

Inland Children's Chorus Combines With Orchestra To Furnish Lovely Concert

By A. S. KANY.

*Be ye glad!
Christmas is come in
And no folk should be sad!*

So sang the 100 boys and girls of the Inland Children's chorus as they joined with Paul Katz's players for the third concert of the Dayton Philharmonic orchestra in the Masonic temple auditorium Tuesday night. A capacity audience of 2,000 persons sat enthralled by the loveliest and most inspiring event of like nature that has ever been staged in Dayton.

Wallace S. Whittaker, general manager of the Inland Manufacturing company, should be just about the proudest person in Dayton today. It was "Whit," as we know him, who two years ago this fall conceived the idea of training the children of Inland employes to sing.

He engaged Richard Westbrook for the purpose and started the chorus with 79 voices. Response to Whittaker's desires and Westbrook's instructions has been so generous that now there are 160 boys and girls enrolled in the training chorus. The top in ages is 15 years. In other direction there is no minimum, so you will find al-

most tiny youngsters singing right along with older children.

Trying to describe the picture as it appeared in the beautiful Scottish Rite auditorium Tuesday night is well nigh impossible. Whitened Christmas trees flanked the huge stage and as the children marched two by two on to their tiered stand these became aglow with tiny blue lights. Pale blue flood lights were thrown on the children and their background of soft drapes, until, as a little old lady sitting near me remarked with all the fervor she could muster up, "my, what a heavenly sight!" "Perhaps she wasn't so far wrong at that.

Clad in their attractive uniforms, the girls in blue dresses with puff sleeves and the boys in grey trousers and black Eton jackets, the children provided a sight nothing less than thrilling. But it was their singing that completely captivated the large audience. There were soprano voices of the utmost clarity, remarkably so among the boys, with attacks of the utmost precision and enunciation that was splendid. Though they held their music for the various songs, and at a precise angle, let me tell you, they scarcely

looked at it, while their general deportment was such as could prove a good example to many an older group. Here, indeed, is a byproduct of industry, as it were, that is worth its weight in gold.

In their first group the youngsters sang Strauss' "Dreams of Spring" in joyous fashion, following with Nevin's "Wynken, Blynken and Nod" and the "Cradle Song" of Brahms, the latter sung in German. In their second group they observed the immediate season, singing "The Shepherd's Story," by Dickinson; "The Virgin's Slumber Song," by Reger and "O Come, All Ye Faithful." In conclusion they sang "Silent Night" unaccompanied, with Westbrook directing, in a manner that certainly will be unforgettable to those who heard it.

Director Katz led the entire program except for this final number and guided his musicians through a rather light but highly enjoyable and well rendered program which reached its high spot with the various movements, played continuously of the "Sapriccio Espagnole," by Rimsky-Korsakoff. This was a brilliant interpretation, with Dallas Beachley, violin, and Robert Cavally, flute, supplying decidedly fine solo portions.

The program opened with the lively and melodious "Rosamunde" overture of Franz Shubert and was followed by "Interludium in Modo Antico," for strings alone, by Alexander Glazounov. The ever-popular "Nutcracker" suite of Eschaikowsky gave up five of its

most varied and intriguing movements as the next number and Cesar Frank's brief but beautiful "Prayer" provided another.

This is the first time the Masonic temple has been opened in such public manner and it should lead to a greater freedom of use of the place, for it provides agreeable surroundings, has wonderful acoustics, is equipped with the finest of stage and lighting facilities and (this is no small matter especially after Memorial hall) has the easiest deep-cushioned seats imaginable.

The same concert by both the orchestra and the chorus will be repeated Wednesday night for the benefit of Masons and their families. The worth of the event merits an overflowing audience.

Setting of Silver for Christmas Chorus

By Merab Eberle

The near four thousand members of the audience assembled Tuesday night in the amphitheater-like auditorium of the Masonic temple to hear the Dayton Philharmonic orchestra and the Inland Children's chorus have gathered both sight and sound to add to their store of pleasant Christmas memories.

This was the second appearance of this children's chorus with the Dayton orchestra; their first was in December of 1937. Last year the stage was beautifully decorated, but last year the decorator had no such splendid stage upon which to use his arts.

Moon-flooded

To the rear of the platform, Tuesday night, was the tier on which the children stood; to the fore, and lower, the orchestra was seated. Silver-gray was the backdrop curtain; silver-gray, the rise of steps, and silver, the spruce trees which flanked either side of the platform. Then, suddenly, the stage was darkened, to flash as quickly into such blue light as is that of a summer, moon-flooded night, at the same time the spruce trees seemed to take on cover of

snow, while from every twig came fire of blue light.

The children, marching in excellent formation, took their places. On one side of the tier of steps stood the girls, gowned in soft blue and long-skirted frocks. To the other side were the boys, garbed in dark Eton suits. By the time the chorus was ready for singing the backdrop was flooded as though with sunlight.

The Inland children sang with voices which seemed to express, through freshness and brightness, both joy and innocence. They sang Strauss' "Dream of Spring," Nevin's "Wynken, Blynken and Nod" and Brahms' "Cradle Song." They sang Dickinson's "The Shepherd's Story," Reeger's "The Virgin's Slumber Song," and the exultant Christmas hymn, "O Come, All Ye Faithful." All these they sang gracefully and clearly and accompanied by the orchestra, directed by Paul Katz. To fervent applause of the audience Richard Westbrook, who is director of the chorus, stepped to the front of the platform and conducted the children in the singing of "Silent Night." For this selection the lights were dimmed.

Never Better

The Dayton orchestra's contribution to the program was admirable. Never have we heard the orchestra play better. It opened the evening's program with Schubert's romantic overture to "Rosamunde;" went on the Glazounov-Pochon "Interludium in Mode Antico," which the orchestra, under Mr. Katz's direction, wove into a brocade of lovely sound.

Tschaikowsky was represented by the gay and fairylike music of the "Nutcracker Suite." Cesar Franck's "Prayer" followed the intermission and then came Rimsky-Korsakoff's "Capriccio Espagnole,"

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Courtesy of Phyllis (Denlinger) Phillips