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CONCERT NIGHT
ON
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BRINGING WOLFGANG AMADEUS MOZART INTO FOCUS

*The NCR Miracle of Mozart Festival
in Partnership with DP&L*

IN CELEBRATION OF THE 250th ANNIVERSARY YEAR OF MOZART'S BIRTH
COMMEMORATIVE PROGRAM GUIDE  APRIL 20 to MAY 21, 2006


DAYTON
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NEAL'S NOTES

"Notes"

There are lots of funny things about classical music. And I don't mean ha-ha-funny. I mean strange-funny.

Perhaps none is more funny than program notes. Program notes serve a noble purpose: to provide you with background information to help you enjoy the concert experience. They also serve a practical purpose: to give you something to do if you're too shy to engage your seatmates in conversation.

But in my more than three decades of experience reading program notes, I've found that even the best ones (and I rank those of Dick Benedum, the DPO's about-to-retire program annotator among the very best) rarely tell you what you're really dying to know: how did a piece of music come to be?

Even composers who write their own program notes—who are in the best position of all to tell us the inside scoop—often fall short. On page 65 of this program book you'll find Robert Xavier Rodríguez's own description of his *Agnus Dei*, the world premiere of which brings our 2005-2006 classical series season to an end. It's a very good program note. It explains the problem the piece is designed to fix—that Mozart's majestic Mass in C Minor lacks an ending. It tells how Rodríguez approached the daunting task of "completing" a Mozart masterpiece. It gives technical details of how he linked this new music to Mozart. And it even provides insights into Robert's thought process.

All good stuff.

But not the best part of the story.

So allow me to tell you the best part: how this piece came to be. Not told in the dry, objective, serious tone of program notes, but in a simple, straightforward narrative.

Robert Rodríguez's *Agnus Dei* started with the DPO's early plans for our Miracle of

Mozart Festival. There was never a doubt that the 2005-2006 season had to end with a major work of Mozart, preferably a choral work, since our May classical concerts usually feature the Dayton Philharmonic Chorus. Mozart's *Requiem* was a natural choice—a great piece that audiences love to hear, orchestras love to play, and choruses love to sing. It's got a great back story (dying composer gets a mysterious commission for a requiem mass, then leaves it unfinished at his death). It's the perfect way to end a Mozart festival—the composer's last piece.

Only one problem: we did the Mozart *Requiem* in May 2000, and it seemed just a bit too soon to bring it back just yet.

DPO Executive Director, Curt Long, suggested the next most logical candidate: Mozart's C Minor Mass (known as "The Great C Minor Mass" both because there's another, shorter one, but also because it's a *great C Minor Mass*!)

Only one problem: I didn't really want to do it. Nothing against the piece. I love it. It's some of Mozart's most beautiful, most inspired writing. But I've always found listening to this mass a strangely unsatisfying experience. Even though I'm a nice Jewish boy from Brooklyn, for me, it ain't a mass if it don't end with an *Agnus Dei*—with the heartfelt prayer *dona nobis pacem* (give us peace). And as he left it to us, Mozart's Great C Minor Mass ends with a triumphant cry of *hosanna in excelsis* (hosanna in the highest). It's an exciting ending, one that guarantees arousing ovation. But that's not what the end of a mass is supposed to be.

Robert Rodríguez to the rescue. Or rather, the Dallas Symphony to the rescue. Back in May 2004, my good friend Robert e-mailed me with a question. The Dallas Symphony was commissioning him to write

a 10-to-15 minute piece to celebrate Mozart's 250th birthday. Robert asked, "What kind of piece do you think would be the most useful addition to the repertoire (i.e. what kind of piece might you be most likely to use)?"

I tried my best to give Robert a helpful reply, but then I suddenly wrote this: "WAIT A MINUTE... BRAINSTORM ALERT... Forget Dallas (I mean don't forget Dallas, but tell me what you think of this...) What would REALLY be great (but certainly not Dallas' commission) would be an *Agnus Dei* that completes the K. 427 C Minor Mass in a contemporarily satisfying way... We're thinking of doing that piece in the Spring of '06 but I've never heard a satisfactory ending..."

Robert zapped back: "You have been absolutely no help with the Dallas project... On the other hand, your idea about the C-Minor Mass is really staggering. I would LOVE to do something like that; talk about taking your life in your hands. Just say the word, and I'm there."

It wasn't exactly as simple as I said the word and he's here. But almost. I gave Robert an impossible task—finish a Mozart masterpiece—and he did it. Gracefully. Imaginatively. Convincingly. Movingly. Beautifully. Over the years we've done many great things at the Dayton Philharmonic. But bringing this piece to life is one of the things I'm proudest of.

And now you know how it came to be.

P.S. On May 2, 2006 the DPO performs Robert Rodríguez's *Musical Dice Game*—"the Dallas piece"—on our Mozart-themed Young People's Concert about creativity entitled *What if...?* It's the answer to the question "What if you wanted to pay tribute to someone?"

P.P.S. While we're on the subject of program notes... This program book contains Dick

Benedum's final program notes for the DPO. Dick is retiring and he and his wife Julane Rodgers are moving to Florida. Dick and Julane have been valued members of the DPO family. Dick's interesting and erudite program notes have helped prepare you for our concerts. He has given me great advice on music in general and the music of Bach and Mozart in particular. He has been a member of our Board of Trustees, serving on our Programming and Artistic Quality Committees. Julane has appeared onstage with the DPO both as harpsichord soloist and as the continuo player in performances of music by Bach, Handel, Corelli, and others. We'll all miss Dick and Julane and we wish them well. But we also want them to come back to visit. Regularly!



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CLASSICAL CONCERT

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday
May 19
2006

8 PM

Schuster Center

A Mozart Crescendo

Dayton Philharmonic Orchestra Chorus

Hank Dahlman, Chorus Director

Andrea Chenoweth, Soprano

Kendra Colton, Soprano

Robert Bracey, Tenor

William Caldwell, Baritone

Sinclair Handbell Choir

Margaret Dill, Handbell Choir Director

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 25 in G Minor, K. 183
Allegro con brio
Andante
Menuetto & Trio
Allegro

Saturday
May 20
2006

8 PM

Schuster Center

INTERMISSION

Wolfgang Amadeus Mozart

Mass in C Minor, K. 427/417a

Kyrie

Gloria in Excelsis

Laudamus te

Gratias

Domine

Qui tollis

Quoniam

Jesu Christe-cum sancto spiritu

Credo

Credo in unum Deum

Et Incarnatus est

Crucifixus (Plainchant)

Benedictus - Osanna

Robert Xavier Rodríguez
(b. 1946)

Agnus Dei

Dayton Philharmonic Orchestra Chorus

Andrea Chenoweth, Soprano

Kendra Colton, Soprano

Robert Bracey, Tenor

William Caldwell, Baritone

Sinclair Handbell Choir

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WDPG-FM, 89.9
Saturday, August 19, 2006
at 10 a.m.



DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

73rd Season 2005-2006

1st Violins

Lucas Alemán,
Concertmaster
J. Ralph Corbett Chair
Aurelian Oprea,
Associate Concertmaster
Izumi Lund,
Assistant Concertmaster
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
Dona Nouné-Wiedmann
Marilyn Fischer

2nd Violins

Kirstin Greenlaw, *Principal*
Jesse Philips Chair
Kristen Dykema,
Assistant Principal
Ann Lin
Gloria Fiore
Marcel Lund
Tom Fetherston
William Manley
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Xiao Fu
Mary Arnett

Violas

Sheridan Currie, *Principal*
F. Dean Schnacke Chair
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts Finch Chair
Belinda Burge
Lori LaMattina
Mark Reis

Scott Schilling
Hsiaopei Lee*
Jean Blasingame
Kimberly Trout

Cellos

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

Basses

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

Flutes

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

Piccolo

Janet van Graas

Oboes

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

English Horn

Robyn Dixon Costa
J. Colby and Nancy
Hastings King Chair

Clarinets

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

Bass Clarinet

Anthony Costa

Bassoons

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

Contrabassoon

Bonnie Sherman

French Horns

Richard Chenoweth,
Principal
Frank M. Tait Memorial
Chair
Elisa Belck
Todd Fitter
Amy Lassiter
Nancy Cahall

Trumpets

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

Trombones

Timothy Anderson, *Principal* *Leave of Absence
John Reger Memorial Chair
Richard Begel

Bass Trombone

Chad Arnow

Tuba

Timothy Northcut, *Principal*
Zachary, Rachel and
Natalie Denka Chair

Timpani

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

Percussion

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

Keyboard

Michael Chertock, *Principal*
Demirjian Family Chair

Harp

Leslie Stratton Norris,
Principal
Daisy Talbott Greene
Chair

Neal Gittleman

Music Director

Jane Varella, *Personnel*
Manager

William Slusser, *Orchestra*
Librarian

Hank Dahlman, *Chorus*
Director

Patrick Reynolds, *Assistant*
Conductor

Karen Young, *Junior String*
Orchestra Director

DAYTON PHILHARMONIC ORCHESTRA CHORUS 2006-2007

Soprano

Pat Armstrong
Laura Ash
Amanda Baird
Carla Ballou
Carolyn Bendrick
Anita Campbell
Lillian Chambliss
Donna S. Courtney
Robin Dodge
Alberta Louise Dynes
Lois Foy
Sally K. Gray
Norma Jean Hendricks
Marian Kay Howard
Luvada Johnson
Jill Lewis
Erin Elizabeth Lintz
Angela Nordmeyer
Barbara Pade
Deborah Nash Probert
Melissa Renner
Annette Rizer
Sharon Sanderson
Kristi Schnipke
Marilyn Smyers
Susan Thomas
Amy Vaubel
Janet Zelnick

Alto

Lynette Atkinson
Heather Balent
Leslie Beahm
Barbara Bernstein
Willow Cliffswallow
Anne Crouch
Beverly Dean
Dee Earl
Sallie Fisher

Michele J. Foley
Laurel Franz
Melinda Gilmore
Roslyn Hall
Jaclyn Harper
Peg Holland
Brenda Hood
Valerie Little
Sr. Mary Rose McCrate
Myrna Miller
Barbara Ostermeier
Helen Oswald
Patricia Peck
Donita Reed
Jane Rike
Vicki Siefke
Elizabeth Swisher
Mildred Taylor
Sharon Veley
R. Barbara Vera
Fran Walker
Judi Weaver
Sharon P. Williamson

Tenor

Tom Beery
Winfried Bernhard
Chip Claflin
Matthew Durham
Gordon L. Fournier
Charles Garland
Frank Gentner
Jonathan C. Hauberg
W. Jack Lewis
David McCray
David McElwee
J. Richard Schairbaum
George Schmitt
David M. Sidwell
Tom Richard

Robert Wagley
Mike Wier

Bass

Stanley Bernstein
Ramon Blacklock
Aaron Carman
Doug Conrad
Mark Corcoran
Dan Eckhart
John Fenic
Michael Foley
Stephen Foster
W. Bruce George
Dan W. Gray
Ellis Harsham
Ronald E. Knipfer
Roger Krolak
Lloyde D. Little III
Greg Marx
Bruce Nordquist
Roger Penn
Lowell E. Reed
Dave Roderick
Craig Schneiders
Karl Schroeder
Bruce Scranton
Ron Siemer
Frederick A. Stevenson
Mike Taint
Barrie Van Kirk
Max Weaver

Hank Dahlman, Director
Amy Gray, Accompanist
Amy Vaubel, Assistant
Director and Chorus
Manager

SINCLAIR HANDBELL CHOIR 2006-2007

Kim Hoffman
Colleen Dillon
Susan Condy
Carl Bernett

Susan Henry
Erin Rosencrantz
Ted Patton
Mary Jean Keeler

Kyna Via
Rick Lewis



NEAL GITTLEMAN

Biography

The 2005-2006 season is Neal Gittleman's eleventh year as Music Director of the Dayton Philharmonic Orchestra. Gittleman has led the orchestra to new levels of artistic achievement and increasing renown throughout the country. The orchestra's performance has been praised by *American Record Guide* magazine as well as by the Cincinnati *Enquirer*, which called the DPO "... a precise, glowing machine." During Gittleman's tenure, the orchestra has received six ASCAP awards from the American Symphony Orchestra League for its commitment to contemporary music.

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.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Philadelphia Orchestra, the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose, and Jacksonville symphony orchestras and the Buffalo Philharmonic. He has also conducted orchestras in Germany, the Czech Republic, Switzerland, Bosnia, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied with

Nadia Boulanger and Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music, and with Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was a Karl Böhm Fellow. It was at the Hartt School that he earned his Arts Diploma in Orchestral Conducting. He won the Second Prize at the 1984 Ernest Ansermet International Conducting Competition in Geneva and Third Prize in the 1986 Leopold Stokowski Conducting Competition in New York.

At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera Company, 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. He received a 2005 Dayton Award for the musical direction of the DPO/Human Race production of *Every Good Boy Deserves Favour*.

Gittleman is nationally known for his *Classical Connections* programs, which provide a "behind the scenes" look at great works of the orchestral repertoire. These innovative programs, which began in Milwaukee 17 years ago, have become a vital part of the Dayton Philharmonic's concert season.

When not on the podium, Neal is an avid golfer and squash and t'ai chi ch'uan player. He and his wife, Lisa Fry, have been Dayton residents since 1997.

ANDREA CHENOWETH **Soprano**

Andrea Chenoweth is a two-time regional finalist of the Metropolitan Opera's National Council auditions. A Dayton native, Andrea has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Lyric Opera Cleveland, Dayton Opera and the Dayton Bach Society. Recent credits include Madeline in the Ohio professional premiere of Phillip Glass's *Fall of the House of Usher* and performances of *The Doll Song*

with the Cleveland Orchestra. She has performed the role of Pitti-Sing in *The Mikado* and has understudied roles including Fiordiligi in *Così fan tutte*, Alma March in Mark Adamo's *Little Women* and Rosalinda in *Die Fledermaus*. She also recently performed scenes from *Turandot* as Liu and *Turandot* for Cleveland Opera On Tour. Upcoming performances include Blondchen in Lyric Opera Cleveland's *Abduction from the Seraglio*.

KENDRA COLTON **Soprano**

American soprano Kendra Colton is a versatile singer who performs repertoire from Baroque opera and oratorio to contemporary music. Trained in the United States and Europe, she appears regularly in solo recital, with symphony orchestras, and often at major music festivals on both continents. She has developed a niche for herself in the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart and Schubert. She is also recognized for her skill as an interpreter of contemporary chamber music and has given several premieres.

Ms. Colton has been a featured soloist with such organizations as Aston Magna, Banff Opera Centre, Bethlehem Bach Festival, Boston Early Music Festival, Boston Lyric Opera, Boston Philharmonic, Boston Symphony Orchestra, Brooklyn Academy of Music, Casals Festival in Puerto Rico, Carmel Bach Festival, Emmanuel Music of Boston, Florentine Opera, Göttingen Handel

Festival, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, Pittsburgh Symphony, Pro Musica Santa Barbara Chamber Orchestra, Skylight Opera Theatre, Tanglewood Festival and the Washington Bach Consort. Among the conductors with whom Ms. Colton has worked are Harry Bicket, Greg Funfgeld, Paul Goodwin, Bernard Haitink, John Harbison, J. Reilly Lewis, Sir Neville Marriner, Nicholas McGegan, John Nelson, Heiichiro Ohyama, Seiji Ozawa, Martin Pearlman, Helmuth Rilling, Ken Slowik, Craig Smith, Bruno Weil and Benjamin Zander.

Kendra Colton is a graduate of Oberlin College and the University of Cincinnati College-Conservatory of Music with Master of Music degrees in singing and piano. Ms. Colton's discography includes recordings for Koch, Boston Records, and Stereophile labels. She also recorded two solo CD's - *Le Charme*, a collection of French art songs and *He Brought Me Roses*, 25 Lieder by Joseph Marx.

ROBERT BRACEY **Tenor**

Robert Bracey has performed throughout the U.S. and appeared in Canada, Russia, Europe, and Japan. He was awarded first place in the 2002 Oratorio Society of New York's International Solo Competition.

He has recently appeared with the Telemann Chamber Orchestra in Tokyo and Osaka, Japan, Oratorio Society of New York at Carnegie Hall, Wisconsin Chamber Orchestra, Choral Arts Society of Washington at the Kennedy Center, Independence Messiah Festival, Grand Rapids Symphony, Boise Philharmonic, Pacific Symphony, Wisconsin Chamber Orchestra, Orlando Philharmonic, Bach Festival Society of Winter Park, Elgin Symphony, ProMusica Chamber Orchestra, Wichita Symphony, North Carolina Symphony,

Duluth-Superior Symphony, Ann Arbor Symphony, Greater Lansing Symphony, and the Fort Wayne Philharmonic.

Centaur Records just released Bracey's CD *Sweet was the Song*. The recording of English art songs also features pianist Andrew Harley.

He holds a Music Education degree from Michigan State University and Masters and Doctoral degrees in Voice Performance from the University of Michigan. He has served on the faculties at Bowling Green State University and Michigan State University. He is currently Associate Professor of Voice at the University of North Carolina at Greensboro.

WILLIAM CALDWELL **Baritone**

William Henry Caldwell is an associate professor of vocal and choral music at Central State University in Wilberforce, Ohio. He is the conductor of the Central State University Chorus, the director of the Paul Robeson Cultural and Performing Arts Center, and has served as the chair of the Department of Music. Mr. Caldwell holds a master's degree from the University of Texas at Austin and is a magna cum laude graduate of Stillman College in Tuscaloosa, Alabama. He is completing

a doctoral degree at the University of Cincinnati College - Conservatory of Music and also has studied at The Ohio State University. Mr. Caldwell has performed as a recitalist and baritone soloist throughout the country. He made his Cincinnati Pops Orchestra debut in the role of Cokey Lou in George Gershwin's one-act opera *Blue Monday*, which was recorded on the Telarc International label. Mr. Caldwell has studied in Europe with Virginia Pleasants (London, England) and Hugue Cuenod (Vevey, Switzerland).

NEAL GITTLEMAN

Music Director, Dayton Philharmonic Orchestra

The 2005-2006 season is Neal Gittleman's eleventh year as Music Director of the Dayton Philharmonic Orchestra. 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.

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Gittleman is nationally known for his *Classical Connections* programs, which provide a "behind-the-scenes" look at great works of the orchestral repertoire.

PATRICK REYNOLDS

Assistant Conductor, Dayton Philharmonic Orchestra

Patrick Reynolds, conductor of the Dayton Philharmonic Youth Orchestra (DPYO), currently also serves as Assistant Conductor of the Dayton Philharmonic Orchestra. In recent seasons, he has appeared as guest conductor of the Annapolis (MD) Symphony Orchestra, the Arlington (VA) Symphony Orchestra, the Queens (NY) Symphony Orchestra, and the Starling Project at the University of Cincinnati College-Conservatory of Music. He has also conducted the Ohio Music Education Association East Central and Southwest Regional Honors Orchestras.

Under his direction, the DPYO performs four concerts each season and performed at the 2002, 2004, and 2006 Ohio Music Educators Association conferences.

The DPYO regularly appears on the DPO's Time-Warner Cable Family Concert Series, a highlight of which is the Side-by-Side concert featuring both the Dayton Philharmonic and Dayton Philharmonic Youth Orchestra.

He is in his tenth year on the faculty at the University of Dayton where he is an Associate Professor of Music, conducting the Symphonic Wind Ensemble and teaching courses in instrumental conducting. Reynolds earned a Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music and a Bachelor and Master of Music degrees from the University of Michigan, School of Music.

HANK DAHLMAN

Director, Dayton Philharmonic Orchestra Chorus

Hank Dahlman is Professor of Music, Director of Graduate Studies in Music, and Director of Choral Studies at Wright State University in Dayton, Ohio. He is the principal conductor of the Wright State University Collegiate Chorale, Chamber Singers, and Women's Chorale. He has been Director of the Dayton Philharmonic Orchestra Chorus since 1996 and serves as a guest conductor with the Dayton Philharmonic Orchestra. Dahlman is the Artistic and Musical Director of Wright State University's annual *Madrigal Dinners*, a Dayton tradition for over twenty years, and is the founder and Artistic Director of the school's *Holidays in the Heartland* concerts.

Dahlman has been a member of the Dayton Philharmonic Orchestra's programming committee since 1997. Active in church music leadership for over 30 years, Dahlman most recently served seven years as director of the choir at Epiphany Lutheran Church in Centerville, Ohio.

Dahlman holds a Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, a Master of Music degree in choral conducting and literature from the University of South Florida, and a Bachelor of Music Education degree (*magna cum laude*) from Longwood University.

WOLFGANG AMADEUS MOZART

Symphony No. 25 in G minor, K. 183

Mozart was born on January 27, 1756, in Salzburg and died on December 5, 1791 in Vienna. He wrote his Symphony No. 25 in G minor, K. 183 in Salzburg; it bears the date October 5, 1773 – when Mozart was only seventeen. This is the first performance by the Dayton Philharmonic Orchestra.

Instrumentation: 2 oboes, 2 bassoons, 4 French horns, and strings.

By the early 1770s, Mozart's father tried to guide him to take a suitable position at a court, and the two took advantage of the Archbishop Hieronymus Colloredo's absence from Salzburg and traveled to Vienna in hopes of obtaining a position in Maria Theresa's court. Mozart had played for her eleven years previous in 1762 and had won her praises with his talent. The two, therefore, had high hopes as they set out.

The trip...produced a series of six string quartets and helped give a new maturity to the group of three symphonies, including the A major and the *little* G minor, K. 183. These works combined the Italianate grace of his earlier symphonies with a new seriousness.

This Symphony, and the other famous G-minor work (K. 550), are exceptional for Mozart – his only symphonic works in a minor key. The vast majority of symphonies by Mozart and other 18th-century composers are in major keys and convey the “grand, festive, and noble” character mentioned by Johann Abraham Peter Schulz, a contemporary. Music in minor keys had been in the opera house, however, portraying the tempestuous storms of nature or of human emotion and in the *Sturm und Drang* symphonies by Haydn and others during the 1770s. Thus Mozart's foray into minor keys is not without precedent.

WOLFGANG AMADEUS MOZART

Mass in C minor, K. 427

Mozart wrote his Mass in C minor shortly after he had moved to Vienna, between circa July 1782 and May 1783. This is the first performance by the Dayton Philharmonic Orchestra and Chorus.

Instrumentation: flute, 2 oboes, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, organ, strings, chorus with soprano, tenor, and bass soloists.

Is it likely that a private matter – the struggle for Constanze's hand – could be the motivation for a Mass that dwarfed Mozart's previous church music in scale, formal arrangement, and stylistic diversity? Through Baron von Swieten, Mozart could have already been introduced to the music of Bach shortly after settling in Vienna, and Bach's music might have provided the inspiration for Mozart to embark on such a large-scale project. Or, although Mozart's

real goal was to compose opera, and his *Abduction from the Seraglio* had already formally introduced him to Vienna's musical public, he might have calculated that the most immediate way to make an impact as a composer was through church music.

Whatever his motivation in starting the work, he never completed it – also for reasons unknown.

The Mass in C minor stands today as the equal of the *Requiem*, also unfinished at Mozart's death. Its grave, expressive *Kyrie*, the festive *Gloria* reminiscent of Handel, the florid *arias* and duets in an Italian mold, the ethereal beauty of the soprano solo *Et incarnatus est*, and the brilliant counterpoint of the *Cum Sancto Spiritu* and *Sanctus* are the equal of any work by Mozart.



ROBERT XAVIER RODRÍGUEZ

Composer

Robert Xavier Rodríguez is one of the most significant and often-performed American composers of his generation. His music has been described as “Romantically dramatic” (*Washington Post*), “richly lyrical” (*Musical America*) and “glowing with a physical animation and delicate balance of moods that combine seductively with his all-encompassing sense of humor” (*Los Angeles Times*). “It’s originality lies in the telling personality it reveals. His music always speaks, and speaks in the composer’s personal language.” (American Academy and Institute of Arts and Letters). Rodríguez has written in all genres — opera, orchestral, concerto, ballet, vocal, choral, chamber, solo and music for the theater — but he has been drawn most strongly in recent years to works for the stage, including music for children.

Rodríguez received his early musical education in San Antonio (b. 1946) and in Austin (UT), Los Angeles (USC), Lenox (Tanglewood), Fontainebleau (Conservatoire Americain) and Paris. His teachers have included Nadia Boulanger, Jacob Druckman, Bruno Maderna and Elliott Carter. Rodríguez first gained international recognition in 1971, when he was awarded the *Prix de Composition Musicale Prince Pierre de Monaco* by Prince Rainier and Princess Grace at the *Palais Princier* in Monte Carlo. Other honors include the *Prix Lili Boulanger*, a Guggenheim Fellowship, awards from ASCAP and the Rockefeller Foundation, five NEA grants, and the Goddard Lieberman Award from the American Academy and Institute of Arts and Letters. Rodríguez has served as Composer-in-Residence with the Los Angeles Chamber Orchestra, the San Antonio Symphony, the Dallas Symphony, Bennington College, Bowdoin College, the Atlantic

Center for the Arts and the American Dance Festival. He is currently Professor and Director of the *Musica Nova* ensemble at The University of Texas at Dallas and is active as a guest lecturer and conductor.

Rodríguez’s music has been performed by conductors such as Sir Neville Marriner, Antal Dorati, Eduardo Mata, Andrew Litton, James DePriest, Sir Raymond Leppard, Keith Lockhart and Leonard Slatkin. His work has received over 2000 professional orchestral and operatic performances in recent seasons by such organizations as the Vienna Schauspielhaus, The National Opera of Mexico, New York City Opera, Brooklyn Academy of Music, Boston Repertory Theater, American Music Theater Festival (now Prince Music Theater), Dallas Opera, Houston Grand Opera, Pennsylvania Opera Theater, Michigan Opera Theatre, Orlando Opera, The Aspen Music Festival, The Juilliard Focus Series, The Israel Philharmonic Orchestra, Mexico City Philharmonic, Toronto Radio Orchestra, The Baltimore, Dallas, Houston, San Antonio, Knoxville, Indianapolis, St. Louis, Pittsburgh, Milwaukee, Boston and Chicago Symphonies, The Los Angeles Philharmonic, National Symphony, Los Angeles Chamber Orchestra, Louisville Orchestra and Cleveland Orchestra. Rodríguez’s chamber works have been performed in London, Paris, Dijon, Monte Carlo, Berlin, Stockholm, Copenhagen, Edinburgh, The Hague and other musical centers. His music is published exclusively by G. Schirmer and is recorded on the Newport, Crystal, Orion, Gasparo, Urtext, CRI (Grammy nomination), First Edition and Albany labels.

AGNUS DEI

Composer's Note by Robert Xavier Rodríguez

Agnus Dei (2005) for Mozart's unfinished *Mass in C-Minor*, K.427 was commissioned by the Dayton Philharmonic Orchestra with the assistance of the National Endowment for the Arts. The premiere performances were conducted by Neal Gittleman on May 19 and 20, 2006 as part of the orchestra's celebration of the 250th anniversary of Mozart's birth. The work is scored for the same forces as Mozart's mass, including flute, which Mozart uses only in the *Et incarnatus est*, with additional timpani, chimes and handbell choir.

Scholars have long debated why Mozart never completed this masterpiece. We know that the work was not commissioned, but was, instead, Mozart's gift of thanks to God on the occasion of his marriage to the soprano Konstanze Weber. It is possible, however, that Mozart's gift was actually designed more to appease his earthly father, Leopold, who opposed the marriage. Once Mozart had begun the mass and had married Konstanze, Mozart could well have assumed that he had sufficiently proved his point to Leopold concerning the seriousness of his intentions. Also, since there was no pressing financial need to finish the mass, it was logical for Mozart to have set it aside in order to devote his time to more revenue-producing projects as he began married life. Another explanation often cited is that soon after the wedding came the birth and death of the Mozarts' first child.

For me, the most fascinating part of the story was the fact that Mozart's marriage to Konstanze was on the rebound from his rejection by Konstanze's sister, Aloysia Weber, also a soprano. It seemed to me more than a coincidence that the mass should be scored, not for the traditional soprano and mezzo-soprano, but, instead, for two sopranos, along with tenor and bass soloists. I was especially struck by the dueling nature of the two high and equally-demanding soprano parts, particularly in the *Domine Deus*. I, therefore, decided early on to feature the two soprano soloists in my *Agnus Dei* in a similarly dramatic and competitive trade-off of musical material.

Another lingering question about Mozart's mass concerns what provisions were made for its missing portions (parts of the *Credo* and the entire *Agnus Dei*) at the Salzburg premiere, at which Konstanze performed. We can surmise either that Mozart interpolated movements from his earlier masses or

that he used Gregorian chant or that he assembled a combination of the two. The idea of Gregorian chant I found appealing, since Mozart employed chant in other works, particularly in his later *Masonic Funeral Music*, K.477 and the *Requiem*, K.626. My *Agnus Dei* begins with a Gregorian *Agnus Dei* that Mozart might have used, and my choice of the handbells was inspired by the Medieval atmosphere of the chant.

Rather than attempt to write in the style of Mozart, I decided to compose in my own voice, with Mozart's music as inspiration. I used as a visual model the skyscraper Hilton Hotel in Budapest which sits in the city's main square opposite the Gothic Coronation Church and the neo-Gothic Fisherman's Bastion. The two radically different styles are reconciled as the ornate stone monuments are reflected in the sleek steel/glass structure beside them. A similar architectural juxtaposition of the old reflected in the new may be seen in the Trinity Church beside the Hancock Building in Boston's Copley Square and in the post-modern Pyramid which sits in the 17th-Century courtyard of the Louvre facing the ancient Egyptian obelisk in the Place de la Concorde in Paris.

In tribute to Mozart, I have cast the *Agnus Dei* in a modified sonata form, using quasi-tonal melodies and harmonies and Mozartian accompaniment textures. Instead of devoting long sections either to soloists or chorus, one group at a time, as Mozart does, I have chosen to bring in the quartet for shorter and more frequent appearances, in which the soloists constantly alternate with the two choruses in dramatic, antiphonal style. In addition to the Gregorian *Agnus Dei*, I have used three of Mozart's own melodies from the mass: the orchestral introduction to the opening *Kyrie* and two themes from the closing *Benedictus/Osanna* (the soloists' florid *Benedictus qui venit* and a fragment of violin figuration used in the closing bars of both the *Sanctus* and *Benedictus*). These "alpha and omega" references to Mozart's original mass are heard first in their original melodic shapes. The themes are then superimposed over contrasting material and are gradually transformed as they merge with the chant into a synthesis of three stylistic worlds: Medieval, Classical and Contemporary. All themes, styles and performing forces join at the end in a tranquil, extended canonic setting of words which continue to be appropriate for our own troubled times: *Dona nobis pacem*.