



DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

74th Season 2005-2006

1st Violins

Lucas Alemán,
Concertmaster
J. Ralph Corbett Chair
Aurelian Oprea,
Associate Concertmaster
Izumi Lund,
Assistant Concertmaster
Huffy Foundation Chair
Elizabeth Hofeldt
Sherman Standard
Register Foundation Chair
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Leora Kline*
Janet George
Dona Nouné-Wiedmann
Marilyn Fischer

2nd Violins

Kirstin Greenlaw, *Principal*
Jesse Philips Chair
Kristen Dykema,
Assistant Principal
Ann Lin
Gloria Fiore
Marcel Lund
Tom Fetherston
William Manley
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Xiao Fu
Mary Arnett

Violas

Sheridan Currie, *Principal*
F. Dean Schnacke Chair
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts Finch Chair
Belinda Burge
Lori LaMattina
Mark Reis
Scott Schilling
Hsiaopei Lee*

Jean Blasingame
Kimberly Trout

Cellos

Andra Lunde Padrichelli,
Principal
Edward L. Kohnle Chair
Christina Coletta,
Assistant Principal
Jane Katsuyama
Nan Watson
Peter Thomas
Mark Hofeldt
Mary Davis Fetherston
Nadine Monchecourt
Linda Katz,
Principal Emeritus

Basses

Deborah Taylor, *Principal*
Dayton Philharmonic
Volunteer Association
C. David Horine Memorial
Chair
Jon Pascolini,
Assistant Principal
Donald Compton
Stephen Ullery
Christopher Roberts
James Faulkner
Bleda Elibal
Nick Greenberg

Flutes

Rebecca Tryon Andres,
Principal
Dayton Philharmonic
Volunteer Association 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

Bassoons

Jennifer Kelley Speck,
Principal
Robert and Elaine Stein
Chair
Kristen Canova*
Bonnie Sherman

Contrabassoon

Bonnie Sherman

French Horns

Richard Chenoweth,
Principal
Frank M. Tait Memorial
Chair
Elisa Belck
Todd Fitter
Amy Lassiter
Nancy Cahall

Trumpets

Charles Pagnard, *Principal*
John W. Berry Family Chair
Alan Siebert
Ashley Hall*
Daniel Zehringer

Trombones

Timothy Anderson, *Principal*
John Reger Memorial Chair
Richard Begele

Bass Trombone

Chad Arnow

Tuba

Tim Northcut, *Principal*
Zachary, Rachel and
Natalie Denka Chair

Timpani

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

Percussion

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

Keyboard

Michael Chertock, *Principal*
Demirjian Family Chair

Harp

Leslie Stratton Norris,
Principal
Daisy Talbott Greene
Chair

Jane Varella, *Personnel*
Manager

William Slusser, *Orchestra*
Librarian

Hank Dahlman, *Chorus*
Director

Patrick Reynolds, *Assistant*
Conductor

Karen Young, *Junior String*
Orchestra Director

*Leave of Absence



NEAL'S NOTES

“The Queen of rue Ballu, The Sheriff of Fontainebleau, and Me”

Four years ago, when pianist Emile Naoumoff made his DPO debut playing a Mozart piano concerto on our Chamber Orchestra Series and a Tchaikovsky piano concerto on our Classical Series, I wrote a nostalgic reminiscence of my personal history with Emile Naoumoff and the woman who brought us together, our teacher Nadia Boulanger.

For more than 70 years Mademoiselle Boulanger (“Mademoiselle” to her students) was *the* great teacher of music. Though she taught at the Paris Conservatory, the ...*cole Normale de Musique*, and her own American Conservatory at Fontainebleau, the teaching venue that most of her students—myself included—associate most strongly with Mademoiselle was the drawing room of her apartment at 36, rue Ballu in Paris, just down the hill from the Place Clichy metro stop. It was a medium-sized room that somehow held two grand pianos, an organ, and room for about two dozen tightly-packed chairs. This was where Nadia Boulanger gave her classes in harmony, analysis, and keyboard harmony as well as the site of her private lessons. It was a room that changed the lives of thousands of musicians, including Emile Naoumoff and Neal Gittleman.

My first memory of Emile is June 1974. I had just arrived in Fontainebleau to begin a summer of study at Mademoiselle’s American Conservatory. I was standing outside the school dining hall waiting for the doors to open for lunch (or maybe it was dinner) when my wrists were suddenly grabbed from behind by a 10 year-old in sandals, red

shorts, bolo tie, cowboy hat, and badge. I had just been arrested—for the first of many times—by the “Sheriff of Fontainebleau”. When he wasn’t arresting his classmates, Emile was just another student—taking classes in harmony, solfège, analysis, and conducting, and singing in the chorus alongside students twice, three times, even four, five, and six times his age. But he wasn’t *just* another student. Emile was an extraordinary prodigy. He had perfect pitch and an amazing musical memory. He could play anything. He was already a pretty decent composer. The most complicated dictations and exercises—the ones that tied all the other students up in knots—were literally child’s play for Emile.

Over the next four years Emile and I became close comrades. We were an odd couple, to be sure: he a precocious Bulgarian kid living in Paris with his parents, I a Yale graduate from Brooklyn living in Paris in his first solo apartment. But for all our differences, we had a lot in common. We were both in the process of finding ourselves as musicians. And we both had Mademoiselle Boulanger as our guide.

When I returned to the States for good in the fall of 1977 Emile and I went our separate ways. Over the years we stayed in intermittent contact, first through mail, then through e-mail. I went into conducting and Emile grew from a child prodigy into a superbly gifted pianist/composer/teacher. When we teamed up in Dayton in May 2001 it was the first time we had made music together since August 1977, when I had conducted the Fontainebleau Vocal Ensemble in a

performance of Bach's *Magnificat* with Emile playing the continuo accompaniment and covering the missing trumpets on the organ.

Emile's performances of Mozart and Tchaikovsky with the DPO were magnificent and we immediately started plotting a future collaboration on the Schumann Piano Concerto. But what struck me the most about performing with Emile was a sense of conductor and soloist being inside each other's heads.

When I conduct a concerto I'm always focusing closely on the soloist. My job is to be the link between the soloist and the orchestra—to keep them together, to keep the balances properly adjusted, and to make sure that guest soloist and host orchestra shape a unified performance. Accompanying Emile was less work, more intuitive, than usual. Without saying a word we could sense each other's natural musical inclinations. It was wonderful. It was fascinating. It was exhilarating.

It was Nadia Boulanger.

Emile and I were still 10 years apart in age. We hadn't made music together in more than two decades. But we had a shared heritage that was stronger than any mere separation of time, distance, or experience. We each carried kernels of the *Boulangerie* tradition: rhythmically enlivened performance, attention to inner voices, building a long melodic line, and—above all—listening, listening, listening. Listening not just to the music we were making together, but also listening to the voice of Mademoiselle, always echoing in our minds.

30 years ago we were linked by a pair of toy handcuffs. We're linked today by even stronger bonds of memory, fellowship, tradition, and music.

Welcome back to Dayton, Emile.

Welcome to the Schuster Center. I look forward to an *arresting* performance of the Schumann Piano Concerto!

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OLLIE WATTS DAVIS

Biography

Since making her New York debut at Carnegie Hall in 1990, soprano Ollie Watts Davis has appeared with many leading symphony orchestras, including those in San Francisco, Pittsburgh, Minnesota, Houston, Dallas, and Milwaukee. Her international activities include a performance of Mozart's *C Minor Mass* on tour with Orquesta Sinfonica Simon Bolivar of Caracas, Venezuela; performances at the celebration of the founding of the Pakistani American Cultural Center in Karachi; concerts in the Canary Islands with the Chicago Sinfonietta; recitals on the University Artists Concert Series in San Jose, Costa Rica; and performances of Handel's *Messiah* with the Orquesta Sinfonica de Asturias in Oviedo, Spain.

Professor Davis' extensive concert credits include the Mozart *Requiem*, the role of Salud in Falla's *La Vida Breve*, Bach's *B Minor Mass* and *St. Matthew Passion*,

Judas Maccabeus, Mahler's *Symphony No. 2* and *Symphony No. 4*, Gorecki's *Symphony No. 3*, Honegger's *Le Roi David*, Strauss; *Vier Letzte Lieder*, Orff's *Carmina Burana* and Poulenc's *Gloria*. She has also performed in roles with the Opera Theatre of Saint Louis, Des Moines Metro Opera, and Opera Theatre of Springfield. Professor Davis appeared on the West Virginia Arts and Letters Series at the Governor's Mansion and as the guest artist for the Governor's Inaugural Ceremony.

She has released two musical recordings, one conducting the University of Illinois Black Chorus and one singing arrangements of Negro Spirituals for solo voice and piano. She has also written two books, *Talks My Mother Never Had with Me: Helping the Young Female Transition to Womanhood* and *Talks My Mother Never Had With Me: A Loving Mother's Perspective for Young Women*, which target elementary-age girls.



LESTER LYNCH

Biography

American Lester Lynch is recognized as one of today's most promising lyric baritones. Hailed by *The New York Times* as "magnificently forceful" for his Carnegie Hall performance at the Marilyn Horne Foundation Gala, Lynch has been praised for his performances at major opera companies throughout the world.

A native of Ohio, Mr. Lynch studied at the Juilliard Opera Center before making his debut as Marcello in *La Boheme* with the New York City Opera. Other important debuts followed, including Germont in *La Traviata* with the Houston Grand Opera; Count di Luna in *Il Trovatore* with the Deutsche Oper am Rhein and the Seattle Opera; Flint in *Billy Budd* with the

Canadian Opera Company, and Marcello with the Cincinnati Opera.

Lynch has enjoyed a long association with the Opera Theatre of Saint Louis, where he has received critical acclaim for his performances of Calchas in *Le Belle Helene*, Marcello in *La Boheme*, and The Bartender in Conrad Susa's *Black River*.

Last season's performances included a debut with the Lyric Opera of Chicago as Alfio/Tonio in *Cavalleria Rusticana/I Pagliacci* as well as a return to the company for the High Priest in *Samson and Delilah*. Mr. Lynch made an important debut in the title role of *Rigoletto* with the Dayton Opera, where he was noted for his "powerful and intensely moving" performance of the tragic jester.

DAYTON PHILHARMONIC CHORUS

Soprano

Pat Armstrong
Carla Ballou
Carolyn Bendrick
Nancy Byrd
Anita Campbell
Lillian Chambliss
Donna S. Courtney
Stefanie Deisher
Alberta Louise Dynes
Diane Erbland
Sally K. Gray
Norma Jean Hendricks
Marian Kay Howard
Luvada Johnson
Effie Sue Kemerley
Jill Lewis
Erin Elizabeth Lintz
Angela Nordmeyer
Lynn Nothstine
Barbara Pade
Deborah Nash Probert
Melissa Renner
Annette Rizer
Beth A. Rush
Sharon Sanderson
Kristi Schnipke
Marilyn Smyers
Helena M. Strauch
Susan Thomas
Amy Vaubel
Louise Wier
Janet Zelnick

Alto

Lynette Atkinson
Heather Balent
Leslie Beahm
Jacqueline M. Cales
Anne Crouch
Wendy Dereix

Dee Earl
Sallie Fisher
Michele J. Foley
Laurel Franz
Melinda Gilmore
Roslyn Hall
Jaclyn Harper
Peg Holland
Heide Kammer
Valerie Little
Sr. Mary Rose McCrate
Marcia Muller
Barbara Ostermeier
Helen Oswald
Patricia Peck
Susan Plano
Donita Reed
Jane Rike
Vicki Siefke
Elizabeth Swisher
Mildred Taylor
Lynne Vaia
Sharon Veley
R. Barbara Vera
Fran Walker
Judi Weaver
Sharon P. Williamson

Tenor

Tom Beery
Winfried Bernhard
Chip Claflin
Gordon L. Fournier
Charles Garland
Frank Gentner
Jonathan C. Hauberg
W. Jack Lewis
David McCray
David McElwee
Rick Norris
J. Richard Schairbaum

George Schmitt
David M. Sidwell
Robert Wagley
Mike Wier
Robert C. Wolfe

Bass

Ramon Blacklock
Aaron Carman
Mark Corcoran
John Fenic
Michael Foley
Stephen Foster
W. Bruce George
Dan W. Gray
Ellis Harsham
Ronald E. Knipfer
Roger Krolak
Lloyde
D. Little III
Bruce Nordquist
John Nydegger
Roger Penn
Lowell E. Reed
Dave Roderick
Karl Schroeder
Ron Siemer
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 has been Director of the Dayton Philharmonic Orchestra Chorus since 1996 and serves as a guest conductor with the DPO. He is Professor of Music, Director of Graduate Studies in Music, and Director of Choral Studies at Wright State University. He is the principal conductor of the Wright State University Collegiate Chorale, Chamber Singers, and Women's Chorale. At Wright State, Dahlman teaches graduate and undergraduate courses in conducting, music education, and music history. He is the Artistic and Musical Director of WSU's annual *Madrigal Dinners* and the founder and Artistic Director of WSU's *Holidays in the Heartland* concerts.

Under Dahlman's direction, WSU choirs regularly tour the U.S. and Europe, with featured performances at St. Stephan's Cathedral in Vienna, the Salzburg Cathedral, the National Cathedral, and St. Patrick's Cathedral in New York. The Dayton Philharmonic Orchestra annually features the WSU Collegiate Chorale as guest artists. In the popular music realm, Dahlman's choirs have also performed with Marvin Hamlisch and Kenny Rogers among others. In the summer of 2006 during the 250th anniversary of the birth of W.A. Mozart, the Dayton Philharmonic Orchestra Chorus under Dahlman's direction will tour Europe for the first time in its history, with featured performances in Prague, Vienna, and at the Salzburg Cathedral.

His choirs perform regularly at professional conferences of the American Choral Directors Association (ACDA), the Music Educators National Conference, Ohio Music Education Association, and the Ohio Choral Directors Association (OCDA).

Dahlman is highly active as a guest conductor, clinician, and consultant for choral festivals, master classes, and workshops. Users have called his *Choral Pronunciation Guide to Carl's Orff's Carmina Burana* an industry standard over 50 major universities and professional orchestras on five continents have used it.

Dahlman presently serves as ACDA Central Division Chair for Youth and Student Activities. He has been a member of the Dayton Philharmonic Orchestra's programming committee since 1997.

Dahlman holds a Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, a Master of Music degree in choral conducting and literature from the University of South Florida, and a Bachelor of Music Education degree (magna cum laude) from Longwood University.

CLASSICAL CONCERT

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday

Oct. 14
2005

8 PM

Schuster Center

Saturday

Oct. 15
2005

8 PM

Schuster Center

Stories In Sound

Ollie Watts Davis, Soprano
Lester Lynch, Baritone
Dayton Philharmonic Orchestra Chorus
Hank Dahlman, Chorus Director

Antonin Dvořák
(1841-1904) The Noonday Witch

Benjamin Britten
(1913- 1976) Four Sea Interludes and Passacaglia from *Peter Grimes*
Part I. Dawn: Lento e tranquillo
Part II. Sunday Morning: Allegro spiritoso
Part III. Moonlight: Andante comodo e rubato
Part IV. Storm: Presto con fuoco
Passacaglia

INTERMISSION

Michael Tippett
(1905-1998) Birthday Music for Prince Charles
I. Intrada: Poco maestoso alla breve
II. Berceuse: Andante tranquillo
III. Procession and Dance: Moderato alla marcia
quasi larghetto
IV. Carol: Andante con moto
V. Finale: Allegro alla breve, ma non troppo

Antonin Dvořák
(1841-1904) *Te Deum*, op. 103
I. Chorus: Allegro moderato, maestoso
II. Lento maestoso
III. Vivace
IV. Lento

Ollie Watts Davis, Soprano — Lester Lynch, Baritone
Dayton Philharmonic Orchestra — Chorus Hank Dahlman, Chorus Director

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Saturday, December 24 at 10 a.m.



ANTONÍN DVOŘÁK

The Noonday Witch, op. 108

Program Notes: Dr. Richard Benedum

Dvořák was born outside of Prague on September 8, 1841 and died in that city on May 1, 1904. He composed three symphonic poems based on ballads of K. J. Erben, including *The Noonday Witch*, op. 108. In about two and one-half weeks, between January 6 and 22, 1896, he finished scoring *The Noonday Witch*, the middle one in the set, on February 27. This is the first performance by the Dayton Philharmonic Orchestra.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists, and strings

Beginning already in the early 1870's, Dvořák was attracted to the writing of K. J. Erben and composed songs and a cantata based on Erben's poetry. In early 1886, he turned once again to Erben's writings and found inspiration for three orchestral pieces in the ballads *The Water Goblin*, *The Noonday* [alternatively translated, *Noon*] *Witch*, and *The Golden Spinning Wheel*. In composing and especially in orchestrating these three symphonic poems, Dvořák was able to display his gifts at orchestral color even more vividly.

According to Erben's ballad, a young mother tries to quiet her fractious child by saying that if the child has not calmed down by twelve o'clock the "noonday witch" will come and punish the child. The apparently idle threat turns to reality when, at noon, a witch does appear, striking dead both the child and its mother. One of Dvořák's letters outlines his plan for *The Noonday Witch*, coordinated with specific musical cues in the score:

The child plays quietly [clarinet]. He plays with a toy cockerel [oboe on B flat].

The mother becomes angry [strings on A flat].

The child cries [flutes oboes and clarinets on E and F sharp]. The mother, becoming quarrelsome, scolds the child [violins supported by strings].

Motif of the noon witch, whom the mother threatens to fetch [clarinets and bassoon]. The child calms down and the scene is re-enacted.

The noon witch slowly opens the door and approaches the mother [muted strings, bass clarinet] followed by a new, menacing form of the witch motif [bassoons and bass clarinet].

The witch says: "Give me your child" [trumpet with horns and trombones]. The mother becomes desperate [strings]. The witch snatches at the mother, who shrinks back, clutching the child to her bosom.

A description of the witch [piccolo, flute, and oboe]. The mother screams [woodwinds]. The mother, almost dead from being chased, and scarcely breathing, collapses [strings].

Ringling of the bells at noon [strings].

The father prays, ignorant of what has happened [violins]; he opens the door [*ff* major chord for strings]; the mother lies in a faint [oboe]. He attempts to revive her; she begins to breathe again [flutes].

She regains consciousness [flutes]; the father becomes agitated [violins and woodwinds].

Discovering that the child is dead, the father displays the greatest agitation [violins and violas]. The witch vanishes [violins and violas].

Interestingly, the child and the noonday witch are represented by the same basic musical idea, only in different versions.

Parallels, or at least similarities, between Erben's ballad, which so attracted Dvořák, and other examples of poetry and stories from the 19th century and set to music, come quickly to mind. Two, for example, are Goethe's *The Erl-King*, set by Schubert, in which a child is taken by a supernatural, demonic creature, or even the program of Berlioz's *Symphonie Fantastique*, in which the witch appears and snatches life (from the young artist, not a child).

THE NOONDAY WITCH

Karel Jaromír Erben

By the bench there stood an infant,
Screaming, screaming, loud and wild;
'Can't you just be quiet an instant?
Hush, you nasty gipsy-child!

Now it's noon, or just about,
Daddy's coming home for dinner:
while I cook, the fire's gone out—
all your fault, you little sinner!

Hush! Your cart's here, your hussar—
look, your cockere!—Go on, play!
Crash, bang! Soldier, cock and cart
To the corner fly away.

Once again that fearful bellow—
'May a hornet come and sting you!
Hush, you naughty little fellow,
Or the Noonday Witch I'll bring you!

Come for him, you Noonday Witch, then!
Come and take this pest for me!—
In the door into the kitchen,
Someone softly turns the key.

Little, brown-skinned, strange of feature,
On her head a kerchief pinned;
With a stick – crook-legged creature,
Voice that whistles like the wind!

'Give that child here!' 'Lord, forgive
this sinner's sins, my Saviour dear!'
It's a wonder she still lives,
For see—the Noonday Witch is here!

Silent as a shadow wreathes,
The witch towards the table's slipping:
Mother, fearful, scarcely breathes,
In her lap the child she's gripping.

Twisting round, she looks behind her—
Poor, poor child—ah, what a fate!
Closer creeps the witch to find her,
Closer—now she's there—too late!

Now for him her hand is grasping—
Tighter squeeze the mother's arms:
'For Christ's precious torments!' gasping,
She sinks senseless with alarm.

Listen—one, two, three and more:
The noonday bell is ringing clear;
The handle clicks, and as the door
Flies wide open, father's here.

Child clasped to her breast, he found,
Lying in a faint, the mother;
He could hardly bring her round,
But the little one was – smothered.

This translation © Susan Reynolds 2002.



BENJAMIN BRITTEN

Four Sea Interludes and Passacaglia, from *Peter Grimes*, op. 33

Program Notes: Dr. Richard Benedum

Benjamin Britten, the greatest English composer since Henry Purcell, was born in Lowestoft, England, on November 22, 1913. In 1973 he underwent open heart surgery, and on December 4, 1976 he died of his heart condition. *Peter Grimes* was written in 1945 with financial assistance from the Koussevitzky Music Foundation, Boston, Mass., and was first produced in London's Sadler's Wells Theatre on June 7, 1945. The most recent performance by the Dayton Philharmonic Orchestra was on February 15, 1977, with Charles Wendelken-Wilson conducting.

Instrumentation: 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, side drum, bass drum, cymbals, gong, xylophone, bells, tambourine, harp, and strings

Britten's *Peter Grimes* is the third greatest opera written in the twentieth century, after Berg's *Wozzeck* and Debussy's *Pelleas et Melisande*. The real protagonist in *Peter Grimes* is not the title character, but the people of Borough, the fishing village where the story takes place. Britten stated, "In writing *Peter Grimes* I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea."

Britten was most prolific, and at his best, in composing for voice—including songs, choral music, and opera. "One of my chief aims," he wrote in the Preface to *Peter Grimes*, "is to try and restore to the musical setting of the English language a brilliance, freedom, and vitality that have been curiously rare since the death of Purcell." In addition, Britten is particularly skilled at vivid characterization. Peter, full of grief as the villagers torment him, the loving and understanding Ellen Orford, and the pompous lawyer Swallow are but a few of

the characters who come alive in *Peter Grimes*.

Peter Grimes was premiered in the Sadler's Wells Theatre, an old theater without extensive modern stage technology. Thus Britten was asked to compose the four interludes to cover the time needed for scene changes; they also establish the mood of the scenes which follow. Now known as the Four Sea Interludes, they also have an independent concert life, and like Debussy's great score *La Mer*, represent the sea at different times and different conditions during the day.

The Passacaglia was originally a dance, with variations over a repeating bass line. Probably the most famous example is Bach's monumental *Passacaglia for Organ*, consisting of a bass theme followed by twenty-two variations, and closing with a fugue built on the notes of the original bass theme. In a 1945 booklet Edward Sackville-West wrote that the Passacaglia, an orchestral interlude from the opera (Act II scene 2), is intended to epitomize the tragedy of Grimes' ambivalent personality—his loneliness aggravated rather than assuaged by the constant presence of a child too young to give him real companionship; his need to give, as well as to receive, affection The [repetitive bass] theme represents the obdurate mood of Grimes himself Interwoven is a desolate, wandering motif depicting the workhouse boy who, accustomed no doubt to a steady lack of kindness, does not know how to deal with Grimes' sudden changes of mood and so—as children often do—takes refuge in silence. This theme (in which Grimes sees, not only the solitary boy beside him, but also the innocent child out of which he himself has grown) is heard first as a solo viola [notably Britten's own instrument].



MICHAEL TIPPETT

Music for the Birthday of Prince Charles

Program Notes: Dr. Richard Benedum

Sir Michael Tippett was born in London on January 2, 1905 and died there on January 8, 1998. His *Suite in D*, or *Suite for the Birthday of Prince Charles*, was written in 1948 and premiered by the BBC Symphony Orchestra conducted by Sir Adrian Boult on November 15 of that year. The work was arranged for brass band by Brian Bowen; the first performance of this version was by the Desford Colliery Dowty and Foden O.T.S. Bands at the Lichfield Festival, July 6, 1984. This is the first performance by the Dayton Philharmonic Orchestra.

Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, 1 percussionist, harp, and strings

Sir Michael Tippett's early musical experiences included piano lessons and singing in a church choir in Suffolk, but attending an orchestral concert conducted by Malcolm Sargent inspired him to become a composer and study music at the Royal College of Music in London, where he enrolled in 1923.

After leaving the RCM in 1928, Tippett moved to Oxted, Surrey, where he lived until 1951. He taught French in a preparatory school and conducted a concert and operatic society, earning just enough to enable him to spend long periods at composition. Both during his student days and after, Tippett was deeply affected by world events—the First World War, the Depression, mass unemployment, and children starving. He became involved in political radicalism, organized the South London Orchestra of Unemployed Musicians and directed two choirs sponsored by the Royal Arsenal Co-operative Society. He joined the British Communist Party, but left after a few months. These varied experiences culminated in the oratorio—*A Child of Our*

Time (1939-41), an impassioned protest against persecution and tyranny and now his most widely performed composition.

Tippett became musical director of Morley College in 1940 and remained there until 1951. There he was active in reviving Purcell's music. Meanwhile, in 1943, he was sentenced to three months' imprisonment for his strongly held pacifism to which he has remained committed.

Between 1946 and 1952, Tippett was almost completely absorbed with his opera, *The Midsummer Marriage*, that he found time to compose only two other works—the *Suite for the Birthday of Prince Charles* (1948), which incorporates the *March of the Ancients* from Act I of the opera as a "found object," along with folk and hymn tunes and the song cycle *The Heart's Assurance*.

Tippett published his autobiography, *Those Twentieth Century Blues* in 1991, and a definitive collection of essays, *Tippett on Music* in 1995. In 1996, he moved from the isolated Wiltshire house in which he had lived for over 25 years to South London. That year the Royal Opera, Covent Garden, mounted the third production of his opera *The Midsummer Marriage*, and in November of the following year, the Stockholm Concert Hall mounted the largest retrospective ever of Tippett's concert music. Sadly, the composer fell ill with pneumonia just after arriving in Stockholm. Although he recovered sufficiently to be brought home, he died there peacefully on January 8, 1998.

Although forever inspired by music of the past, Tippett was a strong advocate for modern music: "I am quite certain in my heart of hearts that modern music and modern art is not a conspiracy, but is a form of truth and integrity for those who practise it honestly, decently and with all their being."



ANTONÍN DVOŘÁK

Te Deum, op. 103

Program Notes: Dr. Richard Benedum

Dvořák was born in Mühlhausen, Bohemia, near Prague on September 8, 1841, and died in Prague on May 1, 1904. His *Te Deum* was written between June 25 and July 28, 1892; the work was premiered in New York that year on October 21. This is the first performance by the Dayton Philharmonic Orchestra and Chorus.

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists, strings, chorus, and solo soprano and baritone

Audiences today think of Dvořák as a composer of nothing other than orchestral and chamber music. Opera and sacred music were important to Dvořák, however; between 1877 and 1894 there were only relatively short spans of time separating Dvořák's eight sacred compositions. Some sacred works were written for specific occasions for example: the oratorio *St. Ludmila* (1886) and the great *Requiem Mass* (1890) for the choral festivals of Leeds and Birmingham, respectively; the Mass for the consecration of a chapel at Luzan in Bohemia; and the *Te Deum* (1892) for the great celebration of the Columbus Centenary in New York.

But composing sacred music meant more to Dvořák than merely fulfilling commissions. His sacred music was an expression of his sincere and deep-rooted religious convictions. His simple and humble commitment to the Catholic Church is not unlike that of Anton Bruckner. For both, faith in God was direct and elemental, resulting from unsophisticated piety. His sacred compositions, however, were not austere or characterized by restraint, but rather have the same warmth and sensuous beauty as his better-known orchestral works—a characteristic that led to the charge from some quarters that his sacred

music transgressed the bounds of being “devotional.”

In October 1892 the National Conservatory of Music honored Dvořák, its director, at a concert that included Liszt's *Tasso*, conducted by the Hungarian Anton Seidl (who taught conducting at the Conservatory), and Dvořák conducting his own *Te Deum*. Henry Krehbiel, acknowledged dean of American critics, wrote in the *Tribune* that Dvořák “found ready to greet him an assemblage that crowded the splendid concert room and entered with fervor into the spirit of the unique occasion . . . nearly all of the musicians of note in the city were present.” Krehbiel's pride in American musicians, also brought forth the observation that the eminent musician who has cast his lot temporarily with us had no cause to question the sincerity and heartiness of the welcome which was extended to him and less to be dissatisfied with the manner in which his music was performed. It is a question whether he has ever stood before an orchestra that was quicker in understanding his wishes, or more willing to and able to fulfill them than the eighty men in the band last night . . . In respect of ability to read and grasp the contents of new music, the orchestral players of New-York [sic] may truthfully be said to be without peers.

Brahms was an ardent supporter and champion of Dvořák throughout his life, even after Dvořák had left Europe for New York. Yet the *Te Deum* is one of only three works by Dvořák that Brahms roundly condemned. Brahms wrote to Dvořák's publisher Simrock (January 27, 1896) that “the *Te Deum* is no doubt intended for the ‘Celebration of the Destruction of Vienna and Berlin by the Czechs’ and seems to me well suited for that.” Beneath the surface of Brahms's satirical comment, his opinion is clear and unexplained.

ANTONIN DVORAK: *TE DEUM*

I.

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
et caeli et universae potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Sanctus Dominus Deus Sabaoth.
Te Prophetarum laudabilis numerus.
Sanctus Dominus Deus Sabaoth.
Te Martyrum candidatus laudat exercitus.
Sanctus Dominus Deus Sabaoth.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis:
Venerandum verum et unicum Filium
Sanctum quoque Paraclitum Spiritum.
Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.

II.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo, aperuisti
credentibus regna caelorum.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.
Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

III.

Aeterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum,
Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum,
in saeculum saeculi.

I.

We praise thee, O God :
we acknowledge thee to be the Lord.
All the earth doth worship thee :
the Father everlasting.
To thee all Angels cry aloud :
the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin :
continually do cry,
“Holy, Holy, Holy : Lord God of Sabaoth;
Heaven and earth are full
of the Majesty of thy glory.”
The glorious company of the Apostles : praise thee.
“Holy, Holy, Holy : Lord God of Sabaoth.”
The goodly fellowship of the Prophets : praise thee.
“Holy, Holy, Holy : Lord God of Sabaoth.”
The noble army of Martyrs : praise thee.
“Holy, Holy, Holy : Lord God of Sabaoth.”
The holy Church throughout all the world :
doth acknowledge thee;
The Father : of an infinite Majesty;
Thine honourable, true : and only Son;
Also the Holy Ghost : the Comforter.
We praise thee, O God :
we acknowledge thee to be the Lord.
All the earth doth worship thee :
the Father everlasting.

II.

Thou art the King of Glory : O Christ.
Thou art the everlasting Son : of the Father.
When thou tookest upon thee to deliver man :
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death :
Thou didst open the Kingdom of Heaven to all believers.
We therefore pray thee, help thy servants :
whom thou hast redeemed with thy precious blood.
Thou sittest at the right hand of God :
in the glory of the Father.
We believe that thou shalt come : to be our Judge.
We therefore pray thee, help thy servants :
whom thou hast redeemed with thy precious blood.

III.

Make them to be numbered with thy Saints :
in glory everlasting.
O Lord, save thy people :
and bless thine heritage.
Govern them : and lift them up for ever.
Day by day : we magnify thee;
And we worship thy Name :
ever world without end.

IV.

Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
Miserere nostri, Domine.
In te, Domine, speravi:
non confundar in æternum.
Miserere nostri, Domine.
Benedicamus Patrem, et Filium cum Sancto Spiritu.
Alleluja!
Benedicamus Patrem, et Filium cum Sancto Spiritu.
Alleluja!
Laudemus et superexaltemus eum in saecula.
Alleluja!

IV.

Vouchsafe, O Lord :
to keep us this day without sin.
O Lord, have mercy upon us :
O Lord, let thy mercy lighten upon us :
as our trust is in thee.
O Lord, have mercy upon us :
O Lord, in thee have I trusted :
let me never be confounded.
O Lord, have mercy upon us :
Blessed be the Father and the Son and the Holy Spirit.
Hallelujah!
Blessed be the Father and the Son and the Holy Spirit.
Hallelujah!
Let us praise and glorify Him for ever.
Hallelujah!