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ON
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SUNDAY, MAY 26, 8-10PM**

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anadian brass **classical connections**-berlioz brak
onymous 4 viennese new year watts **classical**



dayton philharmonic orchestra **family**-philh
rawls mcgovern **we've got your number** bar
connections-berlioz brahms strauss **special eve**



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neal gittleman, music director
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DAYTON
PHILHARMONIC
ORCHESTRA

DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

67th Season - 1999-2000

Neal Gittleman, Music Director
Paul Katz, Founding Music Director



1st Violins

Peter Ciaschini, *Concertmaster*
J. Ralph Corbett Chair
Xiao Guang Zhu,
Assistant Concertmaster
Marilyn Fischer,
Huffy Foundation Chair
Elizabeth Hofeldt
Sherman Standard Register
Foundation Chair
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Leora Kline
Janet George
Charles Dimmick*
Jeremy Klapper
Thomas Consolo

2nd Violins

Kirstin Greenlaw,
Principal
Jesse Philips Chair
Kristen Dykema,
Assistant Principal
Kelly Lehr
Gloria Fiore
Beth Johnson
Mary Arnett
Ann Lin
Lynn Rohr
Warren Driver
William Slusser
Joyce Green

Violas

Sheridan Kamberger, *Principal*
F. Dean Schnacke Chair
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts Finch Chair
Jean Blasingame
Janse Vincent
Lori Wittenmyer
Vincent Phelan
Mark Reis
Belinda Burge
Emma Louise Odum,
Principal Emeritus

Cellos

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

Basses

Deborah Taylor, *Principal*
Dayton Philharmonic
Volunteer Association
C. David Horine Memorial
Chair
Jon Pascolini,
Assistant Principal
Donald Compton
Steven Ullery
Christopher Roberts
James Faulkner
Bleda Elibal
Nick Greenberg

Flutes

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

Oboes

Roger Miller, *Principal*
Catharine French Bieser Chair
Gregory Dickinson
Christopher Philpotts

Clarinets

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

Bassoons

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

French Horns

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

Trumpets

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

Trombones

Timothy Anderson, *Principal*
John Reger Memorial Chair
Clair Miller
Garnett Livingston

Tuba

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

Timpani

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

Percussion

Jane Varella, *Principal*
Miriam Rosenthal Chair
Mark Libby
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

Jane Varella, *Personnel Manager*
William Slusser,
Orchestra Librarian

Hank Dahlman, *Chorus Director*
Clair Miller, *Concert Band Director*
Patrick Reynolds, *Cover Conductor*
Peter Ciaschini,
Youth Orchestra Director
Karen Young,
Junior String Orchestra Director
*Leave of Absence



NEAL GITTLEMAN

The 1999-2000 concert season marks Neal Gittleman's fifth 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.

The Orchestra's performance has been praised by *American Record Guide* magazine as well as by the *Cincinnati Enquirer*, which called the Dayton Philharmonic "a precise, glowing machine." The Orchestra was recently singled out by the American Symphony Orchestra League with an ASCAP Award for its commitment to programming music of our time.

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 1997-98 season in order to devote himself full-time to the Dayton Philharmonic.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose, and Jacksonville orchestras and the Buffalo Philharmonic. Internationally, Gittleman has conducted 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 under Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at



the Manhattan School 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 will lead Dayton Opera's October 1999 production of Bizet's *Carmen*. 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 orchestra's repertoire. These innovative programs began in Milwaukee 11 years ago, and have become a vital part of the Dayton Philharmonic's season. The Phoenix Symphony launched the series last year.

Gittleman's recent recordings include George Gershwin's *Rhapsody in Blue* and *Concerto in F* with pianist Norman Krieger and the Czech National Symphony (Artistic 4 label), and two piano concertos of Tomas Svoboda with the Dayton Philharmonic scheduled for release in 2000.

When not on the podium, Neal is an avid player of golf and squash. He continues to practice t'ai chi ch'uan, and hopes that Yo-Yo Ma will come back to Dayton soon to accompany him again!

Gittleman and his wife, Lisa Fry, have made their home in Dayton since 1997.

NEAL'S NOTES

Mirror, Mirror on the Wall, Who's the Greatest of them All? (Part 2)

Last season, Music Director Neal Gittleman explored the great orchestral composers of the 17th, 18th, and 19th centuries. This season, in a series of essays serialized from the *Classical Connections Listener's Guide*, the subject is the greatest orchestral composers of the 20th century. This time, the last name on the list, American minimalist composer Steve Reich.

Steve Reich (b. 1936)

When I started this "Who's the Greatest" game last year, I laid down a few ground rules including "only composers who wrote for the orchestra are eligible," and "it's *great* composers, not *favorite* composers." Now we come to the last name of the list, and I think I may be breaking both of those rules!

Steve Reich, the master of the modern style known as "minimalism," is not an orchestral composer. In a career of over 40 years he has written only four pieces for orchestral forces: *Variations* (1979), *The Desert Music* (1984), *Three Movements* (1986), and *The Four Sections* (1987). The vast majority of Reich's music is for chamber ensembles that don't even remotely resemble a symphony orchestra. A good example is his charming 1995 piece *City Life*, which the DPO played on our Coffee/Casual chamber orchestra series two seasons ago. *City Life* is scored for flutes, oboes, clarinets, string quintet, percussion, two pianos, and two sampling keyboards which play pre-recorded city sounds — car alarms, bus horns, foghorns, bell buoys, police scanners, street preachers, and the like. Not your typical orchestra.

Indeed, Reich has sworn off composing for orchestra, saying that the kind of sound he is looking for is the opposite of the symphony orchestra. He wants the pure sound of single players — amplified if necessary — rather than the wind and brass doublings and the massed string sonorities that orchestras are designed to deliver.

The thought that there will be no more Steve Reich pieces for orchestra saddens me. I really love his music. He is my favorite contemporary composer, hands down. I was first introduced to Reich's music when I learned to perform his *Clapping Music* (1972), a

nifty little piece for two people clapping hands. Then, while a student in Paris, I attended a festival of his music and fell in love with the glistening sonorities and infectious rhythms of pieces such as *Drumming* (1971) and *Music for Mallet Instruments, Voices, and Organ* (1973). I've been a true fan ever since, eagerly awaiting each new Reich piece, checking the CD racks for each new release, even flying across the country to attend a premiere.

But how can I justify putting Steve Reich on "The List"? Not much written for orchestra. No more symphonic pieces on the horizon. I can forgive him that. Symphony orchestras have not been particularly hospitable to Reich. The symphony orchestra of our day is really a 19th century institution designed to perform 19th century music. The orchestra of the year 2000 is essentially unchanged from the orchestra of 1900. So it makes sense that much wonderful music has been written in the last 100 years for other forces — everything from chamber pieces like Stravinsky's *A Soldier's Tale* to wind ensemble works like Messiaen's *Et exspecto resurrectionem mortuorum* to electronic pieces like Cage's *Fontana Mix* to "happenings" like Stockhausen's *Hymnen*. It would be an act of supreme hubris to claim that the only great composers of the 20th century are orchestral composers.

What's more, one of my criteria for picking who's great and who's not was this question: "Did the composer write at least one truly earth-shattering composition?" In the case of Steve Reich, the answer is "yes," and although it's not an orchestral piece, any composer who could come up with a work like *The Cave* deserves to be on the list of greatest composers of our century, no matter what the rules are.

The Cave (1993) was a collaboration between Reich and his wife, video artist Beryl Korot. It is a piece that must be seen live to be appreciated. It involves both music and video images, so the CD of *The Cave* gives only a hint of the full work. Alas, there is as yet no Laserdisc or DVD version available. So you'll have to put up with my description...

Continued from page 25

answers of Arab Israelis from East Jerusalem and Hebron. Act III is based on the replies given by Americans of many different religious backgrounds living in New York City and Austin, Texas. As you can imagine, Act III is the liveliest, ranging from sculptor Richard Serra's glib "Abraham Lincoln High School, high on the hilltop midst sand and sea — that's about as far as I trace Abraham." to a wonderful "aria" where Carl Sagan explains "billions and billions" of facts about Abraham and the world in which he lived. Then there's the line that always brings down the house: "'Call me Ishmael.' From *Moby Dick*."

There is more to *The Cave* than just the interview segments. There are also free-composed passages setting the biblical texts

that swirl around the Abraham-Sarah-Hagar-Ishmael-Isaac story, a mullah chanting the parallel passages from the Koran, and a gripping retelling of the "Sacrifice of Isaac." (Until I saw *The Cave*, I never knew that this story is part of Islamic tradition as well — only in the Koranic version, it is Ishmael that Abraham nearly sacrifices, not Isaac!)

The Cave is one of the most extraordinary works of art I have ever experienced. It's one of those very few pieces that I'd jump on a plane to see. (And you should, too, if you ever get the chance.) And based on *The Cave* alone, I argue that Steve Reich is one of the great composers of the 20th century. That piece alone gets him on the list. His other works are the icing on the cake.



SHEILA RAMSEY

Sheila Ramsey is no stranger to the Dayton Philharmonic Orchestra. She has appeared in several concerts with the Orchestra, under both Neal Gittleman and Isaiah Jackson. Known locally for her directing credits which include a wide range of plays and theaters, she has a reputation for creating exciting, innovative theater. Her directing credits include performances including The Human Race Theatre Company; The Karamu Theater in Cleveland, the Edyvean Theater Company in Indianapolis, CATCO in Columbus, the Dayton Playhouse, Wright State University, and Colonel White High School for the Arts.



Ramsey is a Faculty Associate in the Wright State Theater Department.

Sheila has performed in several productions at the Human Race Theatre Company and in several other regional theaters. She is a resident artist of the Human Race, and is Artistic Director for the Kente Theater Company. She has won awards in recognition of her work, including the Paul Laurence Dunbar Humanitarian Award for Fine Arts in 1996 and the 1996 Montgomery County Culture Works Artist Fellowship, Master of Theater Award.

CASUAL CLASSICS PROGRAM
DAYTON PHILHARMONIC ORCHESTRA

Neal Gittleman, Music Director

Friday, May 12, 2000

10:00 A.M. & 6:30 P.M.

Victoria Theatre

Sheila Ramsey, Narrator

Every Picture Tells a Story

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John Blow
(1649-1708)

Music from *Venus and Adonis*

- Overture
- First Act Tune
- Huntsman's Dance
- Second Act Tune
- Cupids' Dance
- Third Act Tune
- A Ground

Ottorino Respighi
(1879-1936)

Trittico Botticelliano

- I. La Primavera
- II. L'Adorazione dei Magi
- III. La Nascita di Venere

Stephen Paulus
(b. 1949)

Voices from the Gallery (text by Joan Vail Thorne)

- I. The Winged Victory of Samothrace (Greek)
- II. American Gothic (Grant Wood)
- III. The Garden of Earthly Delights (Bosch)
- IV. Infanta Margarita (Velazquez)
- V. She-Goat (Picasso)
- VI. Nude Descending A Staircase (Duchamp)
- VII. The Birth of Venus (Botticelli)
- VIII. Mona Lisa (da Vinci)
- IX. The Beggars (Breugel)
- X. Christina's World (Wyeth)
- XI. Dance at Bougival (Renoir)

SHEILA RAMSEY

This concert will be broadcast on WDPR-FM 88.1 and on WDPG-FM 89.9 on Sunday, July 2, 2000, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum



John Blow Music from *Venus and Adonis*

English composer John Blow was born in Newark, county of Nottingham, and baptized on February 23, 1649; he died in London on October 1, 1708. This is the first performance by the Dayton Philharmonic Orchestra of his music from his masque *Venus and Adonis*, "an entertainment for the king," written before 1685.

John Blow was an English composer, organist, and teacher, and was the founder of the school of English musicians of which Henry Purcell was the most brilliant. His early musical experience was as a choirboy but shortly after his voice changed. In 1664, Samuel Pepys mentions that along with another chorister, Blow came to sing with Pepys's own boy, Tom Edwards, and that in spite of their obvious musical skill they made very unpleasant sounds with their broken voices.

His first position was as organist at Westminster Abbey in 1668, followed by his appointment as one of three

organists of the Chapel Royal in 1676. He moved to St. Paul's Cathedral 1687, when the choir of was being reconstituted after the great Fire of London. After Purcell's death in 1695, Blow was appointed jointly with the famed

organbuilder Father Smith, to the post of "tuner of the regals, organs, virginals, flutes, and recorders" to the court, and also returned to Westminster Abbey as organist. His final royal appointment came in 1700, when he was designated the first Composer of the Chapel Royal.

Blow was a prolific composer of music for the Anglican church. His only dramatic work, *Venus and Adonis*, was written because of his duties as a court composer. The original cast featured one of the king's mistresses and her young daughter. *Venus and Adonis* contains both French and Italian musical elements synthesized in original ways, and was likely an influence for Purcell's better-known *Dido and Aeneas*.

*Continuo
and Strings*

Ottorino Respighi

Trittico Botticelliano



Respighi was born on July 9, 1879, at Bologna and died on April 18, 1936, in Rome. His *Trittico Botticelliano* was written in 1927. This is the first performance by the Dayton Philharmonic Orchestra.

Respighi is the only Italian symphonic composer of the twentieth century who has established a place in the standard repertoire—and with good reason: he was a master of orchestration, who belongs in the company of Rimsky-Korsakov, Richard Strauss, Stravinsky, and Ravel.

Respighi's works are examples of program music—music which attempts to paint a picture, tell a story, or convey a non-musical idea. Program music is as old as music itself; well-known examples include Vivaldi's "Four Seasons" concertos, Haydn's *The*

Seasons, Berlioz' *Symphonic fantastique* (also performed by the DPO this season), or Ravel's "Mother Goose" Suite. The fact that most of Respighi's orchestral works were programmatic has led to a luke-warm critical response, but at the same time has endeared him to audiences.

*Flute, Oboe, Clarinet,
Bassoon, French horn,
Trumpet, Percussion,
Harp, Celeste, Piano
and Strings*

According to his wife, Respighi must have been particularly attracted to the visible and tangible world. Thus it is not surprising that many of his works have programmatic titles that call to mind images. It's perhaps not too far of a stretch to say that he recast the genre of "symphonic poems" into "symphonic paintings." The Botticelli triptych was inspired by three paintings of the Renaissance master: *Spring*, *The Adoration of the Magi*, and *The Birth of Venus*.

Stephen Paulus *Voices from the Gallery*



Stephen Paulus, born in Summit, New Jersey, in 1949, is one of America's most talented young composers, having achieved notable success with performances of four operas as well as works for orchestra, chorus, chamber ensembles and piano. Paulus composed *Voices from the Gallery* in 1991. It was premiered in November of that year in New York City with Janet Bookspan as narrator. This is the first performance by the Dayton Philharmonic Orchestra.

*Flute, Oboe, Clarinet,
Bassoon, French horn,
Trumpet, Timpani,
and Strings*

As a composer for the stage, Paulus has been most closely associated with the Opera Theater of St. Louis, which commissioned and premiered *The Village Singer* (1979), *The Postman Always Rings Twice* (1982, based on James M. Cain's novel), and *The Woodlanders* (1985, after Thomas Hardy). In September 1983, *The Postman Always Rings Twice* became the first American opera ever presented at the Edinburgh Festival, and has subsequently been produced in Fort Worth, Minnesota, Miami, and Washington, D.C. Paulus' orchestral, vocal and chamber works have been heard throughout the United States and in Russia, Germany, Belgium, Switzerland, Sweden, Finland, and other European musical centers. He is increasingly known as a conductor of his own compositions and as a guest composer with major musical ensembles and at colleges and universities. Paulus has served as Composer-in-Residence with the Minnesota Orchestra (1983-1988) and the Atlanta Symphony Orchestra (1988-1992). He also served as Resident Composer at the Tanglewood, Santa Fe Chamber Music and Oregon Bach Festivals, and, in Britain, at the Aldeburgh and Edinburgh Festivals. He was a co-founder in 1973 of the Minnesota Composers Forum, and is New Music Advisor to the Dale Warland Singers and the Savannah Symphony. He is also a member of the Board of Directors of ASCAP. Paulus

has received awards and fellowships from the National Endowment for the Arts, the Guggenheim Foundation and ASCAP. His Violin Concerto No. 1 won Third Prize in the 1988 Kennedy Center Friedheim Awards.

The composer writes, "*Voices from the Gallery* describes in narration and music eleven famous art works ranging from ancient Greece to the modern era. It was commissioned by the Atlantic Sinfonietta, and the text was written for Janet Bookspan by Joan Vail Thorne in 1991. The art works depicted are: *The Winged Victory of Samothrace* (Greek sculpture, 190 BC), *American Gothic* (Grant Wood, 1930), *The Garden of Earthly Delights* (Hieronymus Bosch, 1500), *Infanta Margarita* (Diego de Velazquez, 1963), *The She-Goat* (Pablo Picasso, 1950), *Nude Descending a Staircase* (Marcel Duchamp, 1912), *The Birth of Venus* (Sandro Botticelli, 1480), *Mona Lisa* (Leonardo da Vinci, 1503), *The Beggars* (Pieter Breugel, 1568), *Christina's World* (Andrew Wyeth, 1948) and *Dance at Bougival* (Auguste Renoir, 1883)."

"The goal of *Voices from the Gallery* is to allow these works, many of them quite familiar, to be experienced anew with the ears rather than the eyes, and perhaps to provide an impetus for us to re-acquaint ourselves with them. According to the author of the narration, the ability of art to 'speak' to its viewers was suggested by André Malraux's study of art history, *Voices of Silence*. The interpretation of the artworks in *Voices from the Gallery* is necessarily arbitrary, the result of the imagination of the composer and the librettist, and the audience is encouraged to create its own interpretation; perhaps each member of the audience would hear the voices differently were they to listen"

This program note courtesy of European American Music

STEVEN PAULUS: *VOICES FROM THE GALLERY*
TEXTS BY JOAN VAIL THORNE



The Winged Victory of Samothrace
Greek, ca. 190 BCE

Strange, so very strange that I should die to close my eyes at the end of long day. ... My eyes that have been gone so long and still sting from the salt wind, the incessant salt wind, the eternal salt wind, streaming past my ears ... gone with the eyes, the face, the hair. You should have seen the hair ... long, loose, wanton, brazen locks, locked in stone and still whipped by the wind ... always the salt wind. I finally ceased to think of it as you have ceased to think of breath—of your breath—of breathing—of your breathing. Do you think of it, your breath? Think of it now. Your breath like my wind, going on forever in the instant—in the breath, in the wind, the incessant wind, relentless whipping wind, scourging, stinging, singing wind! You want to know about my wings, of course, all you who yearn to fly of this planet, all you who desire to go digging with your sand buckets in the black holes, digging down to charred stars. Well, I know nothing of wanting to fly. The Winged Victory knows nothing of wanting anything. I am as frozen in my stone as you are in your flesh. We have no choice, you and I, about our stone, our flesh. ... I use my wings for balance, not for flying. I teeter here on the promontories of a billion eyes. I see my face reflected in those billion eyes, and they dizzy me as they caress my breast, my navel, down to my groin—only the cloth dampened by the salt spray keeping them at bay—stone cloth clinging to stone skin. I see my eyes in those eyes that scour my stone skin, and they are your eyes, and they are weeping ... salt tears from the salt wind.



American Gothic
Grant Wood, 1930

Looka here! We ain't nobody's fools! We know you're makin' fun of us—callin' us Gothic, when we're pure American! Even that pitture painter thought we was peculiar. Well, lemme tell you somethin'! It ain't easy to stand up for righteousness. There's always somebody's gonna mock you if you're God-fearing folk. This here land of ours used to be God's country. Then the Devil got hisself a foothole, and his minions are commencin' to corrupt it. Look what they're doin' to our farms! Seedin' the ground with cement highways and asphalt parkin' lots and plantin' them shoppin' malls all over the place! No, we ain't exactly happy 'bout it! People lookin' at our pitture are always after us to smile. What's to smile fer? Lemme tell ya, there's a war goin' on! And it ain't between the haves and have nots! It's between the have gots and the haven't got religion! That's what really separates people—you believe or you don't! And we do! I ain't grippin' this here pitchfork for nothin'! I'm gettin' ready to fight the forces of darkness. So's my wife. You jes watch her eyes—,always on the lookout for the unrighteous! Now, we got our house well marked with a church window. We'll even take in sinners who repent, but none of them devils who're aimin' to destroy God's country! To them devils we cry out in the wilderness, "Woe to the evildoers! Woe to the hypocrites! The wrath of God'll get you!" And if it don't ... this here pitchfork will!



The Garden of Earthly Delights Hieronymus Bosch, ca. 1500

Give us a break! You think it's "delightful having one long orgy for a life?! Lolling around in circular swimmingholes, sucking giant blackberries? Slithering in and out of caves in this phantasmagoric snake house of a prehistoric zoo? Fondling who knows whom in eternal indifference? Look into our eyes! Do you see the first glimmer of delight? *The Garden of Earthly Delights!* Whose idea was that?! "Once upon a time there was an apple, and the woman ate of the apple, and she gave the man to eat of the apple." Do we look like the kind of crowd who would "sell our souls" for an apple if we hadn't been "Tempted"? Who mentioned forbidden fruit? Who invented "free will"? The fact is we were tricked! And now we're being punished for it! How would you like to have a flower growing out of your...? How would you like your "paradise" packed with naked bodies? Eggs, membranes, embryos all over the place! Everything feeding or fornicating, or being force-fed by weird red beasts. And what do we get for it?! Damnation!



Infanta Margarita
Diego de Velazquez, ca. 1563

Psst... Are they all gone? Psst... Is it all right to talk now? I've been still for so long ... all day long ... I didn't blink an eye, didn't scratch or wiggle once. Is anybody there? I had to be very still when I had this picture painted. My new dress itched, but I didn't scratch, except once. I couldn't help it. He didn't get mad at me. I think he really did, but he couldn't show it. I'm the Princess; he's the painter. That's what he said, the other way around. I'm his favorite subject. He told me! The Infanta Margarita in Blue, the Infanta Margarita in Salmon Pink, the Infanta Margarita with Burgundy Chair, with Vase of Flowers. One flower spilled out, but he wouldn't let me put it back. That's the way he wanted it. I just had to stand there and watch it shrivel up and die. But he said definitely not to touch it. So I didn't. But I worry about it all the time. Hey says I have cinder eyes, and if I just keep staring at him, they'll start a fire. So I try to think of my cat, but thinking of my cat makes me slit my eyes like cat's eyes. And he wants my eyes like cinders so they'll start a fire. I worry about starting a fire, too. I don't like my black eyes. I like my hair. Mama says be careful not to let the common people touch my hair. They do that—try to touch my hair, because it looks like gold. Their hair is black—like my eyes. People think I'm lonely. I hear them saying I look lonely ... lonely little princess. But I'm not. You wouldn't be either, if you were his favorite.



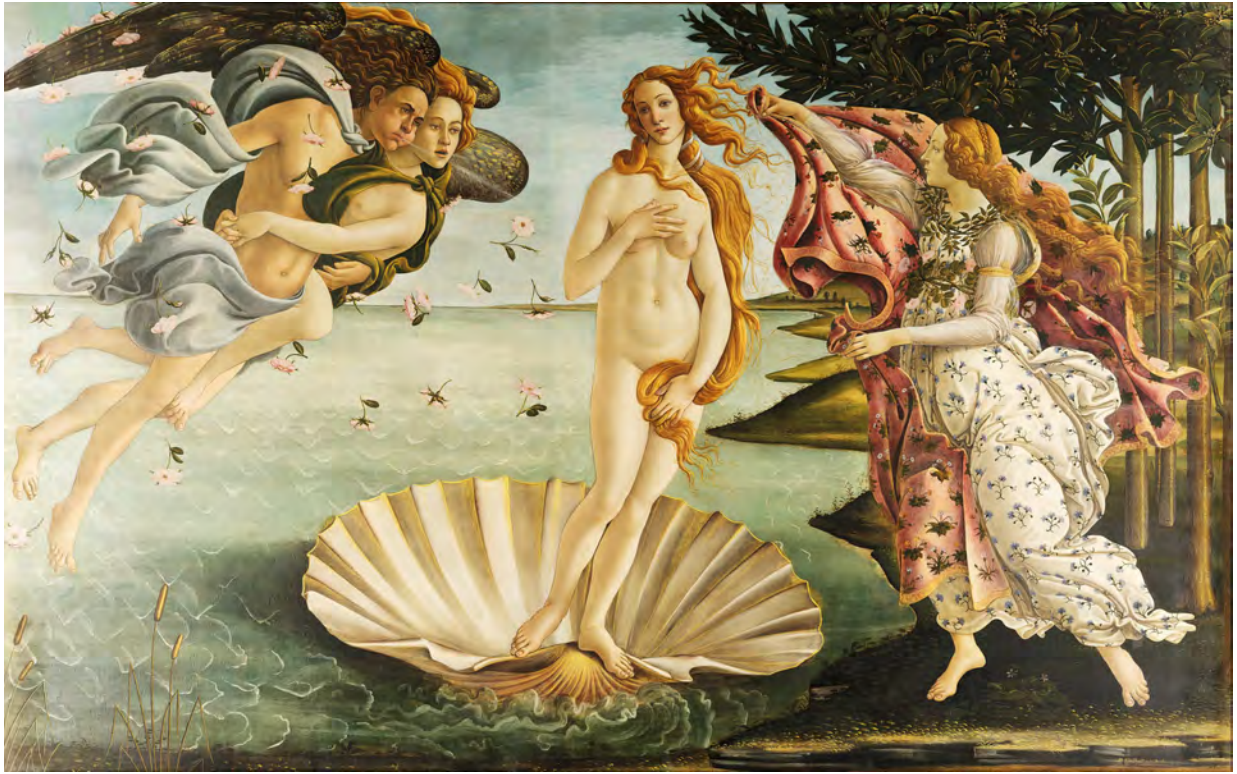
She-Goat
Pablo Picasso, 1950

It's a good likeness, don't you think? He really captured that "je ne sais quoi" about "moi," don't you agree? I'm French, you see. He's Spanish. Yes, I think he got it—the "goatness" of me—so to speak. We're not your usual subjects, goats. One or two maybe—in an old nativity! Well, I wouldn't be caught dead in a nativity! Anyway, he didn't paint nativities. He "sculpted"! Me! "Moi!" In bronze! There's a distinctly classical air about "moi" ... "Mais oui!" Now, I've heard that some gauche viewers have drawn attention to my ... belly. Well my belly's my business! And Señor Picasso's the soul of discretion. No wonder he chose to immortalize "moi"!



Nude Descending a Staircase
Marcel Duchamp, 1912

D-d-d-d-d-d-d-d-down. If you did not know who I was, would you know what I am? M-m-m-m-m-m-m-male ... or female? If you do not know and cannot tell, d-d-d-d-don't ask. Tripping, falling, floating, singing down the staircase. If you cannot know beyond the shadow of a doubt, don't doubt you know, don't know you doubt. Who—what—where—when ... is so surprising? I have done it many times—descend—and do it still—the—and will do it evermore—staircase. Can't you s-s-see-e-e the rainbow of my movement? Can't you h-h-h-hear my crackling of the air? Perpetual, permanent, petrified motion. A c-c-c-c-contradiction in terms, a magic trick a mystery play, a picture puzzle ... of an androgenous n-n-n-n-nude descending, definitely not a reclining n-n-n-n-nude descending, an immaterial n-n-n-n-nude descending, a metaphorical n-n-n-n-nude descending ... the metaphysical staircase.



The Birth of Venus
Sandro Botticelli, ca. 1480

You have but to look at me—drifting on a calm jade sea, wafted by the gentle winds, showered by rose blossoms. I am innocent! The shell on which I sail, a symbol of grace. The sea foam of which I'm born, a symbol of—life. Why am I, Venus, accused of wreaking so much havoc in the world? Why am I, Goddess of Love, said to ravage and pillage more human hearts than the God of War? It's a lie! A lie! Love does not destroy. Love is raped by the demon, the fury, the devil of desire. Love is as free as my zephyrs. Desire entangles. Love is as soft as my sea foam. Desire hardens. Love is as open as my shell. Desire encloses. Love gives. Desire takes! Lovers beware! Venus may be born in innocence, but she will die of desire. She cannot float on sea shells forever. She must step out onto the cruel earth, where desire is rampant and it is very hard to find a place for love to live.



Mona Lisa
Leonardo da Vinci, 1503

Why the smile? Can't remember ... Could have been prologue to a tear ... could have ... To loom so large against the natural world. I, a common woman, albeit noted for my beauty ... my head, my neck, my shoulders obliterating mountains, river, streams. Could have made me want to cry ... and so I smiled instead. Or, was it prologue to a fear! I might have been afraid, juxtaposed against the mystery of mountains, rivers, streams, sky. Why was I ranked against creation, God's creation, and I, a creature, not even a goddess or a queen. Could have been afraid of God's revenge; and so I smiled instead. Or, was it prologue to a sneer? There were those in Florence who called the master, "Fallen Angel!" Assaulting heaven by daring to defeat gravity—to fly!—to defy the solid earth of which we're formed! To escape the dust that is our destiny. Could have made me want to chastise him, and so I smiled instead. Or was the smile not prologue to anything at all? But in the present ... now! Was I, not wary, but watching, wondering, reveling in what his mystery would work on me? I felt his power! I felt the "Fallen Angel" trying his wings again, this time pinned to earth behind his paltry easel, spindly brush in hand, nothing more, to transform me into an enigma for all time. Perhaps I smiled in wonder instead. I hold my breath, and tremble in expectation of a new creation. He creates. If I smiled ... it was at him.



The Beggars
Pieter Breugel, 1568

Ha, ha! We got the most voyeurs again today! More eyes per inch of our small frame, stuck to the horror of our disgrace! What is so fascinating about deformity! After four centuries you're still shocked by what you see. The very one whose glance glances off us in disgust clicks her serpent tongue and sneers, "They call this art?!" Then steals another sensual stare when she thinks we're not watching. We're always watching! Have eyes in our backs. We see the wave of nausea that causes you to grimace. Read your relief that we've been chosen to bear "God's blight," not you. Watch out! We could be contagious! Ha, ha, ha! You could catch our pestilence, or is it penitence? "The wages of our sins!" That's what you think, isn't it? That we deserve our suffering? Otherwise ... who's to blame but God? No wonder you turn your eyes away. The very sight of beggars ... beggars God!



Christina's World
Andrew Wyeth, 1948

I'm glad they can't see my face. ... It's my favorite picture of all the ones he painted. It wouldn't be if they could see my face. ... There's a lot of lie to painting pictures. He didn't make any bones about that. He took some things out, added others. Like I could never get so far from the house ... crawling. I always told my brother I wanted to go picking blueberries with him, but he knew I didn't, 'cause I couldn't, and he new I knew I couldn't. People got a lot of curiosity. They all want to know what I'm doing laying out in a field, looking at a house. Well, that's what I'm doing—laying in a field, looking at my house. I live there with my brother. If they knew I was crippled, I wouldn't be surprised they'd be asking what was a cripple in a pink dress doing laying out in a field, looking at a house. But most of 'em don't know. They're not looking at my knotty arm and my witches fingers. They're too busy wondering what I'm doping. ... And he didn't show 'em my face. Me, I'm wondering what he's doing, standing in the window of that house, looking out at me. That's right where he painted most of the time—in the upstairs window of the southwest gable. I couldn't see him from the field, but I knew he was watching me watching him. We never said nothing, but we both knew. You know how grown-ups look away from crippled people. Children don't. He didn't 'cause he had to get it down in pictures. And I ended up not minding. I felt some things I might of missed. You can't see if you don't look! That's what I take art to be about. ... It's my favorite picture, like I said. Weren't for it, I couldn't see the barn swallows, and the shadow of the ladder by the front door, and the coveralls on the clothes line ... and me in my pink dress. ... People talk about lonely. ... You can always feel the grass and the wind. ...



Dance at Bougival
Pierre Auguste Renoir, 1883

He persists. I demur. And we dance on.

She pretends. I pursue... And we dance on.

He presses me against his chest; I keep my cheek from touching his.

The music blends.

She tilts her head away from mine; I beg to look into her eyes.

The music bends...

Our hats entwine ... my crimson velvet against his yellow straw.

Our hats embrace ... my yellow corn amidst her cherry red.

And we dance...

And the music turns.

Of course they say that we're in love ... I am not certain;

I hear them say that we're in love ... I must make certain.

We dance the love.

We love the dance.

Our hats are a happy couple ...

Oh, look, someone dropped her violets ...

He breathes upon my eyelash ... What when the music ends?

I feel her breathing rise and fall; she lets me lift her...

What when the music ends?

It never will ...

It never will ...

And we dance on! ... and on! ... and on!

COMING UP IN JUNE 2024 AT YOUR DAYTON PERFORMING ARTS ALLIANCE



Schuster Center

June 1, 2024 at 7:30pm

Program

Green Day	Welcome to Paradise	She
	Holiday	Jesus of Suburbia
	Boulevard of Broken Dreams	Wake Me Up When September Ends
	21 st Century Breakdown	Longview
	When I Come Around	Redundant
	Macy's Day Parade	Church on Sunday
	Murder City	21 Guns
	Minority	American Idiot
	Brain Stew/Jaded	Good Riddance (Time of Your Life)
	Waiting	
	Basket Case	

About the Program

Rock out to a full symphonic production featuring music from five-time Grammy Award-winning punk rock band Green Day! You'll hear the band's iconic hits, including their multi-million sellers, "Basket Case" and "Good Riddance," performed by professional rock musicians and singers, plus your Rockin' Dayton Phil.

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



Schuster Center

June 2, 2024 at 2:30pm

Program

Giocchino Rossini Largo al factotum from *The Barber of Seville*

Florence Price Three Songs

Ella Fitzgerald You Showed Me the Way

Francis Poulenc Four Poems by Guillaume Apollinaire

Leslie Adams Three Songs

William Grant Still Grief

Franz Schubert Three Songs

Peter Ilyich Tchaikovsky Ya vas lyublyu from *The Queen of Spades*

Will Liverman Life's Tragedy

About the Program

Called "one of the most versatile singing artists performing today" (Bachtrack), Grammy Award-winning baritone Will Liverman comes to Dayton fresh from his Metropolitan Opera premiere of Anthony Davis's *X: The Life and Times of Malcolm X*. Liverman opened the Met's 2021 season as the lead in Terence Blanchard's acclaimed *Fire Shut Up in My Bones*, and recently co-created *The Factotum* (inspired by Rossini's *The Barber of Seville*) for Lyric Opera of Chicago. In this recital, Liverman performs works from Black composers alongside other pieces from the classical music canon.

Featured Artists

Will Liverman, Baritone

Jonathan King, Piano

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



Schuster Center

June 7 & 8, 2024 at 7:30pm

Program

J. Rosamond Johnson, arr. Hale Smith Lift Every Voice and Sing

Florence Price Dances in the Canebrakes

Harry Burleigh Swing Low, Sweet Chariot

Antonin Dvorak Symphony No. 9 ("From the New World")

Various Composers Spiritual, Gospel, and Contemporary Songs and Anthems

About the Program

DPAA honors Black Music Month by celebrating African American musical traditions. Florence Price, the first Black woman to receive national attention as a symphonic composer, blends Joplin-esque ballroom and ragtime idioms into her Dances. Dvořák's *New World Symphony* embraces Black folk music, fusing it with the composer's Bohemian heritage. On the second half of the program, a 100-voice community choir with singers from the Jeremy Winston Chorale, the Small Hot Choir, the Dayton Philharmonic Chorus, and churches from across the Dayton region joins the orchestra to recognize and recount the African American experience in song.

Featured Artists

Artega Wright, Baritone

Community Mass Choir and Soloists

Dr. William Henry Caldwell, Jeremy Winston, and Neal Gittleman, Conductors

Dayton Philharmonic Orchestra

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



Schuster Center

June 22, 2024 at 7:30pm

Program

- John Williams** Hooray for Hollywood
Harry Potter and the Philosopher's Stone: Diagon Alley
Jurassic Park: Main Title
Raiders of the Lost Ark: March
Superman: March
- Kenneth Alford** Colonel Bogey March
- Franz Waxman** Music from *Sunset Boulevard*
- Scott Joplin** The Entertainer
- Bernard Herrmann** Music from *Vertigo*
- Elmer Bernstein** Theme from *The Magnificent Seven*
- Franz Zimmer** Music from *Batman: The Dark Knight Rises*
- Ennio Morricone** Gabriel's Oboe
- Nino Rota** Music from *La Dolce Vita*
- Jerry Goldsmith** *Star Trek, the Motion Picture*: End Title

About the Program

Grab your popcorn for an evening of beloved music from the silver screen! This concert shines the spotlight on blockbuster film scores from the golden age of Hollywood to today. The DPO celebrates the mastery of John Williams and other great film composers to close the 2023-2024 "Art that Moves" season.

Featured Artists

Neal Gittleman, Conductor
Dayton Philharmonic Orchestra

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