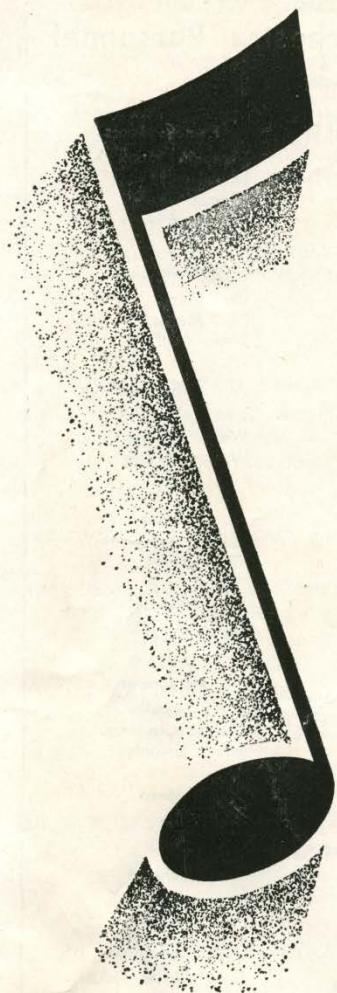


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December 14, 1949



*Dayton
Philharmonic
Orchestra*

1949-50

SEVENTEENTH

SEASON

MEMORIAL HALL

DECEMBER 14, 1949

Courtesy of
Mary Anne (Huber) Federspiel

Dayton Philharmonic Orchestra Personnel

PAUL KATZ, Conductor

Violins

MILTON WOHL,
Concertmaster

Marjorie Kline
Warren Driver
Gwenn Garber
Arthur Clarke, Jr.
Juanita Miller
Hobart Schoch
Lloyd Outland
Carl Rubinoff
Arnold Schatz
Miriam Smith
Lois Wolfe Vornholt
Mary Piotrowski
E. Mannes Lubow
Elma Rhinehart
Emma Burley
Herman Silbersack
Gertrude Huber
Edgar Livingston
Marguerite Ambrosini
Martin Kazanov
Jean Wiltse
Gwendolyn Wright

Violas

Betty Haines
Emma Louise Odum
Joseph Bein
Marjorie Davis
Sidney Garriss
Louise Payler
Zeal Fisher

Cellos

Eleanor Foster
Russell Rausch
Alfred Hein
Margaret Kirk
Marvelle Kadel
Arthur Kneck
Charlotte Jackson
Miriam Esposito

Basses

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

Flutes

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

Contra Bassoon

Leo Reines

French Horns

Elizabeth Snook
Edwin Allen
Thomas Newell
Miriam Wallace

Trumpets

Paul Blagg
Paul McCrea
James Will

Trombones

John Reger
William Meeks
William Coates

Tuba

Douglas Baker

Timpani

Ralph Ballou

Percussion

Henry Needham
Charles Gastineau
James Greenlee

Harp

Ann Kirk

Celeste

Margaret Kirk

Librarian

Emma Louise Odum

Personnel Manager

William Coates

Fourth Concert—Seventeenth Season

WEDNESDAY EVENING, DECEMBER 14, 1949

Dayton Philharmonic Orchestra

PAUL KATZ, Conductor

INLAND CHILDREN'S CHORUS
RICHARD WESTBROCK, Director

PROGRAM

- I. SYMPHONY IN D MAJOR, "HAFFNER" K. 385.....*Mozart*
a. Allegro con spirito
b. Andante
c. Menuetto and Trio
d. Finale (Presto)
- II. OVERTURE—FANTASY, "ROMEO AND JULIET".....*Tschaikowsky*
- III. a. GLORIA, from "TWELFTH MASS".....*Mozart*
b. A Cappella, directed by Richard Westbrook
THE SONG OF MARY.....*Fischer*
PAT-A-PAN*Burgundian Air*
c. FINALE from "A MIDSUMMER NIGHT'S DREAM".....*Mendelssohn*
INLAND CHILDREN'S CHORUS
- INTERMISSION
- IV. EXCERPTS from the Ballet, "FANCY FREE".....*Bernstein*
a. Galop
b. Waltz
c. Danzon
- V. HUNGARIAN MARCH (RAKOCZY).....*Berlioz*
- 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

Inland Children's Chorus

CONCERT GROUP

SOPRANO BOYS

Altevers, John
Balmert, Barry
Blake, John
Brombaugh John
Brown, Jerry
Brun, Dick
Campbell, Robert
Caverlee, Kenneth
Chichanowicz, Stan
Coalt, Emerson
Coates, William
Domanski, Dennis
Eckley, James
Frederick, Jim

Gantt, David
Gantt, James
Geraghty, Tommie
Glander, Benny
Haines, Pat
Hale, Robert
Helke, Bill
Helke, Jack
Hussong, Jock
Jones, Fred
Kreitzer, Glen
Lauer, Darrell
Montgomery, Don
Moritz, Denny Paul

Nevius, James
Purdon, John
Riley, Richard
Ruebush, Ronald
Rush, Larry
Stang, David
Stang, Tom
Topp, Dan
Topp, Don
Tunney, Terrell
Wenzler, Tony
Westbrook, Billie
Wittman, Tom

ALTO BOYS

Balas, Joseph
Billbrey, Richard
Brown, Ralph
Brun, Fred
Collins, Jerry
Cordonnier, David
Curtis, Kenny

Filburn, Ronald
Fudge, John
Gunter, Bill
Kelly, Denis
Lienesch, Jim
Lienesch, Richard
Loges, Tom

Meyer, Dennis
Middleton, Cleidith
Owen, Jerry
Pfeiffer, Tom
Pitsinger, Jack
Pitsinger, Roger
Wening, Jerry

SOPRANO I GIRLS

Bakan, Mary
Berger, Joyce
Brun, Nancy
Chapin, Margaret
Cunningham, Alice
Engel, Marilyn
Fella, Sandra
Finrock, Marcene
Freeman, Moonyene
Haggerty, Mary Cath.
Haggerty, Patricia

Hinders, Joan
Hoff, Barbara
James, Susan
Kelly, Sharon
Knopp, Judy
Kreitzer, Nancy
Lamoreux, Jeanne
McCord, Ellen Ann
Miller, Patricia
Milthaler, Nancy
Milthaler, Julia

Nevius, Janice
Osterday, Mary Ann
Purdon, Diane
Riley, Sandra
Routson, Lola
Steinbrunner, Carol
Stevens, Claire
Tunney, Florence
Tunney, Norma
Wenzler, Barbara
Woodhead, Charlotte

SOPRANO II GIRLS

Albaugh, Julie
Ballou, Sue
Billbrey, Barbara
Blair, Suzanne
Buehler, Doris
Channell, Carla
Cochran, Geraldine
Cox, Margaret

Donegan, Jaunita
Donisi, Nancy
Gingell, Winifred
Grieser, Ada
Heisey, Georgia
Holderman, Jill
Huber, Mary Ann
King, Lois
O'Connel, Maureen

Patrick, Gale
Ragan, Anita
Siezer, Rita
Stang, Barbara
Strader, Betty Jean
Strader, Idona
Strader, Sue Carol
Westbrock, Mary Lou

Program Notes . . . by MAURICE R. KATZ

SYMPHONY IN D MAJOR "HAFFNER" K. 385

Wolfgang Amadeus Mozart, 1756-1791

Mozart's premature death in 1791 robbed the world of whatever material might have come from his prolific pen thereafter. He had already placed the symphony on a pinnacle beyond the reach of most of his successors. Indeed it is a question as to how far he himself could have surpassed the heights of those works he did leave. The six last symphonies are usually grouped together as the culmination of his labours. Of these the "Haffner" was the first. It was composed in 1782, to the order of the Haffner family of Salzburg.

On re-examining the score of the "Haffner" symphony, some time after its composition, Mozart was "quite surprised," and felt that "it must have had a very good effect." Such a reaction and also the fact that he wrote it in all possible haste when he was but 26 years of age are quite surprising to the music lover as well. "Very good" is something of an understatement. The "Haffner" symphony may fall short of the last three monumental works composed in six weeks during 1788. If it does the difference in quality is scarcely perceptible. In brief, this symphony embodies in full measure the true stature of Mozart, the serenity and infinite charm of his music—music of the sheerest spontaneity and grace.

In the first movement, marked *Allegro con spirito*, one is reminded at once that Mozart learned much from Haydn, as the latter in turn was to learn much from the younger man. After the majestic theme, which jumps an octave and then descends the scale in heavy punctuated notes, the Mozartian atmosphere is immediately in evidence with crisp figures for the violin section to accompanying chords. Basses then take the theme, with counter melodies in the violins. A restatement and development of the first theme is heard, and the rippling scale passages are again reminiscent of Haydn. A serene reappearance of the original theme, together with downward motion in the basses bring the movement to an end.

The *Andante* is a singularly happy effect, combining modesty with perfect form. The second section is one of the most charming, fragile passages in all classic literature. Part of its effect, at least, is due to the silence of the basses on the first beat, and their entrance on the second. A sustained note with slowly moving basses and harmony open this movement. The first theme returns and leads again to the remarkable second theme.

The *Minuet*, like that in the composer's G Minor Symphony, is more sober and robust than a classic minuet is expected to be. A long middle section of tranquil character, with a paucity of dynamic changes, recalls by so much the original intention of classic composers—that this movement be a restful preparation for the *Finale*.

With the vigorous fourth movement, we are back again to the Mozart of brilliant counterpoint and mercurial alternations of light and shade. Swells and echoes of tone give this section a feeling of tremendous motion and gigantic strength. Its architecture is equal to, and suggestive of, that in the last of Mozart symphonies, the "Jupiter" in C Major.

OVERTURE-FANTASY, "ROMEO AND JULIET" *Peter Tschaikowsky (1840-1893)*

During the winter of 1868-1869, when Tschaikowsky was still young and unknown, struggling to make a living by teaching and arranging songs for a publisher in Moscow, he fell madly in love with the opera singer, Desiree Artot, who shortly after married someone else. It was about this time that he received a suggestion from Balakireff, the great Russian nationalist and leader of the Five, to write the overture

based on Shakespeare's tragedy, *Romeo and Juliet*. With an aching memory of *Desiree*, he set to work, and continued, more or less under Balakireff's tutelage, some of which was by correspondence. Eventually he achieved a result which vindicated his suffering. The strong delineation, and at times, truly Shakespearian fire of the overture testify to a rich emotional experience.

Tschaikowsky's feelings about Balakireff were mixed. He found him boring, opinionated and arrogant, yet he acknowledged the value of Balakireff's criticism, respected his musical judgment and looked to him for encouragement. Whether Tschaikowsky was wise in following so dutifully the all too ready specifications of the eminent composer may well be questioned. When the work was first performed at Moscow in 1870 it was a flat failure. During the following summer Tschaikowsky completely revised the score, but even so, it was not successful; a Vienna audience hissed it, and in Paris it was received coldly. It was not until 1881, when, in the light of his vastly increased experience, the composer revised and republished the work, that it finally triumphed.

The churchly harmonies of the opening theme (clarinets and bassoons) are intended to suggest the Friar Laurence. This serves as an introduction to the stormy allegro depicting the strife of the opposing Montagues and Capulets. Then follows the love scene, consisting of two lyric themes, the first a richly expressive phrase given out by the English horn and muted violas, and the second a delicious undulating passage in divided strings with mutes, which shortly forms an accompaniment to the ecstatic song of the lovers. There ensues a return to the tumultuous allegro, against which the solemn warning of Friar Laurence protests in vain. The love theme reappears with increasing and passionate intensity. There is a great climax. And then after a moment of portentous silence comes a dirge-like reminiscence of the love song, ('cellos, violins and bassoon, above drum beats, with basses pizzicato), which is afterward carried up in a mood of transfigured exaltation to the higher strings and sung in elegiac conclusion.

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
Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Domine Deus, Agnus Dei, Filius Patris.
Glory to God in the highest.
And on earth peace to men of good
will.
We praise Thee.
We bless Thee.
We adore Thee.
We glorify Thee.
We give Thee thanks for Thy great
glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord Jesus Christ, the only-begotten
Son.
Lord God, Lamb of God.
Son of the Father.

THE SONG OF MARY.....*Carl A. Fischer (1828-1892)*

Come, ye who wander
Neath the palms yonder;
Angels, ye holy see how He slumbers,
He slumbers so lovely, He slumbers so lovely, my child.
Hold ye the branches, calm ye the wind.
Hold ye the branches, Calm ye the wind!

PAT-A-PAN
Burgundian Air

Pat-a-pan, pat-a-pan, pat-a-pan
Willie, take your little drum,
Robin, get your fife 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 fife 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!

FINALE from "A MIDSUMMER
NIGHT'S DREAM"

Felix Mendelssohn (1809-1847)

Through the house give glimm'ring light
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;

And this ditty after me,
Sing and dance it trippingly,

First rehearse your song by rote;
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place!

Trip away, make no stay;
Meet me all by break of day.
Else the Puck a liar call:
So, good night unto you all.

INTERMISSION

EXCERPTS from the Ballet, "FANCY FREE".....*Leonard Bernstein (1918-)*

Bernstein was born a short thirty-one years ago at Lawrence, Mass. He majored in music at Harvard under Piston and Hill, achieving extraordinary merit, and has since enjoyed phenomenal success as conductor, composer and pianist. His "Jeremiah" Symphony was heard for the first time in 1942 and won the New York Music Critics Circle Award for 1944.

Later in 1944 he premiered Jerome Robbins' "Fancy Free" which had been commissioned by the Ballet Theatre the preceding October, before Bernstein "got the breaks." It was a brilliant success. The score proved "spicy, rhythmically complex, and jazzy music, interesting in itself and wedded to the choreography as neatly as stretched skin on a drum fits the shell."

HUNGARIAN MARCH (Rakoczy).....*Hector Berlioz (1803-1869)*

What Berlioz calls Hungarian March (From "The Damnation of Faust") is in reality the famous Rakoczy March. Research has shown that this latter march was written by one Michael Barna, the favorite musician of Prince Franz Rakoczy, who died as late as the eighteenth century. The theme, which originated in this manner, was progressively modified as it passed through the years and through the hands of various musicians. Particularly a violinist, Ruzsitska (one of Schubert's teachers) gave it the form it has today. The story of how it came to be employed by Berlioz and introduced into his "Damnation of Faust" is vividly told in his autobiography.

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Freedom of choice is the basis of all other freedoms, the very essence of cultural development and artistic creation. As our freedom of choice permits us to enjoy the best in music, such as the Philharmonic Concerts, so it encourages higher standards in other fields not possible where stultifying government regimentation strangles progress.

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"On reaching Pesh I had a little pleasure party all to myself in accordance with a promise made to myself while soaking in the Danube mud. I took a bath, drank two glasses of Tokay and slept twenty hours—not, however, without visions of boiling waters and lakes of mud. After which I set out on the war-path of concert-promoting, greatly helped by the kindness of Count Raday, superintendent of the National Theatre.

"Now the Hungarians are nothing if not patriotic. In every shopwindow things are ticketed hony (national) and, by the advice of an amateur in Vienna, who had brought me a volume of Hungarian national airs, I chose the Rakoczy March and arranged it as it now stands as finale to the first part of my Faust.

"No sooner did the rumor spread that I had written hony music than Pesh began to ferment.

"How had I treated it? They feared profanation of that idolized melody which for so many years had made their hearts beat with lust of glory and battle and liberty; all kinds of stories were rife, and at last there came to me Mr. Horwath, editor of a Hungarian paper, who, unable to curb his curiosity, had gone to inspect my march at the copyist's.

"I have seen your Rakoczy score,' he said uneasily.

"Well?"

"Well, I feel horribly nervous about it."

"Bah! Why?"

"Your motif is introduced piano, and we are used to hearing it started fortissimo."

"Yes, by the gypsies. Is that all? Don't be alarmed. You shall have such a forte as you have never heard in your life. You can't have read the score carefully; remember the end is everything!"

"All the same, when the day came, my throat tightened, as it did in times of great excitement, when this devil of a thing came on. First the trumpets gave out the rhythm, then the flutes and clarinets with a pizzicato accompaniment of strings—softly outlining the air—the audience remaining calm and judicial. Then, as there came a long crescendo broken by the dull beats of the big drum (as of distant cannon) a strange, restless movement was perceptible among them—and, as the orchestra let itself go in a cataclysm of sweeping fury and thunder, they could contain themselves no longer.

"Their overcharged souls burst with a tremendous explosion of feeling that raised my hair with terror.

"I lost all hope of making the end audible (it is an extraordinary thing that the end never is audible; applause always begins too soon and the curious and most effective treatment of the final chords is lost), and in the encore it was no better; hardly could they contain themselves long enough to hear a portion of the Coda.

"Horwath, in his box, was like one possessed, and I could not resist a smiling glance at him to ask—

"Are you still afraid or are you content with your forte?"

"It was lucky this was the end of the programme, for certainly these excitable people would have listened to nothing more.

"As I mopped my face in the little room set apart for me, a poorly dressed man slipped quietly in. He threw himself upon me, his eyes full of tears, and stammered out:

"Ah, monsieur—the Hungarians—poor man—not speak French—Forgive, excited—understand your cannon—Yes, big battle—Dogs of Germans!" Striking his chest vehemently—"In the heart of me you stay—ah, French—Republican—know to make music of Revolution!"

"I cannot describe his frenzy; it was almost sublime.

"After that, of course, the Rakoczy ended every concert, and on leaving I had to present the town with my MS."

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Fifth Program

Dayton Philharmonic Orchestra

THURSDAY, JANUARY 19, 1950, 8:30 P. M.

Symphony No. 1 Schumann

Vocal Group

Invocations, from "Radamisto" Handel

Vision fugitive, from "Herodiade" Massenet

Soloist — Igor Gorin, Baritone

Intermission

Vocal Group

She Never Told Her Love Haydn

The Blind Ploughman Clarke

To the Little Star Moussorgsky

Viut Vitre Ukrainian Folk-Song

Soloist — Igor Gorin, Baritone

Fire-Bird Suite Stravinsky

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 heard 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.

COMPLIMENTS OF





Your children are cordially invited to
the NCR Christmas Party . . .

The NCR Christmas Party will be held in the Auditorium, Saturday morning, December 17th. There will be two shows, one at 8:30 a.m. and the other at 10:00 a.m. A special Christmas entertainment will feature the program.

Saturday Morning Children's Meetings are held throughout the year. Your children are cordially invited to attend. Except at Christmas time there is one meeting each Saturday, and it starts at 9:00 a.m.

Programs of the Saturday Morning Children's Meetings are broadcast over radio station WHIO. The title of the program is "Invitation To Youth".

The National Cash Register Company

December 10, 1949
Dayton Journal Herald



FOUR MEMBERS of the Inland chorus which is to sing with the Dayton Philharmonic orchestra at Memorial hall Wednesday evening are shown here. From left to right they are Barbara Bilbrey, Jenne Lamoreux, Dan Topp and Darrell Lauer.

Source: Newspapers.com

Identical photo and caption appeared in
The Dayton Daily News: December 11, 1949

H-17002 001.044
12-15-49
Yule Program

Is Applauded

**Dayton Philharmonic,
Inland Chorus A Hit**

The Dayton Philharmonic orchestra and the Inland Children's chorus appeared in their annual Christmas concert last night at Memorial hall. The audience, almost capacity, was highly appreciative.

The spectacle afforded by orchestra and chorus never ceases to be a delight. The Philharmonic, its brasses gleaming, occupied the foreground. The children mounted a silver-gray and tiered platform at the rear. The girls wore long, pale-blue gowns. The boys were smartly attired in Eton suits.

To the sides of the platform stood tall an dsilvered evergreens whose branches, just at the moment the choristers made ready to sing, pointed with blue lights. As in the past years, and as will happen, no doubt, as long as Dayton is privileged in this concert, the audience exclaimed when the lights flashed in the trees.

The children, accompanied by orchestra with Paul Katz directing, sang "Gloria" from Mozart's "Twelfth Mass." Sang, too, with the orchestra, the Finale from Mendelssohn's "A Midsummer Night's Dream" and "The Children's Prayer" from Humperdinck's "Hansel and Gretel."

They sang three Christmas songs with orchestral accompaniment—Mendelssohn's "Hark! the Herald Angels Sing," "O Little Town of Bethlehem" and "Adeste Fideles."

Richard Westbrook who trains

the choristers directed them in a cappella selections, Fischer's "Song of Mary" the Burgundian song "Pat-a-Pan" and "Silent Night."

Never before have these choristers given expression to such precision of deportment and singing. Throughout, the performance was professional in quality.

The orchestra, conducted by Paul Katz, opened the program with Mozart's "Haffner" symphony, which is joyous music suited to holiday celebration; as brilliant in portions as the brightness of Christmas trees and candles.

MERAB EBERLE.

DEC. 15, 1949 "HERALD"

Sure, Christmas Near---Inland Chorus Singing

BY BETTY A. DIETZ
Daily News Music Critic
As sure a sign of Christmas as Santa Claus and just as evocative is the annual appearance of the Inland Children's

chorus with the Dayton Philharmonic orchestra. Wednesday night the children, in their traditional setting of blue and silver, lent credence to the pre-yule season.

The chorus of 100 boys and girls sang under the direction of Orchestra Conductor Paul Katz as well as its own director, Richard Westbrook. The result was that clear, sweet tone which is the charm of very young singers. Their attacks and releases were a miracle of precision and their singing, whether in the Mozart Gloria or the traditional carols which made up their final group, attested to the careful schooling given them by Westbrook. They gave undivided attention to Katz in the Mozart and the finale from Mendelssohn's "A Midsummer Night's Dream" which was new in their repertoire.

* * *

IN ADDITION to the orchestrally accompanied works, the children sang a cappella Fisher's "The Song of Mary" and a happy Burgundian air, "Pat-a-Pan. In these and the famous old Gru-

ber carol, Silent Night, the singers were directed by Westbrook.

Katz opened the program with a performance of Mozart's Symphony in D Major, often called the Haffner after the family for whom it was ordered. The work was given a definitive performance by the Dayton musicians whose execution of the Mozart score left nothing to be desired.

The jazzy music of three excerpts from Leonard Bernstein's ballet, Fancy Free, lent an intriguing note to the program. This is tongue-in-cheek music, rhythmic and fresh and amusing. The musicians played it as though they enjoyed it.

Two shorter works which rounded out the program were the Romeo and Juliet overture-fantasy of Tschaikowsky and the Berlioz Rakoczy march. Performance of the Romeo and Juliet score contained some rough spots, particularly in the brass and woodwind sections, but the climax was built up with a flourish. The colorful Berlioz was performed solidly and with authority. It won wholehearted applause from the audience.

