


December 16, 1945



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DECEMBER 16, 1945

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THIRD CONCERT—THIRTEENTH SEASON

SUNDAY AFTERNOON, DECEMBER 16th, 1945

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS

RICHARD WESTBROCK, Director

PROGRAM

- I CHRISTMAS CONCERTO, Opus 6, No. 8.....Corelli
Vivace—Grave, Allegro, Adagio-Allegro-Adagio,
Vivace, Allegro, and Largo (Pastorale)
Solo Trio: Milton Wohl and Arthur Clarke, Jr., Violins,
and Eleanor Foster, Cello.
- II OVERTURE "THE ROMAN CARNIVAL".....Berlioz
- III (a) GLORIA, FROM "TWELFTH MASS".....Mozart
(b) A Cappella, directed by Richard Westbrook
IRIS.....McClosky
SONG OF THE WEDDING PIE.....Russian Folk Song
PAT-A-PAN.....Burgundian Air
THE SHEPHERDS' CHRISTMAS SONG.....Swiss Folk Song
(c) TALES FROM THE VIENNA WOODS.....Strauss
INLAND CHILDREN'S CHORUS

INTERMISSION

- IV INTRODUCTION, "THE BREAK OF DAY" FROM
"KHOVANSTCHINA".....Moussorgsky
- V OVERTURE SOLENELLE "1812".....Tschaikowsky
- 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

FOURTH CONCERT
 DAYTON PHILHARMONIC ORCHESTRA
 PAUL KATZ, Conductor

THURSDAY, JANUARY 17, AT 8:30 P. M.
 MEMORIAL HALL

Soloist—KERSTIN THORBORG, Mezzo-Soprano

PROGRAM

- I SYMPHONY NO. 2.....Rachmaninoff
- II (a) ARIA "CALM THOU MY SOUL".....Handel
 (b) DREAMS.....Wagner
 (c) GOD IN NATURE.....Beethoven
 KERSTIN THORBORG
- III (a) MIGNON: "DO YOU KNOW THE LAND".....Wolf
 (b) SWEDISH FOLK SONG
 (c) ARIA "MY HEART AT THY SWEET VOICE".....St. Saens
 KERSTIN THORBORG
- IV CZECH RHAPSODY.....Weinberger

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Program Notes

• • By MAURICE R. KATZ

CHRISTMAS CONCERTO, Opus 6, No. 8

Arcangelo Corelli (1653-1713)

Arcangelo Corelli founded the school of violin playing in which the instrument is treated in virtuoso fashion rather than as a member of an accompanying body of players, subordinated to the vocal line and text. In the form of the concerto grosso, which he cultivated, he lifted the string instruments to a position of absolute eminence. Corelli was one of the greatest violinists of his day. With the allusion to his Christian name, he was described as the "Archangel of the Violin." He was no less celebrated for his instrumental works, particularly his concerti grossi.

The Christmas Concerto as it is known today is based on the edition of it by Roger of Antwerp, printed in 1714. At that time, 12 concerti grossi, namely, 8 Church Concerti (Concerti da Chiesa) and 4 chamber concerti (Concerti da Camera) were published under Opus No. 6. The Christmas Concerto is the eighth of this series. The concerto is called "Christmas Concerto" because of the inscription on the score: "Concerto fatto per la notte di Natale." It consists of six short movements marked as follows: Vivace—Grave, Allegro, Adagio-Allegro-Adagio, Vivace, Allegro, and Largo (Pastorale). The work is scored for a solo trio of two violins and a cello, string orchestra and piano.

OVERTURE: "THE ROMAN CARNIVAL"

Hector Berlioz (1803-1869)

The colorful, kaleidoscopic, irresistibly rhythmic "Roman Carnival" was originally written as the introduction to the second act of the long-since-forgotten opera, "Benvenuto Cellini," which was a ghastly failure at its premiere at the Paris Opera on September 10, 1838. The "Roman Carnival" is virtually all that remains of the work today—virtually, though not wholly, because the first-act overture to "Benvenuto Cellini" is occasionally revived, but is not to be compared in verve and vitality to the "Roman Carnival."

There is a vigorous introduction, followed by a seductive love song for English horn, then leading into the saltarello danced on the Piazza Colonna in Rome in the second act of the opera. The two themes are developed, and the overture ends with a blaze of brilliance as the dance rhythm triumphs.

GLORIA, FROM "TWELFTH MASS"

Wolfgang Amadeus Mozart (1756-1791)

Gloria in excelsis Deo
 et in terra pax hominibus
 bonae voluntatis.
 Laudamus te, Benedicimus te,
 Adoramus te, Glorificamus te.
 Gratias agimus tibi, propter magnam, gloriam
 tuam.
 Domine Deus
 ex caelestis, Deus Pater omnipotens.
 Domine Fili unigenite, Jesu Christe,
 Domine Deus, Agnus Dei, Filius Patris.
 Domine Deus, Agnus Dei, Filius Patris.

IRIS

David Blair McClosky

Deep purple Iris, beside a crystal pool
 Breezes cool,
 Deep purple Iris
 Smoky Iris beneath the Sun-God's feet
 Carved jade Dragons beside a seat
 Ah, reflected in your eyes a touch, a kiss, a parting,
 Iris skies
 Iris.

SONG OF THE WEDDING PIE

Russian Folk Song

Mother-in-law she did make a pie,
 Mother-in-law she did make a pie,
 Four roubles worth of salt she did buy
 Eight roubles worth of sugar and rye,
 Eight roubles worth of sugar and rye, of sugar and rye.
 Twelve roubles in all she did give for the pie.
 Mother-in-law thought seven could be supped,
 Mother-in-law thought seven could be supped,
 Young son-in-law all alone ate up,
 Young son-in-law all alone ate up,
 Mother-in-law she does pace up and down,
 Mother-in-law she does pace up and down, she does pace up and down and gently upon her son-in-law she does frown:
 "Heaven grant you split in twain, my son-in-law!
 Heaven grant you split in twain, my son-in-law!"
 "Stiff and dry your tongue may wax, my moth'-in-law!
 Stiff and dry your tongue may wax, my moth'-in-law!"
 "One fine day you'll come to visit me, come to visit me in carnival week,
 Then I will soon make you obedient and meek,
 Then I will soon make you obedient and meek,
 With four juicy rods of the birch neatly clipped,
 all to order is made a whip!"

PAT-A-PAN

Burgundian Air

Pat-a-pan, pat-a-pan, pat-a-pan.
 Willie, take your little drum,
 Robin, get your life and come;
 Now these instruments we play,
 Tu-re-lu-re-lu, pat-a-pat-a-pan,
 Now these instruments we play
 For a joyful Christmas day!

When the men of olden days
 Sought to bring their Maker praise,
 On these instruments they'd play,
 Tu-re-lu-re-lu, pat-a-pat-a-pan,
 On these instruments they'd play,
 And their hearts were light and gay.

Pat-a-pan, pat-a-pan, pat-a-pan.
 God and man this day are one,
 Even more than life and drum;
 So these instruments we play,
 Tu-re-lu-re-lu, pat-a-pat-a-pan,
 So these instruments we play,
 For a joyful Christmas day!

THE SHEPHERDS' CHRISTMAS SONG

Swiss Folk Song

Sleep well, Thou Son from heaven come,
Sleep well O tender child,
While angels hull Thee to Thy rest
With breezes soft and mild,
We humble shepherds gather nigh to sing a
 rev'rent lullaby
O slumber,
Thy mother with the gentle gaze
Warm cov'ring o'er Thee lays,
And Joseph breathes all silently for fear the
 Babe awakes;
The lambs that gather in the stall are dumb
 with wonder of it all.
Sleep well, Thou Son from heaven come.
Sleep well.

TALES FROM THE VIENNA WOODS

Johann Strauss, Jr. (1825-1899)

**INTRODUCTION, "THE BREAK OF DAY,"
FROM "KHOVANSTCHINA"**

Modeste Moussorgsky (1835-1881)

Moussorgsky received military training and became an officer, but his restiveness soon caused his resignation, and two later attempts at government work were again failures. His fondness for drink and his many excesses soon marked him as a Bohemian whose dominating passions and savage independence could brook no restraint. These same qualities are found in his music. His dominant idea was to bring music into closer relationship with actual life. In a letter to Stassov he reveals his artistic intentions: "To seek assiduously the most delicate and subtle features of human nature—of the human crowd—to follow them into unknown regions, to make them our own: this seems to me the true vocation of the artist . . . to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art." He was a poet by nature, expressing in a marked manner the passion and misery of humanity, yet never taking the trouble to master the technic of his art. Thus his two operas, "Boris Godounov" and "Khovanstchina," did not meet with favor until smoothed and polished by his more learned friends. Moussorgsky turned his attention to the dramatic story of the Princess Khovanstchin, suggested to him by Stassov in 1872, shortly after completing "Boris Godounov," for which work he is best known. He died before completing "Khovanstchina," and Korsakov, his close friend and admirer, finished the work and arranged the instrumentation.

OVERTURE SOLENELLE "1812"

Peter Tschaiikowsky (1840-1893)

This extraordinarily powerful and melodramatic music has been called the "world's worst and noisiest overture" It hardly deserves such a damning estimate; others, since the melancholy Tschaiikowsky, have written much worse and even noisier music. That it is bizarre, that it depends more upon sonority than on any other quality for its impressiveness, that it is rather cheaply programmatic and illustrative, cannot be denied; neither can the fact that it is extremely effective.

The overture was written to dramatize and commemorate the withdrawal of the French troops under Napoleon in 1812, a strategic retreat which the Russians had always regarded as a victory. As originally planned, the music was to be performed by a gigantic orchestra assembled in a public square in Moscow, and arrangements were made for the inclusion of cannon as members of the percussion section. Fortunately for the musicians, the guns were to be located at quite some distance from the orchestra, and were to be fired at proper intervals by an electric connection from the conductor's stand. There is no record of a first performance with the scheduled elaborations, but Sousa's Band and other musical organizations have played the overture with bombs or giant fire-crackers taking the place of cannon.

The music begins with a solemn introduction of the old Russian hymn "God, Preserve Thy People," in wood-wind and strings. The greater part of the overture is devoted to an all-too-realistic musical description of the Battle of Borodino, in which the progress of the encounter is indicated by the relative prominence given to the "Marseillaise" and the Czarist Russian national anthem, "God Save the Czar." (Neither was in use by the respective countries at the time of the famous battle.) The Russian hymn is eventually triumphant, above an orchestral clamor that can with difficulty be matched for sonority in all orchestral literature. To cap the climax, the tubular chimes are thoroughly pounded during the closing measures, as if all the bells of Moscow rang in triumph. It is all quite breathlessly thrilling.

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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 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 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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Inland Chorus¹⁹⁴⁵ Gives Annual Yule Concert

By MERAB EBERLE

The Dayton Philharmonic orchestra and the Inland Children's chorus gave their annual Christmas concert yesterday afternoon in Memorial hall. As in years past the program was heard by a capacity audience.

Again there were white Christmas trees, and again these came to swift pointing of blue lights as 50 girls in long blue gowns and 50 boys in Eton suits stepped to their places on the tiered platform.

The orchestra conducted by Paul Katz accompanied the chorus in several selections; among these, an effective arrangement of Johann Strauss' "Tales From the Vienna Woods."

Richard Westbrook, who trains the Children's chorus, directed the group in several unaccompanied selections. Including among these were McClosky's "Iris," a Russian folk song entitled "Song of the Wedding Pie," a Burgundian air and a Swiss folk song. At the latter part of the program were a group of Christmas carols including Mendelssohn's "Hark! the Herald Angels Sing," Redner's "O, Little Town of Bethlehem" and Reading's "Adeste Fideles."

December 17, 1945
The *Dayton Journal*

The orchestra opened the program with Corelli's Christmas Concerto, a work of sonorous and full harmonies. It was interpreted beautifully under the direction of Mr. Katz. The work of the solo trio was notable. Playing here were Milton Wohl and Arthur Clark Jr., violinists, and Eleanor Foster, cellist.

Other selections presented by the orchestra were "The Roman Carnival" by Berlioz, a glad-outpouring of song; Moussorgsky's "The Break of Day" and Tchaikowsky's "1812" overture.

During the intermission Dr. E. R. Arn, president of the Dayton Philharmonic association, introduced Charles F. Kettering, vice president, General Motors corporation, to the audience.

Mr. Kettering complimented Dayton in having such an orchestra and chorus; and said that such institutions are "as essential to a community as are factories, schools, stores and churches."

He told his audience that Dayton looked toward a future of happiness and prosperity. Asking that the Philharmonic orchestra continue to receive support, he said: "It is a building block of such import that it is impossible to say how much it does mean to the community."

Inland Children's Chorus Makes Christmas Appearance

Inland Children's Chorus-Dayton Philharmonic orchestra concert, Sunday afternoon, Dec. 16, Memorial hall. Paul Katz and Richard Westbrook, conductors. The program follows:
 Christmas Concerto Grosso.....Corelli
 Roman Carnival Overture.....Berlioz
 (a) Gloria, from Twelfth Mass.....Mozart
 (b) Iris.....McCloskey
 Song of the Wedding Pie.....
Russian Folk Song
 Fals-Fan.....Burgundian Air
 The Shepherds' Christmas Song.....
Swiss Folk Song
 (c) Tales from the Vienna Woods.....
Strauss
 Inland Children's Chorus
 Introduction, The Break of Day.....
Moussorgsky
 Overture Solonelle 1812.....Tchaikowsky
 Christmas Carols.
 Inland Chorus

BY BETTY A. DIETZ
Daily News Music Critic

The Christmas season is officially launched—now that the Inland Children's chorus has made its annual appearance with the Dayton Philharmonic orchestra. The row upon row of cherubic youngsters—the sweet-faced girls in their long blue gowns and the scrubbed and combed boys in Eton suits—look for all the world like a host of well behaved angels. They sing that way, too.

Silver trees and frosty pine boughs, pin-pointed with midnight blue lights, flanked the stage and the entire front of the auditorium. The setting is the work of Raymond Sovey, New York stage designer who is also responsible for the much-talked about play, The State of the Union.

Special guest of the afternoon was Dayton's own Charles F. Kettering, vice president in charge of research for General Motors Corp., who spoke words of praise in behalf of the orchestra. Such a unit is equally important to a city, he said, as its industries and schools and factories. Mr. Kettering, who spoke during intermission, was introduced by Dr. E. R. Arn, president of the orchestra association.

The months of painstaking drilling, the patience and the understanding which are an integral part of the preparation of 107 children for a performance so near perfect were apparent to the most unpracticed eye. The applause which met the chorus' singing both a cappella and with the orchestra was a salute to Richard Westbrook for the work he has done during the nine years of the Inland Children's chorus' existence. It is to his credit, as well as the children's, that they sang clearly and enthusiastically, with precision and faithfulness to pitch.

With the orchestra under the direction of Paul Katz, the chorus sang first the clarion Gloria from Mozart's Twelfth Mass and later the entrancing Strauss waltz, Tales from the Vienna Woods. Three traditional Christmas carols completed the children's work with the orchestra. However, the young singers who only on one occasion during the year sing with any but their own director, were most at ease in their a cappella work under Mr. Westbrook. The unusual harmoni-

zation of McCloskey's wisp of a song, Iris, was disposed of with infinite beauty. The children sang, too, a trio of Russian, Burgundian and Swiss folk songs. Mary Werner MacCash was at the organ for the processional.

But again it was the tenderness and loveliness of Franz Gruber's Silent Night, Holy Night that captured the essence of the holiday season.

Milton Wohl, new concertmaster, appeared in the spotlight for the first time Sunday when he, Arthur Clark, jr., and Eleanor Foster played the solo string work in Corelli's Christmas Concerto Grosso with the orchestra. In addition Mr. Katz conducted the group in a festive reading of Berlioz's Roman Carnival overture and the introduction to Moussorgsky's less familiar opers, Khovanstchina, finishing off with the bombast of the 1812 overture. The musicians entered wholeheartedly into the spirit of the occasion.

The Inland chorus will present special program Monday night at Memorial hall for the employees of the General Motors division.

Let's Go Places 1945

With **ARTHUR S. KANY**

The Christmas music season got under way to an excellent start yesterday what with three organizations offering concerts for public attendance.

The concert of the Dayton Philharmonic orchestra and the Inland Children's chorus, now almost "traditional" locally, drew virtually a capacity audience to Memorial hall. In addition, the Music Appreciation chorus sang in the Dayton Art Institute, and the Rotary Boys' choir repeated its fine Christmas program in Westminster church.

The Inland Children's chorus, ably trained and directed by Richard Westbrook, numbering 50 boys and 50 girls, appeared in their customary dress and formed an entrancing picture when tiered on the stage. In front of them was the orchestra, flanked on both sides with whitened Christmas trees illuminated by hundreds of tiny blue lights.

Raymond Sovey, New York stage designer, came on to add some



Westbrook

new and extremely effective lighting effects to those he has provided through the years. These reached their climax in the concluding number, with the stage bathed in a soft blue haze as the chorus sang "Silent Night."

The children first sang the "Gloria" from Mozart's "Twelfth Mass." This was given with the orchestra as was the final number of the first group, the lilting Strauss waltz, "Tales From the Vienna Woods," both directed by Paul Katz, conductor of the orchestra.

Westbrook took over for a group of numbers, which the youngsters sang without accompaniment, achieving some marvelously fine tonal effects. These numbers were: "Iris," by McClosky; "Song of the Wedding Pie," a Russian folk song; "Pat-a-Pan," a Burgundian air, and "The Shepherds' Christmas Song," a Swiss folk song.

It was in the second group, however, that the children gave the greatest pleasure, for here they sang the familiar yuletide songs they know so well and which fit the season. These included "Hark, the Herald Angels Sing," "O Little Town of Bethlehem," "Adeste Fideles" and "Silent Night."

At this late date it seems hardly necessary to comment not only on the splendid training the boys and girls are receiving under Westbrook but on the appreciation of good music they are absorbing, all of which make their lives richer in years to come.

December 17, 1945
The Dayton Herald

Continued....

Charles F. Kettering, vice president of General Motors in charge of research, heard the chorus for the first time and told us he thought it "wonderful." Facetiously he said that he had sort o' lost contact with such events here since "I haven't been able to get a job in Dayton in 20 years."

He strongly indorsed both orchestra and chorus, declaring this work "just as essential as factories and stores, a fundamental building block just as important as schools and churches." He hoped to see the Philharmonic as one of the links in a chain of progress in the world to come, he said.

The orchestra presented a varied program. Opening was Corelli's "Christmas Concerto" for string instruments only, solo bits being

taken by Milton Wohl and Arthur Clarke Jr., violinists and Eleanor Foster, cello. This was followed by the rousing "Roman Carnival," by Berlioz.

In the second part of the program the orchestra played Mousorgsky's introduction to "The Break of Day" from "Khovanschina" and the bombastic "1812 Overture" by Tschaiakowsky. Even without the fireworks which the band provides at the close of each season at Island park, this was a "noisy" affair.

At the next concert, Jan. 17, the Met's leading mezzo-soprano, Kerstin Thorberg, will make her first Dayton appearance as soloist, providing the major part of the program.

Courtesy of Phyllis (Denlinger) Phillips