

1956 - 57
24th Season

*Dayton
Philharmonic
Orchestra*

PAUL KATZ
*Musical Director
and Conductor*

December 18, 1956

MEMORIAL HALL AUDITORIUM

DECEMBER 18, 1956

INLAND CHILDREN'S CHORUS

JOSEPH P. GEIGER, Director

Program page size: 7¼ x 9¾ inches

Courtesy of Gerald Alred
and Fred Moore

Dayton Philharmonic Orchestra Association

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Dayton Philharmonic Orchestra, Headquarters Office—North Lobby Biltmore Hotel

Fourth Concert

Dayton Philharmonic Orchestra

Thursday—January 31, 1957—8:30 p.m.

MEMORIAL HALL AUDITORIUM

PAUL KATZ, Conductor

PROGRAM

- I. Tragic Overture*Brabms*
II. Concerto No. 5 for Piano and Orchestra.....*St. Saens*
Soloist: MARIA TIPO, Pianist
Intermission
III. En Saga*Sibelius*
IV. Sorcerer's Apprentice*Dukas*
V. Congada*Mignone*
-

THIRD CONCERT—TWENTY-FOURTH SEASON

Tuesday Evening, December 18, 1956

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

JOSEPH P. GEIGER, Director

PROGRAM

I. PRELUDE TO "AMELIA GOES TO THE BALL"*Gian Carlo Menotti*
(1911-)

Although only in his 46th year Menotti has achieved world-wide fame. Since "Amelia," his first opera produced in 1937, he has written seven operas in addition to ballets, symphonic works and chamber music.

"Amelia Goes to the Ball" is a comedy in one act, and both words and music were written by the composer when he was only 23. The story evolves about the lovely Amelia, the irate husband and the ardent lover, and the whole plot and moral of the piece may be summarily noted in the text of the closing chorus: "If woman sets her heart upon a ball, the ball is where she'll go!"

The Prelude to this bit of sophistry is just what it should be—bright, vivacious and dashing, with a contrasting interlude of warmth and romance.

II. SYMPHONY NO. 2, C Major, Opus 61.....*Robert Schumann (1810-1856)*

- (a) Sostenuto assai—Allegro ma non troppo
(b) Scherzo
(c) Adagio espressivo
(d) Allegro molto vivace

By 1845 Schumann's nervous disorders became serious, and for a mind as brilliant and penetrating as was Schumann's, he suffered the contemplation upon his illness as related to his creative art. In a letter concerning his C Major Symphony to Georg Dietrich Otten, founder of the Hamburg Musikverein, he wrote: "I composed the symphony in December, 1845, when I was still ailing; it seems to me as if one could not but hear it in the music. It was only in the finale that I began to feel myself again and it was not until I had completed the whole work that I became completely well. It is thus full of reminiscences of a dark period."

Dayton Philharmonic Orchestra Personnel

PAUL KATZ, Conductor

VIOLINS

JAROSLAV HOLESOVSKY,
Concertmaster

Carl Rubinoff
William Scutt
Gwenn Garber
Seymour Wakschal
Juanita Miller
Donald Hopkins
Miriam Smith
Adon Foster
Doris Frizzell
Hobart Schoch
Elizabeth Fry
John Beronet

Marjorie Kline,
Principal—Second Violins

Mary Piotrowski
E. Mannes Lubow
Elma Rhinehart
Edgar Livingston
Emma Burley
Martha Ziemann
Ruth Trimble
Raymond Castello
Violet Tomosvary
Denis Prager
Jenny Lou Freddy

VIOLAS

Emma Louise Odum,
Principal

Arnold Magnes
Erik Kahlson
Dariel Fahnestock
Joseph Sherman
Wallace Hard
Marilyn Kitchen

CELLI

David Baumgartner,
Principal

Eleanor Foster
George Sicre
Margaret Kirk
Kurt Glaubitz
Joan Cano
Arthur Knecht
Agnes McEnery
Miriam Esposito

CONTRABASSES

David Horine,
Principal
Gustave Gerhardt
Harold Roberts
Patricia Stratton
Daniel Swaim
Irene Niehus

FLUTES

William Foster
Overda Lipp
Robert Showalter

PICCOLO

Robert Showalter

OBOES

John Wildman
Jo Souder

ENGLISH HORN

Ferde Prior

CLARINETS

John Kemp, Jr.
Mordicai Applebaum
Jay Hirschfield

BASS CLARINET

Mordicai Applebaum

BASSOONS

Russell Hinkle
Kenneth Mauger

CONTRA BASSOON

Leo Reines

FRENCH HORNS

Jerry Knop
Fred Moore
Alfred Myers
Hilbert Moshier

TRUMPETS

Eugene Blee
and
Franklin LeFevre,
Alternating Principals
Paul McCrea
Harry Haggerty

TROMBONES

John Reger
James Smith
William Coates

TUBA

Roland Fanscher

TIMPANI

Edward Wuebold
Charles Gastineau, Jr.

PERCUSSION

Charles Gastineau, Jr.
Gary Locker
Lee Suman

HARP

Marian Quintilli

PIANO

Mary Blue Morris

CELESTE

Margaret Kirk

ORGAN

Paul Jones
Margaret Kirk

LIBRARIANS

Emma Louise Odum
Martha Ziemann
Joseph Saum

PERSONNEL MANAGER

William Coates

Again the wonder of music as therapy—from the time of Saul and the solace of David's music.

In another letter Schumann made further reference to the symphony: "I sketched it when I was still in a state of physical suffering; nay, I may say it was, so to speak, the resistance of the spirit which exercised a visible influence here, and through which I sought to contend with my bodily state. The first movement is full of the struggle and is very capricious and refractory."

The work was completed October 15, 1846, and on the fifth of the following month it was given its first production at the fifth subscription concert at the Gewandhaus, Leipzig. Mendelssohn conducted, and the orchestra performed the symphony from manuscript, for the publication of the work did not take place until November, 1847, when it was printed in score and orchestral parts.

There is a firmness and unity in the texture of the whole work, which arises in part from the fact that Schumann sought to integrate the four movements by thematic and structural relationship and continuity. The opening theme of the introduction to the first movement can be discerned as a vital element in each of the movements. Later, two themes are presented for development. The first is assertive and dynamic and strong; the second, touched with a certain gentleness. Since Schumann declared that the first movement reflects the struggle between his aching body and his active mind, perhaps it is not unreasonable to regard these two themes, and their development in contrast, as indicative of the composer's pain and his battle with it.

The gaiety of Schumann is rarely reckless, and never abandoned; but in the delightful and rhythmically fascinating second movement he makes one of his closest approaches to a complete outpouring of playful happiness. Even here, however, there is a remembrance of conflict and of opposing ideas, expressed both by contrary rhythms and by opposing melodic lines. Toward the close, the ringing assertion of horns and trumpets again reminds us of the underlying and unifying thought of the symphony.

The third movement is a glowing web, woven of melodies. The first comes in the tremulous and eager voices of the strings; the oboe penetrates with its peculiarly pointed tone, and presently comes the bassoon, whose sad utterance at this point paradoxically gave Schumann much pleasure. The upper string voices continue in accompaniment, and another melody moves through the basses. A second theme is entrusted to strings and trumpet and horn, and after its close, the loving melody that disengaged itself from the orchestra at the beginning, returns to haunt us again.

A swift scale passage, which is to be used now and again during the final movement, brings us quickly to the bold emphatic utterance of the principal subject. Later there is a climax of great power and enthusiasm, succeeded by the "still small voice" of the oboe in a new musical thought. The oboe's theme is the concluding thought of the movement but Schumann will not have done with it until it is broadened and expanded into a magnificently triumphant utterance, bringing to us, finally, the noble pronouncement of the brass which is the key-note of this symphony.

III. THE PINES OF ROME.....*Ottorino Respighi (1879-1936)*

- a. The Pines of the Villa Borghese
- b. The Pines near a Catacomb
- c. The Pines of the Janiculum
- d. The Pines of the Appian Way

(Played without pause)

Respighi's compositions are many and in varied form. He is known chiefly for the three Roman poems, a Suite of Ancient Dances, a suite for small orchestra called "The Birds," and orchestrations of several works by Bach. Respighi has visited, and has been warmly welcomed, in America, where he has played and conducted his own works with distinguished success.

The Pines of Rome is the second of the series of symphonic poems in which Respighi celebrates the ancient dignity and grandeur of the "Eternal City." Its first performance in America was given by the New York Philharmonic, under the direction of Arturo Toscanini. On the following day it was performed in Philadelphia, by the Philadelphia Orchestra, under the direction of Respighi. It was instantly successful, and since these performances has been in the repertoire of every important orchestra in America.

The background of the piece is explained in a note which the composer contributed to the program notes of the Philadelphia Orchestra:

"While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in The Pines of Rome he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

The music is divided into four connected sections, played without pause.

In the first section of the music, The Pines of the Villa Borghese, the trees look down upon children at play, shrill and lively as birds. No memories of the glorious past are here, but perhaps the kindly trees contemplate the busy youngsters, and remember them against the day when they, too, may make history in these ancient groves.

The scene changes, and we are conducted into the gloomy shadow of the pines that stand before the entrance to a catacomb. How often have these trees seen trembling figures in the night, stealing beneath the branches to this tomb of the living, fearful of every shadow, shuddering in the night wind, yet determined to witness, in the subterranean caverns, the Sacrifice that was life and health and salvation? Strings and horns, both muted, suggested mystery and darkness, and presently in the orchestra we hear an echo from a distant day. It is the chanting of worshippers, muted by the sheltering earth; a primitive, earnest and churchly utterance in the lower strings, wordless but significant. A distant trumpet is heard and we hear the Pines of the Janiculum. Rome's famous hill lifts the pines toward heaven, and in the full light of the moon a nightingale sings. (Here Respighi requires in the orchestration a phonograph record of the song of a nightingale.) The music is heavily charged with mystery and languor, and the mists hang luminously over the hillside even through the dawn, when we behold the lordly Pines of the Appian Way. Through the centuries, armed men have paced this ancient highway; marching forth on Roman conquests, returning to add lustre to their city's magic name. In the music there is a suggestion of countless footsteps. Ghostly legions approach, with banners and blaring trumpets, and there are visions of ancient triumphs, of blazing glories, as the music rises to one of the most sonorous climaxes in symphonic music.

INTERMISSION

INLAND CHILDREN'S CHORUS

IV. 'T WAS THE NIGHT BEFORE CHRISTMAS

Based on the poem of Clement Clark Moore

Set to music by Ken Darby

Arranged by Harry Simeone

Choral transcription by Tom Scott

'Twas the Night before Christmas and all through the house,
Not a creature was stirring, not even a mouse.
The stockings were hung by the chimney with care,
In hopes that Saint Nicholas soon would be there.
The children were nestled all snug in their wee little beds,
While visions of sugar plums danced in their wee little heads.
Mama in her 'kerchief, and I in my cap,
Had just settled down for a long winter's nap.

When out on the lawn there arose such a clatter,
I sprang from my bed to see what was the matter.
Away to the window I flew like a flash;
Tore open the shutters, threw open the sash.
Then what to my wondering eyes should appear,
But a miniature sleigh, and eight tiny reindeer;
With a little old driver, so lively and quick,
That I knew right away that it must be Saint Nick.

More rapid than eagles his coursers they came,
And he whistled and shouted, and called them by name:
"Now, Dasher! Now, Dancer! Now, Prancer! Now, Vixen!
On Comet, On Cupid! On Donner and Blitzen!
To the top of the porch, to the top of the wall!
Dash away, dash away, dash away, all!"
So up to the house tops the coursers they flew,
With a sleigh full of toys, and Saint Nicholas, too.

And then in a twinkling, I heard on the roof
All the clattering noise of each galloping hoof.
All bundled in fur, from his head to his foot,
His clothes were all tarnished with ashes and soot.
I drew in my head and was turning around,
When down the chimney he came with a bound!
A bag full of toys he had flung on his back,
And he looked like a little old peddler just op'ning his pack.

(Spoken)

His eyes how they twinkled so gay!
His dimples how merry were they!
His cheeks were like roses, when kissed by the sun;
His nose, like a cherry, all wrinkled with fun!
His droll little mouth was drawn up like a bow!
The beard on his chin was as white as the snow.

INLAND CHILDREN'S CHORUS

JOSEPH P. GEIGER, *Director*

GIRLS

Sopranos

Adams, Patricia
Bauman, Judith
Beetem, Cheryl
Borton, Melonie
Borton, Sheila
Francis, Kathleen
Gaeke, Carol Ann
George, Sue Karen

Gilbert, Patricia
Hamden, Nancy
Hoover, Beverly
Keeler, Patricia
Kidd, Linda
Liddy, Kathleen
Little, Frances
Maher, Patricia
Mote, Phyliss

Rayburg, Charlotte
Seer, Frances
Setser, Ruth Lonna
Sherman, Patricia
Spitler, Nancy
Stines, Patricia
Weller, Darlene
Westbrock, Barbara

Altos

Albaugh, Jill
Albaugh, Joan
Bauer, Sandra
Borton, Barbara
Channell, Alicia
Christian, Peggy
Coalt, Sharen
Forthofer, Sandra

Fraser, Patricia
Gingell, Patricia
Gruber, Joyce
Hausfeld, Joyce
Hinders, Joyce
Huber, Jacqueline
Kramer, Connie
Kronauge, Frances
Loges, Karen

Maher, Judith
Milthaler, Judith
O'Brien, Mary Ann
Overman, Judith
Ray, Roselee
Rockette, Judith
Roode, Linda
Silcox, Judith

BOYS

Sopranos

Adkins, Steven
~~Alred, Gerald~~
Bauer, Ronald
Bauman, Gary
Branch, Berry
Christian, James
Cichanowitz, Charles
Deis, Larry
Deis, Michael
Donisi, Joseph
Eifert, Michael
Forthofer, Roger

Gaeke, William
Gannt, Michael
Gard, Ronald
Hall, James
Hamden, Richard
Jordan, Thomas
Kronauge, Ronald
Leyes, Francis
Marshall, Charles
Mays, Kenneth
Milligan, Patrick
Milthaler, Joseph

Naas, Frederick
Raley, John
Raley, Mark
Ray, Jess
Schultz, Ralph
Sharp, Joseph
Thomas, James
Weidle, David
Westbrock, Robert
Williams, Thomas
Wysong, John

Tenors

Ashworth, Mark
Ashworth, Philip

Boston, John
Feltz, Edward
Hoskins, Dalmar

Krista, Paul
Wimmers, Alfred

Basses

Ashworth, Thomas
Brown, Gerald
Caulfield, Patrick

Eaton, David
Hallman, Ludlow
Hussong, Nicholas

Milligan, Dennis
Raley, Ronald

The stump of a little old pipe he held tight in his teeth,
And the smoke went around his head like a wreath.
He was so jolly and plump, a right jolly old elf.
And I laughed when I saw him in spite of myself.
He had a broad face and a little round belly
That shook when he laughed like a bowl full of jelly.
He gave me a wink of his eye and a twist of his head,
A chuckle and a smile, I knew all the while I had nothing to dread.

He spoke not a word, but went straight to his work;
He filled all the stockings, then turned with a jerk,
And laying a finger aside of his nose,
And giving a nod, up the chimney he rose.
He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.
But I heard him exclaim ere he drove out of sight:
"Merry Christmas to all, and to all Good Night."

'Tis the night after Christmas and all through the house,
Not a creature is stirring, not even a mouse.
The presents are scattered and broken I fear,
And Saint Nicholas won't come again for a year.
The children are nestled all snug in their wee little beds,
While memories of sugar plums dance in their wee little heads.
Mama in her 'kerchief, Papa in his cap,
Are settled at last for a long winter's nap.

Christmas Carols

directed by Mr. Geiger

V. a. GESU BAMBINO (THE INFANT JESUS).....*Pietro A. Von (1886-)*

Text by Frederick H. Martens

When blossoms flowered 'mid the snow
Upon a winter night
Was born the Child the Christmas Rose
The King of Love and Light.
The angels sang, the shepherds sang,
The grateful earth rejoiced,
And at His blessed birth the stars
Their exultation voiced.

Again the heart with rapture glows
To greet the holy night
That gave the world its Christmas Rose
Its King of Love and Light.
Let ev'ry voice acclaim His name
The grateful chorus swell
From paradise to earth He came
That we with Him might dwell.

O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord.

O come, etc.

(b) CHRISTMAS ROUNDELAY*Ralph E. Marryott*

Sing Noel, Noel, Noel, and merry be alway;
For Christ was born, in the early morn, all on a Christmas Day.

There dwelt in old Judea a maiden fair to see;
The Mother mild and undefiled of a blessed Babe was she.
Oh! sing Noel, etc.

And as the Infant Jesus lay on His lowly bed,
A circle bright of heavenly light shown round about His head.
Oh! sing Noel, etc.

The shepherds bowed before Him while angels swift did fly
On blest employ, with songs of joy, to fill the starry sky.
Oh! sing Noel, etc.

Now God, my dear Redeemer, I give my heart to Thee;
For by my word, this loving Lord shall be the Lord of me.
Oh! sing Noel, etc.

c. O COME, ALL YE FAITHFUL.....*John Reading (1677-1764)*

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 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.

Notes by M. R. Katz

OPERA AT THE Y!

Join an informal class for a discussion of opera, one of the many fine courses offered by the Y's Informal School during the winter months.

8 lectures on Monday evenings, from 6:45 to 8 p.m. beginning January 14, 1957. Instructor—Maurice R. Katz, who for years has presented courses in Music Appreciation at the Y, and is annotator of these programs for the Dayton Philharmonic Orchestra. Order of Lectures:

1. *Opera generally, and Dido and Aeneas*
2. *Marriage of Figaro*
3. *Traviata*
4. *Faust*
5. *Lohengrin*
6. *Pelleas and Melisande*
7. *La Boheme*
8. *Porgy and Bess*

Call the Program Department at the Central Y, ADams 5201, for further details regarding this course and other classes as well.

For example, there is a course in BEGINNING ITALIAN for opera lovers and for those planning a trip to Italy. 10 weeks—Wednesdays 7:30 to 9:30 p.m., beginning on January 16, 1957. Instructor—Louis Yura.

INLAND CHILDREN'S CHORUS

The Inland Children's Chorus is in the midst of its 20th season.

This outstanding Choral organization is the outgrowth of annual Christmas parties for employees children staged when the Inland Manufacturing Division, General Motors Corporation, employed from 200 to 400 people. Inland now employs approximately 5,000 people.

As Inland grew, so grew the annual Christmas parties to such an extent that 10,000 people were attracted to afternoon and evening programs at Dayton's Memorial Hall.

The Inland Children's Chorus was founded in 1936, with Richard Westbrook as Director. Three objectives were set forth. The objectives were and have been since the group's inception:

1. To give the children of employes a musical education and develop an appreciation of good music, which they otherwise might not be able to obtain.
2. To add something of a permanent value to an activity that involved such a large participation of Inland's own people in a practical and constructive way.

3. To make a worthwhile contribution to the cultural life of Inland employes and the community.

Only sons, daughters and close relatives of Inland employes are eligible for membership in the chorus.

The children are between the ages of 8 and 16 years.

Approximately 1,600 children have sung in the Inland Children's Chorus since 1936.

Mr. Westbrook was the Chorus' only director until his death in January, 1955.

He was succeeded by Joseph P. Geiger, well-known in Dayton for his work with young people and children.

Mr. Geiger is a native Daytonian, was graduated from Dayton schools and from the College of Music of the University of Cincinnati. At the University of Cincinnati he majored in piano, organ and Gregorian Chant.

Mr. Geiger has had 27 years of concert work and has devoted much of that time to training the voices of young people and children.

*The
Philharmonic
President's
Page*

We take this opportunity to extend cordial holiday greetings and good wishes to our Conductor, to all members of our Orchestra, to all members of the Dayton Philharmonic Women's Association, to the Dayton Philharmonic Orchestra Board and to industry, business and individuals in the community who give generous and gracious support to the Sustaining Fund of our Dayton Philharmonic Orchestra.

With dark shadows falling across the universe we must be more sensitive and more grateful than ever for the *blessing of music.*

Mason Roberts

Inland's Yule Concert Pleases In New Memorial Hall Setting

The Dayton Philharmonic orchestra and the Inland Children's chorus presented a Christmas concert last night in Memorial hall.

Because the chorus has appeared elsewhere in like concert with the Philharmonic over the course of 20 years with but few interruptions, the audience was interested in seeing how the choral group looked in a new setting.

It looked very well indeed. The 100 children did not march to position as in past years, but were standing on tiered platform when the curtains parted. The sight was extremely pleasing, the de-

partment of chorus was perfect and the members were delightfully attired after the manner effected through the group's existence.

The girls wore long-skirted, powder blue gowns and the boys, Eton suits.

The Inland choir sang as its first number "Twas the Night Before Christmas," the words based on Clement Moore's famous poem set to music by Ken Darby. The selection was effectively presented with a small orchestra accompanying and Paul Katz directing.

Joseph Geiger, the group's new director, led the chorus in a group of Christmas songs which included Yon's "Gesu Bambino," Maryotte's "Christmas Roundelay" and Reading's "O Come, All Ye Faithful."

The first part of the concert was presented by the Dayton Philharmonic which opened with the prelude to Menotti's "Amelia Goes to the Ball." This is a light, witty selection with just enough dissonance to lend piquancy to the melody. It was charmingly interpreted.

Next on the program was Schumann's "Symphony No. 2." The orchestral portion of the concert was brought to a close by a lively and colorful interpretation of Respighi's "Pines of Rome" in which the composer uses a phonographic reproduction of a nightingale's song to enhance the romantic movement, "The Pines of Janiculum."—MERAB EBERLE

\$4.05 Million Low Bid On Bridge Job

The apparent low bid of \$4,055,086 for construction of five bridges in connection with the U. S. 25 expressway project in Dayton is \$296,914 under the state estimate, the Ohio highway department announced yesterday.

The Bates and Rogers Construction corporation of Chicago is the apparent low bidder. Sealed bids were opened yesterday in Columbus.

Two of the bridges, each four lanes wide, will span the Miami river just north of Herman avenue. Each will carry traffic in only one direction.

Two other bridges with a similar arrangement will cross the Miami river east of Keowee street. These will be three lanes wide. The fifth bridge will span Riverside drive.

Completion date is Aug. 31, 1959.