

New World Symphony

June 7 & 8, 2024 • Schuster Center

ARTISTS

Neal Gittleman, *conductor*

Artega Wright, *baritone*

Dr. William Henry Caldwell, *chorus director*

Jeremy Winston, *chorus director*

Community Chorus

Dayton Philharmonic Orchestra

PROGRAM

Arr. Hale Smith
(1925–2009)

“Lift Ev’ry Voice and Sing”

Florence Price
(orch. by William Grant Still)
(1887–1953)

Dances in the Canebrakes

1. Nimble Feet
2. Tropical Noon
3. Silk Hat and Walking Cane

Harry Burleigh
(1866–1949)

“Swing Low, Sweet Chariot”
Artega Wright, baritone

Antonín Dvořák
(1841–1904)

Symphony No. 9 in E Minor, op. 95
(“From the New World”)

1. Adagio—Allegro molto
2. Largo
3. Molto vivace
4. Allegro con fuoco

- INTERMISSION -

Rosephanye Powell
(b. 1962)

“Ascribe to the Lord”

Adolphus Hailstork
(b. 1941)

Prelude & Great Day
He’s Got the Whole World in His Hands

- PROGRAM CONTINUED ON FOLLOWING PAGE -

This concert is endowed by Olive W. Kettering.

The Masterworks Series is sponsored by Dr. Ingrid Brown and Dr. Troy Tyner.

This concert is sponsored by the Charles F. Kettering Foundation.

This performance is part of Omega Baptist Church, St. Margaret’s Episcopal Church, and New Season Ministry Weekend at the Dayton Philharmonic.

Microphones on stage are for recording purposes only.

Arr. Betty Jackson King
(1928-1994)

Hezekiah Walker
(b. 1962)

Kurt Carr
(b. 1964)

John Legend
(arr. Dr. Willetta Greene-Johnson)
(b. 1978)

Judith McAllister
(b. 1963)

“I Want God’s Heaven to be Mine”
Dr. William Henry Caldwell, conductor

“Every Praise”

“For Every Mountain”
Jeremy Winston, conductor

“Glory”

“Hallelujah, You’re Worthy to Be Praised”

“Lift Ev’ry Voice and Sing” Text

Lift ev’ry voice and sing,
‘Til earth and heaven ring,
Ring with the harmonies of liberty;
Let our rejoicing rise
High as the list’ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark
past has taught us,
Sing a song full of the hope that the
present has brought us;
Facing the rising sun of our new day
begun,
Let us march on ‘til victory is won.

About the Artists

COMMUNITY CHOIR

Soprano

Lucretia Shepherd
Amick
Shelly Ansel
Carla Ballou
Nicole Beard
Nicole Bartz
Yolanda Brooks-
Towner
Katy Bowman
Mary Bruce
Lillian Chambliss
Arline Danial
Courtney Dortch-
Wright
Naaseh Henderson
Donna Jackson
Jeanne Kallenberg
Young H. Kim
Virginia Kuepper
Samantha Leal
Laura Lewis
Judy Martinson
Kelly Navarra
Tamra Payne
Cyerra Pemberton
Candace Potts

Graysen Schaney
Dr. Schneata
Shyne-Turner
Jacqueline Smith
Amanda Stollings
Susan Thomas
Ramona Townsend
Sharon R. Wade
Noël Walton
Kali Wilder
Gayle A. West
Margaret Wilkes
Rev. Dr. Melody
Williams
Courtney Dortch-
Wright
Amber Zanders

Altos

Jan Ashton
Kamille Austin
Michelle Letizia
Beery
Brianna Benyard
Rebecca Betts
Linda Bodey
Lauren Burt
Christy Brewster
Phyllis Brunson
Julia Crowl

Iris Daniels
Fantasia Fairchild
Michele Foley
Leah Gordan
Natalie Gilliam
Michele

Goodpaster
Sharon Gratto
Daphne Harden
Ja'Nel Ishmel
Linda Keith
Mary Kuepper
Carol Manda
Barb Marcum
Katie Maxfield
Tasha Y. Millerton
Jessica Moon
Tamika Shingler
Barbara Smith
Connie Taul
Lynne Thomas
Julia Thompson
Susan Welsh
Margaret Wilkes
Sharon Williamson
Kari Wedemeyer
Charis Weible
Taylor Young

Tenors

Andrea Attaway-
Young
Kenneth Alston
Bruce Bean
John Blakelock
Darius Coleman
Charles M. Garland
Frank C. Gentner
Michael Hambrick
Lavonte Heard
Melody Howell
Brad J. Kallenberg
Maurice F. Kidd
Valeria Lark
Ron McCall
William Ramsey
Kevin P.
Samblanet

Dr. Justin Seay
Jonathan Spowort
Malik Thomas
Xavier Wilson
Edward P.
Winkofsky

Baritones & Basses

Artrell Allen
Stanley Baldwin
Tom Beery
Clarence Bell
John Blakelock
Kent Berghuis
Michael Cage
Mark Corcoran
Jonathon
Cummings
Mike Flanagan
Michael Foley
Martin A. Foos
Justyn R. Fry
Antonio Hammett
Dustin Jeter
Adrian Lewis
Aaron Meece
Curtis R. Notestine
Howard Poston
Steven Reeves
Jordan Shores
David Speed, II
Jacob Towner

Rhythm Section

Keith Leak, *organ*
Tommy McGuffey,
Jr., *piano*
Derrick Myers,
piano
Brian Smith,
drums
Ray Turner,
*keyboards and
bass*

The Community Mass Choir is made up of singers from the Jeremy Winston Chorale International, the Dayton Philharmonic Chorus, plus members of churches from across the greater Dayton area: Bethel Missionary Baptist Church; The Church of God and Saints of Christ; The Church of the Incarnation; David's United Church of Christ; Emmanuel Catholic Church; Fairhaven Church; First Baptist Church, Dayton; First Baptist Church, Grove City; Grace United Methodist Church; Holy Angels Church; The Light Service; Hillside Chapel; Hope Collective Church; MAAT Temple; Marantha Worship Center; Mosaic Church; Mount Carmel Missionary Baptist Church; Mount Pisgah Church; New Season Ministry; Omega Baptist Church; Phillips Temple CME Church; The Potter's House Dayton International Church; Quinn Chapel AME Church; St. George's Episcopal Church; St. Luke's AME Cincinnati, St. Luke's Church; St. Paul AME Church; Sulphur Grove United Methodist Church; Tabernacle Baptist Church; Wayman Chapel AME Church.

Thanks to the Pastors and Ministers of Music of those churches. Many thanks also to First Baptist Church, Dayton—the Rev. Dr. Kent Berghuis, Pastor and Dr. William Henry Caldwell, Choir Director—for providing rehearsal facilities for the Community Mass Choir.



Artega Wright
Baritone

Artega Wright, baritone, made his Dayton Opera debut as Balthazar in *Amahl and the Night Visitors*. Recently audiences had the pleasure of hearing him portray the role of Donner in *Das Rheingold*, showcasing his exceptional vocal abilities. In Fall 2023, Wright returned

for another season as an Artist-in-Residence. He toured as a baritone soloist in the production of *Who Wants to Be an Opera Star?*. Wright is deeply committed to nurturing and inspiring the next generation of opera enthusiasts and performers.

Originally from Dallas, Texas, Wright now proudly calls the Midwest his home. His talent and versatility as a performer were showcased when he covered the charismatic role of Sam in the groundbreaking world premiere of *The Factotum* at the Lyric Opera of Chicago.

In Wright's New York debut, he mesmerized audiences with his portrayal of Il Talpa in Puccini's haunting masterpiece, *Il Tabarro*, performed aboard the historic lightship Ambrose with the esteemed On Site Opera.

Wright has also graced the stage with Opera Columbus and was seen this season in a condensed 90-minute production of the beloved opera *Carmen*. Wright has a Bachelor and Master's degree in vocal performance from Southern Methodists University and Wayland Baptist University



**Dr. William
Henry
Caldwell**
Chorus Director

A Dayton, Ohio native since 1979,

Dr. William Henry Caldwell has played a pivotal role in the vocal and choral arts in the Dayton community, the nation, and world as a baritone soloist, educator, and conductor.

He is a retired full professor of music from Central State University in Wilberforce, Ohio. Dr. Caldwell served as Chairman of the Department of Fine and Performing Arts and is creator of

the internationally acclaimed Grammy-nominated Central State University Chorus. Under his leadership, the department was designated a "Center of Excellence" by the Ohio Board of Regents. Dr. Caldwell and the CSU Chorus appeared often as guests with the Dayton Philharmonic Orchestra and Dayton Opera with Maestro Neal Gittleman. Dr. Caldwell and the CSU Chorus have appeared with the Cincinnati Symphony, the Cincinnati Pops, the May Festival, the Bach Society of Dayton, the Indianapolis Pops, the Vocal Arts Ensemble of Cincinnati, and the Cleveland Orchestra.

Under his direction, the CSU Chorus has performed for U.S. presidents and other world leaders and has appeared throughout Europe, the Vatican, and Asia. Dr. Caldwell is currently the artistic director for the Vocal Arts Mastery Program at Cuyahoga Community College, resident conductor for the Cincinnati Symphony Classical Roots Community Chorus, resident conductor for the Dayton Philharmonic Stained Glass Community Chorus, resident conductor for the Cleveland Orchestra's Martin Luther King Junior Celebration Chorus, and music director at the historic First Baptist Church of Dayton, Ohio. He is a magna cum laude graduate of Stillman College in Tuscaloosa, Alabama, and the University of Texas at Austin. He continued his doctoral studies in Vocal Performance at The Ohio State University and the Cincinnati College Conservatory of Music. He holds the Doctorate of Arts from Alma College.



**Jeremy
Winston**
Chorus Director

Jeremy Winston's professional

journey is a combination of innovation, leadership, and harmony that resonates across continents and communities. As a musician, educator, and advocate, Winston leads transformative experiences for both performers and audiences that inspire hearts worldwide.

At the helm of the Jeremy Winston Chorale International, a beacon of artistic excellence and social impact, Winston has brought together voices from diverse backgrounds creating a critically acclaimed unit of music excellence and inspiration. Winston also serves as Director of Music and the Arts at Kettering SDA Church, where he helps guide their spiritual experience with his passion and creativity.

Winston earned his Bachelor of Arts degree from Oakwood University in 2001, under the tutelage of Dr. Lloyd Mallory. Subsequently, he pursued his Master's degree at Morgan State University, graduating in 2003 under the guidance of Dr. Nathan Carter.

Winston's scholarly pursuits include his tenure as Associate Professor of Music at Central State University and his Ph.D. studies at The Ohio State University in

higher education policy. His research focuses on the intersection of artistry and advocacy, giving voice to those navigating the complexities of higher education debt in music careers.

As a conductor, Winston has been featured on many continents, guiding international award-winning ensembles including the Oscar- and Grammy-winning Czech National Symphony Orchestra, the Philharmonic Orchestra of Medellin, and the EAFIT Symphony Orchestra.

Other highlights of Winston's career include performances at The White House for Barack and Michelle Obama, Jeremy Winston Chorale's gold medal championship at The World Choir Games, and collaborations with Wynton Marsalis and The Lincoln Jazz Orchestra. Winston's accolades include the John F. Kennedy Medal and recognition as an outstanding alumnus of Oakwood University.

Jeremy is married to the former Angelique Samuel and is blessed with three beautiful daughters—Jordyn (17), Joelle (14), and Jada (10)—where he finds his joy and inspiration.

Program Notes

From the Artistic Director

The title of the final Masterworks Series program of the DPAA's "Art that Moves" season is obvious. As we often do, we've named the program with the big piece on the concert—Antonin Dvořák's *New World Symphony*.

The program's "New World Symphony" title also refers to a much larger concept: an idea cooked up by Dvořák during his three-year stint as Director of the National Conservatory of Music in New York City. When he began teaching at the Conservatory in 1892, Dvořák was surprised and disappointed to discover that his American composition students were all imitating famous European composers like Brahms, Tchaikovsky, and himself instead of trying to write in an "American musical voice".

When he first arrived in New York, I doubt that Dvořák had much sense of what the American voice was, but he started to learn as soon as he accompanied Jeannette Thurber, the founder of the National Conservatory, to Sunday services at her church, St. George's Episcopal Church on Stuyvesant Square in Lower Manhattan. No one really knows what Dvořák—a devout Catholic—thought of the St. George's Protestant liturgy, but we do know that he liked the music that he heard there. In particular, he was taken with the singing of the church's young Black baritone soloist, Harry Burleigh, whose liturgical repertoire included African American spirituals.

Dvořák introduced himself to Burleigh and offered a scholarship to study with him at the Conservatory. For the next three years—until Dvořák left the Conservatory and returned home to Bohemia—the relationship between Burleigh and Dvořák was perhaps the most important relationship in classical music. Because it was a two-way street. Dvořák taught Burleigh composition and orchestration. Burleigh taught Dvořák American music—spirituals in particular.

When Dvořák wrote his New World Symphony in 1893, he filled it with echoes of the spirituals he learned from Burleigh and the Native American music he heard at the Kickapoo Medicine Show during his travels to Iowa and at Buffalo Bill's Wild West Show. The symphony was a synthesis of the music of Dvořák's European homeland and the music he discovered here. It was also a message to his composition students. "Here's what I did with your national music. You should try it, too."

Only a few took his advice, but one who did was—you guessed it—Harry Burleigh (who also served as Dvořák's copyist for New World Symphony's New York premiere). You'll hear some of the results tonight, in Burleigh's gorgeous version of "Swing Low, Sweet Chariot", which includes a little tip-of-the-hat "Easter Egg" addressed to Dvořák himself—a one bar quote of a principal theme from the New World Symphony!

Tonight's program shows that even though most of his students stuck to their Euro-centric tendencies, in the long run, America got the home-grown musical sound that Dvořák was hoping to inspire—a sound blending the European, American, and African American musical traditions. You'll hear it in every note we play this weekend.

On a personal note, I didn't learn about the Burleigh-Dvořák connection in school. I didn't even learn about it in Joseph Horowitz's important book *Dvořák in America*. I learned about Burleigh and Dvořák in 1978, when I was a grad student in New York and singing in the choir of the Parish of Calvary and St. George's. Yes, I was a baritone at St. George's Church, standing in the same choir stall where Harry Burleigh had stood some eighty years earlier. Yes, I could sing. But I assure you, I was no Harry Burleigh!

– Neal Gittleman, Artistic Director and Conductor, Dayton Philharmonic

Dances in the Canebrakes

Florence Price (1887–1953)

Arranged for orchestra by William Grant Still (1895–1978)

Born in Arkansas, Florence Price was such a musically gifted child that she eventually studied keyboard and composition at the New England Conservatory in Boston. In 1927, her family moved north to Chicago as part of the “Great Migration” of African Americans. In Chicago’s south side, the “Black Chicago Renaissance” was awakening with the likes of Louis Armstrong and Mahalia Jackson.

In Chicago, Price soon began accruing a number of “firsts”—especially important, becoming the first African American woman to be credited as a symphonic composer—but despite her successes, she struggled for recognition. She nonetheless composed prolifically until the end of her life, increasingly focusing on music of the African American community and arranging many Spirituals. In 1953, the year of her unexpected death from a stroke, Price wrote her winsome “Dances in the Canebrakes” for piano. Soon after her death, Price’s original version was superbly arranged for orchestra by her colleague, William Grant Still (1895–1978), often referred to as the “Dean of African American Composers.”

Canebrakes are a large spread of sugarcane-like wild grass that grows thick as bamboo in the south where Price was born. The canebrakes once covered the river landscapes, and they became the source of songs and legends—especially as hideouts for escaped enslaved peoples. Price said that her “Dances” were animated by “authentic Negro rhythms” from the region where canebrakes thrived.

The first dance, “Nimble Feet,” captures the sophisticated syncopations of ragtime. Meanwhile, the orchestral colors arranged by Still are delightful—listen, at about one-and-a-half minutes, for the triple call-and-response section between the flutes, glockenspiel (orchestra bells), and the harp.

The second dance, “Tropical Noon,” is lazy and carefree, a sort of dance that the great African American jazz-blues composer, Jelly Roll Morton (1890–1941), called a “slow drag”—a dance that allowed couples to hold each other close and slowly step—and Price marvellously captures its gently syncopated, intoxicating effects. Here, too, the orchestral colors are sparkling, for example, Still’s addition of the mellow sounds of the vibraphone.

The final dance movement evokes the extraordinary tradition of the “cake walk.” In antebellum South, enslaved African American people created an amazing contest in which couples would dress in finery—top hats, tuxedos, silk gowns—and strut-dance about a ballroom in competition. Notably, the dance was as much about mocking white plantation owners’ garish wealth as it was about the joys of the tradition. In this dance’s first section, Price conjures up the pure joyfulness of the “walk,” giving the melody a graceful air. As orchestrator, Still gives it a more contemporary feeling by adding a saxophone. At about one-and-a-half minutes, Price turns the melody more somber and changes to a minor key, hinting at the dance’s undertone of sarcasm. Soon enough, however, the opening theme returns, and the work ends with a charming, dignified cheerfulness.

COMPOSED

1953

LAST DPO PERFORMANCE

DPO Premiere

DURATION

9 minutes

Symphony No. 9 in E Minor, op. 95 ("From the New World")

Antonín Dvořák (1841–1904)

The introduction to the first movement of Dvořák's Ninth, marked Adagio (slowly), begins as though it's the start of an epic tale, with a "once upon a time" feeling to it. The main body of the movement, Allegro molto (very fast), then progresses through multiple waves of building energy which are tempered by moments of exquisite lyricism. But upon each new build-up, the underlying energy seems to grow more vigorous until the movement's last measures, where horns and trumpets herald the final, emphatic bars.

The introduction to the second movement, Largo (slowly and dignified), is one of the most poignant moments in the Symphony. Brass and low winds begin a short, slow-moving chorale, which carry us far away from the energy of the first movement. The main body of this Largo features one of the most loved melodies that Dvořák ever penned, when the English horn sings a long, beautiful, and yearning melody overtop long-held notes in the strings. Dvořák reportedly wrote this famous solo for the English horn because it reminded him of Burleigh's exceptional baritone voice. Years later in 1922, that lovely melody would be reused as the popular Spiritual-like song, "Goin' Home," by another of Dvořák's students, William Arms Fisher (1861–1948).

The third movement Scherzo, Molto vivace (very lively) begins with a brief, aggressive introduction until the violins settle into a stiff propulsive pattern of repeated notes. Over top, the winds play a jaunty, jangled melody. A delightful contrast occurs in the middle sections (Trio) with Dvořák's use of the triangle (a metallic percussion instrument) which makes everything twinkle a little brighter.

The Finale, Allegro con fuoco (fast with passion), begins with the strings playing an insistent and accelerating two-note motive—one long note followed by one short note a step higher—which creates a sense of urgency. After the buildup of these introductory bars, the finale proceeds in a kind of rhapsody on the multiple themes from throughout the Symphony. One of the most exciting moments of this theme-rhapsodizing happens at about ten minutes, when the brass play the once-solemn brass chorale from the Largo movement, but much louder, as the timpani pound away and the strings shoot upwards like rockets. The tension builds in power until the Symphony's final bars—a triumphant conclusion which is surely one of the most exhilarating endings in music.

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COMPOSED

1893

PREMIERE

December 16, 1893;
New York City, NY

LAST DPO PERFORMANCE

February 2016

DURATION

40 minutes