

EXCITE

2016-2017 SEASON | PROGRAM BOOK NO. 3 | JANUARY-FEBRUARY | SCHUSTER CENTER

JAN 20/21 - SUPERPOPS
Lights, Camera... the Oscars!
PATRICK REYNOLDS, CONDUCTOR



JAN 28 - ROCKIN' ORCHESTRA
Soulful featuring Gavin Hope
WITH JEANS 'N CLASSICS



FEB 3/4 - MASTERWORKS
Mahler's Fifth
NEAL GITTLEMAN, CONDUCTOR



FEB 11 - ROCKIN' ORCHESTRA
The Music of Whitney Houston
RASHIDRA SCOTT, LEAD VOCALS
BRENT HAVENS, GUEST CONDUCTOR

DAYTON PERFORMING ARTS ALLIANCE

DAYTON
Philharmonic

Neal Gittleman, Artistic Director & Conductor



Neal Gittleman

Artistic Director & Conductor, Dayton Philharmonic Orchestra

Last season my wife, Lisa, convinced me to jettison my old-style bio (schools attended, orchestras conducted, excerpts of reviews) for something less formulaic, more casual. People liked it. So let's do it again!

This season, instead of telling you what I've done, I'll try to tell you what I do.

Every year I speak to a bunch of kindergarten classes as part of the Philharmonic's SPARK education program. I start by conducting for them—no music, just me waving my arms. They laugh. Because it's funny-looking.

I love being funny, but that's not why I do it. I want to show the kids that the conductor doesn't make any sound, that a conductor is nothing without musicians to make the music.

Then I tell them what my job is: to help the musicians play the music.

Playing in an orchestra is hard. Each musician has to play complicated music with an accuracy rate infinitesimally close to 100 percent. Add the challenge of playing in perfect harmony with 82 other people, and the degree of difficulty skyrockets.

So everything I do—breaths, beat patterns, hand signals, facial expressions, cues—is there to give the musicians information they need to help them play their best. There's a dirty secret of conducting, and you might as well know it: Once a piece is rehearsed and it's time to perform, the musicians don't always need a conductor. Sometimes they do. Sometimes they don't. I have to know which is which. I need the courage to leave the players alone when they don't need me. But I need to be ready to intervene immediately if something starts to go awry and they need me to sort things out.

That's the technical side of the job. There's an artistic side, too. My first conducting teacher told me something I've never forgotten: "The conductor is the mirror in which the orchestra sees the music." In other words, it's not enough just to help each musician play their best and keep the ensemble together. I also have to be a living embodiment of the music: strong when it's strong, tender when it's tender, exhilarated when it's exhilarating, sad when it's sad.

So each time I step on the podium, I need to forget everything else and be in the moment with the music and the musicians. Orchestras are incredibly (if unconsciously) sensitive to conductors' moods. If I start Brahms' Second Symphony angry about some bozo who cut me off as I drove down Main Street to the Schuster Center, the musicians will sense that and the opening of Brahms' Second will sound more like the opening of Mahler's Second!

Here's what I think it takes to be a good conductor: Good ear. Clear beat. Deep knowledge of the music. Collaborative spirit. Empathy for the players. Big heart.

That's who I try to be whenever I'm making music with my amazing colleagues in the Dayton Philharmonic.

P.S. If you'd like to read an old-style bio, I've got one of those, too: www.parkerartists.com/Neal-Gittleman.html



Neal's Notes

Lift Every Voice and Sing

Should auld acquaintance be forgot, and never brought to mind...

Happy New Year, everyone!

Every December 31 we usher in the new year with song. No one (except maybe the Scots) knows for sure what the words of "Auld Lang Syne" mean, but there's something about joining in song with friends and strangers that makes midnight on New Year's Eve so special.

Although most of us demur ("Oh, no, I can't sing!"), I think singing is one of our most important human traits. We come into the world singing. Okay, it's actually crying, I guess, but a baby's first cry is a kind of a song, too. It's certainly music to the ears of the parents!

Singing is central to my job as your Dayton Philharmonic conductor. My training as a violinist and my experience playing in orchestras in junior high through graduate school is certainly important, too. But if I need to show a musician how I want them to shape a phrase, I don't pick up a violin and play (thank goodness!). I demonstrate by singing. Not always beautifully, I fear, but I hope always expressively and convincingly.

And singing is so important in the next month at your Dayton Performing Arts Alliance.

At the SuperPops: Lights, Camera... the Oscars!, featuring great songs from Hollywood films.

At a special concert: "Lift Ev'ry Voice", a celebration of classical, spiritual and gospel music in honor of 10 years of the Norma Ross Memorial Community Concert Series.

On the Rockin' Orchestra Series: Soulful with Jeans 'n Classics, the winners of our Soul Singer Competition, and the wonderful Wright State a cappella group ETHOS.

On the Masterworks and Classical Connections: Mahler's Fifth, a songless symphony that's nevertheless filled with singing. (More on that later!)

Rockin' again: Rashidra Scott, Windborne, and the DPO performing The Music of Whitney Houston.

At Dayton Opera: Mozart's *The Abduction from the Seraglio*, a delightful comic opera filled with vocal pyrotechnics.

On the Chamber Music Series: Sound and Song, featuring DPO musicians and Dayton Opera's Artists-in-Residence in an afternoon of chamber music with singing.

So it really is "Lift Every Voice and Sing".

Except for that pesky Mahler Fifth Symphony.

For the first 20 years of his composing career, pretty much everything Gustav Mahler wrote involved singing. His first big piece, the oratorio *Das Klagende Lied* (*The Mournful Song*). The *Songs of a Wayfarer* song cycle. Symphony No. 1 (no singing, but several movements based on songs from the *Wayfarer* cycle.) Symphony No. 2, with chorus and two vocal soloists. *The Youth's Magic Horn*, another song cycle. Symphony No. 3, with alto and children's choir. And Symphony No. 4, with soprano.

So when began work on his Fifth Symphony he had a truly crazy idea: write a symphony with no songs and no singing.

He couldn't do it!

True, there are no singers on stage for this symphony, just the 85-plus members of the orchestra. But for the Scherzo movement, Principal Horn Aaron Brant comes down in front to play a big solo full of songlike flourishes. The famous Adagietto movement is a love-song-without-a-singer from Mahler to his new bride Alma. The spirit of singing is everywhere.

And here's what I think is the most fascinating thing about Mahler's Fifth...

Mahler lived a crazy life as a conductor at opera houses in Prague, Budapest, Hamburg, and Vienna. He could find time to compose only during the summer. So each summer he would retreat to one of a series of lakeside villas. But he wouldn't compose in the big house. He'd compose in a little hut in the woods: a single room with just a piano, a table, a chair, and a view of nature out the window.

When he went to his composing hut in the summer of 1901 to begin Symphony No. 5, Mahler took with him only one piece of music: Bach's Motet #1, "Sing the Lord a New Song". That motet—and a beautiful young wife waiting back at the villa—was his inspiration. The "New Song" of the psalm inspired him to set off in a new direction. The intricate beauty of Bach's eight-part counterpoint inspired him to write the most complex of all his symphonies. And the "Hallelujah" that ends Bach's piece surely expressed what Mahler felt when he brought his amazing symphony to a close.

That's why you'll hear the Dayton Philharmonic Chamber Choir performing Bach's "Sing the Lord a New Song" alongside Mahler's symphony in February!

In the words of James W. Johnson...

Lift ev'ry voice and sing, 'til earth and heaven ring,
Ring in the harmonies of liberty!
Let our rejoicing rise high as the list'ning skies,
Let it resound loud as the rolling sea!



Dayton Philharmonic Orchestra Personnel

1ST VIOLINS

Jessica Hung,
Concertmaster
J. Ralph Corbett
Chair
Aurelian Oprea,
Associate
Concertmaster
Huffy Foundation
Chair
William Manley,
Assistant
Concertmaster
Sherman
Standard Register
Foundation Chair
Elizabeth Hofeldt
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Katherine Ballester
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
John Lardinois
Youjin Na

2ND VIOLINS

Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Kara Manteufel,
Assistant Principal
Ann Lin
Gloria Fiore
Scott Moore
Tom Fetherston
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Audrey Gray
Nick Naegele
Yein Jin

VIOLAS

Sheridan Currie,
Principal
F. Dean
Schnacke Chair
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts
Finch Chair
Stephen Goist*
Scott Schilling
Lori LaMattina
Mark Reis
Leslie Dragan
Kimberly Trout
Tzu-Hui Hung

CELLOS

Andra Lunde
Padrichelli,
Principal
Edward L.
Kohnle Chair
Christina Coletta,
Assistant Principal
Jonathan Lee
Ellen Nettleton*
Mark Hofeldt
Nadine
Monchecourt
David Huckaby
Isaac Pastor-
Chermak

BASSES

Deborah Taylor,
Principal
Dayton
Philharmonic
Volunteer Assn/
C. David Horine
Memorial Chair
Jon Pascolini,
Assistant Principal
Donald Compton
Stephen Ullery
Christopher Roberts
James Faulkner
Beda Elibal

FLUTES

Rebecca Tryon
Andres, *Principal*
Dayton
Philharmonic
Volunteer Assn.
Chair
Jennifer Northcut
Janet van Graas

PICCOLO

Janet van Graas

OBOES

Eileen Whalen,
Principal
Catharine French
Bieser Chair
Connie Ignatiou
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
Peter Cain*

BASS CLARINET

Peter Cain*

BASSOONS

Rachael Young,
Principal
Robert and Elaine
Stein Chair
Kristen Smith
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

Aaron Brant
Principal
Frank M. Tait
Memorial Chair
Todd Fitter
Amy Lassiter
Sean Vore

TRUMPETS

Charles Pagnard,
Principal
John W. Berry
Family Chair
Alan Siebert
Daniel Lewis

TROMBONES

Timothy Anderson*,
Principal
John Reger
Memorial Chair
Richard Begel
Chad Arnow

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

Joshua Nemith,
Principal
Demirjian Family
Chair

HARP

Leslie Stratton,
Principal
Daisy Talbott
Greene Chair

**Leave of Absence*

Neal Gittleman
Artistic Director
and *Conductor*

Patrick Reynolds
Associate
Conductor and
Conductor, DPYO

Hank Dahlman
Chorus Director

Jane Varella
Personnel
Manager

Eric Knorr
Orchestra
Librarian

Elizabeth Hofeldt
Youth Strings
Orchestra Director

Kara Manteufel
Junior Strings
Orchestra Director

Meet Your Orchestra Up Close and “Personnel”

This issue will feature three folks who are behind the scenes and are rarely seen on stage. They are Eric Knorr, Kathleen Miguel, and Jane Varella. Jane also has the distinction of being a member of the Orchestra for all four of its Music Directors until her retirement from active performing.



Eric Knorr is a native of Wooster, OH, and became the Orchestra Librarian in August 2016. Like his predecessor, William Slusser, Eric is retired from active military service after a 20-year career. Eric is a graduate of the College of Wooster, earning a Bachelor of Music in 1989. Graduate work followed; he received a Master of Music from the University of Akron in 1991 and completed all of his Doctor of Musical Arts course work at the University of Cincinnati College-Conservatory of Music (CCM) in 1994. He entered Active Duty in the Air Force and is the retired Principal Trumpet of the Air Force Band of Flight at Wright-Patterson Air Force Base. Before that he was Principal Trumpet of Heartland of America Band at Offutt Air Force Base, Nebraska. As an orchestral musician, Eric has been a substitute player of every position within the DPO trumpet section. He is Principal Trumpet of the Bach Society and is a regular substitute with the Cincinnati Symphony Orchestra and Cincinnati Pops. Eric's other professional orchestral credits include the Cleveland Pops, Omaha Symphony, Akron Symphony, Cincinnati Ballet Orchestra, Ohio Light Opera Orchestra and several other orchestras in south and west central Ohio. As a chamber artist, Eric is a founding member of the Oakwood Brass. The ensemble is in residence at Westminster Presbyterian Church and has twice been the featured artists on Bach Society's subscription series. Eric is an Artist in Residence in Trumpet at the University of Dayton. He recently presented Master Classes at Wright State and Bowling Green State Universities and Miami University (Oxford). Eric and his wife, Michelle, have four children. His eldest daughter, Hannah, is a graduate of the Dayton Ballet School Program and is now a ballet major at the University of Oklahoma.



Kathleen Miguel is in her first year as the Orchestra's Production Manager. She is responsible for the setting of the stage and the arrangements for the guest performers for all of the DPO's

events. Kathleen is a graduate of Thomas Edison State College, where she earned a Bachelor of Arts in Music followed by a Master of Arts in Harp Performance at CCM. She began piano lessons when she was 7 and at the age of 14 began harp lessons, adding organ while in college. Kathleen is not a native of the area, but her father is retired from the Air Force after last being stationed at WPAFB, and Dayton has been her home for 16 years. Kathleen has performed with many area ensembles including the Springfield Symphony and Miami Valley Symphony Orchestras. She has been a member of the Harps of Grace Ensemble for over 10 years and frequently performs at weddings, rehearsals, receptions and memorial services. She is the founder and director of the Miami Youth Harp Ensemble and enjoys teaching students of all ages about the harp. Kathleen comes from a musical family, and she performs with her sisters who play the flute, violin, viola, cello, organ and piano. Prior to her employment with the Orchestra, Kathleen was a software administrator with Reynolds and Reynolds.



Jane Varella is the retired Principal Percussion of the Orchestra. She started playing piano at the age of 5 and played bells in junior high. She added the remainder of percussion instruments in high school and began playing with the DPO in 1952 as a high school junior. A Centerville High School graduate, she went on to the Eastman School of Music, where she earned a Bachelor of Music in Performance. Jane has taught at the University of Dayton, Wittenberg, Wright State and Cedarville Universities. She remains an active teacher today at both Sinclair Community College and the Stivers School for the Performing Arts. Jane became the Orchestra Personnel Manager in 1975 for one year—a job she has now held in excess of 41 years! She has played in two educational groups of the DPO, Percussion Trio and Mixed Trio. Jane has also performed at various churches and with the Bach Society and other professional trios and quartets. She is the mother of two children: a daughter, Stacey, who lives in Virginia, and a son, Ian, who resides in Texas. Jane is also blessed to have three granddaughters and one great-granddaughter.

Contributed by Dick DeLon, DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE
Premier Health
MASTERWORKS SERIES
Dayton Philharmonic Orchestra

Neal Gittleman, Artistic Director and Conductor

Friday,
Feb. 3,
2017

8:00 PM
Schuster Center

Mahler's Fifth
Dayton Philharmonic Chamber Chorus;
Hank Dahlman, director

Saturday,
Feb. 4,
2017

8:00 PM
Schuster Center

J. S. Bach, arr. Arnold Schoenberg *St. Anne Prelude and Fugue*
(1685–1750) (1874–1951)

J. S. Bach

Motet No. 1, “Singet dem Herrn ein neues Lied”
 (“Sing to the Lord a New Song”)

Dayton Philharmonic Chamber Chorus

– INTERMISSION –

Gustav Mahler
(1860–1911)

Symphony No. 5
Part I

1. Funeral March: At a measured pace, strict, like a funeral procession
2. Stormy, with greatest vehemence

Part II

3. Scherzo: Strong, not too fast
Aaron Brant, Solo Horn

Part III

4. Adagietto: Very slow
5. Rondo-Finale: Allegro giocoso, fresh

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Hank Dahlman, chorus director

Biography

Hank Dahlman is Director of CELIA, the Ohio Center of Excellence for Collaborative Education, Leadership & Innovation in the Arts, a unit of the College of Liberal Arts, based at Wright State University. He is also Director of Choral Studies at Wright State, where he serves as the conductor of the WSU Collegiate Chorale. In 2015, Dr. Dahlman was appointed to the rank of University Professor, the university's highest rank, held by only three faculty members at any one time.

As the founding Director of CELIA, Dr. Dahlman oversees an extensive statewide center of excellence that promotes multidisciplinary studies and community engagement in the arts, humanities, and social sciences. CELIA acts in three major ways to improve the quality of life at Wright State and in our region. First, CELIA encourages ongoing programs and special projects by sponsoring innovative collaborations between WSU arts programs and external partners. Additionally, CELIA fosters a vibrant community of leadership and scholarship in the arts and humanities on the WSU campus through its innovative CELIA Fellows program. Finally, CELIA's Distinguished Visiting Artist Series brings nationally and internationally renowned artists on campus for guest lectures, exhibits and performances.

Wright State choirs under Dr. Dahlman's direction tour regularly in the U.S. and abroad, have been invited to sing for conferences of the American Choral Directors Association (ACDA) and other professional organizations, and competed at the Champions Level of the 2012 World Choir Games. Choirs directed by Dr. Dahlman have also appeared on stage with such notable and varied performers as Anonymous 4, Leon Bates, Simon Carrington, Marvin Hamlisch, Keith Lockhart, and Kenny Rogers. He has prepared world or regional premieres of new works by such composers as William Bolcom, Robert Xavier Rodriguez, Steven Winteregg, James McCray, and Robert Yeager. Dr. Dahlman's ensembles have also prepared demonstration recordings of new

choral works for nationally known music publishers and have frequently appeared with the Dayton Philharmonic Orchestra, including performances of the Britten *War Requiem*, the Brahms Requiem, the Bernstein *MASS*, the Stravinsky *Mass*, and numerous Bach motets and cantatas. WSU choirs under his direction have sung in some of the world's most prestigious venues, including St. Peter's Basilica in Rome, St. Stephan's Cathedral in Vienna, the Salzburg Cathedral, the National Cathedral, St. Patrick's Cathedral in New York, Carnegie Hall, and Lincoln Center.

Director of the Dayton Philharmonic Orchestra Chorus, Dr. Dahlman has served as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dr. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250th birthday in 2006. He conducted in his Carnegie Hall debut in 2008 and in June 2010 conducted the DPOC and other choirs in performance at Avery Fisher Hall in New York's Lincoln Center. Recent professional conducting engagements have included the Mozart *Requiem* and Handel's *Messiah* with the Dayton Philharmonic Orchestra. Dr. Dahlman will return in December to conduct Handel's *Messiah* with the Dayton Philharmonic Orchestra and Chamber Choir.

Dr. Dahlman appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels. His *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard and is used by universities, professional orchestras, and choruses on five continents.

Most importantly, Hank is the fortunate husband of Cindy, and the proud father of two wonderful children, James and Amanda, and their great spouses.



Johann Sebastian Bach/ Arnold Schoenberg

St. Anne Prelude and Fugue

Most classical music listeners will be familiar with Arnold Schoenberg as a “difficult” composer. Certainly works like *Erwartung*, a chilling, atonal depiction of a woman losing her mind, or relentlessly dissonant works like the Piano Suite of 1923, can be challenging to an audience.

But Schoenberg was a composer of many parts. Although he sought always both to develop his own compositional skills and to explore the possibilities of musical language, he was a practical musician as well and, besides composing his own popular songs for cabaret performance, he also arranged the orchestral scores of operettas for performance by smaller ensembles. Schoenberg turned out some 6,000 pages of such arrangements, arrangements disparagingly referred to as “hack-work” by some scholars.

Of course Schoenberg’s arrangements could rise above hack-work, and he wrote many adaptations of more serious music. An organization that he had started, the Society for Private Musical Performances, sought to give hearings to unjustly neglected works and, since the Society’s performing forces were small, Schoenberg provided reductions of orchestral scores, arrangements playable by the smaller ensembles the Society could provide.

His arrangements of Bach’s work were obviously more serious in intent than his popular work and were addressed to a larger audience than that of the Society for Private Musical Performances. In 1922 he orchestrated two chorale preludes by the older master at the request of Josef Stransky, then conductor of the New York Philharmonic, and that organization performed the arrangements in November 1922. The *St. Anne* orchestration was written in 1928.

These arrangements and their performances provided Schoenberg with some much-needed income, but they also can be seen as part of Schoenberg’s long-term plan to preserve what he saw as the hegemony of German music. Although his music was often construed as

a radical break from the past, Schoenberg consistently argued that he was only following the practice of good composers, especially the practice of good *German* composers, and the practice of J. S. Bach in particular. As he argued, “It was mainly through J. S. Bach, that German music came to decide the way things developed, as it has for 200 years.” And if Schoenberg could succeed in his mission, his own work would “ensure the supremacy of German music for the next hundred years.”

The *St. Anne* Prelude and Fugue form a particular part of Schoenberg’s compositional agenda. He hoped to restore contrapuntal composition (the simultaneous and harmonious sounding of disparate melodies) to its former place of honor as a means of musical expression. But he also felt the orchestra could sound that counterpoint more effectively than the organ, the instrument for which the Prelude and Fugue were originally written—not because the orchestra had more sounds than the organ, but because the orchestra’s sounds were clearer. In his words:

Our “sound-requirements” do not aim at “tasteful” colors. Rather, the purpose of the colors is to make the individual lines clearer, and that is very important in the contrapuntal web. Whether the Bach organ could achieve this, we do not know. Today’s organists *cannot*; this I know (and it is one of my points of departure!).

Schoenberg’s arrangement of the Prelude and Fugue is called “*St. Anne*” because the opening subject of the fugue resembles a tune attributed to William Croft, an English composer from the early eighteenth century. Croft was the church organist at *St. Anne’s* Parish in London until 1712; hence the name of the tune. The tune itself served to set the hymn “Our God, Our Help in Ages Past,” by Isaac Watts, and various denominations, including the Lutherans and Methodists, use that hymn in their services.

—Dennis Loranger, *Lecturer in Music,*
Wright State University

Johann Sebastian Bach

Singet dem Herrn ein neues Lied

Singet dem Herrn is a motet. Johann Sebastian Bach wrote only a few works in this genre, but they are considered to be among his best works for voice.

The motet, as a compositional genre, had its origins in the early thirteenth century. These early motets were usually written for three voices. The bottom part would sing longer notes while the two top parts would move more quickly, in their own individual and separate fashion. In addition to each voice having a distinct rhythm and melody, each voice also had its own text, different from the others. This complicated musical and lyrical structure made the motet a connoisseur's music, thus lending the genre a serious air, and so motets tended to be composed for, and performed at, grand occasions.

By the end of the fifteenth century, the motet had lost its more esoteric qualities, but it still remained a genre in which composers could exercise their skills both at writing counterpoint and setting texts, almost always of a sacred nature.

In the early years of the seventeenth century the motet had become a much more nebulous form, such that finally the term "motet" came to refer to any music for voices with a sacred text. However, the motet's traditionally contrapuntal texture remained an important feature of the genre, and Lutheran composers would develop simple hymn tunes, usually sung by the congregation, into polyphonic pieces resembling the old motets, usually performed by a trained choir.

The long history of the motet and its various forms influences Bach's compositional practice in *Singet dem Herrn*. The northern European influence is evident in the forces he uses in the motet: two separate choirs, each with its own part, a practice he would have learned from German composers like the early seventeenth-century master Heinrich Schütz, who had in

turn learned that polychoral style from his master, the Italian composer Giovanni Gabrieli.

The Italian influence is also evident in the formal organization of *Singet dem Herrn*. Bach wrote the whole piece so that a slow movement is preceded and then followed by relatively quicker sections, making the overall form of the work fast-slow-fast, much like the Italian *sinfonia*, the instrumental introduction to Italian operas of the day. And that instrumental influence is also evident in the way Bach writes for the singers who are asked to perform virtuosic runs much like the instrumental fireworks of his contemporary Antonio Vivaldi.

The text is taken from the Psalms. The first, fast section sets the famous text from Psalm 149, "Sing to the Lord a new song." The two choirs in the second section sing from two separate texts (perhaps a reference to the polytextual tradition of the original motet, a tradition that would have already been ancient in Bach's own time). The second choir (confusingly heard first) sings a text written by the German poet and minister Johann Gramann and alternates phrases with the first choir, which sings an undistinguished text written by an unknown poet. Gramann's text is a vivid depiction of mortality:

... we are only dust
Like grass before the rake,
A flower or falling leaf.
The wind has only to blow over it,
and it is there no more.

The third section opens with a call-and-response between the choirs, a sound almost like an echo, a technique Bach would have learned from Italian and German madrigal composers. The piece concludes with the two choirs joining together into a four-voice fugue.

—Dennis Loranger, *Lecturer in Music,*
Wright State University

J.S. Bach: Singet dem Herrn ein neues Lied, BWV 225

Text and Translations

Psalm 149:1-3 (mvt. 1); "Nun lob, mein Seel, den Herren," verse 3:
Johann Gramann 1548 (mvt. 2); Psalm 150:2, 6 (mvt. 3)

1. Chor

Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige.
Sie sollen loben seinen Namen im Reihem,
mit Pauken und Harfen sollen sie ihm spielen.

2. Aria und Chorale

(Chor I)

Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt!

(Chor II)

Wie sich ein Vat'r erbarmet
Üb'r seine junge Kindlein klein:
So tut der Herr uns Armen,
So wir ihn kindlich fürchten rein.
Er kennt das arme Gemächte,
Gott weiß, wir sind nur Staub.
Gleichwie das Gras vom Rechen,
Ein Blum und fallendes Laub,
Der Wind nur drüber wehet,
So ist es nimmer da:
Also der Mensch vergehet,
Sein End, das ist ihm nah.

3. Chor

Lobet den Herrn in seinen Taten,
loben ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!

1. Chorus

Sing to the Lord a new song!
The congregation of the saints shall praise Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

2. Aria and Chorale

(Chorus I)

God, take us to Yourself from now on!
For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy is the person who strictly and tightly
abandons himself to You and Your mercy!

(Chorus II)

As a father has mercy
upon his young children:
so the Lord does with us poor ones,
when we fear Him with pure and childlike hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there;
So also man passes away,
his end is near to him.

3. Chorus

Praise the Lord in His works,
praise Him in his great glory.
Everything that has breath, praise the Lord,
Hallelujah!



Gustav Mahler

Symphony No. 5

Gustav Mahler began composing the Symphony No. 5 in 1901, while he was wooing the beautiful and talented Alma Schindler. In 1902 he brought both tasks, courtship and composition, to a conclusion, marrying Schindler in March and finishing the symphony in October, an occasion he marked by performing it for her. In her book about her life with Mahler, Alma described that first performance as a solemn moment, “the first time that he played a new work for me.”

Whatever solemnity its first airing may have had, Mahler had begun the symphony with relatively modest ambitions. He had planned to compose what he called “a rule-abiding symphony in four movements, each of which is independent and self-contained.” But he soon abandoned this conventional scheme in both its details. He began the work with an introductory movement and, although the remaining four movements fit within the conventional symphonic structure, Mahler interspersed each of the movements with material from other parts of the work. And to further remove the work from the category of “rule-abiding symphony,” Mahler sorted those five movements into three parts, with the first part consisting of movements one and two, the second part of movement three, and the third part of movements four and five.

The first movement is described in the score as *Trauermarsch*, a “funeral march,” although the sentiment is clear even without the designation. After a brief and sometimes violent fanfare from the trumpet, the orchestra establishes a slow and ponderous accompaniment beneath a pathetic threnody unwinding in the strings. But that quiet mood is interrupted several times, as though some disturbing memory keeps returning.

The second movement follows a similar pattern of quiet and rage, but there the opening section is stormy and agitated, while Mahler interrupts the opening vehemence with quiet and lyrical

sections, which seem at times about to take over the sentiment of the movement. But the opening chaos keeps returning and builds up to a spectacularly noisy conclusion that then winds down to silence.

The third movement, a scherzo, seems to be an attempt to reconcile the contrasts of the two opening movements. Mahler may have worked on the movement as early as the late 1890s. when he had envisaged a scherzo that would depict “Die Welt ohne Schwere,” a title that could be translated as “the world without cares.” But the critic Stephen Hefling suggests that a better translation might be “the world without gravity,” since this movement has a far lighter spirit than the two previous movements, as though the cares and anger that continually interrupted those sections were forgotten.

That mood of lightheartedness leads into the fourth movement, marked *Adagietto*, which apparently began life as a love letter to Alma and uses the “Gaze” motive from Wagner’s *Tristan and Isolde*.

The last movement opens up with a brief horn call and a tune played by the bassoon, a tune then given a substantial fugal treatment. The fugue’s tune is based on an old German folksong, “Lob des hohen Verstandes” (“Praise of the highest understanding”). The folk song’s lyrics tell of a singing contest between a nightingale and a cuckoo, judged by a donkey. The donkey gives the prize to the cuckoo, and some critics have suggested that whole movement can be read as Mahler’s rejoinder to his critics, the foolish donkeys who cannot distinguish between a nightingale’s exuberant and variegated song and the cuckoo’s dull and repetitive piping.

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