

## INSIDE THIS ISSUE:

- In the Bleak Midwinter  
—One of This Season's  
Gifts
- Meet Gilbert Roehm
- Patron Spotlight
- *Many Moods A Hit!*
- FYI: Why Do  
Orchestras Wear Black
- Celtic Cavalcade  
Sneak Peek
- In the News

## IN THE BLEAK MIDWINTER—ONE OF THIS SEASON'S GIFTS

*In the bleak midwinter, frosty wind made moan,  
Earth stood hard as iron, water like a stone.*

So begins “In the Bleak Midwinter,” an early 20th-century hymn that has become part of our Christmas music canon. The song began as a poem by Christina Rossetti, and Gustav Holst set it to the beloved tune we sing today. Both poet and composer were English, well versed in harsh winters where snow did indeed fall on snow, and water did truly turn to something like stone.

But the nativity story makes no mention of a baby born in the British Isles in the middle of winter. It's about a baby born in the Middle East during an unknown season, possibly in the fall or late summer. On the night of Jesus' birth, shepherds were keeping their flocks out in the open through the night, while they would have sheltered them by late October when nights became too cold.

As Christianity spread north, Europeans adapted its stories to more relatable situations. They painted Jesus to look more like themselves, and for his birthday, they chose a holiday that was already familiar to them.

Knowing all of this, we can still be

free to say “what of it?” The real message of the Nativity isn't about where or when but about love and wonder. Our response can be the same regardless of the weather, one of generosity toward all mankind according to our means. “If I were a Wise Man, I would do my part; Yet what can I give Him: give my heart.”

We'll give you “In the Bleak Midwinter” at our Yuletide Celebration on December 15, with a women's choir conducted by Shawna Hinkle. You won't want to miss this stirring performance, along with the many other gifts we'll have for you throughout the evening—a 100-voice children's chorus, ballerinas and holiday favorites.



*Census At Bethlehem* by Pieter Bruegel the Elder (Belgium—1605)

**YULETIDE CELEBRATION: LET IT SNOW! | December 15 | 7:30 P.M. | Performing Arts Center**



*Eric Benjamin*  
Conductor

“Collaboration” is from the Latin “labor together.” It is one of the joys of making music in an ensemble in which players create the complex harmonies, textures and timbres of orchestral music. From the standpoint of a conductor and composer, this is especially true, but I wonder if sometimes players on individual instruments—focused as each is on the instrument at hand—can miss out on the joy of interdependence.

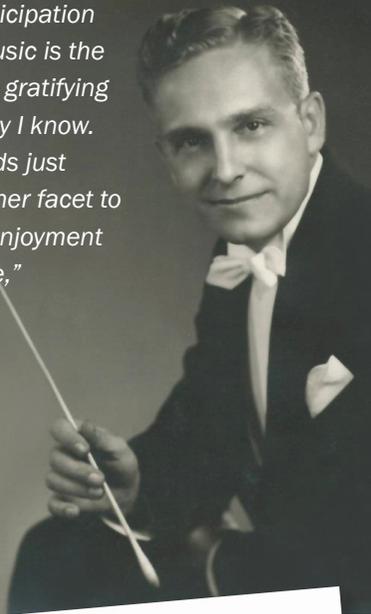
Such joy is even more to be felt on the Yuletide concert as we are joined by the 90 members of the Philharmonic Childrens' Chorus. As last year, the Greater Tuscarawas County Children's Chorus, under the direction of Monica Davy, will combine with the kids' chorus; and a new feature this year is the inclusion of the High School Women's Honors Chorus, which has been prepared by Shawna Hinkle of Dover City Schools.

But wait—there's more! Tchaikovsky, in a burst of wild imagination, did the utterly impractical thing of including a treble chorus in one—one!—section of the *Nutcracker*. Imagine how the ballet company manager reacted! “Pete! Pete! You want to deal with kids—and their mothers—all for only one number? And where the heck do I put them?” But Pete's instincts for the spectacularly charming trumped any sense he had for logistics, hence we have before us the marvelous prospect of playing, complete, the “Scene and Snowflake Waltz” that ends act one. To put it all over the top, we bring in one more collaborative group—Shelley Beitzel's Tuscarawas Dance Arts Center will perform downstage as we play.

A joint project, well worth the effort. Come prepared to play your part and work some magic. Together.

## MEET GILBERT ROEHM

*"Participation in music is the most gratifying hobby I know. It adds just another facet to the enjoyment of life,"*



IN THE early 1930s, a 21-year-old Gilbert Roehm had just returned to the States after studying violin at the Hamburg Conservatory of Music when he was invited to visit friends in Gnadenuhthen, Ohio.

Roehm had been concertmaster of the conservatory's orchestra, went on to perform throughout Europe and returned with a distinguished reputation as a violinist, one that followed him throughout the Valley, in fact, and he was often asked to give concerts while visiting. He became so enchanted with the area and so aware of its needs, that he decided to make the Valley his home. The local schools had complete music programs, but students graduated with no further outlet for their music skills, and Roehm was determined to fill the void.

He opened a private studio in Dover and got to work establishing small ensembles in surrounding towns. In May of 1935, he combined the ensembles to form a full orchestra, and the group met weekly for music study, lectures and rehearsals. According to an article in the Cleveland "Plain Dealer," Roehm brought together, "school music teachers, housewives, newspaper reporters, lawyers, businessmen and professional musicians," because he

believed, "If given the chance, the people, America's everyday citizens, would enjoy the world's best music."

The group called themselves The Tuscarawas County Philharmonic Society and gave its first concert on August 2, 1936 at Tuscora Park. In its debut, the Society performed the first movement of Mozart's "Symphony in G Minor," Weber's Overture to "Oberon," and the first movement of Schubert's "Symphony in B Minor."

The Philharmonic eventually made Dover High School auditorium its home and would perform at least six concerts there each year, with repeat performances around the county. During a radio broadcast of one concert, with a subsequent interview with Roehm, the announcer said of the orchestra, "Its greatness lies in the fact that it is a spontaneous movement among friends and neighbors to enrich the cultural life of their community and to provide a means of artistic expression."

Roehm married Marjorie Lease, a clarinetist from his orchestra, and they had two children. His son, Kurt, has fond memories of the Philharmonic, saying, "My sister, Vicki, and I often attended concerts, but probably enjoyed the children's concerts the most, where my father would tell stories to bring the music to life and would also use special props—a jewel-encrusted baton comes to mind."

Roehm resigned from the Philharmonic in 1964 and passed away in 1987, and he left behind a thriving orchestra that continues to demonstrate one of his driving principles—"Participation in music is the most gratifying hobby I know," he said. "It adds another facet to the enjoyment of life."



Top: Gilbert Roehm  
Bottom: the first concert, August 2, 1936

### FROM JERRY MARLOWE AND THE MARLOWE FAMILY:

My brother Dave Marlowe and I always felt that the ultimate reward in having a local philharmonic is its beneficial contribution to the cultural growth of our community. Dave was an incredible music lover and influenced me to take up the cornet in the Dover High School band led by L. H. Alexander, Al Johnson and Frank Caputo. We actually had a very strong string orchestra in Dover High, and some of those students graduated into the Tuscarawas Philharmonic. Gilbert Roehm, Marjorie Henke and now Eric Benjamin have shared their talent with our community for a total of 77 years! Certainly everyone in this community should support the Tuscarawas Philharmonic by attending and donating to this great organization. *(The Marlowe Family is a sponsor of the Yuletide Celebration)*

PATRON  
SPOTLIGHT

OTHER YULETIDE CONCERT SPONSORS: Ronald McDonald House Charities, Kiwanis Club of New Philadelphia, Glenn Mears & Dr. Renee Miskimmin, The Rick & Becky Brinkman Family and Bill and Angela Singhaus



Photos courtesy of Terry Barnhill

## THE MANY MOODS OF MUSIC

...our autumn concert was an absolute hit. Violinist Jinjoo Cho joined us for Vivaldi's "Autumn Concerto" and Vaughan Williams' "The Lark Ascending," and when she finished her final soaring notes, even a dropped pin would have caused a disturbance in the hall, quiet with awe.

Sibelius' powerful and uplifting "Symphony No. 5" was received with equal appreciation. Here are just a few comments from audience members:

*"We are extremely fortunate to have an orchestra of this caliber in our small community. Fantastic concert Saturday evening. Bravo!" (Katy Nicholson)*

*"What a wonderful concert program that we enjoyed tonight! The Tuscarawas Philharmonic at the Kent State PAC is a match made in heaven." (Michael Brauning)*

*"What a beautiful concert! The expression of the Symphony was so evident. Exceptional work truly! Bringing everyone involved to a point of AWE" (Rick Brinkman)*

*"Tonight's show was absolutely fantastic, and Eric Benjamin is just fabulous !!!!!!!!!!!!! Fantastic Fantastic Fantastic .....very moving and so powerful!!!!!!!!!!!!!! Priceless show !!!!!!!!!!!!!" (Celeste Cy)*

# WHY DO ORCHESTRAS WEAR BLACK?

The short answer to this often asked question is simply this—tradition—but here's why: in the 1800s when orchestras were being formed, the bourgeois, or middle class, was distinguishing itself through fashion, with men wearing black suits and white shirts as the formal dress of the day. In stepped Queen Victoria who began wearing black exclusively. Initially, her clothing was a sign of mourning, but black eventually became a symbol of nobility for women as well as for men.

Orchestras were considered middle-class institutions, which set them apart from humbler court bands, and musicians adopted the standard dress of their market. They appealed to their base, you might say.

These days, symphonic music is no longer strictly for the upper crust, and it appeals to people of all walks and style preferences, but the tradition holds. Orchestras continue wearing black because the nondescript uniformity helps the audience—and musicians—focus on the music and not the individuals on the stage.

COMING FEBRUARY 16, 2013



Featuring  
Liz Langford,  
fiddle

and the  
Akron and  
District Pipe Band

# Celtic Cavalcade

Arnold: *Four Scottish Dances*

Benjamin: *Jigs and Reels, Marches and Airs*

Grainger: *Irish Tune from County Derry*

Davies: *Orkney Wedding and Sunrise*

O'Connor: *Strings and Threads*

Music of the Celtic tradition is so stirring and evocative...the skirl of bagpipes, the soulful keening of a slow fiddle tune, spirited dance music and melodies that soar and take our hearts with them. Symphonic composers have celebrated that tradition in works that combine symphonic breadth with the drama and charm of Celtic folk music, and we'll sample it all with a selection of orchestral works and folk music, featuring guest musicians including a pipe band and Dover's own soulful fiddler, Elizabeth Langford.

## Handel's MESSIAH

Sunday, December 9, 2012 • 3:00 P.M.

Sacred Heart Catholic Church

139 Third Street NE in New Philadelphia

*Admission is Free.*

Soloists: Roberta Myers, soprano

Linda Yoder, mezzo

Melanie Winn, soprano

Charles Spencer, bass

Kyle Kelvington, tenor

An organ prelude provided by Beth Fragasse, Linda Angel Rice, and Richard Geib will precede the performance; and the event will conclude with a community carol sing featuring an outstanding arrangement of carols by Eric Benjamin that has become a Philharmonic favorite tradition.

## IN THE NEWS

- **Tuscarawas County Art Guild Exhibit at Yuletide Celebration**—Look for the art exhibit in the lobby prior to our Yuletide Celebration concert and during the intermission—there will be a silent auction to benefit the Art Guild Scholarship Fund, and winter-themed pieces provided by Art Guild members will be on display.
- **We Welcome New Sponsors**—The Philharmonic is pleased to welcome new concert sponsors to our growing community—The Kiwanis Club of New Philadelphia and Ronald McDonald House Charities, sponsoring the children's chorus; and Union Hospital and First National Bank of Dennison, sponsoring the *Messiah*.

■ Tuscarawas Philharmonic • P.O. Box 406 • New Philadelphia, OH 44663 • 330.364.1843

■ [www.TuscarawasPhilharmonic.org](http://www.TuscarawasPhilharmonic.org) • *State of the Art* editor: Robyn Martins

■ Performing at the Kent State Tuscarawas Performing Arts Center • Box Office—330.308.6400