

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MAY 19, 8-10PM**

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



DAYTON
PHILHARMONIC
ORCHESTRA
NEAL GITTLEMAN, MUSIC DIRECTOR



1998-1999 season

NEAL GITTLEMAN

With the 1998-1999 season, Neal Gittleman begins his fourth 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. He remains dedicated to ever-higher musical standards, and to building an even stronger relationship between the Orchestra and its audiences. Last spring, the *Cincinnati Enquirer* said that

Gittleman "has not only inspired his players to play musically, he is honing the ensemble into a precise, glowing machine," citing the strings' "silken, refined sound" and the winds' "expressive phrasing" for particular praise.

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, a position he left at the end of the 1997-1998 season in order to devote himself full-time to the Dayton Philharmonic Orchestra.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Indianapolis, San Antonio, and San Jose symphony orchestras and the Buffalo Philharmonic. Internationally, Gittleman has conducted orchestras in Germany, the Czech Republic, Switzerland, Japan, Canada, and Mexico. During the 1998-1999 season, he makes guest conducting debuts with the orchestras of Phoenix, Jacksonville, Knoxville, Omaha, and Baton Rouge.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied under Nadia Boulanger and Annette



Dieudonné in Paris, Hugh Ross at the Manhattan School of Music, and Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was the recipient of the Karl Böhm Fellowship. His awards include Second Prize in the Ernest Ansermet International Conducting Competition (1984) and Third Prize in the Leopold Stokowski Conducting Competition (1986).

At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Syracuse Opera Company, the Hartt 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/Classical Conversations* programs, which give concert audiences a "behind the scenes" look at great works of the orchestra's repertoire. These innovative programs, which began in Milwaukee 10 years ago, became the Dayton Philharmonic Orchestra's fastest-growing concert series last season, and beginning in 1998-1999, Neal "exports" them to the Phoenix and Jacksonville Symphony Orchestras.

With pianist Norman Krieger and the Czech National Symphony, Gittleman has recorded a CD of George Gershwin's *Rhapsody in Blue* and *Concerto in F* for the Artistic 4 label. Other recording projects for the "Neal and Norman" team are in the works for this season.

When not on the podium, Neal is an avid player of golf and squash. He continues to practice t'ai chi ch'uan, even when Yo-Yo Ma is unavailable to provide musical accompaniment!

Gittleman and his wife, Lisa Fry, make their home in Dayton.

NEAL'S NOTES

The Greatest - Part 7

This season, Music Director Neal Gittleman is exploring great orchestral composers of the 17th, 18th, and 19th centuries, in a series of essays serialized from the *Classical Connections Listener's Guide*. This month, the last old-fashioned composer: Johannes Brahms.

Johannes Brahms (1833-1897)

A couple of years ago, tired of dodging the "Who's your favorite composer?" question, I decided to start answering it. After some soul-searching, I settled on the most truthful reply I could muster: Brahms.

But remember, we're not talking about favorites here. We're talking about "The Greatest." So let me search my soul again for a truthful reply . . .

Brahms.

Brahms left behind far less music than his predecessors. Only four symphonies, compared to Haydn's 106, Mozart's 41, and Beethoven's nine. Only four concertos, compared to Vivaldi's thousands, Mozart's 36, and Beethoven's seven. Only four string quartets, compared to Haydn's 83, Mozart's 23, or Beethoven's 16. No operas. No oratorios. But Brahms was a perfectionist, and if he finished it, didn't destroy it, and published it, it was first-class — whether it was a symphony, a song, a Hungarian dance, a *German Requiem*, or even a lullaby.

Brahms' music is so wondrous, so awe-inspiring to me that it seems odd to advocate for its greatness. So I won't. I'll argue for Brahms' place in the pantheon of composers for technical reasons. While he didn't change the shape of music — as Haydn, Beethoven, and Wagner did — Brahms' compositions paved the way for music to come

in ways that are often overlooked.

Brahms was not an innovator. He was conservative in his musical tastes, uninterested in experimentation. What interested him was history. He was one of the first composers to immerse himself in music of the past. He knew the masters of renaissance polyphony. He knew the music of Bach. He knew his Haydn and Mozart. He knew his Beethoven. Though he lived in the closing years of the Romantic Era, and wrote using the vocabulary of Romantic composers, he was, in his heart, a classicist. He understood and loved the perfect proportions of the traditional classical forms. He had no use for a "Music of the Future" (the highfalutin' term that Wagner coined to describe his own compositions). For Brahms, inspiration from the music of the past was good enough. In the 20th century, many composers found inspiration in the music of the past, but in the 19th century, few did. It was Brahms who led the way.

Although he didn't share Wagner's esthetic, Brahms knew Wagner's music, and appropriated an important element of Wagner's technique. Throughout music history, composers have worked to create larger and larger musical forms. This trend reached its zenith with the music-dramas of Wagner. A musical construct like Act I of *Tristan* — an hour and a quarter of seamless music — is an unbelievable achievement. But it's not magic. Wagner invented a new technique of composition that allowed him to work on such a stretched time span. Brahms, as fascinated by Wagner's technical virtuosity as he was repulsed by Wagner's egotism, understood what Wagner was up to and adapted Wagner's time-stretching technique for use in symphonic music.

Continued on page 25

CLASSICAL PROGRAM

DAYTON PHILHARMONIC ORCHESTRA

Neal Gittleman, Music Director

Wednesday, April 21, 1999

8:00 P.M. Memorial Hall

Mark S. Doss, Bass-Baritone

The Rev. Dr. Joseph W. Goetz, Reciter

Dayton Philharmonic Chorus

Dr. Hank Dahlman, Director

Sponsor: NCR - The William S. Anderson Concert

Media Host:WDPR/WDPG

W. A. Mozart
(1756-1791)

Symphony No. 41 in C major, KV 551 ("Jupiter")

Allegro vivace
Andante cantabile
Menuetto: *Allegretto*
Molto Allegro

INTERMISSION

Ernest Bloch
(1880-1959)

Sacred Service

Part I

Meditation
Mah Tovu
Borechu
Shema Yisroel
Veohavto
Mi Chomocho
Adonoy Yimloch
Tzur Yisroel

Part II

Kedushah

Part III

Silent Devotion and Response
Se'u Sheorim
Taking the Scroll from the Ark
Toroh Tzivoh
Shema Yisroel
Lecho Adonoy

Part IV

Returning the Scroll to the Ark
Hodo al Eretz
Toras Adonoy
Etz Chayim

Part V

Va'anachnu
Adon Olom

Benediction

This concert will be broadcast on WDPR-FM 88.1 and WDPG-FM 89.9 on Sunday, May 2, 1999, at 7:00 p.m. hosted by Lloyd Bryant.

DAYTON PHILHARMONIC CHORUS

Dr. Hank Dahlman, Director

Soprano

Rachel Appleton
Lila Bartoszek
Michelle Beery
Carolyn Bendrick
Christine Bosler
Bonnie Brenner
Monica Brown
Nancy Byrd
Jane Collinsworth*
Julie Conniff
Norma DeWitt
Grace Ann Drake
Alberta Dynes
Virginia Ewry
Stephanie Flanagan
Lois Foy
Janet Gum
Norma Jean Hendricks
Marian Howard
Trina Huelsman
Effie Sue Kemerley
Leslie Knecht
Mary Beth Langer
Debrah Lough
Kathryn Lysaght
Shelly Mulvaine*
Barbara Pade
Patricia Peck
Doris Ponitz
Debby Probert
Martha Ann Reaper
Sharon Sanderson
Cynthia Schindler
Corinne Schweser
Emma Johnson Smith
Marilyn Smyers
Helena M. Strauch
Elizabeth Swisher
Jill Weisblatt
Ruth Wert
Linda Wertz
Louise Wier
Cathryn Young

Alto

Carol Alexander
Laura Arnett
Barbara Bernstein
Janice Campbell
Terri Chancellor
Anne Crouch

Aretha Jones Davis
Beverly Dean
Patricia Detzel
Judith Eckhart
Michelle Edminson
Betty J.D. Ferguson
Lynette A. Freeman
Lynn Harris
Peg Holland
Pamela Jones
Sue Karraker
Miranda Kemp
Jane Kuntz
Nancy Lewis
Valerie Little
Nancy Longo
Aerwen Loree
Lisa Marshall
Sr. Mary Rose McCrate
Jane Mix
Helen Oswald
Barbara Piatt*
Pam Cooper Servaites*
Joan Slonaker
Kalleen Smith
Mildred Taylor
Lynne Vala
R. Barbara Vera
Fran Walker
Tracy Wathen
Judi Weaver
Mary White

Tenor

Robert Bieling
Otto Bufe
John Derby
Frank Gentner
Jonathan Hauberg
Scott Helstad
Adam Holcomb*
Tom Kelly
Michael Kepler
John Lambes
W. Jack Lewis
David McElwee
Rick Norris
Kevin Rankin
Rick Schairbaum
George Schmitt
Jerry Servaites
Mike Wier

Bass

Tom Beery
Stanley Bernstein
Ramon Blacklock
George Bondor
Jeff Brown
Mark Corcoran
John Eckhart
Matt Edwards*
Michael Foley
Bruce George
Ivan Goldfarb
John Gonzales
David Grupe
James Hoffman
Thomas Keltner
Ron Knipfer
Roger Krolak
Dan Minneman
Bruce Nordquist
John Nydegger
Charles Oliver
Dustin Payne
Jerry Reaper
Dave Roderick
Craig Schneiders
Karl Schroeder
Matt Shad
Mike Taint
Max Weaver
Roland Williams

* Soloists

Ann Snyder, Assistant Director
Linda Hill, Accompanist
Mert Adams, Chorus Manager
Ilana Wolpert, Diction Coach
Wright State University
Music Department
Dr. Herbert E. Dreggalla, Jr.,
Chair
chorus audition facility
The Dayton City Schools,
Dr. James Williams,
Superintendent
Colonel White High School
Gerry Griffith, Principal
chorus rehearsal facilities
Herle's Formal Wear,
tuxedo rental
Schroeder Industries,
chorus folders

PROGRAM NOTES

By Dr. Richard Benedum



Wolfgang Amadeus Mozart

Symphony No. 41 in C major, KV. 551, ("Jupiter")

Mozart was born in Salzburg on January 27, 1756, and died in Vienna on December 5, 1791. According to his own catalogue of works, he finished this capstone Symphony in C major, KV. 551, on August 10, 1788, in Vienna. This masterpiece was most recently performed by the Dayton Philharmonic on January 14, 1987, under the direction of Charles Wendelken-Wilson.

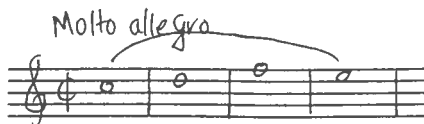
The nickname "Jupiter" was apparently given to Mozart's final symphony by Haydn's London sponsor, the violinist and impresario Johann Peter Salomon. The designation "Jupiter" was probably inspired by the pomp of the first movement, with its prominent use of trumpets and timpani and stately dotted rhythms. The earliest printed edition to employ the subtitle was a piano arrangement made and published by Muzio Clementi in London in 1823. In the early nineteenth century, German-speaking lands knew the work not as the "Jupiter", but rather as "the symphony with the fugal Finale."

The second movement, *Andante*

Cantabile, with its muted violins and use of the darker subdominant key of F, turns away from the bright sounds of the outer movements. Beneath its *galant* surface, the Minuet and Trio movement foreshadows the contrapuntal textures of the Finale.

Flute, 2 Oboes,
2 Bassoons,
2 French horns,
2 Trumpets, Timpani,
and Strings

The last movement is unique in Mozart's symphonic output, and one of the architectonic triumphs of Western music. The movement is a Fugue, based on the following unassuming tune:



This is also a sonata-form movement (with the typical repeats of both halves. Mozart had used the fugue theme earlier in the *credo* of his *Missa brevis* in F, K. 192, but its reappearance here is probably accidental. The fourth movement's coda is an excellent example of Mozart's "compositional virtuosity," for it combines all the main melodic ideas of the movement. In the process, Mozart sums up the symphonic tradition of the entire Classic era.

Ernest Bloch Sacred Service



Bloch was born on July 24, 1880, in Geneva, Switzerland, and died on July 15, 1959, in Portland (OR). He composed his Sacred Service (*Avodath Hakodesh*) between 1930 and 1933. The most recent performance by the Dayton Philharmonic Orchestra was on April 26, 1961, with Paul Katz conducting with Baritone Howard Greenstein, Cantor at Temple Israel; Dr. Charles L. Seasholes, Minister at First Baptist Church; Dr. Joseph P. Sernstein, Rabbi at Beth Jacob Synagogue, the Dayton Philharmonic Chorus, Paul Katz, Director; and Central State Chorale Ensemble, Beatrice T. O'Rourke, Director.

Like the proverbial "prophet who is not accepted in his own country," Ernest Bloch never received acclaim in his native Switzerland. He was enthusiastically received in Italy and England, and came to the United States for the first time in 1916. Within a year Bloch joined the faculty at the Mannes School of Music in New York, and served as the first Director of the Cleveland Institute of Music from 1920 to 1925, where he proposed a variety of educational reforms—including abandoning textbooks and written exams in favor of direct musical involvement and experience. He became an American citizen in 1924, returned to Switzerland for most of the 1930's, and finally returned to America again in 1941, when he settled in Agate Beach (OR).

Bloch received numerous honors and awards, including the first Gold Medal in Music from the American Academy of

Arts and Sciences in 1947, and two New York Music Critics' Circle Awards in 1952 for outstanding contributions to chamber music.

Bloch wrote the following commentary to accompany a London LP performance (5006) on which he conducted Sacred Service: "The 'Service' is a setting of Hebrew texts used in the Reform Temples of America. Most of them belong to the

Sabbath morning service, and they originate from the Psalms, Deuteronomy, Exodus, Isaiah, Proverbs, and other sources of Jewish spiritual patrimony. These texts embody the essence of Israel's aspirations and its message to the world. Though Jewish in its roots, this message seems to me above all a gift of Israel to the whole of mankind. It symbolizes for me more than a 'Jewish Service,' for in its great simplicity and variety, it embodies a philosophy acceptable to all men.

"Musically, the work falls into five parts, following the liturgy, the whole to be performed without interruption. The occasional short preludes and interludes were intended to replace the so-called 'responsive readings,' and to allow people, instead, to fall into silent meditation and prayer, thus connecting the several moods of the text itself and giving them unity."

3 Flutes
(including Piccolo),
3 Oboes (including
English horn),
3 Clarinets (including
Bass Clarinet),
3 Bassoons (including
Contrabassoon),
4 French horns,
3 Trumpets,
3 Trombones, Tuba,
Timpani, Percussion,
2 Harps, Celeste
and Strings

**ERNEST BLOCH: SACRED SERVICE (*AVODATH HAKODESH*)
TRANSLATION OF THE HEBREW TEXTS**

**PART I
MEDITATION**

MA TOVU

How goodly are Thy tents, O Jacob, they dwellings, O Israel!
Through Thy great mercy, O God, I come to Thy house and bow down in Thy holy temple in fear of Thee. O Lord, I love the place of Thy house and the abode in which Thy glory dwelleth. And so I bow down and adore Thee, O God, my Maker. May my prayer be offered in an acceptable time; mayest Thou, in the greatness of Thy mercy, answer me according to Thy faithfulness.

BAR'KHU

Praised ye the Lord to whom all praise is due.
Praised be the Lord to whom all praise is due forever and ever.

SH'MA YISRA'EL

Hear, O Israel! The Lord is our God, the Lord is One.
Praised be His name whose glorious Kingdom is forever and ever.

V'AHAVTA

Thou shalt love the Lord, thy God, with all thy heart, with all thy soul, and with all thy might. And these words, which I command thee this day, shall be upon thy heart. Thou shalt teach them diligently unto thy children, and shall speak of them when thou sittest in thy house, when thou walkest by the way, when thou liest down, and when thou risest up. Thou shalt bind them for a sign upon thy hand and they shall be for frontlets between thine eyes. Thou shalt write them upon the doorposts of thy house and upon thy gates; that ye may remember and do all My commandments and be holy unto your God..

MI KHAMOKHA

Who is like unto Thee, O Lord? Who is like unto Thee, glorious in holiness, awe-inspiring, working wonders? A new song the redeemed sang unto Thy name. They proclaimed Thy sovereignty and said:
The Lord shall reign forever and ever

TZUR YISRA'EL

O Rock of Israel, redeem those who are oppressed and deliver those who are prosecuted. Praised be Thou, our Redeemer, the Holy One of Israel.

**PART II
SANCTIFICATION**

K'DUSHA: N'KADESH ET SHIMKHA

We sanctify Thy name on earth, as the heavens declare Thy glory; and in the words of the prophet we say:
Holy, holy, holy is the Lord of Hosts; the whole earth is full of His glory.
God our strength, God our Lord, how excellent is Thy name in all the earth.
Praised be the glory of God in all the world.
Our God is One He is our Father, He is our King, He is our Helper, and in His mercy, He will answer our prayers in the sight of all living.
The Lord will reign forever, thy God, O Zion, from generation to generation. Hallelujah.

PART III
SILENT DEVOTION AND RESPONSE

YIH'YU L'RATZON

Guide me by the light of Thy counsel, that I might ever find strength in Thee, my Rock and my Redeemer.
Amen.

S'U SH'ARIM

Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of glory may come in.
Who is the King of glory? The Lord of hosts; He is the King of glory. Sela!

TORAH TZIVA (Taking the Scroll from the Ark)

Moses commanded us the Law, an inheritance for the congregation of Jacob. O House of Jacob, let us walk together in the light of the Lord.

SH'MA YISRA'EL

Hear, O Israel: The Lord, our God, the Lord is one.

L'KHA ADONAI HAG'DULLA

Thine, O Lord, is the greatness and the power, the glory, and the victory, and the majesty; for all that is in heaven and in the earth is Thine; Thine is the Kingdom, O Lord, and Thou art exalted as head above all.

PART IV
RETURNING THE SCROLL TO THE ARK

GAD'LU ADONAI ITI

O magnify the Lord with me and let us exalt His name together.

HODO AL ERETZ

His glory is in the earth and in the heavens. He is the strength of all His servants, the praise of them that truly love Him, the hope of Israel, the people He brought night to Himself. Hallelujah!

TORAT ADONAI T'MIMA

The law of the Lord is perfect, restoring the soul; the testimony of the Lord is sure, making wise the simple. The precepts of the Lord are right, rejoicing the heart; the judgments of the Lord are true; they are righteous altogether. Behold, a good doctrine has been given unto you; forsake it not.

ETZ HAYYIM HI

It is a tree of life to them that hold fast to it, and its supporters are happy. Its ways are ways of pleasantness, and all its paths are peace.

PART V
ADORATION

VA'ANAHNU KORIM

We bow the head in reverence, and worship the King of kings, the Holy One, praised be He.

RECITER (in English): May the time not be distant, o God, when Thy name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. May the day may come when all men shall invoke Thy name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor idolatry blind the eye. O may all men recognize that they are brethren, so that, one in

spirit and one in fellowship, they may be forever untied before Thee. Then shall Thy kingdom be established on earth and the word of Thine ancient seer be fulfilled: [The Lord will reign forever and ever.]

BAYOM HAHU

On that day the Lord shall be One and His name shall be One.

RECITER (in English): And now, ere we part, let us call to mind those who have finished their earthly course and have been gathered to the eternal home. Though vanished from bodily sight, they have not ceased to be, and it is well with them; they abide in the shadow of the Most High. Let those who mourn for them be comforted. Let them submit their aching hearts to God, for He is just and wise and merciful in all His doings, though no man, no man can comprehend His ways. In the divine order of nature both life and death, joy and sorrow, serve beneficent ends, and in the fullness of time we shall know why we are tried and why our love brings us sorrow as well as happiness. Wait patiently, all ye that mourn, and be ye of good courage, for surely your longing souls shall be satisfied.

TZUR YISRA'EL

O Rock of Israel, redeem those who are oppressed and deliver those who are persecuted (the Holy One of Israel).

ADON OLAM

The Lord of all did reign supreme.
Ere yet this world was made and formed.
When all was finished by His will,
Then was His name as King proclaimed.
And should these forms no more exist,
He still will rule in majesty.
He was, He is, He shall remain;
His glory never shall decrease.
An one is He, and none there is
To be compared or joined to Him.
He ne'er began, and ne'er will end,
To Him belongs dominion's power.
He is my God, my living God;
To Him I flee when tried in grief;
My banner high, my refuge strong,
Who hears and answers when I call
My spirit I commit to Him,
My body, too, and all I prize;
Both when I sleep and when I wake,
He is with me, I shall not fear.

Y'VAREKH'KHA (Benediction)

May the Lord bless thee and keep thee. Amen.

May the Lord cause His countenance to shine upon thee and be gracious unto thee. Amen.

May the Lord lift up His countenance unto thee and grant thee peace. Amen.