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CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, JANUARY 5, 2025, 8-10PM**

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DAYTON PHILHARMONIC ORCHESTRA

VOYAGES

SEASON
Nº 10/11

DAYTON
PHILHARMONIC

CLASSICAL PASSAGES

CONNECTING FLIGHTS

POPULAR DESTINATIONS

DAY TRIPPERS

SUNDAY DRIVES

FAMILY VACATIONS

SPECIALS EXPRESS

Bernstein's MASS

MAY 13/14 | MASS: A THEATRE PIECE FOR SINGERS, PLAYERS & DANCERS



Dayton Philharmonic Orchestra Personnel

1ST VIOLINS

Jessica Hung,
Concertmaster
J. Ralph Corbett
Chair
Aurelian Oprea,
Associate
Concertmaster
Huffy Foundation
Chair
William Manley,
Assistant
Concertmaster
Sherman
Standard
Register
Foundation Chair

Elizabeth Hofeldt
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
Rachel Frankenfeld
John Lardinois

2ND VIOLINS

Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Christine Hauptly
Annin,
Assistant Principal
Ann Lin
Gloria Fiore
Kara Lardinois
Tom Fetherston
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Allyson Michal
Yen-Ting Wu

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Sheridan Currie,
Principal
Mrs. F. Dean
Schnacke Chair
in Memory of
Emma Louise
Odum
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts
Finch Chair
Chien-Ju Liao
Belinda Burge
Lori LaMattina
Mark Reis
Scott Schilling
Kimberly Trout
Leslie Dragan

CELLOS

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

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

Donald Compton
Stephen Ullery
Christopher
Roberts
James Faulkner
Bleda Elibal
Nick Greenberg

FLUTES

Rebecca Tryon
Andres,
Principal
Dayton
Philharmonic
Volunteer Assn.
Chair
Jennifer Northcut
Janet van Graas

PICCOLO

Janet van Graas

OBOES

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

ENGLISH HORN

Robyn Dixon Costa
J. Colby and
Nancy Hastings
King Chair

CLARINETS

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

BASS CLARINET

Anthony Costa*

BASSOONS

Jennifer Kelley
Speck,
Principal
Robert and Elaine
Stein Chair

Kristen Canova
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

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Principal
Frank M. Tait
Memorial Chair
Aaron Brant,
Acting Principal
Elisa Belck
Todd Fitter
Amy Lassiter
Sean Vore

TRUMPETS

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

TROMBONES

Timothy Anderson,
Principal
John Reger
Memorial Chair
Richard Begel

BASS TROMBONE

Chad Arnow

TUBA

Timothy Northcut,
Principal
Zachary, Rachel
and Natalie
Denka Chair

TIMPANI

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

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

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Principal
Demirjian Family
Chair

HARP

Leslie Stratton
Norris,
Principal
Daisy Talbott
Greene Chair

**Leave of Absence*

Neal Gittleman,
Music Director

Patrick Reynolds,
Assistant
Conductor and
Conductor, DPYO

Hank Dahlman,
Chorus Director

Jane Varella,
Personnel
Manager

William Slusser,
Orchestra
Librarian

Elizabeth Hofeldt,
Junior String
Orchestra Director



Neal's Notes

"Mea Culpa, Mea Maxima Culpa"

It's a pretty audacious idea, using the Roman Catholic Mass liturgy as the basis for a Broadway show. But that's exactly what Leonard Bernstein did in 1971 when he composed *Mass: A Theatre Piece for Singers, Players, and Dancers* for the opening of the Kennedy Center in Washington, DC.

Mass was controversial. 1971 was the middle of the Vietnam War, with all the associated domestic unrest. Anything that challenged the "establishment" (as the story of *Mass* certainly does) was bound to stir up people's emotions. Some of you may remember the furor surrounding its performance at the Cincinnati May Festival in spring 1972.

When Bernstein wrote *Mass*, Catholics were still adjusting to the new era ushered in by the Second Vatican Council, which opened the door to untraditional approaches to celebrating the liturgy. Some people liked the new approach. Others hated it. So *any* new "take" on the Mass liturgy was bound to upset some people. After "Vatican Two" the Church surely expected things like folk Masses, rock Masses, ethnic Masses, and maybe even "hippie Masses". But they couldn't have anticipated a Lenny *Mass*!

It wasn't just the idea of *Mass* that caused controversy. There was the music, too. Today we're accustomed to hearing (and embracing) lots of musical styles. Crossovers and musical gumbos don't faze us. But in 1971, musical boundaries weren't as porous as they are today. Bernstein's eclectic mix of classical, rock, blues, jazz, and gospel had something to annoy everyone.

Now, 40 years later, lots has changed, and many of *Mass*'s challenges don't seem so challenging anymore.

Except for two things...

First, there's the central idea of theatrical *Mass*. *Jesus Christ, Superstar* and *Godspell* had paved the way for Bernstein, but with *Mass* Lenny was taking a big "leap of faith" – too far a leap for some, I'm sure.

There's a deep, fundamental link between liturgy and theatre. Any number of commentators (including music's own Richard Wagner) have argued that Western theatre arose from religious ritual. But it's one thing to acknowledge theatre's liturgical roots and another thing to turn someone's solemn religious rite into a musical. No matter how you do it, it's bound to offend.

And if it offends *you*, I'm sorry.

Then there's the second thing...

The story line of *Mass* is pretty straightforward. A man, The Celebrant, disillusioned with complicated, impersonal worship, longs for a

simpler way to show his faith ("Simple Song"). He finds himself serving as spiritual leader of a rag-tag group of street people.

As time goes on and they work their way through an impromptu celebration of the Mass, The Celebrant's followers invest him with more power and authority. He finds himself losing his way and losing touch with the idea of simple, natural worship. The more authority his followers give The Celebrant, the more restive they become and the more they resent him ("God Said"). The Celebrant wants them to just love God. They want something in return ("I Believe in God").

At the climax of the piece ("Dona Nobis Pacem"), The Celebrant completes his priestly pre-Communion duties, turns to his congregation, and finds them in the middle of a full-blown riot. His response echoes Moses' reaction when he descended from Mount Sinai and found the Israelites worshipping the Golden Calf: The Celebrant loses his temper (and perhaps his mind), and smashes the communion vessels. The ensuing mad scene ("Things Get Broken") shows that The Celebrant understands and regrets his horrible act. The street people, in turn, accept The Celebrant and his path ("Secret Songs"). They complete their Mass with a spiritual – if not literal – communion ("Almighty Father").

Bernstein forgives his protagonist. But devout audience members may not. The Celebrant's motivations and Biblical antecedents notwithstanding, he *does* desecrate the communion vessels. To those – Catholic or not – whom The Celebrant's sacrilege offends, again I say, I'm sorry.

Why do we present a piece that may offend some listeners? I believe that *Mass* is a great, and beautiful work of art whose good points and whose fundamental message redeems its potentially offensive moments. It's a piece that changed my life and has changed the lives of many people who have performed it or seen it performed. And I hope that you in our DPO audience will have a similarly transformative experience, an experience that supersedes *Mass*'s flaws, challenges and offenses.

I'll end with the closing lines of Shakespeare's *A Midsummer Night's Dream*, where Puck implores the audience to remember that it's just a play, offered in good faith:

Gentles, do not reprehend:
if you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else shall the Puck a liar call;
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

Neal's Notes Continued

"Lenny and Me: A Tale of 14 Words"

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

The simple answer is "no".

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

But I only met him once. And got a great story from it!

In the spring of 1973, during my freshman year at Yale, I played Second Violin in the Yale Symphony's production of Bernstein's *Mass: A Theatre Piece for Singers, Players, and Dancers*. It was one of the most powerful musical experiences of my life. *Mass* has always been a controversial, and misunderstood work.

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

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

A couple of weeks after the end of classes the entire cast (with a new, younger Celebrant and with me bumped up into the First Violin section) reassembled in New Haven for a week of rehearsals. Then we flew to Vienna for another week of rehearsals and a week of performances.

That's when I met Bernstein.

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

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

It wasn't.

I was then (and still am) Mr. Straight-Arrow. I was likely the only person in the whole cast who'd never smoked pot. It was a hot summer in pre-air-conditioning Vienna, so after two hours fiddling my heart out in my heavy wool suit in the steamy pit of the *Wiener Konzerthaus*, Lenny might have smelled something – but it sure wasn't Mary Jane!

Flustered, I said, "Uh, no." and tried to restart my thank-you speech. But before I could get a word out, Lenny said, "Well, if you find some, let me know." (words seven through 14) and reached to shake hands with the next person in line.

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

Oh well...

But no harm done, in the end. I still love *Mass*. I still love Lenny's music. And I still love Lenny!

Friday

Miami Valley and Good Samaritan Hospitals
CLASSICAL SERIES
Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

May 13,
2011

8:00 PM
Schuster Center

Bernstein's *Mass*

A collaborative production between the Dayton Philharmonic Orchestra and the Wright State University Department of Theatre, Dance, and Motion Pictures and the Wright State University Department of Music

Saturday

May 14,
2011

8:00 PM
Schuster Center

Neal Gittleman
Greg Hellems
Gina Gardner-Walther
Pamela Knauert Lavarnway
Hank Dahlman
Natalie DeHorn
Matt Benjamin
Keith Thomas
Joy Galbraith
Kay Carver
Preston McCarthy
Rosanne Brown &
Amanda Roberts

Music Director and Conductor
Stage Director
Choreographer
Designer
Choir Director
Children's Choir Director
Lighting Design
Sound Design
Costume Design
Stage Manager
Assistant Stage Manager
Rehearsal Accompanists



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Assistant Choir Directors: James Tipps and Drew Collins
Producers: W. Stuart McDowell and Paul Helfrich

The role of the Celebrant is sung by **John Wesley Wright**

Presenting Sponsor: **Miriam Rosenthal Memorial Trust Fund**
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Supporting Sponsor: **Wright State University**
Saturday Night Sponsor: **The Milt Kantor Family**

Leonard Bernstein
(1918-1990)

MASS: A Theatre Piece for Singers, Players, and Dancers

I. DEVOTIONS BEFORE MASS

1. Antiphon: *Kyrie eleison* (pre-recorded)
2. Hymn and Psalm: "A Simple Song"
3. Responsory: *Alleluia* (pre-recorded)

II. FIRST INTROIT: Rondo

1. Prefatory Prayers
2. Thrice-Triple Canon: *Dominus Vobiscum*

III. SECOND INTROIT

1. *In nomine Patris* (pre-recorded)
2. Prayer for the Congregation
(Chorale: "Almighty Father")
3. Epiphany (pre-recorded)

IV. CONFESSION

1. *Confiteor*
2. Trope: "I Don't Know"
Descant
3. Trope: "Easy"

V. MEDITATION No. 1 (orchestra)

VI. GLORIA

1. *Gloria tibi*
2. *Gloria in excelsis*
3. Trope: "Half of the People"
4. Trope: "Thank You"

VII. MEDITATION No. 2 (orchestra)

VIII. EPISTLE "The Word of the Lord"

IX. GOSPEL-SERMON "God Said"

X. CREDO

1. *Credo in unum deum* (pre-recorded)
2. Trope: "Non credo"
3. Trope: "Hurry"
4. Trope: "World without End"
5. Trope: "I Believe in God"

XI. MEDITATION No. 3 (*De profundis*, part 1)

XII. OFFERTORY (*De profundis*, part 2)

XIII. THE LORD'S PRAYER

1. Our Father
2. Trope "I Go On"

XIV. SANCTUS

XV. AGNUS DEI

XVI. FRACTION: "Things Get Broken"

XVII. PAX: COMMUNION ("Secret Songs")

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Concert Broadcast on Saturday,
September 24, 2011, at 10 a.m.



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Gina Gardner-Walther, choreographer

Biography

Gina's career has spanned over 23 years and has included performing, choreographing, and teaching. As a professional dancer, she performed works by many of modern dances' most influential choreographers; they include: Dwight Rhoden, Ulysses Dove, Donald McKayle, Merce Cunningham, Talley Beatty, Anna Sokolow, BeBe Miller, Donald Byrd, and many more. While performing with The Dayton Contemporary Dance Company from 1990-1998, Gina toured Germany, Russia, France, and throughout the United States. During her tour of the United States, she had the honor of performing at Lincoln Center, The Kennedy Center, and The Joyce Theatre. In 1997 she was featured in the PBS special "Free to Dance," dancing the lead duet in Talley Beatty's "The Stack Up." Gina finished up her professional dance career by winning the 1997 Josie Award for Outstanding Female Concert Dancer. With a desire to share her love of dance, Gina began teaching and choreographing after her retirement

from concert dance and has become a sought after teacher/choreographer throughout the country. Her teaching experience includes RDA Pacific Festival 2010 (WA), Point Park University (PA), New Arts Festival (FL), RDA Craft of Choreography Conference (UT & PA), Dayton Contemporary Dance Co. (OH), Dance On Tour (NM), New Castle Regional Ballet (OH), Vineland Regional Ballet Company (NJ) and South Dayton Dance Theatre. Gina's choreography has won several choreographic awards including the prestigious Project Tier award and received Gala Status four times at the RDA/NE Regional Ballet Festival. Most recently the New York Times called her work *Still Present* set on DCDC in 2008 "a stirring dance" that "served as a sparkling introduction to the troupe." Gina received her B.F.A. in Dance from Southern Methodist University and is currently an Assistant Professor of Dance at Wright State University. She happily married her husband Jamey in 1999 and lives in Spring Valley, Ohio.



Hank Dahlman, choir director

Biography

Hank Dahlman is Professor of Music and Director of Choral Studies at Wright State University, where he serves as the conductor of the WSU Collegiate Chorale. He serves as the Artistic Director of WSU's annual Dinners and Holidays in the Heartland. Dahlman is also Director of *CELIA*, the State of Ohio's Center of Excellence for Collaborative Education, Leadership, & Innovation in the Arts, based at WSU. Wright State choirs under his

direction tour regularly in the U.S. and abroad, and have been invited to sing numerous times for regional and state conferences of the American Choral Directors Association (ACDA) and other professional organizations. Choirs directed by Dahlman have also appeared on stage with such notable and varied performers as Robert Shaw, Bill McLaughlin, Anonymous 4, Leon Bates, Simon Carrington, Marvin Hamlisch, and Kenny Rogers. Dahlman

Hank Dahlman Continued

has prepared world or regional premieres of new works by such composers as William Bolcom, Robert Xavier Rodriguez, Steven Winteregg, James McCray, Robert Yeager, and Drew Collins. Dahlman's choirs have also prepared demonstration recordings of new choral works for several nationally known music publishers.

Director of the Dayton Philharmonic Orchestra Chorus, Dahlman also serves as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dr. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250th birthday in 2006. He conducted in his Carnegie Hall debut in 2008, and in June 2010 conducted the DPOC and other choirs in performance at Avery Fisher Hall in New York's Lincoln Center.

Dr. Dahlman regularly appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels. For five years he was the host of *VOICES*, a radio program tracing the history, development, and current trends of the choral art, heard weekly on Dayton Public Radio. He has served as an adjudicator at semi-final and final rounds of the National Student Conducting Competitions sponsored by the ACDA, and was invited to be one of four experts on conducting pedagogy to

be featured at the inaugural national convention of the National Collegiate Choral Organization.

Dahlman's *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard, and used by over 100 universities, professional orchestras, and choruses on five continents. His research writings and reviews have appeared in *Choral Journal*, *Triad*, *Resound*, the *Missouri Journal of Research in Music Education*, and other professional journals and publications. Dahlman has also served regularly as a board member for several state and regional divisions of the ACDA and state music education associations.

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

Hank is the fortunate husband of Cindy, and the proud father of James and Amanda. He and Cindy recently completed their first marathon while raising funds for the Leukemia and Lymphoma Society. Besides his love of running, Hank is also an avid cyclist and golfer.



James Tipps, assistant choir director

Biography

Dr. James W. Tipps (Associate Professor of Music Education) came to Wright State University in the Fall of 1992. Dr. Tipps is the conductor of the Wright State University Men's Chorale, and his teaching load includes conducting, research, and methods classes at both the undergraduate and graduate levels.

Active as a choral clinician and researcher, Tipps has presented workshops in regional, national, and international venues. He has served on the Ohio Music Education Association state board, and served as advisor for the Ohio Collegiate Music Education Association, as well as the WSU chapter. He is currently on the editorial board of Contributions to Music Education.

Under his leadership, the Wright State University Men's Chorale has been selected to perform at OMEA

professional conference, Central Division Convention of the American Choral Directors Association, and the National Seminar for Intercollegiate Men's Choruses. They have worked with guest conductors such as Charlene Archibeque, Simon Carrington, Jefferson Johnson, R. D. Mathey, and James Gallagher, as well as composers David Conte and Moses Hogan.

Tipps also conducts Cappella, the secondary school component of the Lettering Children's Choirs. In the summer of 2006 the group toured Germany, Austria, and Italy, where they performed at St. Mark's Basilica in Venice, and in 2009 toured China and Hong Kong. He is also a former conductor of the Dayton Boys Choir, and has performed throughout the United States and Canada with that ensemble.



Drew Collins, assistant choir director

Biography

Dr. Drew Collins has studied with some of this country's top choral pedagogues, with degree work at Concordia College (MN), Boston University, and Cincinnati Conservatory. He has served as Associate Director of Choral Studies and Music Education at both Augustana College (IL) and, currently, at Wright State University.

As a guest artist, he has been a festival conductor for several honor choirs, guest conducted semi-professional choirs, toured domestically and internationally, and, head-lined in

Carnegie Hall. All told, he has conducted symphonic, early music, community, school, treble, male, church, collegiate, jazz, chamber, festival, changing voice, and professional choral ensembles. In addition to his primary post at Wright State, Dr. Collins is Artistic Director of the Festival Choir of Madison, Senior Choral Editor for the Neil A. Kjos Music Co., and Artistic Advisor for both The Singers: Minnesota Choral Artists and The San Diego North Coast Singers.

One of this country's leading advocates of living composers, he works to further

Drew Collins Continued

the choral art as an new music reviewer for *Choral Journal*, the repertoire columnist for *Choral Director Magazine*, and editor of a series of innovative choral scores for Curtis Music Press.

As a composer/arranger, his music is published in the catalogs of Earthsongs, E. C. Schirmer, Hal Leonard, Kjos, Mark Foster, Odhecaton, and Walton Music Company.



John Wesley Wright, The Celebrant, guest artist Biography

Tenor **John Wesley Wright** is known for his artistic and soulful interpretations of music from baroque to Broadway. Holding degrees from Maryville College ('87) and the University of Cincinnati College-Conservatory of Music ('90), his diversity as an artist has afforded him, among other things, a nationally televised concert for the Belgian Royal Family, and tours as a soloist and in professional ensembles throughout the United States, Europe, and Japan.

With a host of opera and oratorio roles, art songs, spirituals, and cabaret music in his repertoire, Wright is a member of the internationally acclaimed American Spiritual Ensemble which recently made its New York and Kennedy Center debuts. His signature rendition of "Here's One" is highlighted in the PBS documentary "The Spirituals: Featuring the American Spiritual Ensemble," released nationally in 2007. Most recently, Wright performed a Rodgers and Hammerstein program with Greensboro Opera and Eastern Music Festival, appeared with the Atlanta Gay Men's Chorus in their production of *Lush Life: A Tribute to Billy Strayhorn*, sang the Evangelist and tenor roles in Bach's *Christmas Oratorio* with the Delaware Choral

Society and the Evangelist in Bach's *St. John Passion* with the Bach Society of Dayton.

Having worked with such conductors as Nicolas McGegan, Ton Koopman, and Robert Page, many of Wright's concert career experiences have been collaborations with the Dayton Philharmonic Orchestra under the baton of Neal Gittleman. With Gittleman and the DPO he has sung the title roles of Bach's *St. John* and *St. Matthew Passions*, Britten's *War Requiem*, Handel's *Messiah*, Einhorn's *Voices of Light*, and most recently Monteverdi's *Vespers of 1610*.

John Wesley Wright is the gold medalist and top prizewinner of the Savannah Music Festival's American Traditions Vocal Competition 2000 and has claimed top prizes from the National Federation of Music Clubs, Metropolitan Opera National Council, Bel Canto Regional Artists, Ohio's Vocal Resource Network Art Song Competition, and the International Schubert Competition in Vienna, Austria.

A native of Rome, Georgia, John is a leader of workshops on African American song tradition, a member of the National Association of Teachers of

John Wesley Wright Continued

Singing and has been vocal consultant for the singers and actors at Disney and Epcot Center. John served as Artist-in-Residence at the University of Dayton from 1995-2006 and has spent summers as a guest artist, teacher and stage director at the North Carolina School of the Arts, the Kentucky

Governor's School and most recently, the Maryland Summer Center for the Arts held at Salisbury University. Wright joined the Salisbury University music faculty in 2006 where he coordinates the voice area, teaches private voice and directs the Opera Workshop.



Greg Hellems, stage director

Biography

Greg Hellems is a professor at Wright State University in the Department of Theatre, Dance and Motion Pictures. His directing and choreography credits over the last quarter century include regional theatres such as Mountain Playhouse, Ensemble Theatre of Cincinnati and Cincinnati Hot Summer Nights, as well as national and international productions for Cruise Lines, Theme Parks and Industrial clients. Recent works includes assisting Tina Landau for the regional premiere of *Sycamore Trees* written by Ricky Ian Gordon at the Tony Award winning Signature Theatre in Washington, DC. Wright State directing and/or choreography credits include: *Jekyll and Hyde*, *Anything Goes*, *Smokey*

Joe's Café, *Lady Be Good*, *Aida*, *Grease*, the critically acclaimed *Ragtime South Pacific*, *How To Succeed In Business... We Tell the Story: the Flaherty and Ahrens*, *Merrily We Roll Along*, *Falsettos* and *Phantom*.

Since 2003 Greg has been the director of the High School Musical Production at the Interlochen Arts Festival. Productions there include: *Guys and Dolls*, *Rags*, *Pajama Game*, and *Babes in Arms*. Greg received his Master of Fine Arts degree in Directing from the University of Cincinnati College-Conservatory of Music, and trained with Anne Bogart at the Saratoga International Theatre Institute.



Pam Lavarney, designer

Biography

Pam Lavarney is professor of theatre and coordinator of the Theatre Design and Technology program at Wright State University. During her 20 years at Wright State, she has designed scenery for over 40 shows, including *August: Osage County*; *Proof*; *Lady Be Good*; *Thoroughly Modern Millie*, *Aida*; and *Into the Woods*. Her designs for Dayton's Human Race Theatre Company include *The Sunset Limited*, *The Mineola Twins*, *Quilters*, *Beehive*, and *Having Our Say*.

Pam has also designed sets for *The Gin Game* at the Victoria Theatre, *The Abridged Works of William Shakespeare* at Cincinnati Playhouse in the Park, and several shows for Town Hall Theatre in Centerville. Before moving to Dayton, she taught for four years at Binghamton University and was a scenic charge artist for three major regional theatres. She is a member of United Scenic Artists, Local 829.



Kettering Children's Choir, guest artists

Natalie DeHorn, director

Biography

The Kettering Children's Choir has established a local and national reputation of choral excellence and is one of the largest and most successful children's choral programs in the state of Ohio.

Founded in 1986, and now includes over 200 singers from 9 counties and 30 Miami Valley communities. Singers range in age from 8 to 18 and are admitted to the program by audition. Four of the choirs rehearse weekly at Rosewood Arts Centre in Kettering. Cappella, a regional high school honors choir, is a college prep program in residence at Wright State University. The choir has collaborated with some of Dayton's premier arts organizations and artists including the Dayton Philharmonic Orchestra, Bach Society

of Dayton, Dayton Opera, WSU and UD Music Departments, and the US Air Force Band of Flight.

The upper-level choirs tour nationally and internationally. Past performance tour highlights include Mozart Festival – Salzburg, Austria; Concert with Czech Philharmonic Children's Chorus – Prague, Czech Republic; Epcot Candlelight Processional with Disney Orchestra – Orlando, FL; performances at Westminster Abbey and Coventry Cathedral – England; and in-concert at the National Cathedral – Washington D.C. Singers have also had the opportunity to share the stage with some of the outstanding artists of our time, including The King's Singers, Marvin Hamlisch, and Peter Nero.



Bernstein *Mass*
Members of the Kettering Children's Choir
Natalie DeHorn, director

Camille Batchelor
Christine Burns
Sam Burt
Lisa Burwinkel
Lorraine Davis
Gabrielle Dowdy

Cecelia Freeman
Jenny Beth
Freeman
Micaela Gerace
Suzie Herman
Alli Kneubuehl

Amanda Loving
Jessica Loving
Krystina Pages
Cairn Robinson
Skylar Robinson
Tori Robinson

Monica Rook
Kristen Wehner
Lindsay Williams
Sarah Williams
Ella Wylie


Bernstein *Mass*, dancers
Gina Gardner-Walther, Choreographer

Hannah Aicholtz
Brienne Davis
Joanie Evans

Emily Farley
Layne McDuffie
Alissa Ore

Vanessa Owen
Sarah Wildman

Dancer Swings
Cayla Roberts
Kelly Spicer



Culture Works and
The Allegro Fund of
The Dayton Foundation
welcome you to this
evening's performance
of *Bernstein's Mass*.

We hope you enjoy
the performance!

Photo by Andy Snow



Bernstein *Mass* Street Chorus

Lauren Bernstein[°]
Stevin Crane[°]
Dionte Dixon*
Stefanie Dodge
Molly Emerson*
Kathleen Ferrini

Benjamin Gordon*
Samantha
Helmstetter*[°]
Jon Hacker*
Drew Helton
Casey Jordan*

Jesse Parks
Shea Phillips
Andrew Quiett*
Tommy Skelton*[°]
Zack Steele*

Shawn Storms*
Charis Weible*
Yvette Williams

* = Soloist

° = Soloist Understudy

Bernstein *Mass* Choir Personnel

Wright State University Collegiate Chorale
Hank Dahlman, Conductor

Wright State University Men's Chorale
James Tipps, Conductor

Wright State University Women's Chorale
Drew Collins, Conductor

Brian Cashwell and Debbie Lindley, Accompanists

Amanda Hughes, Graduate Assistant

Igor Amaral
Chelsea Bobb
Jeremy Bon
Amanda Brown
Kyle Brown
Byron Burkes
Carrie Chaffins
Kim Clary
Dante Colding
Chelsie Cooper
Jarrod Davis
Joshua DeHart
Kelsey DeMange
Sam Downs
Kiya Eagle
Audrey Edwards
Jacey Elwood
Mack Everly
Emily Feters
Sterling Finkbine
McKenzie Frazer
Ashley Gerten
Brett Greenwood

Miracle Hardy
Jon Hoelle
Samantha Homoki
Kendra Horner
Amanda Hughes
Taylor Hurte
Lauren Kelly
Kimberly Kosey
Jeri Lalk
Ashley Leasure
Matthew Letteri
Alex Lindon
Dennis Loranger
Jeff Mack
Ruth Mappes
Sarah Marks
Elyse Marshall
Emilia McClain
Crystal-Dawn
McKanna
Katie Moffat
Michael Mosbarger
Adam Newhouser

Logan Nichols
William O'Hanlon
Matthew Pickett
Michael Plaughter
Sandra Poon
Erik Potts
Noah Rauch
Renee Rigrish
Mark Rogers
Scott Rogers
Kevin Schmidt
Brandon Semler
Tyler Shepard
Elaina Smart
Emily Starkey
Brittany Steel
Isaac Tobler
Brittany
Vanderveen
Stephanie Weis
Megan Wright
Aaron Young

Note: The following members of the WSU Choral Studies program are included in the Street Chorus and Cast:

Stevin Crane
Dionte Dixon
Stefanie Dodge
Benjamin Gordon
Jesse Parks
Tommy Skelton
Charis Weible



Leonard Bernstein (1918-1990)

Biography

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

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

American orchestras were still the domain of European conductors in the 1940s and 50s, and despite

several infamous occasions where he was nominated but passed over for a permanent post, he did not earn an appointment until 1958, when he became the first American-born music director of the New York Philharmonic. Bernstein did not suffer during the interim; he traveled widely as a guest conductor, composed successful ballets, musicals, and symphonies, and broke into the relatively new world of television. His tenure with the Philharmonic was a period of extraordinary growth and achievement, including his popular Young People’s concerts. Today it is hard to imagine that during the height of the television broadcasts, parents were signing up for tickets as soon as their children were born, hoping to move up the waiting list in time.

Bernstein’s overwhelming charm and charisma were unparalleled. He was not without critics and his celebrity status was often tainted by his flamboyant public behavior. As we look back now, we see a bright star that never stopped burning, the likes of which we may never see again.

– *Christopher Chaffee*
Associate Professor of Music
Director of Graduate Studies in Music
Wright State University

Mass

Musical settings of the Mass, the central ritual of the Catholic religion, have a long history. Some of the settings derive from tradition. An extensive repertory of chant – sometimes called Gregorian chant – allowed celebrants to sing all the parts

of the Mass, both those parts that change with the season, the Proper, and those that remain the same, the Ordinary. These traditional tunes can be seen as a kind of folk music: no one knows who composed any particular melody, although some one individual



Mass Continued

must have done so. And the tunes were passed down in an oral tradition, without any notation.

Church reformers, for both liturgical and political reasons, had codified these chant settings of the Mass in the last part of the first millennium A. D. But settings of the Mass by individual composers did not appear until the 14th century with Guillaume de Machaut's *Notre Dame Mass*. Machaut's music sets the five parts of the Ordinary: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. Composers continued this practice down to our own time. Whether acting out of personal devotion, or fulfilling a commission to honor a patron, or to commemorate an occasion, almost all of the composers of the notated western music tradition wrote Masses, from Dufay in the 15th century to Stravinsky in the 20th.

Bernstein's *Mass* in several ways fits within this tradition. It was written as a commission: Bernstein was asked by the family of President Kennedy to write music to celebrate the opening in September, 1971 of the John F. Kennedy Center for the Performing Arts in Washington, D.C. And *Mass* includes all the parts of the Mass Ordinary, sung in Latin. But, in many ways the work is far from traditional. This break from older practice is evident right on the title page where we learn that *Mass* is a "Theatre Piece for Singers, Players, and Dancers." And throughout the setting, Bernstein includes numerous comments on or supplements to the traditional parts of the liturgy. These additions use a musical style that includes avant-garde dissonance, gospel music, rock-and-roll, and musical theater. (One of his collaborators was Stephen Schwartz who had worked on the musical *Godspell*.) The score of *Mass*

is so elaborate that the premier of the work required over 200 performers.

Given these disparities in style, and that the Mass is so important to Catholics, we should not be surprised that the work has provoked some controversy. It was generally well-received at its premiere, but the music critic for the *New York Times* lambasted its combination of musical styles and called it superficial and pretentious. And several members of the Catholic clergy condemned it outright for what they perceived as its disrespectful tone. But, despite this critical and clerical drubbing, when the first recording of the work was released shortly after the premier, sales were spectacular.

From forty years distance we can perhaps see Bernstein's *Mass* more dispassionately. The Catholic church appears reconciled with the work: it was performed, with the church's blessing (but without dancers) in the Vatican in 2000. A Carnegie Hall education program for children uses *Mass* as a way to inspire budding composers. And it has served as a starting point for discussions on the divergent approaches to religious faith exemplified by the Catholic and Jewish traditions.

Other critics have dismissed *Mass* for being dated, too tied to the era in which it was premiered. But, whatever critics may say, it still strikes a chord, however sweet or acrid, with audiences today. And that timeless resonance makes *Mass* part of the important tradition behind it, a tradition many thoughtful listeners must still grapple with.

– Dennis Loranger, Instructor in music and English at Wright State University

***MASS* LIBRETTO**

This libretto was created for the May 2011 Schuster Center audience. It includes all the non-English texts used in *MASS*, along with their translation. For the tropes and the other sections of the piece that are in English, I'll rely on the performers' diction to get the words across to you in the radio/streaming audience. Considering how hard I rode the cast on their diction (I think I may have even heard the term "Diction Nazi" whispered from time to time!), I'm pretty sure you'll understand what they're saying and singing. To the extent that you do understand the English words, that's the result of their diligence and commitment. To the extent that you don't blame me for not being tougher!

The artwork you see in the libretto is by artist Ann Bain, who created a large of book of stunning artwork inspired by Bernstein's *MASS*. The book was displayed in the Schuster Center lobby back in May 2011 and Ann allowed the Philharmonic to use some of the images in this libretto.

— Neal Gittleman



MASS

*Music by Leonard Bernstein
Lyrics by Stephen Schwartz*

Dayton Philharmonic | Wright State University | Kettering Children's Choir
Schuster Center | May 13/14, 2011 | Latin Text Used in Leonard Bernstein's MASS
Commentary by Neal Gittleman, Music Director, Dayton Philharmonic

We thank local artist Ann Bain for permission to use her illustrations in this text. More at artbyannbain.com.
Meet her and see her original art during intermission in the Orchestra Level lobby, first floor.

I. DEVOTIONS BEFORE MASS

1. ANTIPHON: *Kyrie Eleison* (PRE-RECORDED TAPE)

Kyrie eleison!
Christe eleison!

Lord, have mercy!
Christ, have mercy!

2. HYMN & PSALM: "A Simple Song"
The Celebrant expresses his desire for a new, different way of worship,
using words taken from Psalms 96 and 121.

3. RESPONSORY: *Alleluia* (PRE-RECORDED TAPE)



II. FIRST INTROIT (Rondo)

1. PREFATORY PRAYERS

Kyrie eleison!
Christe eleison!

Lord, have mercy!
Christ, have mercy!

Gloria Patri et Filio,
et Spiritui Sancto!
Sicut erat in principio
et nunc et semper,
et in saecula saeculorum.
Amen

Glory to the Father and the Son
and the Holy Spirit!
As it was in the beginning,
is now and ever shall be,
world without end.
Amen

Introibo ad altare Dei.
Ad Deum qui laetificat
juventutem meam.
Asperges me, Domine,
hyssopo et mundabor.
Emitte lucem tuam,
et veritatem tuam.

I will go up to the altar of God.
To God, who gives
joy to my youth.
Thou shalt sprinkle me, O Lord,
with hyssop and I shall be cleansed.
Send forth Thy light,
and Thy truth.

Ostende nobis Domine,
ostende nobis misericordiam tuam.
Vidi aquam egredientem
de templo latere
dextro et omnes ad quos pervenit
Aqua ista salvi facti sunt,
et dicent: Alleluia!

Show us, Lord,
show us Thy mercy.
I saw the water issuing from the
right side of the temple
and all those to whom it comes
are saved by the very water,
and say: Alleluia!

2. THRICE-TRIPLE CANON

Dominus vobiscum.
Et cum spiritu tuo.

The Lord be with you.
And with Thy spirit.



III. SECOND INTROIT

1. *In Nomine Patris*
(PRE-RECORDED TAPE)

In nomine Patris, et Filii,
et Spiritus Sancti, Amen.

In the name of the Father, and the Son
and the Holy Spirit, Amen.

2. PRAYER FOR THE CONGREGATION Chorale/Hymn, "Almighty Father"

3. EPIPHANY
(PRE-RECORDED TAPE)



IV. CONFESSION

1. *Confiteor*

Confiteor Deo omnipotenti,
Beatae Mariae, semper Virgini,
Beato Michaeli archangelo,
Beato Joanni Baptistae,
Sanctis Apotolis Petro et Paulo,
Omnibus sanctis, et vobis, fratres:
Quia peccavi nimis cogitatione
verbo et opere:
Mea culpa, mea maxima culpa.
Ideo precor beatam Mariam
semper Virginem,

I confess to Almighty God,
To blessed Mary, ever virgin,
To blessed Michael the archangel,
To blessed John the Baptist,
To the holy apostles Peter and Paul,
To all the saints, and to you, brothers:
That I have sinned in thought,
word, and deed:
Through my fault, through my
most grievous fault. Therefore I
beseech blessed Mary, ever virgin,

Beatum Michalem Archangelum,
Beatum Joannem Baptistam,
Sanctos Apostolos Petrum
et Paulum,
Omnes sanctos, et vos, fratres,
Ora pro me ad
Dominum Deum nostrum.

Blessed Michael the archangel,
Blessed John the Baptist,
The holy apostles
Peter and Paul,
All the saints, and you, brothers,
Pray for me to the
Lord our God.

2. TROPE: "I Don't Know"

Commentary: How do you confess when you don't even
know how to begin to express yourself?

3. TROPE: "Easy"

Commentary: How do you confess when you're sleepwalking your
way through life? "Livin' is easy when you're half-alive."



V. MEDITATION #I



VI. GLORIA

1. *Gloria tibi*

Gloria tibi, Gloria tibi, Gloria!
Gloria Patri, Gloria Filio,
et Spiritui Sancto.
Laudamus te, adoramus te,
glorificamus te, benedicimus te.
Gloria Patri, Gloria Filio,
et Spiritui Sancto. Gloria!

Glory to you, glory to you, glory!
Glory to the Father, Glory to the Son,
and to the Holy Spirit.
We praise You, we adore You,
we glorify You, we bless You.
Glory to the Father, Glory to the Son,
and to the Holy Spirit! Gloria!

2. *Gloria in excelsis Deo*

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus
Pater omnipotens.

Glory to God in the highest, And on
earth peace to people of good will.
We praise You. We bless You. We
worship You. We glorify You.
We give thanks to You
for Your glory.
Lord God, heavenly King, God the
Father almighty.

Domine Fili unigenite, Jesu
Christe. Domine Deus,
Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis. Qui tollis
peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe. Cum Sancto Spiritu
in gloria Dei Patris. Amen

Lord Jesus Christ, the Only-
begotten Son. Lord God, Lamb of
God, Son of the Father.
You who take away the sins of the
world, have mercy on us. You who
take away the sins of the world,
receive our prayer.
You who sit at the right hand of the
Father, have mercy on us.
For You alone are holy.
You alone are Lord. You alone are
the Most High, Jesus Christ. With
the Holy Spirit, in the Glory of God
the Father. Amen

3. TROPE: "Half of the People"

Commentary: "And on earth peace to people of good will?"
And where exactly are those people of good will?

4. TROPE: "Thank You"

Commentary: "We give thanks to You for Your glory?"
I miss the joy of being thankful.



VII. MEDITATION #2

Commentary: On a musical sequence taken from Beethoven's Ninth Symphony,
in which Beethoven set these lines from Schiller's ode, *To Joy*:

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

Be embraced, millions!
This kiss for the whole world!
Brothers, above the starry canopy
Must a loving Father dwell.



VIII. EPISTLE: "The Word of the Lord"

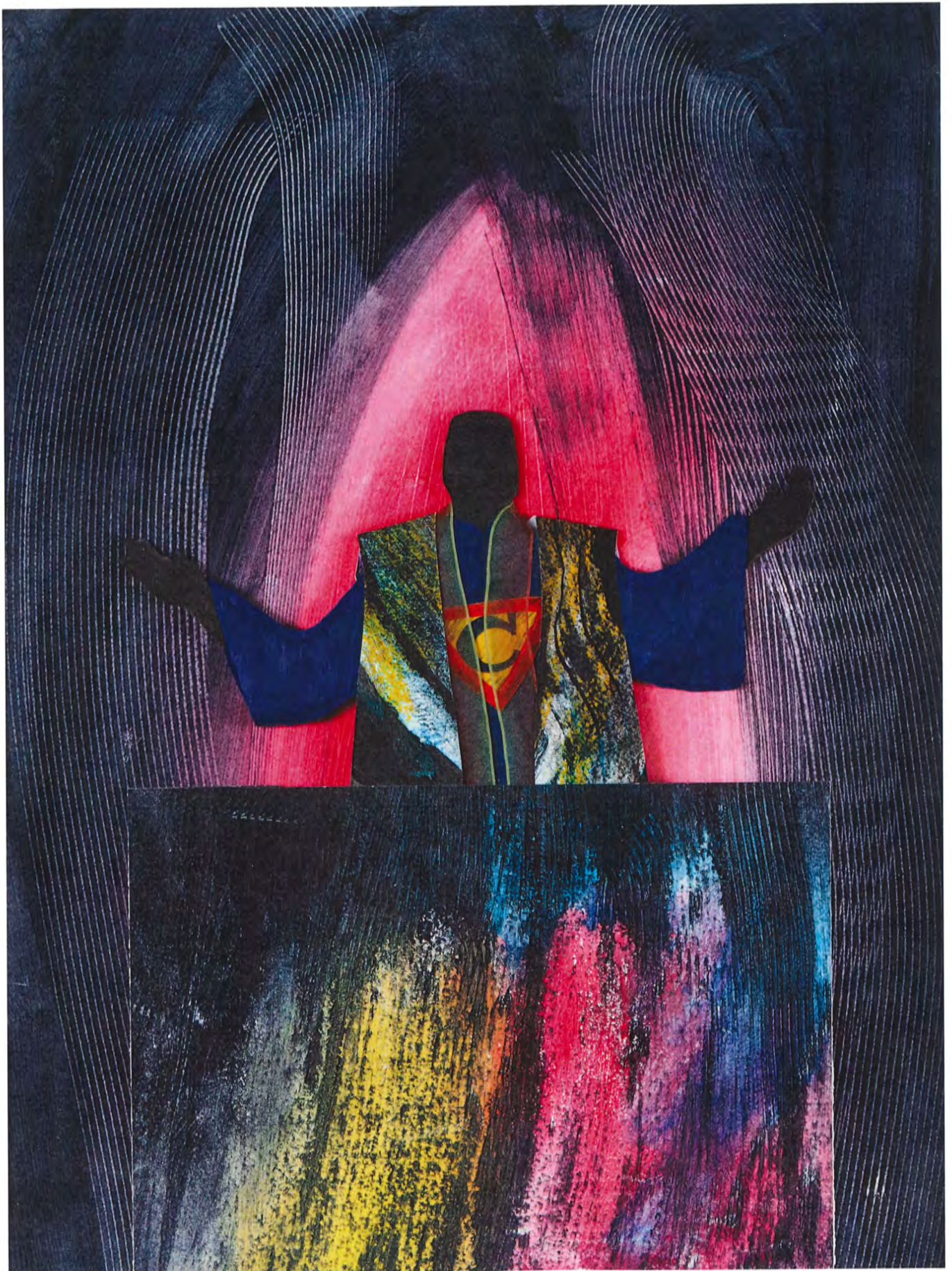
Commentary: Traditional and non-traditional epistles inspire the Celebrant to
ponder the meaning and importance of God's Word in today's world.



IX. GOSPEL-SERMON: "God Said"

Commentary: A member of the Street Chorus offers a grittier
alternative to the Celebrant's approach to faith.





- INTERMISSION -

X. CREDO

1. *Credo in unum Deum*
(PRE-RECORDED TAPE)

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, not factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.

I believe in one God, The Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary: and was made man.

2. TROPE: *non-credo* ("And Was Made Man")

Commentary: How different was Jesus' incarnation and role on earth compared to that of an ordinary mortal human being.

Credo in unum Deum (cont...)
(PRE-RECORDED TAPE)

Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est com gloria judicare vivos et mortuos.

He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead.

3. TROPE: "Hurry"

Commentary: If you're going to come in glory to judge the living and the dead, don't delay. Do it now!

Credo in unum Deum (cont...)
(PRE-RECORDED TAPE)

Credo in unum Deum (cont...)
(PRE-RECORDED TAPE)

...sedet ad dexteram Patris.
Et iterum venturus est com gloria
judicare vivos et mortuos.
Cujus regni non erit finis.

...and sits at the right hand of the
Father. He will come again in glory
to judge the living and the dead.
His kingdom will have no end.

4. TROPE: "World Without End"

Commentary: His kingdom will have no end.
But it looks like this world is already at an end.

Credo in unum Deum (cont...)
(PRE-RECORDED TAPE)

Et in Spiritum Sanctum,
Dominum et vivificantem: qui
ex Patre Filioque procedit.
Qui cum Patre, et Filio simul
adoratur et conglorificatur: qui
locutus est per Prophetas. Et
unam, sanctam, catholicam et
apostolicam Ecclesiam. Confiteor
unum baptisma in remissionem
peccatorum. Et exspecto
resurrectionem mortuorum.
Et vitam ventura saeculi. Amen.

And in the Holy Spirit, the Lord
and Giver of life, Who proceeds
from the Father and the Son.
Who together with the Father and
the Son is adored and glorified,
and who spoke through the
prophets. And one holy, Catholic
and Apostolic Church. I confess one
baptism for the forgiveness of sins
and I await the resurrection of the
dead and the life of the
world to come. Amen.

5. TROPE: "I Believe in God"

Commentary: "I believe in God, but does God believe in me?"



XI. MEDITATION #3 (De Profundis, Part I)

De profundis clamavi ad te, Domine;
Domine, audi vocem meam!
Fiant aures tuae intentae
Ad vocem obsecrationis meae.
Si delictorum memoriam servaveris,
Domine, Domine, quis sustinebit?
Sed penes te est peccatorum venia,
Ut cum revertia serviatur tibi.
Spero in Dominum;
Sperat anima mea in verbum eius.

Out of the depths I cried to you, Lord;
Lord, hear my voice!
Let your ears attend
the voice of my supplication.
If you remember only our iniquities,
Lord, Lord, who can survive it?
But in your hands is the forgiveness
of sins, that You may be served in
reverence. I trust in the Lord;
My soul trusts in His word.

XII. OFFERTORY (De Profundis, Part 2)

Exspectat anima mea Dominum,
Magis quam custodies auroram.
Exspectet Esrael Dominum,
Quia penes Dominum misericordia
et copioso penes eum redemptio:
Et ipse redimet Israel ex omnibus
iniquitatibus eius. Gloria Patri!

My soul waits for the Lord, more
than they who wait for the morning.
Let Israel wait for the Lord,
for with the Lord is compassion
and with Him is plentiful redemption:
And He will redeem Israel from all
its iniquities. Glory to the Father!



XIII. THE LORD'S PRAYER

1. OUR FATHER

2. TROPE: "I'll Go On"

Commentary: Despite the doubts of his followers and the increasing weight
of his responsibilities, the Celebrant will continue his journey of faith.



XIV. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tuae.
Osanna!

Benedictus qui venit in
nominee Domine.
Osanna in excelsis!

Kadosh, Kadosh, Kadosh,
Adonai ts'va-ot.
M'lo chol ha'aretz k'vodo.
Baruch ha'ba b'shem Adonai!

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are
full of Thy glory.
Hosanna!

Blessed is he who comes in the
name of the Lord.
Hosanna in the highest!

Holy, Holy, Holy,
Lord God of Hosts.
All the heavens and earth are
full of His glory.
Blessed is he who comes in
the name of the Lord!

Sanctus!

Holy!



LOOK
isn't that odd?
Red wine isn't red
at all - it's sort
of brown... brown
and blue. I
never noticed
that.
What are you staring at?
Haven't you ever seen
an ACCIDENT before?

AA
PA
AA CEM CEM

Lauda Lauda
Lauda

I MEAN, IT IS BLOOD... HIS...
how easily things get broken. COME ON
wasn't it? You know it was exciting to see
You know you loved it. You're...
see it all come crashing right down to the
You were right, little brothers, you were right.
sisters, it was I who was wrong - so please
COME ON AND JOIN ME COME
JOIN IN
THE FUN!

N about it was fun-
done. COME ON,
wasn't it smashing?
right?
Little brothers and
sisters, still as a column

HOW EASILY
THINGS
GET
BROKEN.
HOW
EASILY
THINGS
GET
BROKEN.

Shatter and so your pitcher and plate? What do we care?
We won't be there! What does it matter? Listen... isn't
that odd... how easily things get quiet.
Quiet like a coming storm - air gets sickly thick and war-
ms... I don't know, but I might not make a sound...
ONE TWO THREE soundlessly... step... step...
softly, as cats can crawl... almost...
not there at all.

CE
CE

I DON'T SING GRATIAS

WHAT ARE YOU
STARING AT?
Haven't you ever
seen an accident
before?

Our Father who
art in heaven,
haven't you ever
seen an accident
before?

Lord,
don't you
care if it all
ends
today?

OH, I SUDDENLY FEEL EVERY STEP
I'VE EVER TAKEN AND MY LEGS ARE LEAD
AND MY ARMS ARE DEAD
I FEEL EVERY PSALM

MI... MI...
ME WITH SC...

CAREFULLY
QUIETLY
SHH

IT'S ODD HOW ALL MY BODY TREMBLES
LIKE ALL THIS MASS OF GLASS
ON THE FLOOR. HOW FINE IT WOULD BE TO
REST MY HEAD AND LAY ME DOWN
DOWN IN THE WINE
WHICH NEVER WAS REALLY RED
BUT SORT OF BROWN... AND LET NOT
ANOTHER WORD BE SPOKEN

How easily things get broken

LOOK AT BO
FALLING

XV. AGNUS DEI

Agnus Dei, qui tollis peccata
mundi,

Miserere nobis!

Agnus Dei, qui tollis peccata
mundi,

Miserere nobis!

Agnus Dei, qui tollis peccata
mundi,

Dona nobis pacem!

Lamb of God, who takes away
the sins of the world,

Have mercy on us!

Lamb of God, who takes away
the sins of the world,

Have mercy on us!

Lamb of God, who takes away
the sins of the world,

Grant us peace!

Hoc est enim corpus meum!

Hic est enim Calix Sanguinis Mei!

Hostiam puram!

Hostiam sanctam!

Hostiam immaculatam!

Non sum dignus, Domine.

Corpus!

Calix!

Panem!

This is My Body!

This is the Chalice of My Blood!

Pure offering!

Holy offering!

Immaculate offering!

I am not worthy, Lord.

Body!

Chalice!

Bread!

Dona nobis pacem!

Grant us peace!



XVI. FRACTION: "Things Get Broken"

Commentary: After breaking the communion vessels in a fit of rage at his followers' rebellion, the Celebrant finds himself broken as well.



XVII. PAX: COMMUNION ("Secret Songs")

Lauda, lauda, laude.

Lauda, lauda, laudate Deum.

Lauda, lauda, laudate Eum.

Laude Deum, laudate Eum.

Praise, praise, praise, praises.

Praise, praise, praise ye God.

Praise, praise, praise ye Him.

Praises to God, praise ye Him.

Pax tecum!

Peace be with you!



THE MASS IS ENDED

GO
IN
PEACE

**LEONARD BERNSTEN'S *MASS*
DPO/WSU PRODUCTION, MAY 2011
PHOTOGRAPHS BY ANDY SNOW**



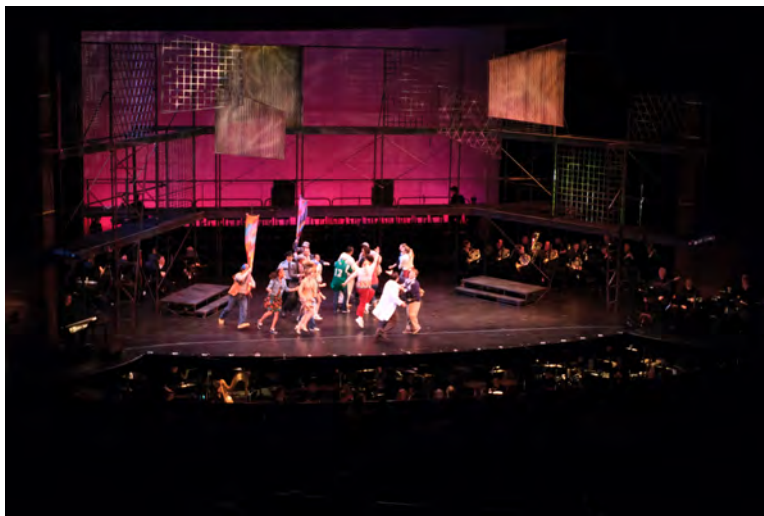
Kyrie Eleison



Prefatory Prayers



Confiteor



Gloria in Excelsis



Gloria in Excelsis



Meditation No. 2



Gospel Sermon: "God Said"



Gospel Sermon: "God Said"



Trope: Non Credo



Meditation No. 3 (De Profundis, Part 1)



Offertory (De Profundis, Part 2)



Offertory (De Profundis, Part 2)



Our Father/Trope: "I'll Go On"



Sanctus



Agnus Dei



Agnus Dei



Agnus Dei



Fraction: "Things Get Broken"



Fraction: "Things Get Broken"



Communion: "Secret Songs"



Communion: "Secret Songs"



Communion: "Secret Songs"



Communion: "Almighty Father"

BACKSTAGE VIEWS



John Wesley Wright & Dancers Pre-Show



TimMer Northcut, Stylin' in Tuba Land



Members of the Kettering Children's Choir on a Fast Cross-Over



Dayton Artist Ann Bain with Her Book of *MASS*-Inspired Art



Wright State Chorale Singers, Ready for Showtime



Whew! (John & Neal Ready for Their Curtain Call)



One-Two-Three-BOW



Stage Director Greg Hellems, Neal, Lighting Director Matt Benjamin
(and in the back on the right: Recording Engineer Lloyd Brant)



Choir Director Hank Dahlman, Choreographer Gina Walther,
Co-Producer Stu McDowell



John Wesley Wright with Co-Producer Paul Helfrich



Time for the Cast Party!

MASSive undertaking

Wright State collaborates with the Dayton Philharmonic Orchestra

By CORY MACPHERSON

Last spring, audiences got a once-in-a-lifetime chance to see the most complex and controversial work of composer Leonard Bernstein in a production that boasted nearly 200 of Dayton's most talented performers, including more than 100 Wright State students and faculty.



Bernstein's *MASS: A Theatre Piece for Singers, Players, and Dancers* fused the talents of the Dayton Philharmonic Orchestra (DPO) and the Wright State University's departments of Music and Theatre, Dance, and Motion Pictures.

"This was really a major event for the Dayton region," said DPO Music Director Neal Gittleman, who pointed out that patrons from at least 10 states came to the Benjamin and Marian Schuster Performing Arts Center for the performances.

The piece uses the structure of a Catholic Mass to tell the story of a personal spiritual journey. Though portions of the show are sung in Latin, English lyrics by Broadway composer Stephen

Schwartz (*Wicked*, *Pippin*, *Godspell*) provide much of *MASS*'s humor and irony. It was first commissioned by former First Lady Jacqueline Kennedy for the opening of the national arts center named in honor of her late husband, the John F. Kennedy Center for the Performing Arts in Washington, D.C. The work premiered as part of the Kennedy Center's opening festivities on September 8, 1971.

MASS IS RARELY PERFORMED in its entirety due to its massive scope. The Schuster show featured a chorus of 60 singers, 19 actors in a "street chorus," 10 dancers and a 19-member children's choir. Musicians included a 90-piece orchestra, a five-piece rock band and a three-piece blues band.

"It was a huge challenge logistically to put it all together," said W. Stuart McDowell, chair and artistic director of Wright State's Department of Theatre, Dance, and Motion Pictures.

Pulling off a production of such epic proportions required a creative team from several disciplines. DPO's Gittleman conducted both sold-out performances. Wright State's faculty involvement included choral direction by Hank Dahlman of the Department of Music, as well as stage direction by Greg Hellems, choreography by Gina Gardner-Walther



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and scenic designs by Pam Knauert, all of the Department of Theatre, Dance, and Motion Pictures.

The production also included the Kettering Children's Choir under the direction of Natalie DeHorn and noted tenor John Wesley Wright in the crucial role of "The Celebrant."

"EVEN THOUGH MASS WAS WRITTEN in the '70s, there's not anything in the show that isn't relevant today," said Hellems. For example, he pointed to a lyric about "oiling the seas," recalling how eerie it is in the wake of the 2010 Gulf oil spill.

While MASS gave Wright State students an excellent chance to perform with a professional arts organization, it also gave them a rare opportunity to work with their fellow students.

"The music and theatre departments are both so busy

that we don't get the chance to work with each other very often," said Dahlman. "This is probably the largest collaborative effort between the two departments, at least in my memory, and I've been here 20 years."

"When different facets of the arts come together, it makes for a truly unforgettable experience," said Samantha Helmstetter, a musical theatre major who performed in the show's street chorus. "MASS was unlike any other performing experience I've ever had, and I'm grateful to have been part of it." W

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