

December 16, 1942



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DECEMBER 16, 1942

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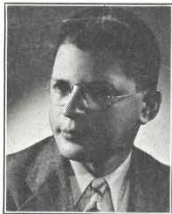
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Robert Cavally
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Leo Reines

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THIRD CONCERT

WEDNESDAY EVENING, DECEMBER 16, 1942

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

- I. THE STAR-SPANGLED BANNER.....Key
- II. CONCERTO in D MINOR for STRINGS and PIANO.....Vivaldi
Allegro non molto, Largo, Allegro non troppo
- III. MOLDAUSmetana
- IV. a. SLEEPING BEAUTY WALTZ.....Tschaikowsky
b. A Cappella, Directed by Richard Westbrook
AVE MARIA.....Vittoria
COSSACK CRADLE SONG.....Gaines
A VIOLIN IS SINGING IN THE STREET
Ukranian Folk Song, arr. Kaskety
- c. FLIGHT INTO EGYPT.....Bruch
INLAND CHILDREN'S CHORUS

INTERMISSION

- V. FROM SUITE No. 1.....Katz
a. "SLEEP MY CHILD"
b. "LET US DANCE"
- VI. LES PRELUDES.....Liszt
- VII. CHRISTMAS CAROLS
a. THE FIRST NOEL.....Traditional
b. O LITTLE TOWN OF BETHLEHEM.....Redner
c. ADESTES FIDELES.....Reading
INLAND CHILDREN'S CHORUS

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

CONCERT GROUP

SOPRANO I (Girls)

Albrecht, Joyce	Dagley, Rosemary	Landis, Betty	Southard, Virginia
Baker, Dorothy	Delzeith, Marcella	Lehman, Angela Mae	Stephans, Joan
Beachman, Floradele	Delzeith, May	Mulvaney, Betty	Spear, Joanne
Beatty, Anita	Denlinger, Phyllis	Noyes, Margaret	Toht, Helen
Beatty, LaDonna	Downs, Christine	Olt, Mary Ellen	Tunney, Kathleen
Bland, Audrey	Driscoll, Ilene	Pacey, Charline	Tunney, Carol Ann
Blenkenship, Hazel	Emerick, Barbara	Reichard, Evelyn	Weckesser, Elma
Brinkman, Mary Lou	Gordon, Marianna	Schell, Nancy Lee	Weckesser, Martha
Cato, Lila	Hale, Patricia	Screener, Leona	Wenning, Mary
Glaude, Rose Ann	Hayden, Marjorie	Short, Rosemary	Wittman, Mary Lou
Connair, Susan	King, Catherine		Wittman, Rita Ann

SOPRANO II (Girls)

Achbach, Patsy	Desi, Betty	Kreitler, Patricia	Southard, Mary E.
Angerer, Phyllis	Dorn, Joan	Kronberger, Virginia	Stang, Dorothy
Borton, Glenna	Elliott, Irma	Mayer, Joan	Stang, Mary
Bourne, Connie	Engelman, Betty	McMay-Delores	Steinbrugge, Betty
Brahm, Janet	Halpin, Rita Mae	Meixner, Geraldine	Wach, Regina
Brahm, Marilyn	Hemmert, Carol	Penrod, Carolyn	Wach, Rosemary
Cameron, Sally	Hickey, Suzanne	Prestel, Hildred	Weaver, Patty
Claude, Mary Joan	Hoskin, Mary Ann	Schlin, Patricia	Wening, Eileen
Coates, Phyllis	Hurst, Beverly	Shay, Paula	Wening, Mary Lou
Coon, Lois	Kendall, Joan	Shay, Theresa	Werner, Eileen
Coon, Margaret	Kent, Dorothy	Slatery, Ilene	Winchell, Louise
Cordonnier, Joan	King, Virginia	Sommers, Janet	Young, Norman
Dagley, Helen	Knox, Patsy	Southard, Sally	Zimmerman, Mary L.

SOPRANO I (Boys)

Anderson, Paul	Evans, Jack	McCornick, Mike	Spitzig, Don
Anderson, Richard	Frisch, Maurice	Miller, Howard	Stephans, Charles
Atkinson, Arnold	Gettier, Robert	Miller, John	Thomas, Earl
Beard, Robert	Hein, Ted	Mueller, Herbert	Unroe, Elizie
Brannan, Charles	Hixson, Freddie	Muth, Jerry	Vanderbiel, Kenneth
Collingworth, Richard	Houk, Carl	Muth, Tom	Wach, Ray
Connair, Robert	Houk, Charles	Oldham, Douglas	Wach, Larry
Connair, Tom	Holloran, John	Peters, Don	Wallace, Keith
Connair, Tim	Hoff, Robert	Pytosh, Edward	Waring, Harold
Cordonnier, Gene	Kerschner, William	Schinmoller, Richard	Wilcox, Larry
Dare, Billie	Koch, Robert	Schroder, Jack	Wittman, William
Deal, Richard	Locke, Tom	Settle, Glen	Wittman, Jackie
Dillhoff, Glen	McClellan, Skipper	Settle, Jack	Wittman, Ray
Driscoll, James	McCord, Bill	Sollenberger, Jim	

ALTO (Boys)

Abele, Jerry	Cunningham, Pat	Leary, James	Pobst, Wallace
Abele, Tom	Drexler, John	Loeb, Bernard	Poliquin, James
Aller, Robert	Driver, Russell	Loedding, James	Raif, Richard
Birtle, Glen	Eckley, Robert	Loedding, Don	Reichard, Tom
Blum, Ted	Elter, Alfred	Lowe, Jack	Schamel, Gene
Borton, Tom	Frie, James	Marker, Larry	Stoll, Raymond
Butts, Don	Hauser, James	Megahey, William	Walters, Bob
Davannah, John	Hudleson, Maurice	Moore, Freddie	Walters, Elden
Combs, Bob	Jones, Robert	Neff, Freddie	

Program Notes . . . by MAURICE R. KATZ

CONCERTO IN D MINOR

Antonio Vivaldi (1680-1743)

Considering his influence upon Bach and other later composers, it is curious that so little is known of this great seventeenth century musician. Even the date of his birth is doubtful.

Vivaldi was born at Venice. He was priest as well as violinist, and probably master of music at St. Mark's. His first musical ventures, however, were outside his native land. It is recorded that he was violinist to a minor German nobleman; and on his return home, he was given a post in a girl's school which kept him in this world's goods until he died, and which provided him with leisure for composition. This Concerto for string orchestra and piano was undoubtedly written for the orchestra of that school.

THE MOLDAU Friedrich Smetana (1824-1884)

Friedrich Smetana was born in Bohemia. As a child he revealed conspicuous talent, and became a virtuoso of the piano. Later he became conductor of the Philharmonic Society of Gothenburg (Sweden) and spent some years of his life in that country. When opportunity offered, however, he returned to Bohemia and accepted the post of chief conductor at the National Theater at Prague. Meanwhile he found time for composition, and his works, though not numerous, are important musically both for their inherent charm, and for their exploitation of Bohemian musical characteristics. He wrote several operas in the Bohemian idiom, the most important of which is "The Bartered Bride."

The symphonic cycle "My Country" is a series of six symphonic poems composed by Smetana to depict phases and scenes of Bohemian life. The second "The Moldau" is the most popular. The music is frankly programmatic. In a preface to the score the composer indicates the scenes through which the great river passes in Bohemia. The river, he tells us, is a union of two streams that meet in the forest—one cool and calm, the other warm and vivacious. It rushes through the woods, where sounds the wild call of the hunter's horn; it flows through groves, where happy peasants celebrate a wedding feast with dancing and with song. It falls in mighty rapids; it hides within its depths the revelry of sprites at night-time; it comes, finally, to the great city of Prague, where its channel broadens, and where it flows in calm majesty on its way to the sea, and is lost midst the waters of the ocean.

SLEEPING BEAUTY WALTZ

P. Tchaikowsky (1840-1893)

Dreamy waltzes playing with dreamy moon above, My heart keeps on saying that waltzing has its own way of swaying;

When in my dreams a vision of beauty can come true,

Then I know dreamy waltz has charms anew.
Let's waltz away, Ah!
Come, let's be gay, Ah!
On our way.

Keep on dancing to the tune entrancing,
Dreamy waltzes playing with dreamy moon above, etc.

Away then, the moments fleeting,
The pulse of life beating;
At dawning each morning the song of the birds fill the air.

At dawning each morning a musical sound everywhere floats around, Oh!

Waltz time is no time to hurry or worry,
The music inviting with couples delighting,
Come join in the dance, come all,
Come all, come one and all.

AVE MARIA

T. L. daVittoria (1540-1613)
arr. Deems Taylor (1885-)

Ave Maria, gratia plena, Dominus tecum
Benedicta tu in mulieribus
et benedictus fructus ventris tui Jesus

Sancta Maria, Mater Dei.
Ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

COSSACK CRADLE SONG

Samuel Richards Gaines

Sleep, my child, my little darling, sleep I sing to thee;

Silently, so silently the moonbeams fall on thee and me.

I will tell thee fairy stories in my lullaby,
Sleep, my child, my pretty darling, sleep I sing to thee.

Lo! I see the day approaching when the warriors meet;

Quickly, quickly thou wilt grasp thy rifle, mount thy charger fleet.

I will broider in thy saddle colors fair to see,
Sleep, my child, my little darling, sleep, I sing to thee.

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.

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FOURTH CONCERT

WEDNESDAY EVENING, JANUARY 13, 1943, 8:30 P.M.
MEMORIAL HALL

Soloist, PRIVATE ISRAEL BAKER, Violinist

PROGRAM

- I. OVERTURE, "ALPHONSO AND ESTRELLA".....Schubert
II. CONCERTO FOR VIOLIN AND ORCHESTRA.....Brahms
III. THE AFTERNOON OF A FAUN.....Debussy
IV. OVERTURE, "RUSSIAN EASTER".....Rimsky-Korsakoff

DAYTON PHILHARMONIC ORCHESTRA CONCERTS

Jan. 13	Israel Baker	Mar. 9	Dayton Philharmonic Chorus, William Krebs, Chorusmaster, in Beethoven's Ninth Symphony.
Feb. 3	Alverda Sinks and Mary Blue Morris		All-City-School Choir of 250 voices trained by S. Norman Park, Director of Music in Day- ton Public Schools
Feb. 24	Henrietta Schumann		

PROGRAM NOTES . . . Continued

A VIOLIN IS SINGING IN THE STREET

Down the street a violin is singing,
Loud Ivanko's bass is droning,
While all day must I be sad?
But naught cares mother for moaning,
I can hardly reach the distaff,
Not one thread more can I spin;
Let me go and dance, dear mother,
Surely dancing is no sin!
It will rest me, make me stronger,
I will work so much longer.
I'm as tired, my hands are aching,
No more yarn can I be making.
Oh! oh! oh! oh!

Down the street a violin is singing,
Tambourine is gaily ringing and the big bass
drones,
Hear it drone,
While all day must I be sad?
But naught cares mother though I moan?
Down the street a violin is singing,
Hear Ivanko's big bass drone.
Mystic words intoning,
Zoom, zoom, zoom,
Hear it droning,
Zoom, zoom, zoom!

Let me go, my friends are calling,
All my heart to dance is yearning.
Very well go dance, my child,
But in an hour see thou returning.
Oh, dear mother, think what you are saying,
In one hour to be coming home
Would be worse than no vacation,
Give me three days for my own!
It will rest me, make me strong,
I will work so much longer.
I'm so tired, my hands are aching, etc.

THE FLIGHT INTO EGYPT

Max Bruch (1838-1920)

Deck thyself thou glowing sphere!
Let the treetops joyful tremble.
Deck thyself, deck thyself thou glowing sphere.
Fallow deer assemble!
For the world's delight draws near!
Tender flowers without number. Open!
Dewey eyes from slumber!
Blossom fairer,
Drawing nearer
Comes the Mother with the Child.

Little birds in meadow land
Now your joyous flight be winging,
Tender songs ye would be singing
With the lovely angel band.
Through the dawning wind of morning
Touch the tree tops in sweet warning
Softly blowing, Gently going
Comes the Mother with the Child.
Deer and birds and wind and trees,
Shout for joy, shout for joy in Chorus.
Fear ye not your voice sonorous.
Wakes Him on His Mother's knees!
Sing your slumber songs before Him.
Yea though countless worlds adore Him!
Blossom fairer,
Drawing nearer
Comes the Mother with the Child.

FROM SUITE No. 1

Paul Katz (1907-..)

- a. "Sleep My Child"
b. "Let Us Dance"

The thematic material of these two numbers are based on folk songs. In the first one, a lullaby, a mother tells her son of a wondrous bird which shed golden silk feathers for his cradle. In the second, the words are of gaiety, beginning with "Let us dance and sing, and be happy while we may." At times the dance becomes a bit hilarious, the rhythm—topsy-turvy—suggesting complete abandonment to a merry spirit.

LES PRELUDES

Franz Liszt (1811-1886)

Franz Liszt was not only one of the greatest piano virtuosos, pedagogues, and composers of piano music, but he is also credited with having presented the musical world with an entirely new and original orchestral conception—the symphonic poem—in which, according to Theodore Baker, "he makes free and original use of the leading motive, local color of most varied hues, and all arts and devices of orchestration to plastically follow and interpret the inner meaning of the given poem or program."

This symphonic poem was inspired by verses of Lamartine, entitled "Les Preludes." In the poem, life is looked upon as a series of preludes to death; love as an evanescent joy soon destroyed by vanishing illusions and the trials of life, the soul, hurt by struggle and defeat seeks rest—but at the first spur of ambition, the first summons to renew the struggle, it rushes back to the fray to discover and test itself, and to conquer.

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THE DAYTON POWER AND LIGHT COMPANY

December 12, 1942
The Dayton Herald

Inland Children Annual Concert Wednesday Night

Despite the inroads of war activity in many quarters, the now famous Children's chorus of the Inland Manufacturing company has been maintained at its usual highstandard and will give its annual Christmas concert with the Dayton Philharmonic orchestra at 8:30 p. m., Wednesday in Memorial hall.

The chorus consists of 100 voices, boys and girls who are sons and daughters of Inland employes, trained under the direction of Richard Westbrook. The group is the inspiration of Wallace Whittaker, formerly general manager of the plant, now on war duty.

At their concert Wednesday the children sing Bruch's "Flight Into Egypt" with orchestral accompaniment, also the "Sleeping Beauty" waltz from Tschaikovsky.

Without accompaniment they will sing Vittotia's "Ave Maria," Gaines' "Cossack Cradle Song" and a Ukranian folk song, "Violin Is Singing in the Street."

Their closing number will be familiar Christmas carols, including "Silent Night," which is an annual favorite.

The Philharmonic orchestra, directed by Paul Katz, will play Vivaldi's "Concerto in D Minor;" "Moldau," by Smetana; a lullaby and dance by Moss and "Les Preludes," by Liszt.

Inland Children's Chorus To Perform Annual Christmas Program Wednesday

ONE of the most interesting musical experiences each year comes with the appearance of the Inland Children's chorus, which is under the direction of Richard Westbrook, with the Dayton Philharmonic orchestra. This annual performance will be given Wednesday, Dec. 16, at 8:30 p. m. at Memorial hall, under the baton of Paul Katz.

The chorus of some 100 young singers, the girls gowned in floor-length taffeta dresses and the boys dressed in dark Eton suits, will appear as usual in a setting of frosty blue and silver. White Christmas trees winking with blue lights are to be banked against the shell on the stage.

Richard Westbrook has chosen for the children's first appearance with the orchestra the "Sleeping Beauty Waltz," by Peter Tschaikowsky. Under their own director, they will sing a cappella an early Italian "Ave Maria," by Vitorrio and arranged by Deems Taylor; the "Cossack Cradle Song," by Gaines, a Ukrainian folk song, arranged by Kaskety, "A Violin Is Singing in the Street." This group will be concluded with Max Bruch's "Flight Into Egypt."

The chorus' second group, which will close the concert, will include traditional Christmas carols, "The First Noel," "O Little Town of Bethlehem," and "Adeste Fideles."

Opening orchestral work of the program will be Antonio Vivaldi's "Concerto in D," written for string orchestra and piano. It is believed



Richard Westbrook

that this composition was written while the Italian, whose influence on Bach is known, was at a post in a girl's school in Venice.

Friedrich Smetana's second symphonic poem, "The Moldau" from that composer's cycle "My Country," is programmed to follow the Vivaldi work. In the composer's own notes he describes the work as an indication of the scenes through which the great river, the Moldau, passes in Bohemia.

Immediately following intermission, the orchestra will present two numbers from Paul Katz' Suite No. 1. The first, a lullaby, "Sleep, My Child," is based upon the story a mother tells her son of a wondrous bird which shed golden feathers for his cradle. The

second is a gay dance written in a variety of tempos.

Final orchestral work is "Les Preludes" by the pianist-composer, Franz Liszt, who is credited with having presented the musical world with a new form, the symphonic poem.

PROGRAM

- Concerto in D Minor Vivaldi
 Moldau Smetana
 (a) Flight Into Egypt Bruch
 (b) A Capella
 Ave Marie Vittoria
 Cossack Cradle Song Gaines
 Violin Is Singing in the Street
 (A Ukrainian Folk Song)
 (c) Waltz, Sleeping Beauty Tchaikowsky
 Inland Children's Chorus
 Richard Westbrook, Director
 (a) Lullaby
 (b) Dance Moss
 Les Preludes Liszt
 Christmas Carols, Inland Children's Chorus.

December 13, 1942
The Dayton Daily News

Inland Children's Chorus Touches Audience's Heart

BY BETTY A. DIETZ

One of Dayton's finest traditions, developed within recent years, is the annual appearance of the Inland Children's chorus, which is directed by Richard Westbrook, with the Dayton Philharmonic orchestra. This eye-dazzling, ear-delighting, heart-warming performance was presented Wednesday evening at Memorial hall to an audience of serious music-lovers and a generous sprinkling of proud parents of the youngsters, who acquitted themselves so nobly.

While the major portion of the program was devoted to the well-trained voices of the children, orchestral works rounded out the evening's share of music, providing contrast and relief.

The strongly rhythmic "Concerto in D Minor for Strings and Piano," by the progenitor of the great Johann Sebastian Bach, Antonio Vivaldi, brought the orchestra to the foreground in a most favorable manner. It is in this sort of work that this orchestra, we believe, finds its forte.

The large string choir are given full sway and permitted to demonstrate their versatility and their feeling for contrast. In the second movement, the largo, the solo violin passages were beautifully played by the concertmaster, Sigmond Efron, against a soft legato background of the full violin section and the chord formations of

the cello and basses. The concerto ended in a vigorous, splendid fashion, with the full string sections. Phyllis Katz was the capable pianist.

The orchestra's interpretation of Smetana's tone poem, "The Moldau," from the moment the liquid notes of the flutes were heard against the pensive effect of the violins, and the woodwinds and cellos and full-throated violins and then the entire orchestra was added, was especially nice. The performance, however, lacked the sweep and great breadth which a larger aggregation can give this work.

Paul Katz, director of the Dayton orchestra, programmed two movements from one of his own suites. The first, for the group immediately following intermission, was given an attentive audience. We liked particularly the rather mournful lullaby, "Sleep My Child," which, according to the composer's program notes, is sung of the tale about a wondrous bird which shed golden silk feathers for the child's cradle. The second movement played for this performance was "Let Us Dance," which had a suggestion of buffoonery about it and seemed to this reviewer, ponderous in spots. A blatant use of discord brought the movement to a brilliant close.

The orchestra's final vehicle was Liszt's "Les Preludes," a symphonic poem inspired by verses of Lamartine.

For the first appearance of the chorus, the children filed silently and softly onto the stage which was banked with great white Christmas trees, scintillating with the light of blue candles. With an orchestra accompaniment they sang Tschakowsky's melodious "Sleeping Beauty Waltz."

Especially entrancing was the chorus' a capella singing which they did under the direction of Richard Westbrook. For this they sang a lovely Ave Marie, by Vittorio; Gaines' "Cossack Cradle Song" and the Kaskety arrangement of the Ukrainian folk song, "A Violin Is Singing in the Street."

Less familiar was the "Flight Into Egypt," by Max Bruch, in which the orchestra again accompanied the chorus.

Final group of numbers for the program was composed of three of the beloved Christmas carols, "The First Noel," "O Little Town of Bethlehem" and "Adeste Fideles." But the highlight of the entire evening came when all lights in the auditorium were dimmed and softly and sincerely the chorus sang

December 17, 1942
The Dayton Daily News

Inland Children's Chorus Appear In Annual Concert

By MERAB EBERLE

Once again the auditorium was dimmed and the silvered evergreens flowered in blue lights and the children—the girls in long, pale blue gowns, the boys in black Eton suits—marched up the silver-gray and tiered platform. And once again the scene seemed fresh and new and stimulating. The occasion was the annual Christmas concert given last night in Memorial hall by the Inland children's chorus and the Dayton Philharmonic orchestra.

There were many in the audience who have seen the same spectacle through several successive years and have come to consider it an essential part of Dayton's Christmas season. Indeed, it is a concert peculiarly Dayton's, and one for her citizens to take pleasure in.

The chorus is made up of children whose parents are employed at the Inland Manufacturing company. These choristers are trained by Richard Westbrook who conducted them last night in the presentation of several, a cappella selections. When the singing group was accompanied by the orchestra Paul Katz directed.

Christmas Carols

The Inland chorus delighted its audience — a capacity audience. It pleased in the singing of a choral arrangement of Tschakowsky's "Sleeping Beauty Waltz."

It pleased when presenting Victoria's "Ave Maria," Gaines' "Cossack Song" and the Ukrainian "A Violin Is Singing in the Street." But it more than pleased when Christmas carols were presented, for children's voices seem suited to the interpretation of these. Sung were "The First Noel" which the British say is theirs and which the French claim but which all carol-singing people have adopted, and "Little Town of Bethlehem" and "Adestes Fideles."

The Philharmonic orchestra, which gave part of the program was in fine form. It opened the concert with Vivaldi's Concerto in D minor for strings and piano. Phyllis Katz, wife of the orchestra's conductor was at the piano and played in an authoritative manner in this work which opens with a movement as gay as laughter and closes with a rollicking one.

Then the orchestra interpreted with fine feeling Smetana's "Moldau" in which the Czech composer pictures this river of his native land. He does this in so vivid a manner that the clearness and speed of its waters are made known; and the scenic beauties of its banks and its gathering depth and power.

Katz's Compositions

The orchestra played two selections from Conductor Katz's Suite I, the first, entitled "Sleep, My Child," is a gentle melodious composition; the second, which is entitled "Let Us Dance," is one of boisterous gaiety and unique orchestration. Liszt's "Les Preludes" were presented by the orchestra in a glorious reading.

Through circulars the audience was notified that Robert Weede, Metropolitan Opera company baritone, would be brought to the city for a full concert if enough members of the audience indicated by card that he was desired. Mr. Weede appeared earlier in the season with orchestra and received so many favorable comments that the Philharmonic Orchestra association would like to present him again.

December 17, 1942
The Dayton Journal



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Let's Go Places

Inland Children's Chorus Scores Heavily In Its Annual Concert

WITH A. S. KANY

Irving Berlin should have been in Memorial hall last night. There he would have seen his dream of a White Christmas beautifully realized as the Inland Children's chorus for the sixth consecutive year made the holiday spirit a very real thing indeed as it sang with the Dayton Philharmonic orchestra. While it was necessary to remove some of the front rows to make way for the orchestra platform, there remained room for approximately 2,500 persons to enjoy the concert, the third for the orchestral group this season.

As in former years, a gorgeous effect was obtained by flanking the orchestra and the tiered stand for the 100 singers with whitened Christmas trees which glowed with hundreds of tiny blue lights when the youngsters swung into action.

But this year, because of the wider space to cover, there were more than two score trees, from small table size to towering forest giants, making the general effect of a white Christmas more emphatic than in the Masonic temple where previous concerts have been held.

Though the orchestra under

Paul Katz's fine direction gave a well selected program on its own, the evening belonged largely to the children, 50 girls in blue dresses and 50 boys in grey trousers and Eton jackets, who reflected the remarkable training they have had under Richard Westbrook, their director.

The children, ranging in age from seven to 16, are sons and daughters of employes of the Inland Manufacturing division of General Motors and the whole idea was conceived and has been fostered by Wallace Whittaker, general manager of Inland. Having

gone into Uncle Sam's service, this is the first time "Whit" has had to miss one of the concerts, a treat which gave him more real enjoyment, he used to say, than all the rest of his Christmas put together.

The children marched in two by two to organ music by Mary Werner McCash, taking their places, raising and opening their books with machine-like precision. As they stood there against a background of soft blue drapes, with the lighted whitened trees at their sides and pale blue floodlights thrown on their faces, a newcomer to Dayton near us, thrilled almost beyond expression, in her enthusiasm declared it "the loveliest sight this side heaven." Perhaps she wasn't far wrong.

Then came the song from soprano voices of the utmost clarity, perfect co-ordination with the orchestra when they sang accompanied, splendid enunciation and general deportment from which older groups may well take a lesson. They sang first with the orchestra the "Sleeping Beauty Waltz" by Tschaiakowsky and did it wonderfully well.

Then their director, Mr. Westbrook, came forward to lead them in four numbers without accompaniment and they held their audience in strict attention. They were an "Ave Maria," "Cossack Cradle Song" and "A Violin in Singing in the Street," which, incidentally, was gorgeously done, and "Flight

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Into Egypt," which was very lovely indeed.

As a conclusion to the second part they sang three Christmas carols, "The First Noel," "O Little Town of Bethlehem" and "Adestes Fideles." It was good to hear these familiar melodies come from the lips of children, giving them a more meaningful flavor than when done by grownups. Then like a benediction the youngsters with only a faint light hovering over them and unaccompanied sang "Silent Night" in the manner which has made this a "must" on every program they have given. Hearing and seeing this group sing this number is an unforgettable experience.

The orchestra opened the program as usual with the Star