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DAYTON PHILHARMONIC ORCHESTRA

NEAL GITTLEMAN, MUSIC DIRECTOR

Power & Emotion

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 Artisie 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 5 & 6

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 issue, the wild man himself: Ludwig van Beethoven and the bad boy of 19th century opera: Richard Wagner.

Ludwig van Beethoven (1770-1827)

Let's do an experiment. Close your eyes and picture what a composer should look like. Got an image? Chances are you're thinking of a man, light-skinned, longish hair, kind of rumpled in appearance, a little lacking in the social graces, with a slight gleam of anger in his eyes. Now turn the page and look at the picture. Is that him?

Yes, that's Beethoven, the composer whose image and character is so ingrained in our consciousness that he's become an archetype for "the composer." Ask most people to name a composer of classical music, and chances are they'll name Beethoven. Ask most people to name a piece of classical music, and if they don't say "Beethoven's *Fifth*," chances are they'll say "Beethoven's *Ninth*."

Not everything that Beethoven wrote was divinely inspired. Some of his pieces are dogs. I could live perfectly well without ever performing his *Nameday Overture*. The *Zapfenstreich March* is nothing to get excited about. His *Jena-Symphony* is so bad that musicologists attributed it to someone else. Take *Wellington's Victory*. Please!

But the rest?

The Dayton Philharmonic just finished a three-year cycle of the nine Beethoven symphonies. We performed this cycle for several reasons. It was a business decision: Beethoven's symphonies are popular with audiences. It was an orchestra-building decision: the symphonies helped us forge a unified approach to playing and style. And it was a musical decision: the nine symphonies of Ludwig van Beethoven are the heart and soul of the orchestral repertoire.

Beethoven's symphonies exerted a profound influence on the history of classical music. Taking the London symphonies of Haydn as his inspiration, Beethoven's first two symphonies demonstrated that Ludwig was a worthy successor to his former teacher. They also heralded that a new symphonic sound: bigger, louder, more dramatic than anything that had been heard previously. Beethoven's third symphony, the *Eroica*, was a major turning point in symphonic composition. The *Eroica* is a vast musical canvas, a work whose length, dynamic range, and dramatic sweep announced to the world that the symphony was to become *the* dominant music form of the era - analogous to the novel in literature. With the *Fifth* and *Sixth*, Beethoven created models for all the symphonists of the Romantic Era to follow. And with the *Ninth*, Beethoven set a standard that all but silenced the next generation of composers - after all, how could they compete with *that?*

Great though the nine symphonies are, Beethoven's compositional legacy is not limited to symphonies. His 32 piano sonatas and 16 string quartets eclipsed those of Haydn and Mozart and established a new standard for those genres. His final sonatas and quartets, all written long after deafness had cut him off from the sounds of the world around him, opened up a new sonic world - a world that the early romantic composers were just beginning to explore. Haydn's isolation in Esterháza forced him to be innovative. Beethoven's deafness provided a similar catalyst, and the results were staggering.

The most intriguing aspect of Beethoven's story is the political climate in which he lived. During Beethoven's lifetime the place of music in western society underwent a significant change. Prior to the 19th century, art music was the province of the church and the aristocracy. Bach wrote most of his masterpieces to fulfill his obligations as chief musician at St. Thomas Church in Leipzig and composed his most famous instrumental works, the *Brandenburg Concertos*, in an effort to land a position at the court of Christian Ludwig, the Margrave of Brandenburg. Haydn spent much of his creative life serving a Hungarian noble family - in other words, he was a servant. Mozart spent his last decade trying, unsuccessfully, to gain a position in the Viennese emperor's court.

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But the times, they were a-changin'. The American Revolution of 1776 and the French Revolution of 1789 marked the beginning of the end of the old political order. The European monarchies, who had ruled by virtue of the "Divine Right of Kings" since the end of the feudal system, were facing powerful challenges to their supremacy. While the prospect of democracy offered a new hope to the common folk of Europe, threats to the old order were also threats to the livelihood of composers. As the power of the church and the nobility waned, composers were no longer able to count on their traditional sources of support.

Beethoven was in the first generation of composers who supported themselves by the sale of tickets to public concerts. What was most significant about the new phenomenon of public concerts was not the fact that composers needed to cultivate a broad audience, but that there was an audience to be cultivated. As the power and influence of the nobles and aristocrats declined, the newly rising bourgeoisie became the new consumers of art music. It was the very beginning of the modern music business.

This was Beethoven's world. Nevertheless, many of his compositions bear dedications to members of the European nobility. And the most famous dedication of all was that of the *Eroica* symphony.

Beethoven was the first politically active composer. He was an ardent democrat, and though he was more than happy to enjoy the patronage of nobles, he didn't want them to be in charge. One reason that the *Eroica* was such a monumental symphony was that it was inspired by Beethoven's political hero, Napoleon Bonaparte, whose name struck fear in the hearts of noblemen and aristocrats across Europe. Not only did the symphony's title page bear a dedication to Napoleon, but Beethoven even titled the work *Bonaparte Symphony*. When Napoleon crowned himself emperor in 1804, Beethoven was enraged. Declaring that Bonaparte had revealed himself to be a despot like all the others, Beethoven scratched Napoleon's name off the symphony's title page, changed the title to *Eroica Symphony* ("Heroic Symphony"), and scrawled the words "Dedicated to the Memory of a Great Man." In our century, with composers like Shostakovich, Penderecki, Bernstein, Copland, Corigliano, and Adams, we assume that music and politics mix - that music is a natural medium for the expression of political belief, tribute, or outrage. But it wasn't always that way. It started with Beethoven.

Richard Wagner (1813-1883)

More words have been written about Richard Wagner than any other musician. His only rivals for the title of most-written-about are Jesus, Shakespeare, Freud, and Darwin. Pretty heady company. So let's not quibble about whether or not he deserves to be on our list of the greatest composers. It doesn't matter that he wrote only a handful of pieces for orchestra, and none in the final four decades of his life. It doesn't matter that with the exception of his final orchestral work, the *Faust Overture*, all his instrumental pieces are—in a word —lousy. What matters is that his operas—or, to use his terminology, his music-dramas—changed the history of Western music.

Like his earliest orchestral works, Wagner's first operas, *The Fairies*, and *The Ban on Love*, are forgettable. But beginning with his third opera, what flowed from his pen was pure gold.

Rienzi (1840): Patterned on the Grand Opera style that was the rage of Paris, *Rienzi* is a sprawling drama that left the hometown composers' efforts in the dust—though they wouldn't admit it!

The Flying Dutchman (1841), *Tannhäuser* (1845), and *Lohengrin* (1848): Wagner's three breakthrough operas that epitomize the German romantic opera tradition.

The Ring of the Niebelung: One of the most amazing creations in human history. Four operas—*The Rhinegold* (1854), *The Valkyrie* (1856), *Siegfried* (1871), and *The Twilight of the Gods* (1874)—telling a sprawling mythic tale of power, duty, treachery, love, and glory. *The Ring* is truly the musical equivalent of Homer's *Odyssey*, the Mahabarata, and all the other great epic dramas of world history.

Tristan and Isolde (1859): My personal nominee for greatest opera of all time. *Tristan* is a masterpiece that operates on many different levels: musical, literary, dramatic, sexual, and—most compelling of all—psychological.

The Meistersingers of Nuremberg (1867): The only Wagner opera that could possibly be

construed as a comedy. Despite a controversial passage towards the end that modern critics interpret as "giving aid and comfort" to Nazi ideology, this is as delightful a five-hour opera as you'll ever find!

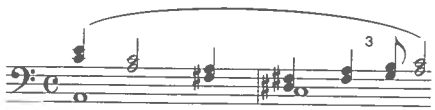
Parsifal (1882): For someone who had already taken on German mythology in *The Ring*, and British mythology in *Tristan*, what better way to end a career than the greatest mythic story of western culture—the story of the knights of the Holy Grail? Though it moves slowly, *Parsifal* is full of incomparably beautiful music, and Wagner's treatment of the Grail mythology is a moving and compelling interpretation.

This is big-time opera we're talking about. Those opera-singer caricatures we see everywhere—the large women wearing breastplates and horned helmets? Those are Wagner's Valkyries. Folks complain about opera taking way too long? Blame Wagner. The four operas of *The Ring* take over 18 hours to perform. His "short" operas are in three-hour territory.

So why am I praising this guy?

First of all, he wrote fantastic music. But more important, Wagner reframed the debate that had paralyzed the world of opera since music and drama were first wed at the start of the 17th century: "Which comes first, the music or the words?" In his copious theoretical writings, Wagner split the horns of the dilemma by inventing the idea of opera as a *Gesamtkunstwerk*, a "complete work of art," a total integration of not just music and words, but of all the elements that go into a dramatic presentation: music, words, acting, stagecraft, lighting, even acoustics and auditorium design.

One of the key elements in Wagner's *Gesamtkunstwerk* is the orchestra. Beginning with the operas of *The Ring*, Wagner employed a novel approach to composing. He peppered his scores with easily identified musical ideas called *Leitmotifs* (light-mo-TEEFS)—each closely identified with a particular element in the drama. This leitmotif



represents the powerful gold ring that sets the epic in motion. Every time we hear that motive—and we hear it a lot in *The Ring*'s 18 hours—we are to think of the ring. The words the character sings may be about a different topic, the melody the character sings may be another motif entirely, but if the orchestra is playing the ring motif, we know what's really on the character's mind. Wagner's leitmotifs are not just identifiers of people and things in the story. They illustrate the psychological underpinnings of the drama. And it is in the orchestra that this extra psychological level manifests itself most clearly.

There's one problem with listing Wagner as one of our greatest composers: his anti-Semitism. Like many people of his time, Wagner was a virulent anti-Semite. Unlike many people of his time, Wagner put his feelings down in writing in the notorious essay *On Judaism in Music*. When the Nazi Party came to power in Germany, it was Wagner's reputation as a Jew-hater, as much as the stirring qualities of his music, that made Adolph Hitler his number-one fan. Wagner's works are still *musica non grata* in Israel, and many Jewish people cannot bring themselves to enjoy his music.

I could try to mount a defense of Wagner. I could tell you that he didn't just hate Jews—that he hated everyone whose name wasn't Richard Wagner. I could tell you that time and again Wagner's actions contradicted his words—especially in his choice of musical collaborators. I could tell you that *On Judaism in Music* was aimed not at Jews as a people, but at four Jews in particular: Giaccomo Meyerbeer, a powerful and influential composer who had failed to pull strings to arrange for a Paris premiere of *Rienzi;* Jacques Halévy, whose popular-but-less-than-stellar operas were clogging the stages of Paris at precisely the time that Wagner was trying, unsuccessfully, to make a name for himself there; Felix Mendelssohn, who as editor of Leipzig's most important music magazine, had refused to cover the premieres of *Rienzi* and *The Flying Dutchman*, and who, as a conductor, had led a notoriously disastrous performance of the *Tannhäuser* Overture with the Leipzig Gewandhaus Orchestra; and Eduard Hanslick, vitriolic Viennese music critic, who savaged Wagner's music every chance he could. Although I could say all these things, ultimately, the moral choice is up to you, the listener. Either Wagner's music—and hence, his greatness—transcends the sorry legacy of his anti-Semitism or it doesn't. For me it does.

PETER KAZARAS

American tenor Peter Kazaras is recognized by critics and opera companies worldwide for his versatility and range of interpretations from dramatic roles such as Janacek's *Jenufa* to the more lyric ones as Tamino in Mozart's *Die Zauberflote*. He is a frequent performer at the Metropolitan Opera, the Opera Theatre of St. Louis, the Santa Fe Opera, and the Houston Grand Opera, among others. Abroad, Kazaras performs regularly with the leading opera companies in Italy, Austria, Germany, and France. Kazaras returns to the Dayton Philharmonic Orchestra, having debuted in Casual Series concerts in January 1996.

He is equally at home on the concert stage, where he has received international acclaim for his vocal achievements in recital and as an orchestral soloist. Kazaras appears frequently with the Milwaukee Symphony, New York's Mostly Mozart Festival, the Spokane Symphony, and at Carnegie Hall. In 1997, Kazaras made his debut with the Dallas Opera as Captain Vere in Francesca Zambello's production of *Billy Budd*, which he repeated in early 1998 with the Houston Grand Opera. The New York native and graduate of Harvard University, resides in Manhattan.

Peter Kazaras appears in Dayton by arrangement with Columbia Artists Management, Inc.

Accommodations for the Dayton Philharmonic's guest artists and guest conductors are provided by the Crowne Plaza hotel and the Dayton Marriott.

RICHARD CHENOWETH

Richard Chenoweth joined the Dayton Philharmonic Orchestra as Principal French horn in 1977, and is a founding member of the Dayton Philharmonic Carillon Brass. Chenoweth is Professor of Horn at the University of Dayton, Advisor to the Bachelor of Music in Performance Degree Program, and Coordinator of the Instrumental Program. At U.D., Chenoweth is Founder and Coordinator of the Horn Master Class Series, and he performs regularly with both Cantecor (music for voice, horn and piano) and the Faculty Brass Trio.

Chenoweth's solo appearances include recent performances with the Czech Radio Orchestra, the Dayton Philharmonic Orchestra, the Springfield (OH) Symphony, and the West Virginia Chamber Orchestra. He has presented master classes and clinics at several colleges and universities and at the Hong Kong Cultural Center. Chenoweth holds a Bachelor's Degree from the Manhattan School of Music and the first Doctor of Musical Arts Degree in Horn Performance granted by the University of Cincinnati, College-Conservatory of Music. The author of numerous articles on horn pedagogy and repertoire, Chenoweth has recorded with the Santa Fe Opera Orchestra, the Dayton Philharmonic Carillon Brass, Cantecor, and as a soloist with the Czech Radio Orchestra. Chenoweth spends his summers in New Mexico, as a member of the Santa Fe Opera Orchestra.

CASUAL CLASSICS PROGRAM
DAYTON PHILHARMONIC ORCHESTRA

Neal Gittleman, Music Director

Friday, March 5, 1999

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

The Sounds of Serenades

Peter Kazaras, Tenor
Richard Chenoweth, Horn

Sponsored by Mrs. Hampden W. Catterton

Media Host: WONE

Edward Elgar
(1857-1934)

Serenade in E minor, op. 20
Allegro piacevole
Larghetto
Allegretto

Benjamin Britten
(1913-1976)

Serenade for Tenor, Horn and Strings, op. 31
Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anonymous 15th Century)
Hymn (Ben Jonson)
Sonnet (Keats)
Epilogue

PETER KAZARAS
RICHARD CHENOWETH

Antonín Dvořák
(1841-1904)

Serenade for Strings in E major, op. 22
Moderato
Tempo di Valse
Scherzo: *Vivace*
Larghetto
Finale: *Allegro vivace*

This concert will be broadcast on WDPR-FM 88.1 and on WDPG-FM 89.9 on Sunday, April 4, 1999, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum

Edward Elgar
Serenade in E minor, op. 20

Elgar was born at Broadheath, England, on June 2, 1857, and died there on February 23, 1934. His Serenade for Strings, op. 20, was written in May 1892, but had to wait thirteen years for a complete performance—first given in London's Bechstein Hall (now Wigmore Hall) on March 5, 1905. It was most recently performed by the Dayton Philharmonic Orchestra on April 10, 1985, with Charles Wendelken-Wilson conducting.

Strings

The Serenade for Strings in E minor is an early work. Written before the well-known *Enigma* Variations of 1899, it put Elgar in the front ranks of English composers of the Victorian era. The three movements of the Serenade possibly grew out of the earlier *Sketches* for string orchestra.

The work was a gift to Elgar's wife, Caroline Alice Roberts, on the occasion of their third wedding anniversary. "*Braut* helped a great deal to make these little tunes" Elgar wrote on the autograph score. ("*Braut*" is German for "the betrothed," or on the wedding day, "bride.")

The *allegro piacevole* opens with a rhythmic figure from which springs a lilting tune in 6/8. A second theme, beginning with the upward leap of a seventh, is more lyrical. The main theme of the *larghetto* also uses this interval. The final *allegretto* begins with its own theme, but soon the rhythmic figure and theme from the first movement return to end the work.

Benjamin Britten

Serenade for Tenor, Horn and Strings, op. 31

Strings

Benjamin Britten, considered by many to be the greatest English composer since Henry Purcell, was born in Lowesstoft, England, on November 22, 1913. In 1973 he underwent open heart surgery, and on December 4, 1976, he died of his heart condition. Britten composed the Serenade in 1943. It was first performed in London on October 15, 1943, in Wigmore Hall, with Walter Goehr conducting, and tenor Peter Pears and hornist Dennis Brain. Britten composed the Serenade with these two soloists in mind. This is the first performance by the Dayton Philharmonic Orchestra.

The term serenade means "evening song," and instrumental serenades—open-air music of a pleasant and entertaining nature—enjoyed a great vogue during the classical period. Their concerto-like features displayed an enchanting variety. The mood and qualities associated with the night are the spiritual basis and at the same time the generating forces of Britten's Serenade. The texts he selected span almost four centuries of English poetry. There is another interesting link in his score to the classical serenade and the circumstances under which it was usually presented. In the eighteenth century the musicians often arrived at the house, where the serenade was to be offered, to the strain of a march. They played the tune again as they went away. In Britten's score, this function is entrusted to the horn soloist.

Like the classical instrumental serenade, Britten's Serenade has metrical, rhythmical, and melodic variety with a delicate treatment of the string orchestra. The music follows the text closely, conveying the basic mood and significant details of the poem, for example, as in the signal motif of the "horns of Elfland" (No. 2) or the description of the hunt in the Hymn (No. 6), whose original title was Hymn to Diana. The Elegy (No. 3) is the domain of the horn, the participation of the voice being limited to a short recitative. The Nocturne (No. 2) contains interesting cadenza-like passages, and the Dirge (No. 4) displays a highly imaginative musical construction. The solo voice announces an ostinato melody of six measures, which is repeated eight times. In the orchestra the thematic process occurs in the fugal development commencing with the bass and continuing in the viola, and second and first violins. The entry of the horn marks the dynamic climax, after which follows a gradual decrease in tension, and the song ends with the low repetition of the first stanza. Following the classical tradition, the cycle closes with an Epilogue, and exact replica of the Prologue, which is played off stage.

Britten requested that the Prologue and the Epilogue of the serenade be played on the natural harmonics of the horn. This is accomplished by the performer's omitting the use of valves on his instrument. Since valves were invented and developed for the express purpose of correcting the faulty intonation inherent in the natural horn, the result is an occasional, but interesting, deviation from the expected pitches.

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Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Molehills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Charles Cotton (1630- 1687)

Nocturne

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying.
Bugle, blow; answers, echoes, answers, dying, dying, dying.

O hark, O hear how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer, dying, dying, dying.

Alfred, Lord Tennyson (1809-1892)

Elegy

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm.

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

William Blake (1757-1827)

Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nane,
Every night and alle,
The whinnies shall prick thee to the bare bane;
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o'Dread thou com'st at last;
And Christe receive thy saule.

From Brig o'Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If every thou gav'st meat or drink,
Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

If meat and drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

Anon. (fifteenth century)

Hymn
Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep;
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made,
Heav'n to clear when day did close;
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Ben Jonson (1572-1637)

Sonnet
O soft embalmer of the still midnight,
Shutting with careful fingers and benign,
Out gloom-pleas'd eyes, embower'd
from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close
In midst of this thine hymn my willing
eyes,
Or wait the "Amen" ere thy poppy
throws
Around my bed its lulling charities.
Then save me, or the passed day will
shine
Upon my pillow, breeding many woes,
Save me from curious Conscience, that
still lords
Its strength for darkness, burrowing like
a mole;
Turn the key deftly in the oiled wards,
And seal the hushed Casket of my Soul.

John Keats (1795-1821)

Antonín Dvořák

Serenade for Strings in E major, op. 22

Dvořák was born in Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. His Serenade for Strings, op. 22 was composed between May 3 and 14, 1875, and published in Berlin in 1879. Dvořák later rearranged the Serenade for four-hand piano (Prague, 1877). The most recent performance by the Dayton Philharmonic Orchestra was on a Coffee/Casual program on January 17, 1992, with Isaiah Jackson conducting.

Strings.

Like many composers from the second half of the nineteenth century, Dvořák's early models included Wagner (under whose baton he played in 1863) and Liszt. But the most significant influences came from other sources—Smetana, the folk music of Bohemia, Schubert and the earlier Viennese school, and above all, Johannes Brahms.

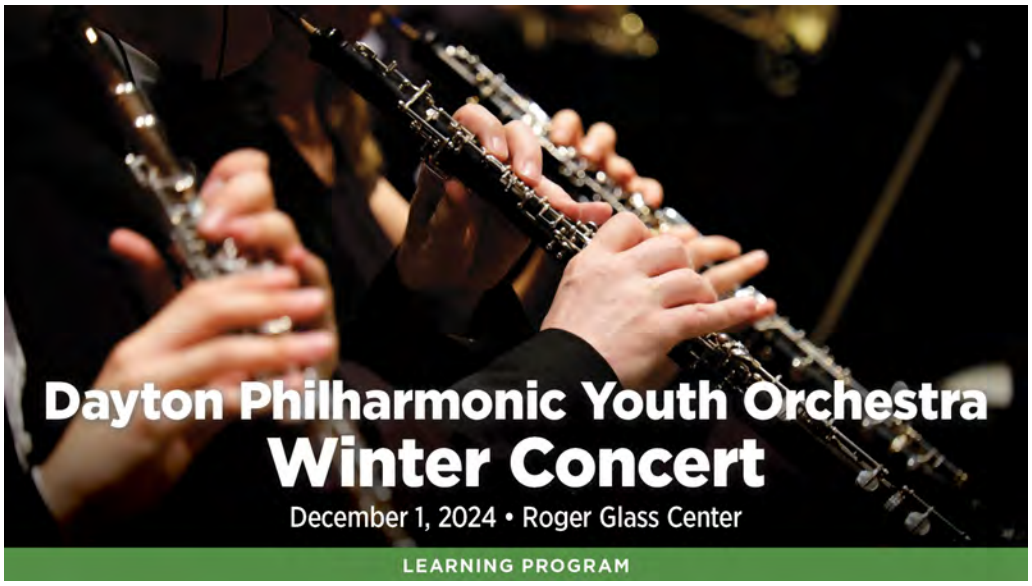
Dvořák and Brahms sincerely admired each other. Dvořák's relationship with the elder German composer began in 1877, when Dvořák applied for a prestigious scholarship; Brahms was one of the judges. Brahms was so impressed with Dvořák's submissions (duets written to Moravian folk poems and a sacred work, *Stabat Mater*) that he recommended the works and the young composer to Simrock, his publisher.

Dvořák's works from this period suggest the early success which he was enjoying, including the fresh and good-humored Serenade for Strings in E major, which was composed quickly and from the happy years of Dvořák's marriage.

While generally played by the full orchestral string section, the finely drawn lines, melodic counterpoint and even the implied restraint in the tutti climaxes suggest that Dvořák's Serenade reflects the intimacy of chamber music. Dvořák himself was an accomplished violinist and violist, and he exploits the lyrical qualities of the string family to the fullest. In addition, he frequently divides sections to increase the richness of sonority, and writes canonic dialogue between sections.

The opening Moderato is lyrical and broad, like the Vltava or Moldau, the flowing river on whose banks he was born and which was immortalized in Smetana's tone poem (performed earlier this season by the Dayton Philharmonic Orchestra). Both the Moderato and the penultimate Larghetto have central sections of a more rhythmic, dance-like character, while the second movement is a wistful waltz with a major-key trio. The quick rhythms of the Scherzo surround a more lyrical, yearning central section, again supplying a major-key contrast to the prevailing minor-key setting. Finally, Dvořák's frequent subtle cross-references of motives from one movement to another are worthy of note.

COMING UP IN DECEMBER 2024
AT YOUR DAYTON PERFORMING ARTS ALLIANCE



U.D. Roger Glass Center for the Arts
Main Street & Stewart Street
Dayton, OH 45479

December 1 at 2pm & 4pm

About the Program

Comprising 90 of our region's most talented young musicians from 30 area schools and homeschools, the Dayton Philharmonic Youth Orchestra will perform works by Edward "Duke" Ellington, Central State University composition student Kamille Austin and Antonin Dvorak. Founded in 1937, the Dayton Philharmonic Youth Orchestra performs three times a year, playing a broad range of orchestral repertoire. Don't miss this opportunity to witness the future of classical brilliance!

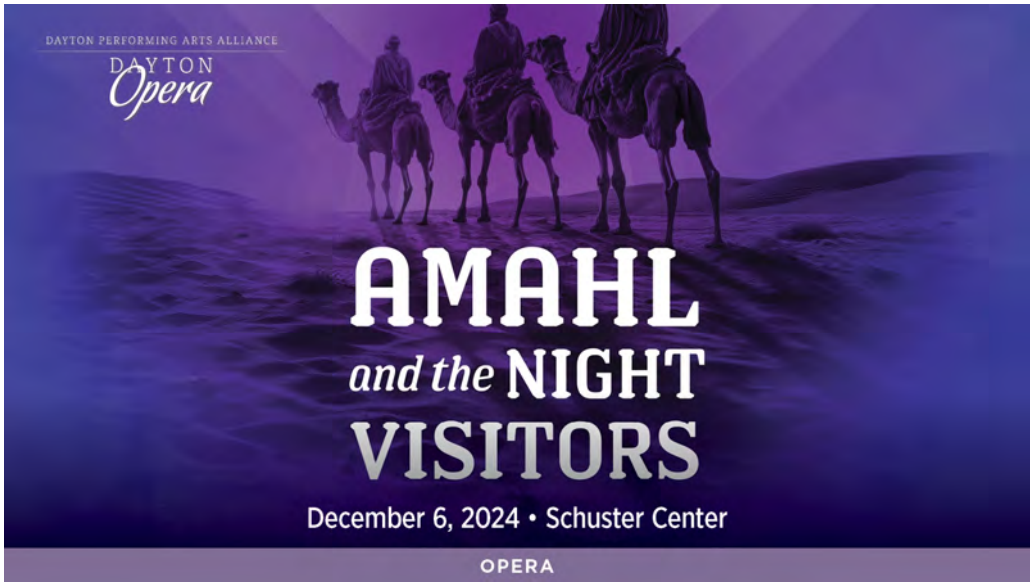
The Program

Ellington King of the Magi & Martin Luther King from *Three Black Kings*
Kamille Austin Thee Surrender (world premiere)
Dvorak Symphony No. 9 "From the New World"

Featured Artists

Kamille Austin, Composer
Dayton Philharmonic Youth Orchestra
Patrick Reynolds, Conductor

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



Schuster Center	December 6 at 7:30pm

Program

Menotti *Amahl and the Night Visitors*

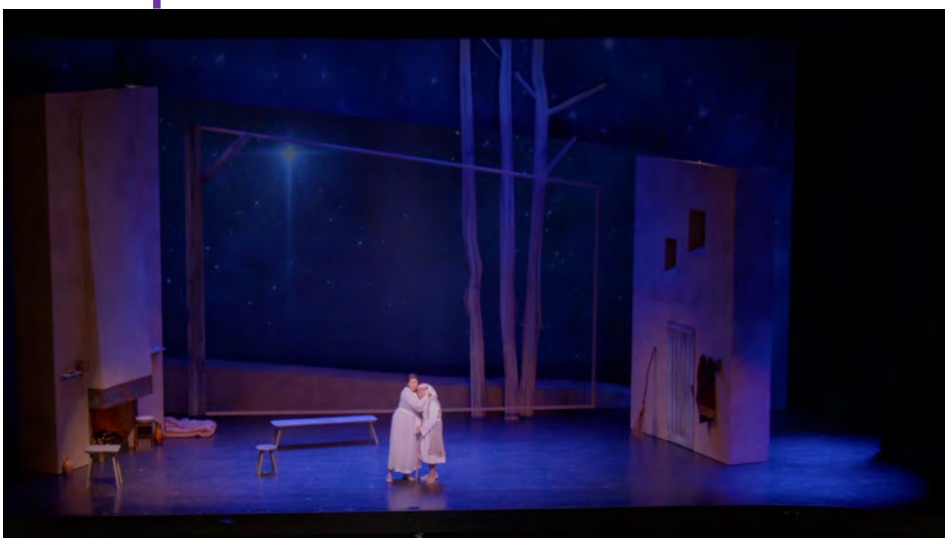
About the Program

Composed in 1951 as the first made-for-television opera, *Amahl and the Night Visitors* tells the story of three mysterious kings following a star and bearing gifts for a wonderful child. They stop to rest at the home of Amahl, a shepherd boy who lives with his mother, and when Amahl offers his own simple gift to the child, a miracle happens. A heartwarming story of kindness and generosity, *Amahl and the Night Visitors* is the perfect opera for beginners and veterans alike and a joyous way to usher in the holiday season for the entire family!

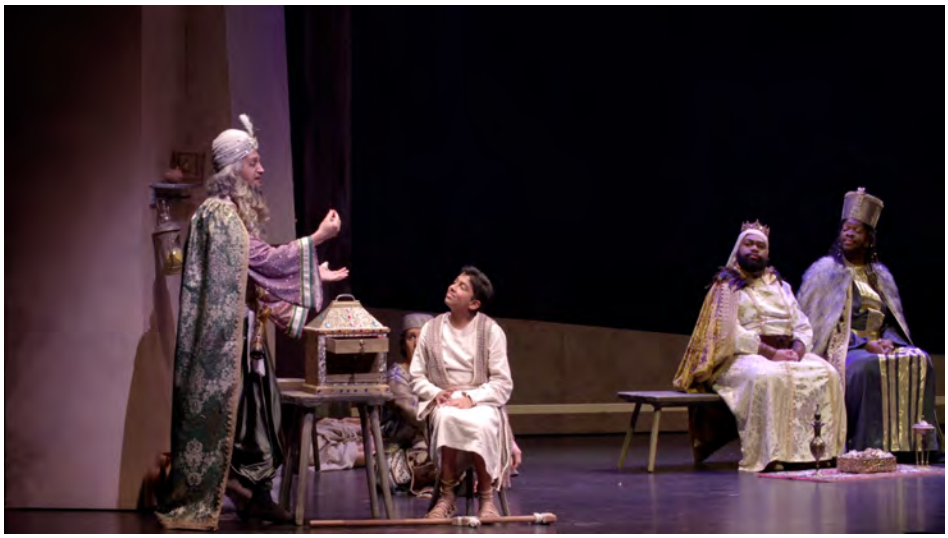
Featured Artists

Kathleen Clawson, Stage Director
Qarrianne Blayr, Choregrapher
Dayton Opera Artists
Dayton Opera Chorus, Jeffrey Powell, Director
Dayton Contemporary Dance Company
Dayton Philharmonic
Neal Gittleman, Conductor

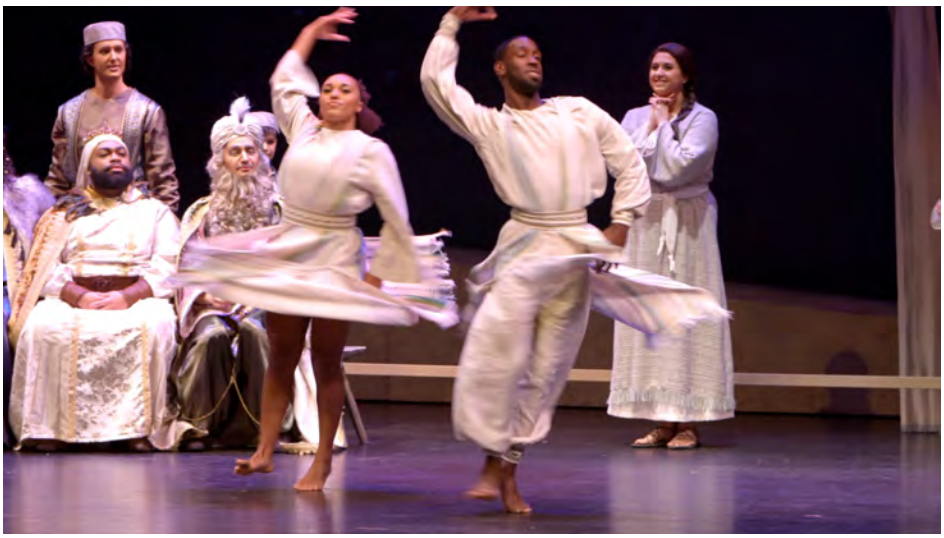
From Dayton Opera's 2022 Production



Amahl and His Mother in Their Home



Amahl and the Three Kings



The Shepherds' Dance

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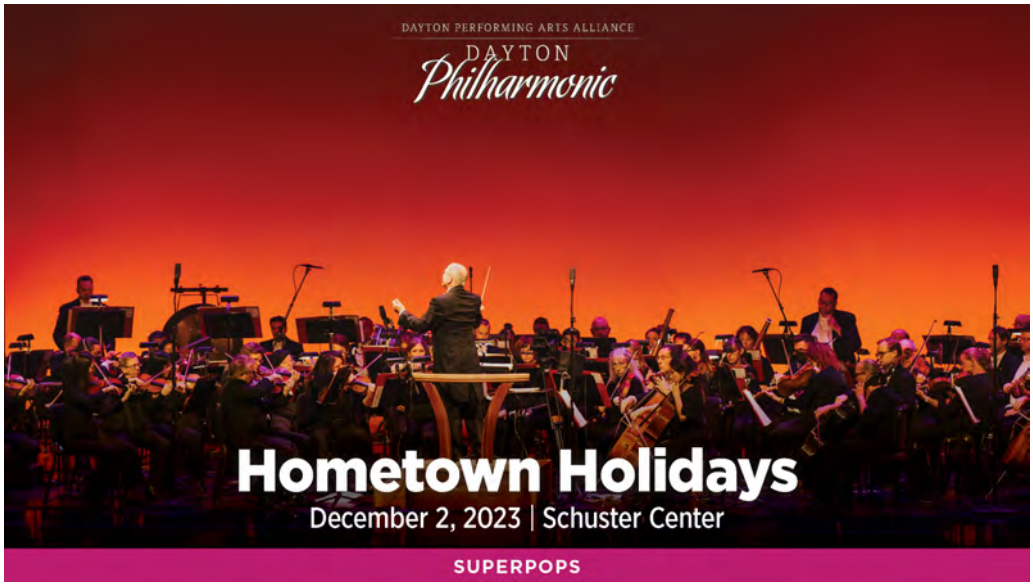

Schuster Center	December 7 at 7:30pm

Program

Steven Amundsen On Christmas Day
Dan Goeller Appalachian Carol
Waldteufel The Skaters Waltz
Robert Wendel Caribbean Sleigh Ride
Gwen Stefani You Make it Feel Like Christmas
Richard Carpenter Merry Christmas, Darling
Bernard & Smith Winter Wonderland
Amy Grant Breath of Heaven
Stevie Wonder That's What Christmas Means to Me
Lindsay Buckingham Holiday Road
Steven Amundsen Glories Ring
Kevin McChesney Once in Royal David's City
Marques Garrett Ring Out Ye Bells
John Rutter The Very Best Time of the Year
Steven Amundsen The Winds of Hope
Rachmaninoff *Bògòroditse Devo*
John Williams Somewhere in My Memory
Dan Forrest O Come, All Ye Faithful
Robert Wendell A Merry Christmas Sing-Along

About the Program

Associate Conductor Patrick Reynolds and the Philharmonic continue the 2024 Holiday Season with DPAA's annual Hometown Holidays concert! With orchestra, handbells, a rock, band, a community chorus, toe-tapping old-school and contemporary holiday melodies, traditional carols, and a sing-along, this festive concert will have even Ebenezer Scrooge humming a merry tune!

Featured Artists

Moment's Notice, Rock Band
Gem City Ringers, Margaret Dill, Director
Miami East High School Symphonic Choir, Omar Lozano, Director
DPO Holiday Pops Community Chorus
Dayton Philharmonic Orchestra
Patrick Reynolds, Associate Conductor

Tickets at DaytonPerformingArts.org/tickets
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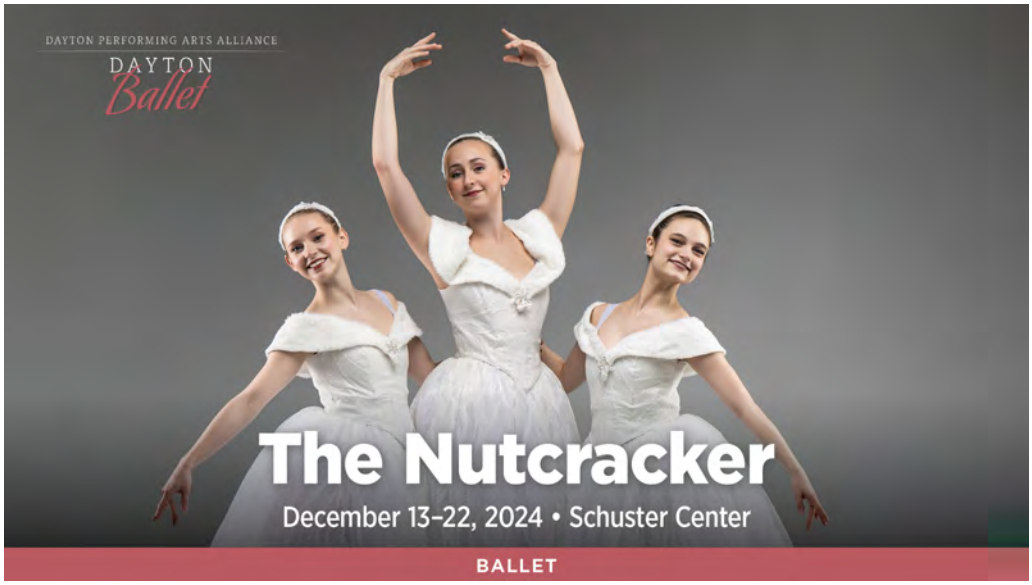


Schuster Center	December 13 at 7:30pm December 14 at 2:30pm & 7:30pm December 15 at 7:30pm December 20 at 7:30pm December 21 at 2:30pm & 7:30pm December 22 at 7:30pm

Program

Tchaikovsky *The Nutcracker*

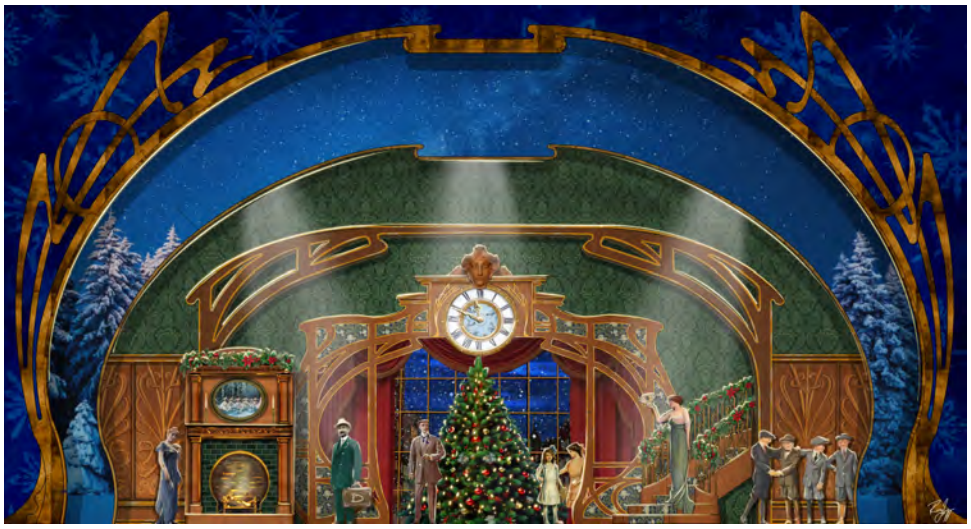
About the Program

Don't miss the world premiere of the much-anticipated new production of Dayton's most beloved Holiday tradition, *The Nutcracker*! From the creative minds of Artistic Director and choreographer Brandon Ragland, costume designer Lyn Baudendistel, and scenic designer Ray Zupp, the timeless story of Clara's magical Christmastime journey returns to the stage, set to Tchaikovsky's gorgeous score performed live by the Dayton Philharmonic.

Featured Artists

Brandon Ragland, Choreographer
Ray Zupp, Scenic Designer
Lyn Baudendistel, Costume Designer
Dan Chapman, Projection Designer
Dayton Ballet
Brandon Ragland, Artistic Director
Dayton Philharmonic Orchestra
Neal Gittleman, Conductor

Scenic Renderings by Ray Zupp

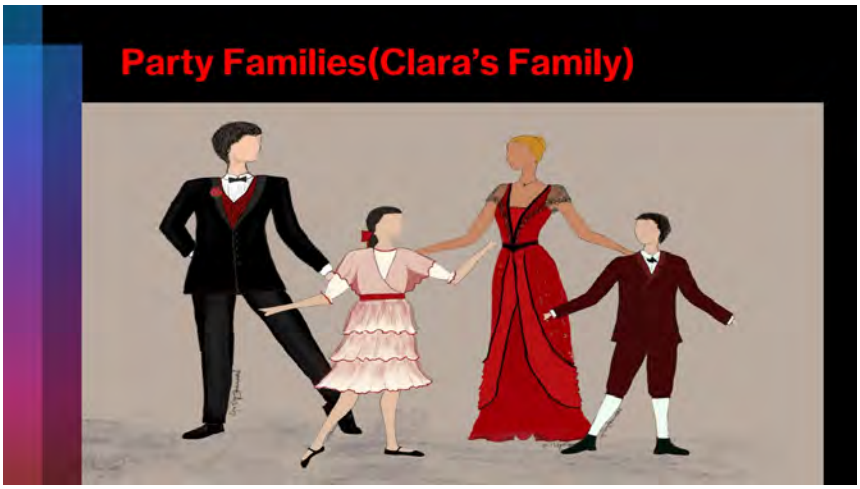


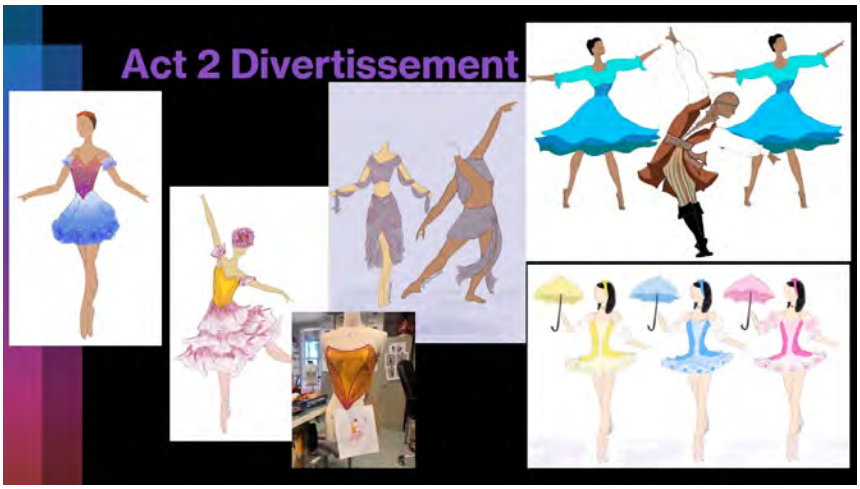
Act 1: The Party at Clara's House

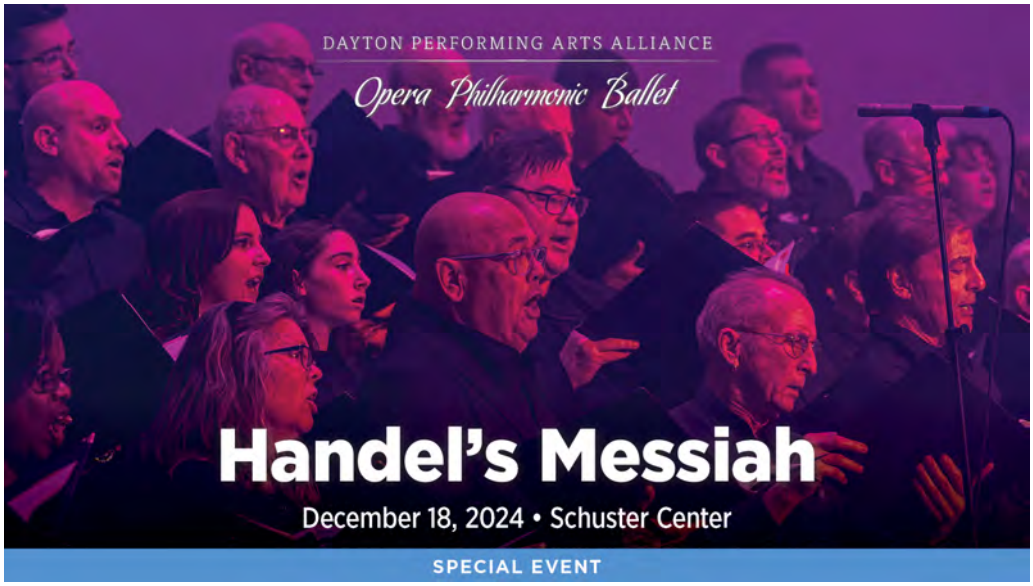
Act 1: The Land of Snow

Act 2: The Land of Time

Costume Renderings by Lyn Baudendistel







Schuster Center	December 18 at 7:30pm

Program

Handel *Messiah*

About the Program

Hallelujah! Take a break from the holiday hustle and bustle and celebrate the reason for the season with Handel's glorious oratorio, *Messiah*. The most performed oratorio of all time, *Messiah* uses four vocal soloists, choir, and orchestra to tell the complete story of Christ, from prophecy and Nativity, to Passion, Crucifixion, and Resurrection, to the Last Trumpet and Second Coming.

Featured Artists

Gabrielle Flannery, Soprano
Kaylee Nichols, Mezzo-Soprano
Logan Wagner, Tenor
Randell McGee, Baritone
Dayton Philharmonic Chamber Choir
Steven Hankle, Director
Dayton Philharmonic
Neal Gittleman, Conductor

Schuster Center	December 20 at 2:30pm

Program

Tchaikovsky *The Nutcracker*

About the Program

One of DPAA's favorite performances, *The Nutcracker: Sensory-Friendly*, is great for all families, but especially those with autism, sensory sensitivities, or other social, learning, or cognitive atypicality. This special performance of Dayton Ballet's complete brand-new Nutcracker production features recorded music rather than a live orchestra in order to avoid loud sounds and jarring effects. A sensory-friendly video guide and other educational materials are available to enhance the experience.

Featured Artists

Brandon Ragland, Choreographer
Ray Zupp, Scenic Designer
Lyn Baudendistel, Costume Designer
Dan Chapman, Projection Designer
Dayton Ballet