


December 20, 1950



*Don Robison*  
*Stan Channing*  
*Dennis Miller*  
*Don Topp*  
*Don Topp*  
*Jack Baker*

Dayton  
Philharmonic  
Orchestra

1950-51  
EIGHTEENTH  
SEASON

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MEMORIAL HALL  
December 20, 1950

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*Romania Kuchta*

Courtesy of  
Mary Anne (Huber) Federspiel

# Inland Children's Chorus

## CONCERT GROUP

### GIRLS

#### Soprano I

Altevers, Betty  
Bakan, Mary  
Baker, Karen  
Beck, Bertha  
Bender, Joan  
Brombaugh, Linda  
Browning, Judith  
Brun, Nancy  
Chapin, Margaret  
Cunningham, Alice

Davis, Barbara  
Engel, Marilyn  
Fella, Sandra  
Haggerty, Mary Catherine  
Haggerty, Patricia  
Hinders, Joan  
Hoff, Barbara  
James, Suzanne  
Kelly, Sharon  
Kretzer, Nancy

Lamoreux, Jeanne  
Nevius, Janice  
Osterday, Mary Ann  
Purdon, Diane  
Riley, Sandra  
Routsong, Lola  
Small, Charlotte  
Steinbrunner, Carol  
Tunney, Norma  
Wenzler, Barbara

#### Soprano II

Albaugh, Joan  
Albaugh, Julie  
Bachman, Sharon  
Ballou, Sue  
Berger, Joyce  
Bilbrey, Barbara  
Buehler, Doris  
Channell, Carla  
Donisi, Nancy  
Ford, Linda

Gingell, Winifred  
Grieser, Ada  
Heisey, Georgia  
Huber, Mary Ann  
King, Lois  
Liddy, Marilyn  
McCord, Ellen Ann  
Milthaler, Julia  
O'Connell, Maureen  
Patrick, Gail

Ragan, Anita  
Siezer, Rita  
Stevens, Claire  
Strader, Betty Jean  
Strader, Idona  
Strader, Sue Carol  
Tunney, Florence  
Wessallosky, Judy  
Westbrock, Mary Lou

### BOYS

#### Soprano

Altevers, John  
Balmert, Barry  
Besanceney, Jerome  
Brombaugh, John  
Brown, Jerry  
Browning, Douglas  
Brun, Dick  
Campbell, Robert  
Coverlee, Kenneth  
Cichanowitz, Stanley  
Coalt, Emerson  
Coates, William  
Dakin, John

Davis, Wayne  
Eaton, David  
Frederick, Jim  
Hale, Robert  
Hallman, Ludlow  
Jones, Fred  
Kretzer, Glen  
Lauer, Darrell  
Layman, Byron  
Mahle, James  
Milligan, Denis  
Montgomery, Don  
Moritz, Denny Paul

Nevius, James  
Riley, Richard  
Ruebush, Ronald  
Rush, Larry  
Stang, David  
Stang, Tom  
Topp, Dan  
Topp, Don  
Tunney, Louis  
Wenzler, Tony  
Westbrock, Jerry  
Westbrock, Tom

#### Alto

Balas, Joseph  
Brun, Fred  
Chittum, Richard  
Collins, Jerry  
Coon, Denny  
Cordonnier, David  
Eckley, James

Filburn, Ronald  
Fudge, John  
Haag, Harold  
Hussong, Jock  
Lienesch, Richard  
Loges, Tom  
Middleton, Cledith

Niblick, Walter  
Pfeiffer, Tom  
Purdon, John  
Robbins, Don  
Tunney, Terrell  
Westbrock, Benny  
Woodhead, Paul

## Third Concert—Eighteenth Season

WEDNESDAY EVENING, DECEMBER 20, 1950

# Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS  
RICHARD WESTBROCK, Director

## PROGRAM

- I SYMPHONY No. 5, "FROM THE NEW WORLD".....Dvorak  
a. Adagio, allegro molto  
b. Largo  
c. Scherzo  
d. Finale
- II a. CHORALE, "JESU, JOY OF MAN'S DESIRING".....Bach  
b. A Cappella, directed by Richard Westbrock  
THE FOUNTAIN .....Bartlett  
AYE WAKIN', O!.....Scottish Folk Song  
SLEEP, BABY, SLEEP.....Czechoslovakian Christmas Carol  
c. SPINNING CHORUS, from "THE FLYING DUTCHMAN".....Wagner  
INLAND CHILDREN'S CHORUS
- INTERMISSION
- III DANCE EPISODES, from the Ballet, "RODEO".....Copland  
a. Buckaroo Holiday  
b. Saturday Night Waltz  
c. Hoe-Down  
(First time at these concerts)  
In celebration of the 50th year in the life of  
AARON COPLAND, eminent American composer  
A tribute being extended to him by symphony orchestras across the nation
- IV CHRISTMAS CAROLS  
a. THE FIRST NOEL.....Traditional  
b. HARK! THE HERALD ANGELS SING.....Mendelssohn  
c. ADESTE FIDELES .....Reading  
INLAND CHILDREN'S CHORUS





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

SYMPHONY No. 5, "FROM THE NEW WORLD" . . . Antonin Dvorak (1841-1904)

Dvorak has given us many works, but of greatest interest to us in America is his fifth symphony, "From the New World," since he has adopted the plantation style in his themes. He sought to prove by this work what could be done in founding an American School of Music, and may be said to have succeeded in that end, producing a greater and more truly national work than any resident composer had as yet done. Much argument has arisen as to whether the thematic material had its source in the Negro folk lore or in the Bohemian. Whether American folk tunes or purely Czech, the music is now a joy to its listeners, and a monument to the composer's genius. However, the evidence lies in the music itself, and surely cannot be disputed, for in many portions, the very essence of the Negro spiritual is there.

In the first movement of the symphony, you will notice that a certain melody played by the flute and later taken up by other instruments is almost identical with the Negro folk tune, "Swing Low, Sweet Chariot." The second movement or Largo is largely built on the spiritual, "Goin' Home." Have you ever observed how beautifully the color of the English horn lends itself to this solo? The third movement is a Scherzo—lively and spirited. The fourth movement is a brilliant Finale which carries the symphony to a tumultuous and triumphant conclusion.

CHORALE, "JESU, JOY OF MAN'S DESIRING" . . . . .

Jobann Sebastian Bach (1685-1750)

Jesu, joy of man's desiring,  
Holy wisdom, Love most bright;  
Drawn by Thee, our souls aspiring,  
Soar to uncreated light.  
Word of God our flesh that fashioned,  
With the fire of life impassioned,  
Striving still to Truth unknown,  
Soaring, dying round Thy throne.

Through the way where hope is guiding,  
Hark, what peaceful music rings,  
Where the flock in Thee confiding,  
Drink of joy from deathless springs.  
Theirs is beauty's fairest pleasure,  
Theirs is wisdom's holiest treasure.  
Thou does ever lead Thine own,  
In the love of joys unknown.

This Chorale is from Bach's 147th cantata, and is one of the most beloved of all his chorales. Mme. Myra Hess' piano version is well known. There is the magnificent orchestral transcription by Lucien Cailliet, and countless other instrumentation arrangements.

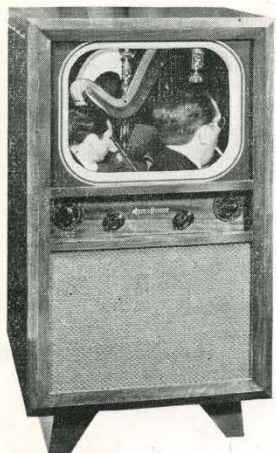
THE FOUNTAIN (Opus 94) . . . . . Homer Newton Bartlett (1846-1920)

Words by James Russell Lowell

Into the sunshine, full of light	Glad of all weathers, still seeming best,
Leaping and flashing from morn till night	Upward and downward, motion thy rest;
Into the moonlight, whiter than snow,	Full of a nature nothing can tame,
Waving, so flow'r like,	Chang'd ev'ry moment, ever the same,
When the winds blow,	Ceaseless aspiring, ceaseless content,
Into the starlight rushing in spray,	Darkness or sunshine, thy element;
Happy at midnight, happy by day	Glorious fountain. Let my heart be fresh,
Ever in motion, blithesome and cheery,	Upward, like thee, changeful, constant.
Still climbing heav'nward, never a-weary:	



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AYE WAKIN', O.....*Scottish Folk Song Arranged by Alfred Whitehead*

First Verse Traditional:

Second Verse by Robert Burns

Aye wak-in', O!  
Wak-in' aye, an' eer-ie,  
Sleep I can-na get for think-in' on my  
dearie,  
Aye wak-in', O!

Sure-ly night comes on,  
A' the lave are sleep-in',  
I think on my bonnie lad,  
An' bleer my een wi' greet-in',  
Aye Wak-in', O!

Spring's a pleasant time,  
Flow'rs o' ev'ry color,  
The wa-ter rins owre the heugh,  
An' I long for my lover,  
Aye wak-in', O!

SLEEP, BABY, SLEEP, *Czechoslovakian Christmas Carol Arranged by Jaroslav Kricka*

English version by

Burges Johnson

"Sleep, Baby, sleep," she sang to her Child, "Sleep, Baby, sleep," she sang o'er and o'er;  
God's Holy One. "Rest peacefully."  
"Sleep, Baby, sleep," she tenderly smiled Let angels keep their silence once more,  
On her dear Son. And kneel to Thee.  
Hail, Jesu, Hail! Thy mother's voice Let angels kneel, let nations share  
Now sings alone; The watch I keep.  
But soon all nations will rejoice My Jesu, dear beyond compare,  
To claim their own. Sleep, Baby, sleep."

SPINNING CHORUS, from "THE FLYING DUTCHMAN"....*Richard Wagner*  
(1813-1883)

Tra-la-la good wheel, be whirling,  
Gaily, gaily turn thee 'round!  
Spin, spin, spin, the threads be twirling,  
Turn good wheel, with humming sound!  
My love now sails on distant seas;  
His faithful heart for home doth yearn;  
Couldst thou, good wheel, but give the  
breeze,  
My love would soon to me return!

Ah! duly, duly are they spinning!  
Each girl a sweetheart would be winning!  
Dame Mary, hush! for well you know,  
Our song as yet must onward go!  
Then sing! yet ply a busy wheel.

But wherefore, Senta, art thou still?  
On distant seas my love doth sail;  
In southern lands much gold he wins;  
Then turn, good wheel, nor tire, nor fail;  
The gold for her who duly spins!

INTERMISSION

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## *Freedom to enjoy the music we choose*

In many lands today there is no cultural freedom. Only propagandized art and music are permitted. Those who create, those who perform, those who see and hear have no choice of their own but must accept that which is provided. But we are free. No dictator controls our choice—only the taste of the people, their growing appreciation of what is good.

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DANCE EPISODES, from the Ballet, "RODEO".....*Aaron Copland (1900—)*

The Ballet Russe de Monte Carlo commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-1943 season. Originally sub-titled "The Courting at Burnt Ranch," Rodeo was first produced at the Metropolitan Opera House on October 16, 1942, with scenery by Oliver Smith and costumes by Kermit Love.

The idea for the ballet was devised by Miss de Mille who described it as follows: "Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, women-folk, and those nearest neighbors who can make the eighty or so mile run-over.

"The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House.

"The theme of the ballet is basic. It deals with the problem that has confronted all American women, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man."

The music was written in June, and orchestrated in September, 1942. The composer subsequently extracted an orchestral suite from the ballet score for concert performance under the title: Four Dance Episodes from Rodeo: I. Buckaroo Holiday, II. Corral Nocturne, III. Saturday Night Waltz, IV. Hoe-Down. A number of American folk songs are woven into the score. Source material was drawn from "Our Singing Country" by John A. and Alan Lomax and Ira Ford's "Traditional Music of America." Two songs from the Lomax volume are incorporated into the first Episode: "If he'd be a buckaroo by his trade" and "Sis Joe." The rhythmic oddities of "Sis Joe" provided rich material for reworking. A square dance tune called "Bonyparte" provides the principal theme of the Hoe-Down. On the other hand no folk material was drawn upon for the Corral Nocturne.

Three Episodes were first performed in a concert by the Boston Pops Orchestra under Arthur Fiedler on May 28, 1943. The entire suite was premiered by Alexander Smallens at the Stadium Concerts with the New York Philharmonic Symphony in July, 1943.

For this evening's performance only the three episodes will be played omitting the Corral Nocturne.

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Christmas Carolers' Book in Song & Story.....	<i>Forstein Kvamme</i>
Fifty Christmas Carols of All Nations.....	<i>Eduardo Marzo</i>
Music Section of the World's Great Madonnas.....	<i>Cynthia P. Maus</i>
Silent Night; the Story of a Song.....	<i>Hertha Pauli</i>
Christmas Carols.....	<i>Hendrik Van Loon</i>
Christmas Songs.....	<i>Hendrik Van Loon</i>
Sing for Christmas.....	<i>Opal Wheeler</i>

*Fourth Concert*

**Dayton Philharmonic Orchestra**

WEDNESDAY, JANUARY 24, 1951, 8:30 P.M.

MEMORIAL HALL

Soloist—FRANK MANNHEIMER—Pianist

PAUL KATZ, Conducting

PROGRAM

I. Adagio.....	Barber
II. Toccato and Fugue in C major.....	Bach-Weiner
III. Concerto No. 14 in Eb.....	Mozart
Soloist—Frank Mannheimer—Pianist	
IV. Spanish Rhapsody.....	Liszt-Busoni
Soloist—Frank Mannheimer—Pianist	
V. Francesca di Rimini.....	Tschaikowsky

**Christmas Carols**

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.

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.

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.

*Ronald Felburn*

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## Inland Chorus Appears With Philharmonic

The Dayton Philharmonic orchestra and the Inland Children's chorus gave their annual Christmas program last night at Memorial hall. This holiday concert, which has become dear to the hearts of many citizens, was well attended.

Once more the stage was flanked with silvered trees. Once more the orchestra was seated to the fore on an extended platform. Once more choristers' tiered platform rose in the background.

And, when the organ-played march sounded forth, the trees, as in years past, were pointed with blue lights. Whereupon the audience exclaimed at the lovely sight.

### Children March In

Then the children marched in. Fifty girls in long powder-blue gowns, and a like number of boys in Eton suits. With precision they stepped to their places. Here they were accompanied in some songs by the orchestra with Paul Katz conducting. And, again, they sang a cappella number with their regular director, Richard Westbrook, leading.

The children sang the Bach chorale, "Jesu, Joy of Man's Desiring"; Bartlett's "Fountain"; a Scottish folk song titled "Aye Waken O!" and a Czechoslovakian folk carol, "Sleep, Baby, Sleep."

In closing the program these exceedingly well-trained children sang Christmas carols—the beloved "First Noel," "Hark, the Herald Angels Sing" and "Adeste Fidelis."

### American Qualities

The orchestra opened the program with a brilliant presentation of Dvorak's "Fifth Symphony" and played, later, dance episodes from Copland's "Rodeo." In both instances the music was imbued with American qualities. True, a Czechoslovakian composer wrote "The New World Symphony" but he composed it in the United States and was influenced by American folk melodies.

The Copland work is entirely American. Anyone who has attended street carnival or circus or rodeo shows in this country would feel at home while listening to the music of this composer's "Rodeo."

The Inland Children's chorus, directed by Richard Westbrook, will present its annual concert for Inland employes, their families and friends tonight in Memorial hall.—MERAB EBERLE.