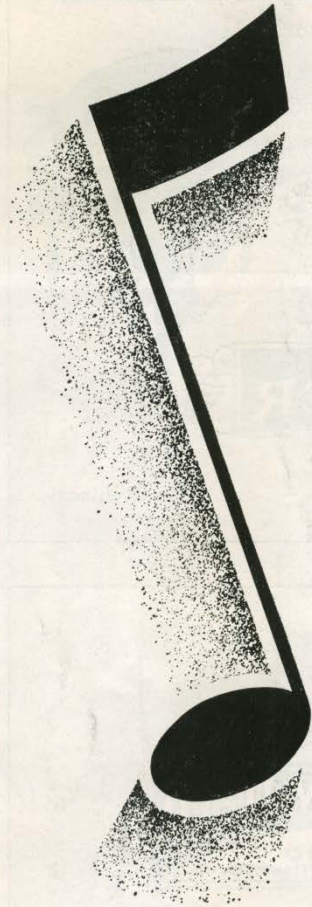


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THIRD CONCERT

TUESDAY EVENING, DECEMBER 21, 1937

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

- I. OVERTURE TO "RUY BLAS," Opus 95.....Mendelssohn
- II. FROM THE SUITE, "KING CHRISTIAN II," Opus 27.....Sibelius
 - a. Elegie
 - b. Serenade
- III. DANCE OF THE BUFFOONS FROM "THE SNOW MAIDEN"
Rimsky-Korsakoff
- IV. a. GLORY TO GOD IN THE HIGHEST.....Pergolesi
 - b. EXCERPTS FROM "HAENSEL AND GRETEL".....Humperdinck
The Man in the Wood—Dance With Me—Oh, Charming
Castle—Ra la la la—The Little Sandman—Evening Prayer
INLAND CHILDREN'S CHORUS
- INTERMISSION
- V. GOPAK, FROM "THE FAIR AT SOROCHINSK".....Moussorgsky
- VI. AT THE CONVENT.....Borodin
- VII. SUITE ESPAGNOLE, "LA FERIA" (THE FAIR).....Lacome
 - a. Los Toros (The Bulls)
 - b. La Reja (The Plough-share)
 - c. La Zarzuela (The Vaudeville)
- VIII. CHRISTMAS CAROLS
 - a. The First Nowell
 - b. O Holy Night
 - c. O Come, All Ye Faithful

INLAND CHILDREN'S CHORUS

DAYTON PHILHARMONIC ORCHESTRA CONCERTS

- | | | | |
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| January | 24— | MARIAN ANDERSON, Contralto..... | Victory Theater |
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| March | 7— | MARTHA GREEN, Pianist..... | Victory Theater |
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Program Notes

By MAURICE R. KATZ

OVERTURE TO "RUY BLAS," Opus 95 . . . Felix Mendelssohn-Bartholdy

Born February 3, 1809, at Hamburg
Died November 4, 1847, at Leipzig

This popular overture was written by Mendelssohn in 1839 to a German translation of Victor Hugo's play, "Ruy Blas." Though Mendelssohn strongly detested the play, he hastened to write the overture in a few days to please the Leipzig musicians who wished it for a performance of the drama in aid of the orchestral pension fund. Mendelssohn was at the time conductor of the famous Gewandhaus concerts in Leipzig and was naturally interested in the success of the enterprise.

The following interesting note is found in Sir George Grove's exhaustive article on Mendelssohn: "He had brought with him (to England) Schubert's Symphony in C, and Gade's in C minor, and his own Overture to Ruy Blas. But the reception of the first two at the trial by the band was so cold, not to say insulting, as to incense him beyond measure. With a magnanimity in which he stands alone among composers, he declined to produce his own Overture, and it was not publicly played in England till after his death."

The drama, "Ruy Blas" (1838), was written in verse, and in such verse as none but Victor Hugo (1802-1885) could write. In command and in expression of passion and of pathos, of noble and of evil nature, it equals any other work of this great dramatic poet; in the life-like fusion of high comedy with deep tragedy, it excels them all.

(a) ELEGIE, (b) SERENADE,

FROM THE SUITE, "KING CHRISTIAN II," Opus 27 - Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

The Elegie and Serenade are portions of a 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.

Originally the Elegie was part of the music that was heard, in the Raul play, off stage. It is an instrumental song of the warmest tenderness, rooted in deep meditation—pensive yet penetrating.

The Serenade is heard in the third act of the drama. It consists of a prelude and dance for the Court Festival. It begins in the rhythm of a minuet. The thematic material of the Serenade itself is developed from a melody played by the violins. The first portion is then repeated, but in shortened form and with certain modifications.

DANCE OF THE BUFFOONS FROM "SNEGOUROTCHKA"

(THE SNOW MAIDEN) - - Nikolai Andreyevich Rimsky-Korsakoff

Born March 6, 1844, at Tikhvin
Died June 8, 1908, at Lioubensk

Rimsky-Korsakoff's opera, The Snow Maiden, a "Fairy Tale of Spring" in four acts and a prologue, based on a play by Ostrovsky, was composed in 1881 and first produced at St. Petersburg in March, 1882. The Dance of the Buffoons occurs in the third act of the opera. It abounds in a joyous spirit of rollicking revelry—a whirl of the Russian dance in its brightest mood.

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PROGRAM NOTES . . . Continued

Ostrovsky's national epic offered that combination of legendary, picturesque and humorous elements which always exercised an attraction for Rimsky-Korsakoff's musical temperament. With this work he achieved his supreme mastery of orchestration.

The story runs thus. Snegourochka, the daughter of Frost and Spring, is deaf to her parents' warning, and resolves to leave her woodland solitude and to seek the companionship of mortals. Her numb heart is warmed by the songs of Lel, the shepherd, but her inclination for him meets with no response, for Lel is in love with Koupava. She in turn is the affianced of Mizguir, a Tatar, and in his breast Snegourochka kindles so fierce a flame of passion that he deserts his betrothed. Snegourochka, bewildered by the vagaries of Cupid, returns to her mother, who, in maternal solicitude, bestows upon her ill-fated child the power of human love. But no sooner does the Snow Maiden utter, at the dictates of her newly awakened sensibility, an avowal of love for Mizguir, than a ray of the warm, spring sun falls upon her and she floats to Heaven in a vapour.

GLORY TO GOD IN THE HIGHEST

- Giovanni Battista Pergolesi

Born January 3, 1710, at Jesi
Died March 17, 1736, at Pozzuoli

Pergolesi was one of the earliest of the Italian masters. While he enjoyed a somewhat varied reputation in comic opera, it is as a composer of sacred music, to which he turned in the last years of his brief life, that he was most effective. His best quality is a certain sentimental charm, which may be particularly noted in the cantata, "L'Orfeo" and the genuinely beautiful duets "Se cerca, se dice" and "Ne' giorni tuoi felici" from his serious opera "L'Olimpiade."

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."

EXCERPTS FROM "HAENSEL AND GRETEL"

- Engelbert Humperdinck

Born September 1, 1854, at Siegburg
Died September 27, 1921, at Neustrelitz

In 1890 Humperdinck, then of the age of thirty-six, was living in Frankfurt-on-the-Main; the days of glorious association with Wagner were long over, and he had settled down resignedly as one of the many thousands of capable men who composed and taught music in Germany. In the spring of 1891 his sister, Frau Adelheid Wette, thought of producing a children's play in the family circle, and she asked her brother to write a tune for certain lines—the little song, "Brother, come and dance with me," that Gretel was later to sing in the first act of "Haensel and Gretel." It is the second excerpt of this evening's presentation.

Frau Wette was so enchanted with the result that she conceived the idea of writing, with her brother's cooperation, a little opera on the subject of "Haensel and Gretel" for a home theatre. But the more Humperdinck worked at the subject the more it grew upon him, and it soon expanded beyond the limits set for it by the necessity of a production by children. The domestic play developed into a full-sized opera; it was fully sketched out by May,

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PROGRAM NOTES . . . Continued

1891, and completely finished, including the orchestral score, during the course of the following year. Humperdinck first offered it to the Gotha theatre, but it was rejected as unsuitable to the stage. It was then brought to the attention of Hermann Levi, at that time chief Kapellmeister at Munich, who was so enchanted with it that he decided to produce it at the Munich Opera. Almost immediately after this decision had been reached, the opera was accepted for Weimar by Richard Strauss, who was at that time located there.

The story of "Haensel and Gretel" is founded on one of Grimm's Tales of the same title, with just a dash of another—Bruderchen und Schwesterchen (Little Brother and Little Sister). But Frau Wette has made several changes, all of them for the better so far as the sympathies and interest of a theatre audience are concerned.

The scene in the first act of this fairy opera is the interior of the Broom-Maker's house. Father and mother have gone to market, leaving Haensel and Gretel behind to do their work—Haensel making brooms and Gretel knitting. But, as children will, they spend their time playing, and singing an old nursery tune. Haensel finally interrupts and wants to know when they are to eat. Very soon, however, the children grow more boisterous. In the midst of it their mother returns, cross and tired. She has not made a penny for all her work, and there is nothing to eat in the house except a pitcher of milk. She turns loose on the idle children, and in giving them a push knocks over the cream-pitcher. It is the last straw! She sends them out into the woods to gather strawberries, sinks down into a chair and, praying heaven to send food for her family, falls asleep. Her husband, Peter, returns with a loaded basket; and while they both have supper it grows dark. He hopes the children have not wandered into the Isenstein, the place bewitched, where an old hag entices little children into her house, bakes them into gingerbread and eats them.

In the second act we find that the children have wandered into the depths of the forest, eating the berries as fast as they pick them. Darkness soon comes, and they cling together in fright. Finally they lie down to sleep, first singing their little prayer that the fourteen angels may come and guard them (final excerpt). A little grey man answers. He is the Sandman who pours sand in their eyes as he sings his air, the beautiful "I am the Little Sandman" (just preceding the final excerpt).

In the third act the scene is the same and it is the next morning. The children are roused by the Dewman. A mist has swept up in the night, but as it disperses it reveals a wonderful gingerbread house. The hungry Haensel begins to nibble at it, and out pops the witch, who does her crabbed best to cast a spell over them. The old hag builds a fire in the stove for roasting Haensel, who is put in the barn and fed on almonds and raisins to fatten for the repast. Gretel is ordered to stoke the fire while the witch rides merrily round the room to the mad melody of the Witches' dance. Clever little Gretel knows by now this must be the Isenstein, and pretends she cannot make the stove work. The witch pauses to examine it, poking her head in the stove for a better look. The little girl gives her a good hard push, forces her into the oven, and promptly closes the door. Haensel is released and they dance around the room to a lovely old waltz tune. They prepare to eat the good things they find in the house. After the witch is burned, many children who have been turned into gingerbread by the witch's magic, come to life again, and the opera ends with a joyous dance, and a final hymn of praise to the good God who takes care of little children and gives them food to eat.

PROGRAM NOTES . . . Continued

The excerpts from "Haensel and Gretel," presented without pause, are arranged in the following order for a children's performance in concert form: (1) The Man in the Wood (Act II), (2) Dance with Me (Act I), (3) Oh Charming ing Castle (Act III), (4) Ra la la la (Act I), (5) The Little Sandman (Act II), and (6) Evening Prayer (Act II).

INTERMISSION

GOPAK, from "THE FAIR AT SOROCHINSK," Modeste Petrovich Moussorgsky

Born March 16/28, 1839, at Karevo
Died March 16/28, 1881, at St. Petersburg

Of all the works Moussorgsky left behind him, this one has experienced the most varied fortunes. The fact that Rimsky-Korsakoff, through whose hands nearly all Moussorgsky's musical papers passed, did not touch "The Fair at Sorochinsk" not only kept all other would-be editors from having anything to do with it during his lifetime, but also prevented it from attracting general attention. Rimsky-Korsakoff's authority in Russia was so great that for a long time no one would taste the strong meat of Moussorgsky's music without knowing that it had been prepared, or at least approved of, by him. Thus "The Fair," or what was left of it, remained practically unknown in Russia, until 1912—Rimsky-Korsakoff had died in 1908—part of it was published in St. Petersburg by Bessel, in an edition arranged by the music critic, Karatigin. This publication coincided with the revival of interest in Moussorgsky which was now at last taking place in Russia. Rimsky-Korsakoff, though he would not himself touch "The Fair at Sorochinsk," had no particular objection to a revision of the work. In a letter to the publisher Bessel, June 11, 1903, he states his view of the question:

"A. K. Liadov's idea of orchestrating all that exists of 'The Fair at Sorochintzy' is one with which I fully sympathize. He told me that his plan was to revise and orchestrate the introduction, Parassia's song, the Gopak, and the second act; he played me his version of the introduction. Clearly it is very desirable that these should all be published. My view is that, as regards the second act, it should be printed complete in large opera format. In my opinion this act will be most suitable for stage performance (as a one-act fragment), and the rest for concerts."

Many of Moussorgsky's masterpieces were completed for publication and arranged for performance after his death. The more noteworthy of "The Fair" versions are by Liadov, Sakhnovsky, Cesar Cui (then at the beginning of the ninth decade of his life; he set to work in 1915 to complete the opera left behind by Moussorgsky, whom he had so slandered), and lastly by Tcherepnin, who had been a pupil of Rimsky-Korsakoff and who was then living in Paris. The portions of the opera entirely Moussorgsky's are fragmentary, consisting of an introduction and several comic scenes, based upon Gogol's comedy. The subject is peculiarly racy and the humour not very comprehensible to those ignorant of Malo-Russian life; but the music, though primitive, is highly characteristic, and may be commended to the notice of all who wish to study Moussorgsky in as full a light as possible.

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PROGRAM NOTES . . . Continued

AT THE CONVENT - - - Alexander Porphyriewitch Borodin

Born November 12, 1834, at Petrograd
Died February 27, 1887, at Petrograd

Borodin, like many Russian composers of the last century, was not a professional musician. As a child he was much devoted to the violoncello and the flute and his first composition, a concerto for flute and piano, was written at the age of thirteen. For a career, he turned to science, beginning his studies when he was twelve years old. Four years later, he entered the Academy of Medicine and Surgery, Petrograd, where he won brilliant distinction, particularly in chemistry. At twenty-two, he was appointed surgeon to one of the military hospitals. Though talented in his profession, he was extremely sensitive to the suffering of others, and, on one occasion, unable to bear the spectacle of grave injury, he fainted. Much may be said of his efforts in science. Suffice it to say that in the realm of experimental chemistry Borodin's fame was international.

When we consider that Borodin's works in music were written piecemeal, in intervals snatched between medical commissions, boards of examination, lectures and laboratory work, we marvel to find it so astonishingly cohesive, so delightfully fresh. Borodin describes the difficulties he had to contend with in a letter to an intimate friend: "In winter I can only compose when I am too unwell to give my lectures. So my friends, reversing the usual custom, never say to me, 'I hope you are well' but 'I do hope you are ill.' At Christmas I had influenza, so I stayed at home and wrote the Thanksgiving Chorus in the last act of Igor."

Borodin's composition, *At the Convent*, begins with the tolling of church bells and is full of religious fervor and serene reverence.

SUITE ESPAGNOLE, "LA FERIA" - Paul-Jean-Jacques Lacome de l'Estalenc

Born March 4, 1838, at Houga, France
Died there in 1920

In 1868, the French composer, Lacome, took up his residence in Paris where he contributed to various musical reviews, and from 1870 until 1900, wrote and produced, at first, a number of musical comedies, and afterwards, many noteworthy operettas. He created and presented a score of stage works, and has given us many pieces for the piano, over two hundred songs, some chamber music and three orchestral suites. In 1911, he published his "Introduction a la Vie Musicale." His music has finish and is gay.

Of his orchestral compositions, the "La Feria" (The Fair) is the most frequently heard. There are three movements: a. Los Toros (The Bulls), b. La Reja (The Plough-share)—a serenade, and c. La Zarzuela (The Vaudeville).

Christmas Carols

THE FIRST NOWELL

There are three verses from the nine in the Oxford Book of Carols. The French word "Noel" is supposed to come from the Provençal "Nadd," a corruption of the Latin "Natalis," birthday. The First Nowell is sung in the traditional tune as found in W. Sandys's Christmas Carols (1833). It is not later than the 17th century, at least, and probably originated as a descant to another melody, though it is now one of the best known of all English Carols.

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FOURTH CONCERT

MONDAY EVENING, JANUARY 24, 1938

VICTORY THEATER

PAUL KATZ, Conductor

Soloist, MARIAN ANDERSON, Contralto

PROGRAM

- I. OVERTURE TO TANCREDO.....Rossini
- II. ARIA "AIR DE LIA".....Debussy
MARIAN ANDERSON
- III. SYMPHONY NO. 1.....Beethoven
- IV. DANSE MACABRE.....Saint-Saens
- V. a. DEEP RIVER.....arr. Burleigh
b. SOMETIMES I FEEL LIKE A MOTHERLESS CHILD.....White
c. ALLMACHT.....Schubert
MARIAN ANDERSON
- VI. POLEVITZIAN DANCES.....Borodin

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PROGRAM NOTES . . . Continued

O HOLY NIGHT

It is probable that the music of this Christmas Carol was originally derived from a French folk tune. The music, as it is known to us, was composed by the Frenchman, Adolphe Adam (1803-1856). The words are by John Sullivan Dwight (1813-1893), one of the earliest American critics and writers on music. Dwight was born in Boston and educated at Harvard. He became a Unitarian minister, but abandoned this career and joined the Brook Farm settlement as a teacher of music and other subjects.

O COME, ALL YE FAITHFUL

This Carol is probably of French or German origin, of the 17th or 18th century; but no manuscript is earlier than the middle of the 18th. It was sung a good deal in France, and it may have been composed there about 1700. There were three forms of it, one in eight verses; Julian gives references to 38 English translations. Frederick Oakeley, incumbent of Margaret Street Chapel, London, made the version, beginning, "Ye faithful, approach ye," 1841; it was sung in his church, but not published until it appeared as "O Come, All Ye Faithful" in Murray's Hymnal (1852).

The music has been stated to have been composed either by John Reading, who was organist at Winchester College, and died in 1692, or by another English musician of the same name, who was a pupil of Dr. John Blow, and died in 1764. This assertion seems to rest solely on the authority of Vincent Novello. In a collection published by him in 1843, the music appears arranged as a psalm tune, set to Psalm 106. It is headed, "Air by Reading, 1680." But the hymn had been in circulation in manuscript for some time before it appeared in print and nothing definite can as yet be stated as to author of words or music.

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Christmas Brought to Dayton on Wings of Voices of 100 Children

By A. S. KANY

Christmas came to more than 2,000 Daytonians in the most beautiful fashion imaginable Tuesday night. Not the make-believe Santa Claus sort of stuff, but the real McCoy, through the shining faces and joyous voices of 100 children as they sang softly and sweetly the divine strains of "Silent Night, Holy Night" from the tiered platform on which they stood in Memorial hall.

The occasion was the third concert of the Dayton Philharmonic orchestra for this season, but the players, splendid as they were in the performance of their task, had to take second place—and, no doubt, they did it willingly—to the Inland children's chorus.

Tribute to Whittaker.

Hats off to Wallace S. Whittaker, general manager of the Inland Manufacturing division of General Motors, who has been the guiding spirit of this children's chorus and to Richard Westbrook, its director, who seems to have a particular flair for bringing out the best there is in the voices of boys and girls.

Talking with Mr. Whittaker recently "off the record" about this chorus, it was plain to see that he has been possessed of a consuming passion to make it so outstanding that it may take national rank. That is hard to do with a group that naturally must change personnel considerably each year and whose members have had little or no previous musical training. But Tuesday night's performance was so far superior to last year's initial program that Mr. Whittaker should feel confident he is definitely on the way toward his goal.

The youngsters in their first song, "Glory to God in the Highest," proclaimed the significant tidings of the Christmas season.

Then they switched to half a dozen excerpts from Humperdinck's opera, "Haensel and Gretel," a happy selection indeed for such youthful voices. Their second group included a trio of Christmas carols, "The First Nowell," "O Holy Night" and "O Come All Ye Faithful."

Directed by Katz.

Speaking from a musical standpoint, the manner in which the youngsters made their attacks, the way they sustained their tones, their fine articulation, all were points which must have surprised everyone who had not heard them since last year. In all the above numbers they were directed by Paul Katz, orchestra leader, with the orchestra accompanying. As an encore and conclusion to the evening's program, Mr. Westbrook directed the group in "Silent Night" without accompaniment and here they reached such a high degree of artistry as to be nothing less than a real yuletide inspiration to an audience which sat in pin-dropping silence.

Something should be said also for the splendid discipline of the chorus, whose members marched in fine formation to their places and stood at more ease than some professional groups we have seen. The girls, clad in blue old-fashioned gowns and the boys in black Eton jackets, made a picture, too, not soon forgotten.

Festive Scene.

Memorial hall stage was gayly adorned for the occasion. Great banks of whitened cedars, gleaming with blue lights, flanked each side of the stage. The orchestra was placed on an extended platform and a blue-lighted cyclorama served as background for the players and singers.

Mr. Katz opened the orchestral program with the lively overture to "Ruy Blas," by Mendelsohn, continuing with the "Elegie" and "Serenade" from the "King Christian II" suite of Sibelius. The "Dance of the Buffoons" from Rimsky - Korsakoff's legendary "Snow Maiden" came through in spirited style.

Decidedly contrasting selections constituted the second group. Racy strains of Malo-Russian life characterized the "Gopak," from "The Fair at Sorochinsk," by Moussorgsky. Quite appropriate

to the Christmas quest for peace was the reverently played "At the Convent," by Borodin. Followed the three movements of "I.a Feria," (The Fair), by Lacomme, in

which the orchestra caught the peculiarly fetching rhythms and tempo in admirable manner.

The next concert, to be given January 24 in the Victory theater,

is expected to be a standout, for it brings as soloist, Marian Anderson, the Negro singer who has created nothing less than a sensation in the musical world.

Orchestra and Children's Chorus Present Concert at Memorial Hall

By MERAB EBERLE

A capacity audience heard the concert presented at Memorial hall Tuesday evening by the Dayton Philharmonic chorus, under the direction of Paul Katz, and the Inland Children's chorus. This audience heard a highly enjoyable Christmas concert.

Since the spirit of the occasion was highly augmented by the stage decorations, they shall receive the first attention. The platform had been extended and brought forward in a curving sweep, the proscenium being decorated in blue and white. This extension gave seating room to the orchestra back of which rose tiers of 10 steps, pale gray in color and topped by a railing of pale gray. Behind the tiers were the folds of a great curtain of white upon which lights played, sometimes in blue, sometimes in a delicate mauve. At the sides of the proscenium and reaching to the exits were silvered Christmas trees from whose branches hung many blue lights.

Great Improvement

The girl members of the chorus of 100 voices were dressed in blue gowns gathered at the waist and falling full to the floor. Short sleeves were gathered into puffs and edged with white cuffs. At the neck were white collars. The boys wore long black Eton suits. All carried black choral books.

We heard the chorus last summer and the books at that time were held in unsteady hands. Too, the children did not know their music well enough to do without the scores. This led to disheveled appearance and ragged sound. Last night the scores had been perfectly learned. The books were

held quietly and so were decorative.

Richard Westbrook is director of the group. He appeared on last night's program in the direction only of the unaccompanied encore, "Holy Night, Silent Night." He is to be congratulated on the tone quality of the choral group. It is unforced, sweet. Attacks are amazingly good. Interpretation was pleasing. The general effect was one of smoothness and excellence. It is a children's chorus of which Dayton can be very proud indeed.

The Dayton Philharmonic orchestra played to excellent effect throughout the program.

The northern composers were well represented. With the exception of Lacombe's "The Fair," which is music of Spanish color composed by a Frenchman, there was no other music of the south interpreted by the orchestra alone.

North Represented

Mendelssohn was represented by his richly colored overture to "Ruy Blas." Sibelius of Finland was represented by two selections from "King Christian II," the elegy and serenade.

Russian composers contributed the remaining orchestral selections of the program. There was Rimsky-Korsakoff's gay "Dance of the Buffoons," from "The Snow Maiden;" Moussorgsky's rollicking "Gopak," from "The Fair at Sorochinsk," and Borodin's somber, reverential "At the Convent."

Inland Children's Chorus Appears With Philharmonic

BY VIRGINIA D. STURM

PROLONGED applause marked the end of each number sung by the Inland Children's chorus Tuesday night in Memorial hall, when the annual joint concert between this group and the Dayton Philharmonic orchestra was presented to an almost capacity audience.

Wallace Whittaker, president of the Inland company, has occasioned the proper and fitting establishment of this chorus, made up of the children of Inland employes, provided an excellent young director for them, Richard Westbrook; one of the best accompanists, Mary Werner; and an expert on staging and lighting, Raymond Sovey, of New York. The result is a finished performance by 100 sweet-voiced youngsters, who sing with a better command of diction, phrasing, attacks, and releases than any other choral group in the city.

Costumed in quaint, long, light-blue dresses, the little girls also have bows in their hair, and the little men-children wear Eton jackets and striped trousers. The discipline that Westbrook has established within the ranks of this chorus is a joy to behold. If one would offer a suggestion, it would be to criticize the very slowness with which the singers arrive at the stage. It is too religious in its aspects.

It's a pretty fine chorus when one can find only their arrival and departure to criticize! Bouquets to

those named above, and extra ones for Whittaker for his ambition!

Pergolesi's "Glory to God in the Highest," and six excerpts from Humperdinck's "Hansel and Gretel" served to provide the chorus with pretentious material to use on its first appearance on the stage at this concert.

"The First Nowell," "The Cantique de Noel" and "O Come, All Ye Faithful," all sung with the orchestra, pleased the listeners so much that Westbrook took the stand and led his group through "Silent Night," and that was a charming and lovely exposition of the real ability and musicianship which the director is developing.

The orchestra is necessarily shunted to a back-seat on this occasion. However it did, under the direction of Paul Katz, play the overture to Mendelssohn's opera "Ruy Blas" the Sibelius suite, "King Christian II" two deadly parts, "Elegie" and "Serenade," and the "Dance of the Buffons" from Rimsky-Korsakoff's "Snow Maiden."

The second half of the program opened with the "Gopak" from "The Fair at Sorochinsk," by Moussorgsky; Borodin's dull "At the Convent," and the very gay and infectious "Suite Espagnole" by Lacomme de l'Estalens. Three parts were used by the orchestra,

and the last, "La Zarzuela," was the most grateful composition on the program, and incidentally brought the major part of the orchestra's applause.

Under the direction of Raymond Sovey, stage director, costume and scene designer of New York, the stage of Memorial hall took on a most gorgeous appearance. The back and ceiling were hung with soft folds, upon which were trained varied-colored lights.

There were tiers of steps for the chorus, painted silver grey, and flanking the stage on either side were silvered Christmas trees, hung with many blue lights, each tree topped with a lovely colored star. Memorial hall looked lovely, and the whole affair was festive for this occasion.

Marian Anderson, famed Negro contralto will be the soloist at the next concert, Jan. 24, at the Victory theater.

DEATHS

NEW YORK, Dec. 22.—(AP)—George Edward Akerson, 48, secretary to Former President Herbert Hoover from 1928 to 1931, died last night at the hospital of the Rockefeller institute for medical research. He had been a

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LOOK FOR THE RED AND WHITE PEANUT DISPLAY

News Sidelights

This story isn't meant to be a tear-jerker or to be packed with pathos. It's just another of the thousands of little narratives with morals so obvious they need no pointing out.

A woman, whose modest attire was noticeable in contrast to some of the finery around her, persisted in making comments to the girl on her right throughout the entire concert of the Philharmonic society at Memorial hall last week. She should have annoyed no one, for her remarks were not loud enough to distract the attention of anybody interested in the music, but from the looks of persons sitting nearby it was easy to guess that they were a little irritated by the woman's continual conversation.

Particularly during the numbers by the Inland children's chorus did she talk to the girl on her right. No one heard what she said, nor was she talking in an ostensible effort to attract attention, but she seemed to be regaling the other person with a wordy description of the spectacle on the stage.

When the lights of the intermission went on, she turned from the girl on the right to the woman on her left and said:

"It's all so beautiful—I only wish my daughter could see it as well as hear it."

SCREEN ODDITIES

A FALSE BEARD WAS MADE FOR A BILLY GOAT IN COLUMBIA'S "NO TIME TO MARRY" WHEN ITS OWN SPARSE CHIN WHISKERS FAILED TO MEET REQUIREMENTS.

