

75th ANNIVERSARY
"PORTRAITS in SOUND"
2007-2008 SEASON



Program Book

MONICA MANCINI
OCTOBER 19/20

I



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DAYTON
PHILHARMONIC

Neal Gittleman, Music Director

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DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

2007–2008 “Portraits in Sound” – 75th Anniversary Season

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J. Ralph Corbett
Chair
Aurelian Oprea,
Acting Concertmaster
Dona Nouné-Wiedmann,
Acting Associate
Concertmaster
Izumi Lund,*
Assistant
Concertmaster
Huffy Foundation
Chair
Elizabeth Hofeldt,*
Acting Assistant
Concertmaster
Sherman Standard
Register Foundation
Chair
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Xiao Fu
Janet George
Calvin Lewis

2nd Violins

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Principal
Jesse Philips Chair
Ann Lin,
Acting Assistant
Principal
Gloria Fiore
Marcel Lund*
Tom Fetherston
William Manley
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Kara Lardinois
Yen-Ting Wu

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Principal
F. Dean Schnacke
Chair
Colleen Braid,
Assistant Principal
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Grace Counts Finch
Chair
Chien-Ju Liao
Belinda Burge
Lori LaMattina
Mark Reis
Scott Schilling
Kimberly Trout

Cellos

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Padricelli,*
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Chair
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Acting Assistant
Principal
Jane Katsuyama
Nan Watson
Peter Thomas
Mark Hofeldt*
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Nadine Monchecourt
Linda Katz,
Principal Emeritus

Basses

Deborah Taylor,
Principal
Dayton Philharmonic
Volunteer Assn/
C. David Horine
Memorial Chair
Jon Pascolini,
Assistant Principal
Donald Compton

Stephen Ullery
Christopher Roberts
James Faulkner
Bleda Elibal
Nick Greenberg

Flutes

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Dayton Philharmonic
Volunteer Assn.
Chair
Jennifer Northcut
Janet van Graas

Piccolo

Janet van Graas

Oboes

Eileen Whalen, *Principal*
Catharine French
Bieser Chair
Roger Miller
Robyn Dixon Costa

English Horn

Robyn Dixon Costa
J. Colby and Nancy
Hastings King Chair

Clarinets

John Kurokawa,
Principal
Rhea Beerman Peal
Chair
Robert Gray
Anthony Costa

Bass Clarinet

Anthony Costa

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Principal
Robert and Elaine
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Kristen Canova
Bonnie Sherman

Contrabassoon

Bonnie Sherman

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Amy Lassiter
Todd Fitter
Nancy Cahall*
Sean Vore
Peggy Moran

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Principal
John W. Berry
Family Chair
Alan Siebert
Ashley Hall

Trombones

Timothy Anderson,
Principal
John Reger
Memorial Chair
Richard Beigel

Bass Trombone

Chad Arnow

Tuba

Timothy Northcut,
Principal
Zachary, Rachel
and Natalie Denka
Chair

Timpani

Donald Donnett,
Principal
Rosenthal Family
Chair in Memory of
Miriam Rosenthal

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Michael LaMattina,
Principal
Miriam Rosenthal
Chair
Jeffrey Luft
Richard A. and
Mary T. Whitney
Chair
Gerald Noble

Keyboard

Joshua Nemith,
Principal
Demirjian Family
Chair

Harp

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Daisy Talbott
Greene Chair

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Music Director

Jane Varella,
Personnel Manager

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Orchestra Librarian

Hank Dahlman,
Chorus Director

Patrick Reynolds,
Assistant Conductor

Karen Young,
Junior String
Orchestra Director

*Leave of Absence

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NEAL'S NOTES

"Celebrations"

Welcome to the 2007–2008 season of your Dayton Philharmonic Orchestra!

Welcome to the DPO's 75th Anniversary Season!

Welcome to the *NCR Made in America Festival!*

What a way to start off the year at the Philharmonic. But what a year it is. It's not every year a performing organization celebrates its Diamond Anniversary. And it's not every year an orchestra mounts an endeavor like the *Made in America Festival*—an eight-week celebration of American classical music in all its forms. It's the perfect way to begin our celebration of 75 years of orchestral music in Dayton.

There are several excellent books about the history and future of classical music in the United States. I especially recommend Philip Hart's *Orpheus in the New World* and Joseph Horowitz's *Classical Music in America*. Hart, Horowitz, and most other authors who address the subject begin with this premise: the symphony orchestra is an inherently European phenomenon transplanted to this side of the Atlantic.

They're right. The first orchestras of the United States were ensembles of European immigrant musicians conducted by European conductors playing European music for audiences of European immigrants.

But they're also wrong. Today's American symphony orchestras—especially community-focused ensembles like the DPO—are not European-style institutions functioning in the United States. We are a distinctly American, reflecting American values, mores, and beliefs. We have better musicians than our European counterparts. We play a wider repertoire. We are integrated into our communities like no European orchestra. We focus on education—for children and adults alike—in a way that mystifies our cousins on the "other side of the pond."

Sure, our roots are in European culture and history, but now's the time for us to claim our independence and celebrate our uniquely American approach to performing,

presenting, and enjoying classical music. It's time to make the case that the American symphony orchestra is a unique and special phenomenon. The *NCR Made in America Festival* is part of our effort to make that case right here in Dayton.

The seven-week, 11-concert festival features 23 pieces by 14 different composers. Here are some of the composers and why I chose them for the festival:

Leonard Bernstein (many pieces appearing on Classical, Chamber Orchestra, Classical Connections, Pops, and Family Series programs): Lenny is the central figure in the festival, and that's no accident. Classical music in America wouldn't be what it is—maybe wouldn't even exist today—without Leonard Bernstein. While his importance and influence is largely due to his conducting and teaching, Bernstein was also one of the United States' most important composers, and I believe that his composing deserves much more attention and appreciation.

Aaron Copland (*Appalachian Spring* on October 11 and 13): Through his Americana-infused ballet scores, Copland convinced the world that there was, indeed, a truly American style of classical music. No single work did more to prove the point than this beautiful 1944 ballet for Martha Graham. I dare you to hear his final variation on *Simple Gifts* without getting chills up your spine and a tear in your eye!

George Crumb (*Makrokosmos I* and *Ancient Voices of Children* on September 19): My father was an English professor, so I know it's wrong to call someone "very unique." But "unique" doesn't begin to describe the music of this West Virginia native. No one writes music as poetic, beautiful, and strange as George Crumb, and words can't begin to describe it. (So just come, and check it out!)

Howard Hanson (Symphony No. 2 on September 14 and 15): A composer, conductor, and teacher, Hanson was one of the leaders of a traditional, romantic movement in 20th-century American music. While others experimented with new sounds, Hanson followed the lead of the 19th-century

(European) romantics, but still made his music sound fresh and—yes—American.

Jennifer Higdon (*blue cathedral* on September 14 and 15): Not only was classical music once a “European game,” it was also once an “all-male game.” The success of the young American composer Jennifer Higdon is proof of an all-new game. *blue cathedral*—a beautiful, moving meditation inspired by the death of Higdon’s younger brother—is one of the best, most-performed American pieces of recent years.

Henry Mancini (numerous works on October 19 and 20): American classical music embraces not just “serious” music, but “popular” music, too. And no one was better at writing classically informed pop music than the composer of *Moon River*, *Peter Gunn*, and *The Pink Panther*.

Tomás Svoboda (*Overture of the Season* on September 14 and 15): One of my favorite composers, Czech-born Oregonian Svoboda epitomizes the way this country has embraced

European émigré composers—and the way they have embraced it in return. His music blends reminiscences of the composers of his homeland (Dvořák, Smetana, Martinů) with inspiration drawn from the mountains, forests, and mushrooms of his adopted home in the Pacific Northwest.

Steve Winteregg (the world premiere performances of *Resolution* on October 11 and 13): Just as classical music is an American phenomenon, it’s also a local phenomenon. Former DPO Principal Tubist Steve Winteregg is our own neighbor. He just happens to be a neighbor who writes fabulous music. We’ve played many pieces of Steve’s over the dozen years of my tenure with the DPO, and I’m proud that we commissioned this powerful new work for the *NCR Made in America Festival*.

There’s lots more American music—and plenty of traditional European favorites, too—as we celebrate the 75th anniversary of that uniquely American institution, your Dayton Philharmonic Orchestra. Join us for this wonderful musical journey of discovery.



These enterprising high school students join us for select concerts throughout the season to display their musical skills and to enjoy the DPO performances afterwards. Here, at the Dayton Philharmonic, we are proud of these talented teens and their teachers. Pre-concert performances are 7pm in the Wintergarden. Dates at right. Come early!

2007-2008 “Portraits in Sound” Season
STARS of TOMORROW SCHEDULE

November 10, 2007 (Romantic Legends)
Stivers School for the Arts Handbell Choir
HENRIETTA CISSY MATTHEWS, DIRECTOR

November 30, 2007 (Myth and Majesty)
Stebbins High School Symphonic Choir
CHRISTINA SMITH, DIRECTOR

December 1, 2007 (Myth and Majesty)
West Carrollton High School Varsity Choir
BRIAN COLEMAN, DIRECTOR

February 14, 2008 (A Touch of Fantasy)
Beavercreek High School Show Choir &
Acapella Choir
SHARON BUSCH, DIRECTOR

March 7, 2008 (Compass Points)
Stivers School for the Arts Orchestra
LOIS CLARK RAMEY, DIRECTOR

March 8, 2008 (Compass Points)
Oakwood High School Chamber Orchestra
NAN WATSON, DIRECTOR

April 11, 2008 (Life’s Treasures)
Vandalia Butler High School Choir
KEVIN WILSON, DIRECTOR

April 12, 2008 (Life’s Treasures)
Oakwood High School Concert Band
RON NELSON, DIRECTOR

75th ANNIVERSARY SEASON
"PORTRAITS in SOUND"

CLASSICAL SERIES

Presented by Kettering Health Network & Taft Stettinius & Hollister LLP

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director
Hank Dahlman, Chorus Director

Thursday
Oct. 11
2007

8:00 PM
Schuster Center

Mosaic Nation
Philippe Quint, violin
Eli Davis, boy soprano
Dayton Philharmonic Chorus

Saturday
Oct. 13
2007

8:00 PM
Schuster Center

Concert Sponsor: Erma R. and Hampden W. Catterton
Endowed Guest Artist Fund
Thursday Night Sponsor: Dayton Philharmonic
Volunteer Association



Steven Winteregg
(b. 1952)

Resolution
World Premiere

Leonard Bernstein
(1918–1990)

Serenade after Plato's Symposium
I. Phaedrus: Pausanias
II. Aristophanes
III. Erixymachos
IV. Agathon
V. Socrates: Alcibiades

Philippe Quint, violin

- INTERMISSION -

Aaron Copland
(1900–1990)

Appalachian Spring Suite

Leonard Bernstein
(1918–1990)

Chichester Psalms
Psalm 108, Verse 2 & Psalm 100
Psalm 23 & Psalm 2, Verses 1–4
Psalm 131 & Psalm 133, Verse 1

Special thanks to Cincinnati Boychoir, Randall N. Wolfe, Artistic Director

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STEVEN WINTEREGG

Biography

Steven Winteregg is Dean of the School of Humanities as well as Professor of Composition at Cedarville University. He has also served as Principal Tubist with the Dayton Philharmonic Orchestra. Holding degrees in music from the University of Cincinnati College-Conservatory of Music, Wright State University, and The Ohio State University, he studied composition with William Steinhort, Gregory Proctor and Thomas Wells.

Dr. Winteregg has received dozens of awards in composition. Among his awards are First Prizes in the New Louisville Brass Quintet Composition Competition, the *Joy of Life* Composition Competition, the International Horn Society's Composition Competition, and the International Trumpet Guild's Composition Competition. He is a recipient of the Raymond Hubble/ASCAP Award and has received awards from the Montgomery County Arts and Cultural District and the Ohio Arts Council. He was given a Music Citation from the Ohioana Library Association and has received an Ohio Senate Resolution commending him for his contribution to the arts in Ohio.

Winteregg's compositions have been performed throughout the world, including North and South America, Europe, Africa, Asia, and Australia.

These performances have included the International Horn Symposium, the Keystone Music Festival, the Now Music Festival, the International Brass Festival in Narbonne, France, the national convention of the Music Educators National Conference and the International Trumpet Guild Conference.

He is the composer of four ballets, and his orchestral pieces have been performed by orchestras such as the Cincinnati Symphony, the Columbus Symphony, the Czech Radio Symphony, the Dayton Philharmonic Orchestra, the Delaware Symphony, the Indianapolis Symphony, the Milwaukee Symphony, the Orchestra of Augsburg, and the Sarajevo Philharmonic. His compositions have been recorded by the Dayton Philharmonic Orchestra and Chorus as well as by the Czech Radio Symphony and the United States Air Force *Singing Sergeants*.

Winteregg's compositions are published by Bocal Music, Edition Musicus, Pasticcio Music, The Hornist's Nest, Integra Music, MMB Music, Roger Dean Music, Southern Music, and The Tuba Press. His recordings can be found on the Albany, Integra, Equilibrium, ERM Media, and MMC labels.

RESOLUTION

Steven Winteregg

Resolution was commissioned by the Dayton Philharmonic Orchestra and is dedicated to my wife, Candy.

When I was first approached about a commission from the DPO, Neal Gittleman asked me to write a piece of a serious nature. At about the same time, my wife was diagnosed with breast cancer and was undergoing treatment. In my mind, a serious piece required a serious subject matter, so Candy's battle with cancer became the focus of my composition.

I had recently composed *A Mass in Time of Trouble*, which explored the various stages of response that one experiences when suffering a death or a loss. Based on the work of Dr. Elisabeth Kubler-Ross, these stages are denial, anger, bargaining, depression, and acceptance. During Candy's diagnosis and treatment, I noticed that she went through a similar passage of emotions. Consequently, *Resolution* begins with the time before the diagnosis, proceeds into the shock of the news, goes through periods of panic, denial, and depression, progresses through the struggle of the treatment, and finally ends with some sense of acceptance.

Since the piece generally follows this narrative, the form of the piece is closest to that of a tone poem. This musical form, which was advanced by Richard Strauss, tends to be one of two categories: descriptive and philosophical. *Resolution* falls somewhere between these two types of tone poems.

One can hear two distinct motives throughout the piece. The first is either an expanding or contracting musical pattern based on half steps. This motive represents the fear of the expanding cancer and the focus that one places on the tumor. The second motive is a repeated note pattern that I call the "persistent" theme, because the thought of the cancer never really goes away.

Two musical quotations occur in the composition as well. The first is the melody of a 19th-century hymn, *It is Well with My Soul*, which floats above the machine-like music depicting the treatment. The second is a very short quote from the Agnus Dei of Faure's *Requiem*, which occurs at the end of this same section of music. The music of both quotations held special significance to me during this period of time, and both symbolize the faith in God that sustained us.

The title of the piece, *Resolution*, has multiple meanings. It refers to the fight and determination that Candy exhibited through her operation and treatment, but it also signifies the constant search for finality throughout the whole experience. Cancer changes your outlook on life, because no matter how distant the thought of it may be, it is always there, hovering and lurking in the shadows. This can be heard toward the end of the piece, when the ominous musical strains of cancer return before moving toward the sounds of trust and acceptance, but the music never really resolves to a complete finality.

- Steven Winteregg



PHILIPPE QUINT

Biography

Mr. Quint, whose unusual surname is of Italian origin, was born of a rich musical heritage in St. Petersburg, Russia; his mother, Lora Kvint, is one of Russia's most well-known, popular composers. Mr. Quint left the former Soviet Union in 1991 and is now an American citizen who harbors a strong commitment to the music of his new country, frequently performing works by William Schuman, Lukas Foss, Leonard Bernstein, Ned Rorem, John Corigliano, Erich Wolfgang Korngold, and Lera Auerbach.

Mr. Quint's impressive discography to date includes William Schuman's *Violin Concerto* (Naxos 2001), a debut album that received two Grammy Award nominations including "Best soloist with an Orchestra." Both *Gramophone* and *Strad* magazines selected this album as Editor's Choice. His recording of Bernstein's *Serenade* for Naxos in 2005 earned selection by the UK's *Daily Telegraph* as CD of the Week and Editor's Choice by *Gramophone*. He has also recorded Lukas Foss' complete works for violin and piano (Elysium 2003), with Maestro Foss at the piano. His latest recording, released in May 2006 on Naxos, is of Ned Rorem's Violin Concerto with the Royal Liverpool Philharmonic and Maestro Jose Serebrier.

Mr. Quint studied at Moscow's Special Music School for the Gifted with the famed Russian violinist Andrei Korsakov and made his orchestral debut at the age of nine, performing Wieniawski's Concerto No. 2. After emigrating to the United States, he earned both Bachelors and Masters degrees from Juilliard, graduating in 1998. His distinguished pedagogues included Dorothy Delay, Cho-Liang Lin, Masao Kawasaki, and Felix Galimir. He has also studied and participated in master classes with Isaac Stern, Itzhak Perlman, and Arnold Steinhardt. Having won a myriad of awards since his days as a student, Quint has amassed top prizes at the Juilliard Competition ('98), Spain's Pablo de Sarasate International Violin Competition ('97) where he also received the Special Audience Prize, and the Salon de Virtuosi Award ('97). He has been a Career Grant recipient of the Clarisse B. Kampel Foundation since 1996 and the Bagby Foundation since 2002.

Philippe is a recipient of an outstanding 1723 Antonio Stradivari *Ex-Keisewetter* violin, on loan to him from Mr. and Mrs. Arrison through the generous efforts of the Stradivari Society in Chicago.

SERENADE AFTER PLATO'S SYMPOSIUM

Leonard Bernstein

A voracious reader, Bernstein reportedly read Plato's *The Symposium* while on his honeymoon in 1951. If this happened, it is certainly appropriate, as this was the famous Greek philosopher's exploration of love. Bernstein's own tortured thoughts about love, marriage, and sexuality are legendary and may have had some bearing on this curious choice of reading for a prolonged vacation. The Koussevitzky Foundation commissioned the *Serenade*, and the first performance took place in 1954 at the Teatro La Fenice in Venice, with Isaac Stern, soloist, and Bernstein conducting.

The *Serenade* is actually more like a one-movement violin concerto that is broken into five sections. Bernstein wrote, "There is no literal program for this Serenade... The music, like the dialogue, is a series of related statements in praise of love and generally follows the Platonic form through the

succession of speakers at the banquet." He describes the sections as follows:

I. Phaedrus (*Lento*); Pausanias (*Allegro*). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. Pausanias continues, by describing the duality of lover and beloved.

II. Aristophanes (*Allegretto*). Aristophanes invokes the fairy-tale mythology of love.

III. Erixymachus (*Presto*). The physician speaks of bodily harmony as a scientific model for the workings of love patterns.

IV. Agathon (*Adagio*). Perhaps the most moving speech of the dialogue, this embraces all aspects of love's powers, charms, and functions.

V. Socrates (*Molto tenuto*); Alcibiades (*Allegro molto vivace*). Socrates speaks on the demonology of love and is interrupted by Alcibiades and his band of drunken revelers.

- Christopher Chaffee



AARON COPLAND

Biography

Aaron Copland (1900–1990) was born in Brooklyn. His parents were shopkeepers and first-generation Lithuanian immigrants. In his youth, he studied the piano and attended numerous concerts in the New York area. After high school, he did not attend college, but continued private study in piano and composition, absorbed abundant styles of music in performance, and combed the New York Public Library for new scores and books. (Arguably, a better education than college could provide at the time.) He also saved enough money to move to Paris when he was twenty, where he enrolled at the famous American Conservatory in Fontainebleau and studied composition with Nadia Boulanger. Copland spent four years abroad, where he discovered the music of Stravinsky, Milhaud, and other leading Europeans.

When he returned to the United States, he was determined to create a musical style that utilised the latest in modern music, but was distinctly

American. From his earliest successful compositions of the mid-1920s until the time of his death, he achieved his goal beyond all expectations. “Aaron Copland” and “American Music” are nearly synonymous.

Despite some periods of economic austerity, critical rejection, and political fallout from his socialist beliefs, Copland was a leading figure in American music for seven decades. He earned a Pulitzer Prize, Academy Award, and had a major music school named after him, to name but a few honors. He composed in nearly every genre, and his best-known works remain audience favorites. His benevolent personality was of even greater importance to the development of American Music. He was friend, mentor, teacher, and promoter for at least three generations of American composers and musicians.

- *Christopher Chaffee*

APPALACHIAN SPRING SUITE

Aaron Copland

After experimenting with dissonance, jazz, and more complex music in the 1920s and early 30s, Copland turned to what he called a more “vernacular” style. Recognizing the power of radio to reach broad audiences and the emergence of professional ensembles across America, Copland seized the opportunity to write music that would appeal to the masses. *Appalachian Spring* is his greatest achievement in this style. It began as a ballet score written for Martha Graham in 1944. Artur Rodzinski (the infamous tyrant who carried a gun in his back pocket to rehearsals) premiered the *Suite* from the ballet with the New York Philharmonic in October 1945.

The *Suite* won the Pulitzer Prize, New York Critic’s award, and was an instant audience favorite. Since 1945, American

ensembles have played the *Suite* more than any other domestic composition.

A large part of *Appalachian Spring’s* appeal lies in the easily identifiable “American” style. Copland wrote “...it was her [Martha Graham’s] very personal manner that inspired the style of the music. Martha is rather prim and restrained, simple yet strong, and her dance style is correspondingly direct. One thinks of these qualities as being especially American and, thus, the character of my score, which quotes only one actual folk tune, *Simple Gifts*, but which uses rhythms, harmonies and melodies that suggest an American ambiance.”

Christopher Chaffee



LEONARD BERNSTEIN

Biography

Leonard Bernstein (1918–1990) was like a star in a constant state of explosion.

A friend described him with this delightful quote in the early 1990s. It captures the essence of the composer, conductor, pianist, educator, celebrity, and unstoppable force of nature that was Bernstein. Born to Russian immigrant parents, he was a brilliant child. As a teenager, he had almost total recall of music, conversations, and literature and spent countless hours at the piano, composing, practicing, and absorbing all musical styles. After earning a degree at Harvard, he studied conducting with Reiner at Curtis and was a student of Koussevitzky during Tanglewood's inaugural years.

With the help of his mentors, he secured a position as assistant conductor of the New York Philharmonic in 1943, a position that usually entailed little public exposure. In a legendary stroke of luck, he was called to replace an ailing Bruno Walter on 14 November 1943. His debut was a stunning success, earning him international attention. He was never out of the spotlight for the next five decades.

American orchestras were still the domain of European conductors in the 1940s and 50s, and—despite several infamous occasions where he was nominated but passed over for a permanent post—he did not earn an appointment until 1958, when he became the first American-born music director of the New York Philharmonic. Bernstein did not suffer during the interim; he traveled widely as a guest conductor, composed successful ballets, musicals, and symphonies, and broke into the relatively new world of television.

His tenure with the Philharmonic was a period of extraordinary growth and achievement, including his popular Young People's concerts. Today it is hard to imagine that during the height of the television broadcasts, parents were signing up for tickets as soon as their children were born, hoping to move up the waiting list in time. Bernstein's overwhelming charm and charisma were unparalleled. He was not without critics, and his celebrity status was often tainted by his flamboyant public behavior. But as we look back now, we see a bright star that never stopped burning, the likes of which we may never see again.

- Christopher Chaffee

CHICHESTER PSALMS

Leonard Bernstein

Bernstein took a sabbatical from the New York Philharmonic in 1964–65. He was still angered and saddened by the assassination of his friend John F. Kennedy, acutely aware of the unstable social climate of the 1960s that could have a profound effect (for good or ill) on his celebrity lifestyle, and—most of all—clamoring for time to compose. It was a turbulent year, and—even though he was trying to find time for writing—his guest conducting, recording, and social activities still dominated his time. There was abject failure: two abandoned musicals, *The Skin of Our Teeth*, and *A Prayer by Blecht*. Both fizzled out before the first

performance, despite several hundred thousand dollars in producer's investments. However, there was also success: during the spring of 1965, Bernstein quickly dashed off what would become one of his most performed and beloved works, *Chichester Psalms*. It was commissioned by the Dean of Chichester Cathedral in Sussex, England for a choral festival performance in July 1965. Bernstein conceived the piece for male chorus, with text sung in Hebrew. Each movement is a setting of a complete Psalm and a fragment of another.

- Christopher Chaffee

CHICHESTER PSALMS

Text

Ps. 108, vs. 2: Urah, hanevel, v'chinar!
A-irah shashar!

Awake, psaltery and harp:
I will rouse the dawn!

Ps. 100: Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

CHICHESTER PSALMS

Text continued...

- Ps. 23: Adonai ro-i, lo ehsar
Bin'ot deshe yarbitseini
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
- The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
- Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah
Ach tov vahesed
Yird'funi kol y'mei hayai,
Vshav'ti b'veit Adonai
L'orech yamim.
- Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life
And I will dwell in the house of the Lord
Forever.
- Ps. 2, vs. 1-4: Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho
N'natkah et mos'roteimo,
V'nashlicbah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!
- Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
he that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!
- Ps. 131: Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shivti
V'domam'ti
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi
Yahel Yis'rael el Adonai
Me'atah v'ad olam.
- Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.
- Ps. 133, vs. 1: Hineh mah tov,
Umah naim,
Shevet ahim
Gam yahad.
- Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

DAYTON PHILHARMONIC CHORUS

Profile

The Dayton Philharmonic Orchestra Chorus (DPOC) is the choral performance organization of the Dayton Philharmonic Orchestra. As such, it is the DPOC's mission to serve as part of the orchestra during the regular subscription season, performing choral-orchestral works. The DPOC may perform other functions, such as summer concerts and choral-only concerts. Additionally, the DPOC is dedicated to enriching the cultural life of the greater Miami Valley through workshops, clinics, joint concerts, and other educational outreach.

Founded in 1933, the Dayton Philharmonic Orchestra has a distinguished place in Dayton's

history as one of the community's oldest and longest-standing cultural institutions.

140-plus members selected from singers from all over the Miami Valley join the Orchestra in concert several times a season, to perform some of the most challenging and beautiful choral music. Recent repertoire included the Orff *Carmina Burana*, Mozart *Requiem*, Britten *War Requiem*, Berlioz *La Damnation de Faust*, Bach *St. Matthew Passion*, and Haydn *Creation*. The DPOC has received numerous standing ovations and outstanding reviews by the *Dayton Daily News* and *Cincinnati Enquirer*. WDPR regularly airs concerts featuring the DPOC.

DAYTON PHILHARMONIC CHORUS

Soprano

Pat Armstrong
Amanda Baird
Carla Ballou
Lila Bartoszek
Carolyn Bendrick
Jodi Blackledge
Lillian Chambliss
Elizabeth Collier
Alberta Louise Dynes
Diane Erbland
Lois Foy
Karen Gorretta
Marian Kay Howard
Effie Sue Kemerley
Stephanie King
Jill Lewis
Erin Elizabeth Lintz
Lynn Nothstine
Barbara Pade
Susan Plemons
Deborah Nash Probert
Angela Riley
Annette Rizer
Tamera Schneider
Kristi Schnipke
Marilyn Smyers
Carol Stroud
Elizabeth Swisher
Susan Thomas
Amy Vaubel
Meghan A. Wakeley
Louise Wier

Alto

Lynette Atkinson
Heather Balent
Ellen Bagley Barnett
Barbara Bernstein
Jacqueline M. Cales
Willow Cliffswallow
Anne Crouch
Julia Crowl
Sally Cumberland
Beverly Dean
Dee Earl
Sallie Fisher
Michele J. Foley
Laurel Franz
Melinda Gilmore
Roslyn Hall
Jaclyn Harper
Lynn R. Harris
Peg Holland
Heide Kammer
Sr. Mary Rose
McCrate
Myrna Miller
Sarah Newberry
Sharon Norton
Helen Oswald
Patricia Peck
Jane Rike
Vicki Siefke
Barbara Joy
Singleton
Gail Stone
Mildred Taylor
Lynne Vaia

Sharon Veley
Fran Walker
Judi Weaver
Sharon P. Williamson
Pamela J. Yri

Tenor

Gregory Ashe
Tom Beery
Winfried Bernhard
Charles Garland
Frank Gentner
John Hartwell
Jonathan C. Hauberg
Mark Jauss
Gary C. Johnson
W. Jack Lewis
Steve Makofka
David McCray
David McElwee
Ken Pavy
J. Richard
Schairbaum
George Schmitt
Peter J. Torvik
Robert Wagley
Mike Wier

Bass

Stanley Bernstein
Gary Blackledge
Ramon Blacklock
Daniel Bruno, Jr.
Doug Conrad
Mark Corcoran
Dan Eckhart

John Fenic
Michael Foley
W. Bruce George
Ellis Harsham
Roger Krolak
John I. Myers
Bruce Nordquist
Curtis R. Notestine
Roger Penn
Lowell E. Reed
Craig Schneiders
Karl Schroeder
Chuck Sowerbrower
Frederick A.
Stevenson
Mike Taint
Barrie Van Kirk
Max Weaver
Dean Yoesting

Hank Dahlman,
Director

Amy Gray,
Accompanist

Amy Vaubel,
*Assistant Director
and Chorus
Manager*



HANK DAHLMAN

Biography

Hank Dahlman, Director of the Dayton Philharmonic Chorus

Hank Dahlman is Professor of Music, Director of Choral Studies, and Director of Graduate Studies in Music at Wright State University, where he serves as the conductor of the WSU Collegiate Chorale and Chamber Singers. He serves as the Artistic and Musical Director of WSU's annual Madrigal Dinners and *Holidays in the Heartland*. He teaches graduate and undergraduate courses in conducting, music education, and music history.

Director of the Dayton Philharmonic Orchestra Chorus, Dahlman also serves as a guest conductor with the Dayton Philharmonic Orchestra and founded the Dayton Philharmonic

Chamber Choir in 2000. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras, such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250th birthday.

Dahlman holds the Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, the Master of Music degree in choral conducting and literature from the University of South Florida, and the Bachelor of Music Education degree (*magna cum laude*) from Longwood University. Notable teachers have included Eph Ehly, James McCray, Rey Longyear, Wesley K. Morgan, Randall Pembroke, and Robert Summer.



ELI DAVIS

Biography

Eli Davis, Cincinnati Boychoir

Eli Davis was born in Cincinnati, Ohio in 1995. He is a sixth grader at Fairview German Language School, a Cincinnati Public magnet elementary school. As a kindergartner, not only did he start learning to speak German, but also to play violin under the tutelage of Fairview strings director Melanie Markowich. He started piano lessons in second grade and now plays trombone in the school band.

In second grade, he joined Fairview's select German Choir under the

direction of Kathleen Hofmann. In the fall of 2005, Eli gained acceptance into the training choir of the Cincinnati Boychoir under the direction of Dr. Bryan Mock. He currently is in the resident choir entering his second season singing second soprano in the tour choir, the most advanced of the three choirs.

Eli's stage debut occurred in March, 2007, when he played the part of *Ike Skidmore* in the CCM Prep musical, *Getting to Know Oklahoma*. At CCM Prep's summer camp, he played Gander in the Charles Strouse musical version of *Charlotte's Web*.



CLASSICAL CONNECTIONS NEAL'S NOTES

"Lenny and Me: A Tale of 14 Words"

Every time I conduct music of Leonard Bernstein, or talk about music Lenny-style, I get the same question: "Did you ever study with Bernstein?"

The simple answer is "no."

But the simple answer isn't exactly true. Of course, I studied with Leonard Bernstein. Just not one-on-one. I learned to love classical music watching his televised New York Philharmonic Young People's Concerts. I grew up humming *Tonight* and *America* and *Officer Krupke*. At home for spring break during college, I had the good luck to hear a practice session for one of his Norton Lectures at Harvard. It's no secret that my approach to talking about music to audiences of all ages is modeled directly on Lenny. Like many classical musicians of my generation, I do what I do because of Leonard Bernstein.

But I only met him once. And that's a great story that's remained secret, except for a few very close friends. But *Dayton Daily News* Classical Connections is all about giving you a deeper insight into the music we play, plus behind-the-scenes stuff you wouldn't get otherwise. So I've decided it's finally time to tell the story in public.

In the spring of 1973, during my freshman year at Yale, I played Second Violin in the Yale Symphony's production of Bernstein's *Mass*. It was one of the most powerful musical experiences of my life. *Mass*—a theater work for actors, singers, dancers, choirs, orchestra, marching band, and rock band—has always been a controversial, and misunderstood, work.

Composed for the opening of the Kennedy Center, it's not a mass in the sense of Bach's *B Minor Mass* or Beethoven's *Missa Solemnis*. Though it follows the structure of the Catholic liturgy and has deep spiritual underpinnings, *Mass* is really a musical about faith, power, responsibility, leadership, alienation, and reconciliation. Musically, it was an attempt to create a true fusion of classical, folk, jazz, pop, rock, blues, and gospel music. Spiritually, it was an attempt to honor the deep links between Christianity and Bernstein's Jewish faith.

Because it tried to do so much, *Mass* is a mess. But it's a glorious mess. For all its faults, it's still one of my favorite pieces, and I hope that someday the DPO will be part of a fabulous production of it here at the Schuster Center.

The Yale Symphony production I played in—conducted by Bernstein protégé John Mauceri—was the first new production mounted after the Kennedy Center premiere. It was a great success. Lenny came and loved what he saw. (He didn't like that the lead actor—the *Celebrant*—had Bernstein-style gray hair. The *Celebrant* is a Lenny-figure, but Bernstein wanted a Young-Lenny, not an Old-Lenny, as his protagonist.) When plans formed for a summer 1973 European premiere in Vienna, the Yale Symphony was chosen for the gig.

So a couple of weeks after the end of classes the entire cast (with a new, younger *Celebrant*) reassembled in New Haven for a week of rehearsals. Then

we flew to Vienna for another week of rehearsals and a week of performances. That's when I met Bernstein.

It was the night of the premiere. The performance was wildly received, and everyone was in high spirits at the post-concert reception. We'd been told there would be a receiving line and we were all invited to say hello to The Great Man. I had prepared a little speech about how much *Mass* meant to me, how it inspired me, and how thankful I was to be even a small part of it. As I stood in the receiving line, I rehearsed in my mind, preparing to use my fleeting seconds with Leonard Bernstein efficiently and sincerely.

Finally, the big moment came. I was at the head of the line, face to face with my hero. I took a deep breath, extended my hand, and was ready to begin my tribute when he spoke first: "I smell dope. Is that you?"

It wasn't.

I was then (and still am) Mr. Straight-Arrow. The only pot I'd sniffed was second-hand smoke, and considering

that it was Yale in the early 70s, that says a lot! It was late June in a pre-air-conditioning Vienna, so after two hours fiddling my heart out in my heavy wool suit in the steamy pit of the *Wiener Konzerthaus*, Lenny might have smelled something—but it sure wasn't Mary Jane!

Somewhat flustered, I said, "Uh, no." and tried to reload my thank-you speech. But before I could get a word out, Lenny said, "Well, if you find some, let me know," and reached to shake hands with the next person in line.

It's hilarious now, but at the time I was baffled, disappointed, and just a little bit crushed. I didn't understand it fully then, but at that time in his life, being seen as young, cool, and hip was the most important thing in Bernstein's life. I wanted to reach out to him—by sharing my enthusiasm for his music. He wanted to reach out to me—by toking up.

Oh well...

But no harm done, in the end. I still love *Mass*. I still love Lenny's music. And I still love Lenny—even his flaws.