

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, FEBRUARY 26, 2023, 8-10PM**

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CASUAL CLASSICS PROGRAM
DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Music Director

Friday, May 8, 1998

Victoria Theatre - 10:00 AM & 6:30 PM

City and Country

Sponsored by Mrs. Hampden W. Catterton

Media Host: WONE

Richard Strauss
(1864-1949)

Serenade for Winds in E-flat major, op. 7

Steve Reich
(b. 1936)

City Life

"Check it out" (Transportation Sounds)

Pile Driver/Alarms

"It's been a honeymoon - Can't take no mo"

Heartbeats/Boats and Buoys

"Heavy Smoke" (World Trade Center, 2/26/93)

Antonín Dvořák
(1841-1904)

Serenade in D minor, op. 44

Moderato, quasi marcia

Minuetto: *Tempo di minuetto*; Trio: *Presto*

Andante con moto

Finale: *Allegro molto*

This concert will be broadcast on WDPR-FM 89.5 and on WDPG-FM 89.9 on Sunday, June 7, 1998, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum



Richard Strauss Serenade for Winds in E-flat major, op. 7

Strauss was born on June 11, 1864, in Munich and died at Garmisch-Partenkirchen on September 8, 1949. He composed his *Serenade for Winds in E-flat major, op. 7*, in 1881. The work was premiered in late November or early December, 1882, by the Dresden Court Orchestra under Franz Wüllner. It was one of the earliest performances in which Strauss' music was performed outside his native Munich, helping to launch his career. The most recent performance by the Dayton Philharmonic Orchestra was on April 1, 1992, with Stewart Kershaw conducting.

Although Strauss' earliest musical training began with piano lessons and continued with the violin, he always showed partiality toward writing for wind instruments.

Before Strauss' twenty-first birthday, the eminent conductor Hans von Bülow had conducted his music, and had dubbed him "Richard the third"—a jest because von Bülow meant that "Richard the first" was Wagner (Liszt's daughter Cosima had first married von Bülow and later Wagner), and that no one was worthy directly to follow "Richard the first."

Under the guidance and mentorship of von Bülow, Strauss' career as both a composer and also as a conductor grew steadily. In particular, his tone poems *Don Juan* and *Death and Transfiguration* (the latter, performed just last month by the Dayton Philharmonic) served notice

that he was to become the most significant and progressive composer since Wagner.

2 Flutes, 2 Oboes,
2 Clarinets,
3 Bassoons (including
Contrabassoon),
and 4 French horns

Composition came easily to Strauss. "Everything I have done casually, with my left hand, has turned out particularly well," he remarked. He was frank

about his method of composition: "I often write down a motif or a melody, then put it away for a year. When I return to it I find that quite unconsciously something in me—the imagination—has been at work on it... Before I note down even the slightest sketch for an opera I allow the text to permeate my mind for at least six months and take root within me, so that I am wholly familiar with the situations and characters. Only then do I allow musical ideas to enter my head."

Michael Kennedy has written about the *Serenade for Winds*: "Although Strauss himself later dismissed the *Serenade* as 'no more than the respectable work of a music student,' it is easy to hear how its mellifluous grace must have attracted Bülow. Although the work is in sonata form, Strauss avoided his weak point, the development, by substituting an independent central episode in B minor linking exposition and recapitulation. Unity is maintained in this section by pervasive use of a six-note fugue derived from the work's second subject. But the outstanding feature is the assured blending and contrasting of instrumental sonorities."

Steve Reich

City Life



Steve Reich was born in New York in 1936. *City Life* was written in 1995 on a tripartite commission from the Ensemble Modern, the London Sinfonietta, and the Ensemble Intercontemporain. The World Premiere was performed in Metz on March 7, 1995, by the Ensemble Intercontemporain, with David Robertson conducting. Bradley Lubman conducted Reich's own ensemble in the American premiere at Alice Tully Hall in New York City on February 6, 1996. This is the first performance by the Dayton Philharmonic Orchestra.

2 Flutes, 2 Oboes,
2 Clarinets,
Percussion, Pianos
and Synthesizers

everyday sounds in music has been growing.

"In contrast of my earlier *Different Trains* (1988) and *The Cave* (1993), the pre-recorded sounds here are played live in performance on two sampling keyboards. There is no tape used in performance.

This brings back the usual small flexibility of tempo that is a hallmark of live performance. It also extends the idea of prepared piano, since the sampling keyboards are "loaded" with sounds, many recorded by myself in New York City.

"In the second it is a pile driver, in the fourth, heartbeats. Both start slow and increase in speed. In the second, this is only because the pile driver moves from quarter notes to eighths, and then to triplets. In the fourth movement, the heartbeats gradually get faster in each of the four sections of the movement.

"For the first movement, a street vendor in lower Manhattan was recorded saying, 'Check it out.' The source of the third movement, 'It's been a honeymoon—Can't take no mo',' was recorded at a mostly African American political rally near City Hall. Most of the speech samples in the fifth movement are from actual field communications of the New York City Fire Department on February 26, 1993, the day the World Trade Center was bombed:

'Heavy smoke'
'Stand by, stand by'
'It's full a' smoke'
'Full a' smoke'
'Urgent!'
'Guns, knives or weapons on ya?'
'Wha' were ya doin?'
'Where you go?'
'Careful'
'Stand by'

Steve Reich has been recognized internationally as one of the world's leading composers. From his early works to recent composition, Reich's path has embraced not only aspects of Western classical music traditions, but also the structures, harmonies, and rhythms of non-Western and American vernacular music, especially jazz.

Born in New York and reared in California, Reich graduated with honors in philosophy from Cornell University, and studied composition from 1958 to 1961 with William Bergsma and Vincent Persichetti at the Juilliard School of Music. He received his Master of Music Degree from Mills College in 1963, where he worked with Darius Milhaud and Luciano Berio.

He wrote the following about *City Life* for Nonesuch records (copyright 1996): "The idea that any sound may be used as part of a piece of music has been in the air during much of the twentieth century. From the use of taxi horns in Gershwin's *An American in Paris* through Varese's sirens, Antheil's airplane propeller, Cage's radio, and rock and roll's use of all the above and more starting at least in the 1970's, and more recently in rap music, the desire to include

Antonín Dvořák

Serenade in D minor, op. 44



Dvořák was born in Mühlhausen, Bohemia, near Prague on September 8, 1841, and died in Prague on May 1, 1904. His *Serenade in D minor, op. 44*, was composed between January 4-18, 1878, and published in Berlin in 1879. This is the first performance by the Dayton Philharmonic Orchestra.

Dvořák and Brahms sincerely admired each other. Dvořák's relationship with the elder German composer began in 1877, when Dvořák applied for a prestigious scholarship. Brahms was one of the judges. Brahms was so impressed with Dvořák's submissions (duets written to Moravian folk poems and a sacred work, *Stabat Mater*) that he recommended the works and the young composer to his publisher, Simrock. Letters between the two show the high regard each had for the other. For example, Brahms: "...for today I would only say that being associated with your works causes me the greatest pleasure." Dvořák: "Brahms seems to be pleased with his connection with me, and, as an artist and a man, I am so overcome by his kindness

2 Oboes, 2 Clarinets,
3 Bassoons (including
Contrabassoon),
3 French horns,
Cello and
Double bass

that I cannot help but love him! You know how detached he is from even his closest friends, at least where his compositions are concerned, and yet he has not been like that with me..."

Dvořák's works from this period, too, suggest the early success which he was enjoying, including the fresh and good-humored *Serenade in D minor* for wind instruments. Anxious to show gratitude to another German well-wisher, Dvořák dedicated the *Serenade* to the critic Louis Ehlert of Berlin.

The *Serenade in D minor*, although often referred to as the *Wind Serenade*, is scored for cellos and double basses along with winds. It is a cheerful evocation of Bohemian peasant scenes, although some have criticized its domination by thick and reedy woodwind tone. Brahms, however, was not among those, for in mid-1879 he wrote to Joachim, "A more lovely, refreshing impression of real, rich and charming creative talent you can't easily have...I think it must be a pleasure for the wind players!"

DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

65th Season - 1997-1998

Neal Gittleman, Music Director

Paul Katz, Founding Music Director

1st Violins

Peter Ciaschini,
Concertmaster
J. Ralph Corbett Chair
Xiao Guang Zhu,
Assistant Concertmaster
Marilyn Fischer
Huffy Foundation Chair
James Wallick
Sherman Standard Register
Foundation Chair
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Leora Kline
Janet George
Charles Dimmick
Emily Weinhold

2nd Violins

Robert Young*, *Principal*
Jesse Philips Chair
Elizabeth Hofeldt,
Acting Principal
Kristen Dykema,
Acting Assistant Principal
Kelly Lehr
Gloria Fiore
Karen Young*
Ann Lin
Mary Arnett
Bill Slusser
Lynn Rohr
Warren Driver
Douglas Adams
Joyce Green

Violas

Monte Belknap*, *Principal*
F. Dean Schnacke Chair
Colleen Braid, *Acting Principal*
Anjali Lind,
Acting Assistant Principal
Emma Louise Odum,
Principal Emeritus
Grace Counts Finch Chair
Jean Blasingame
Sheridan Kamberger
Vincent Phelan
Mark Reis

Cellos

Linda Katz, *Principal*
Edward L. Kohnle Chair
Xiao-Fan Zhang,
Assistant Principal
Karl and Caroline Lorenz
Memorial Chair
Jane Katsuyama
Nan Watson
Catherine McClintock
Mark Hofeldt*
Christina Coletta
Mary Davis
Nadine Monchecourt
Kirsten Abrams

Basses

Deborah Taylor*, *Principal*
Dayton Philharmonic
Women's Association
C. David Horine
Memorial Chair
Jon Pascolini, *Acting Principal*
Donald Compton,
Acting Assistant Principal
Steven Ullery
Christopher Roberts
Bleda Elibal
Nick Greenberg

Flutes

Rebecca Tryon Andres, *Principal*
Dayton Philharmonic
Volunteer Association Chair
Jennifer Northcut
Virginia Miller

Oboes

Roger Miller, *Principal*
Catharine French Bieser Chair
Paul Spiegel
Christopher Philpotts

Clarinets

John Kurokawa, *Principal*
Rhea Beerman Peal Chair
Robert Gray
Kim Boardman-Reineke

Bassoons

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

French Horns

Richard Chenoweth, *Principal*
Frank M. Tait Memorial Chair
Todd Fitter, *Assistant Principal*
Lisa Yeago
Laurel Hinkle
Daniel Sweeley

Trumpets

Charles Pagnard, *Principal*
John W. Berry Family Chair
Alan Siebert
Michael Kane

Trombones

Timothy Anderson, *Principal*
John Reger Memorial Chair
Clair Miller
Scott Moore

Tuba

Steven Winteregg, *Principal*
Zachary, Rachel and Natalie
Denka Chair

Timpani

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

Percussion

Jane Varella, *Principal*
Miriam Rosenthal Chair
Mark Libby
William Awsumb

Keyboard

Michael Chertock, *Principal*
Demirjian Family Chair

Harp

Leslie S. Norris, *Principal*
Daisy Talbott Greene Chair

Jane Varella, *Personnel Manager*
Douglas Adams, *Orchestra*
Librarian

Hank Dahlman,
Chorus Director

Clair Miller, *Concert Band*
Director

Jaime Morales-Matos, *Cover*
Conductor

**Leave of absence*

NEAL GITTLEMAN

The 1997-1998 season marks Neal Gittleman's third year as Music Director of the Dayton Philharmonic Orchestra. Appointed to the position in December 1994, Gittleman is committed to leading the orchestra to new levels of music-making and to cementing the Dayton Philharmonic Orchestra's relationship to the city of Dayton and to the entire Miami Valley community. In addition to his duties in Dayton, Gittleman serves as Resident Conductor of the Milwaukee Symphony, an orchestra with which he has been associated since 1988. Previous positions include Music Director for ten years of the Marion (IN) Philharmonic Orchestra, Associate Conductor of the Syracuse Symphony Orchestra and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Indianapolis, San Antonio, and San Jose symphony orchestras, and the Buffalo Philharmonic. Internationally, Gittleman has conducted orchestras in Germany, Switzerland, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied under Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at the Manhattan School of Music and Charles Bruck at both the Pierre Monteux School and the Hartt School



of Music, where he was the recipient of the Karl Böhm Fellowship. His awards include Second Prize in the Ernest Ansermet International Conducting Competition (1984), and Third Prize in the Leopold Stokowski Conducting Competition (1986).

At home in the pit as well as on stage, Gittleman has conducted for the Hartt Opera Theater, the Syracuse Opera Company, and Milwaukee's renowned Skylight Opera Theatre. This season he makes his debut with Dayton Opera, leading their production of Gounod's *Faust*. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

Gittleman is nationally known for his Classical Connections/Classical Conversations programs, which give concert audiences a "behind-the-scenes" look at the orchestra's classical repertoire. These innovative concerts, which have been a staple of Milwaukee's concert scene since 1989, are being offered as a new Classical Connections Series for Dayton Philharmonic's 1997-1998 season.

When not on the podium, Neal is an avid player of squash, golf, and t'ai chi ch'uan. He sees as many movies and reads as many books as he can, and tries not to spend too much time surfing the internet.

Gittleman and his wife, Lisa Fry, moved into their new Dayton home in late August.

**COMING UP IN MARCH 2023
AT YOUR DAYTON PERFORMING ARTS ALLIANCE**

**Magic Carpet Concerts
Maestro Stu Saves the Zoo**



Dayton Masonic Center

February 28-March 3, 2023 at 9:45 & 11:15 am

About the Program

Stu falls asleep every night listening to the symphony of animal sounds from the zoo next door, but one day a greedy businessman says that he wants to tear down the zoo to build a mall. Listen and watch as Maestro Stu and the animals work together to save the zoo!

Featured Artists

Patrick Reynolds, Associate Conductor
Dayton Philharmonic Orchestra
Dayton Ballet II
Dayton Opera Artists-in-Residence

Program

Smetana Dance of the Comedians
Copland Old American Songs: I Bought Me a Cat
Demonstration of Instruments of the Orchestra
Steven Winteregg Maestro Stu Saves the Zoo

\$5 Tickets at

daytonperformingarts.org/education/for-schools/field-trip-performances/magic-carpet-concerts/
or Contact DPAA Education Programs Coordinator Kara Camfield at KCamfield@DaytonPerformingArts.org
or (937) 535-5447



Schuster Center

March 10 & 11, 2023 at 7:30 pm

About the Concert

“Subtle, gentle, troubled, reflective, [...] movingly modest, considering the violence that begot it. The work’s calm, if calm it is, is hard-won.” That’s how *The New York Times* describes Vaughan Williams’s response to World War I, following his return home from the front. Lili Boulanger also responds to The Great War in her brief and affecting piece with baritone and our DPO Chorus. A double concerto that features our viola and cello principals, *Resilience* commemorates the end of World War II, with its final movement an emotional prayer for peace.

Program

Lili Boulanger *For a Soldier’s Funeral*

Michael Schelle *Resilience*

Vaughan Williams *Pastoral Symphony (Symphony No. 3)*

Featured Artists

[Neal Gittleman](#), conductor

[Sheridan Currie](#), viola

[Jonathan Lee](#), cello

[William Henry Caldwell](#), baritone

Kayla Odera, soprano

Dayton Philharmonic Orchestra & Chorus

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



Schuster Center

March 12, 2023 at 2:30 pm

About the Program

The Mysterious Maestro is a concert story about a little girl named Hannah who loves to sing but who has moved to the town of Hamelin where music is forbidden! She arrives in Hamelin thirty years after the infamous Pied Piper has led all of Hamelin's children away. Hannah breaks the musical silence with the help of a gossipy rat and her own passion for grand music. Eventually, she melts the heart of a desperate conductor and frees his imprisoned orchestra. Fueled by the music of composers like Verdi, Mendelssohn, Liszt, performed by the Dayton Philharmonic Youth Orchestra, The Mysterious Maestro races through dark nights and hidden caverns and explores the nature of musical perfection and a passion that restores the beauty of music in Hamelin for all to enjoy!

Featured Artists

[Patrick Reynolds](#), conductor

[Dayton Philharmonic Youth Orchestra](#)

Actors from Dandi Productions & Puppets from The Old Trout Puppet Workshop

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



Schuster Center

March 31, 2023 at 7:30 pm

Schuster Center

April 1, 2023 at 7:30 pm

About the Concert

The 1940s and the 1950s were the decades of dance! “Swing Is the Thing” features two world champion swing dancers and two fabulous vocalists. From Duke Ellington and Glenn Miller, to Bill Haley and the Comets and Jerry Lee Lewis, the Dayton Philharmonic highlights the biggest dance hits from the decades of dance that we all know and love.

Program

Pettis/Meyers (arr. Tyzik) [Bugle Call Blues](#)

Traditional (arr. Finegan) [Song of the Volga Boatman](#)

Gray/Sigman (arr. Tyzik) [Pennsylvania 6-5000](#)

Shaw (arr. Tyzik) Nightmare

Lunceford (arr. Tyzik) [T'aint What You Do](#)

Grainger/Robbins (arr. Tyzik) [T'aint Nobody's Business If I Do](#)

Hunter/Austin (arr. Tyzik) [Downhearted Blues](#)

Tyzik Downtown Shuffle

Handy (arr. Tyzik) [St. Louis Blues](#)

Tyzik Harlem Street Scene

- Intermission -

Johnson [Charleston](#)

Armstrong/Gerlach (arr. Tyzik) Swing That Music

Ellington (arr. Tyzik) [Don't Get Around Much Anymore](#)

Dennis/Brent (arr. Tyzik) [Angel Eyes](#)

Hawkins (arr. Tyzik) Swing Out

Smith (arr. Tyzik) [Backwater Blues](#)

Arr. Tyzik [St. James Infirmary](#)

Gershwin [I've Got Rhythm](#)

Lee Fever

Cox (arr. Tyzik) [Nobody Knows You When You're Down and Out](#)

Tyzik Swing, Swing, Swing

Featured Artists

Patrick Reynolds, conductor

[Dave Bennett](#), clarinet

Dayton Philharmonic Orchestra

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630