

December 19, 1951



Inland Children's Chorus
Annual Christmas Concert

DECEMBER 19th



Dayton Philharmonic Orchestra

PAUL KATZ, CONDUCTOR



C. I. Burtanget

INLAND CHILDREN'S CHORUS

SOPRANO I GIRLS

Bachman, Sharon
Bakan, Mary
Baker, Karen
Beck, Bertha
Browning, Judith
Chapin, Margaret
Cunningham, Alice
Davis, Barbara
Ford, Linda
Hale, Martilou

Hinders, Judith Ann
Hoff, Virginia
Hoover, Beverly
James, Suzanne
Kelly, Sharon
Kramer, Julie
Kramer, Karen
Lamoreux, Jeanne
Moritz, Veda

Nevius, Janice
Purdon, Diane
Small, Charlotte
Spitler, Nancy
Steinbrunner, Carol
Tunney, Norma
Waltemathe, Judy
Wenzler, Barbara
White, Sara

SOPRANO II GIRLS

Albaugh, Joan
Albaugh, Julie
Baird, Carol
Ballou, Sue
Berger, Joyce
Bilbrey, Barbara
Brun, Nancy
Buehler, Doris
Channell, Clara
Donisi, Nancy
Finrock, Virginia

Gingell, Winifred
Greiser, Ada
Harn, Janet
Hinders, Joan
Huber, Jacqueline
Huber, Mary Ann
King, Lois
Liddy, Marilyn
McCord, Ellen Ann
Milthaler, Julia

O'Connell, Maureen
Slaven, Sharlene
Stewart, Beverly
Stewart, Carol
Stewart, Ruby
Strader, Idona
Strader, Sue Carol
Tunney, Florence
Wessalovsky, Judy
Westbrock, Mary Lou

SOPRANO BOYS

Bernier, Jim
Besanceney, Jerry
Bilbrey, Dale
Brown, Jerry
Browning, Douglas
Brun, Dick
Brun, Lawrence
Campbell, Robert
Caverlee, Kenneth
Coalt, Emerson
Coates, William
Dakin, John

Davis, Wayne
Dowling, John
Eaton, David
Frederick, Jim
Gitzinger, Richard
Hallman, Ludlow
Laurer, Darrel
Mahle, James
Marshall, Charles
Mathes, Jerry
Milligan, Denis
Montgomery, Don

Moritz, Denny Paul
Nellis, Jim
Roberts, Phillip
Ruebush, Ronald
Rush, Larry
Ryschkewitsch, Alex
Smith, Timothy
Schreier, Joseph
Tunney, Louis
Waltemathe, Douglas
Wenzler, Tony
Westbrock, Tom

ALTO BOYS

Balas, Joseph
Balmert, Barry
Barnes, John
Brown, Ralph
Cichanowitz, Stan
Collins, Jerry
Coon, Kenny
Donovan, Roy

Filburn, Ronald
Haag, Harold
Homan, Harley, Jr.
Jones, Fred
Lienesch, Jim
Lienesch, Richard
Loges, Tom
Middleton, Cledith

Niblick, Walter
Pfeiffer, Tom
Robbins, Donald
Sawyer, Tom
Westbrock, Benny
Westbrock, Jerry
Woodhead, Paul
Zembo, John

Third Concert—Nineteenth Season

WEDNESDAY EVENING, DECEMBER 19, 1951

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

PROGRAM

- I. OVERTURE TO "OBERON"Weber
- II. EL AMOR BRUJO (Love, The Magician)de Falla
Introduction and Scene—An Evening among the Gypsies—*A Song of Sorrowful Love—The Return—Dance of Terror—The Magic Circle (Fisher-man's Ballad)—Midnight (Witchcraft)—Ritual Fire Dance (to chase away the evil spirits)—Scene—*Song of the Leaping Flame—Pantomime—*Song of the Game of Love—*Finale (The Bells of Morning)
(played without pause)
Contralto Solo (*) MARGARET THUENEMAN
- III. a. FLIGHT INTO EGYPTBruch
b. A Cappella, directed by Richard Westbrock
SONG OF THE BLIND GIRL (Sorrento Folk Song).....arr. Aschenbrenner
CAROL OF THE BELLS (Ukrainian).....Leontovich, arr. Wilhousky
SCHOENSTES KINDLEIN (Lovely Infant).....German Christmas Carol
c. WALTZ OF THE FLOWERS.....Tschaikowsky
INLAND CHILDREN'S CHORUS
- INTERMISSION
- IV. EXCERPTS FROM "DIE MEISTERSINGER" (The Mastersingers).....Wagner
Prelude to Act III—Dance of the Apprentices—Entrance of the Masters—
Homage to Sachs
(played without pause)
- V. OVERTURE TO "COLAS BREUGNON".....Kabalevsky
- 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

DAYTON'S OWN

Newcomers to Dayton are often surprised to discover a large symphony orchestra, such as the Dayton Philharmonic, of fine musicianship and high professional attainments in a city of this size. This is just one of Dayton's attractions as a good place to live. In another field, low cost electric service is an advantage to homes and industries.

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Program Notes . . . by MAURICE R. KATZ

OVERTURE TO "OBERON".....*Carl Maria von Weber (1786-1826)*

Weber, the founder of the romantic school, was the first to utilize the individual instruments to secure effects of a weird unearthly character. Then it was that the overture became, after a fashion, one of the "persons" in the play and vied with the singers in indicating psychological and dramatic crises. And so it was with the overture to Weber's "Oberon," the last of his efforts. Moreover, it may be added that "Oberon" was written at the cost of Weber's life. So popular were his works in England, that representatives from Covent Garden, London, commissioned him to write an opera and conduct its performances. He accepted the offer in the interest of his family's welfare, though against his physician's advice; thus, composing and conducting this work proved to be a race with death. He struggled laboriously, well nigh exhausting his small store of energy, and upon completion, the reward of his heroism came as an overwhelming ovation on the opening night, April 12, 1826. He died less than two months later.

The substance of the overture is drawn from the music of the opera. The slow introduction, Adagio sostenuto, contains the call of Oberon's Magic Horn. The chief motif of the Allegro con fuoco is derived from the quartette, "Over the Dark, Blue Waters." The source of the second subject played by the clarinet is Huon's air, "From Boyhood Trained in Battlefield." Following the usual development and recapitulation, the overture closes with a brilliant and dramatic Coda consisting of material taken from the concluding portion of Rezia's air, "Ocean, Thou Mighty Monster."

EL AMOR BRUJO (Love, The Magician).....*Manuel de Falla (1877-1946)*

A suggestion was made to de Falla that he should write something for the Andalusian gypsy dancer Pastora Impero. De Falla met her and her family and absorbed himself with the traditional dances and songs of her people and in November, 1914, he set to work on El Amor Brujo. He worked so fast that the first performance was given at the Teatro Lara in Madrid on April 15, 1915, a performance which started successfully but finished as a failure. Both de Falla and his libretist Martinez Sierra later made various alterations and El Amor Brujo has since won immense popularity as a ballet and also in the form of a concert suite. The story is simple. A young gypsy girl, Candelas, is haunted by her dead lover, who appears whenever she is about to kiss her new lover, Carmelo. The dead man was quite unable in life to resist any pretty face, and Carmelo brings another gypsy girl, Lucia, to his next meeting with Candelas. When he is about to kiss Candelas the spectre appears as usual but has his attention diverted by Lucia. The lovers kiss, the spell is broken and all ends happily. In the orchestral version for ballet, four portions of the music includes the singing voice in the score. The music has won its most striking success as a ballet and it is that conception of it that is heard this evening. The text of the vocal parts follow:

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THE FLIGHT INTO EGYPT

Max Bruch (1838-1920)

Deck thyself thou glowing sphere!
Let the treetops joyful tremble.
Deck thyself, deck thyself thou glowing
sphere.
Fallow deer assemble!
Tender flowers without number, open!
Dewey eyes from slumber!
Blossom fairer,
Drawing nearer
Comes the Mother with the Child.

Little birds in meadow land
Now your joyous flight be winging,
Tender songs ye would be singing
With the lovely angel band.
Through the dawning wind of morning
Touch the tree tops in sweet warning
Softly blowing, gently going
Comes the Mother with the Child.
Deer and birds and wind and trees,
Shout for joy, shout for joy in chorus.
Fear ye not your voice sonorous.
Wakes Him on His Mother's knees!
Sing your slumber songs before Him!
Yea though countless words adore Him!
Blossom fairer,
Drawing nearer
Comes the Mother with the Child.

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.

CAROL OF THE BELLS

(Ukrainian Carol)

M. Leontovich, arr. Peter Wilbousky

Hark! how the bells; sweet silver bells,
All seem to say "Throw cares away".
Christmas is here bringing good cheer
To young and old, meek and the bold;
ding, dong, ding, dong;
That is their song, with joyful ring,
All caroling.
One seems to hear words of good cheer
From ev'rywhere filling the air.
O, how they pound, raising the sound,
O'er hill and dale, telling their tale,
Gayly they ring, while people sing songs
of good cheer,
Christmas is here! Merry, merry, merry,
merry Christmas!

On, on they send, on without end,
Their joyful tone to every home.
Hark! how the bells, sweet silver bells,
All seem to say "Throw cares away".
On, on they send, on without end,
Their joyful tone to every home.
Ding, dong, ding, dong.
Bohm!

SCHOENSTES KINDLEIN

(Lovely Infant)

(German Christmas Carol)

Lovely Infant, dearest Saviour,
Jesus, friend, we love Thee best.
See we all invite Thee kindly,
Come within our hearts to rest.

Linger not in Thy rough stable,
Stay not in the freezing cold.
Our warm arms are widely open,
Thee, Sweet Jesus, to enfold.

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WALTZ OF THE FLOWERS

Peter Tschaiikowsky (1840-1893)

Under the silver moon,
While ev'ry mortal is sleeping,
Elfin hosts a fete are keeping,
At the court of Mab, their Queen so fair;
Gather'd from far and near,
Gladly they join in the dancing,
To the sound of music entrancing,
Dulcet strains that no ear of man may hear.

Now from the garden, wood and lawn
Troop the flow'rs, a radiant throng;
Rose with lily, sweet and fair,
Columbine and jasmine there;
Daisies pure and white as snow,
Daffodils like gold aglow,
Gentle violets from the glade,
Asters bold of ev'ry shade.

"Ye are welcome, doubly welcome"
Cried the elfin throng in chorus.
"Tread a measure for your pleasure;
To your beauty none can compare."

Pipe and tabor to your labor;
Play a waltz of grace alluring.
By the moonlight and the starlight
Flow'ry forms to dance prepare.

Flow'rs so fair, your presence sweet
Makes the merry dance complete;
In the fairy realm remain
By your beauty's charm to reign,
By beauty reign, by beauty reign,
By your beauty, your beauty and splendor
to reign.

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Radiant rose, thou art the choicest gift of summer,

Lovely appearing, to all endearing,
Thou art the blushing queen of the flow'rs of June.
Tho uncrowned, save by thy diadem of beauty,
Thou reignest smiling,
E're beguiling our hearts all atune.
In the waltz then, fair enchantress,
Join the flow'rs and lead the dancers;
Till the moonlight yields to daylight
Let the liting candence lure by its guidance,
Lure by its guidance to joy!

Under the silver moon,
While ev'ry mortal is sleeping,
Elfin hosts a fete are keeping,
At the court of Mab, their Queen so fair;
Gather'd from far and near,
Gladly they join in the dancing,
To the sound of music entrancing,
Dulcet strains that no ear of man may hear.

Far too fast the moments fly,
Soon the dawn will pale the sky;
Then the revels they must leave
Till another moonlit eve.

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EXCERPTS FROM "DIE MEISTERSINGER"

Prelude to Act III; Dance of the Apprentices;

Entrance of the Masters; Homage to Sachs . . . *Richard Wagner (1813-1883)*

These excerpts from Wagner's colossal comedy "Die Meistersinger von Nurnberg" (The Mastersingers of Nuremberg) are all taken from the final act.

First comes the prelude to the act, a famous instrumental passage evoking Hans Sachs, the cobbler-poet of Nuremberg, in profound meditation. His mood is that of Goethe's "Entbehren sollst du, sollst entbehren," for the aging Sachs really loves the youthful Eva, who is to be the bride of his protege, the young Franconian knight, Walther von Stolzing. Spiritual contentment Sachs must find in renunciation, Goethe's "Thou shalt do without!"

The other excerpts take us to the concluding scene of the opera, the meadows bordering the River Pegnitz beyond the walls of Nuremberg, where the singing contest takes place. The rustic dance of the apprentices (in waltz time though the waltz as such did not yet exist in the year of "Die Meistersinger"), is followed by the entrance of the mastersingers in all their dignity and pomp.

In conclusion we hear the pealing tribute to the cobbler-poet of all who are gathered for the festival: "Heil! Sachs! Nurnberg's theurem Sachs!" (Hail Sachs! Nuremberg's beloved Sachs!)

OVERTURE TO COLAS BREUGNON.....*Dmitri Kabalevsky (1904-)*

Born in St. Petersburg in 1904, Kabalevsky studied at the Moscow Conservatory. Like his teacher of composition, Miaskovsky, he is a prolific composer. He began his musical career at the age of twenty-one; by the time he was thirty-five, he had written four symphonies, two piano concertos, a series of string quartets, and a large number of piano pieces and songs. Despite the acclaim which has been given to both his Second Piano Concerto and Second Symphony, some critics regard the opera The Master of Clamecy as his most significant work.

The opera was inspired by Romain Rolland's cycle of stories, Colas Breugnon. It was completed in 1937 and produced the following year with very enthusiastic receptions, both by critics and audiences. The composer has given us an orchestral suite of four movements drawn from the music of the opera.

The overture forms the first section of the suite. Of the four sections of that suite the overture has been widely performed by American symphony orchestras. It was premiered in this country by Arturo Toscanini and the NBC symphony on April 11, 1943. It exhausts the sonorities of the orchestra with extraordinary brilliance and rhythmic patterns of intense excitement.

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.

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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Fourth Concert—Nineteenth Season

Dayton Philharmonic Orchestra

THURSDAY, FEBRUARY 14, 1952, at 8:30 P.M.

Memorial Hall

PROGRAM

- I. BACHIANAS BRASILEIRAS NO. 5 FOR SOPRANO AND
ORCHESTRA OF 'CELLI Villa-Lobos
Virginia Munroe, Soprano
(First performance in Dayton)
- II. SYMPHONY NO. 9 Beethoven
Choral Portion Sung by
The Dayton Chorus
WILLIAM H. RAPP, Chorus Director

COMPLIMENTS OF

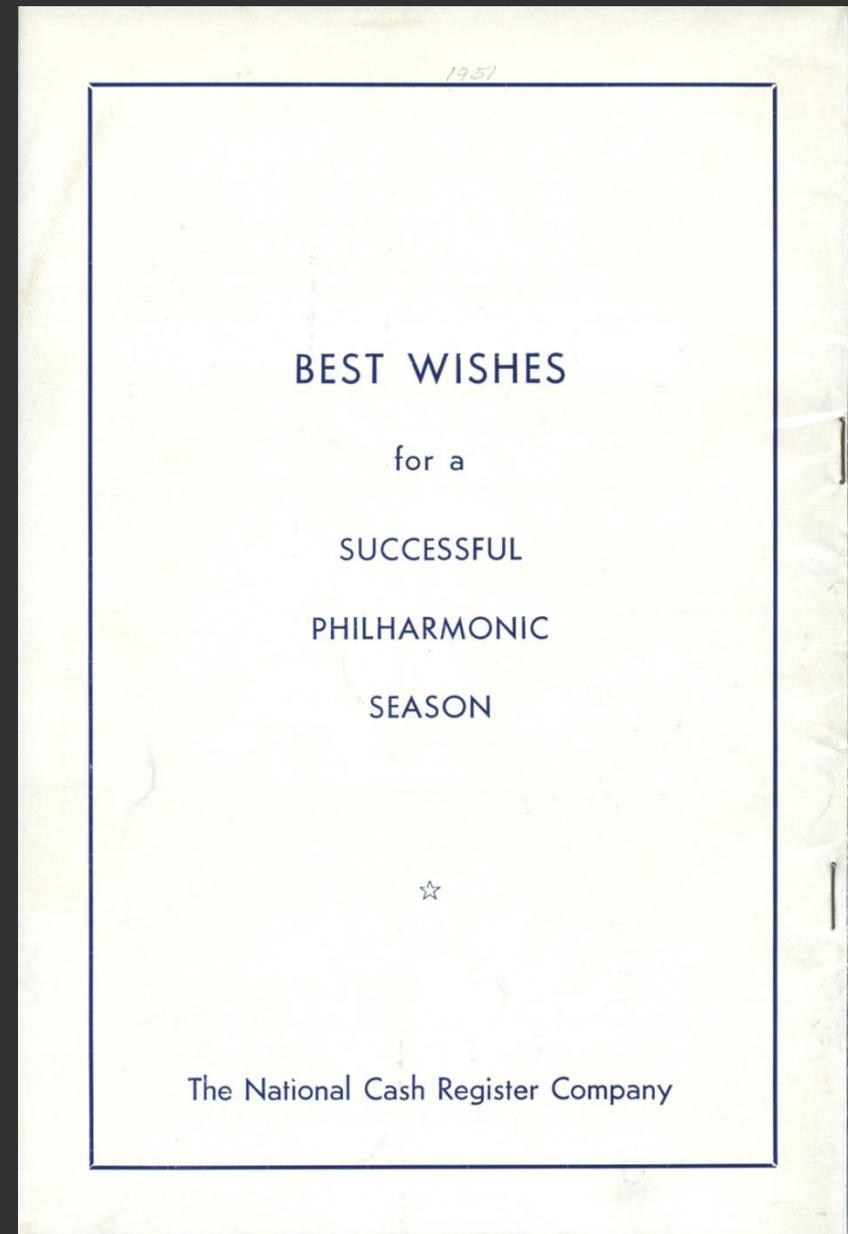
THE L. M. BERRY COMPANY

From a 1952 DPO promotional flyer:

A Word about the Inland Children's Chorus

After sixteen consecutive Christmas performances with the Dayton Philharmonic Orchestra the Inland Children's Chorus this year asked for sabbatical leave from the symphony concert calendar.

Note: The Chorus would rejoin the Dayton Philharmonic Orchestra as part of the World Premier of the Stage Presentation of Benjamin Britten's "Miracle of St. Nicholas" on December 20, 1953.



Chorus Joins Philharmonic In Yule Music

BY BETTY A. DIETZ

Daily News Music Critic

It was a full and varied program that ushered in the holiday season for the Dayton Philharmonic orchestra and its subscribers Wednesday night at Memorial hall. There, in the beautiful and traditional setting of silver trees alive with blue lights, the Inland Children's chorus joined the orchestra for two groups of Christmas music. Paul Katz directed the concert.

Major orchestral work of the evening—for the impassioned voice part of Falla's *El Amor Brujo* is treated almost instrumentally—was the Andalusian ballet in which Margaret Thueman joined the ensemble. The young contralto, who commutes from Cincinnati to Dayton each week, exhibited a big, meaty voice, fully able to meet the exacting demands of the dramatic Falla score. Her work was musicianly and authoritative, and the orchestra played brilliantly and competently.

December 20, 1951
The Dayton Daily News

In the second part, they sang Romberg's new "Zing Zing," followed with "Deep Purple," then sang an Appalachian folksong, "Mr. Frog, a Courtin' He Did Ride" and closed with the zippy "Malaguena." Encores included the "Prayer Song" from "Hansel and Gretel," the theme song of the chorus, and "An Irish Lullaby."

J. D. O'Brien, manager of Inland division of General Motors, sponsor of the group, explained to the audience that major purpose of the organization is to give the boys and girls, all of whom must be under 16, a love of music they will carry through life. He said that in the 16 years the chorus has now been operative that more than 1,150 youngsters had had the benefit of the company's move in this direction.—
A. S. KANY.