


December 16, 1948



*Dayton  
Philharmonic  
Orchestra*

1948-49  
SIXTEENTH  
SEASON

MEMORIAL HALL

DECEMBER 16, 1948

Courtesy of  
Mary Anne (Huber) Federspiel

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## DAYTON PHILHARMONIC ORCHESTRA PERSONNEL



### Violins

Milton Wohl,  
Concertmaster  
Marjorie Kline  
Warren Driver  
Gwenn Garber  
Arthur Clarke, Jr.  
Juanita Miller  
Doris Seitz Frizzell  
Jaroslav Holesovsky  
Hobart Schoch  
Norma Lee Eskey  
Carl Rubinoff  
Philip Karp  
Lois Wolfe  
Mary Piotrowski  
Emanuel Lubow  
Elma Rhinehart  
Emma Burley  
Hyman Schuler  
Robert Allen  
Gertrude Huber  
Edgar Livingston  
Allen Bein  
Arnold Schatz  
Martin Kazanov

### Violas

Betty Haines  
Emma Louise Odum  
Joseph Bein  
Marjorie Davis  
Harry Berg  
Jean Powell

### Cellos

Eleanor Foster  
Russell Rausch  
Alfred Hein  
Margaret Kirk  
Edward Bisha  
Marvelle Kadel  
Charlotte Jackson  
Miriam Esposito

### Basses

Joseph Van Reck  
Gustave Gerhardt  
Harold Roberts  
Roland Fanscher  
Charles Metcalf  
Andrew Wolf

### Flutes

Robert Cavally  
Jack Wellbaum  
William Foster

### Piccolos

Jack Wellbaum  
William Foster

### Oboes

John Wildman  
Steve Malycke  
Dennis Larson

### English Horn

John Wildman

### Clarinets

Frederic Lubrani  
Joseph Saum  
Robert Enoch

### Bass Clarinet

Robert Enoch

### Bassoons

Leo Reines  
Ralph Van Wye  
James Thornton

### Contra Bassoon

Leo Reines

### French Horns

Ralph Dunlap  
Edwin Allen  
Frank Miller  
Thomas Newell

### Trumpets

Paul Blagg  
Paul McCrea  
John Swartzel

### Trombones

John Reger  
William Meeks  
William Coates

### Tuba

Douglas Baker

### Timpani

Ralph Ballou

### Percussion

Norman Atkinson  
Charles Gastineau

### Harp

Ann Kirk

### Celeste

Margaret Kirk

### Librarian

Emma Louise Odum

### Personnel Manager

William Coates

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## INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

MISS ISABEL HERBST, at Organ

MRS. KATHARINE FUNKHOUSER MOORE, at Piano

### GIRLS

#### Soprano I

Beacham, Anita  
Bender, Joan  
Bonser, Norma Jean  
Brun, Nancy  
Cunningham, Alice  
Engel, Barbara  
Engel, Marilyn  
Freeman, Moonyene  
Hoskin, Mary Ann  
James, Susan  
Kramer, Betty Ann

Kreitzer, Nancy  
Kreitzer, Patricia  
Long, Marilee  
McCord, Ellen Ann  
Mauch, Virginia  
Miller, Patricia  
Milthaler, Nancy  
Osterday, Mary Ann  
Patrick, Gale  
Purdon, Diane  
Reichard, Maurine

Riley, Sandra  
Roth, Phyllis  
Routsong, Lola  
Schmitz, Jayne  
Steinbrunner, Carol  
Stevens, Claire  
Tunney, Florence  
Tunney, Norma  
Wessalovsky, Barbara  
Williams, Ann  
Woodhead, Charlotte

#### Soprano II

Albaugh, Julie  
Baird, Wanda  
Ballou, Sue  
Bauer, Doris  
Blair, Suzanne  
Buehler, Doris  
Caverlee, Shirley  
Channell, Carla  
Cochran, Geraldine  
Coon, Margaret  
Cox, Margaret

Donegan, Juanita  
Greiser, Ada  
Heisey, Georgia  
Holderman, Jill  
Huber, Mary Ann  
James, Jocelyn  
King, Lois  
Knox, Patty  
Meixner, Linda  
O'Connell, Maureen  
Ragan, Anita

Rike, Shirley  
Sayre, Joan Marie  
Shay, Theresa  
Siezer, Margaret  
Siezer, Rita  
Slattery, Eileen  
Stang, Barbara  
Strader, Betty Jean  
Tufts, Nancy

### BOYS

#### Soprano

Allen, Leo  
Bakan, Joe  
Bender, Billy  
Blake, John  
Brombaugh, John  
Brown, Jerry  
Brown, Ralph  
Campbell, Robert  
Caverlee, Kenneth  
Cichanowitz, Stan  
Coalt, Emerson  
Cordonnier, David  
Eckley, James  
Fleischman, Jim  
Frederick, Jim

Gantt, James  
Geraghty, Tommie  
Glander, Benny  
Haines, Pat  
Hale, Robert  
Helke, Bill  
Helke, Jack  
Hussong, Jock  
Kolker, Robert  
Kreitzer, Glen  
Lauer, Darrell  
Leach, Lester  
Montgomery, Don  
Moritz, Denny Paul  
Moritz, Ronald

Morter, Richard  
Pitsinger, Roger  
Purdon, John  
Richey, Charles  
Riley, Richard  
Routsong, Jack  
Sheets, Harry  
Stang, David  
Stang, Tom  
Tunney, Terrel  
Wegerzyn, Walter  
Wening, Jerry  
Westbrock, Benny  
Westbrock, Billy  
Wittman, Tom

#### Alto

Anderson, Richard  
Billbrey, Richard  
Brun, Fred  
Collins, Jerry  
Curtis, Kenny  
Filburn, Ronald

Fudge, John  
Gunter, Bill  
Kelly, Denis  
Lienesch, Jim  
Loges, Tom  
Meyer, Dennis

Middleton, Cleidith  
Owen, Jerry  
Pfeiffer, Tom  
Pitsinger, Jack  
Wise, Gerald

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**Third Concert . . . Sixteenth Season**

THURSDAY EVENING, DECEMBER 16, 1948

**Dayton Philharmonic Orchestra**

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

CHORALE, MY HEART IS FILLED WITH LONGING .....Bach
IN MEMORIAM
WERNER J. BLANCHARD

- I. SYMPHONIC SUITE, "SCHEHERAZADE," Op. 35,  
AFTER "A THOUSAND AND ONE NIGHTS" .....Rimsky-Korsakoff
- (a) The Sea and Simbad's Ship
  - (b) The Narrative of the Kalender Prince
  - (c) The Young Prince and the Young Princess
  - (d) Festival at Bagdad—The Sea—The Ship is Wrecked—Conclusion
- II. a. GLORY TO GOD IN THE HIGHEST .....Pergolesi
- b. A Cappella, directed by Richard Westbrook
  - AVE MARIA .....Vittoria
  - SONG OF THE PEDLAR .....Williams
  - SLEEP, HOLY BABE .....Fichthorn
- c. EVENING PRAYER, from the opera, "Haensel and Gretel" ..Humperdinck  
INLAND CHILDREN'S CHORUS

INTERMISSION

- III. LATIN-AMERICAN SYMPHONETTE .....Gould
- (a) Guaracha
  - (b) Tango
  - (c) Rhumba
- IV. CHRISTMAS CAROLS
- (a) GESU BAMBINO (THE INFANT JESUS) .....Yon
  - (b) THE FIRST NOEL .....Traditional
  - (c) HARK! THE HERALD ANGELS SING .....Mendelssohn
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### Fourth Concert . . . Sixteenth Season

THURSDAY, JANUARY 20, 1949

### DAYTON PHILHARMONIC ORCHESTRA

#### PROGRAM

- |  |                              |
|--|------------------------------|
| I. PRELUDE .....                             | Shostakovitch                |
| II. SYMPHONY "SCOTCH" .....                  | Mendelssohn                  |
| III. CONCERTO for 'Cello and Orchestra ..... | Dvorak<br>Gregor Piatigorsky |
| IV. DANCE SUITE .....                        | Khatchaturian                |
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## Program Notes . . . by MAURICE R. KATZ

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SYMPHONIC SUITE, "SCHEHERAZADE," Op. 35, after "A Thousand and One Nights" ..... *Nicholas Rimsky-Korsakoff 1844-1908*

In a survey of Russian music, M. Montagu-Nathan lays stress upon the enormous importance of the genius of Glinka (1803-57), as the fountain head of Russian music as we know it today. "It is impossible," he writes, "to place the output of the modern Russians in a proper focus without bearing in mind at all times the nature of Glinka's legacy. As was pointed out by Prince Odoyevsky, Russlan and Ludmilla was not a mere "magic" opera; that vein had already been exploited by his forerunners. It was an opera in the style of Russian fairy-tale, an opera-legend. In a poetic passage he acclaims Glinka as a mighty genius who has not only collected for us all the varied racial characteristics of the Orient, but has set them to music—Balakireff's piano fantasia, Islamey—a veritable epic of the Orient—Borodin's In the Steppes of Central Asia, and Rimsky-Korsakoff's Scheherazade all owe their inspiration to Russlan and Ludmilla. In each case a sensibility to Eastern color was inherent; but the impulse to express the Orient in music originated in Glinka's example."

If the fine flower of Russian nationalism was to reach its fullest expression in the operatic creations of Moussorgsky, so the equally potent and characteristic blend of Russo-orient was destined to find its most eloquent utterance through the genius of Rimsky-Korsakoff.

Scheherazade fairly reeks of the Orient: it is redolent of the odors of sandal-wood, of patchouli, musk, and attar of roses. In the technique of this orchestral wizard, color and form were evidently inseparable, and his musical ideas were conceived and born in their most congenial instrumental setting. What he lacked in power of thematic invention he compensated in sensuous resourcefulness and perfection of style, and his scores are never marred by the taint of experimental exploitations in realism. Scheherazade was composed in the summer of 1888, and performed for the first time the following season.

On the fly-leaf of the score, the following program is printed:

"The Sultan Schahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The composer's attitude toward the programmatic content of this work was definitely propounded. He asserted that the characteristic melodies and figures were not to be regarded as leading-motives and he calls attention to the trumpet call which is made to serve as the representation of two quite distinct ideas. The musical content is designed to give only a "general impression" of its literary basis. The composer inserted titles to the different divisions (he afterwards discarded them) for the purpose of giving a lead to the listener,

(a) "The Sea and Sinbad's Ship." There is a powerful theme suggestive of the sea. Following it comes a solo passage for the violin, ostensibly suggesting Scheherazade.

(b) "The Narrative of the Kalender Prince." The solo violin, accompanied by the harp, brings forth again the Scheherazade motive. A change of tempo to Andantino, brings a piquant theme in the bassoon over a drone bass in the divided basses. The theme passes to the oboe and in a quicker tempo to the violins, etc.

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(c) "The Young Prince and the Young Princess." This movement contains two themes. The first naively melodious is given to the violins, and is repeated in the oboe after a running figure in the clarinet. The second, of a tripping, dance-like character is given to the clarinet accompanied by strings and delicate strokes on the tambourine. There is a return to the Scheherazade motive in the solo violin, with harp accompaniment.

(d) "Festival at Bagdad. The Sea. The Ship is wrecked. Conclusion." A version of the initial theme of the work opens this movement. The music is suggestive of the festival at Bagdad, preceded by a recurrence of the Scheherazade motive in the solo violin. After still another interruption of the Scheherazade motive a tarantelle-like motive sets out in the flute, and passes to the violin. There is much manipulation of material from the preceding movements, leading up to a magnificently sonorous climax in which the initial motive of the work is thundered forth by the trombones, accompanied by the large, undulating wave figure from the first movement. The trumpets and clarinets give out a theme from the second movement against a roll on the cymbals. After a decrescendo the Scheherazade motive makes its final appearance in the solo violin, bringing a tranquil ending.

GLORY TO GOD IN THE HIGHEST ..... *Giovanni Battista Pergolesi (1710-1736)*

Pergolesi was one of the earliest of the Italian masters. While he enjoyed a somewhat varied reputation in comic opera, it is as a composer of sacred music, to which he turned in the last years of his brief life, that he was most effective. His best quality is a certain sentimental charm, which may be particularly noted in the cantata, "L'Orfeo" and the genuinely beautiful duets "Se cerca, se dice" and "Ne' giorni tuoi felici" from his serious opera "L'Olimpiade."

The chorale, Glory to God in the highest, by Pergolesi, represents the song of the angels proclaiming the most significant tidings of the Christmas season. The text is the 14th verse from the second chapter of Luke:

"Glory to God in the highest, and on earth peace, good will toward men."

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.

SONG OF THE PEDLAR ..... *Charles Lee Williams (1853-1935)*

The Text is based on the song of Autolykus, from Shakespeare's "A Winter's Tale."

Fa la la—

Will you buy any tape,  
Or lace for your cape,  
My dainty duck, my dear-a?

Will you buy any thread,  
Or toys for your head  
Of the new'st and finest wear-a?

Come to the pedlar,  
Money's but a medler  
That doth utter all men's ware,

SLEEP, HOLY BABE ..... *Claude L. Fichtborn*

Sleep, holy Babe, sleep.  
The stars their vigil will keep;  
The angels from the throne on high  
Have come to guard you where you lie.

Sleep, holy Babe, sleep.  
Thy Mother her vigil will keep:  
Full well she knows why thou camest to earth,  
The Spirit of God prepar'd for thy birth.

EVENING PRAYER from the opera, "Haensel and Gretel" .....  
..... *Engelbert Humperdinck (1854-1921)*

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). In the second act of the opera we find that the two little children have wandered into the depths of the forest. They're eating the berries which Mother had asked they pick for supper. Darkness soon comes and they cling to each other in fright. Finally they lie down to sleep, first singing their little prayer that the fourteen angels may come and guard them.

INTERMISSION

LATIN-AMERICAN SYMPHONETTE ..... *Morton Gould (1913- )*

Morton Gould is an expert conductor and pianist as well as an incredibly brilliant orchestral colorist. His compositions, more often than not, reveal in their style the conflict between the successful commercial composer-arranger and the intensely sincere, hardworking, serious, creative artist. Thus we find in the Latin-American Symphonette, especially in the second movement, a wonderfully successful orchestral idealization of Guaracha, Tango, and Rhumba.

Christmas Carols

GESU BAMBINO (THE INFANT JESUS) ..... *Pietro A. Ton (1886- )*

Text by Frederick H. Martens

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

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

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

O come, etc.

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THE FIRST NOEL ..... *Traditional*

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

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

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

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

Noel, etc.

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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.

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# Coming Attractions

## *Special Musical Events . . .*

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**January 8** ..... BALLET RUSSE de Monte Carlo—Matinee and Evening Children (through high school grades) at half price at matinee performance.

**February 28** ..... DETROIT SYMPHONY, Karl Krueger conducting. FRANKMANNHEIMER, Piano Soloist.

**March 25** ..... NELSON EDDY.

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CONCERT DATES

### DAYTON PHILHARMONIC ORCHESTRA

Thursday, Jan. 20—Piatigorsky, world's most celebrated 'cellist.

Thursday, Feb. 10—Joseph Szigeti, master of fiddle playing.

Thursday, April 7—Mary Blue Morris, dynamic and brilliant pianist.

Thursday, April 21—All Orchestral program.

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December 11, 1948  
The Dayton Herald

URDAY, DECEMBER 11, 1948

# Christmas Music Programs Listed For Coming Week

By Merab Eberle

Dayton's most spectacular Christmas concert will take place at 8:30 p. m. Thursday at Memorial hall when the Inland Children's chorus and the Dayton Philharmonic orchestra appear in the presentation of a joint program.

The girls of this chorus wear long-skirted gowns of blue and the boys are attired in Eton suits. They are trained to marching in step and to standing in perfect position while singing. Lights play on them, imparting to the young singers an ethereal look, at times. Silvered Christmas trees decorated in blue lights are used at the base of the platform.

The chorus will sing unaccompanied for the greater part, under the direction of Richard Westbrook. With orchestral accompaniment and Paul Katz conducting, the choir will interpret "Glory to God in the Highest." 5

The Philharmonic will contribute to the program Rimsky-Korskov's "Scheherazade" Suite, and Rhumba, Tango and Guaracha movements from Morton Gould's "Latin-American Symphoniette."

Music



## Singing Children

There are many children's choruses in Dayton which bring joy to thousands during this Christmas season. Outstanding among these are the Dayton Boys choir, a group sponsored by the Rotary club, and the Inland Children's chorus. The former, directed by S. Norman Park; and the latter, by Richard Westbrook.

The Boys choir, wearing black and white vestments, gave its annual Christmas concert Sunday evening at Westminster Presbyterian. The church auditorium is stately English Gothic and the boys' conduct, their very dignity of action, fell in line with its formal beauty. Moreover, their singing of Christmas carols inspired an audience that occupied not only all seating room but stood in the side aisles.

The Inland Children Singers, a spectacular chorus comprised of both boys and girls, will appear tomorrow night at Memorial hall in joint concert with the Philharmonic orchestra. As in several years past every seat will be taken. For it is pleasant to see silvered Christmas trees become, of a sudden, pointed with blue lights and to watch small girls in long-skirted, powder-blue gowns and boys, wearing long trousers and Eton jackets, march in perfect formation into place on a tall-tiered platform. And there to sing the old carols.

The children of these choruses are being trained to the appreciation of an excellent type of music as well as to group work. Too, they are giving a gift to the people of Dayton—a gift of music pointing to the Christmas story, and the spiritual import of Christmas Day. Sponsors and directors are to be commended for making these choruses possible.



*Inland Chorus, Philharmonic Combine*

# Concert "Visual Spectacle"

The "tradition" that is Dayton's to have and to hold as long as current artistic standards are maintained again enriched a capacity audience in Memorial hall last night.

It was the annual combination Christmas concert of the Dayton Philharmonic orchestra, conducted by Paul Katz, and the **Westbrook** Inland Children's chorus of 100 voices, organized and directed by Richard Westbrook.

Though the format of presentation was similar to those of previous years, ohs and ahs still burst forth from a delighted audience as the myriad of tiny blue lights nestling in tiers of whitened cedars were turned on.

Then came more enthusiastic approval as the 50 girls, clad in



blue gowns, and the half-hundred boys in their Eton jackets and long trousers marched with studied precision to their places. This is a visual spectacle as well as an aural pleasure that prings the spirit of Christmas a step closer to actuality.

The youngsters sang beautifully, whether directed by Katz and accompanied by the orchestra, or under the guidance of their own teacher without accompaniment. With the orchestra they sang "Glory to God in the Highest" and the evening prayer from the opera, "Hansel and Gretel," which has practically become their theme song.

Also they charmed the audience with their fine interpretation of three Christmas carols, "Gesù Bambino," "The First Noel" and "Hark! the Herald Angels Sing," all with orchestra. But the climax came when, with a soft blue haze flooding the stage, they gave new meaning to "Silent Night," unaccompanied, under Westbrook's direction.

Except for the opening number, which was a Bach chorale, "My

Heart Is Filled With Learning," played in memory of the late Werner J. Blanchard, the orchestra contributed lively selections.

Especially noteworthy was its presentation of Morton Gould's "Latin-American Symphonette," which in three movements catches the intricate rhythms of the guaracha, tango and rhumba. Gould is so adept at orchestration that such a selection, so well played as it was by the orchestra, becomes a brilliant addition to the players' repertoire.

The orchestra also played the four narratives from Rimsky-Korosokoff's "Scherzade," sweeping dance melodies that bring up visions of colorful ballet. Some fine violin solo work was contributed by Milton Wohl, urged along to a resounding climax and then died away in the Scheherazade motive.

Much of the success of the corps is due to the persistent support of J. D. O'Brien, general manager of the Inland Manufacturing division of General Motors. He announces that tonight the children will give their annual concert for Inland employes, their families and friends—A. S. KANY.

# Orchestra And Chorus Give Concert

By MERAB EBERLE

The Dayton Philharmonic orchestra directed by Paul Katz and the Inland Children's chorus directed by Richard Westbrook appeared in their eleventh annual joint concert last night in Memorial hall.

As usual the orchestra sat in the foreground, its lights and its brasses lending brilliance to the holiday scene. As usual the children in excellent formation marched to position on the high-tiered gray platform. At one side, the boys clad in long trousers and wearing Eton jackets. On the other side, the girls gowned in long-skirted, powder-blue dresses. The base of the stage and the flanking side walls were ornamented with silvered evergreens which all at once became pointed with blue lights. And as they flashed along the branches this audience, as have the audiences of other years, exclaimed because the sight was beautiful.

The chorus sang to orchestral accompaniment, with Paul Katz conducting, Pergolesi's "Glory to God in the Highest." It sang, too, the "Evening Prayer" from Humperdinck's "Hansel and Gretel," Yon's "Gesu Bambino," "The First Noel" and Mendelssohn's "Hark! the Herald Angels Sing."

Without accompaniment and under the direction of the man who had rehearsed them through long months, Mr. Westbrook, the choir presented Vittoria's "Ave Maria," Williams' "Song of the Pedlar" and Fitchorn's "Sleep, Holy Babe." Too, at the very last of the program this director led the children as they sang "Silent Night." And as the young singers voiced this loved music the lights which had been bright upon them throughout the concert were dimmed so that the children seemed ethereal.