs and some instrumental and piano pieces. Until he retired in 1829, he was the most popular opera composer in history. In fact, by the age of 21, he had become the idol of the Italian opera public! But by the time he was 40, he basically stopped writing music. Although no one really knows why, some think it was because of his legendary laziness, or the public's dislike of his new works, or his jealousy over a competitor's successful new opera. From then, until his death 34 years later, he lived a secluded life. He was a well-known amateur chef and lover of good food—and only when he stopped composing, did he turn to these two interests. Today, you will hear some of his instrumental music.



Neoclassic Composer. Arthur Berger (1912-2003) was an American composer, writer and critic who was part of a group of Paris-trained composers who helped establish a modern American style in the 1940s. In 1937 he moved to Paris for two years, and upon returning, began to teach and study composition with the well-known composer Darius Milhaud. He later taught at Brooklyn College, the Juilliard School, Brandeis University and the New England Conservatory. He also contributed reviews to several newspapers, including *The New York Herald Tribune*. In 1962 he helped found *Perspectives on New Music*, a scholarly publication, which he edited briefly.

He is considered a neo-classic composer. What's that? Many composers in the middle of the 1900s thought that classical music had become too emotional and unstructured in the last hundred years during the Romantic period (1830-1920). They wanted to restore the order and restraint from the 200-year-old Classical period (1750-1830). They began to combine the balance and order of this period with some modern elements like unusual rhythms, dissonances and scales.

The neoclassical movement was fairly widespread, with many composers like Igor Stravinsky, Paul Hindemith, Dmitri Shostakovich, Sergei Prokofiev, Aaron Copland and Arthur Berger wrote this new kind of music.

Berger's music includes works for orchestra, solo voice and choir, and chamber ensembles and piano, including the *Quartet for Winds* (1941), a lively Neo-Classical piece dedicated to Copland.

And, from the Lehigh Valley! The group premieres Allentown's Craig Biondi's *Quintet for Woodwinds*. Biondi, a native of Texas, has had his compositions performed by the Dallas Wind Symphony, Portugal's *Coro Odyssea* and the Yale Brass Trio.

Biondi has written music for soloists, small groups and full orchestras. He is co-curator of the concert series *Momentum* in Connecticut.



Thanks to:

http://en.wikipedia.org/wiki/Gioachino_Rossini

<http://www.nytimes.com/2003/10/10/arts/arthur-berger-composer-and-music-critic-is-dead-at-91.html><http://library.thinkquest.org/27110/noframes/periods/neoclassicism.html>

<http://www.britannica.com/EBchecked/topic/510222/Gioachino-Rossini>

<http://www.craigbiondi.com/html/about.php>

LU Jazz Ensemble, Band & Combo

Apr. 14 Sat . 8 pm

Lehigh students, directed by Bill Warfield,
play traditional and contemporary jazz.

What is Jazz? How jazz is defined depends on who is talking. There are many types and styles that sometimes fuse together. For example, there is jazz-rock, Latin jazz, acid jazz, fusion and several others.

Jazz has been called “America’s Classical Music” and America’s only true art form. It developed around the 1900s, mainly by Afro-Americans, and has elements of both European and African American culture.

What Makes Jazz Jazz? The two main elements of jazz are syncopation and improvisation.

Syncopation is the unexpected emphasis on certain notes that you would expect to be weak. It’s like emphasizing the last syllable in the word telephone, rather than the first—and correct—syllable.

Ragtime music is a good example of syncopated music. It has a syncopated or “ragged” rhythm. Ragtime began as dance music in American cities like St. Louis and New Orleans. The classically trained ragtime composer Scott Joplin wrote many popular rags, including, The Entertainer, which combines syncopation, banjo figurations and sometimes call-and-response.

When different musicians play two distinct phrases of music, as if speaking to each other, it is called call-and-response. The second phrase seems to answer or comment on the first. Call-and-response is one of the hallmarks of the music that African slaves brought to America.

Improvisation is the act of making up music on the spot: the trumpeter gets an idea for a tune, stands up and plays it. Then the sax player stands up, plays a tune, sometimes interacting with another musician, sometimes with the audience, and sometimes not at all.

What’s the difference between jazz and classical music? Tone differences are the greatest difference between the two. A classical instrumentalist prepares music guided by the composer’s concept of the piece. If you listen to 12 recordings of a Beethoven work, it will basically sound the same. But a jazz musician is supposed to find his or her own sound within the basic concepts of the composer.

Some Types of Jazz: Dixieland (1900-1920), the earliest style of jazz, started in New Orleans. Dixieland sound is created when one instrument (usually the trumpet) plays the tune, and the other instruments improvise around that melody. This creates polyphony: two melodic voices, rather than music with just one voice or music with a main melodic voice.

In the swing era (1932-1944), big bands played arranged music that was either written or learned by ear and memorized, since many early jazz performers could not read music. Individual soloists would improvise within these arrangements.

In bebop, the musicians played in small groups with a few arrangements; they would briefly play the melody (called the head) at the start and end of a piece, but the middle of the performance would be improvised.

Later styles of jazz such as modal jazz let individual musicians improvise even more freely within a given scale. Avant-garde and free jazz permit, even call for, abandoning chords, scales, and rhythmic meters.

Thanks to:

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http://www.outsideshore.com/school/music/almanac/html/Elements_Of_Jazz/index.htm
http://www.purdue.edu/bcc/home/artcollection/art_collection_elements_of_jazz/lightbox2.02/elements_of_jazz.htm
<http://en.wikipedia.org/wiki/Jazz>
http://en.wikipedia.org/wiki/Call_and_response
<http://library.thinkquest.org/18602/history/swing/swingstart.html>



LU Wind Ensemble: Good Friends Apr 29 Sun 3 pm

In today's concert, the ensemble, directed by David Diggs, honors several composers, including Graham O. Jones MBE, Nigel Hess, and Gregory Machin, who have dedicated works to it.

What's an MBE? Lieutenant Colonel Graham O. Jones MBE is director of music of England's Cold Stream Guard Band, one of the oldest and best known bands in the British Army, officially formed in 1785. From its earliest days, the Coldstream Guards hired musicians to provide music for the regiment during the changing of the



Lieutenant Colonel Graham O. Jones MBE

guard in front of England's Buckingham Palace, home of the Queen of England. This event still happens every day at 11:30 in the summer.

MBE means Member of the British Empire, an honor that Queen Elizabeth bestowed on Jones for his work with the British Army, which he joined shortly after high school.

He originally studied the harp. As he said, "I had a music teacher at high school who served his national service as a musician and he recommended that the best musical training I can get was to go into the military for three to four years and then go off to university afterwards. I forgot to leave the military, and received all my musical education inside the army."

Graham Jones appeared at Zoellner eight years ago when he conducted his own Fantasia Prelude on Crimmond, as well as the American premiere of Nigel Hess's Monck's March.

Caption: Lieutenant Colonel Graham O. Jones MBE

Man of Many Talents:

Nigel Hess is a British TV, theatre and film composer.



Nigel Hess

He has also composed much concert music, particularly for symphonic wind bands, for the Royal Air Force and the Cold Stream Guard Band.

Hess has been house composer for the Royal Shakespeare Company, directs an award-winning vocal group called Chameleon and has been awarded a New York Drama Desk Award for Outstanding Music in a Play for *Much Ado About Nothing* and *de Bergerac* Broadway.

He was

nominated for Composer of the Year at the 2009 Classical Brit Awards for the Piano Concerto. His music is a regular on Classic FM, England's most popular commercial radio station, and the largest classical music station in the world.

Warrant Officer Class One

Gregory Machin joined the British Army 21 years ago and served with the Royal Green Jackets as a flautist. While in the army, he has studied flute at the Royal Military School of Music and at a student Bandmaster course. Now he is the Bandmaster to the Cold Stream Guard Band.



Warrant Officer Class One Gregory Machin

Thanks to:

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http://en.wikipedia.org/wiki/Coldstream_Guards

<http://www.myramusic.co.uk/content/news.shtm>

<http://www.army.mod.uk/music/corps-band/469.aspx>

<http://www.fabermusic.com/news/story/nigel-hess--a-christmas-overture.aspx?ComposerId=308>

