

**PROGRAM PAGES FOR  
CONCERT NIGHT  
ON  
DISCOVER CLASSICAL  
SUNDAY, APRIL 30, 2023, 8-10PM**

Program Pages from the  
MS-314, Dayton Philharmonic  
Orchestra Records at Wright  
State University Libraries'  
Special Collections  
and Archives. Thanks  
to Lisa Rickey!



# NEAL'S NOTES

## Misconceptions

The world of classical music—like any field of endeavor—has its idiosyncrasies, its strange little facts and factoids, its commonly held misconceptions. Like the fact that the French Horn has nothing to do with *la belle France* or that the English Horn is neither English nor a horn.

For some reason misconceptions—both mine and others'—have been on my mind recently.

### **You Say Stravinsky, I Say Tchaikovsky:**

Shaun Yu, the new Program Director at WDPR, was interviewing me recently, and asked for some of my first memories of listening to classical music. One the most vivid was hearing the Boston Symphony play a riveting performance of Stravinsky's *Rite of Spring* in the fall of 1969. My mother had been talking to me about the *Rite of Spring* for years—how hearing it on a radio broadcast in her youth had sent her running screaming to her bedroom with her hands over her ears. All that time, I had been confusing my Russian composers, so when she said "Stravinsky" I was thinking "Tchaikovsky"! I couldn't imagine why she would have run from what I then (in my snotty, ignorant, teenage way) thought was boring, sappy music. So imagine my surprise when I heard the BSO launch into this totally un-boring, un-sappy maelstrom of sound. Needless to say, I don't confuse Igor and Pyotr Ilyich anymore. (And Tchaikovsky is now one of my favorite composers!)

**Big Girls Don't Cry for Vivaldi:** We recently played *Spring* from *The Four Seasons* on our concert for area high school students, which makes me think of another snotty-ignorant-teenager story. One of my first classical records

was a gift from my grandfather: Vivaldi's *Four Seasons*. I did my best to hide my disappointment. You see, I'd never heard of Vivaldi's *Four Seasons*. The only Four Seasons I knew sang "Sherry" and "Rag Doll" and lots of other songs that I did not consider at all cool. Finally, after about the third time my grandfather asked "Why don't you play the record I gave you?" I put it on and was very pleasantly surprised. (I eventually came around to Frankie Valli and *those* Four Seasons, too!)

**Oh, *Those* Planets:** The big piece on our April Classical Concerts (and the featured work on the final Classical Connections program of the season) is Gustav Holst's *The Planets*. Over dinner after his exciting performance as guest conductor in March, Carlos Miguel Prieto told me about his recent performance of *The Planets* with the Huntsville Symphony. While the orchestra played Holst's fabulous music, they projected fabulous pictures of the planets supplied by NASA and the Jet Propulsion Laboratory. (It's Huntsville, Alabama, see?) A cool idea, something that many orchestras have done. Only thing is, it's about as appropriate as showing pictures of St. Bernards while playing a Beethoven symphony! Holst wasn't writing about the astronomical planets. He was writing about the *astrological* planets—about different aspects of human character associated with the planets of the zodiac. So instead of using visuals of heavenly bodies, we'll try to find a use for the beautiful full-color star charts that I ordered from Astrodienst Zurich, an online astrology service: one for Gustav Holst (a Virgo, born at noon on September 21, 1874 in Cheltenham, England) the other for Classical Connections (a Scorpio,

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scheduled to be born at 8pm on April 27, 2007 in Dayton, Ohio)!

**I Heard It in the Trailer, But It Wasn't in the Movie:** Judging from movie trailers, you'd think that *O Fortuna*, the opening and closing chorus of the last work of this season—Carl Orff's *Carmina Burana*—was Hollywood's most-used piece of classical music. It's in nearly every trailer for every big, cast-of-thousands, battle-laden epic. Only thing is, if you succumb to the hype and go to the film, you almost never hear any of Orff's music. That's because most movie trailers are made long before filming wraps. But work on a film's soundtrack doesn't begin until after the film is shot. They need music for the

trailer, but none of the movie's music has been written yet. Enter *O Fortuna*, whose massive sonorities, driving rhythms, and infectious melody fit the bill perfectly!

**The Season is Winding Down:** Sure, we're in the last two months of the DPO's 2006-2007 season, but "winding down" is hardly the word I'd use. *The Planets* and *Carmina Burana* on the Classical Series, *Bach and More* on the Demirjian Chamber Orchestra Series, an all-new Rhythm in Shoes show at the SuperPops, and a stage full of stuffed animals at the Family Series. Sounds like things are just shifting into high gear. So join us as we close the season with a bang!

The Dayton Philharmonic Orchestra  
and Music Director Neal Gittleman  
would like to specially acknowledge the  
Dayton Philharmonic Volunteer Association's  
generous support of the January  
classical concerts featuring  
Gustav Mahler's Third Symphony.

# DEMIRJIAN CHAMBER ORCHESTRA SERIES

## Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday

Apr. 20  
2007

10 AM

Victoria Theater

Concert Sponsor:

Dr. & Mrs. Charles Demirjian

**Bach and More**

Neal Gittleman, conductor

Wright State University Collegiate Chorale

Hank Dahlman, director

Friday

Apr. 20  
2007

6:30 PM

Victoria Theater

Johann Sebastian Bach  
(1685-1750)

Orchestral Suite No. 4 in D major  
Overture  
Bourrée I and II  
Gavotte  
Menuet I and II  
Réjouissance

Steve Reich  
(b. 1936 )

*Eight Lines*

Johann Sebastian Bach

Motet No. 2 *Der Geist hilft unser Schwachheit auf*

George Frideric Handel  
(1685-1759)

Coronation Anthem, *My Heart Is Inditing*  
Andante  
Andante  
Andante  
Allegro

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Dr. and Mrs. Charles  
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Dayton Philharmonic Orchestra

**Season Media Sponsor:**



*Concert Broadcast on*

WDPR-FM, 88.1

WDPG-FM, 89.9

Saturday, July 7, 2007, at 10 a.m.

# JOHANN SEBASTIAN BACH

Orchestral Suite No. 4 in D major, BWV 1069

Johann Sebastian Bach was better known as a virtuoso organist than as a composer, in his day. His sacred music, organ and choral works, and other instrumental music had an enthusiasm and seeming freedom that concealed immense rigor. Bach's use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style – which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes – still amaze musicians today. Many consider him the greatest composer of all time.

**Instrumentation:** 3 oboes, bassoon, 3 trumpets, timpani, harpsichord, strings

The Dayton Philharmonic Orchestra last performed this piece on January 12 and 13,

## STEVE REICH

*Eight Lines*

Steve Reich was recently called “. . . the most original musical thinker of our time” (*The New Yorker*) and “. . . among the great composers of the century” (*The New York Times*). His instantly recognizable musical language combines rigorous structures with propulsive rhythms and seductive instrumental color. Many choreographers have used his scores, including Anne Teresa de Keersmaeker, Jiri Kylian, and Jerome Robbins. Exclusive recording contracts with Nonesuch, on which label *Different Trains* earned him one Grammy™ for Best Contemporary Composition and *Music for 18 Musicians* a second.

**Instrumentation:** 2 flutes, piccolo, 2 clarinets, 2 bass clarinets, 2 pianos, strings

This is the first time the Dayton Philharmonic Orchestra has played this piece.

1994 with Isaiah Jackson conducting.

Among the four orchestral suites, the fourth has some of the sweetest, loveliest qualities. Never intended for close listening, these pieces often reveal the good nature of a man who usually only offers ecstatic visions and musical epiphany. They were meant as part of a perfect day, not for correcting performance problems. Listeners are recommended to enjoy these pieces without worrying about close listening. The question of quality is not really a fair one in this context; Bach's orchestral suites do exactly what they are supposed to do. It is also pleasant to take what the genius regards as simply “pleasant.”

Biography by Robert Cummings  
Composition Description by John Keillor  
Source: All Media Guide

*Eight Lines* is structured in five sections, of which the first and third resemble each other in their moving piano, cello, viola, and bass clarinet figures, while the second and fourth sections resemble each other in their longer-held tones in the cello. The fifth and final section combines these materials. The transitions between sections is as smooth as possible, with some overlapping in the parts so that it is sometimes hard to tell exactly when one section ends and the next begins.

In the first, third, and fifth sections, there are somewhat longer melodic lines in the flute and piccolo. This interest in longer melodic lines composed of shorter patterns strung together has its roots in my earlier music as well as my studies in 1976-77 of the cantillation (chanting) of the Hebrew Scriptures.

Composer's Notes by *Steve Reich*

# JOHANN SEBASTIAN BACH

## Motet No. 2, *Der Geist hilft unser Schwachheit auf*, BWV 226

Johann Sebastian Bach was better known as a virtuoso organist than as a composer, in his day. His sacred music, organ and choral works, and other instrumental music had an enthusiasm and seeming freedom that concealed immense rigor. Bach's use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style – which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes – still amaze musicians today. Many consider him the greatest composer of all time.

**Instrumentation:** 2 oboes, English horn, bassoon, organ, strings

This is the first time the Dayton Philharmonic Orchestra has played this piece.

The unexpectedly animated opening chorus

is scored for eight voices disposed as two four-part choirs, with the melodic line shared by the sopranos of each group.

Mood and tempo change for the second section, a *fugue* in five parts. This gives way to a double *fugue* in four parts, with the two choirs combined.

The motet is generally concluded with a four-part chorale harmonization of a stanza from Martin Luther's hymn *Komm, heileger Geist*, which, although composed by Bach, is not part of the original work; it might have been used later in the service.

The survival of the original autograph parts shows that Bach included a continuo bass with strings to double the first choir and winds the second.

Biography by Robert Cummings  
Composition Description by Brian Robins  
Source: All Media Guide

# GEORGE FRIDERIC HANDEL

## Coronation Anthem No. 3, *My Heart Is Inditing*

Most music lovers have encountered George Frederick Handel through holiday-time renditions of the *Messiah's* Hallelujah chorus. And many of them know and love that oratorio of Christ's life and death as well as a few other greatest hits like the orchestral *Water Music* and *Royal Fireworks Music*, and perhaps *Judas Maccabeus*, or one of the other English oratorios. Yet his operas, for which he was widely known in his own time, are the province mainly of specialists in Baroque music, and the events of his life have never become as familiar as the careers of Bach or Mozart.

**Instrumentation:** 2 oboes, bassoon, 3 trumpets, timpani, organ, strings

This is the first time the Dayton Philharmonic Orchestra has played this

piece.

The 1727 coronation of King George II and Queen Caroline in 1721 was one of the most magnificent of British crownings. These are festive compositions written for large forces: All the royal musicians (who generally served in smaller numbers by rotation) were gathered, and amounted to such numbers that additional galleries were needed to hold them. The four anthems are *Zadok the Priest*, a shortish, single-movement piece in three sections of finely judged increasing jubilation, *Let thy Hand be Strengthened*, *The King shall Rejoice*, and *My Heart Is Inditing*, which is more associated with the ascension of the Queen.

Biography by All Media Guide  
Composition Description by Joseph Stevenson  
Source: All Media Guide



Schuster Center

May 19, 2023 7:30 pm

Schuster Center

May 20, 2023 7:30 pm

## About the Concert

Saint-Saëns once said of himself: “I produce music as an apple tree produces apples.” The First Cello Concerto is certainly a delicious example and a gorgeous vehicle for the instrument’s sonorous voice, especially as performed by young Sterling Elliott, a winner in the 2019 National Sphinx Competition. Mozart’s brief Mass (really brief!), with a “cameo” appearance by the organ, shows off our magnificent DPO Chorus. Beethoven’s Second concludes this season’s Masterworks series and our Beethoven symphony cycle. Responding to his near-suicidal anguish over growing deaf, the composer wrote to a friend: “I will seize Fate by the throat. It will not wholly conquer me!” This Symphony is the jubilant proof of his will to live.

## Program

**Mozart** [Missa brevis in C Major, K. 259, “Organ Solo Mass”](#) (14 minutes)

**Saint-Saëns** [Cello Concerto No. 1](#) (19 minutes)

**Beethoven** [Symphony No. 2](#) (35 minutes)

*Benjamin & Marian Schuster Endowed Young Classical Artist*

*This performance includes a 20-minute intermission.*

# Featured Artists

[Neal Gittleman](#), conductor

[Sterling Elliott](#), cello

Vocal soloists

Dayton Philharmonic Orchestra

Dayton Philharmonic Chorus

## Take Note – Live at 6:30 in the Schuster!

Artistic Director and Conductor Neal Gittleman presents his **Take Note Talk** live from the stage in the Schuster Center, from 6:30-7 pm. Learn about the featured works on this evening's program before Neal gets to the downbeat!

*Take Note is generously sponsored by the Dayton Philharmonic Volunteer Association.*

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Tickets at [DaytonPerformingArts.org/tickets](https://DaytonPerformingArts.org/tickets)  
and (937) 228-3630





Victoria Theatre

May 20, 2023 3:00 pm

## About the Program

Travel the streets of London with Mary Poppins and her friends for an afternoon of Mary-ment and dance! Dayton Ballet School students present *The Adventures of Mary Poppins*\*, a full-length ballet based on the novel by P.L. Travers. Ballet students of all ages are featured in a colorful cast of characters as they showcase their skills and improvement throughout the school year. It will be a practically perfect afternoon!

\*Dayton Ballet School's production of *The Adventures of Mary Poppins* is not affiliated with Disney™, Disney Jr.™, or Mary Poppins productions.

## Featured Artists

Students of the Dayton Ballet School

Karen Russo Burke, Artistic Director, Dayton Ballet

Megan Forney, Co-Director, Dayton Ballet II

Gabrielle Sharp, Co-Director, Dayton Ballet II

Tickets at [DaytonPerformingArts.org/tickets](https://DaytonPerformingArts.org/tickets)  
and (937) 228-3630



## Dayton Philharmonic Youth Orchestra 85th Anniversary Concert

Schuster Center

May 21, 2023 3:00 pm

### About the Concert

The Dayton Philharmonic Youth Orchestra celebrates its 85th Anniversary with a concert that honors its past and welcomes a brilliant future! Enjoy an afternoon of Bach, Mozart, and Verdi overtures representing glimpses of the “big things to come.” Add in John Williams’s Theme from Star Wars, plus a combined youth orchestras performance of Mussorgsky’s “The Great Gate of Kiev,” (conducted by Neal Gittleman), and the Dayton Philharmonic Youth Orchestra paves the way for 85 more years of excellent instruction, tremendous performances, and exceptional young musicianship.

### Program

**Johann Sebastian Bach** Orchestral Suite No. 1, Overture  
**Wolfgang Amadeus Mozart** Overture from *The Magic Flute*  
**Jacques Offenbach** Overture from *La Belle Helene*  
**Giuseppe Verdi** Overture from *La Forza del Destino*  
**John Williams** “Main Title” from Star Wars  
**Modest Mussorgsky** The Great Gate of Kiev  
And more!

# Featured Artists

Patrick Reynolds, conductor

Dayton Philharmonic Youth Orchestra

Elizabeth Hofeldt, conductor

Dayton Philharmonic Youth Strings

Kara Camfield, conductor

Dayton Philharmonic Junior Strings

Neal Gittleman, conductor

Combined Youth Orchestras of the Dayton Performing Arts Alliance



## Memorial Day Concert at Carillon Park

Carillon Park

May 28, 2023 7:00 pm

### Program

**John Philip Sousa, Walter Damrosch, John Stafford Smith** The Star-Spangled Banner  
**Goldman** On the Mall March  
**Mozart** Marriage of Figaro Overture  
**Tchaikovsky** Swan Lake Waltz  
**Copland** Old American Songs, Set 2: At the River  
**Oberacker & Taylor** *Bandstand*: Love Will Come and Find Me Again  
**Anastazia N. White** Journey Through the Appalachians  
**Beckel** Liberty for All  
**Harris** Americana  
**Styne** *Funny Girl*: Cornet Man  
**Tilzer (arr. Gittleman)** Take Me Out to the Ball Game  
**E. Strauss** Bahn Frei Polka  
**Tchaikovsky** 1812 Overture  
**Lowden** Armed Forces Salute  
**Farrell & Berns** Hang On, Sloopy  
**Sousa** The Stars and Stripes Forever

### About the Concert

The Dayton Philharmonic is thrilled to return to a live outdoor concert as the featured performance of [Dayton Heritage Day at Carillon Historical Park](#) this Memorial Day Weekend. This year, this special concert takes place at 7pm. Guest vocalist Claire Northcut joins the Dayton Philharmonic for this exciting presentation celebrating Dayton Heritage Day, a festive and patriotic way to ring in summer.

Carillon Park will open at 12pm on Sunday, May 28, and admission to Dayton Heritage Day is \$14 for adults, \$12 for seniors, \$10 for children aged 3–17, and FREE for Dayton History members and children under 3. Admission is \$10 for all active military, military retirees, veterans, and reservists with valid I.D. Parking is FREE.

# Featured Artists

[Claire Northcut](#), vocalist

Neal Gittleman, conductor

Dayton Philharmonic Orchestra

**Tickets at [DaytonPerformingArts.org/tickets](https://DaytonPerformingArts.org/tickets)  
and (937) 228-3630**

## 2023–2024 Season: Art That Moves



It's the anticipation of an orchestra tuning and the thrill of the performance. It's the momentum of a dancer flying across the stage in a gravity-defying leap. It's the deep sorrow you feel in the final moments of a heart-wrenching operatic performance and the calm reflection that follows. Nothing moves us like the performance arts. We can't wait to share another soul-stirring season with you!

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## All About Subscriptions

Subscribing to the 2023-2024 Season is the best way to enjoy all that Dayton Performing Arts Alliance has to offer! We currently offer three subscription options that provide ultimate flexibility and the best deal around!

**Current Subscribers** can begin renewing their packages on Thursday, March 30, at 10 AM.

Have you been to a couple of shows this season and want to save more? Then you don't want to miss out on subscribing! **New subscriptions** are available for purchase starting March 30 at 10 AM. Simply choose the package or collection of shows you'd like to see. Seating requests will be taken down during checkout and then processed in early June.

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## FlexPass Package

Now with even more flexibility! Pick your tier, name your quantity (four, six, eight, ten, or twelve), and redeem anytime after August 10. Use your tickets for several events, or invite friends and family to accompany you! You can purchase this all year round for the best deal.

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