

December 18, 1947



*Dayton  
Philharmonic  
Orchestra*

1947-48  
FIFTEENTH  
SEASON

MEMORIAL HALL

DECEMBER 18, 1947

INLAND CHILDREN'S CHORUS

*Girls*

*Soprano I*

Baldassare, Lucia  
Baugh, Joan  
Baugh, Louise  
Beacham, Anita  
Bender, Joanne  
Bonser, Norma Jean  
Brun, Nancy  
Chisler, Carolyn  
Chisler, Mary  
Delzeith, May  
Engel, Barbara  
Engel, Marilyn

Hawkins, Kathleen  
Hoskin, Mary Ann  
Kramer, Betty Ann  
Kreitzer, Nancy  
Kreitzer, Patricia  
Long, Marilee  
Mauch, Virginia  
McCord, Ellen Ann  
O'Connell, Maureen  
Pacey, Mary  
Patrick, Gale  
Purdon, Diane

Ragan, Anita  
Reichard, Maurine  
Riley, Sandra  
Schmidt, Jayne  
Stevens, Clairra  
Tunney, Norma  
Wells, Lois Jean  
Williams, Ann  
Woodhead, Charlotte  
Zendel, Erika

*Soprano II*

Ballou, Sue Ann  
Bauer, Doris  
Blair, Suzanne  
Brill, Judy  
Caverlee, Ruth  
Caverlee, Shirley  
Cochran, Geraldine  
Coon, Lois  
Coon, Margaret

Cox, Margaret  
Donegan, Juanita  
Donally, Marian  
Gordon, Marianna  
Holderman, Jill  
King, Lois  
Knox, Patty  
Meixner, Linda  
Sayre, Joan Marie

Shay, Theresa  
Siezer, Margaret  
Siezer, Rita  
Slattery, Eileen  
Tufts, Nancy  
Weaver, Patty  
Young, Norma Jean

*Boys*

*Soprano*

Baugh, Dale  
Bender, Billy  
Brown, Ralph  
Brombaugh, John  
Clawson, Phillip  
Coalt, Emerson  
Cochran, Jerry  
Cordonnier, David  
Eckley, James  
Eckley, Frankie  
Fleischman, James

Geraghty, Tommie  
Hussong, Jack  
Kircher, Dudley  
Kolker, Robert  
Kreitzer, Glen  
Mains, James  
Montgomery, Don  
Moritz, Ronald  
Morter, Richard  
Newbauer, John  
Pfeiffer, Tom

Purdon, John  
Rettick, Tom  
Richardson, Jim  
Riley, Richard  
Wagner, Herbert  
Wening, Jerry  
Westbrock, Bennie  
Westbrock, Billie  
Westbrock, Joe  
Wilcox, Larry  
Wittmann, Tom

*Alto*

Anderson, Richard  
Bakan, Joe  
Bilbrey, Richard  
Birt, William  
Bitonti, Sam  
Clingman, Ronnie  
Collins, Jerry  
Curtis, Bill  
Dehart, Jim

Esposito, David  
Hershey, Ronald  
Hixson, Fred  
Jones, Tim  
Kelly, Denis  
McDermott, Richard  
Meyer, Dennis  
Middletown, Cleidith  
Moore, Fred

Morris, Ray  
Pilarczyk, Dan  
Pitsinger, Jack  
Pitsinger, Roger  
Scott, Tom  
Scott, Stewart  
Wack, Larry  
Wise, Gerald  
Wittmann, Ray

THIRD CONCERT—FIFTEENTH SEASON

THURSDAY EVENING, DECEMBER 18, 1947

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS  
RICHARD WESTBROCK, Director

PROGRAM

- I. PRELUDE TO LOHENGRIN.....*act I*.....Wagner
- II. A MIDSUMMER NIGHT'S DREAM MUSIC.....Mendelssohn  
a. Overture  
b. Intermezzo  
c. Nocturne  
d. Wedding March
- III. a. SANCTUS from "St. Cecilia Mass".....Gounod  
b. A Cappella, directed by Richard Westbrock  
SONG OF THE BLIND GIRL.....arr. Aschenbrenner  
A VIOLIN IS SINGING IN THE STREET.....arr. Kosbetz  
SLEEP HOLY BABE.....Snow  
c. SLEEPING BEAUTY WALTZ.....Tschaiowsky  
INLAND CHILDREN'S CHORUS

INTERMISSION

- IV. FESTIVE OVERTURE .....Still
- V. HUNGARIAN RHAPSODY, NO. 2.....Liszt
- VI. CHRISTMAS CAROLS  
a. HARK! THE HERALD ANGELS SING.....Mendelssohn  
b. O LITTLE TOWN OF BETHLEHEM.....Redner  
c. ADESTE FIDELES.....Reading  
INLAND CHILDREN'S CHORUS

Miss Isabel Herbst at piano

Victor C. Buschle at organ

## Program Notes . . . by MAURICE R. KATZ

### PRELUDE TO LOHENGRIN.....*Richard Wagner (1813-1883)*

Unearthly harmonies reach our ears as this enchanted music begins. They rise from strings and faintly-blown wood-winds; they are warmed and colored more deeply as the string choir presently descends from ethereal harmonics into richer and stronger tones. Almost imperceptibly a crescendo begins, growing to an impassioned climax, drawing upon the sonorities of the mightiest brazen voices, and culminating in one majestic golden phrase—the solemn motif of the Holy Grail. In the few minutes of this serenely beautiful music Wagner presents to us a miracle, and withdrawing it again, leaves us lost in contemplation.

### A MIDSUMMER NIGHT'S DREAM MUSIC.....*Felix Mendelssohn (1809-1847)*

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

The Overture embodies many of the themes of the incidental music to the play. Motif would perhaps be more accurately descriptive than theme, for little episodic phrases are given definite significance by the composer.

The Intermezzo follows Act II. Printed about it in the score is the following descriptive note: "Herminia seeks Lysander and loses herself in the wood."

The Nocturne, occurring in the play at the end of the third act, when sleep has quietly and sweetly descended upon all in the drama, embodies one of the loveliest passages for the horn in all music—and some of the loveliest music, the most mysterious and dreamy, the most romantic and expressive, that ever came from the hand of Mendelssohn. It would be difficult to find music so expressive of love, and of the sweet warmth and drowsiness of a midsummer night.

Much of the wedding march is familiar to everyone. Its joyous pomp and lively rhythm, its bright orchestral color, and the inevitable note of sadness that seems inexplicably to touch every bridal with smothered misgiving—these have made it almost universally the customary recessional for the marriage ceremony.

### SANCTUS from "St. Cecilia Mass".....*Charles Gounod (1818-1893)*

Holy, Holy, Lord God Almighty,  
God of Sabaoth.  
Heaven and earth are full of Thy glory and power.  
Glory and pow'r are Thine forever.  
Glory Lord, to Thy holy, holy Name.  
Hosanna, Hosanna, in the highest.  
Amen.

### SONG OF THE BLIND GIRL (Sorrento Folk Song)....*arr. by Walter Aschenbrenner*

Like a cold and lonely river,  
Flowing sadly and mutely ever,  
Through the gloomy cypress shadows.  
In the dusk of the evening falling,  
So my life flows cheerless and lonely  
Dark the sun shining above me.  
Faded are the flowers,  
Long the empty hours,  
Sad are my days as the river flows.

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### 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!
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### SLEEP HOLY BABE

Sleep Holy Babe! upon Thy Mother's breast.  
Great Lord of earth and sea and sky,  
How sweet it is to see Thee lie in such a place of rest.  
Sleep Holy Babe while I with Mary gaze  
In joy upon that face awhile,  
Upon the loving infant smile, which there divinely plays.  
Sleep Holy Babe! Ah! take Thee brief repose.  
Too quickly will Thy slumbers break,  
And Thou to lengthened pains awake,  
That death alone shall close.

Sleep Holy Babe! Thine Angels watch above.  
All bending low, with folded wings,  
Before th' incarnate King of Kings in rev'rant awe profound.

### SLEEPING BEAUTY WALTZ.....*Peter Tschaiikowsky (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.

### INTERMISSION

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### THE DAYTON PHILHARMONIC CONCERTS

offer cultural opportunities not often available in cities of comparable size. Fortunate, indeed, are those who take full advantage of the opportunity to enjoy the great music and the renowned artists brought to local audiences by the Dayton Philharmonic Orchestra.

### THE DAYTON POWER AND LIGHT COMPANY

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THE ELECTRIC HOUR . . . THE HOUR OF CHARM

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RONALD COLEMAN in FAVORITE STORY

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FESTIVE OVERTURE.....*Wm. Grant Still (1895- )*

This is the prize-winning work in a competition for a thousand-dollar War Bond offered by the trustees of the Cincinnati Symphony Orchestra to the composer of the best short overture by an American to commemorate the Fiftieth anniversary of the orchestra's inception. The work was given its world premier by the Cincinnati Symphony Orchestra at its concerts of January 19-20, 1945.

The Overture opens impressively with a slow four-bar fanfare given out in octaves by horns and trumpets, followed by a surge of the whole orchestra to a climax of sound in faster tempo. The entire work is gay and brilliant and of rich sonority. Much color is added by trumpet fanfares and a host of percussion instruments.

HUNGARIAN RHAPSODY, NO. 2.....*Franz Liszt (1811-1886)*

This is the most popular of the rhapsodies Liszt wrote for the piano. Six of them—there were fifteen written at an early period in the composer's career and five later on—were transcribed for the orchestra by Liszt himself with the assistance of Franz Doppler, a well-known flutist in Vienna in his day. One of them, the second, was also transcribed by Karl Mueller-Berghaus, which is the version being used today.

The second rhapsody, like all the others, is built on national melodies and is in the character of a Hungarian Czardas. There is a slow opening of eight measures, followed by an andante, which in turn is followed by a brilliant vivace.

### Christmas Carols

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.

Season's Greetings

## Premier Rubber Company

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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.

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.

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## CHRISTMAS

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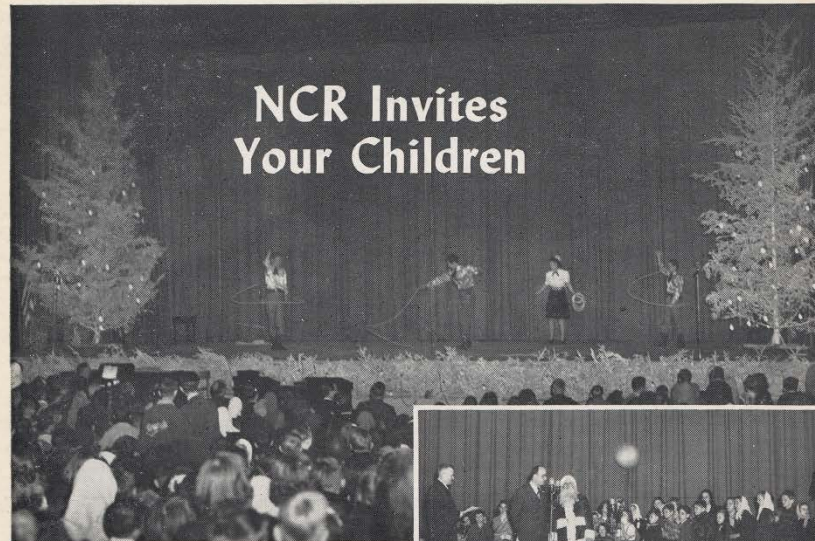
## Hussey Brothers Garage

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The Saturday Morning Children's Programs in the NCR Auditorium are a modern version of the old-time NCR children's parties which some of you may remember.

These programs express NCR's belief in the importance of constructive fun and diversion for the next generation of Dayton's citizens.

You are cordially invited to send your youngsters each Saturday morning to NCR for the show that begins at 9 o'clock—free movies, group singing, a quiz contest with cash prizes, other organized fun, and refreshments. The annual NCR Christmas Party for youngsters under 14 years of age will be held Saturday, December 20. Everything is free. All children of the community are welcome.



**"INVITATION TO YOUTH" RADIO BROADCAST**

Listen in each Saturday morning over WHIO, starting at 9 a. m., to the radio broadcast, "INVITATION TO YOUTH," from the NCR Auditorium stage.

**The National Cash Register Company**

THE DAYTON HERALD, FRIDAY, DECEMBER 19, 1947

## Inland Chorus, Philharmonic Spread Joy To The World

Joy to the world rang out in Memorial hall last night as the Inland Children's chorus presented its twelfth annual Christmas concert in conjunction with the Dayton Philharmonic orchestra.

Hearing and reviewing this group of 50 boys and as many girls through the years has firmly convinced us that Dayton, in this **Westbrock** and other youth groups, has something distinctive of which it should be proud.

J. D. O'Brien, general manager of Inland, whose personal interest in the group is one of its most valuable assets, said last night he was going to ascertain how long a thing has to go on to become "traditional." Listeners who have heard the chorus through the years are beginning to speak of it as such.

Last night's format was similar to former years. The youngsters in their regulation outfits marched to their tiered seats as the whitened Christmas trees flanking the stage sparkled with hundreds of blue lights. Thus the atmosphere was set.

Impeccable in their deportment the youngsters sang beautifully, both when Paul Katz directed them



in conjunction with the orchestra and without accompaniment under the hands of their own director, Richard Westbrook.

With the orchestra they sang the "Sanctus" from Gounod's "St. Cecilia Mass" and Tschalkowsky's lilting "Sleeping Beauty Waltz" in the first part of the program. Then, a cappella, they produced many lovely effects with "Song of the Blind Girl," "A Violin Is Singing in the Street" and "Sleep Holy Babe."

Also the children's prayer from "Hansel and Gretel."

Later they recognized the Christmas season with "Hark, the Herald Angels Sing," "O Little Town of Bethlehem," "Adeste Fidelis" and their incomparable presentation of "Silent Night." Miss Isabel Herbst was at the piano and Victor C. Buschle at the organ.

The orchestra program was in joyous measure throughout. Wagner's prelude to "Lohengrin" brought some fine violin work and the evening's mood continued with four selections from Mendelssohn's "Midsummer Night's Dream" music, concluding with the wedding march, "The Festive Overture" which

William Grant Still wrote for the Cincinnati orchestra's golden anniversary in 1945 sounded a bit like some movie music that makes a great fuss getting somewhere, but never seems to land. The second "Hungarian Rhapsody" of Liszt was magnificently played as the concluding number.

Officers, directors and friends who gathered at the Engineers club for a supper after the concert were highly entertained by Jimmy Rogers, a former Dayton boy who got his start on WING and whose pianologues are now heard in the country's swankiest night spots.

—A. S. KANY

## Children's Chorus Adds Color To Orchestra's Yule Program

BY BETTY A. DIETZ  
*Daily News Music Critic*

The 100-voiced Inland Children's chorus joined the Philharmonic orchestra on the festively decorated platform at Memorial hall, literally making Christmas for many in the audience. The yuletide appearance of the chorus has become an unforgettable tradition in Dayton, not only for the delightful singing of the children, but for the enchanting vision of rapt expressions on well-scrubbed faces.

The familiar frosty blue and silver scheme was repeated on the platform which was edged with snowy boughs of spruce and flanked by tall trees dotted with hundreds of blue lights. The girls were gowned again in their long light blue frocks and the boys wore their best Sunday behavior as adornment for their dark Eton suits.

The young singers, whose training is provided by the Inland division of General Motors Corp., opened their part of the program by singing with the orchestra the Sanctus from Gounod's St. Cecilia Mass. Though they responded obediently to the demands of Paul Katz in the Sanctus, the children lifted their voices eagerly and with ease when Richard Westbrook began the first of their a

Midsummer Night's Dream reached a crisp, colorful climax in the wedding march. William Grant Still's Festive Overture was performed effectively, with the brass choirs swelling the ensemble in exciting revelry. As nationalistic as Still's work in its own fashion is the Liszt Hungarian Rhapsody

Third concert in Dayton Philharmonic Orchestra association series, featuring Inland Children's chorus, Thursday, Dec. 18, 1947, at Memorial hall. Paul Katz, conductor. Richard Westbrook, director of chorus. The program follows:

Prelude to Lohengrin	.....Wagner
A Midsummer Night's Dream Music	.....Mendelssohn
Sanctus from St. Cecilia Mass	.....Gounod
Song of the Blind Girl	.....Arr. Aschenbrenner
A Violin Is Singing in the Street	.....Arr. Koshetz
Sleep, Holy Babe	.....Snow
Sleeping Beauty Waltz	.....Tschalkowsky
Festive Overture	.....Still
Hungarian Rhapsody	.....Liszt
Christmas Carols	.....Traditional

cappella numbers. Their singing was flexible and expressive, fresh and lovely, their attacks confident and firm, their discipline faultless. Intently they went about their business.

WESTBROCK chose first the haunting little Song of the Blind Girl, arranged by Aschenbrenner, following it with Koshetz's A Violin Is Singing in the Streets. The lullaby of Snow was projected with tenderness and warmth. When Katz returned to the podium to direct the Sleeping Beauty Waltz, the children had lost their initial nervousness and sang it with enthusiasm. For their second group the chorus joined the orchestra in three traditional carols. Westbrook closed the concert by directing the children in Gruber's exquisite Silent Night, Holy Night.

To open the program Katz and the orchestra set forth the prelude to Wagner's Lohengrin, investing it with dignity and nobility. Mendelssohn's incidental music to the

December 19, 1947  
*The Dayton Daily News*

# Choristers And Orchestra Tell Christmas Story

By MERAB EBERLE

For more than a decade blue lights point silvered evergreens when the Inland Children's chorus makes its annual appearance in Christmas concert with the Dayton Philharmonic chorus. Yet every time the audience exclaims delightedly when these lights flash on.

Last night a capacity audience at Memorial hall expressed its surprise and pleasure in like manner. The chorus, comprised of 50 boys and 50 girls is trained to perfect formation. To organ music, played by Victor C. Buschle, it took its place on a high-tiered silver-gray platform. The girls were gowned, as in other years, in long, full-skirted dresses of powder blue. The boys wore Eaton suits. But it must be borne in mind that these are not the children who appeared in the first joint concert of orchestra and chorus, for they are now young men and women.

Richard Westbrook trains the singers. Each year a group of new young folk are gathered into the choir under his teaching. A cappella selections were directed last night by Westbrook. Several numbers had orchestral accompaniment; these, conducted by Paul Katz. The joyous quality of the young voices won over the audience completely.

First on the choral program was the Sanctus from Gounod's "St. Cecelia Mass." This was followed by a group of unaccompanied works including "Song of the Blind Girl" arranged by Aschenbrenner, "A Violin Is Singing in the Street" arranged by Koshetz, Snow's "Sleep Holy Babe."

The Inland Singers brought the program to a close with a group of Christmas carols: Mendelssohn's

"Hark! the Herald Angels Sing," Redner's "O Little Town of Bethlehem" and Reading's "Adeste Fideles."

The orchestra conducted by Paul Katz opened the evening's program with the prelude to Wagner's "Lohengrin." Wagner himself penned program notes for this music, saying that it described the heavenly host descending with the Holy Grail. It was given a splendid reading by the Philharmonic. The orchestra played, too, a suite from Mendelssohn's fanciful "Midsummer Night's Dream" music.

Contemporary music came to the program through William Grant Still's "Festive Overture" which won for the composer a thousand-dollar War Bond offered by trustees of the Cincinnati orchestra. The work is lively and entertaining. Last among orchestral numbers was Liszt's "Hungarian Rhapsody, No. 2."