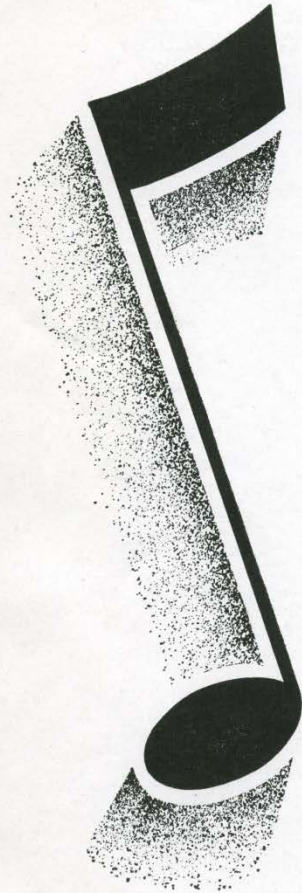


December 19, 1946



*Dayton
Philharmonic
Orchestra*

1946-47
Fourteenth Season

MEMORIAL HALL

DECEMBER 19, 1946

INLAND CHILDREN'S CHORUS

CONCERT GROUP

DECEMBER 19-20, 1946

- GIRLS -

Soprano I

Albrecht, Joyce
Baldassare, Lucia
Baugh, Joan
Baugh, Louise
Beacham, Anita
Bender, Joan
Buchholz, Carolyn
Chrisler, Carolyn
Crumb, Linda
Delzeith, May
Dumford, Patty
Engel, Barbara
Engel, Marilyn
Heckman, Greta

Hoskins, Mary Ann
Hunter, Barbara
Jones, Shirley
King, Catherine
Kramer, Betty Ann
Kreitzer, Nancy
Kreitzer, Patricia
Krisler, Martha
Little, Joan
Long, Marilee
McCord, Ellen Ann
Mauch, Virginia
Mueller, Betsy
O'Connell, Maureen

Pacey, Mary
Patrick, Gail
Schell, Nancy
Stevens, Clair
Thomas, Roseanne
Tunney, Norma
Weisenberger, Adele
Wells, Lois Jean
Wessalosky, Barbara
Whiting, Shirley
Williams, Ann
Wittman, Rita Ann
Zendel, Erika

Soprano II

Bauer, Doris
Brill, Judy
Brinkman, Mary
Cameron, Sally
Caverlee, Ruth
Caverlee, Shirley
Coon, Lois
Coon, Margaret
Cox, Margaret

Deem, Ann
Donally, Miriam
Donegan, Juanita
Gordon, Marianna
Horah, Marilyn
Knox, Patty
Mayer, Jean
Meixner, Geraldine
Sayre, Joan Marie

Shay, Theresa
Sieser, Margaret
Sieser, Rita
Slattery, Eileen
Wack, Regina
Weaver, Patty
Wening, Mary Lou
Young, Norma Jean

- BOYS -

Soprano

Anderson, Richard
Baugh, Dale
Brumbaugh, John
Brun, Fred
Campbell, Francis
Campbell, Jerry
Clawson, Phillip
Cochran, Jerry
Cordonnier, David
Eckley, James
Geiger, David

Helmig, James
Hussong, Jack
Jones, Jimmie
Kirsher, Dudley
Lewis, David
Mains, James
Marion, David
Meyer, Dennis
Montgomery, Donald
Mortier, Richard
Pitsinger, Jack

Purdon, John
Tunney, Tom
Vanderwiell, Kenneth C.
Wack, Larry
Wagner, Herbert
Wening, Jerry
Westbrock, Benny
Wilcox, Larry
Wise, Gerald
Zimmer, Richard

Alto

Birt, William
Brookey, James
Carder, Gene
Clingman, Bill
Clingman, Ronnie
Curtis, Bill
Curtis, Warren
Davis, Donald
Deal, Richard
Dehart, James
Eckley, Robert

Fahrenholz, Bill
Haddix, James
Heckman, Robert
Hershey, Roland
Hixson, Fred
Holp, Buddy
Knopp, Paul
Luther, Bill
McCord, Bill
McDermott, Richard
Mahle, Bernard

Moore, Fred
Pilarczyk, Dan
Plassenthal, Norman
Reichard, Jerry
Scott, Tom
Tunney, Gerald
Walters, Bob
Walters, Elden
Wittman, Jack
Wittman, Ray

THIRD CONCERT—FOURTEENTH SEASON

THURSDAY EVENING, DECEMBER 19, 1946

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

- I. PRELUDE TO "HAENSEL AND GRETEL".....Humperdinck
- II. DANCES FROM GALANTA.....Kodaly
- III. (a) THE SHEPHERD'S STORY.....Dickinson
(b) A Cappella, directed by Richard Westbrock
SPINNING SONG.....arr. Taylor
CAROL OF THE RUSSIAN CHILDREN.....arr. Gaul
A LITTLE DUTCH LULLABY.....Stair
(c) WYNKEN, BLYNKEN AND NOD.....Nevin
INLAND CHILDREN'S CHORUS

INTERMISSION

- IV. SERENADE: A LITTLE NIGHT MUSIC (K.525).....Mozart
- V. THE SORCERER'S APPRENTICE Scherzo for Orchestra.....Dukas
- VI. CHRISTMAS CAROLS
(a) THE FIRST NOEL.....Traditional
(b) HARK! THE HERALD ANGELS SING.....Mendelssohn
(c) ADESTE FIDELES.....Reading
INLAND CHILDREN'S CHORUS

PHILHARMONIC 1946-47 ATTRACTIONS ... MEMORIAL HALL

- Jan Pearce—Tenor.....January 16
Milton Wohl—Violinist.....January 30
Dorothy Maynor—Soprano.....March 6
Orchestral Concert.....April 5

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IMPORTANT COMING EVENTS

The Hour	The Day	The Date	The Attraction
2:30 p.m.	Sunday	Feb. 2	Hansel & Gretel
8:30 p.m.	Sunday	Feb. 2	The Bohemian Girl
8:30 p.m.	Wednesday	Feb. 12	Tito Guizar and his Troubadours
8:30 p.m.	Monday	Feb. 17	Sigmund Romberg and his Orchestra
8:30 p.m.	Thursday	Feb. 20	The Ballet Theater
8:30 p.m.	Wednesday	March 26	Lauritz Melchior and his Orchestra
8:30 p.m.	Thursday	April 10	Lily Pons
8:30 p.m.	Tuesday	May 6	New York Philharmonic Orchestra Artur Rodzinski, Conducting

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Hotel Biltmore

Fulton 1175

Program Notes . . . by MAURICE R. KATZ

PRELUDE TO "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."

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 fifteen 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.

Humperdinck has succeeded wonderfully in reproducing not only the style but the spirit of the German folk-song, and of the old church music that grew out of it. The melody that appears in the Prelude, in the "Pantomime" of the angels, and on the final page of the score, where it is sung to the pious words: "When past bearing is our grief, Then 'tis heaven sends relief!" might be a chorale from the great period of German spiritual music, the sixteenth and early seventeenth centuries.

The Prelude begins with the chorale in four-part harmony in the horns. The second strain is given out by the strings and a broad line brings the chorale to a definite finish. It is followed by a merry trumpet tune in a faster tempo which runs into a melody sung in a slightly different form by the children in the last act to the words "The wind, the wind, the heavenly wind." Later comes a theme that is taken from the commencement of the third act, when the children are about to

waken from the sleep into which the Sandman has plunged them. It is generally known as the Morning motive. Another melody is heard a little while afterwards in the oboe, followed by the flute. The opening chorale is then worked out on broad lines, beginning with a statement of it in the soft tones of the trombones, and it is dextrously combined contrapuntally with the other themes.

DANCES FROM GALANTA

Zoltan Kodaly (1882-)

The following note prefaces the score of this composition: "Galanta is a small Hungarian market-town known to travelers between Vienna and Budapest. The composer passed there seven years of his childhood. There existed at that time a Gypsy-band which has since disappeared. Their music was the first 'orchestral sonority' which came to the ear of the child. The forerunners of these Gypsies were known more than a hundred years ago. About 1800, some books of Hungarian dances were published in Vienna, one of which contained music 'after several Gypsies from Galanta.' They have preserved the old Hungarian tradition. In order to continue it, the composer has taken his principal subjects from these ancient editions."

Composed in 1934 for the eightieth anniversary of the Philharmonic Society of Budapest, the Dances from Galanta are, in fact, separate items, but they are strung together in a chain through the use of recurring material.

The work is begun by cello alone, playing Lento, with a strongly characteristic theme. After a rushing passage for woodwind and strings the horns repeat it. An elaboration of that leads, through a cadenza for clarinet, to a wayward andante maestoso melody, also played by clarinet, with a string accompaniment; that is one of the themes that reappears from time to time. A more vivacious melody comes next, begun by flutes and carried on by clarinets and violins, and then there is a return of the andante maestoso, presented in a new guise by woodwind and strings, with horns and tympani furnishing the accompaniment. Oboes and flutes have then a gracious allegro movement mainly in their own hands, and a brief animato brings us to another andante maestoso, after which a still more energetic allegro follows with a syncopated theme beginning softly at first and rising to a boisterous energy. The next section is a poco meno mosso, with a capricious melody begun by clarinet and carried on by flute over a sturdily rhythmic accompaniment, leading through one or two changes of tempo to an allegro vivace. Flutes and first violins bring a running theme in semiquavers, which grows in strength and vigor. There are recollections of other themes, notably the one in syncopation, carrying the music onward to a whirlwind of movement, which breaks off quite suddenly with a silent pause. There is a brief return of the andante maestoso, played softly and expressively by the woodwind, in turn, above a shimmering string accompaniment. A clarinet cadenza leads to an allegro molto vivace, which makes a characteristically vigorous close.

COMPLIMENTS

of a
Friend

Since 1905, Zoltan Kodaly, one of Hungary's most eminent musicians, has devoted a great deal of his time to the collection and study of Hungarian folk music. He has assembled over 3500 of the "Hungarian peasant tunes," as Bela Bartok calls them. Some of these Kodaly put down on manuscript, as the peasants sang them for him. Others were recorded by phonograph. In Bartok's biography of Kodaly he says, "Most of these were taken from regions on the confines of Hungary, remote from urban culture and relatively uninfluenced by it."

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 whe'r it were so or no,
Whether Christ were born or no to set men free.
Masters, in this heil, 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.

SPINNING SONG

Arr. by Deems Taylor (1885-)

La, la, la, la, la, la, la,
Spin, dearest little daughter, I'll give thee a hood.
No, mother, dearest mother, that does me no good.
I'll spin now no longer, I've pains in my finger,
And Oh, how it hurts!
Spin, dearest little daughter, I'll give thee a cap.
No, mother, dearest mother, I care not a rap.
I'll spin now no longer, I've pains in my finger,
And Oh, how it hurts!
Spin, dearest little daughter, a kerchief for thee.
No, mother, dearest mother, that's no good to me.
I'll spin now no longer, I've pains in my finger,
And Oh, how it hurts!
Spin, dearest little daughter, a man shalt thou wed.
Yes, mother, dearest mother, I'll take that instead.
I'll spin now forever, No pains in my finger,
Now I can be spinning, Now gone all my pain!

GREETINGS FROM
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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!

A LITTLE DUTCH LULLABY

Patty Stair (1869-1926)

Trip a trop to by-low, trip a trop to by-low!
The pigs are in the bean-row, the pigs are in the bean-row,
The cows are in the meadow, The horses in the oats, oh!
The ducks upon the waterways,
So great my darling Joris is.

Patty Stair was born in Cleveland. She taught at the Cleveland Conservatory, and was the first Ohio woman to achieve fellowship in the American Guild of Organists. She was active as choral conductor for women's clubs. Her compositions include part-songs and choruses, a light opera, and music for organ, piano and orchestra.

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WYNKEN, BLYNKEN AND NOD

Ethelbert Nevin (1862-1901)

Wynken, Blynken and Nod one night sailed off
in a wooden shoe,
Sailed on a river of misty light into a sea of dew.
"Oh! Where are you going and what do you wish?"
the old moon asked of the three.

"We've come to fish for the herring fish that live
in this beautiful sea!
Nets of silver and gold have we," said Wynken,
Blynken, and Nod.

The old moon laughed and sang a song as they
rocked in the wooden shoe,
And the wind that sped them all night long ruf-
fled the waves of dew;
The little stars were the herring fish that lived in
the beautiful sea.

"Now, cast your nets wherever you wish, but
never ahead are we."
Thus sang the stars to the fishermen three,
Wynken, Blynken, and Nod.

All night long their nets they threw for the fish
in the twinkling loam;
Then down from the sky came the wooden shoe,
bringing the fishermen home:

'Twas all so pretty a sail, it seemed as if it could
not be;
'Twas a dream they dreamed, But I shall name you
the fishermen three,
Wynken, Blynken, and Nod.

Wynken, and Blynken are two little eyes, and Nod
is a little head,
And the wooden shoe that sailed the skies is a
wee one's trundle bed;

So close your eyes while mother sings of wonder-
ful sights that be;
And you shall see the beautiful things as you
rock on the misty sea.

Where the old shoe rocked the fishermen three,
Wynken, Blynken, and Nod.

The poem is by Eugene Field (1850-1895)

INTERMISSION

SERENADE: A LITTLE NIGHT MUSIC (K.525)

Wolfgang Amadeus Mozart (1756-1791)

The word "serenade" has been used to describe
a considerable variety of music, from the noc-
turnal wailings of domestic felines to the song of
a lover to his lass, from the darkness beneath the
window of her bower. The word comes, probably,
from the Italian serenata, which originally meant
a piece of music in the form of a cantata serious or
not, on any subject except a religious one. Gener-
ally, the word was applied to any music in-
tended to be sung or played at night (sera) in the
open air. Handel's "Water Music" is, in this sense,
a serenade. Schubert's "Serenade" (Standchen)
is rather of the type with which we most commonly
associate the word, and the present music is
rather of the classical type.

In Mozart's music we can find examples of all
types of serenade. One of the loveliest ever writ-
ten is that delightful lover's song in "Don Gio-
vanni"—"Deh vieni alla finestra; and surely the
loveliest of instrumental serenades are the so-
called "Haffner" and Eine Kleine Nachtmusik.

Without question this is the best known and
most popular of all Mozart's chamber music. Its
popularity and familiarity are not to be attributed
to the frequency of its performance in its original
form, but rather to the fact that it has been taken
over in the symphonic repertoire and played in
an expanded form by the orchestra. It was written
in 1787.

The music has been roughly divided into a pro-
cession, a serenade, a dance and a recessional,
corresponding with the four movements; allegro,
andante, allegretto and allegro. A little imagina-
tion suggests that such associations are not at all
unreasonable and the progress of the four epis-
odes can be distinctly perceived if one wishes
to perceive it. The first movement is delightfully



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melodious, charming and filled with a dignified gaiety. The second movement is a Romanze which really justifies its name. Here the Serenade is heard voiced by the first violin, with its companion strings modestly retired to the background. The third movement is a minuet of quite formal style with definitely marked rhythm, except in the middle section which recalls briefly the sentimental atmosphere of the preceding movement. In the fourth movement the strings are joined more intimately and more joyously than in any preceding portion of the work. Even when rather involved contrapuntal devices are employed the music loses none of its gay spirit.

THE SORCERER'S APPRENTICE

Scherzo for Orchestra Paul Dukas (1865-1935)

Dukas was a graduate of the Conservatoire, and a winner of the Prix de Rome. He composed quite extensively, but the only work known throughout the world of the symphony orchestra is the symphonic episode, "The Sorcerer's Apprentice."

This Scherzo for Orchestra was first performed in Paris May 13, 1897. The ballad by Goethe which inspired the composition of this impish tonal anecdote is based on a tale at least 1800 years old. This tale concerns itself with the adventures of a magician's apprentice who, in his master's absence, tinkers with the machinery of the supernatural and almost comes to grief in the process.

The opening harmonies—mysterious and a bit acid—signalize the magician, about to depart. When he is gone, the apprentice tries his hand at the cabalistic craft. He invokes a secret formula. There is a resounding thump, and the broom begins to move from its corner. The broom comes

back with a pail of water, which it dumps on the floor—makes another, and yet another trip. Horrified, the apprentice tries to remember the latter part of the formula, to stop the broom—but it doesn't work. In desperation he seizes an ax and slits the broom in two. For an instant the broom is still—but now there are two brooms fetching water. Faster and faster they go, and the room is being flooded. At this juncture the magician returns, dreadful blasts in the brass section of the orchestra representing his appearance. He quickly puts both the broom and the apprentice—in their places.

Christmas Carols

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 their far;
And to the earth it gave great light;
And so it continued both day and night.

Noel, etc.

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

DAYTON PHILHARMONIC ORCHESTRA

PAUL KATZ, Conductor

FOURTH CONCERT

THURSDAY, JANUARY 16th, 8:30 P.M.

MEMORIAL HALL

Soloist, JAN PEERCE, Tenor

- I. TWO SACRED FOLK SONGS FROM "BLUE RIDGE" SUITE
Arranged and orchestrated by Ellen J. Lorenz Porter
- II. SYMPHONY NO. 2 Sibelius
- III. (a) WHERE YOU WALK (Semele) Handel
(b) IF WITH ALL YOUR HEARTS (Elijah) Mendelssohn
(c) SOUND AN ALARM (Judah Maccabeus) Handel
JAN PEERCE
- IV. (a) THE DROOPING CORN Rachmaninoff
(b) O PARADISO (L'Afrance) Meyerbeer
(c) M'APPARI (Martha) Von Flotow
JAN PEERCE
- V. MARCH OF THE SARDAR Ippolitov-Ivanov

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 sinner 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 the Incarnate Deity,
Pleased as Man with man to dwell,
Jesus, our Emmanuel!
Hark! the herald angels sing
Glory to the new-born King.



French Fried Pop Corn
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ADESTE FIDELES

John Reading (1677-1764)

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 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.

This Carol is probably of French or German origin, of the 17th or 18th century; but no manuscript is earlier than the middle of the 18th. It was sung a good deal in France, and it may have been composed there about 1700. There were three forms of it, one in eight verses; Julian gives references to 38 English translations. Frederick Oakeley, incumbent of Margaret Street Chapel, London, made the version, beginning, "Ye faithful, approach ye," 1841; it was sung in his church, but not published until it appeared as "O Come, All Ye Faithful" in Murray's Hymnal (1852).

The music has been stated to have been composed either by John Reading who was organist at Winchester College, and died in 1692, or by another English musician of the same name, who was a pupil of Dr. John Blow, and died in 1764. This assertion seems to rest solely on the authority of Vincent Novello. In a collection published by him in 1843, the music appears arranged as a psalm tune, set to Psalm 106. It is headed, "Air by Reading, 1680." But the hymn had been in circulation in manuscript for some time before it appeared in print and nothing definite can as yet be stated as to author of words or music.

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Inland Chorus Gives Concert

The Dayton Philharmonic orchestra conducted by Paul Katz and the Inland Children's chorus which is directed by Richard Westbrook, will appear in their annual Christmas concert Thursday evening at 8:30 o'clock in Memorial hall.

The program follows:

1. Prelude to Hansel and Gretel Humperdinck
2. Dances from Galanta.....Kodaly
3.
 - a. The Shepherd's Story..... Dickinson
 - b. A Cappella, directed by R. Westbrook.
Carol of the Russian Children
.....Arr. by Gaul
A Little Dutch Lullaby.....Stair
Spinning SongArr. by Taylor
 - c. Wynken, Blynken and Nod.....Nevin
Inland Children's Chorus
- Intermission
4. Serenade: A Little Night Music....Mozart
5. The Sorcerer's ApprenticeDukas
6. Christmas Carols—
 - a. The First Noel Traditional
 - b. Hark! The Herald Angels Sing
..... Mendelssohn
Inland Children's Chorus

December 14, 1946
The Dayton Herald

ER 15, 1946

Inland Children's Chorus To Perform Thursday Night

ONE of the highlights of the Christmas season is the appearance of the Inland Children's chorus with the Philharmonic orchestra. Thursday night the 100-voiced choir of children, dressed in blue taffeta and Eton suits, will file onto the stage at Memorial hall as the orchestra plays the prayer from Humperdinck's charming opera, Hansel and Gretel.

Richard Westbrook, who has prepared the young singers for their appearance with the orchestra Thursday night and for their own program for Inland employes Friday night at the Art Institute, will share the direction of his chorus

for the concert with Paul Katz.

The chorus is made up of children of Inland employes.

For their first group the children will sing, a capella, Gaul's arrangement of the Carol of the Russian Children, a Dutch lullaby and Taylor's Spinning Song. For their second group, under the baton of Paul Katz, the singers, assisted by the orchestra, will present a number of traditional Christmas carols.

The program will open with the prelude to Hansel and Gretel and Kodaly's Dances from Galanta. The orchestra will round out the concert with Mozart's Fine Kleine Nachtmusik.

Let's Go Places

With ARTHUR S. KANY

You didn't have to dream of a white Christmas in Memorial hall last night. There it was spread out in all its beauty, noble cedars arrayed in graduated size and whitened, bursting out when occasion required with the light of hundreds of tiny blue bulbs.

From which you must know that Dayton's traditional Christmas concert was on again—the Dayton Philharmonic orchestra, conducted by Paul Katz, and the 100 boys and girls of the Inland Children's church, directed by Richard Westbrook.

A labor of love, fostered by John D. (Mickey) O'Brien, general manager of Inland division and top officials of General Motors, the concert becomes a rewarding result of a year's efforts to all concerned and all who are fortunate enough to hear the concert.

Last night, in the beautiful stage setting originally designed by Richard Sovey, the children marched two by two to their places, clad in their regulation uniform costumes, opened their books as if all were hinged to a master spring and then sang with the voices of a heavenly choir. At least as close to a heavenly choir as we ever hope to hear.

With the orchestra under Katz's direction they sang Dickinson's "The Shepherd's Story," Nevin's "Wynken, Blynken and Nod" and a duo of Christmas carols, "The First Noel" and "Hark, the Herald Angels Sing."

Under Westbrook's direction, and unaccompanied, they sang Taylor's "Spinning Song," a carol of the Russian children and Stair's "A Little Dutch Lullaby."

A nice balance of voices was attained, there was exacting precision in the attacks and always a distinct clarity of expression and tonal quality. Several solo bits interspersed the choral measures and revealed voices of high promise.

The climax for the chorus, naturally, came with the singing of



Westbrook

"Silent Night," which Westbrook conducted unaccompanied and which seemed to bestow a blessing on the stilled audience as the youngsters sang it from a dimly lit stage and the traveler curtain slowly blotted them out on the final strains.

The orchestra, though playing second fiddle to the proceedings, did excellent work with a variety of selections, opening with the prelude to "Hansel and Gretel." The "Children's Prayer" therein is the theme song of the chorus and it was sung as an encore after the first group of songs.

Tonight the entire program will be repeated for the benefit of employees of the Inland, their families and friends.

The next concert promises to be the most important of the season, for it brings to Dayton Jan Perce, whom many regard as the greatest tenor of the day. That concert also will offer two sacred folk songs from the "Blue Ridge" suite, arranged and orchestrated by Ellen J. Lorenz Porter, of this city. The date is Jan. 16.

Inland Chorus Delights In Annual Concert

A PRELUDE to Christmas—fast becoming as traditional as snowflakes and candlelight—was the Inland Children's Chorus and Philharmonic Orchestra concert Thursday night at Memorial hall.

It was the third concert in the orchestra's 14th season and was marked by beauty of the yuletide and the freshness of youth. It was the manner of presentation, as well as the program given by over 100 boys and girls with well trained voices, that created the unusual appeal of this annual Christmas season event.

The concert was artistic musically and visually. The stage was transformed into a fairyland by hundred of blue lights which festooned frosted evergreens and peeped through whitened spruce bows—suggestive of cedar hung with snow.

The orchestra, under the direction of Paul Katz, opened the program with the ever delightful prelude to Humperdinck's Haensel and Gretel and followed it with Dances from Galanta by Dodaly. Hungarian and in Gypsy mood they were traditional and interesting—vigorous at times and melodious here and there.

Then came the Inland Childrens' chorus in a processional. The entrance was perfectly timed and the stage setting was enhanced by girls in Kate Greenaway frocks of Alice blue and boys in Eton suits of black with white collars.

The chorus' first song was The Shepherd's Story by Dickinson—an 1873 traditional number, opening with the words "Nowell Sing We Clear." The voices of the children had flute-like tones and were true, clear and full.

The next group of songs was A Cappella and directed by Richard Westbrook. Mr. Westbrook has directed and trained the chorus since it first came

into being at Inland. The group included Spinning Song arranged by Deems Taylor Carol of the Russian Children, aranged by Harvey Gaul, and A Little Dutch Lullaby by Patty Stair.

Ethelbert Nevin's Wynken, Blynken and Nod was heard then. This was accompanied by the orchestra and directed by Mr. Katz. It was a delightful little song and we felt, as we listened, that it wasn't too long ago that these young singers sailed off in the wooden shoe themselves. Now they were giving their Christmas offering to Dayton.

As a recessional for this first group the Prayer from Haensel and Gretel was used.

For the second part the orchestra played Serenade A Little Night Music by Mozard and The Sorcerer's Apprentice by Dukas, which needs no introduction to the musical public.

Christmas carols closed the program and the almost capacity audience left Memorial hall with Hark the Herald Angels Sing and Adeste Fideles echoing in its head—a real prelude to Christmas.

ELIZABETH LYMA

December 20, 1946
The Dayton Daily News

Annual Christmas Concert Staged

By MERAB EBERLE

The Dayton Philharmonic orchestra and the Inland Children's chorus gave their annual Christmas concert last night in Memorial hall to a well-filled house.

This concert has become an accepted part of the city's holiday season. And it is so well staged, so excellent a show with its carefully drilled and pleasingly garbed participants, that it does not grow stale with the passing of years.

The sides of the gray platform are flanked with silvered evergreens. And as the young singers commence putting in appearance, blue lights flash out along the branches.

The marchers step to their places in perfect order. Fifty boys in Eton suits occupy one-half of the tiered platform. Fifty girls in powder blue gowns with full long skirts occupy the remainder. The 100 singers then open their song books and the audience listens with delight to young voices which have been rehearsed through long hours by Richard Westbrook.

Dickinson's "The Shepherd's Story," the first choral selection on last night's program, was directed by Paul Katz and accompanied by the orchestra. Westbrook then took over and led the singers in three unaccompanied selections which included Gaul's arrangement of a Russian children's carol and Stair's "A Little Dutch Lullaby." Among other selections presented by the

chorus were Christmas carols: "The First Noel," Mendelssohn's "Hark!" "The Herald Angels Sing!" and Reading's "Adeste Fidelis."

The orchestra, conducted by Paul Katz, opened the program with the prelude to Humperdinck's "Hansel and Gretel," a glittering piece of music which along with the opera has become identified with the Christmas season.

Next, the orchestra interpreted Kodaly's "Dances from Galnta." This work is based on Hungarian gypsy melodies which have been wrought by Kodaly into series which seem to blend the barbaric, the romantic and the modern in a stirring manner.

Other orchestral selections presented were Mozart's "Serenade: A Little Night Music" and Dukas' "The Sorcerer's Apprentice." These numbers are dissimilar in nature, and partly for that reason are interesting when placed together.

Tired Kidneys Often Bring Sleepless Nights

Doctors say your kidneys contain 15 miles of tiny tubes or filters which help to purify the blood and keep you healthy. When they get tired and don't work right in the daytime, many people have to get up nights. Frequent or scanty passages with smarting and burning sometimes shows there is something wrong with your kidneys or bladder. Don't neglect this condition and lose valuable, restful sleep.

When disorder of kidney function permits poisonous matter to remain in your blood, it may also cause nagging backache, rheumatic pains, leg pains, loss of pep and energy.

The Mozart work is charming, aristocratic. The Dukas' composition is a riotous story of magic which defeats itself.

Jan Peerce, Metropolitan Opera company tenor, will be soloist with the Philharmonic orchestra when it gives its next concert, Jan. 16.

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