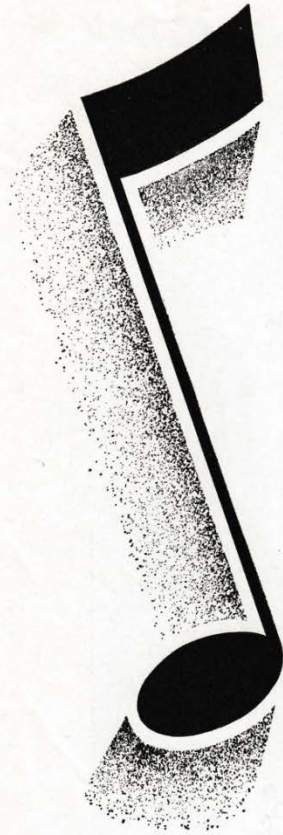


December 17, 1941



*Dayton
Philharmonic
Orchestra*

1941-42
Ninth Season

MASONIC TEMPLE

DECEMBER 17, 1941

BENNY GOODMAN

America's No. 1 Clarinetist--Foremost Swing Musician



BENNY GOODMAN

Soloist with the Dayton Philharmonic Orchestra

VICTORY THEATER JANUARY 12th

ONLY A LIMITED NUMBER OF SEATS AVAILABLE

Mail orders being received now. Prices \$2.20 and \$3.30 (Includes Tax)
Make checks payable to Dayton Philharmonic Orchestra, Biltmore Hotel.

DAYTON PHILHARMONIC ORCHESTRA ASSOCIATION

Affiliated with the Department of Music University of Dayton, The Dayton Music Club and the Ohio Federation of Music Clubs, annual grant toward free Children's Concerts from Dayton Foundation.

HONORARY COUNCIL

Mrs. Harry G. Carnell	Mrs. H. R. Simonds
Mrs. N. M. Stanley	Robert S. King

OFFICERS AND BOARD

Dr. Elmer R. Arn, President
Wallace S. Whittaker, 1st Vice-President
Mrs. Ella Lowe Gunckel, 2nd Vice-President
Mrs. Joseph Dart, 3rd Vice-President
Charles M. Kelso, Treasurer
Miriam Rosenthal, Executive Secretary

Chester C. Adler	Mrs. R. A. Herbruck	Mrs. T. T. Pontius
Mrs. S. C. Allyn	Mrs. A. Randolph Holladay	William S. Robinson
Gordon S. Battelle	Mrs. D. M. Livingston	Otto Spaeth
Mrs. E. G. Biechler	John A. MacMillan	Siegfried Weng
Mrs. R. H. Grant	J. K. McIntire	Wallace S. Whittaker
Mrs. George Haig	Rowland H. McKee	
Mrs. O. Lee Harrison	Mrs. William P. Patterson	

FIFTH CONCERT

MONDAY EVENING, JANUARY 12, 8:30 P.M.

VICTORY THEATER

Soloist, BENNY GOODMAN, Clarinetist

PROGRAM

- I. SYMPHONY No. 3 "EROICA".....Beethoven
- II. CONCERTO FOR CLARINET.....Mozart
MR. GOODMAN
- III. BALLADE, from the Suite, "KING CHRISTIAN II".....Sibelius

DAYTON PHILHARMONIC ORCHESTRA CONCERTS

Jan. 12, Benny Goodman Feb. 17, Philharmonic Chorus
Feb. 2, Margaret Henning, Jean Geis
Special Concerts for Members of Masonic Temple—Dec. 18 and Feb. 18.
Springfield, Ohio Concert—January 15
Concerts for Young People—December 4, 10, January 29, February 5.
Sunday Afternoon Pop Concerts—Dates to be announced later.

DAYTON PHILHARMONIC ORCHESTRA

PAUL KATZ, Conductor



Violins

Stephan Hero,
Concertmaster

Herman Wittman
William Smith
Gwenn Garber
Sigmund Efron
Giovanni Bruno
Marjorie Kline
Juanita Miller
Warren Driver
Hobart Schoch
Jack Blatt
Robert Cherry
Heidi Welton
Elma Rhinehart
Edmund Johnsey
Katherine Rutzahn
Leonard Eisner
Carl Rubinoff
Doris Seitz
Jack Gordon

Violas

Betty Haines
Charles Holstein
Charles Moeller
Mildred Thomas
Arthur Bauch
Emma Odum

Celli

Alfred Hein
Muriel Matthews
Margaret Kirk
Russell Rausch
Marvelle Flood
Lt. Richard Pease
Irving Felman

Basses

Joseph VanReck
Gustav Gerhardt
Paul Roberts
Irene Niehus
James Park

Flutes

Robert Cavally
David Vornholdt
William Foster

Piccolos

Robert Cavally
David Vornholdt

Oboes

Harold Flieg
Harry Peters

English Horn

Harold Flieg

Clarinets

Ray Zepp
Joseph Saum
Robert Eggleston

Bass Clarinet

Robert Eggleston

Bassoons

Leo Reines
Ralph Van Wyre

Contra Bassoon

Leo Reines

Horns

Edwin Allen
Ralph Dunlap
Hilbert Moses
Vincent Capasso

Trumpets

Piere Audin
James Will
Paul Blagg

Trombones

John Reger
Clifford Bachman
William Coates

Tuba

Douglas Baker

Harp

Ann Kirk

Tympani

Ralph Ballou

Percussion

Henry Needham
George Carey

Librarian

Emma Odum

Personnel Mgr.

William Coates

FOURTH CONCERT

WEDNESDAY EVENING, DECEMBER 17, 1941

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

PROGRAM

- I. THE STAR-SPANGLED BANNER Key
 - II. SYMPHONY No. 8 in B Minor ("Unfinished") Schubert
 - a. Allegro moderato
 - b. Andante con moto
 - III. a. THE SHEPHERD'S STORY Dickinson
 - b. A Cappella, Directed by Richard Westbrook
 - CAROL OF THE RUSSIAN CHILDREN arr. Gaul
 - THE DRUM Gibson
 - ECHO SONG di Lasso
 - c. 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

- IV. EMPEROR WALTZES Strauss
 - V. OVERTURE: "THE RUSSIAN EASTER" Rimsky-Korsakoff
 - VI. CHRISTMAS CAROLS
 - a. GESU BAMBINO (THE INFANT JESUS) Yon
 - b. THE FIRST NOEL Traditional
 - c. HARK! THE HERALD ANGELS SING Mendelssohn
- INLAND CHILDREN'S CHORUS

You are cordially invited to the exhibits of the works of Dayton's own artists at our main business office in the Gas & Electric Building

Monday through Saturday . . . 8 A.M. until 5 P.M.
Sundays . . . 1 P.M. until 5 P.M.

And at the Dayton Art Institute
Monday through Saturday . . . 12:30 P.M. until 5:30 P.M.
Sunday . . . 1 P.M. until 6 P.M.
Thursday, Friday and Saturday Evenings
8 P.M. until 10 P.M.

NO ADMISSION CHARGE AT EITHER EXHIBITION

The Dayton Power and Light Company

Both exhibits open the entire month of December

John F. Class Vapo-Path Bath

MRS. LILLIAN THOMAS, Owner

219 W. First St.

HE-5480

F. X. MINNIGAN

General Contractor

35 BATES ST.



MACHINE KNIVES, PAPER MILL EQUIPMENT
AND DAYTON GRINDING WHEELS

Program Notes . . . By MAURICE R. KATZ

THE STAR-SPANGLED BANNER

Francis Scott Key (1779-1843)

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's
last gleaming?
Whose broad stripes and bright stars, through
the perilous fight,
O'er the ramparts we watched were so gal-
lantly streaming!
And the rockets' red glare, the bombs bursting
in air,
Gave proof through the night that our flag was
still there;
O say, does that star-spangled banner yet
wave
O'er the land of the free, and the home of the
brave.

SYMPHONY No. 8 in B Minor ("Unfinished")

Franz Schubert (1797-1828)

This immortal music deserves the lengthy dis-
cussion it previously has had in these annota-
tions, but upon this occasion, inasmuch as its
every strain is thrice familiar to every music
lover, these columns will be devoted to the music
that addresses itself more particularly to Yule-
tide. Suffice it to say that this symphony has
become the perennial favorite of so wide a por-
tion of the music-loving public that few works
have ever equaled its all-embracing popularity.
Few works have been so endowed with plaintive
and expressive melodies of sheerest beauty—
poignant phrases that tug at the heart—full of
personal feeling, of the history of cruel disap-
pointments and broken hopes; songs that are
sweet and of the simplest tunefulness. Here is
music that makes listening a refreshing experi-
ence. Pathetic it is that this work should not
have been heard by its composer—indeed it was
not even discovered until almost forty years
after his tragic death.

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't 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.

A CAPPELLA—

CAROL OF THE RUSSIAN CHILDREN

Arr. by Harvey Gaul (1881-)

Snow-bound mountains, snow-bound valleys,
Snow-bound plateaus, clad in white,
Fur-robed moujiks, fur-robed nobles,
Fur-robed children, see the Light.
Shaggy pony, shaggy oxen,
Gentle shepherds wait this Light;
Little Jesus, little mother,
Good Saint Joseph, come this night.
Fur-robed moujiks, fur-robed nobles,
Fur-robed children wait the Light!

THE DRUM

Archer Gibson (1875-)

Poem by Eugene Field

I'm a beautiful red, red drum,
And I train with the soldier boys;
As up the street we come,
Wonderful is our noise;
There's Tom and Jim and Phil,
And Dick and Nat and Fred,
While Widow Cutler's Bill and I march on ahead
With a rat-tat-tat-tat tat-tat tat-tat,
And a tum-ti-ti-um ti-um ti-um,
Oh! there's bushels of fun in that,
For boys with a little red drum.

The Injuns come last night,
While the soldiers were in bed,
And they gobbled a Chinese kite,
And off to the woods they fled,
The woods are the cherry trees,
Down in the orchard lot,
And the soldiers are marching to seize
The booty the Injuns got
With a rat-tat-tat-tat tat-tat tat-tat,
And a tum-ti-ti-um ti-um ti-um,
When soldiers marching come,
Injuns had better scat!

Course it's all in play,
The skulking Injun crew
That hustled that kite away
Are little white boys like you.
But "honest" or "just in fun,"
It's all the same to me;
And when the battle is won, my boys,
Then home again march we
With a rat-tat-tat-tat tat-tat tat-tat,
And a tum-ti-ti-um ti-um ti-um,
And there's glory enough in that
For boys with a little red drum.

STEINWAY

"Instrument of the Immortals"



The purchase of a piano is a lifetime investment and nothing is more disappointing than the selection of the wrong piano.

- Steinway
- Chickering
- Steck
- Hammond Organs
- Orgatron
- Solovox
- Story-Clark
- Everett
- Krakauer

Capehart Phono-Radio

Sold Exclusively by

Anderson Piano Co.

114 North Main St.

VOICE CULTURE

Fifteen years teaching experience in Berlin Salzburg, New York . . . "Voices Brought to the Highest Level of Perfection"

THEODORE HEIMANN

417 Neal Ave.

TA 4245

The REYNOLDS & REYNOLDS CO.

Since 1866 DAYTON, OHIO

PRINTERS

LITHOGRAPHERS

ENVELOPE

MANUFACTURERS

A COMPLETE
PRINTING AND
LITHOGRAPHIC
SERVICE . . .

WORLD'S LARGEST
MANUFACTURERS
OF STANDARD
ACCOUNTING SYSTEMS

- Sales Promotion Recordings
- Slide Films
- Radio Programs
- Spot Announcements
- Air Checks
- Voice Tests
- Personalized Christmas greetings by electrical transcription.

Biltmore Recording Studios

HOTEL BILTMORE

North Lobby • FUton 1175

AN AFFILIATE OF MIRIAM ROSENTHAL AND ASSOCIATES

PROGRAM NOTES . . . Continued

ECHO SONG

Orlando di Lasso (1532-1594)

Holal How good the echol
Where are you then? Come, Echol
Ha, ha, ha, ha, ha, ha, ha! All laugh together!
Jolly companion! What would you?
Come, sing a merry song now!
A song! A good one! Why, then?
Try one now! Oh, why not?
I do not want to! What ails you now?
In no mood for singing,
Stop your noise, then!
So must you! You lazy lout!
I thank you! Is that enough? We're leaving!
Goodbye then, Echol! Hold your peace now!
Silence!

EXCERPTS FROM "HAENSEL AND GRETEL"

Engelbert Humperdinck (1854-1921)

In 1890 Humperdinck, then of the age of thirty-six, was living in Frankfurt-on-the-Main, where he had settled 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 theater. 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, 1891, and completely finished, including the orchestral score, during the course of the following year. Humperdinck first offered it to the Gotha theater, 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.

For the past ten seasons the Metropolitan Opera has presented this charming work on Christmas Day.

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 theater audience are concerned.

In the second act we find that the children have wandered into the depths of the forest, eating 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).

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 Castle (Act III), (4) Ra la la la (Act I), (5) The Little Sandman (Act II), and (6) Evening Prayer (Act II).

INTERMISSION

EMPEROR WALTZES

Johann Strauss, Jr. (1825-1899)

The most illuminating account of the Emperor Waltzes is to be found in a biography of Strauss, Sr. and Strauss, Jr. by H. E. Jacob entitled Johann Strauss, Father and Son (1940). In it is described the loneliness of Emperor Franz Josef, ruler for forty years, and yet, while living as simply as any Austrian citizen, "ringed in by a mystic aloofness. The new Vienna that he created laid at his feet a two-volume work; Strauss honored him more permanently through his most beautiful waltz—the Kaiserwalzer (Emperor Waltz) . . ." Jacob also mentions a book written by a Frenchman, William Ritter, on the waltzes Strauss wrote in his old age, comparing their beauties to works by Beethoven, Wagner and Bruckner, the two last being well known as admirers of the waltzing's creations. Ritter's opinion of the Emperor Waltz was that "it was the most beautiful flower that the fantastic tree of Strauss music had borne for seventy-five years."

OVERTURE: "THE RUSSIAN EASTER"

Nicolai Rimsky-Korsakoff (1844-1908)

This overture was written in 1888 (the same year as "Scheherazade") and was dedicated to the memory of Moussorgsky and Borodin. It was published in 1890.

"La Grande Paque Russe," more familiar under the title "Russian Easter," is, as indicated on the title page of its score, an overture on the themes of the Russian Church service, for Grand Orchestra. The melodies are, naturally, religious in character. The themes are descriptive of the story of the resurrection of Christ and are drawn from the Sixty-eighth Psalm and the Resurrection scene in St. Mark's Gospel. The overture closes with the effective Resurrection theme. In the program notes which serve as an introduction to the music, the composer describes the last theme as follows:

"Resurrexit" sing the choirs of angels in heaven to the sound of the arch-angels' trumpets and the fluttering of the wings of the seraphim.

"Resurrexit" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

Christmas Carols

GESU BAMBINO (THE INFANT JESUS)

Pietro A. Yon (1886-)

Text by Frederick H. Martens

When blossoms flowered 'mid the snows
Upon a winter night
Was born the Child the Christmas Rose
The King of Love and Light.
The angels sang, the shepherds sang,
The grateful earth rejoiced,
And at His blessed birth the stars
Their exultation voiced.

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

Again the heart with rapture glows
To greet the holy night
That gave the world its Christmas Rose
Its King of Love and Light.
Let ev'ry voice acclaim His name
The grateful chorus swell
From paradise to earth He came
That we with Him might dwell.

O come, etc.

THE FIRST NOEL

Traditional

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

The first Noel the angel did say
Was to certain poor shepherds in fields as they lay,
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.

Noel, Noel, Noel, Noel,
Born is the King of Israel.

They looked up and saw a star
Shining in the East, beyond them far;
And to the earth it gave great light;
And so it continued both day and night.

Noel, etc.

HARK! THE HERALD ANGELS SING

Felix Mendelssohn (1809-1847)

Hark! the herald angels sing
Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled!
Joyful, all ye nations, rise;
Join the triumph of the skies;
With th' angelic host proclaim
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the new-born King.

Christ, by highest heav'n ador'd,
Christ, the everlasting Lord,
Late in time behold Him come,
Offspring of the Virgin's womb.
Veiled in flesh the Godhead see;
Hail th' Incarnate Deity,
Pleased as Man with man to dwell,
Jesus, our Emanuel!
Hark! the herald angels sing
Glory to the new-born King.



PHONOGRAPH RECORDS

If you invited Mr. Goodman or any other of the world's great artists into your home, you couldn't hear their music played more perfectly than on your own phonograph. For instance, Benny Goodman's clarinet blooms full on Columbia Records . . . as does the music of many of the finest symphony orchestras. And the bright stars of the Popular World shine on Victor, Bluebird, Okeh and Decca records. Do they shine in *your* home?

LYON & HEALY

105 South Ludlow Street

PRESS OF THE BLUM PRINTING CO.

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

SOPRANO I [Girls]

Baker, Dorothy
Beacham, Floradele
Beatty, LaDonna
Blankenship, Hazel
Broughton, Shirley
Carlin, Joan
Claude, Mary Joan
Claude, Rose Ann
Dagley, Rosemary
Denlinger, Phyllis

Eisen, Josephine
Evers, Betty
Hale, Patricia
Houser, Roseann
Kistler, Helen
Landis, Betty
Lehman, Angela Mae
McGilveray, Adele
Pacey, Charlene
Screeney, Leona
Short, Rosemary

Southard, Virginia
Spritzig, Mary
Toht, Helen
Tunney, Delores
Tunney, Carol Ann
Vaughn, Wanda
Wenning, Mary
Wittman, Rita Lou
Wittman, Mary Ann
Worley, Joan

SOPRANO II [Girls]

Albers, Helen
Angerer, Phyllis
Braham, Janet
Cameron, Barbara
Cameron, Sally
Cordonnier, Phyllis
Dagley, Helen
Elliott, Irma
Halpin, Rita Mae

Hurst, Beverly
Kendall, Joan
Kent, Dorothy
Kimmel, Barbara
Kronenberger, Virginia
Penrod, Carolyn
Pomeroy, Phyllis
Prestel, Hildred
Schiml, Patricia
Shay, Paula

Shay, Theresa
Simmons, Dorothy
Southard, Sally
Swallow, Frances
Weaver, Patty
Wening, Eileen
Wening, Mary Lou
Wilson, Patsy
Winchell, Louise

SOPRANO [Boys]

Beard, Robert
Buehler, Robert
Connair, Robert
Connair, Tom
Connair, Tim
Connin, Robert
Dare, Billie
Domansky, Ray
Durrum, Paul
Eggers, Jerome

Gough, Tom
Hein, Ted
Hixson, Freddie
Irey, Jack
Keller, Roland
Kistler, Philip
Kistler, Harry
Kussman, Tom
Lees, Tommie
Lorenz, Ralph
McClellan, Harrison

Muth, Jerry
Pobst, Wallace
Sabatinos, Larry
Schroder, Jack
Stierschula, Al
Smith, Kenneth
Spitzig, Don
Unroe, Elzie
Wallace, Keith
Wittman, Ray

ALTO [Boys]

Albrecht, Marrill
Aller, Robert
Beam, Jack
Beam, Harry
Blum, Ted
Borton, Tom
Brown, Don
Cavanaugh, John
Combs, Bob

Drexler, John
Eckley, William
Fecher, Connie
Houser, James
Kovac, John
Loeb, Bernard
Loedding, James
Mauch, Herbert
Moorman, Ted

Poliquin, James
Shay, Gene
Stoll, Raymond
Walters, Bobbie
Walter, Elden
Wach, Joseph
Wilhelm, Louis
Worley, John
Mulhern, Tom

TWO just made for YOU!



NEW
CHEVROLET
Fleetline
AEROSÉDAN



NEW
CHEVROLET
Fleetline
SPORTMASTER

IT PAYS TO BUY
THE LEADER AND GET
THE LEADING BUY

CHEVROLET AIDS
NATIONAL DEFENSE



They're cars of custom quality . . . the newest of all "Torpedo" models . . . each outstandingly beautiful, and designed to carry six passengers . . . each engineered to bring you an unequalled combination of performance and economy . . . each built to gratify your desire for a car that is distinctive without being expensive.

FOR
THE SERVICE OF
AMERICA

DESIGNED
TO LEAD IN
STYLING

•
DESIGNED
TO LEAD IN
PERFORMANCE

•
DESIGNED
TO LEAD IN
ECONOMY

THE
FINEST **CHEVROLET** OF ALL
TIME

SEE YOUR LOCAL CHEVROLET DEALER

Children's Chorus Busy As Bees Now

Director Richard Westbrook and the members of the Inland Children's Chorus are busy as bees these days preparing for concerts during December. On Wednesday and Thursday evenings, December 17 and 18 the group will appear with the Dayton Philharmonic Orchestra in concerts. The first appearance will be for the Philharmonic Society and the later concert will be for the Masons. These programs will be given in the Scottish Rite Cathedral at the Masonic Temple.

On Sunday, December 21, the annual Inland Christmas Party will be held at Memorial Hall at which time the Chorus will appear as a feature.

During the intervening time Director Westbrook and the Chorus will have numerous rehearsals each week in preparation for these events. All rehearsals are held at the Young Women's League Auditorium on West Fourth Street.

In preparation, too, for these big events Chorus members are being fitted for their dresses and suits, whichever the case may be, and adjustments are being made.

Inland Singers Appear With Philharmonic

By Merab Eberle

The Dayton Philharmonic orchestra directed by Paul Katz and the Inland Children's chorus trained for performance by Richard Westbrook gave their annual Christmas concert, Wednesday evening, in the Masonic temple auditorium which was filled to capacity.

Once again the occasion was an order of spectacle what with Christmas trees pointed to swift light by hundreds of blue lamps and blue-gowned girls and boys in black Eton suits marching to music while they took their places on a high and silver-gray tier. Beneath them and well to the fore the members of the Philharmonic

were seated upon a blue platform and made something of a picture themselves in black of garments and whiteness of scores and the gleaming of light upon the brasses.

An Echo Song

The children sang with orchestral accompaniment; they sang excerpts from "Haensel and Gretel" and Christmas carols. They sang a cappella selections in which they were directed by Mr. Westbrook. They gave Gibson's "Song of the Drum" while the latter conducted, and they gave Di Lasso's "Echo Song" which they love to do and which the audience liked to hear.

And at last the children singers sang "Silent Night" and the lights which had been bright upon their faces and garments became silver, as silver as the Christmas trees which flanked each side of the tiered platform and the young carolers took on an ethereal aspect.

The program which the Inland Singers sang was much the same as that they have presented in former years, and the costumes they wore were made after the same fashion, and the stage setting with its silver trees and blue lights was not different. And this was as it should be, for Dayton has grown to love the whole of this Christmas ensemble and did not want it changed; least of all this season when the whirlwind of world war is sweeping away much of what humans hold dear and beloved.

December 18, 1941
The Dayton Journal

The orchestra did superbly. Under Mr. Katz's direction it presented "The Star-Spangled Banner" while the audience sang, feeling about a bit miserably for words and wishing that it collectively had memorized them and making vows that it would shortly. The orchestra presented Schubert's "Unfinished Symphony," Johann Strauss's "Emperor Waltzes" and "The Russian Easter" by Rimsky-Korsakoff. The latter is a glorious composition in which earth and heaven rejoice in the Resurrection triumph. The Dayton orchestra handled it splendidly, made it a rejoicing work which seemed to bind the Easter and Christmas seasons into one.

Handwritten text on the scrapbook page with this review of the December 17, 1941 concert: "Everyone especially liked The Echo Song"

Philharmonic And Children Give Concert

One of Dayton's favorite musical traditions of the season was observed Wednesday night when the Inland Children's chorus sang with the Dayton Philharmonic orchestra, under the direction of Paul Katz, at the Masonic temple in the annual program of Christmas music. A capacity audience attended the performance which combines the charm of young voices and the pleasure of listening to familiar music skillfully interpreted.

The chorus of 100 children, trained by Richard Westbrook, sang two groups of songs, a capella selections directed by Westbrook and numbers accompanied by the orchestra, directed by Paul Katz. "Carol of the Russian Children," Gibson's "The Drum" and di Lasso's "Echo Song" were presented without accompaniment, and Dickinson's "The Shepherd's Story," excerpts from Humperdinck's "Hansel and Gretel" and a group of Christmas carols were sung against the background of orchestral music.

The chorus, girls dressed in long pale blue gowns and boys in long dark trousers and Eton jackets, standing on silver-gray tiers in the soft blue light from silvered

Christmas trees on either side the platform, presents a spectacular scene that is the proper background for a Christmas program. The performance was similar to those of former years, with the children marching into the auditorium and filling the tiers behind the orchestra, concluding with a group of familiar carols climaxed by the favorite "Silent Night," during which all lights but those from the Christmas trees are extinguished, creating a kind of magic blue glow on the stage.

The orchestra enhanced the simplicity and keen enjoyment of the program by presenting compositions familiar to all in the audience, selecting music marked by melodic phrases. The concert was introduced with Schubert's popular "Unfinished Symphony," and following the intermission they played the swinging, romping "Emperor Waltzes" by Strauss, and the rousing and jubilant "Russian Easter" overture by Rimsky-Korsakoff.

The orchestra, prompted by the spirit of the entire performance, played with deep sincerity and a feeling of abandon inspired by the music of Strauss and Rimsky-Korsakoff. Each year this Christmas concert attracts larger audiences, and each year the audience is impressed with a renewed awareness of the mood and significance of the winter holiday. It is difficult to find a more appealing musical combination than a chorus of 100 youngsters well trained, a symphony orchestra skillfully conducted, a program of musical favorites and a setting as soft and charming as a Christmas fairyland.

Inland Children's Chorus Heard In Christmas Songs

By A. S. KANY

Industry has many by-products, most of which are being utilized to aid in some manner the destructive warfare that is going on throughout the world. But Wednesday night in the Masonic temple, a capacity audience of more than 2,000 persons renewed acquaintance with a by-product that, strange as it may seem, is devoted to the spread of peace on earth and good will toward men.

We refer to the Inland Children's chorus, that group of 100 children of employees of the Inland division of General Motors, which gave its fifth Christmas concert in conjunction with the Dayton Philharmonic orchestra.

In the first place, we are willing to wager that there is no city throughout the country that has as appealing a Yuletide observance as has Dayton in this annual concert. And, secondly, we are ready to place another bet that excellent as have been those of the past, the current offering surpassed all previous efforts.

In the lovely setting of whitened Christmas trees, the 50 girls in their blue dresses and the 50 boys in their Eton jackets with white collars and long trousers make an inspiring sight. But once they get under way with their singing the spectator is thrilled beyond measure by the clear, sweet voices and the fidelity to their musical training under Richard Westbrook which the youngsters display.

There are soprano voices, even among the boys, of startling caliber; enunciation that is amazingly fine and general ensemble effects that one never would suspect in an amateur group of this kind. There is precise work, and that's a good word to use in current times, both in the superb attacks and in the general deportment and handling of their books that might well serve as a model to more mature groups.

The chorus sang Dickinson's familiar Christmas song, "The Shepherd's Story," with the orchestra. Then a cappella, under Mr. Westbrook's direction, they sang the "Carol of the Russian Children," a charming setting of Eugene Field's poem, "The Drum," and the "Echo Song." Beautiful indeed were the shadings of tone in "The Drum" and the echo notes in the last section.

Then they pleased mightily with excerpts from "Haensel and Gretel," particularly appropriate at this season, their voices trailing off in a whisper in the far distance with the "Evening Prayer." On the second half of the program they sang a trio of Christmas carols, "Gesu Bambino," "The First Noel" and "Hark! the Herald Angels Sing," concluding the evening's concert with their im-

December 18, 1941
The Dayton Herald

continued

pressive rendition of "Silent Night," wherein Mr. Westbrook's young charges were flooded in a dim blue light.

Paul Katz's players were in excellent trim, their three numbers, aside from the opening "Star Angled Banner" (you should have heard the big audience sing that number), constituting a crescendo of brilliance, if you get what we mean. First was the "Unfinished Symphony" of Schubert, the harmonious measures flowing smoothly and soothingly.

Then came the "Emperor Waltzes" of Strauss, those delightfully dreamy melodies that put one in an exhilarating mood. That captivated the audience more than the Schubert symphony, but it was the third number, the "The Russian Easter" of Rimsky-Korsakoff, with its bizarre scoring that set the blood tingling as has no selection played by the orchestra this season.

Here, indeed, was a truly gorgeous program that didn't lift its little finger when it came to picking its numbers. For possibly you may have noticed that two of the composers, Mendelssohn and Humperdinck, were German, two, Strauss and Schubert, were Austrian, and they are supposed to be our enemies. Great art and music has more sense than to establish narrow boundaries.

The Inland chorus, as we have told in previous years, though the fact bears repeating, is the pride and joy of Wallace S. Whittaker, general manager of the Inland, who conceived the idea some years ago and has seen it work out so satisfactorily that the trouble now is to keep children out of the chorus rather than try to get them on. Mr. Westbrook extends his able training to about 150 or more and out of this 100 are carefully chosen for the public concert. They range in ages from a little tad of 7 to 16. We doubt if there is anything to match it in all this broad land of ours.

The concert in its entirety will be repeated Thursday night for the benefit of members of the Masonic fraternity and their families. Next Philharmonic concert will be in the Victory theater Jan. 12 when Benny Goodman, the king of swing, will bring his clarinet to be soloist on the program. That shows the Philharmonic association is certainly not narrow-minded.