

Phyllis Jean Denlinger



*Dayton
Philharmonic
Orchestra*

1940-41
Eighth Season

Autographed covers follow
last page of program.

Courtesy of Phyllis
(Denlinger) Phillips

MASONIC TEMPLE

DECEMBER 18, 1940

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Affiliated with the Department of Music University of Dayton. The Dayton Music Club and the Ohio Federation of Music Clubs, annual grant toward free Children's Concerts from Dayton Foundation.

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DAYTON PHILHARMONIC ORCHESTRA

PAUL KATZ, Conductor



Violins
Israel Baker
Concertmaster

Herman Wittman
William Smith
Gwen Garber
Giovanni Bruno
Marjorie Kline
Sigmund Efron
Juanita Miller
Frank Demus
Louise Longfellow
Jack Blatt
Heidi Welton
Alma Rhinehart
Katherine Routzahn
Edmund Johnsey
Robert Cherry
Warren Driver

Violas
Ann Hafner
Charles Holstein
Meredith Stewart
Betty Haines
Mildred Thomas
Harvey Freeman

Celli
Alfred Hein
Eleanor Winkler
Margaret Kirk
Russell Rausch
Marvelle Flood
Forrest Sanders

Contra Bassoon
Leo Reines

Horns
Edwin Allen
Ralph Dunlap
Hilbert Moses
William Evans

Trumpets
Arthur Will
James Will
Paul Blagg

Trombones
Earl Behrman
Clifford Bachman
William Coates

Tuba
Douglas Baker

Harp
Ann Kirk

Tympani
Ralph Ballou

Percussion
Henry Needham
George Carey

Librarian
Marjorie Kline

Personnel Mgr.
William Coates

Basses
Joseph Van Reck
William Wilson
Claire Hall
Gustav Gerhardt
Paul Roberts

Flutes
Robert Cavally
Jack Welbaum
William Foster

Piccolo
Robert Cavally
Jack Welbaum

Oboes
Marcel Dandois
Harold Flieg

English Horn
Harold Flieg

Clarinets
Joseph Enoch
Joseph Saum

Bassoons
Gabriel Selig
Leo Reines

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

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SOPRANO I [Girls]

Baker, Dorothy
 Baltes, Mary
 Beacham, Floradele
 Blankenship, Hazel
 Broughton, Shirley
 Carlin, Joan
 Christensen, Carolyn
 Claude, Mary Joan
 Dagley, Alta
 Denlinger, Phyllis

Eisen, Josephine
 Evers, Betty
 Gray, Evelyn
 Houser, Rosean
 Kiger, June
 Kiger, Loraine
 Krisher, Betty
 Landis, Betty
 Lehman, Angela Mae
 McGlothlin, Phyllis
 Meyer, Pauline

Moore, Gloria
 Norris, Martha
 Noyes, Margaret
 Southard, Virginia
 Spitzig, Mary
 Toht, Helen
 Tunney, Delores
 Vaughn, Wanda
 Wening, Mary
 Woodall, Shirley

SOPRANO II [Girls]

Albers, Helen
 Bock, Lottie
 Brill, Judy Ann
 Cameron, Barbara
 Coates, Phyllis
 Dagley, Helen
 Erbaugh, Edna
 Halpin, Rita Mae
 Heinrich, Dorothy
 Hickey, Margaret

Hixson, Betty
 Hoke, Lois
 Kendall, Joan
 Kimmel, Barbara
 Klosterman, Bonnie
 Kronenberger, Virginia
 Minneman, Dorothy
 Penrod, Carolyn
 Recher, Marianna
 Sacksteder, Mary Ellen
 Schiml, Patricia

Shafer, Phyllis
 Shay, Frances
 Shay, Paula
 Shay, Theresa
 Swallow, Frances
 Swallow, Pauline
 Weaver, Patty
 Wening, Eileen
 Wening, Mary Lou
 Winchell, Louise

SOPRANO I [Boys]

Beam, Harry
 Beam, Jack
 Blum, Ted
 Brown, Don
 Bueller, Robert
 Connair, Robert
 Connair, Tom
 Connair, Tim
 Cripps, James
 Durrum, Paul
 Fecher, Connie
 Gaugh, Tom

Hein, Ted
 Hixson, Freddie
 Hunt, Glen
 Irey, Jack
 Jackson, Richard
 Kistler, Harry
 Kistler, Philip
 Kovac, John
 Kussman, Paul
 Kussman, Tom
 Lees, Tommie
 Long, George
 McCormick, Jack

Moorman, Earl
 Mulhern, Tom
 Pobst, Wallace
 Sabatinos, Larry
 Sierschula, Albert
 Spitzig, Don
 Theis, Jerry
 Unroe, Elzie
 Wack, Joseph
 Walsh, James
 Weaver, Robert
 Wilhelm, Louis

ALTO [Boys]

Burns, James
 Burns, Robert
 Clark, Tom
 Combs, Bobbie
 Cormier, Leonard
 Deuer, Joseph
 Drexler, John
 Granato, John

Haley, Louis
 Houser, James
 Loeb, Bernard
 Mauch, Herbert
 Moorman, Gene
 Phelan, Matt
 Poliquin, James
 Schumacher, Philip

Shay, Gene
 Sollenberger, George
 Stoll, Raymond
 Stoll, Richard
 Tunney, Richard
 Walters, Bobbie
 Winchell, Leonard

Costumes by Minnie Brandenburg

THIRD CONCERT

WEDNESDAY EVENING, DECEMBER 18, 1940

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

PROGRAM

- I. OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," Op. 21 . . . Mendelssohn
- II. NOCTURNE, FROM THE SUITE, "KING CHRISTIAN II," Op. 27 . . . Sibelius
 In Celebration of the 75th Birthday of Jan Sibelius
- III. DANCE OF THE AMAZONS Liadow
- IV. a. GLORY TO GOD IN THE HIGHEST Pergolesi
 b. A Cappella, Directed by Richard Westbrook
 AVE MARIA Vittoria
 FOLK SONGS
 French—"Sur le Pont d'Avignon" arr. Mayer
 English—"The Staines Morris" (16th Century air) arr. Fletcher
 Ukranian—"A Violin is Singing in the Street" arr. Koshetz
 c. WALTZ OF THE FLOWERS Tchaikowsky
 INLAND CHILDREN'S CHORUS

INTERMISSION

- V. PERPETUAL MOTION Strauss
- VI. OVERTURE—FANTASY, "ROMEO AND JULIET" Tchaikowsky
- VII. CHRISTMAS CAROLS
 a. Holy Night Adam
 b. O Little Town of Bethlehem Redner
 c. Adeste Fideles Reading
 INLAND CHILDREN'S CHORUS

DAYTON PHILHARMONIC ORCHESTRA CONCERTS

- | | | |
|----------|--|-----------------|
| January | 13—DALIES FRANTZ, Pianist | Victory Theater |
| January | 27—ISRAEL BAKER, Violinist | Victory Theater |
| February | 17—GREGOR PIATIGORSKY, Cellist | Victory Theater |
| March | 4—PHILHARMONIC CHORUS, Verdi's Requiem | Masonic Temple |
- Steinway Piano Courtsey Anderson Piano Co.

Program Notes

By MAURICE R. KATZ

PROGRAM NOTES . . . Continued

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," Op. 21

Felix Mendelssohn
1809-1847

Mendelssohn's pen flowed with melody, giving to the world a perennial springtime of music. He "discovered" Shakespeare in the German editions when he was but a boy, and admired the English poet so much, that he wrote the charming music inspired by "A Midsummer Night's Dream," the overture to which was completed when Felix was but seventeen years old.

In the "Midsummer Night's Dream" music Mendelssohn could and did have free play for the delicacy and polished workmanship characteristic of his music. In Shakespeare's fantastic play he found the inspiration for this exquisitely wrought and fanciful music—gaily yet subtly colored, touched with magic and with mystery, painting pictures of exceeding loveliness and telling a tale of delicious fantasy.

The Overture embodies many of the themes of the incidental music to the play. It opens with four lovely chords in the wood-wind, faint and mysterious. Swiftly, delicately, wavering and intangible, the music of the fairies follows in the violins, with occasional pizzicato notes from the violas. Suddenly the whole orchestra bursts forth in a joyous revel, and again the fairy music, developed in much greater volume and definiteness, appears for a space.

Toward the end of the first section the Bergomask dance from the fifth act of the play appears—rhythmically jolly and tuneful. A little later you will notice the curious bray of the brass that typifies Bottom, the dolt of the Shakespearean comedy who through fairy magic is given an ass's head instead of a human. You will note too a rapidly descending passage for the 'cellos, said to have been suggested to the composer by the buzzing of a huge fly in the garden where some of his music was written.

From this point the overture is largely devoted to development of the fascinating material already introduced—and always lively, colorful, and full of the dainty witchery with which Mendelssohn has invested all of this lovely music.

NOCTURNE, FROM THE SUITE, "KING CHRISTIAN II," Op. 27 . . . Jan Sibelius Born December 8, 1865

Concerning himself, Jan Sibelius wrote in 1914 the following interesting autobiography for Ivan Narodny, who printed it in Musical America.

"It is true, I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains . . . I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or a judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is I had made attempts at composition from my very childhood on. My first composition to be performed was 'Variations for String Quartet,' which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Professor Albert Becker instructed me there in composition and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief

the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations he is fully rewarded for all his efforts."

The Nocturne is the second of four parts which comprise the suite arranged for concert performance by Sibelius from the incidental music which he wrote for the tragedy, "King Christian II" by the Swedish dramatist, Adolf Raul. It is performed this evening to honor Jan Sibelius on his seventy-fifth birthday.

DANCE OF THE AMAZONS . . . Anatole Liadow 1855-1914

Liadow was engaged by the Imperial Geographical Society to investigate Russian folk-music. In the course of this quest, he came upon many spirited folk dances, which he has utilized in much of his writing. The Amazon dance is an excellent example.

GLORY TO GOD IN THE HIGHEST . . . Giovanni Battista Pergolesi 1710-1736

The chorale, Glory to God in the Highest, by Pergolesi, represents the song of the angels proclaiming the most significant tidings of the Christmas season. The text is the 14th verse from the second chapter of Luke:

"Glory to God in the highest, and on earth peace, good will toward men."

AVE MARIA . . . Vittoria 1540-1613

FOLK SONGS

French—"Sur le Pont d'Avignon" . . . arr. Mayer
English—"The Staines Morris" (16th Century air) . . . arr. Fletcher
Ukrainian—"A Violin is Singing in the Street" . . . arr. Koshetz

WALTZ OF THE FLOWERS . . . Peter Tchaikowsky

INTERMISSION

PERPETUAL MOTION . . . Johann Strauss 1825-1899

Johann Strauss, whom we know best for his waltzes, has written a very clever perpetual motion piece which he explained was a musical jest. There is a brief introduction in which the machine seems to be starting, and then the music whirls rapidly and breathlessly to the end—which is not an end.

OVERTURE-FANTASY, "ROMEO AND JULIET" . . . Peter Iljitsch Tchaikowsky 1840-1893

During the winter of 1868-69, when Tchaikowsky was still young and unknown, struggling to make a living by teaching and arranging songs for a publisher in Moscow, he fell madly in love with the opera singer, Desiree Artot, who shortly after married someone else. It was about this time that he received a suggestion from Balakireff, the great Russian nationalist and leader of the Five, to write the overture based on Shakespeare's tragedy, Romeo and Juliet. With an aching memory of Desiree, he set to work, and continued, more or less under Balakireff's tutelage, some of which was by correspondence. Eventually he achieved a result which vindicated his suffering. The strong delineation, and at times, truly Shakespearian fire of the overture testify to a rich emotional experience.

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PROGRAM NOTES . . . Continued

Tschaikowsky's feelings about Balakireff were mixed. He found him boring, opinionated and arrogant, yet he acknowledged the value of Balakireff's criticism, respected his musical judgment and looked to him for encouragement. Whether Tschaikowsky was wise in following so dutifully the all too ready specifications of the eminent composer may well be questioned. When the work was first performed at Moscow in 1870 it was a flat failure. During the following summer Tschaikowsky completely revised the score, but even so, it was not successful; a Vienna audience hissed it, and in Paris it was received coldly. It was not until 1881, when, in the light of his vastly increased experience, the composer revised and republished the work, that it finally triumphed.

The churchly harmonies of the opening theme (clarinets and bassoons) are intended to suggest the Friar Laurence. This serves as an introduction to the stormy allegro depicting the strife of the opposing Montagues and Capulets. Then follows the love scene, consisting of two lyric themes, the first a richly expressive phrase given out by the English horn and muted violas, and the second, a delicious undulating passage in divided strings with mutes, which shortly forms an accompaniment to the ecstatic song of the lovers. There ensues a return to the tumultuous allegro, against which the solemn warning of Friar Laurence protests in vain. The love theme reappears with increasing and passionate intensity. There is a great climax. And then after a moment of portentous silence comes a dirge-like reminiscence of the love song, (cellos, violins and bassoon, above drum-beats, with basses pizzicato), which is afterward carried up in a mood of transfigured exaltation to the higher strings and sung in elegiac conclusion.

Christmas Carols

HOLY NIGHT

Adam

O holy night! the stars are brightly shining:
It is the night of the dear Saviour's birth!
Long lay the world in sin and error pining,
Till He appeared and the soul felt its worth:
A thrill of hope the weary world rejoices,
For yonder breaks a new and glorious morn!
Fall on your knees! O hear the angel voices!
O night divine, O night divine when Christ was born!

Led by the light of Faith serenely beaming,
With glowing hearts by His cradle we stand.
So, led by the light of a star sweetly gleaming,
Here came the wise men from the Orient land.
The King of kings in lowly manger lay,
In all our trials born to be our Friend;
Fall on your knees! O hear the angel voices!
O night divine, O night divine when Christ was born.

O LITTLE TOWN OF BETHLEHEM

Redner

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by,
Yet in the dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

PROGRAM NOTES . . . Continued

For Christ is born of Mary;
And gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.
O morning stars, together
Proclaim the holy birth;
And praises sing to God the King,
And peace to men on earth.

ADESTE FIDELES J. Reading

O come, all ye faithful, joyful and triumphant;
O come ye, O come ye to Bethlehem;
Come and behold Him, born the King of angels;
O come let us adore Him, Christ the Lord.

Sing, choirs of Angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come let us adore Him, Christ the Lord.

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Philharmonic Orchestra

Wanda
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1940-41

Eighth Season

Lola Van Scoyk

Hazel Mas

Frances Swallow

Robert Mavis (copy)

Alta Blaylock
Mary Ann Claude

Eric Staudner
Elaine Ballew

Josephine
Eva

Margaret Noyes

Josephine
Eva

MASONIC TEMPLE


DECEMBER 18, 1940

Courtesy of Phyllis
(Denlinger) Phillips

1940 (Very Good)

Lona Little
 Mary Wrenner Mrs. Cook
 Shirley Brough ton
 Elsie Bollen
 Helen Wright
 Betty Jones

Patty Joe Weaver
 Hazel Mae B.
 Roseann Houser
 Fola Van Slyke
 Mary Wrenner
 Mrs. Spaulding
 Elizabeth Bachmann
 Mary Baker
 Helen Marie
 Dagley



Dayton
 Philharmonic
 Orchestra

1940-41
 Eighth Season

MASONIC TEMPLE

DECEMBER 18, 1940

Courtesy of Phyllis
 (Denlinger) Phillips