

Stage Designer Sovey Directs Setting For Sunday's Concert

STAGE DESIGNER RAYMOND SOVEY, who created the effective setting for the Inland Children's chorus which will be employed in the concert Sunday afternoon, was in Dayton Saturday to supervise the stage decor. Sovey



RAYMOND SOVEY

is responsible for the silver and blue setting which draws audible expressions of appreciation from the audiences attending the chorus' annual appearance with the Dayton Philharmonic orchestra during the Christmas holidays.

Sunday's appearance by the chorus will be a part of the regular orchestra series at Memorial hall. Among guests at the concert, which is to begin at 3 p. m., will be C. F. Kettering, vice president of General Motors, in charge

of research, and 12 other General Motors executives.

The chorus' part of the program will consist mainly of Christmas carols, while the orchestra, under the direction of Paul Katz, will include the Corelli Christmas Concerto Grosso. Richard Westbrook will direct the chorus in its a cappella singing.

Sovey, who has designed sets for nine shows which played in New York since September, is currently receiving praise for his sets for *The State of the Union*, one of the season's most successful dramatic productions. From Dayton he will go to Cincinnati, where Katherine Cornell's play, *Antigone*, for which he also created sets, will open on New Year's.

Let's Go Places 1945

With **ARTHUR S. KANY**

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Continued....

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.



Westbrook

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

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.

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 "Khovans-tchina" and the bombastic "1812 Overture" by Tschai-kowsky. 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