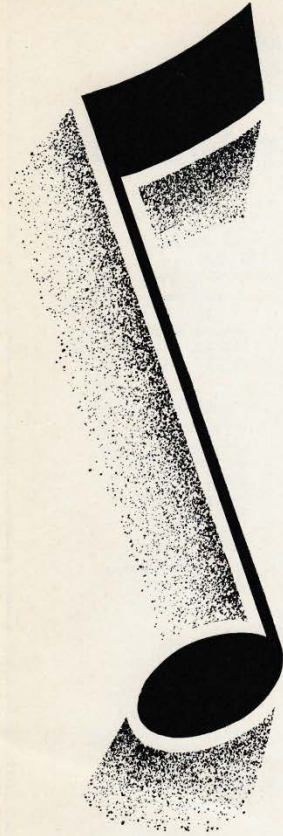


December 19, 1939



*Dayton
Philharmonic
Orchestra*

1939-40
Seventh Season

MASONIC TEMPLE

DECEMBER 19, 1939

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RICHARD WESTBROCK, Director

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Cameron, Winifred
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Dagley, Alta
Denlinger, Phyllis
Evers, Betty

Gray, Evelyn
Haddix, Charlotte
Houser, Rosean
Krisher, Betty
Landis, Betty
Lehman, Angela Mae
Johnson, Glenna
McGlothlin, Phyllis
Meyer, Pauline

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Moore, Marian
Norris, Martha
Steiner, Helen
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Albers, June
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Swallow, Pauline
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Connair, Tim
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Wack, Joseph
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Doexler, Larry
Haley, Louis
Krisher, Lalan
Mackling, Robert
Mauch, Herbert
Moodman, Ted

Murray, Richard
Norris, Richard
Pfeiffer, Robert
Phelan, Matthew
Poliquin, James
Schumacher, Philip
Shay, Herman
Shay, Gene
Soolenberger, George

Stoll, Raymond
Stoll, Richard
Tunney, Richard
Voeke, Don
Voeke, William
Walters, Robert
Winchell, Leonard
Wourms, Fred

FOURTH CONCERT

TUESDAY EVENING, DECEMBER 19, 1939

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

PROGRAM

- I. OVERTURE, "LEONORE," Opus 72, No. 3..... Beethoven
- II. PETITE SUITE FOR ORCHESTRA, "CHILDREN'S GAMES"..... Bizet
a. March (Trumpet and Drum)
b. Lullaby (The Doll)
c. Impromptu (The Top)
d. Duet (Little Man, Little Lady)
e. Galop (The Ball)
- III. 1. INVOCATION TO SAINT CECILIA..... Harris
2. TALES FROM THE VIENNA WOODS..... Strauss
3. FINALE from the Cantata, "A FESTAL DAY"..... Keurvels
INLAND CHILDREN'S CHORUS
- INTERMISSION
- IV. PRELUDE TO "THE DELUGE"..... Saint-Saens
Solo Violin, Israel Baker
- V. DANCE OF THE BUFFOONS FROM "THE SNOW MAIDEN".....
Rimsky-Korsakoff
- VI. INTERMEZZO FROM "GOYESCAS"..... Granados
- VII. OVERTURE, "THE MERRY WIVES OF WINDSOR"..... Nicolai
- VIII. 1. THE FIRST NOEL
2. GESU BAMBINO (THE INFANT JESUS)..... Yon
3. HARK! THE HERALD ANGELS SING
INLAND CHILDREN'S CHORUS

DAYTON PHILHARMONIC ORCHESTRA

PAUL KATZ, Conductor

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FIFTH CONCERT

MONDAY EVENING, JANUARY 29, 1940

VICTORY THEATER

Soloist, **GLADYS SWARTHOUT, Soprano**

PROGRAM

- | | | |
|---------|---|-----------------------|
| I. | SYMPHONY No. 5..... | Beethoven |
| II. (a) | CONNAIS TU LE PAYS..... | Thomas |
| | (b) SONGS OF THE AUVERGNE..... | Arr. by J. Canteloube |
| | (1) PASSO PEL PRAT (Come by the Fields) | |
| | (2) MALUROUS QU'O UNO FENNO (Unhappy He Who Has a Wife) | |
| | (3) L'ANTOUENO (When We Go To the Fair) | |
| | MISS SWARTHOUT | |
| III. | SUITE, FROM "KING DAVID"..... | Honnegger |
| IV. (a) | INTO THE NIGHT..... | Clara Edwards |
| | (b) VELVET SHOES..... | Randall Thompson |
| | (c) SERENADE..... | John Alden Carpenter |
| | MISS SWARTHOUT | |
| V. | SLAVONIC DANCE XV..... | Dvorak |

Program Notes

By MAURICE R. KATZ

OVERTURE, "LEONORE," Opus 72, No. 3 Ludwig van Beethoven

1770-1827

Beethoven, the greatest of the symphonists, wrote one opera—"Fidelio." Beethoven wanted to produce it as "Leonore," but the management of the Theater an der Wien, as well as many of his friends, urged him to call the opera "Fidelio" and thus distinguish it from the operas by Gaveaux and Paer, which had been produced with the name "Leonore." When Beethoven's work was published in 1810 it was called "Leonore."

The master composed no less than four overtures for this opera. Chronologically, they are: "Leonore," No. 2, in C, written in 1805 for the first production of the opera; "Leonore," No. 3, in C, composed for a revival of the work in 1806; "Leonore," No. 1, in C, written for a projected performance of "Fidelio" at Prague, in 1807, a performance which never took place; "Fidelio," in E, written for the final revision in 1814.

The opera, in its original form, was composed in 1805. The story of the opera is drawn from the writings of Jean Nicolas Bouilly, who wrote it as an "historical fact" under the title of "Leonore, ou l'amour conjugal." Beethoven was furnished the text in 1804, and the composer labored industriously at the score the following summer during his sojourn at Hetzendorf. Upon his return to Vienna the opera was so far advanced that rehearsals were begun, and arrangements made for its production in November. However, shortly before its presentation, the music lovers of Vienna had their thoughts occupied with matters more engrossing than even the prospect of hearing one of the greatest masterpieces of their illustrious countryman. Fearful rumors concerning the inexorable progress of Napoleon's armies had reached Vienna early in October. Ulm was already in the hands of the French! General Mack had surrendered with 20,000 men! Worse—Napoleon was pushing on to Vienna! The inhabitants of the Austrian capital who were able to depart did not wait for further developments. There was a precipitate exodus of nobles, merchants, and the better class of residents. Meanwhile, on came the French army,—on the tenth of November occupying the villages just west of the city, and finally, on the 13th, 15,000 men marched into Vienna with banners flying, and to the triumphant music of their bands. On November 20th, 1805, in the midst of all this feverish excitement, Beethoven's "Fidelio" came to its production in the Theater an der Wien. But those whose understanding of and sympathy with Beethoven's genius would have assured the success of the work had fled. Instead, as reported in the Zeitung fur die elegante Welt, the house was far from being filled. Many of those present were officers of Napoleon's army. The overture played on this occasion was that now known as "Leonore" No. 2.

Generally, the prevailing critical opinion of the work was that the opera was too long, and that its music was quite above the comprehension of the ordinary listener. Two more performances directly following did not cause it to be better understood. Beethoven recognized his failure, and withdrew his "Fidelio." The composer's friends sought to redeem the opera by inducing Beethoven to make some changes in it. Sir George Grove: "A meeting was held at the house of Prince Lichnowsky, when the whole work was gone through at the piano, and after a battle lasting from seven till one in the morning, Beethoven was induced to sacrifice three entire numbers." Finally, to prepare it for representation again, the libretto was revised by Stephan von Breuning, who reduced the three acts of the original text to two. Thus revised,

the opera was produced a second time on March 29th, 1806. It was on that occasion that the overture now known as "Leonore" No. 3 was written and performed. The success on this occasion was scarcely greater than when it was first produced. Exactly why Beethoven recast the overture is not known. Some declared that the previous one, "Leonore" No. 2, was too difficult for the wind instruments, but Beethoven was not in the habit of consulting the convenience of musicians. We may only say that it was reconstructed because Beethoven himself was dissatisfied with the effect of his earlier inspiration. The differences between the two overtures are remarkable. "Leonore" No. 3 is considerably longer than its predecessor—638 measures instead of 530. The plan adheres more clearly to the usual sonata form. Certain prominent features, such as the trumpet call off-stage, are given in a somewhat modified form. No one who has made a comparison with the one that preceded it can ever doubt that the present overture is of larger grandeur, of greater sweep of passion and emotional intensity.

When "Fidelio" was again reconstructed and performed in 1814, Beethoven set aside his lofty "Leonore" No. 3, truly a monumental manifestation of his genius, and supplied in its place a newly written and comparatively light overture, the "Fidelio" in E. Why the master was moved to do so is an enigma most difficult to solve.

PETITE SUITE FOR ORCHESTRA, "CHILDREN'S GAMES" . . . Georges Bizet
1838-1875

"Petite Suite d'Orchestre, Jeux d'enfants" was performed at the first Colonne Concert, at the Odeon in Paris, March 2, 1873, and has long been popular whenever it is heard. Bizet had written a series of twelve little piano duets which he called "Children's Games." Later he arranged five of these tunes into a "small suite for orchestra." They are: (a) March (Trumpet and Drum), (b) Lullaby (The Doll), (c) Impromptu (The Top), (d) Duet (Little Man, Little Lady), and (e) Galop (The Ball).

INVOCATION TO SAINT CECILIA Victor Harris
1869—

Poem by Charles Hanson Towne

Cecilia, Cecilia, with Thy golden voice,
Beyond the stars, beyond the sun,
Sing, sing, till the halls of heav'n rejoice
And Music's very soul is won.
Sing, sing, till the heart of Music wakes
Through thee in us, and spills its gold
From the great walls of God, and shakes
Its rain of wonder, as of old.
Sing, sing, till the heart of Music wakes through Thee in us.

All those who sing in Heav'n, beseech,
Entreat for us the gift of song,
And with Thy silver, lyric speech
Pour out the prayer upon Thy tongue.
Beseech, entreat for us the gift of song.
Cecilia, Cecilia, sing!
Then to the skies,
When Music's language is our own,
Unending praise to Thee shall rise,
Cecilia, Cecilia, on Thy shining throne!
Cecilia, Cecilia, sing, Cecilia!

TALES FROM THE VIENNA WOODS Johann Strauss, Jr.
1825-1899

Among the many dances that have become standard objects of artistic treatment, none has been so popular as the waltz, which was evolved from the simple Austrian laendler about 1780. The purely musical waltz form was utilized by the Viennese composers generally beginning with Mozart and Beethoven. At Vienna, waltzes for dancing became notable in the hands of clever composers and conductors who made the form a specialty.

The first of the Vienna Waltz makers was Joseph Lanner. His pupil, Johann Strauss, formed an orchestra in 1826 with which, in 1833-8, he toured Europe. One of his three sons, Johann Strauss (Jr.), was the most celebrated of the whole series, beginning composition with his father in 1844. From 1871 on, after winning international renown, the younger Strauss wrote many bright operettas.

Strauss has given us hundreds of waltzes, a certain number of which have found popular favor with audiences. The beautiful Blue Danube, Tales of the Vienna Woods, Wedding Dances, and Roses from the South are but a few of the better known of these. All of them require a certain dexterity and lightness of rhythm, presenting with liting airiness the loftier spirit and fantasy of dancing, and bearing unmistakably the most significant mark of Viennese joy.

FINALE from the Cantata, "A FESTAL DAY" Edward Keurvels
1853-1916

English Poem Adapted from the Original Flemish of Maurits Sabbe by
J. H. Thuman.

Children of a sturdy race
Join in brotherly affection!
Weld the chain that binds us tightly
Round each heart and round each fire;
Let this chain, though strong, rest lightly,
Like a benediction brightly,
Not to fetter, but inspire.

In our union lies our strength withal,
Industry, wisdom, courage and beauty,
Each his place must hold for one and all.
Children of a sturdy race, All, Hail!

Brothers, Sisters! Come now, all rejoicing!
Let each heart with rapture thrall!
Cheering, cheering, first and last our praises voicing.
Hail the foremost, hail them all! Hail, Hail!

INTERMISSION

PRELUDE TO "THE DELUGE" Camille Saint-Saens
1835-1921

The orchestral prelude, with the solo violin part, is one of the popular works of the eminent French composer Saint-Saens. It is the Prelude to his biblical cantata, "The Deluge," which was composed in 1876. It is based on the biblical narration of the flood. Every characteristic of the composer may be said to be summarized in this prelude, for it approaches the dramatic and the religious in one and the same breath.

DANCE OF THE BUFFOONS FROM "SNEGOUROTCHKA"**(THE SNOW MAIDEN) Nikolai Rimsky-Korsakoff**
1844-1908

Rimsky-Korsakoff's opera, *The Snow Maiden*, a "Fairy Tale of Spring" in four acts and a prologue, based on a play by Ostrovsky, was composed in 1881 and first produced at St. Petersburg in March, 1882. The Dance of the Buffoons occurs in the third act of the opera. It abounds in a joyous spirit of rollicking revelry—a whirl of the Russian dance in its brightest mood.

Ostrovsky's national epic offered that combination of legendary, picturesque and humorous elements which always exercised an attraction for Rimsky-Korsakoff's musical temperament. With this work he achieved his supreme mastery of orchestration.

The story runs thus. Snegourotchka, the daughter of Frost and Spring, is deaf to her parents' warning, and resolves to leave her woodland solitude and to seek the companionship of mortals. Her numb heart is warmed by the songs of Lel, the shepherd, but her inclination for him meets with no response, for Lel is in love with Koupava. She in turn is the affianced of Mizguir, a Tartar, and in his breast Snegourotchka kindles so fierce a flame of passion that he deserts his betrothed. Snegourotchka, bewildered by the vagaries of Cupid, returns to her mother, who, in maternal solicitude, bestows upon her ill-fated child the power of human love. But no sooner does the Snow Maiden utter, at the dictates of her newly awakened sensibility, an avowal of love for Mizguir, than a ray of the warm spring sun falls upon her and she floats to Heaven in a vapor.

INTERMEZZO from "GOYESCAS" Enrique Granados
1867-1916

Granados' piano pieces "*Goyescas*," after paintings by the Spanish master, Goya, were used as the basis for an opera, the text of which was written by F. Periquet. This work was accepted for performance in Paris, but the declaration of war in 1914 prevented its production. It was given, instead, at the Metropolitan in New York.

In 1916 Granados was invited to come to New York to direct its production, the first Spanish opera ever to be given at the Metropolitan. He was very happy over it. He had not had much of what the world calls success, and this seemed to be the turning point in his career. As he confided to a friend on the eve of his departure, he was happy—not so much for what he had already done but because at last he knew what he was capable of doing, what dreams he would realize on his return to Spain. "*Goyescas*" was a success, and as they sailed homeward the composer and his wife were gay with plans for the future. Then suddenly, cruelly, came an end to all the plans and dreams. The captain of the Sussex reported that at the moment when it seemed that they might save him, Granados saw his wife struggling in the water. Throwing off his life-felt he managed to reach her and with his arms about her they vanished into the sea. The Sussex was sunk by a submarine.

By his peculiar kind of pessimism, and his ability to reproduce what was essential in all that he observed, he had a certain affinity with Goya. He has been compared to Chopin in his music, but according to Henri Collet "his romanticism is quite his own, Creole by virtue of its melodic nonchalance, Catalan by its rhythmic contrasts."

OVERTURE, "THE MERRY WIVES OF WINDSOR" Otto Nicolai

1810-1849

The life of Otto Nicolai was spent largely in Berlin, Rome, and Vienna. At the age of seventeen he was sent to Berlin where he studied with Zelter, the teacher of Mendelssohn. At Rome he was organist of the Prussian Embassy chapel during the years 1833 to 1837, and later composed a number of Italian operas, several of which were successful. From 1841 to 1847, he led a happy and fruitful life in Vienna as conductor of the Opera and, later, of the Philharmonic concerts. In 1847, he became conductor of the Court Opera at Berlin, and there, on March 9, 1849, "*The Merry Wives of Windsor*" was produced with brilliant success. He died two months later at the age of thirty-eight.

The overture is a very popular work. In keeping with its subject, it is cast in a light and, perhaps, shallow vein of almost clownish humor. In it there is the reflection of Shakespeare's rollicking, rascally knight, whose vanity was as certain as was the absence of the many gifts of manliness of which he loudly boasted. He believed that he had but to woo any man's spouse and, not only would she succumb to his desires, but she would also give him her fortune and that of her husband as well. He is finally cured of this folly through a series of intriguing pranks played on him by two of the wives who are thus annoyed. There is no end of revelry, for the fat old Falstaff, throughout the play, proves an easy mark for the wily wives of Windsor, who make grand sport of his weakness. The overture marks the pace of the knavery that follows in the play.

**Christmas Carols****THE FIRST NOEL**

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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PROGRAM NOTES . . . Continued

GESU BAMBINO (THE INFANT JESUS) Pietro A. Yon

1886

Text by Frederick H. Martens

When blossoms flowered 'mid the snows
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.

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

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.

○ come, etc.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing
Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners 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 th' Incarnate Deity,
Pleased as Man with man to dwell,
Jesus, our Emanuel!
Hark! the herald angels sing
Glory to the new-born King.

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DAYTON PHILHARMONIC ORCHESTRA CONCERTS

January	29—GLADYS SWARTHOUT, Mezzo-Soprano	Victory Theater
February	12—ISRAEL BAKER, Violinist	Victory Theater
March	11—PHILHARMONIC CHORUS	Masonic Temple

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SUNDAY, DECEMBER 17, 1939

MUSIC

And

ART

Children's Chorus Will Sing To Capacity Crowd

BY EMMA McCLURE

With every seat in the impressive amphitheater of the Masonic Temple on reservation, the Dayton Philharmonic orchestra, with Paul Katz conducting, and the Inland Children's chorus, trained by Richard Westbrook, will be presented in joint concert Tuesday evening, the fourth in this year's calendar of the Dayton Philharmonic association.

The concert will open with Beethoven's "Leonore No. 3," which has no peer as a dramatic overture and which, in the composer's own opinion, is far superior to the opera itself.

Strangely enough, Beethoven wrote three "Leonore" overtures before he wrote the "Fidelio," the name given to his opera. The "Fidelio" overture in many ways suits the character of the opera better than the great third "Leonore." That it is light and perhaps old-fashioned, makes it the most appropriate introduction to Beethoven's opera.

The complete program:

- I. Overture, Leonore No. 3.....Beethoven
- II. Petite SuiteBizet
- III. Inland Chorus:
 - a. Invocation to St. Cecilia.....Harris
 - b. Tales from the Vienna Woods.....Strauss
 - c. Finale from "Festal Day".....Keurvels
- Intermission.
- IV. Prelude to "Le Deluge".....Saint-Saens
- V. Dance of the Buffoons.....Rimsky-Korsakoff
- VI. Intermezzo from "Govescas".....Granados
- VIII. Overture, "Marry Wives of Windsor".....Nicolai
- IX. Inland Chorus:
 - a. First Noel
 - Gesu Bambino
 - e. Hark, the Herald Angels Sing.

The Inland Chorus is again creating the same enthusiasm and interest as in the past. There is something so tremendously inspiring



Two members of the Inland Children's chorus, which includes 100 boys and girls, are shown above as they will be seen Tuesday night.

about a singing group of children, even without training, their natural exuberance awakens in every person a wish to live and to do.

But this chorus of a hundred children's voices which has had the benefit of Richard Westbrook's care and training, has become altogether unique institution, of which Dayton may well be proud. Vision, courage and an infinite patience are necessary requisites to mold so successful a project, and to Wallace S. Whittaker, president of Inland Manufacturing Co., goes the credit for this achievement, together with the sincere appreciation and thanks of the Dayton public.

The Masonic auditorium, filled to capacity for the last Christmas concert, promises an overflow in attendance Tuesday night. To those who have never heard this chorus we may say that it belongs to that rare category which leaves upon its audience an indelible aural and visual imprint.

Inland Children's Chorus Excels In Annual Concert

BY EMMA McCLURE

In a spectacle of beauty that will remain long in the memory of those privileged to witness it, 100 voices of the Inland Children's chorus, accompanied by Dayton's Philharmonic orchestra, ushered in Dayton's Yuletide season of music in the magnificent amphitheater of the Masonic temple Tuesday night.

To single out highlights of this evening of rare musical pleasure would be at once difficult and unfair. For it was the combination of superior performance by the orchestra and by this unique chorus of child voices and an atmosphere of quiet dignity that seemed to harmonize with the feeling of the occasion that produced this truly artistic utterance.

In four short years of training under the exacting baton of Richard Westbrook, the Inland Children's chorus has clung so earnestly to an ideal that today it ranks among the foremost cultural projects of its kind in the country, bringing to those of the Inland Manufacturing division of General Motors who conceived it, and to the home community of Dayton at large a cultural prestige that cannot be measured in cold terms of business.

We feel that it is thoroughly within the proprieties to digress for a moment from the performance itself for a bit of observation about the background of this children's chorus. To Wallace S. Whitaker, president of Inland Manufacturing division, belongs full credit for originating the idea of a chorus made up of children from the families of his own employes. But his was more than an idea. His was an ideal that when young boys and girls come together to enjoy the good fellowship of song, they can at the same time be inspired to integrate a certain cultural feel into their own lives and into the very fabric of their home and community life. It was this broad conception of the founder that lifted this organization of children from the category of an industrial group to an ensemble geared to truly artistic attainments.

It means much to Dayton, as it does to any community, to have an industry which is accustomed to looking upon events from the cold viewpoint of business accounting to see the worth of having a hand in creating the plus values in the community.

Pictorially and musically the Tuesday night concert reached a high point in Dayton's unusually

rich musical feast of the current season. As the top lights of the auditorium dimmed, hundreds of delicate blue lights, hidden in the branches of snow-white cedars which were massed along the passageway to the platform, signalled the opening of the choral section of the program. From one entrance came the girl singers, wearing quaint powder-blue dresses of floor length, the color reciprocating the soft blue that glittered from the cedars. From the opposite entrance came the boy singers, wearing Eton suits of black coats and dark striped trousers. To Raymon Sovey of New York, who was brought on to Dayton as technical director of the performance, belongs credit for the superb lighting effects which transformed the spectacle of the children's chorus into a truly ethereal scene.

As for Katz and the orchestra, never have they performed with greater excellence. It might be said that at least here the orchestra's finer effects were not lost; nor distorted by the poor acoustics to which they are usually subjected.

To Israel Baker, concert-master, belongs warm praise for his splendid rendition of the solo in Saint-Saens' prelude to "Le Deluge."

Beethoven's third "Lenore" opened the Tuesday night concert. This was followed by Bizet's "Petite Suite for Orchestra," dedicated by Katz and the orchestra in the Tuesday night program to the children of the chorus.

The first group of choral selections by the children's voices included "Invocation to Saint Cecilia," by Harris; "Tales From the Vienna Woods," by Strauss, and the finale from Kuervel's "A Festal Day."

"The First Noel," Yon's "Gesu Bambino" and "Hark, the Herald Angels Sing," comprised the second group of choral numbers. And finally, "Silent Night," as an encore, sung without orchestra accompaniment and with Mr. Westbrook conducting.

The fifth of the Philharmonic series of concerts will be heard Jan. 29 at the Victory theater, with Miss Gladys Swarthout as the guest artist.