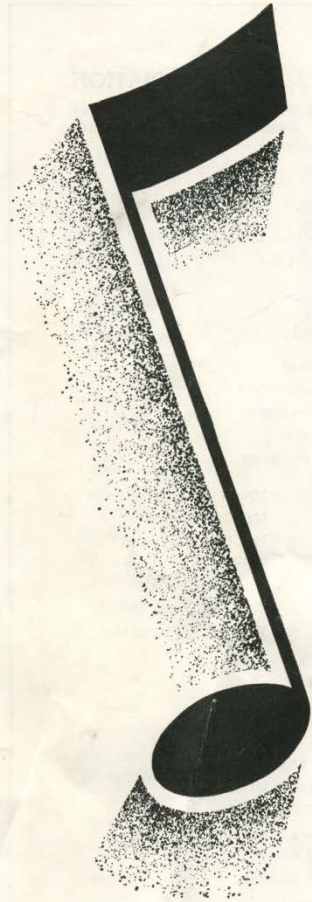


Phyllis Jean Denlinger

December 18, 1940



Dayton
Philharmonic
Orchestra

1940-41
Eighth Season

MASONIC TEMPLE

DECEMBER 18, 1940

Courtesy of
Phyllis (Denlinger) Phillips

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PAUL KATZ, Conductor



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Harold Flieg

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INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

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 Dagley, Alta
 Denlinger, Phyllis

Eisen, Josephine
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 Shay, Paula
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 Wening, Eileen
 Wening, Mary Lou
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Beam, Harry
 Beam, Jack
 Blum, Ted
 Brown, Don
 Bueller, Robert
 Connair, Robert
 Connair, Tom
 Connair, Tim
 Cripps, James
 Durrum, Paul
 Fecher, Connie
 Gaugh, Tom

Hein, Ted
 Hixson, Freddie
 Hunt, Glen
 Irey, Jack
 Jackson, Richard
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 Kistler, Philip
 Kovac, John
 Kussman, Paul
 Kussman, Tom
 Lees, Tommie
 Long, George
 McCormick, Jack

Moorman, Earl
 Mulhern, Tom
 Pobst, Wallace
 Sabatinos, Larry
 Sierschula, Albert
 Spitzig, Don
 Theis, Jerry
 Unroe, Elzie
 Wack, Joseph
 Walsh, James
 Weaver, Robert
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 Burns, Robert
 Clark, Tom
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 Deuer, Joseph
 Drexler, John
 Granato, John

Haley, Louis
 Houser, James
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THIRD CONCERT

WEDNESDAY EVENING, DECEMBER 18, 1940

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
 RICHARD WESTBROCK, Director

PROGRAM

- I. OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," Op. 21. Mendelssohn
- II. NOCTURNE, FROM THE SUITE, "KING CHRISTIAN II," Op. 27... Sibelius
 In Celebration of the 75th Birthday of Jan Sibelius
- III. DANCE OF THE AMAZONS.....Liadow
- IV. a. GLORY TO GOD IN THE HIGHEST.....Pergolesi
 b. A Cappella, Directed by Richard Westbrook
 AVE MARIA.....Vittoria
 FOLK SONGS
 French—"Sur le Pont d'Avignon".....arr. Mayer
 English—"The Staines Morris" (16th Century air).....arr. Fletcher
 Ukrainian—"A Violin is Singing in the Street".....arr. Koshetz
 c. WALTZ OF THE FLOWERS.....Tschaikowsky
 INLAND CHILDREN'S CHORUS

INTERMISSION

- V. PERPETUAL MOTION.....Strauss
- VI. OVERTURE—FANTASY, "ROMEO AND JULIET".....Tschaikowsky
- VII. CHRISTMAS CAROLS
 a. Holy Night.....Adam
 b. O Little Town of Bethlehem.....Redner
 c. Adeste Fideles.....Reading
 INLAND CHILDREN'S CHORUS

DAYTON PHILHARMONIC ORCHESTRA CONCERTS

- January 13—DALES FRANTZ, Pianist.....Victory Theater
 January 27—ISRAEL BAKER, Violinist.....Victory Theater
 February 17—GREGOR PIATIGORSKY, Cellist.....Victory Theater
 March 4—PHILHARMONIC CHORUS, Verdi's Requiem. Masonic Temple

Steinway Piano Courtesy Anderson Piano Co.

Program Notes

By MAURICE R. KATZ

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," Op. 21

Felix Mendelssohn
1809-1847

Mendelssohn's pen flowed with melody, giving to the world a perennial springtime of music. He "discovered" Shakespeare in the German editions when he was but a boy, and admired the English poet so much, that he wrote the charming music inspired by "A Midsummer Night's Dream," the overture to which was completed when Felix was but seventeen years old.

In the "Midsummer Night's Dream" music Mendelssohn could and did have free play for the delicacy and polished workmanship characteristic of his music. In Shakespeare's fantastic play he found the inspiration for this exquisitely wrought and fanciful music—gaily yet subtly colored, touched with magic and with mystery, painting pictures of exceeding loveliness and telling a tale of delicious fantasy.

The Overture embodies many of the themes of the incidental music to the play. It opens with four lovely chords in the wood-wind, faint and mysterious. Swiftly, delicately, wavering and intangible, the music of the fairies follows in the violins, with occasional pizzicato notes from the violas. Suddenly the whole orchestra bursts forth in a joyous revel, and again the fairy music, developed in much greater volume and definiteness, appears for a space.

Toward the end of the first section the Bergomask dance from the fifth act of the play appears—rhythmically jolly and tuneful. A little later you will notice the curious bray of the brass that typifies Bottom, the dolt of the Shakespearean comedy who through fairy magic is given an ass's head instead of a human. You will note too a rapidly descending passage for the 'cellos, said to have been suggested to the composer by the buzzing of a huge fly in the garden where some of his music was written.

From this point the overture is largely devoted to development of the fascinating material already introduced—and always lively, colorful, and full of the dainty witchery with which Mendelssohn has invested all of this lovely music.

NOCTURNE, FROM THE SUITE, "KING CHRISTIAN II," Op. 27 . . . Jan Sibelius

Born December 8, 1865

Concerning himself, Jan Sibelius wrote in 1914 the following interesting autobiography for Ivan Narodny, who printed it in Musical America.

"It is true, I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains . . . I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or a judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is I had made attempts at composition from my very childhood on. My first composition to be performed was "Variations for String Quartet," which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Professor Albert Becker instructed me there in composition and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief

Page Six

PROGRAM NOTES . . . Continued

the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations he is fully rewarded for all his efforts."

The Nocturne is the second of four parts which comprise the 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. It is performed this evening to honor Jan Sibelius on his seventy-fifth birthday.

DANCE OF THE AMAZONS Anatole Liadow

1855-1914

Liadow was engaged by the Imperial Geographical Society to investigate Russian folk-music. In the course of this quest, he came upon many spirited folk dances, which he has utilized in much of his writing. The Amazon dance is an excellent example.

GLORY TO GOD IN THE HIGHEST Giovanni Battista Pergolesi

1710-1736

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."

AVE MARIA Vittoria

1540-1613

FOLK SONGS

- French—"Sur le Pont d'Avignon" arr. Mayer
English—"The Staines Morris" (16th Century air) arr. Fletcher
Ukrainian—"A Violin is Singing in the Street" arr. Koshetz

WALTZ OF THE FLOWERS Peter Tschaikowsky

INTERMISSION

PERPETUAL MOTION Johann Strauss

1825-1899

Johann Strauss, whom we know best for his waltzes, has written a very clever perpetual motion piece which he explained was a musical jest. There is a brief introduction in which the machine seems to be starting, and then the music whirls rapidly and breathlessly to the end—which is not an end.

OVERTURE-FANTASY, "ROMEO AND JULIET" Peter Iljitsch Tchaikowsky

1840-1893

During the winter of 1868-69, when Tschaikowsky was still young and unknown, struggling to make a living by teaching and arranging songs for a publisher in Moscow, he fell madly in love with the opera singer, Desiree Artot, who shortly after married someone else. It was about this time that he received a suggestion from Balakireff, the great Russian nationalist and leader of the Five, to write the overture based on Shakespeare's tragedy, Romeo and Juliet. With an aching memory of Desiree, he set to work, and continued, more or less under Balakireff's tutelage, some of which was by correspondence. Eventually he achieved a result which vindicated his suffering. The strong delineation, and at times, truly Shakespearean fire of the overture testify to a rich emotional experience.

Page Seven

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PROGRAM NOTES . . . Continued

Tschaikowsky's feelings about Balakireff were mixed. He found him boring, opinionated and arrogant, yet he acknowledged the value of Balakireff's criticism, respected his musical judgment and looked to him for encouragement. Whether Tchaikowsky was wise in following so dutifully the all too ready specifications of the eminent composer may well be questioned. When the work was first performed at Moscow in 1870 it was a flat failure. During the following summer Tchaikowsky completely revised the score, but even so, it was not successful; a Vienna audience hissed it, and in Paris it was received coldly. It was not until 1881, when, in the light of his vastly increased experience, the composer revised and republished the work, that it finally triumphed.

The churchly harmonies of the opening theme (clarinets and bassoons) are intended to suggest the Friar Laurence. This serves as an introduction to the stormy allegro depicting the strife of the opposing Montagues and Capulets. Then follows the love scene, consisting of two lyric themes, the first a richly expressive phrase given out by the English horn and muted violas, and the second, a delicious undulating passage in divided strings with mutes, which shortly forms an accompaniment to the ecstatic song of the lovers. There ensues a return to the tumultuous allegro, against which the solemn warning of Friar Laurence protests in vain. The love theme reappears with increasing and passionate intensity. There is a great climax. And then after a moment of portentous silence comes a dirge-like reminiscence of the love song, (cellos, violins and bassoon, above drum-beats, with basses pizzicato), which is afterward carried up in a mood of transfigured exaltation to the higher strings and sung in elegiac conclusion.

Christmas Carols

HOLY NIGHT Adam

O holy night! the stars are brightly shining:
It is the night of the dear Saviour's birth!
Long lay the world in sin and error pining,
Till He appeared and the soul felt its worth:
A thrill of hope the weary world rejoices,
For yonder breaks a new and glorious morn!
Fall on your knees! O hear the angel voices!
O night divine, O night divine when Christ was born!

Led by the light of Faith serenely beaming,
With glowing hearts by His cradle we stand.
So, led by the light of a star sweetly gleaming,
Here came the wise men from the Orient land.
The King of kings in lowly manger lay,
In all our trials born to be our Friend;
Fall on your knees! O hear the angel voices!
O night divine, O night divine when Christ was born.

O LITTLE TOWN OF BETHLEHEM Redner

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by,
Yet in the dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

PROGRAM NOTES . . . Continued

For Christ is born of Mary;
And gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.
O morning stars, together
Proclaim the holy birth;
And praises sing to God the King,
And peace to men on earth.

ADESTE FIDELES J. Reading

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, Christ the Lord.

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

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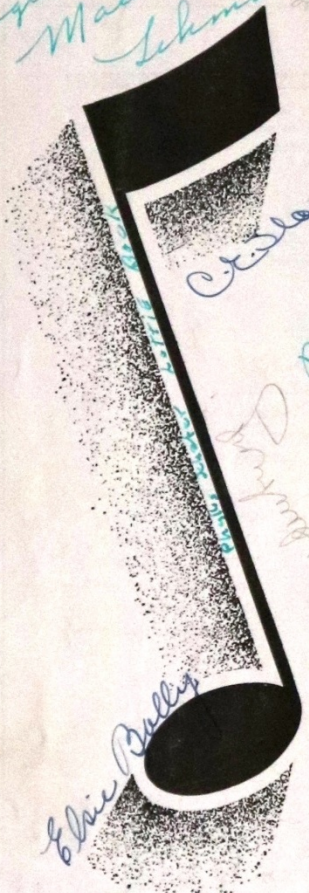
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**Dayton
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**1940-41
 Eighth Season**

MASONIC TEMPLE

DECEMBER 18, 1940

Courtesy of
 Helen (Dagley) Clark

lyric theater" is the appellation long since bestowed on it. Which puts up to its management, in these days of operative trials, a terrific task.

Because—for two decades it has become growingly apparent that a dearth of acceptable new operas and a dearth of new-comer star-singers foreshadowed days of tribulation for an organization from which, if it be unreasonable, the superlative is regularly expected.

And so, having to depend upon a long-used repertory and a diminishing number of rising personalities among outstanding singing artists, the managerial job at the Metropolitan is not an enviable one.

The first week's performances in the current Metropolitan season was spotty. A moderately well done "Ballo in Maschera," a slightly improved level in the "Die Walkure" two nights later, an undistinguished "Madame Butterfly" and an equally unimpressive "Samson et Delila," brought the Metropolitan to its first representation of exceptional quality. That was "Le Nozze de Figaro," in which the Figaro of Ezio Pinza again confirmed the belief that he is at the top among acting singers, and high ratings belong for superior singing and acting to Lucia Albanese as Susanna, Jarmila Novotna as the page Cherubino, John Brownlee's Count Almaviva, the newcomer buffo basso Salvatore Baccolini in the part of Dr. Bartolo in which he revealed a splendid voice and artistic qualities of a very high order, and Elizabeth Reithberg, Irra Petina and Alessio de Paolis.

An excellent "Der Rosenkavalier" closed the Metropolitan's introductory week, with Maria Husa (summoned from the Chicago opera only shortly before the performance to replace the suddenly indisposed Lotte Lehmann) making an excellent impression as the Marschellin, Rise Stevens repeating her former successes as Octavian, Eleanor Steber revealing a decided flair for opera in her admirably sung and acted Sophie, and Emanuel List giving us what he always has in the repelling character of the Baron Ochs.



RICHARD WESTBROCK

The Inland Children's chorus will appear in annual Christmas concert with the Dayton Philharmonic orchestra, Wednesday evening, in the Masonic temple auditorium. Richard Westbrook is the director of this chorus which delights local audiences.

Inland Chorus, Philharmonic To Give Christmas Concert

By Merab Eberle

The Dayton Philharmonic orchestra, under the direction of Paul Katz and with the assistance of the Inland Children's chorus, which has been trained by Richard Westbrook, will present its annual Christmas concert Wednesday evening at 8:30 o'clock, in the Masonic Temple auditorium.

This event is one of moment during the Christmas season. Several factors contribute to the standing which this special holiday attraction has taken in this city. The Philharmonic somehow sounds better in the beautiful and comfortable Masonic auditorium. The singing of the well-trained children's chorus is delightful. The costuming of the children, their mode of making entrance and of mounting the tiered platform con-

tribute to the general effect. Then, too, the silver spruces, tipped at the points with blue lights, and the general lighting effects give to the scene a moving beauty. Raymond Sovey, a noted deviser of scenic effects and stage costuming, comes each season to supervise the Christmas concert's setting. This remains the same; the children's costumes remain the same in color and design. But this does not mean that the costumes will be the old ones. These will be new this season.

Mr. Sovey numbers among his successes the stage settings and the costumings for the annual summer light opera series given at St. Louis, a series which is nationally known for its excellence. Among New York plays for which he has made scenic designs are "Babes in Arms," "Oscar Wilde," "She Loves Me Not," "Delicate Story," which is a current success, "The Gay Divorcee" and "Our Town."

The Inland chorus will appear in selections in which it will be accompanied by the Philharmonic orchestra and directed by Mr. Katz. The chorus will appear, too, in a cappella selections in which it will be conducted by Mr. Westbrook.

The program to be presented by the orchestra and chorus is as follows:

- Overture to "A Midsummer's Night Dream" Mendelssohn
- Nocturne from suite "King Christian II" Sibelius
- Dance of the Anaxians Lindbergh Orchestra
- (a) Glory to God in the Highest.....Pergolesi
- (b) A Cappella selections directed by Richard Westbrook
- Ave Maria
- Folk songs:
 - French—Sur le Pont d'Avignon
 - English—The Staines Morris (16th century) arr. Fletcher
 - Ukrainian—"A Violin Is Singing in the Street"
- (c) Waltz of the FlowersTschaiakowsky
- Island Chorus
- Perpetual Motion Strauss
- Overture—Fantasy, "Romeo and Juliet" Tschaiakowsky
- Christmas Carols:
 - (a) Holy Night Adam
 - (b) O Little Town of Bethlehem Reiner
 - (c) Adantes Fables Reading

Dutch Club Lists Sunday Concert

The Dutch club under the direction of Gordon S. Battelle will present a program, Sunday afternoon at 3 o'clock, at the Dayton Art institute. The public is invited.

Frank Michael, Dayton organist, will accompany the chorus. Marjorie Rickert, organist, is to appear in a group of selections.

Members of the Dutch club are: Cliff Finley, Leslie Howard, Herman Krebs, Ben Snyder, Paul Cromer, Ray Gibboney, Jess Gilbert, Paul Jones, Herbert Nonneman, Robert Downing, O. E. Gebhardt, Robert Holt, Robert Holmes, O. J. Emrick, H. D. Hendrick, John MacQuigg, Forrest Ober, Roy Routsong, Ray Treon.

The program follows:

- Chorus:
 - "On Wings of Song" Mendelssohn
 - "Sylvia" Speaks
 - "Ezekiel Saw De Wheel" Sullivan
 - "A Spirit Flower" Campbell-Tipton
 - "Finale" from "The Gondoliers" Sullivan
 - The Dutch Club
- Organ:
 - "Toccata" Reger
 - "Adagio" from "Sonata Romantica" Von
 - "Pastorale" from
 - "Le Prologue De Jesus" Traditional
 - "Intermezzo" Callaerts
 - "Toccata" Mally
 - Marjorie Rickert
- Chorus:
 - "Bugle Song" Dudley Buck
 - "Music When Soft Voices Die" Dickinson
 - "Wake, Miss Lindy" Warner
 - "Good Night, Little Girl" Macy
 - DeWitt Saunders, Soloist
 - "Serenade" from
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Sovey to Address Study Group

Raymond Sovey, scenic designer and stage lighting expert, will address those assembled, Wednesday morning at 10:30 o'clock at the Dayton Art institute, to hear an interpretation of the Philharmonic and Inland Children's chorus concert to be given Wednesday evening.

Mr. Sovey, who has made scenic designs and devised lighting effects for a number of New York's biggest stage successes in recent years, comes to Dayton annually to stage the Philharmonic-Inland chorus concert.

1940.

SOCIETY

Inland Children's Chorus Sings Christmas Concert

By Merab Eberle

Dayton residents have come to look upon the annual concert of the Inland Children's chorus and the Dayton Philharmonic orchestra as one of the high events of the Christmas season. So for the third season the Masonic temple auditorium was filled to capacity for the occasion when chorus and orchestra gave a program Wednesday evening.

The spectacle which the children's chorus makes is a memorable one. The members are costumed beautifully, the girls in powder flue, long and full of skirt; the boys clad in black with Eton jackets and white collars.

They march in admirable formation to their places on the high and tiered platform, a platform this of silver gray. The backdrop, too, is silvery in tone, and spruces flank the side of the platform, silvered spruces pointed with blue lights. These lights come on suddenly and each year the audience exclaims as they do so, for the effect is well planned. It has been devised by Raymond Sovey, a scenic designer of note, as has the general lighting effect.

The children sang some selections unaccompanied and with Westbrook, conducting. They sang other numbers with orchestral accompaniment, conducted by Paul Katz. Among the latter was a most pleasing arrangement of Tschalkowsky's "Waltz of the Flowers" and Pergolesi's "Glory to God in the Highest."

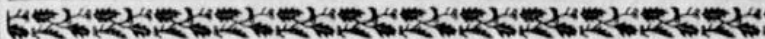
They sang, too, with the orchestra and very sweetly, Adam's "Holy Night" and Redner's "O Little Town of Bethlehem" and "Adeste Fidelis." They sang under the direction of Mr. Westbrook a French folk song which has to do with people walking over the bridge of Avignon, and an Eng-

lish folk song and a Ukranian song. And then for its final number the chorus sang "Silent Night" while the blue lights flushing to violet, stole over and covered the gray backdrop and the silver stairs and the blue gowns of the girls. The sight of a sudden had an ethereal aspect.

The chorus is well trained and there is an excellent balance between the boy and girl choirs; this is well, for a boy's soprano has a quality which the human mind likes to associate with the voices of angels and it is pleasant to hear a substantial number of angelic voices.

What a commendable project this Inland Children's chorus is, and how splendid it would be were other industries to attempt like or similar projects for the training and delighting of the young. How commendable of the Masons that they opened their auditorium for the occasion of the concert. We should like the pleasure of hearing the entire Philharmonic series given in this beautiful and comfortable hall.

The Philharmonic orchestra under the direction of Mr. Katz played excellently. The program opened with a delicately poetical interpretation of Mendelsshon's overture to "A Midsummer Night's Dream," music devised extraordinarily well to form a background for the Shakespeare comedy. Next came a nocturne from Sibelius' "King Christian II" suite, and then Liadow's "Dance of the Amazons." The orchestra played, too, Strauss' piquant "Perpetual Motion," and last, the overture and fantasy of Tschalkovskys' "Romeo and Juliet." This was the only selection of the evening possessing a somber note, but in its richness of effort, its embroideries of sound, it added considerably to the program.



THE DAYTON DAILY NEWS

Inland Children's Chorus Gives Memorable Program

BY EMMA McCLURE

Once there was a captain, but he had no ship. So one day he started to build one in his mind. That was back in 1936. It had to be a sturdy ship—one that could weather the storms and last a life time. There was no use building it without the best material, and once built, it must be matched with a fine crew.

These were the thoughts that occupied the captain's mind.

But this was not an ordinary ship that he was thinking about. This one was to be built of a group of children,—boys and girls, from seven to 16—sons or daughters, brothers or sisters, of employes of the Inland Manufacturing Co.

These boys and girls were to sing—sing for one reason alone—because they love it.

This was still a dream, but it could be made to come true. Why not start today? There were many problems, as one might expect, but getting members for the chorus was not one of them. All the children wanted to join.

Here the captain needed a first mate—that was certain—so he chose Richard Westbrook as director. As soon as Westbrook had gathered his crew, regular rehearsals began—then a program was learned—a concert followed, and the ship was launched in the open.

"Now," said the captain, "the crew must be given every possible advantage. We must arrange for scholarships, weekly lessons for those fitted for solo work—provide musical education—develop appreciation of music in youth, and provide recreational activity for

the Inland children."

Those who know the captain, Wallace S. Whittaker, with his enthusiasm and capacity for work, will understand why his ship, "The Inland Children's Chorus," has been sailing the seas, landing in safe waters, and now, has only adventures ahead.

It was hard to believe that Wednesday night was not Christmas. As the Masonic temple opened its doors, there was an atmosphere of welcome; and once inside, one completely forgot the outside world.

The Inland Children's Chorus, which has delighted Dayton audiences for four consecutive seasons, gave one of its memorable programs. It was a spirited performance, with much stirring music by Richard Westbrook and Paul Katz.

Katz and his players gave an especially effective rendering of the two overtures, "Midsummer Night's Dream," and "Romeo and Juliet."

The setting sang with the music. It was one of exquisite beauty, for which Raymond Solvey, of New York, the well-known artist of stage decor, was responsible, as he has been for all Inland performances in the past.

It was one of those occasions when we feel ourselves transplanted into fairyland.

When Wallace Whittaker started out wanting, "something that would be an inspiration to every boy and girl who comes here to do something worthwhile; something that would be of real life-time value to all of our people's children" . . . may we say that his wish has been crowned with success.

Inland Chorus Scores Hit In Philharmonic Concert

By A. S. KANY

The beauty and inspiration that somehow seems to defy adequate description again pervaded the magnificent Scottish Rite auditorium of the Masonic temple Wednesday night when the Inland Children's chorus joined with the Dayton Philharmonic orchestra in the Christmas concert that has established itself as a local "must" during the past several years.

It was the fourth such concert, the third in this auditorium, and as in the past, it drew a capacity audience that listened in rapt attention to the 100 youngsters, whose sweet, clear, vibrant voices made the Christmas season seem something very real indeed.

As in the past, too, the children were clad in their neat uniform outfits, the 50 girls in their blue dresses and an equal number of lads in their trim Eton jackets with white collars and long trousers, and once assembled they were ranged row upon row on the specially tiered stand on the stage.

Just looking upon these bright-faced youngsters reminded you of the policeman in "The Time of Your Life" who thought this a "wonderful world, if only the people weren't so lousy." I am sure that attendance at this Philharmonic concert, or the repeat performance to be given for the Masons tonight will be a leavening influence in a world that can stand a lot of softening.

And before we overlook it, the chorus is going to broadcast over station WLW Christmas eve from 6 to 6:30, from the Dayton Art institute, this being a distinction for which all concerned may feel justly proud. Especially Wallace S. Whittaker, president of the Inland division of General Motors, through whose efforts the chorus was founded and has now grown until it embraces a total of 100 children of Inland employes. Think of that number of boys and girls rehearsing twice weekly and taking a delight in singing really worth-while music.

To select the 100 who would appear in the concert was a task, if you ask Richard Westbrook, the director, but he tried to do it impartially and the results are nothing less than wonderful. These youngsters sing with spirit, with rare understanding for such ages—they range from 7 to 16—putting real musicianship into their work. They attack with precision, enunciate plainly, sing with the utmost clarity and unison and their general deportment is so commendable that even older groups might take example therefrom.

Here, as I said once before, is

a by-product of industry that is worth its weight in gold. Mr. Whittaker in his enthusiasm not only nurtured the chorus through the year, but for the concert he arranged a gorgeous setting of white Christmas trees, illuminated with hundreds of tiny blue lights, and brought a professional stage technician, Raymond Sovey, here to see that the staging and lighting were exactly right.

This year the children introduced a new wrinkle, that of singing several numbers a capella and in these they did a remarkably fine job, keeping true to pitch and never wandering away from the score. In this group were "Ave Maria" and a trio of folk songs, "Sur le Font d'Avignon" from the French; a sixteenth century English number and "A Violet Is Singing in the Street" from the Ukrainian.

But these were only a small part of their offerings. With the orchestra accompanying they sang "Glory to God in the Highest" with utmost fervor; they made the lilting Tschalkowsky "Waltz of the Flowers" a thing of sheerest beauty and they gave added meaning to familiar Christmas carols, "Holy Night," "O Little Town of Bethlehem" and "Adestes Fideles." Surely, here was something that ought to have a heartening influence on every man, woman and child who heard it.

The orchestra under Paul Katz was in excellent trim, opening the program with Mendelssohn's gossamer overture to "Midsummer Night's Dream" and continuing in the first part with the nocturne from the "King Christian II" suite of Sibelius and the "Dance of the Amazons." Later they played Strauss' "Perpetual Motion" and another Tschalkowsky selection, the overture to "Romeo and Juliet."

The excellence of the orchestra's work may be realized a bit more when it is remembered that while the fine acoustical qualities of the Scottish Rite auditorium make playing therein less exacting physically, they also have a tendency to accentuate any minor flaw that might creep in. None such was apparent, so that in combination with

SEEING STARS



JOHN WAYNE,
WHO JUMPED INTO FAME IN 'STAGE COACH', DIRECTED BY JOHN FORD, WAS FORD'S PROPERTY MAN ELEVEN YEARS AGO... (LIKE MANY OTHER STARS WITH A 'J' INITIAL, JOHN HAS NEVER MADE A PICTURE WITH A 'J' IN THE TITLE).

♫ BORN TO THE WEST
THE LONG VOYAGE HOME
ALLEGH- E - N - Y UPRISING
SEVEN SINNERS
SHEPHERD OF THE HILLS

Show Time Schedule

COLONIAL—Tom Brown, Aileen Whalen and Alexander D'Arco on stage at 1:55, 4:30, 7:05 and 9:30. Dorothy Lamour and Robert Preston in "Moon Over Burma" on screen at 12:35, 3:10, 5:45, 8:15 and 10:30.

KEITH'S—W. C. Fields in "The Bank Dick" at 11, 12:50, 2:40, 4:30, 6:25, 8:15 and 10:05.

LOEW'S—Lew Ayres, Lionel Barrymore and Loraine Day in "Dr. Kildare's Crisis" at 11:45, 1:50, 3:55, 5:55, 7 and 10:05.

MAYFAIR—Dolly Dawson in "Spice o' Life," burlesk, afternoons 12:30 to 5; evenings at 8:30.

STATE—"Glamour for Sale" at 11:30, 1:50, 4:10, 6:35 and 8:55; "Cross Country Romance" at 12:30.

the children's chorus, Daytonians who heard the concert were treated to "tops" in the local musical field.