


December 16/17, 1944

Larry Wilcox *Harvey DeVan*
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**Dayton
 Philharmonic
 Orchestra**

Richard Mortimer

**1944-45
 Twelfth Season**

Raymond Sovey

MEMORIAL HALL
 DECEMBER 16 and 17, 1944

Courtesy of Jim Lehman,
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TREASURE ISLAND (the immortal Robert Louis Stevenson story, adapted by Ralph Rose) . . . Basil Rathbone with supporting cast and chorus conducted by Richard Davis. Col. M-553, \$3.70.

MUSIC FAIRY STORIES . . . 1. The Little Fir Tree . . . 2. Night Before Christmas. Yvonne Ravell, soprano, and Harold Leaman, piano. Col. J-23, \$1.05.

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TWELFTH SEASON—THIRD CONCERT

SATURDAY EVENING AND SUNDAY AFTERNOON
 DECEMBER 16 AND 17, 1944

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

- THE STAR-SPANGLED BANNER Key
- I OVERTURE "CARNIVAL" Opus 92 Dvorak
- II SUITE FROM THE BALLET "BILLY THE KID" Copland
- III a. SONG OF THE SHEPHERD LEHL FROM THE OPERA
 "THE SNOW MAIDEN" Rimsky-Korsakoff
- b. A Cappella, directed by Richard Westbrook
 HARKEN TO ME
 SLEEP, BABY, SLEEP Czechoslovakian Christmas Carols
 GREENSLEEVES English Folk Song
 ECHO SONG di Lasso
- c. SPINNING CHORUS FROM "THE FLYING DUTCHMAN" Wagner
 INLAND CHILDREN'S CHORUS

INTERMISSION

- IV GOPAK, FROM "THE FAIR AT SOROCHINSK" Moussorgsky
- V DANCE OF THE BUFFOONS FROM THE OPERA
 "THE SNOW MAIDEN" Rimsky-Korsakoff
- VI OVERTURE TO "TANNHAUSER" Wagner
- VII CHRISTMAS CAROLS
- a. ANGELS WE HAVE HEARD ON HIGH French Carol
- b. O LITTLE TOWN OF BETHLEHEM Redner
- c. THE FIRST NOEL Traditional
 INLAND CHILDREN'S CHORUS

PHILHARMONIC 1944-45 ATTRACTIONS

SGT. JOSEF RAIEFF, pianist
 ARTUR RUBINSTEIN, pianist
 RAYA GARBOUSOVA, 'cellist
 ORCHESTRAL CONCERT

MEMORIAL HALL

January 18
 February 8
 March 1
 March 22

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Richard Anderson

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Program Notes . . . by MAURICE R. KATZ

OVERTURE "CARNIVAL" Opus 92 Anton Dvorak (1841-1904)

It was later on in his life that Dvorak was much drawn to program music. Despite his love for absolute music and the many works composed in this mold, he wrote a cycle of three overtures, originally entitled, Nature, Life and Love. Later on he separated them, placed them under separate "Opus" numbers, and renamed them. The first was called Amid Nature, the second he called Carnival, the third became Othello.

Dvorak himself reflected upon the program of the Carnival overture when he wrote that he "imagines the lonely contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance tunes."

SUITE FROM THE BALLET "BILLY THE KID" Aaron Copland (1900)

The life and death of William Bonney were drawn upon by Eugene Loring for a ballet he composed for Lincoln Kirstein's Ballet Caravan, first produced in New York City early in 1928, and given in San Francisco in the fall of that year. It was for this work that Copland composed his score.

On the flyleaf of the printed music is the following "program":

"The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a Jarabe, which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cow-hand's sheath, and stabs his mother's slayers. His short but famous career has begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. (Pas de Deux). Starting from a deep sleep, he senses movement in shadows. The posse has finally caught up with him. It is the end."

SONG OF THE SHEPHERD LEHL, FROM THE OPERA, "THE SNOW MAIDEN" Nicholas Rimsky-Korsakoff (1844-1908)

Days of darkness, days of cold have pass'd;
Dreary Winter came to end at last,
With his icy chill and snowy blast,
Budding blossoms will appear ere long,
And we'll hear again the birds' happy song.
Soon fresh green will cover mount and deep,
And to pasture I shall lead my little sheep.
Ah, Ah.—

For my white and wooly sheep are my pride;
As they browse adown the fair mountain side,
None are prettier, none are gentler far and wide.
And the fleecy lambskin gambol all around,
Jumping merrily, and leaping o'er the ground.
When the shades of night descend upon the land,
Homeward I return my tired little band.
Ah, Ah.—

Thro' the stillness, veil'd in purple and grey,
Sweetly floats the simple strain of my lay,
As we pass the lonely huts along the way.
And the message of my shawm's limpid call
Tells the toilers and the worn, one and all:
Sheep and shepherd seek their warm and cozy nest,
It is time that ev'ry heart should be at rest.
Ah, Ah, Ah.—

(See the story of the opera on page 7)

HARKEN TO ME } Czechoslovakian
SLEEP, BABY, SLEEP } Christmas Carols

GREENSLEEVES English Folk Song

ECHO SONG Orlando di Lasso (1532-1594)

SPINNING CHORUS, FROM "THE FLYING DUTCHMAN" Richard Wagner (1813-1883)

INTERMISSION

GOPAK, from "THE FAIR AT SOROCHINSK" Modeste Moussorgsky (1839-1881)

Of all the works Moussorgsky left behind him, this one has experienced the most varied fortunes. The fact that Rimsky-Korsakoff, through whose hands nearly all of Moussorgsky's musical papers passed, did not touch "The Fair at Sorochinsk" not only kept all other would-be editors from having anything to do with it during his lifetime, but also prevented it from attracting general attention. Rimsky-Korsakoff's authority in Russia was so great that for a long time no one would taste the strong meat of Moussorgsky's music

PROGRAM NOTES . . . Continued

Christmas Carols

ANGELS WE HAVE HEARD ON HIGH French Carol

Angels we have heard on high
Sweetly singing o'er the plains,
And the mountains in reply
Echo back their joyous strains.
Gloria in excelsis Deo.

Shepherds, why this jubilee?
Why your rapturous strains prolong?
Say what may the tidings be,
Which inspire your Heavenly song?
Gloria.

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.

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.

THE FIRST NOEL Traditional

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.

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without knowing that it had been prepared, or at least approved of, by him. Thus "The Fair," or what was left of it, remained practically unknown in Russia until 1912—Rimsky-Korsakoff had died in 1908—part of it was published in St. Petersburg by Bessel, in an edition arranged by the music critic, Karatigin. This publication coincided with the revival of interest in Moussorgsky which was now at last taking place in Russia.

DANCE OF THE BUFFOONS FROM "THE SNOW MAIDEN" Nicholas Rimsky-Korsakoff (1844-1908)

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

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

OVERTURE TO "TANNHAUSER" Richard Wagner (1813-1883)

The opera was first performed in Dresden, October 19, 1845. The plot of this opera deals with the sad tale of the Minstrel Knight Tannhauser who, though engaged to the lovely Elisabeth, niece of the ruling Prince, strays to the magic grotto in the Thuringian mountains where he falls under the spell of the beautiful Goddess of Love, Venus. For his adoration of the heathen Goddess, Tannhauser is sentenced to travel with a group of pilgrims to seek the forgiveness of the Pope in Rome. Several months later the pilgrims return without Tannhauser from whom the Pope has withheld his forgiveness. Thereupon Elisabeth breathes her last. During her funeral the haggard Tannhauser returns, and, as he reappears, the news is brought that he has been forgiven.

The overture starts off with the Pilgrim's Chant which draws near, passes, and is lost in the distance. And now, at nightfall, we are transported to the magic mountain, Venusberg, in Thuringia. Here Tannhauser sounds his jubilant Song of Love. In answer, the Goddess Venus comes out of the mountain, bewitching the Minstrel. But a new day already is dawning. In the distance, coming closer, the Pilgrims' Chant is heard again.

San Burger
Burger
Jim Laedding
Angela Mue Lehmann
James J. Hovner
Ross Wack
Thomas Leiber
Sarahy Bonner
1955

Good Luck Merry!

FOURTH CONCERT

THURSDAY, JANUARY 18, 1945, AT 8:30 P. M.
MEMORIAL HALL

SOLOIST, RAYA GARBOUSOVA, CELLIST

PROGRAM

- I. OVERTURE, "PROMETHEUS" Beethoven
- II. SYMPHONY NO. 6, "PATHETIQUE" Tschaiikowski
- III. CONCERTO FOR CELLO AND ORCHESTRA Haydn
RAYA GARBOUSOVA
- IV. DANCE OF THE COMEDIANS Smetena

Marjorie Davis

Robert Cavally

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Back cover of program

Picturesque Beauty Seen In Inland Chorus Program

By BETTY A. DIETZ

A program of picturesque beauty was that presented Saturday night at Memorial hall by the Inland Children's chorus making its eighth guest appearance with the Dayton Philharmonic orchestra. This concert, now a tradition with the city's musical activities and more particularly the Christmas season is to be repeated Sunday at 3 p. m.

The children, who appeared both a cappella under their own director, Richard Westbrook, and with the orchestra under the direction of Paul Katz, again sang in a manner upon which any reviewer would be prone to heap superlatives. Their fresh young voice—100 in all—moved agilely, with a clear-cut precision and diction that was a pleasure to hear. If possible, the tone quality of the unit

seemed to possess more beauty than ever before. The sopranos were clear and sweet and the altos full and spontaneous.

Visually too the concert was a splendid success. The blue and silver color scheme employed by the New York designer Raymond Sovey was effectively carried out and as usual drew a gasp of surprise from the audience.

For their first appearance the chorus sang the Song of the Shepherd Lehl from Rimsky-Korsakoff's Snow Maiden and followed this with an enchanting group of a cappella works, highlight of which was Di Lasso's Echo song. With the orchestra the children sang the delightful Spinning chorus from the Flying Dutchman. Their last group was made up of Christmas carols. An en-

core which Daytonians have come to expect was the ever lovely Silent Night.

The orchestra opened the program with Dvorak's melodic Carnival overture through which the strings shone luminously and which built up into an excellent climax. In contrast was the modern suite from Aaron Copland's ballet, Billy the Kid, which put the orchestra through a series of interesting rhythmic patterns punctuated with the dissonances which mark much of Copland's work. Exciting and colorful were the performances of the Gopak from Moussorgsky's Fair at Sorochinsk and the amusing Dance of the Buffoons from the Snow Maiden. The overture to Wagner's Tannhauser completed the major portion of the program for the orchestra.

6 JOURNAL-HERALD
Dayton, O., Sunday, Dec. 17, 1944.

Inland Chorus Yule Concert Wins Praise

By A. S. KANY

The annual Christmas concert given by the Inland Children's chorus in combination with the Dayton Philharmonic orchestra has



Westbrook

become nothing short of traditional for Dayton. Happily, this beautiful and tremendously inspiring spectacle is one that is not adversely affected by the war; rather, in the midst of strife it becomes a more effective instrument through which we may see the light of that glorious day when peace once more shall rule the world.

Memorial hall was filled last night with an audience that took the 100 youngsters, equally divided between the sexes, to heart. Silent admiration turned into stirring approval as the clear, sweet voices repeated the familiar songs of this joyful season; sang them equally well with or without orchestral accompaniment.

This is the eighth consecutive year in which the chorus has given this yuletide concert. Organized in 1936 by Col. Wallace S. Whittaker and now enthusiastically supported by John D. O'Brien, general manager of the Inland division of General Motors, sponsors of the chorus, the group has become one of the yuletide institutions of the midwest.

It has become traditional that the children should sing from a tiered platform amid lovely surroundings of whitened Christmas trees illuminated with hundreds of tiny blue lights. So it was again last night, and the youngsters—the girls in their powder-blue dresses and the boys in their Eton jacket suits—made a picture that was indelible to anyone susceptible in any measure to the Christmas spirit.

The chorus sang several numbers with the orchestra under the direction of Paul Katz, the "Song of the Shepherd Lehl" from Rimsky-Korsakoff's "The Snow Maiden"; the "Spinning Song" from Wagner's "The Flying Dutchman" and a French carol, "Angels We Have Heard on High." There was splendid co-ordination between singers and orchestra.

Under the direction of Richard Westbrook, who has handled the chorus since its inception, they sang first a group of four songs a cappella, "Harken to Me" and "Sleep, Baby Sleepy," Czechoslovakian carols; "Greensleeves," an English folksong, and Di Lasso's "Echo Song," the latter being a number they do unusually well.

In their second group, the children sang unaccompanied "O Little Town of Bethlehem" and "The First Noel," encoring with their incomparable presentation of "Silent Night." When you hear that as they sing it you know full well Christmas is just around the corner.

Paul Katz directed his players through a generous program of melodious numbers. Three were in gay and colorful style, played in spirited fashion, Dvorak's "Carnival" overture, the "Gopak" from Moussorgsky's "Fair at Sorochinsk" and the "Dance of the Buffoons" from Rimsky-Korsakoff's "The Snow Maiden."

They played also the music which Aaron Copland composed for the ballet, "Billy the Kid," which the Ballet Theater presented here some years ago. While the players did the music full justice, it is of such nature it loses much of its effectiveness without the ballet. But their crowning achievement was the overture to "Tannhauser." This orchestra always has done Wagner

well and last night they were splendid.

The Inland Children's chorus, aside from giving pleasure to those who hear it, is a fine by-product of industry and by so wholeheartedly sanctioning support of the venture we feel sure Mr. O'Brien would receive an award were one given for such efforts in the industrial world. A second presentation of the same program will be given this afternoon at 3 o'clock.