



DENVER BUSINESSMEN'S
SYMPHONY ASSOCIATION

PRESENTS

Dr.
Antonia
Brico

AND THE

DENVER COMMUNITY
SYMPHONY

WITH THE

TRINITY METHODIST CHOIR

TUESDAY EVENING, 8:30 P. M.

MAY 18, 1948

PHIPPS' AUDITORIUM
Colo. Museum of Natural History

OVERTURE TO "CORIOLANUS" - - - - - *Beethoven*

This overture was written in 1807 for Heinrich Joseph von Collin's tragic opera. Beethoven would have nothing to do with operas that were frivolous. The tragedy of Coriolanus was written by Plutarch and Shakespeare as well as by Collin, and Beethoven knew them all. From the whole story, however, Beethoven chose to portray three elements only, of the character of Coriolanus—his pride, his rage and his tenderness.

CANTATA—"Christ Lay in Death's Dark Prison" - - - *Bach*

Sung by members of Trinity Methodist Choir

This cantata was written to be sung by members of Bach's own church choir in Leipsic. The orchestration used tonight is the original one used in Bach's lifetime. Bach wrote about 300 cantatas.

SYMPHONY IN G MINOR K.550 - - - - - *Mozart*

1. *Allegro molto*
2. *Andante*
4. *Allegro assai*
3. *Menuetto: Allegro*

Mozart wrote his three greatest symphonies (1788) in six weeks; the one to be played tonight is dated "July 25." At one of the first performances of this symphony in London, Mozart conducted the first movement so fast that the orchestra couldn't keep up with him. He said later "I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." A crowning marvel of this symphony is its perfect union of form and feeling, and the profundity of Mozart's music is embodied in the *apparent* simplicity of its style. There is in this symphony a fine lack of strife and strain—a high serenity.

INTERMISSION

EN SAGA—a Symphonic Poem - - - - - Sibelius

This tone poem is dark, fantastical, fate-ridden in character, every page carrying the impress of the North. A distant roll of the bass drum and tremulous figures of the violins, divided and subdivided among themselves, cast a mist over everything. Then comes a huge and ponderous theme, the music quickens, the orchestra shrieks and moans. Before the final climax there is an eerie wailing lament of muted strings never to be forgotten. This is followed by a dance of glory and death, ending in a nostalgic lament by a single clarinet, over soft strings.

"KAMARINSKAYA" - - - - - Glinka

This Waltz-Fantasy was composed in 1848. Glinka originated his own melodies, contrary to popular thought, but they were penetrated through and through by national sentiment and color. His fantasies are extraordinarily fresh and modern, despite the lapse of time. "Kamarinskaya" is a wedding dance-song, and there is gaiety, laughter, boisterous dance and at times a gypsy coloring. The central theme is reiterated, over and over.

ROUMANIAN RHAPSODY - - - - - Enesco

This is the first of three Roumanian Rhapsodies composed by Enesco. It is founded upon Roumanian airs which appear in turn, and are somewhat varied rather than developed. It was first performed at Promenade concerts in London in 1911. Enesco is well known as a violinist and conductor as well as composer, and was court violinist to the Queen of Roumania.

Program Notes by Frances Page

TRINITY SOLO QUARTETTE

Soprano, Helen Ainsworth
Contralto, Violette McCarthy

Tenor, Marion Worden
Bass, Richard Riddell

ORCHESTRA OFFICERS

DR. L. MINEAR, *Pres.*
R. F. STREET, *Vice-Pres.*

E. H. SHERMAN, *Secy.*
N. R. HEALD, *Treas.*

ORCHESTRA DIRECTORS

F. Auchmoody
R. Brown
E. Callan

P. Dawson
B. Grabau
Z. Grabau

M. Hoskins
B. Jolivette
R. Krueger

S. Marsh
A. Prud'Homme
R. Spencer

ORCHESTRA PERSONNEL

VIOLINS

Z. Grabau,
(Concertmaster)
J. Melton
(Principal)
F. Auchmoody
J. Bardwell
B. Berry
B. Callan
B. Davidson
H. Edwards
V. Gorham
J. Huszar
L. Iskow
E. Knight
P. Lines
J. Lischka
Dr. J. Marx
D. Melillo
V. McNeel
L. Minear
R. Mooney
H. Nakamura
L. Nielsen
A. Penn
M. Plunkett
L. Poladsky
E. Sherman
J. Spence
A. Stout
G. Wagner
A. Wood

VIOLAS

R. Spencer
L. Barstow
E. Klaiber
R. Krueger
S. Marsh
R. Seick
M. Spencer
A. Stahl
A. Trum

VIOLONCELLOS

W. Grabau
M. Crowley
R. Hendricks
M. Hoskins
C. Kern
M. Reuler
M. Tobias
E. Wienandt
M. Woodhurst

BASSES

R. Brown
R. Berg
G. Johnson
R. Kemp
V. Pinkerton
R. Ramsey
H. Tinnin

FLUTES

E. Callan
K. Davenport
L. Schatz

HARP

J. Herres

PICCOLO

C. Weber

OBOES

I. Cicotello
E. Baker

CLARINETS

N. Philippos
M. Bush
C. Norman

BASSOONS

A. Prud'Homme
R. Horst
J. Thomas

HORNS

G. Baker
D. Erdman
N. Heald
J. Sodja

TRUMPETS

B. Jolivette
R. Miller
H. Stetzler
D. Williams

TROMBONES

S. Shafer
P. Dawson
E. Lapp

TIMPANI

B. Roberts

TUBA

G. Johnson

PERCUSSION

R. Winslow
G. Adler

LIBRARIAN

R. Mooney