

# The Power of Music Season 2006-2007 Dayton Philharmonic Orchestra

BOOK four



## CARTOON & MOVIE MUSIC

The winter Family concert finds Patrick Reynolds on the podium, the DPYO on the stage & cartoonist Rob Shepperson in the house: February 18



## HAMLISCH HOSTS THE JAZZ AMBASSADORS

The Chase SuperPops winter show combines the legendary showman, the US Army's acclaimed jazz band and the DPO: January 5/6



## NEW YEAR'S EVE

Traditional Viennese fare plus three festive tributes: December 31

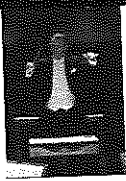
## CELEBRATING THE SOUL OF NATURE

Music Director Neal Gittleman warms up the winter with an excursion through Mahler's celebrated Third Symphony: January 12/13

**DAYTON**  
PHILHARMONIC

Neal Gittleman, Music Director

**Engage.**  
**Enjoy.**  
**Emerge!**



# DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

## 74th Season 2006-2007

### 1st Violins

Lucas Alemán,\*  
*Concertmaster*  
J. Ralph Corbett Chair  
Aurelian Oprea,  
*Acting Concertmaster*  
Dona Nouné-Wiedmann,  
*Acting Associate  
Concertmaster*  
Izumi Lund,\*  
*Assistant Concertmaster*  
Huffy Foundation Chair  
Elizabeth Hofeldt,  
*Acting Assistant  
Concertmaster*  
Sherman Standard  
Register Foundation Chair  
Mikhail Baranovsky  
Karlton Taylor  
William Manley  
Louis Proske  
Nancy Mullins  
Barry Berndt\*  
Calvin Lewis  
Philip Enzweiler  
Xiao Fu  
Janet George

### 2nd Violins

Kirstin Greenlaw, *Principal*  
Jesse Philips Chair  
Kristen Wiersum,  
*Assistant Principal*  
Ann Lin  
Gloria Fiore  
Marcel Lund  
Tom Fetherston  
Kara Lardinois  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Yen-Ting Wu

### 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  
Kimberly Trout  
Jean Blasingame

### 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*  
Tom Guth

### Basses

Deborah Taylor, *Principal\**  
Dayton Philharmonic  
Volunteer Association  
C. David Horine Memorial  
Chair  
Jon Pascolini,  
*Acting Principal*  
Donald Compton,  
*Acting Assistant Principal*  
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 Beick\*  
Amy Lassiter  
Todd Fitter  
Nancy Cahall  
Sean Vore

### Trumpets

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

### Trombones

Timothy Anderson, *Principal*  
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*

\*Leave of Absence



## NEAL'S NOTES

"What Mahler Tells Me" or "The Program in the Program"

Take a glance at the program page for January's classical concert and you'll see some usual stuff. There's only one piece on the program—Mahler's *Third Symphony*. There's an intermission in the middle of the piece, between the first and second movements. And instead just the customary tempo markings for the movements, there are titles, all in the form "What the \_\_\_\_\_ Tell(s) Me".

What the . . . indeed!

There's a perfectly logical explanation for everything.

*Mahler Three* is a long symphony, designed to stand alone. It clocks in at somewhere between 90 and 100 minutes. It's often called the longest symphony ever written, but I'm sure someone somewhere has written a longer one since. When Mahler premiered it in 1902, it was certainly the longest symphony that anyone had ever encountered.

Even though we usually don't take an intermission between movements of a symphony, 90 to 100 minutes is a long time to sit, so taking a break after the nearly 40-minute first movement seems the prudent thing for everyone concerned! Plus, we know that on one occasion Mahler himself performed the *Third* with an intermission after the first movement. We could infer from the fact that it was once and only once that Mahler didn't like the idea. But the fact that he did it even once gives us some cover!

The issue of the movement titles opens up the fascinating-but-thorny subject of program music. Nowadays, we accept that some pieces are program music (music that tells a story or depicts something extra-musical) and other pieces are absolute music (music that's

about nothing beyond the way the sounds fit together). Although program music dates back at least to the 14<sup>th</sup> century, the floodgates of program music opened after Beethoven wrote his *Pastoral Symphony* in 1808. Beethoven's one-time experiment in symphonic tone-painting showed the way and helped make the 19<sup>th</sup> century a golden age of program music.

But no movement in Western classical music goes unopposed. Even as composers from Berlioz to Saint-Saëns to Franck to Liszt to Smetana to Dvořák to Richard Strauss wrote program music, many critics belittled the idea, implying that composers who resorted to programmatic elements lacked the talent, technique, or inspiration to write "pure music". As a result, many composers were ambivalent about their programmatic works. Even Strauss, the undisputed king of program music, hedged his bets by subtitled his tone-poem *Till Eulenspiegel's Merry Pranks* a "Rondo for Orchestra"—to point out that not only was it a piece of program music, it also followed an established "pure music" form.

No composer was more ambivalent about program music than Gustav Mahler. Nearly all of his symphonies have programmatic elements, and in almost every case Mahler started with an overt program, wrote the piece, then gradually retracted the program, leaving us with what appears to be a piece of "absolute music" hiding its programmatic roots.

Mahler's *Third* is a perfect example. From its earliest inception in the summer of 1895, the symphony had a title, with subtitles for each individual movement. The first title was *The Happy Life: A Summer Night's Dream* (Not after

Shakespeare). As he worked on the piece over the next year, Mahler changed the title several times: first to simply *A Summer Night's Dream*; then to *My Happy Science* (a reference to Nietzsche's book *The Happy Science*); then to *The Happy Science: A Summer Night's Dream*; then to *The Happy Science: A Summer Daydream*; and finally to *A Summer Daydream*. Each movement title underwent similar changes, before the symphony was complete. Later, frustrated by all the attention the program attracted, Mahler suppressed all the titles and published the piece without them.

This puts modern performers in a quandary: should we suppress the titles, too? Mahler didn't just revise his titles. He revised his music, too. I almost always

prefer to perform his music from the latest edition possible, so what we play represents Mahler's final thoughts. But look at the program page, and you'll see all Mahler's titles as they stood when he finished composing the piece in 1896.

I can't imagine this symphony without the titles, and it's not just that I think "What Love Tells Me" is the perfect title for the glorious last movement. I believe that printing the titles helps you in the audience connect with the ideas that inspired Mahler and with the music those ideas drew from his vivid imagination. It's certainly important for you to know that Mahler renounced the titles. But I think it's even more important for you to know that they were in his mind when he first put pencil to music paper.

#### 2006-2007 Season

#### **STARS of TOMORROW PERFORMANCE SCHEDULE**

Thursday, Nov 16 (Radiant Joy)  
Northmont High School Chamber Orchestra  
CYNTHIA MCFARLANE, DIRECTOR

Fri, Dec 1 (Hometown Virtuosi)  
Oakwood High School Orchestra  
NAN WATSON, DIRECTOR

Friday, Dec 8 (Soulful Celebration)  
West Carrollton High School Varsity Choir  
BRIAN COLEMAN, DIRECTOR

Sat, Dec 9 (Soulful Celebration)  
Beavercreek High School Acapella Choir & Friends Show Choir  
SHARON BUSCH, DIRECTOR

Sat, Jan 6 (Jazzin' with Marvin)  
Stivers School for the Arts Jazz Orchestra  
CLAUDE LUCIEN THOMAS, DIRECTOR

Fri, Jan 12 (Soul of Nature)  
Stebbins High School Symphonic Choir  
CHRISTINA SMITH, DIRECTOR

Sat, Mar 24 (Melodies & Milestones)  
Stivers School for the Arts Philharmonic Orchestra  
LOIS CLARK RAMEY, DIRECTOR

Fri, Mar 30 (Heroes & Villains)  
Oakwood High School Concert Band  
RON NELSON, DIRECTOR



These enterprising high school students join us for select concerts throughout the season to display their musical skills and to enjoy the DPO performances afterwards. Here, at the Dayton Philharmonic, we are proud of these talented teens.

Please plan to join them in the Wintergarden, pre-concert, on the dates listed at the right!



# CLASSICAL CONCERT

## Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Concert Sponsor:

**Dr. & Mrs. Charles Demirjian**

Special thanks to the Dayton Philharmonic Volunteer Association for funds provided to allow extra rehearsal time for this weekend's concert.

**Dayton Philharmonic Women's Chorus**

**Hank Dahlman, chorus director**

**Kettering Children's Choir**

**Natalie DeHorn, choir director**

**Kathleen Clawson, mezzo-soprano**

Gustav Mahler  
(1860-1911)

Symphony No. 3 in D Minor  
"A Summer Daydream"

### PART ONE

- I. "What the Mountains Tell Me"  
Pan awakes. Summer marches in.  
(The Procession of Bacchus)  
*Kräftig*

### INTERMISSION

### PART TWO

- II. "What the Flowers of the Meadow Tell Me"  
*Tempo di Menuetto*
- III. "What the Animals of the Forest Tell Me"  
*Comodo. Scherzando. Ohne Hast.*
- IV. "What Man Tells Me"  
*Sehr langsam. Misterioso.*
- V. "What the Angels Tell Me"  
*Lustig im Tempo und keck in Ausdruck*
- VI. "What Love Tells Me"  
*Langsam. Ruhevoll. Empfunden.*

#### Season Sponsors:



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The Official Hotel of the  
Dayton Philharmonic Orchestra

#### Season Media Sponsor:



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*Concert Broadcast on*

WDPR-FM, 88.1

WDPG-FM, 89.9

Saturday, March 3, 2007, at 10 a.m.

Friday

Jan. 12  
2007

8 PM

Schuster Center

Saturday

Jan. 13  
2007

8 PM

Schuster Center



# GUSTAV MAHLER

## Symphony No. 3 in D minor

Mahler was late Romantic music's ultimate big thinker. In his own lifetime, he was generally regarded as a conductor who composed on the side, producing huge, bizarre symphonies accepted only by a cult following. The conductors Bruno Walter, Otto Klemperer, William Mengelberg, and Manrice Abravanel kept Mahler's legacy alive, and Mahler's are now among the most recorded of any symphonies.

**Instrumentation:** 4 flutes, 4 oboes, 5 clarinets, 4 bassoons, 8 French horns, 4 trumpets, posthorn, 4 trombones, tuba, 2 timpani, percussion, harp, and strings.

The DPO last performed this work in 1990, with Isaiah Jackson conducting.

This is Mahler's longest symphony, in six movements and lasting nearly 90-100 minutes. Mahler's concept of the symphony as a world unto itself finds its complete exposition here in the highly diverse styles and elements, creating problems of continuity and coherence that he did not completely solve.

The primary theme of the Third is Nature and Man's place therein, and its principal literary inspirations are *Das Knaben Wunderhorn* (as in the previous symphony) and Nietzsche . . . Mahler added words and voices to expand his means of expression and used material from one of his earlier *Wunderhorn Songs* . . . the Third Symphony as a whole is his most specific example of "world building" in artistic terms.

*Kräftig. Entschieden. (Strongly and Confidently).* This is the single longest sonata-form movement ever written. Mahler sets bizarre, primordial, and harsh brass and percussion rumblings depicting Pan's awakening in opposition to pastoral music of bird calls and light fanfares over tremulous strings and woodwind trillings. These elements are transformed into the

ultimate example of Mahler's symphonic military marches. The entire movement covers a vast soundscape of imagery, from bold, assertive proclamation to harsh and grotesque fugal passages, to despairing outcries, to a lighthearted and popular sounding march tune.

*Tempo di Menuetto. (Minuet Tempo).* This is a light and folk-like dance movement in the style of the comic *Wunderhorn Songs*. It stands in sharp contrast to the weighty first movement.

*Comodo. Scherzando. Ohne Hast. (Moving, Scherzo-like, Without Haste).* This movement quotes extensively from Mahler's song *Ablösung im Sommer (Relief in the Summer)* about a dead cuckoo. Its comic vein is interrupted twice, once by a sentimental posthorn solo and later by a dramatic outburst symbolic of the great god Pan's intrusion into the peaceful summer.

*Sehr langsam. Misterioso. Durchaus ppp. (Very Slow, Mysterious, Pianissimo Throughout).* Here Mahler moves into a more metaphysical realm, by setting Nietzsche's *Midnight Song* in this slow and haunting movement.

*Lustig im Tempo und keck im Ausdruck. (Happy in Tempo, Saucily Bold in Expression).* Children's and women's voices are used here, to sing this angel's song about the redemption of sin from *Das Knaben Wunderhorn*. Mahler imitates church bells to delightful effect, in this innocent and uplifting movement.

*Langsam. Ruhevoll. Empfundener. (Slow, Peaceful, Deeply Felt).* A majestic and awesome *Adagio* concludes the symphony, in a hymn-like paean on love. It rises to a powerful climax, as "Nature in its totality rings and resounds."

Biography by All Media Guide  
Composition Description by Steven Coburn  
Source: All Media Guide



# NEAL GITTLEMAN

## Biography

The 2006-2007 season is Neal Gittleman's twelfth 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." And when the Orchestra christened the Mead Theatre in the Benjamin and Marian Schuster Performing Arts Center in March of 2003, the paper attested that "Gittleman has brought the DPO to a new level." During Gittleman's tenure, the orchestra has received five 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, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied with Nadia Boulanger and Annette Diendoné 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, 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* programs, which provide a "behind the scenes" look at great works of the orchestral repertoire. These innovative programs, which began in Milwaukee 19 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.

# DAYTON PHILHARMONIC WOMEN'S CHORUS

## Soprano

Pat Armstrong  
Amanda Baird  
Carla Ballou  
Carolyn Bendrick  
Katryn Bowman  
Anita Campbell  
Lillian Chambliss  
Alberta Louise Dynes  
Diane Erbland  
Hols Fischer  
Lois Foy  
Karen Goretta  
Marian Kay Howard  
Luvada Johnson  
Effie Sue Kemerley  
Jill Lewis

Erin Elizabeth Lintz  
Deborah Nash Probert  
Annette Rizer  
Kristi Schnipke  
Marilyn Smyers  
Susan Thomas  
Deborah Tipps  
Amy Vaubel  
Meghan A. Wakeley

## Alto

Lynette A. Atkinson  
Heather Balent  
Ellen Bagley Barnett  
Donita Carman  
Willow Cliffswallow  
Sally Cumberland

Anne Crouch  
Beverly Dean  
Dee Earl  
Sallie Fisher  
Michele Foley  
Laurel Franz  
Melinda Gilmore  
Jaclyn Harper  
Peg Holland  
Brenda Hood  
Valerie Little  
Sr. Mary Rose McCrate  
Myrna Miller  
Helen Oswald  
Patricia Peck  
Jane Rike  
Vici Siefke

Barbara Joy Singleton  
Elizabeth Swisher  
Mildred Taylor  
Lynne Vaia  
Sharyn Veley  
R. Barbara Vera  
Fran Walker  
Sharon P. Williamson  
Pamela J. Yri

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

## HANK DAHLMAN

Director, Dayton Philharmonic Orchestra Chorus

**H**ank 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.

## KATHLEEN CLAWSON

### Biography

**A**merican mezzo-soprano Kathleen Clawson receives consistent praise for the burnished, bronze beauty of her voice enhanced by an innate musicality and a persuasive, sensuous manner of communication. She has appeared throughout the United States in opera, on the concert stage and recital platform in a wide range of repertoire from Bach and Janáček to Verdi and Wagner. Highlights of the current (2006-

2007) season include her first-ever performances of Mahler's Symphony No. 3 in her return to the Dayton Philharmonic, Dvořák's *Stabat Mater* with the Santa Fe Symphony, Beethoven's Symphony No. 9 with the Midland Symphony, and a recital of Classical Christmas music for the 20<sup>th</sup> anniversary of the Music in Corales (NM) series. This summer, she returned to the Santa Fe Opera for *Salome*.



# KETTERING CHILDREN'S CHOIR

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Amy Bange  
Chas Barnard  
Anna Benaton  
Laura Benton  
Shannon Brown  
Anna Burke  
Melody Burks  
Christine Burns  
Lisa Bnrwinkel  
Helena Chen  
Marly Coldiron  
Rebekah Colson  
Stefanie Dodge  
Allison Eder  
Emily Everett  
Megan Falter  
Bridgett Gladden  
Sara Gladden  
Lanra Gray  
Kramer Groach  
Angela Harrison

Stephanie Hemmelgarn  
Rachel Herman  
Joseph Huber  
Mariah Isaacs  
Ayesha Khan  
Marilyn Kies,  
Alli Kneubuehl  
Katie Larson  
Stephanie Long  
Kathryne Lopez  
Elizabeth McKinney  
Kevin Moy  
Cara Mumford  
Meera Nagarajan  
Thara Nagarajan  
Michaela Neu  
Jeremiah Plessinger  
Danielle Price  
Micah Price  
Nathan Price  
Jacqueline Radaker

Lisa Ramsey  
Varun Rao  
Evy Reynolds  
Lexi Richardson  
Skylar Robinson  
Elizabeth Schweizer  
Lauren Scott  
Kwesi Seabrook  
Amanda Swarts  
Rachel Taylor  
Sol Tsonis  
Kathleen Weaver  
Christopher Wehner  
Katy Welch  
Lanren Westendorf  
Hannah Williams  
Katie Williams  
Rose Wisniewski  
Katherine Wood

## NATALIE DEHORN

### Biography

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Artistic Director and Director of the Concert Choir, Dr. DeHorn is a co-founder of the Kettering Children's Choir. She is a graduate of Calvin College in Grand Rapids, Michigan, Michigan State University, and Northwestern University in Evanston, Illinois. Dr. DeHorn has received over 40 grants for the KCC from Culture Works of Dayton, The Ohio Arts Council, Montgomery County Arts and Cultural District, and the Dayton Foundation, sponsoring special projects and commissioned works. She has also received study grants from the National

Endowment for the Humanities and the Ohio Arts Council. Since the founding in 1986, the Kettering Children's Choir has grown to five graded choirs with over 200 singers participating from 9 counties in the Miami Valley area. The choir performs on tour every spring, and every third year it tours and performs internationally. In 2003, Natalie took the KCC on its fifth international tour to Australia. In 2006, they traveled to Germany, Austria, and Italy and participated in a Sunday Mass at St. Mark's Basilica in Venice, Italy.