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# 2003-2004 SEASON

A NEW HOME

A NEW SEASON

A NEW BEGINNING

DAYTON  
PHILHARMONIC

NEAL GETTLEMAN, MUSIC DIRECTOR

# Neal Gittleman

## A Biography

The 2003-2004 season is Neal Gittleman's ninth year as Music Director of the Dayton Philharmonic Orchestra. Gittleman has led the orchestra to new levels of artistic achievement and increasing renown throughout Ohio. The orchestra's performance has been praised by *American Record Guide* magazine as well as by the *Cincinnati Enquirer*, which called the DPO "a precise, glowing machine." And when the Orchestra christened the Mead Theatre in the Benjamin and Marian Schuster Performing Arts Center in March of 2003, the paper attested that "Gittleman has brought the DPO to a new level." The orchestra has received four ASCAP awards from the American Symphony Orchestra League for its commitment to contemporary programming.

Prior to coming to Dayton, Gittleman served as Music Director of the Marion (IN) Philharmonic, Associate Conductor of the Syracuse Symphony, and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program. He also served for ten seasons as Associate Conductor and Resident Conductor of the Milwaukee Symphony Orchestra.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Philadelphia Orchestra, the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose and Jacksonville symphony orchestras and the Buffalo Philharmonic. He has also conducted orchestras in Germany, the Czech Republic, Switzerland, Japan, Canada and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied with Nadia Boulanger and Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music and with Charles Bruck at both the Pierre Monteux School and the Hart School of Music, where he was a Karl Böhm Fellow. It was at the Hart School that he earned his Arts Diploma in Orchestral Conducting. He won the Second Prize at the 1984 Ernest Ansermet International Conducting Competition in Geneva and Third Prize in the 1986 Leopold Stokowski Conducting Competition in New York. At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera Company, Hart Opera Theater, and for Milwaukee's renowned Skylight Opera Theatre. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theater Ballet of Canada.

Gittleman is nationally known for his Classical Connections programs, which provide a "behind the scenes" look at great works of orchestral repertoire. These innovative programs, which began in Milwaukee 15 years ago, have become a vital part of the Dayton Philharmonic's concert season. His discography includes a recording of the Dayton Philharmonic in performances of Tomas Svoboda's two piano concertos with Norman Krieger and the composer as featured soloists. Gittleman has also recorded a CD of George Gershwin's Rhapsody in Blue and Concerto in F with Krieger and the Czech National Symphony. Both recordings are

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9th Year as Musical Director for the Dayton Philharmonic Orchestra

Conducted Orchestras in Germany, Czech Republic, Japan, Switzerland, Canada and Mexico

Guest Conductor with orchestras in Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose, Jacksonville and Buffalo

Native of Brooklyn, New York

Graduate of Yale University

*Neal Gittleman Biography continued from page 20.*

available on the Artisie 4 label. Later this season, the DPO's second CD will be released on the Albany Records label. This CD will highlight four of the five "flight" themed-commissioned works the Orchestra performed during the 2002-2003 season as part of the Inventing Flight Celebration.

Upcoming engagements this season include guest conducting both the Seattle Symphony and the Edmonton Symphony Orchestra.

When not on the podium, Neal is an avid player of golf, squash and t'ai chi ch'uan. He and his wife, Lisa Fry, have been Dayton residents since 1997.





The *Ninth* is back! Beethoven's monumental symphony was last played by the DPO at the Frazee Pavilion in July 1999. This May it closes our classical season and makes its Schuster Center debut. The *Ninth* has also lurked behind the scenes in three of our Classical Connections concerts this season.

So what is it with this symphony? What's the big deal?

In the introduction to his fascinating book *Beethoven's Ninth, a Political History* the Argentinean social scientist Esteban Buch calls the *Ninth* "a kind of aural fetish in the Western world." He goes on, "Consider this: The romantic composers made it a symbol of their art. Bakunin dreamed of destroying the bourgeois world, of wiping out everything but the *Ode to Joy*. German nationalists admired the music's heroic power, and nineteenth-century French republicans found in it an expression of 1789's three-word motto, *Liberté, Égalité, Fraternité*. The communists hear in it the gospel of a classless world, Catholics hear the Gospel itself, and democrats hear it as the voice of democracy. Hitler celebrated his birthdays with the *Ode to Joy* and yet the same music was used to oppose him, even in his concentration camps. The *Ode to Joy* resounds periodically at the Olympic Games and it was also heard not long ago in Sarajevo. It was the anthem of the racist Republic of Rhodesia, and it is today the anthem of the European Union."

Beethoven's *Ninth Symphony* is, indeed, one of a few works — the Bible, Darwin's *Origin of Species*, Picasso's *Demaiselles d'Avignon*, Einstein's theory of relativity, the Wright Flyer — that changed everything that followed, crossing over esthetic,

political and philosophical barriers. One could form a Beethoven's *Ninth* "Theory of Everything" to demonstrate its pervasive influence on world culture. But not here. I'm interested in exploring the *Ninth's* purely musical significance.

In 1824, when Beethoven composed what turned out to be his last symphony, the musical world had a clear and limited concept of the well-formed symphony: a four- (or occasionally three) movement, purely orchestral piece lasting between 15 and 35 minutes. The words "purely orchestral" had two particular connotations: (1) no soloists, singers or choirs and (2) no theatrical or programmatic elements.

Although he had pushed the envelope before — with his 1803 *Eroica* Symphony (50 minutes long, a funeral march as the second movement and a back-story about Napoleon) and his 1815 *Pastorale* Symphony (45 minutes long, five movements and titles evoking scenes from country life) — Beethoven's symphonies were still "in the ballpark" of contemporary norms and expectations. Symphony no. 9 was to be no different.

By the time Beethoven was ready to begin work on the *Ninth's* finale, he already had quite a piece on his hands: a stormy, powerful opening movement; a driving scherzo patterned after the third movement of his Symphony no. 7 and a glorious slow movement using the same theme-with-variations scheme he had used for the slow movements of his second, fourth, fifth and sixth symphonies. The *Ninth* was long — 40-plus minutes for the first three movements — and it was great

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music, but it wasn't meant to rock the musical boat.

Then all hell broke loose, and the boat did, indeed, rock!

Try to imagine the scene on the night of May 7, 1824.

The finale began with a raw, dissonant outburst from the orchestra, breaking the peaceful mood of the slow movement. Then the cellos and basses played something even more strange: an instrumental recitative. (Recitative was a traditional technique from world of opera — music imitating the rhythms and shapes of speech.) But recitatives were sung, not played by cellos and basses. Never mind. It's Beethoven. After the first phrase of the recitative ended things got even stranger. There was a brief flashback to the opening figure of the first movement. Then a second phrase of recitative. Then a hint of the scherzo. A third phrase of recitative. A bit of the third movement's melody. Then more recitative, followed by something completely different: a new melody that modern audiences recognize as a "pre-flashback" to the "Ode to Joy" tune. But Beethoven's listeners didn't know the tune, so they must have figured the composer wasn't merely deaf, but insane, too. The cellos and basses resumed, no longer in recitative style, but playing a long flowing melody (yeah, that one). Three instrumental variations on the melody followed, interrupted by a reprise of the dissonant music that had opened the movement.

Then came classical music's "I don't think we're in Kansas anymore!" moment: The recitative melody returned, this time with a baritone soloist singing words that Beethoven wrote specifically to empathize with his dazed and confused listeners: "O friends, not these tones! Instead, let us take up something more agreeable and joyful." Then, and only then, with the musical and dramatic groundwork having been laid, Beethoven began his setting of Schiller's *An die Freude*. Twenty minutes later, the *Ninth Symphony* came to a triumphant conclusion. Orchestral music would never be the same again.

When the *Ninth's* premiere ended the audience went wild and Beethoven was acclaimed as a hero. But he had broken many of the cardinal rules of symphonic composition. He had smashed the barrier between choral/vocal music and symphonic music. He had used a symphony to make a dramatic — even a political — statement. He had broken the sixty-minute barrier. He had used percussion instruments (the cymbals, triangle and bass drum associated at that time with "Turkish music".) This was so off-the-wall that he might as well have added a stand-up comic, a dog act, a few card tricks and an Elvis impersonator! Yet the sum of all these incongruities turned out to be the greatest stylistic leap in the history of Western Music. The *Ninth* instantly became the most influential symphony in history.

And that, ladies and gentlemen, is the big deal!



# Dayton Philharmonic Orchestra Personnel

## 71st Season 2003-2004

### Music Director

Neal Gittleman

### 1st Violins

Lucas Alemán, *Concertmaster*

J. Ralph Corbett Chair

Aurelian Oprea, *Assistant*

*Concertmaster*

Marilyn Fischer

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

### 2nd Violins

Kirstin Greenlaw, *Principal*

Jesse Philips Chair

Kristen Dykema,

*Assistant Principal*

Ann Lin

Gloria Fiore

Tom Fetherston

Ting-Lan Chen

Lynn Rohr

Warren Driver

William Slusser

Yoshiko Kunimitsu

Mary Arnett

### Violas

Sheridan Kamberger, *Principal*

F. Dean Schnacke Chair

Colleen Braid, *Assistant Principal*

Karen Johnson,

Grace Counts Finch Chair

Jean Blasingame

Belinda Burge

Lori Wittenmyer

Mark Reis

Scott Schilling

Hsiaopet Lee

### Cellos

Andra Lunde Padrichelli,

*Principal*

Edward L. Kohnle Chair

Jane Katsuyama

Nan Watson

Catherine McClintock

Mark Hofeldt

Mary Davis Fetherston

Nadine Monchecourt

Christina Coletta

Linda Katz, *Principal Emeritus*

### Basses

Deborah Taylor, *Principal*

Dayton Philharmonic

Volunteer Association

C. David Honne

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

**Horns**

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

**Trumpets**

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

**Drumbones**

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

**Bass Trombone**

Chad Arnow

**Tuba**

Steven Winteregg, *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  
 Jane Varella, *Principal Emeritus*  
 Richard A. and Mary T.  
 Whitney Chair  
 William Awsumb

**Keyboard**

Michael Chertock, *Principal*  
 Demirjian Family Chair

**Harp**

Leslie Stratton Norris, *Principal*  
 Daisy Talbott Greene Chair

Hank Dahlman, *Chorus Director*

Patrick Reynolds, *Assistant  
 Conductor*

Karen Young, *Junior String  
 Orchestra Director*

\*Leave of absence

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 Manager  
 William Slusser ..... Orchestra Librarian



*Classical Concert*  
Dayton Philharmonic Orchestra  
Neal Gittleman, Music Director

Thursday  
May 13,  
2004  
8 PM  
Schuster Center

**Friday is the William S. Anderson Concert**  
**Saturday night is sponsored by Smith Barney**

Saturday  
May 15  
2004  
8 PM  
Schuster Center

Frederic Chiu, piano

Dayton Philharmonic Chorus  
Hank Dahlman, Director

Blythe Walker, Soprano  
Kathleen Maurer, Mezzo- Soprano  
Brian Downen, Tenor  
Kenneth Shaw, Bass-Baritone

Ludwig van Beethoven  
(1770-1827)

Piano Concerto No. 4 in G major, Opus 58  
Allegro moderato  
Andante con moto  
Rondo: Vivace

Frederic Chiu, piano

INTERMISSION

Ludwig van Beethoven

Symphony No. 9 in D minor, Opus 125  
Allegro ma non troppo, un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Presto

Dayton Philharmonic Chorus  
Hank Dahlman, Director

Blythe Walker, Soprano  
Kathleen Maurer, Mezzo- Soprano  
Brian Downen, Tenor  
Kenneth Shaw, Bass-Baritone

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*Concert Broadcast*  
hosted by Lloyd Bryant  
WDPR-FM 88.1  
WDPG-FM 89.9

Sunday, October 17, 2004, at 7:00 pm

# The Finale of Beethoven's Ninth

## An die Freude

Baritone Solo:

O Freunde, nicht diese Töne,  
Sondern lasst uns angenehmere  
anstimmen, und freudenvollere.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir Betreten, feuertrunken,  
Himmliche, dein Heiligum!

Baritone & Chorus:

Deine Zauber binden wieder,  
Was die Mode steng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Soloists:

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!

Soloists & Chorus:

Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer nie gekonnt, der stehle  
Winend sich aus diesem Bund!

Soloists:

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, Alle Bösen  
Folgen ihrer Rosenspur.

Soloists & Chorus:

Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Tenor Solo & Men's Chorus

Froh, wie seine Sonnen Fliegen  
Durch des Himmels prächt'gen Plan  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein held zum Siegen.

## To Joy

Baritone Solo:

Oh, friends, not these sounds,  
Rather let us strike up  
More pleasing and joyful ones.

Joy, lovely divine spark,  
Daughter from Elysium,  
Drunk with ardour we approach  
Your sanctuary, O heavenly one.

Baritone & Chorus:

Your magic reunites  
What custom sternly separated.  
All men shall be brothers  
Wherever your gentle wing tarry.

Soloists:

He who has the great luck  
Of being a friend to a friend,  
Whosoever has won a dear wife,  
Let him mingle his joy with ours.

Soloists & Chorus:

Yes, and he, too who has one soul  
On the face of the earth to call his own!  
And he who cannot do so, let him steal  
Weeping from this assembly!

Soloists:

All creation drinks joy  
From nature's breasts;  
All the good and all the bad  
Follows in her rosy path

Soloists & Chorus:

Kisses she gave to us, and wine,  
And a friend, firm unto death.  
Even a worm is granted ecstasy,  
And even cherubs stand before God.

Tenor Solo & Men's Chorus

Just as gladly as His suns fly  
Through the mighty path of heaven,  
So, brothers, run your course  
Joyfully, as a hero off to victory.

Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten, feuertrunken,  
Himmliche, dein Heiligtum!

Deine Zauber binden wieder,  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.

Ihr stürzt nieder Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

Chorus:

Joy, lovely divine spark,  
Daughter from Elysium,  
Drunk with ardour we approach  
Your sanctuary, O heavenly one.

Your magic reunites  
What custom sternly separated.  
All men shall be brothers  
Wherever your gentle wings tarry:

O you millions, let me embrace you!  
Let my kiss be for the entire world!  
Brothers, above the tent of stars  
There must dwell a loving Father.

O you Millions, do you prostrate yourselves?  
World, do you sense your Creator?  
Seek Him above the tent of stars!  
Above the stars he must dwell.

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**We salute the achievements of the  
Dayton Philharmonic Orchestra**

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BRUSSELS CINCINNATI CLEVELAND COLUMBUS DAYTON NEW YORK WASHINGTON, D.C.

# Frederic Chiu

## A Biography



Born and raised in America by Chinese immigrant parents, Chiu has been a resident of Paris for twelve years. Frederic Chiu's cosmopolitan background brings a unique approach to his music-making.

A master of the recording studio, Frederic Chiu has released over twenty CDs for the *Harmonia Mundi* label including the complete piano works by Prokofiev recently released in a newly designed package of 10 CDs, a recording project that has elicited enthusiasm from *Fanfare* to the *Wall Street Journal*. His release of three rarely played Mendelssohn sonatas was chosen as *Record of the Year* by *Stereo Review* and his Liszt CD was reviewed on *BBC Radio 3*: "As for the playing, my strongest impression is one of reverence."

After studies at Indiana University and at the Juilliard School, Frederic Chiu began his career in Europe: his recital debut at the Wigmore Hall prompted the *Evening Standard's* headline "Call of the Wild Genius." He has since performed at the Concertgebouw in Amsterdam, Cité de la Musique in Paris and the Philharmonie in Berlin. In North America, Frederic Chiu

has performed extensively at the Lincoln Center, Newport Music Festival, the Mostly Mozart Festival, the Ambassador Theatre in Pasadena and the Kennedy Center in Washington, D.C.

His concert activities also include chamber music in which Mr. Chiu reserves a special place for the violin/piano repertoire with performers such as Pierre Amoyal, Joshua Bell and Philippe Graffin, the latter with whom he co-founded the festival *Consonances* in Saint-Nazaire, France.

A recipient of prestigious awards such as the Avery Fisher Career Grant, it was the lack of an award at the 1993 Van Cliburn Competition that first brought him international notoriety: the *New York Times* referred then to Frederic Chiu as the "maverick American pianist."

As a Prokofiev specialist, Frederic Chiu performed the Russian composer's piano concertos with the Estonia State Symphony and the BBC Scottish Symphony Orchestras, and a series of recitals at the Valery Gergiev Festival in Rotterdam to great acclaim.

# Blythe Walker

Soprano



Soprano Blythe Walker has been internationally acclaimed for her performances in opera, concert and musical theater. In a varied and distinguished career, her beautiful voice and sensitive musicality, her comedic gifts and powerful dramatic acting, her inquisitive approach to the repertoire and dedication to her craft, have made her a favorite with audiences and colleagues, as well as with leading conductors, directors, and composers.

Walker has performed at the Metropolitan Opera, New York City Opera, Cincinnati Opera, both on and off Broadway, with the Cincinnati Symphony, San Francisco Symphony, Orchestra of St. Luke's, Three Choirs Festival, and with many other opera companies, orchestras, festivals and theaters in the U.S. and abroad.

Career highlights include collaborations with Leonard Bernstein, Stephen Sondheim and Peter Schickele (PDQ Bach) and performances in concert and opera with James Levine, Sir Charles Mackerras,

Paul Gemingnani, James Conlon, Erich Kunzel, and Jesus Lopez-Cobos. In her diverse career, Ms. Walker has shared the stage with Marilyn Horne, Sherrill Milnes, Jesse Norman, and Alfredo Krause, as well as with Liza Minelli, Bernadette Peters, Tommy Tune and Sting.

Ms. Walker has been a featured performer on PBS Great Performances, and can be heard in recording on the TELARC, RCA, Chandos, and Painted Smiles labels.

Formerly a member of the Voice Faculty of the University of Cincinnati/College-Conservatory of Music, where she was also honored as "Distinguished Alumna," and formerly Professor of Voice and Director of OperaTheater Workshop at Northern Kentucky University, Ms. Walker is delighted to be making her debut with the Dayton Philharmonic in these concerts. In addition to her musical endeavors, Ms. Walker is a master gardener, a gourmet cook and wine enthusiast, and with her business partner, owns and operates New Bohemian Cuisine, a vegetarian take away, at historic Findlay Market in Cincinnati.

# Kathleen Maurer

Mezzo-Soprano



Kathleen Maurer, mezzo-soprano, is known for her rich, warm sound, technical proficiency, and polished stage presence. During her 15-year residence in Germany, Ms. Maurer sang in approximately 2,800 performances of over one hundred operas, operettas, and musicals as a member of the opera companies at the Städtische Bühne in Hagen and the National Theater in Mannheim. A frequent performer in the Midwest since her return from Germany, she has been featured in orchestral concerts, operas, recitals, oratorios, chamber music concerts, and as guest soloist in choral concerts. Ms. Maurer recently appeared as alto soloist in performances of Handel's *Messiah* with the Muncie Symphony Orchestra, and with the Grace Community Orchestra in Winona Lake, Indiana. She has appeared in concert with members of the Dayton Opera Company, and recent roles include Mama McCourt in Douglas Moore's *The Ballad of Baby Doe* (Cincinnati College-Conservatory of Music Opera) and Principessa in Puccini's *Suor Angelica* (Wright State University Opera). Ms.

Maurer previously appeared with the Dayton Philharmonic Orchestra, under the direction of Neal Gittleman in two programs celebrating The Richard Rodgers Centennial. She also performed with the Dayton Opera Company for the *Gala Evening of Stars* opening concert of the Benjamin and Marian Schuster Performing Arts Center. She has also premiered two chamber works by modern composer Deborah Netanel: *Kaddish* and *Wildpeace*. Ms. Maurer is Assistant Professor of Voice Performance at Ball State University in Muncie, Indiana. Prior to her appointment at Ball State University, she was a member of the voice faculty at Wright State University in Dayton, Ohio. Ms. Maurer holds the Bachelor of Music degree in Voice Performance from Butler University in Indianapolis, Indiana and the Master of Music degree in Voice Performance from Bowling Green State University in Bowling Green, Ohio. She is currently pursuing a Doctor of Musical Arts degree in Voice Performance at the University of Cincinnati College Conservatory of Music.

# Brian Downen

Tenor

Brian Downen has been described as a tenor who sings with “intelligence and feeling,” commanding a voice of “clarity and power.” He has performed many leading bel-canto roles in numerous American opera houses. His recent performances include *Die Zauberflöte* with the Colorado Symphony, Dayton Opera, the Caramoor Festival and Opera Idaho, *La Cenerentola* with the Cleveland, Knoxville and Eugene Operas, *Die Entführung aus dem Serail* with the Lake George Opera Festival, *Il Barbiere di Siviglia* with Dayton Opera and *L’italiana in Algeri* with Central City Opera Association and Pamiro Opera. He has also sung *Il Matrimonio Segreto* with Lake George Opera, *La Sonnambula* and *Così fan tutte* with the Caramoor Festival in New York, *Les Pèlerins de la Mecque* with L’opera Francaise de New York, and *Lakmé* for the Israel Vocal Arts Institute.

Downen, who made his Carnegie Hall debut last season in *Messiah* and who is a 2001 Sullivan Award winner, has a future engagement in *Il Barbiere di Siviglia* with the Columbus Opera.

Mr. Downen has been equally successful on the concert stage with recent performances of Haydn’s *Creation* with the Colorado Symphony. He has also sung the Evangelist in Bach’s *St. Matthew Passion* and the tenor solos in the *St. John Passion* and the *Mass in B Minor*.

Originally from Sparta, Illinois, Mr. Downen received his training in the Yale Opera Program at Yale University. He performed apprenticeships with the Steans Institute for Young Artists at Ravinia in Chicago, the Santa Fe Opera, Opera Theatre of Saint Louis, and the Lake George Opera Festival.



# Kenneth Shaw

**Bass-Baritone**



Kenneth Shaw, who has been hailed for his "strong, impassioned and lyrical" voice by *Opera News*, has sung leading operatic roles throughout the United States, Canada, South America and Southeast Asia. Some of his most recent engagements include "Sarastro" in *The Magic Flute* with opera companies in Louisville, Memphis and Akron, "Olin Blicht" in Carlyle Floyd's *Susannah*, telecast for PBS from Converse College, and "Colline" in *La Boheme* with the Atlanta Opera.

Mr. Shaw garnered the 1987 Richard F. Gold Debut Artist of the Year Award at the New York City Opera for his performances of Marcello in *La Boheme*. Subsequently, he sang numerous performances at the City Opera, including "Escamillo" in *Carmen*, "Enrico" in *Lucia di Lammermoor*, "Sharpless" in *Madama Butterfly*, "Scarpia" in *Tosca*, "Count Almaviva" in *Le Nozze di Figaro*, "Silvio" in *I Pagliacci*, "Germont" in *La Traviata* and the title role in *Don Giovanni*, directed by Hal Prince.

Mr. Shaw is noted for his versatility in a wide variety of roles, including "Jochanaan" in *Salome* with Kentucky Opera, "Don Pizarro" in *Fidelio* with Opera Columbus and the Chattanooga Symphony, "Wolfram" in *Tannhauser* with New Orleans Opera, "John Proctor" in *The Crucible* with Chautauqua Opera, "Rodrigo" in *Don Carlos* with Indianapolis and Memphis and "Zurga" in *Les Pecheurs de Perles* with Cleveland Opera. Mr. Shaw has won First Prize in the Opera Index

Competition and was a winner in the Liederkrantz Vocal Competition, as well as the Liederkrantz Wagner Competition.

On CD, Mr. Shaw can be heard as "Starek" in *Jenufa* with the Opera Orchestra of New York, the title role in Bruch's *Moses* with the Greenville Chorale and Symphony, and as the Bass soloist in Mozart's *Requiem* with Atlanta Opera. Mr. Shaw's many orchestral engagements include appearances as soloist with the Baton Rouge Symphony, Syracuse Symphony, Rochester Philharmonic, Louisville Orchestra, Columbus Symphony, Colonial Symphony, Memphis Symphony and the Cincinnati Symphony in works including Handel's *Messiah*, Beethoven's Ninth Symphony, Brahms's *Requiem*, and Beethoven's *Missa Solemnis*.

Mr. Shaw has maintained a private voice studio throughout his career and has taught voice and drama in the public schools on every level. He was Assistant Professor of Voice and Opera at Converse College in Spartanburg, SC, from 1996-99. He has also directed and produced opera for Converse College, Opera Company of Mid-Michigan, Tri-Cities Opera, Kentucky Opera and Ithaca Opera. Mr. Shaw has also given Master Classes and recitals for numerous colleges and universities across the United States and was invited to give a recital for the New York Wagner Society. His students now perform in opera both in the United States and Europe, and on Broadway.



# Hank Dahlman

## A Biography



**H**ank Dahlman, Director of the Dayton Philharmonic Chorus since 1996, is an associate professor of music, director of graduate studies in music, and director of choral studies at Wright State University. He coordinates the choral program of six choirs, personally conducting the Wright State Chamber Singers and the Women's Chorale. In May 2001, Dahlman conducted the Dayton Philharmonic Orchestra and Chorus in a performance of Brahms' *Nänie*.

Choirs under his direction regularly tour the US and Europe, with invited feature performances at St. Stephen's Cathedral in Vienna (during the Cathedral's 800th anniversary celebration), the Salzburg Cathedral, the National Cathedral, and St. Patrick's Cathedral in New York. His choirs perform regularly at conferences of the American Choral Directors Association (ACDA), the Music Educators National Conference, the Ohio Music Education Association, and the Music Teachers National Association. Dahlman's choirs have performed with such artists as Anonymous 4, the King's Singers, Leon Bates, Marvin Hamlisch and Kenny Rogers.

Dahlman is very active as a choral clinician and consultant, annually conducting and adjudicating festivals, clinics and workshops nationally and regionally. His research has been presented at numerous national, regional, and state

professional conferences and symposiums as well as in publications such as the *Choral Journal*. Currently, his *Choral Pronunciation Guide to Carl Orff's Carmina Burana* is featured on its own website on ChoralNet, and has been used by professional orchestras and major universities worldwide.

Dahlman holds a Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, Master of Music degree from the University of South Florida, and a Bachelor of Music Education degree from Longwood College. His teachers have included Eph Ehly, Robert Summer, James McCray, Gary Hill, Rey Longyear, Wesley K. Morgan, and LeRoy Pogemiller. In addition, Dahlman has prepared choruses for prominent conductors such as Robert Shaw, William McLaughlin, and Neal Gittleman. Recently, he was one of six conductors chosen internationally to study with Jon Washburn and conduct the Vancouver Chamber Choir as part of that ensemble's National Conductors Symposium.

Prior to his appointment at Wright State University, Dahlman has held conducting, teaching, and administrative positions at The University of Akron, the University of Missouri-Kansas City, the University of Kentucky, and the Hillsborough County Public Schools in Florida.

# Dayton Philharmonic Chorus

## Soprano

Pat Armstrong\*  
Colleen Badenhop\*  
Carla Ballou  
Michelle Beery\*  
Carolyn Bendrick  
Nancy Byrd  
Junko Coursen  
Deniya Davis  
Rosie DeMott  
Alberta Louise Dynes  
Lois Foy  
Norma Jean Hendricks  
Marion Kay Howard\*  
Amy C. Hubbs  
Luvada Johnson  
Effie Sue Kemerley\*\*  
Katherine Kunz\*  
Jill Lewis  
Annalies Matheson  
Marsha Meyer  
April K. Morris  
Jennifer Myers\*  
Lynn Nothstine\*  
Barbara Pade  
Cynthia Perander\*  
Deborah Nash Probert\*  
Cheryl Richardson\*  
Annette Rizer\*  
Sharon Sanderson  
Marilyn Smyers\*  
Helena M. Strauch\*  
Elizabeth Swisher\*\*  
Susan Thomas  
Amy Vaubel\*  
Rebecca Weaver  
Louise Wier  
Janet Zelnick

## Alto

Lynette A. Atkinson  
Marcia Bernhard  
Barbara Bernstein  
Dragana Clafin  
Willow Cliffswallow

Jane Collinsworth\*  
Anne Crouch  
Beverly Dean\*\*  
Wendy Dereix  
Dee Earl\*\*  
Sallie Fisher\*  
Michele J. Foley  
Melinda D. Gilmore\*  
Roslyn Hall  
Jaclyn Harper\*  
Peg Holland\*  
Heide Kammer  
Valerie Little  
Nancy Longo\*  
Sr. Mary Rose McCrate  
Myrna Miller  
Beverly Morris\*  
Barbara Ostermeier  
Helen Oswald  
Patricia Peck\*  
Karen Replogle  
Jane Rike\*  
Sue Seeberger\*  
Kalleen Smith  
Mildred Taylor  
Devan Thompson\*  
Michelle Vachon\*  
Lynne Vaia\*  
Sharyn Veley\*  
R. Barbara Vera  
Fran Walker  
Judi Weaver

## Tenor

Tom Beery\*  
Winfried Bernhard\*  
Chip Clafin\*  
Frank C. Gentner\*  
Jonathan C. Hauberg\*\*  
Scott Helstad  
Tom Kelly  
Breck Lebegue  
W. Jack Lewis\*  
David McCray\*\*  
David McElwee\*

Mark McPherson\*  
Dean Morris\*  
Rick Norris  
J. Richard Schairbaum\*  
George Schmitt  
Robin A. Snyder  
Mike Wier

## Bass

Stanley Bernstein  
Ramon Blacklock  
Doug Conrad\*  
Mark Corcoran\*  
John Fenic\*  
Michael Foley\*  
W. Bruce George  
Gary Guzy\*  
Ellis Harsham\*  
Roger Krolak  
Lloyd D. Little III\*  
Greg Marx  
Bruce Nordquist  
Roger Penn  
Leonard Pohlar\*  
Dave Roderick\*\*  
Craig Schneiders  
Karl Schroeder  
Bruce Scranton  
Ron Siemer  
Chuck Sowerbrower\*  
Frederick A. Stevenson\*\*  
Mike Taint  
Max Weaver  
Dean Yoesting\*

Hank Dahlman, Director

Amanda Roggero, Accompanist

Amy Vaubel, Assistant Director  
and Chorus Manager

\*Chamber Choir

\*\*Section Leaders

# Ludwig van Beethoven

## Piano Concerto No. 4, Opus 58

Program Notes by Dr. Richard Benedum



Beethoven was born on December 15, 1770; he died in Vienna on March 26, 1827. The Fourth Piano Concerto in G, Opus 58, written during 1805-06, was premiered with the composer as soloist on December 22, 1808, the first of two all-Beethoven *Akademien* arranged by one of Beethoven's most active patrons, Prince Lobkowitz. The most recent performance by the Dayton Philharmonic Orchestra was on Wednesday, December 8, 1999 with Samuel Wong conducting and Helen Huang as soloist.

Beethoven's Fourth Piano Concerto challenges previous assumptions about piano concertos in a quiet but dramatic way: the piano begins alone! What a shock this must have been for those listeners present at the concert in December 1808 when this concerto was introduced. For a member of Beethoven's early nineteenth-century audience from the Classic era, who expected to hear music which reflected the values of the Enlightenment – logic, consistency, and predictability — or for a musician well-versed in the concertos of Haydn and Mozart, this would have been a radical idea.

The concert in which this concerto was premiered lasted a long time. It included the premiere the Sixth Symphony (the "Pastoral"), parts of the Mass in C, the Fifth Symphony, the Choral Fantasia for piano with orchestra and chorus, and one piece — another composer—an "aria sung by Miss Killitzky." Beethoven himself played the piano parts "with a great speed." In the slow movement of the concerto he played with "singing tone and with deep and

melancholy feeling." The Concerto was, despite its revolutionary opening, considered a masterpiece.

After seven bars of piano solo, the orchestra takes up the theme of the opening *Allegro moderato* — not in G major but rather in the distant key of B major! Immediately the age of the romantics is with us. By way of gentle contrast, the first violins and a solo oboe sing out a more lyrical phrase, in A minor. Eventually the solo piano returns with a curious, cadenza-like passage, then joins the orchestra in re-statement of the opening themes. Piano and orchestra literally chase each other throughout and after a dazzling cadenza bring the first movement to a breath-taking close. It is music of undeniable grandeur, yet full of lyrical poise and grace.

Much has been written about possible hidden meanings in the second movement (*Andante con moto*) of this concerto, one of the most unusual movements Beethoven ever wrote. Like the middle movement of the "Moonlight" Sonata which Liszt called a "flower between two abysses" it is a striking moment of quiet. Once again Liszt provides an apt description; he says it is a musical reflection of Orpheus' taming the wild beasts of Hades with beautiful song. The piano has the only harmony. The orchestra, except for 3 chords and a five measure transition into the finale, plays entirely in octaves.

By going directly into the *Rondo-Finale*, Beethoven begins a trend that was continued in the piano concertos of

### Instrumentation:

1 Flute  
2 Oboes  
2 Clarinets  
2 Bassoons  
2 French Horns  
2 Trumpets  
Timpani  
Strings

*Continued on page 65*

## Beethoven, Piano Concerto No. 4 continued from page 53.

Mendelssohn and Schumann. Beethoven also used the same device in the Fifth Piano Concerto. From nothing, almost, the melancholy theme of the *Andante* is broken by a quiet, playful theme from the Rondo stated by strings alone.

It seems that we are in C major for the *Rondo*, but by means of curious

modulations (albeit very direct!), Beethoven plunges us back into the home key of G major. The energy of this *Rondo* is controlled, perhaps through the sparing use of *forte* and *fortissimo*. The piano part is very florid and written very high on the keyboard, so that the movement seems to glisten and sparkle.





# Ludwig van Beethoven

## Symphony No. 9, Opus 125

Program Notes by Dr. Richard Benedum

### Instrumentation:

- 3 Flutes
- Piccolo
- 4 Oboes
- 4 Clarinets
- 3 Bassoons
- Contra-Bassoon
- 4 French Horns
- 2 Trumpets
- 3 Trombones
- Timpani
- Percussion
- Strings
- Chorus
- 4 Soloists

Beethoven's ideas for the Symphony in D Minor, Opus 125, spanned many years. The second movement was notated as early as 1815 and the first movement was written in 1817-18. At that point work on the symphony was interrupted by other compositions, notably the last three piano sonatas and the *Missa solemnis*. The symphony was finished during 1822-24; the first performance was May 7, 1824, at the Kärnthnerthor Theater in Vienna. The most recent performance by the Dayton Philharmonic was Saturday, July 31, 1999, with Neal Gittleman conducting the Dayton Philharmonic Summer Chorus, Teresa Seidle, soprano, Carla Woods, alto, Randall Reid Smith, tenor and Kelly Anderson, bass-baritone.

In 1824 Beethoven felt thoroughly out of sympathy with Viennese musical taste and uncomfortable with the political climate of the Metternich regime. Viennese musical taste had been seduced by the light, easy charm of Rossini's melodies, and Beethoven's suspicions that he would not receive adequate support and recognition from the Viennese public had grown into a deep conviction.

When Beethoven's friends and several prominent musicians, headed by Count Lichnowsky, learned that he was looking towards Germany or England to produce his new symphony, however, Lichnowsky successfully petitioned him to present the work in Vienna. The orchestra and chorus of the Kärnthnerthor Theater was to be augmented by amateur forces of the *Gesellschaft der Musikfreunde*. There was to be an enlarged orchestra of 24 violins, 10

violas, 12 cellos and basses, and the number of wind instruments was to be doubled. The program included the overture *Consecration of the House*, three movements from the *Missa solemnis*, and the Ninth Symphony.

The concert itself was a triumph for Beethoven. If we believe the account of Anton Schindler, Beethoven's secretary during his latter years, the reception was "more than Imperial." Three successive bursts of applause were the rule for the Imperial family; Beethoven received five before the police called for silence. During the performance, Beethoven, now totally deaf for several years, stood among the performers indicating the tempos to the conductor Umlauf (although Umlauf had instructed the musicians to pay no attention to Beethoven and to follow him). At the conclusion of the symphony, Beethoven still stood with his back to the audience, beating time and unaware of the tremendous ovation the work was receiving. Fraulein Ungher, the alto soloist, took his arm and turned him around. When the audience realized why he had not acknowledged the applause, a renewed burst of admiration and sympathy extended the ovation again and again.

The performance, according to the Leipzig *Allgemeine musikalische Zeitung*, was far from perfect. Though chorus, strings, and vocal soloists had rehearsed separately, there were only two full rehearsals (a third had been scheduled but was pre-empted by a ballet.) Small wonder, then, that "there was a lack of homogenous power, a

*Continued on page 58*

## Beethoven, *Symphony No. 9* continued from page 54.



paucity of nuance . . . ; but, strange as the music must have sounded to the audience, the impression which it made was profound and the applause enthusiastic."

The first movement opens with motives of mysterious vagueness which soon coalesce into a powerful opening theme:



The mysterious flickering of the opening recurs in various places throughout the movement.

The second movement of a symphony is normally a slow lyrical movement, but here Beethoven reverses the position of the slow movement and the *scherzo* (usually the third movement.) This quickly-paced *scherzo* was the first music from the Ninth Symphony to be put on paper. (This music will be familiar to many as the theme song of the Huntley-Brinkley Report of years past.)

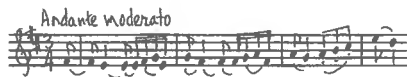
Described as "a miracle of repetition without monotony," this movement relies heavily on the persistent rhythm of the opening figure (Ex 2). This swift nimble piece with its sudden dynamic changes, mock-serious fugal writing, and rhythmic tricks make it typical of the Beethovenian *scherzo* which evolved out of the earlier rustic minuets of Haydn. A contrasting trio section gives the movement a ternary Scherzo-Trio-Trio form (with the Trio in duple meter, another clear departure from past convention.)



The third movement is a set of variations on two themes alternating with each other. The first theme stated by the strings gains a sense of spaciousness by the echo of some of its phrases by the woodwinds:



The second theme changes both key and time signature:



The idea of setting Schiller's *Ode to Joy* occurred to Beethoven as early as 1793, though he had originally sketched an instrumental finale for this work. He hit upon a unique idea to connect this choral movement with the three preceding instrumental movements. The fourth movement opens with a representation of chaos answered by recitative in the cellos and basses. Snatches of earlier movements are put forward by the orchestra — the mysterious flickerings of the first movement, the energetic motive from the second, the lyrical theme of the third — all are rejected by the cellos and basses. Finally they put forward a melody of their own. This is the *Ode to Joy* theme which the orchestra proceeds to amplify and elaborate in three variations.

The chaos returns. This time a human voice answers, "O friends, no more these sounds! Let us sing more cheerful songs, more full of joy!" The baritone and then the solo quartet add their elaborations of the *Ode to Joy* melody, with the chorus repeating the second half of each stanza.

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## Beethoven, Symphony No. 9 continued from page 58.

The music holds up on the line “*Und der Cherub steht vor Gott*” (and the cherub stands before God). On the repeated phrase “*vor Gott*” the chorus heads the music into another key and suddenly all is quiet except for disjunct thumping and shuffling in the low winds which gradually forms itself into a march. The “joy” melody is transformed into a Turkish march using triangle, drum, and cymbals in imitation of the Janissary bands popular at the time in Vienna. In this martial atmosphere, the tenor and the men’s chorus heroically sing *• eir stanza*.

Beethoven then gives the voices a rest and busies the orchestra with a double fugue before the entire chorus comes in again with the words of the first stanza.

Now the second main theme of the movement is introduced by choral basses and tenors reinforced by trombones. (The use of trombones is unusual in a symphony of this period — they were normally reserved for church music, perhaps underscoring here the hymn-like nature of this theme.)



The music gains momentum and whirls faster and faster to the end with only momentary respite in the *poco adagio* cadenza of the four vocal soloists.

