

December 20, 1938



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Philharmonic  
Orchestra*

1938-39  
Sixth Season

**MASONIC TEMPLE**

DECEMBER 20, 1938



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**DAYTON PHILHARMONIC ORCHESTRA**

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## INLAND CHILDREN'S CHORUS

RICHARD B. WESTBROCK  
Director of Chorus

MARY WERNER MacCASH  
Accompanist (organ)

### CONCERT GROUP

#### SOPRANO I (Girls)

Baltes, Mary	Haddix, Charlotte	Norris, Martha
Broughton, Shirley	Kiger, June	Reeves, Ellen
Cameron, Winifred	Kiger, Lorraine	Steiner, Helen
Carlin, Joan	Krisher, Betty	Southard, Virginia
Christensen, Carolyn	Lehman, Angela Mae	Tunney, Delores
Dagley, Alta	Meyer, Pauline	Wening, Mary
Denlinger, Phyllis	Moore, Gloria	Van Scoyk, Lila
Gray, Evelyn	Moore, Marian	Woodall, Shirley

#### SOPRANO I (Boys)

Albers, Jack	Durrum, Harry	Moorman, Gene
Beck, Raymond	Durrum, Paul	Phelan, Matthew
Carlin, John	Eidemiller, John	Pobst, Wallace
Connair, Michael	Haley, Louis	Rittgers, Joseph
Connair, Paul	Heckel, Bert	Robers, Lawrence
Connair, Robert	Hein, Ted	Sierschula, Albert
Connair, Thomas	Kronenberger, Arthur	Spitzig, Charles
Cripps, James	Loeb, Bernard	Walker, Eugene
Dagley, Oakley	McMinch, Tom	Walsh, James
Dixon, Robert	Moler, Ned	Willhelm, Louis

#### SOPRANO II (Girls)

Albers, Helen	Erbaugh, Edna	Recher, Marianna
Albers, June	Hangan, Zeltha	Schater, Phyllis
Bowman, Lila	Heinrich, Dorothy	Shay, Frances
Burroughs, Jean	Hoke, Lois	Shay, Paula
Burroughs, Joan	Johnson, Mary	Swallow, Pauline
Combs, Irene	Kimmel, Barbara	Thompson, Martha
Cordonnier, Charlotte	Krisher, Verna	Unroe, Rachel
Dagley, Helen	Kronenberger, Rita	Weaver, Patty
Driscoll, Jean	Medisch, Elizabeth	

#### ALTO (Boys)

Baltes, Leonard	Moosbrugger, James	Shay, Herman
Broughton, Don	Moorman, Ted	Shay, Gene
Cormier, Leonard	Murray, Richard	Stahl, Richard
Grilliot, Lowell	Norris, Richard	Tunney, Richard
Krisher, Lalan	O'Neil, Howard	Winchell, Leonard
Krug, Louis	Pfeiffer, Robert	Wourms, Fred
Mauch, Herbert	Schumacher, Philip	

## THIRD CONCERT

TUESDAY EVENING, DECEMBER 20, 1938

# Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

### PROGRAM

- I. OVERTURE TO "ROSAMUNDE," Opus 26.....Schubert
  - II. INTERLUDIUM IN MODO ANTICO (for strings).....Glazounov-Pochon
  - III. SUITE FROM THE BALLET, "NUTCRACKER," Opus 71a...Tschaikowsky
    - a. Russian Trepak Dance
    - b. Arab Dance
    - c. Chinese Dance
    - d. Dance of the Flutes
    - e. Waltz of the Flowers
  - IV. INLAND CHILDREN'S CHORUS AND DAYTON PHILHARMONIC ORCHESTRA.
    - a. Dreams of Spring.....Strauss
    - b. Wynken, Blynken and Nod.....Nevin
    - c. Cradle Song .....Brahms
- INTERMISSION
- V. PRAYER ..... Franck
  - VI. CAPRICCIO ESPAGNOLE..... Rimsky-Korsakoff
    - a. Alborada
    - b. Variations
    - c. Alborada
    - d. Scene and Gypsy Song
    - e. Fandango of the Asturias  
(played without pause)
  - VII. INLAND CHILDREN'S CHORUS AND DAYTON PHILHARMONIC ORCHESTRA.
    - a. The Shepherd's Story .....Dickinson
    - b. The Virgin's Slumber Song.....Reger
    - c. O Come, All Ye Faithful



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## Program Notes

By MAURICE R. KATZ

### OVERTURE TO "ROSAMUNDE," Opus 26 . . . . Franz Schubert

1797-1828

Rosamunde, Princess of Cyprus, a romantic drama in four acts, by Wilhelmine von Chezy, with an overture and incidental music by Franz Schubert, was produced at the Theater an der Wien in Vienna, on December 20, 1823. The text, very hurriedly written in a few days and now lost, was originally intended as an opera libretto, but the work was produced as a drama.

The play itself was wretched and proved such a dismal failure, that it received but two performances. However, Schubert's music thereto has proven itself as among his most attractive and melodious creations. The discovery and revival of this lovely music is due to Sir George Grove, who in 1867, found the manuscript of several numbers in a dusty cupboard in Doctor Schreider's house in Vienna.

The overture played at the two performances at the Theater an der Wien was one in D major, now known as the overture to Alfonso and Estrella, and marked opus 69. The work now known as the overture to Rosamunde, in C Major, opus 26, was originally written for a three-act melodrama, Die Zauberharfe (The Magic Harp), text by Hoffman, which was produced at the Theater an der Wien on August 19, 1820. There seems to be no authority for its change of title nor for the opus number.

### INTERLUDIUM IN MODO ANTICO (for strings) - Alexander Glazounov

1865-1936

Glazounov was the leading representative of the modern Russian school and a master of orchestration; his tendency as compared with contemporary Russian composers was toward classical forms. He was much influenced by Brahms, though in "programme music" he is represented by such works as his symphonic poems The Forest, Stenka Razin, The Kremlin and his suite Aus dem Mittelalter. His ballet music, as in Raymonda, achieved much popularity. Glazounov, called "the Mendelssohn of Russia," combines German formal thoroughness with rich and vivid orchestration.

The Interludium is the third of Five Novelettes, opus 15, and the version for strings is derived from an arrangement for string quartet by Alfred Pochon.

### SUITE FROM THE BALLET, "NUTCRACKER," Opus 71a Peter Tschaikowsky

1840-1893

The "Nutcracker Suite" must have been one of the last purely cheerful subjects that entered Tschaikowsky's mind, but just when the Sugar-Plum Fairy was hovering in his dreams, he was leaving for America (1891), and the gloom which invariably seized him on a departure abroad was suddenly deepened by the news of his sister's death. The work was completed in Frolovskoe the following summer. It was performed as a Fairy Ballet in two acts and three scenes, March 19, 1892, at St. Petersburg, before the Czar and his court, and was received with "immense enthusiasm." The portions of the Suite performed on this program are a number of Characteristic Dances.

(a) The Russian Trepak dance is an exceedingly lively pace, and employs the full orchestra. With all the intense vehemence of Russian song, it never loses the playful charm of the fairies' story.



## He'll Be Here!

**H.V. Kaltenborn** whose radio voice kept millions of people in touch with the minute-by-minute European crisis of recent weeks, will deliver a public address in the Biltmore Hotel Ballroom, Wednesday evening, January 25th, auspices Dayton Women's Press Club. Tickets One Dollar, including tax.

For reservations call Press Club Headquarters  
... North Lobby Suite, Biltmore Hotel, AD 2161



### FOURTH CONCERT

MONDAY EVENING, JANUARY 23, 1939  
VICTORY THEATER

Nadia Boulanger at the Piano and Conducting

#### PROGRAM

- I. OVERTURE TO EURYANTHE.....Weber
- II. SYMPHONY NO. 2.....Beethoven
- III. FOR THE FUNERAL OF A SOLDIER.....Lili Boulanger  
Nadia Boulanger at the Piano
- INTERMISSION
- IV. MOTHER GOOSE SUITE.....Ravel  
Nadia Boulanger Conducting
- V. PROMETHEUS BOUND.....Beethoven  
Nadia Boulanger Conducting

#### DAYTON PHILHARMONIC ORCHESTRA CONCERTS

January	23—NADIA BOULANGER, Pianist and Guest Conductor.....	Victory Theater
February	13—ORCHESTRAL PROGRAM.....	Victory Theater
March	6—MAURICE MARECHAL, Cellist.....	Victory Theater
March	27—ORATORIO, Philharmonic Chorus.....	Masonic Temple

### PROGRAM NOTES... Continued

- (b) The Arab Dance—Oriental, languorous, graceful. It is scored without brass, though with the English horn, the bass clarinet, and just the tambourine in the percussion. The strings are muted. Throughout there appears the idiom of Arab melody.
- (c) The Chinese dance begins with the startling contrast of comic bassoons in lowest notes against a phrase of the highest range of the flutes, answered by a rollicking motif of picking strings. The low grunting of the bassoons keeps up unceasingly, and the clattering din is much increased by rapid vigorous arpeggios in the clarinets. Bells join the jolly answer of the strings, and all the sounds swell the tumult that ends in a bang.
- (d) The dainty, leisurely Dance of the Flutes is supported by picking strings. Later the languorous English horn has a lower strain, which is imitated by the strings. In the middle, the trumpet, against the brass choir, plays a dance of primitive swing, that is taken up by the whole orchestra except the flute. The latter returns to its delicate airy dance.
- (e) Throughout the Waltz of the Flowers there is the warm color of the horns. There is a brief prelude of woodwind with a free play of the harp. The clarinet answers the theme in the horn. In the section that follows, the strings are given the solo, to the accompaniment of tripping brass and answering woodwind. The main dance is more and more entwined with lesser melodies—then there is a third dance in the woodwind against harp and strings. In the center, the cellos and the violas ardently carry the theme with horns and rapid violins in the background.

#### DREAMS OF SPRING - - - - - Johann Strauss (Jr.) 1825-1899

Ah, come! Ah, come! fair dreams of spring,  
This is the time of year when gleam with golden promises our dreams!  
Morning is breaking, primrose and fawn staining with crimson the lips of dawn.  
In the dim and silent garden, dreams are sifting softly through;  
Blossoms lift their fragrant faces, fresh with morning dew.  
Come, ah, come where dreams are made, meadow grass and dappled shade,  
Under willows and by the rill, Peace is there, serene and still.  
It's joy that calls, it's joy that falls from morning's fair sunlight on each bud and bloom.  
It's hope that sings, it's hope that brings the love that scatters old winter's gloom.  
Buttercups, your dream of gold, gather all your hands will hold  
Ere sweetest blossoms die;  
Happy birds are wakening safe above in leafy swing,  
Soon will they fly.  
Who dreams may wake to pleasure in springtime's golden light.  
Then dream in fullest measure, for soon, soon comes night.  
Oh night, oh night, of joy in spring so fair.  
Treasure then your visions bright, soon they drift beyond your sight,  
Ere the winter sorrows bring, dream and love while it's spring.  
Oh come, oh come, fair dreams of spring!



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PROGRAM NOTES . . . Continued

WYNKEN, BLYNKEN AND NOD . . . . . Ethelbert Nevin  
1862-1901

Wynken, Blynken and Nod one night sailed off in a wooden shoe,  
Sailed on a river of misty light into a sea of dew.  
"Oh! Where are you going and what do you wish?" the old moon asked of  
the three.  
"We've come to fish for the herring fish that live in this beautiful sea!  
Nets of silver and gold have we," said Wynken, Blynken, and Nod.

The old moon laughed and sang a song as they rocked in the wooden shoe,  
And the wind that sped them all night long ruffled the waves of dew;  
The little stars were the herring fish that lived in the beautiful sea.  
"Now, cast your nets wherever you wish, but never afeard are we."  
Thus sang the stars to the fisherman three, Wynken, Blynken, and Nod.

All night long their nets they threw for the fish in the twinkling foam;  
Then down from the sky came the wooden shoe, bringing the fisherman home:  
'Twas all so pretty a sail, it seemed as if it could not be;  
'Twas a dream they dreamed. But I shall name you the fishermen three,  
Wynken, Blynken, and Nod.

Wynken, and Blynken are two little eyes, and Nod is a little head,  
And the wooden shoe that sailed the skies is a wee one's trundle bed;  
So close your eyes while mother sings of wonderful sights that be,  
And you shall see the beautiful things as you rock on the misty sea.  
Where the old shoe rocked the fishermen three, Wynken, Blynken, and Nod.

CRADLE SONG . . . . . Johannes Brahms  
1833-1897

Lullaby and good night! With roses bedight,  
Creep into the bed, There pillow thy head.  
If God will thou shalt wake, When the morning doth break,  
If God will thou shalt wake, When the morning doth break.

Lullaby and good night! Those blue eyes close tight,  
Bright angels are near, So sleep without fear.  
They will guard thee from harm, With fair dreamland's sweet charm,  
They will guard thee from harm, With fair dreamland's sweet charm.

INTERMISSION

PRAYER . . . . . Cesar Franck  
1822-1890

Prayer is the fifth in a suite of six pieces written for organ in 1862. It is religiously contemplative and warm in color. Franck found himself in his fiftieth year: save for the organ pieces just mentioned, and one or two small numbers, all the works by which he is known today were produced during the next nineteen years. Probably no other composer's arrival at maturity can be dated so exactly.

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PROGRAM NOTES . . . Continued

CAPRICCIO ESPAGNOLE, Opus 34 . . . . . Nicolas Rimsky-Korsakoff  
1844-1908

Rimsky-Korsakoff's Capriccio Espagnole was first performed at a Russian symphony concert at Petrograd, October 31, 1887, the composer directing the work. However, the Capriccio was completed more than a year previous to this event, for in November, 1886, Tschaikowsky had seen the piece and had written to the composer: "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day." The Capriccio is dedicated to the orchestra of the Imperial Opera at Petrograd. There are five movements which, the composer directs, are to be played without pause.

THE SHEPHERD'S STORY . . . . . Clarence Dickinson  
1873-

Nowell! Sing we clear! Holpen are all folk on earth, Born is God's Son so dear.  
To Bethlehem did they go, The shepherds three:  
To Bethlehem did they go, to see wher it were so or no,  
Whether Christ were born or no to set men free.  
Masters, in this hall, Hear ye news today  
Brought over sea and ever you I pray.  
Nowell! Sing we clear! Holpen are all folk on earth, Born is God's Son so dear.  
Then to Bethlehem town did the Shepherds go,  
And in a sorry place heard the oxen low.  
Therein did they see a sweet and goodly May,  
And a fair old man; Upon the straw she lay.  
Nowell! This is Christ the Lord, Masters, be ye glad!  
Christmas is come in, And no folk should be sad.  
Nowell! Sing we clear! Holpen are all folk on earth, Born is God's Son so dear.

THE VIRGIN'S SLUMBER SONG . . . . . Max Reger  
1873-1916

Amid the roses Mary sits and rocks her Jesus child,  
While amid the treetops sighs the breeze so warm and mild.  
And soft and sweetly sings a bird upon the bough:  
Ah, baby, dear one, slumber now!  
Happy is Thy laughter, holy is Thy silent rest,  
Lay Thy head in slumber, fondly on Thy mother's breast!  
Ah, baby, dear one, slumber now!

O COME, ALL YE FAITHFUL

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

Sing, choirs of Angels, Sing in exultation,  
Sing, all ye citizens of heav'n above:  
Glory to God In the highest, glory!  
O come, let us adore Him, O come let us adore Him, O come let us adore Him,  
Christ the Lord.





Autograph at right of Wallace S. Whittaker, Inland General Manager, who is credited in A. S. Kany's review that follows for "the idea of training the children of Inland employees to sing."

*W. S. Whittaker*

## Christmas Concert

### ANCIENT ACCEPTED SCOTTISH RITE

VALLEY OF DAYTON

WEDNESDAY EVENING, DECEMBER 21, 1938

Program rendered by

### THE DAYTON PHILHARMONIC ORCHESTRA

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

#### PROGRAM

- I. OVERTURE TO "ROSAMUNDE," Opus 26.....Schubert
- II. INTERLUDIUM IN MODO ANTICO (for strings).....Glazounov-Pochon
- III. SUITE FROM THE BALLET, "NUTCRACKER," Opus 71a...Tschaikowsky
  - a. Russian Trepak
  - b. Arab Dance
  - c. Chinese Dance
  - d. Dance of the Flutes
  - e. Waltz of the Flowers
- IV. INLAND CHILDREN'S CHORUS AND DAYTON PHILHARMONIC ORCHESTRA.
  - a. Dreams of Spring.....Strauss
  - b. Wynken, Blynken and Nod.....Nevin
  - c. Cradle Song.....Brahms
- INTERMISSION
- V. PRAYER.....Franck
- VI. CAPRICCIO ESPAGNOLE.....Rimsky-Korsakoff
  - a. Alborada
  - b. Variations
  - c. Alborada
  - d. Scene and Gypsy Song
  - e. Fandango of the Asturias  
(played without pause)
- VII. INLAND CHILDREN'S CHORUS AND DAYTON PHILHARMONIC ORCHESTRA.
  - a. The Shepherd's Story.....Dickinson
  - b. The Virgin's Slumber Song.....Reger
  - c. O Come, All Ye Faithful

Repetition of concert for  
Masons and their families  
on December 21, 1938.

Courtesy of  
Phyllis (Denlinger) Phillips



# Inland Group In Concert

## Children's Chorus With Philharmonic

The Inland Children's chorus will appear with the Dayton Philharmonic orchestra Tuesday evening, at 8:30, at the Masonic temple.

Richard Westbrook is the director of this well-trained chorus of boys and girls, which will present at the last of the program three Christmas selections. Chorus and orchestra will be directed by Paul Katz on the occasion of the concert. Mary Werner McCash will be at the organ.

White Christmas trees will be used in decoration of the platform. The girls are to wear long gowns with close bodices and bouffant skirts fashioned from soft blue cloth. The boys will wear long Eton suits.

The program for the occasion follows:

- Overture to "Rosamunde."  
Opus 26.....Schubert  
Interludium in Modo Antico (for strings) ..... Glazounov  
Suite from the Ballet "Nutcracker"  
Opus 71a ..... Tschaikowsky  
a. Russian Trepak Dance.  
b. Arab Dance.  
c. Chinese Dance.  
d. Dance of the Flutes.  
e. Waltz of the Flowers.  
Inland Children's Chorus and Dayton Philharmonic Orchestra—  
a. Dreams of Spring.....Strauss  
b. Wynken, Blynken and Nod ..... Nevin  
c. Cradle Song ..... Brahms  
Prayer ..... Franck  
Capriccio Espagnole ..... Rimsky-Korsakoff  
a. Alborada.  
b. Variations.  
c. Alborada.  
d. Scene and Gypsy Song.  
e. Fandango of the Asturias.  
(Played without pause.)  
Inland Children's Chorus and Dayton Philharmonic Orchestra—  
a. The Shepherd's Story..... Dickinson  
b. The Virgin's Slumber Song ..... Deger  
c. O Come, All Ye Faithful.

First soprano girl members of the Inland chorus are: Mary Baltes, Shirley Broughton, Winifred Cameron, Joan Carlin, Carolyn Christensen, Alta Dagley, Phyllis Denlinger, Evelyn Gray, Charlotte Haddix, June Kiger, Lorraine Kiger, Betty Krisher, Angela Mae Lehman, Pauline Meyer, Gloria Moore, Marian Moore, Martha Norris, Ellen Reeves, Helen Steiner, Virginia Southard, Delores Tunney, Mary Wening, Lila Van Scoyk, Shirley Woodall.

First soprano boys are: Jack Albers, Raymond Beck, John Carlin; Michael, Paul, Robert and Thomas Connair, James Cripps, Oakley Dagley, Robert Dixon, Harry and Paul Durrum, John Eidemiller, Louise Haley, Bert Heckel, Ted Hein, Arthur Kronenberger, Bernard Loeb, Tom McMinch, Ned Moler, Gene Moorman, Matthew Phelan, Wallace Pobst, Joseph Rittgers, Lawrence Robers, Albert Sierschula, Charles Spitzig, Eugene Walker, James Walsh, Louis Wilhelm.

### Alto Singers

Second soprano girls are: Helen and June Albers, Lila Bosman, Jean and Joan Burroughs, Irene Combs, Charlotte Cordonnier, Helen Dagley, Jean Driscoll, Edna Erbaugh, Zeltha Hangan, Dorothy Heinrich, Lois Hoke, Mary Johnson, Barbara Kimmel, Verna Krisher, Rita Kronenberger, Elizabeth Medisch, Marianna Reher, Phyllis Schafer, Frances and Paula Shay, Pauline Swallow, Martha Thompson, Rachel Unroe and Patty Weaver.

Altos are: Leonard Baltes, Don Broughton, Leonard Cormier, Lowell Grilliot, Lalan Krisher, Louis Krug, Herbert Mauch, James Moosbrugger, Ted Moorman, Richard Murray, Richard Norris, Howard O'Neil, Robert Pfeiffer, Philip Schumacher, Herman and Gene Shay, Richard Stahl, Richard Tunney, Leonard Winchell and Fred Wourms.



December 20, 1938 Concert  
Publication Unknown



**RICHARD B. WESTBROCK**

The inland Children's chorus which with the Dayton Philharmonic orchestra will present a program Tuesday in the Masonic temple auditorium is directed by Richard B. Westbrook under whom the large choral group was organized and has grown into local prominence.



# 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,"



# 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 employees 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.



## Inland Children's Chorus Sings Beautifully With Orchestra

BY VIRGINIA D. STURM

THE most compelling staging, intriguing in color treatment, with masses of frosty white Christmas trees, suddenly bristling with myriad blue lights, and Mary Werner Maccash playing an organ march, brought the Inland children's chorus to the stage of the Masonic temple, Tuesday night for the annual appearance by that group.

Wallace Whittaker, the inspiration of the chorus, should be taking bows this morning for all of the nice things that were said of his chorus, of the excellence of the direction of Richard Westbrook, of

the marvelous discipline of the children, of the breadth of his judgment when he provides the chorus always with discriminating "production." He has one of the very

few absolutely high class enterprises in this part of the country, and it's just a great pity that the chorus cannot accept the invitation to go to Baltimore to sing for the biennial convention of the National Federation of Music clubs. Too bad, but maybe something else will come up. In fact, J. Herman Thuman came up from Cincinnati just to hear the chorus sing this concert.

The concert opened with the orchestra playing Schubert's overture to "Rosamunde," played especially well. This was followed by the Glazounov "Interludium" in the

continued below

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Antique mode, for strings, the transcription is from a quartet by Pochon.

Tschaikowsky's "Nutcracker Suite" from the ballet included the Russian Trepak, Arab, Chinese, flute dances and the waltz of the flowers. This suite is always an effective one for the orchestra.

Then came the children to sing "Dreams of Spring," one of the familiar Strauss Waltzes; Nevin's "Wynken, Blyken and Nod" with a charming soprano solo and then the Brahms "Cradle Song." The latter was sung in very clear German. We now know the accom-

plishment of this group, but wouldn't it be nicer to sing in our own language now, at a time when true nationalism is a very good thing to be teaching?

After the intermission, which was filled with conversation about the charm of the Masonic temple for concerts and wouldn't it be wonderful if all of the Philharmonic concerts and the artists series could be given there, the orchestra played a Cesar Franck "Prayer," a delightful little number with beauty as well as its thought provoking theme to recommend it.

The finely wrought structure of

the Rimsky-Korsakoff "Capriccio Espagnole" brought the orchestra enthusiastic applause. The five movements, which brought a letter to the composer from Tchaikowsky, saying "Your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day," showed the orchestra, under the direction of Paul Katz, in its finest form. It was necessary to bring the orchestra to its feet in order to acknowledge the plaudits of the capacity audience.

The Inland chorus returned to

sing three carols: "The Shepherd's Story," by Dickinson; "The Virgin's Slumber Song," by Renner, and "O Come All Ye Faithful." The audience was not willing to leave the hall yet, so Richard Westbrook came to the podium and directed his chorus through "Silent Night, Holy Night," with lowered but most effective lighting.

The fourth concert on the Dayton Philharmonic series will be at the Victory theater, Jan. 23, at which time the well-known Parisian composer and teacher, Nadia Boulanger, will play the piano and conduct the orchestra.