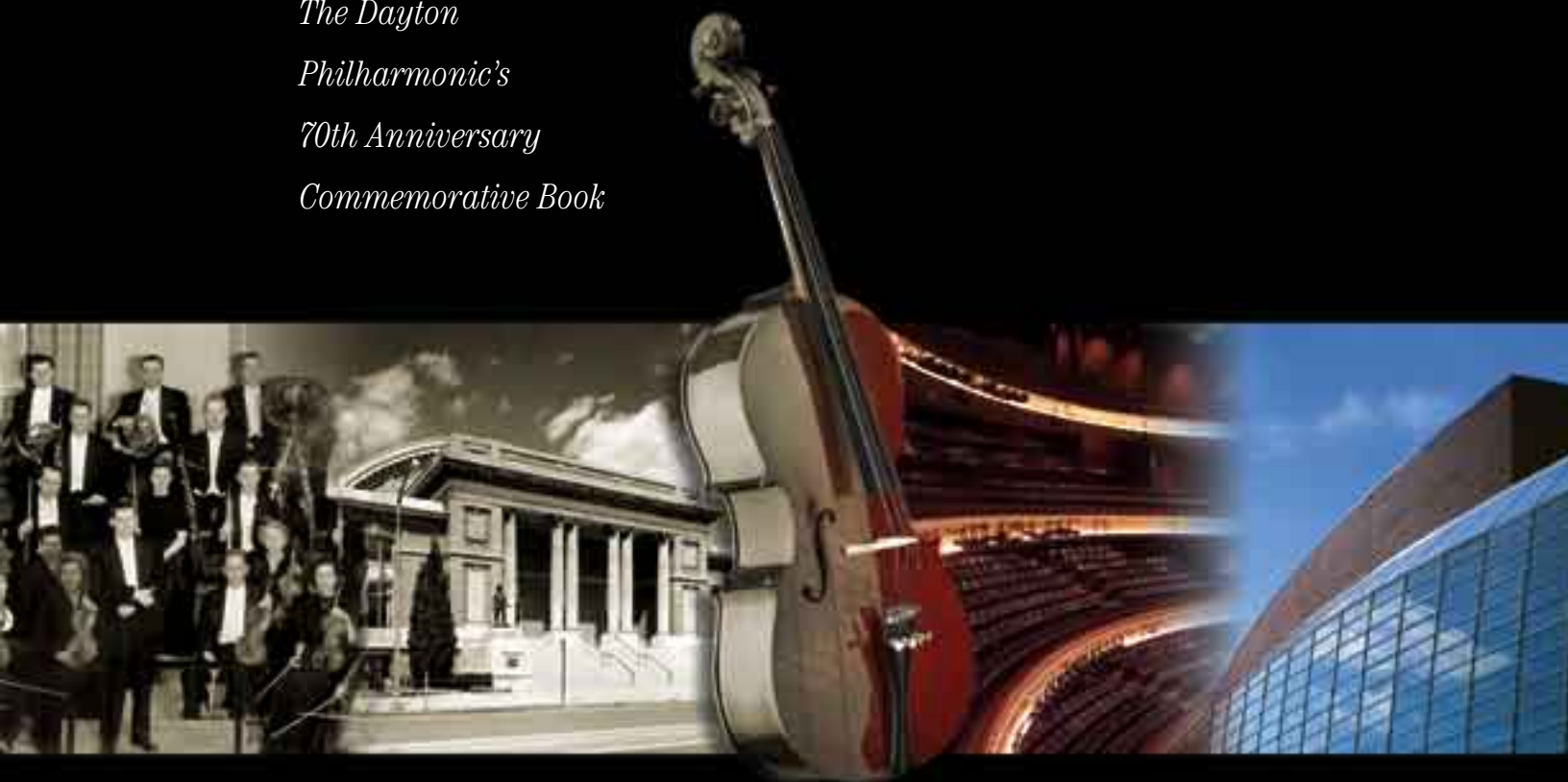


A NEW BEGINNING

*The Dayton
Philharmonic's
70th Anniversary
Commemorative Book*



DAYTON
PHILHARMONIC

A NEW BEGINNING

The Dayton

Philharmonic's

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Commemorative Book

"I become ever more aware of how fortunate it is to be a musician. When throughout the world there is taught and spread so much hatred and prejudice, I thank the Lord for the joy of pursuing a field of endeavor which can do so much in the opposite direction – to distribute and teach beauty, and through beauty; love and kindness. I am therefore very grateful to the people of my city who see fit to... sponsor a symphony orchestra, consecrated to beauty and devoted to serving the community in Godliness."

– Paul Katz, Board of Trustees meeting, 1936

DAYTON PHILHARMONIC ORCHESTRA HISTORY

COMPILED AND WRITTEN BY CAROLE JUDGE

SCHUSTER CENTER SECTION WRITTEN BY LAURA JANUZZI

COVER PHOTOS: DPO ARCHIVE, DAYTON DAILY NEWS AND JON NEIDERT

Founded in 1933, the Dayton Philharmonic Orchestra has a distinguished place in the Gem City's history as one of the community's oldest and longest standing cultural institutions. Dayton Philharmonic Orchestra Programs and Performances will enliven the spirit, inspire the imagination, cultivate the musical appreciation, and serve the educational and entertainment needs of greater Dayton and surrounding communities.

Dayton Philharmonic Orchestra
Performance Place
109 North Main Street, Suite 200
Dayton, Ohio 45402

Published by the Dayton Philharmonic Orchestra

ISBN 0-615-12361-9

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Design and Layout: Catalyst Creative Partnership/Jän Paul Ostendorf

Printing: Patented Printing

Photography: Indicated on each photo, otherwise Dayton Philharmonic Orchestra's archive.

FORWARD

The March 2003 opening of the Benjamin and Marian Schuster Performing Arts Center has focused renewed attention on the Dayton Philharmonic Orchestra, while providing us with a much needed state-of-the-art performance home with world-class acoustics.

This same year we also celebrate 70 years of great music making and service to our community! It is a time to remember and reflect on the vision and dedication of Paul Katz, Miriam Rosenthal, the musicians, the volunteers, and staff who over those seventy years have given so much to the Philharmonic, and to the community. Their history reminds us that adventurous programming, the bringing of world class artists to Dayton, and serving the educational needs of our community have been central to the Philharmonic from the very beginning.

Even more importantly, this history serves as a tribute to the audience members and contributors who since 1933 have been giving their time and financial support to the orchestra. Without you the Philharmonic would never have survived, much less thrived and grown into the institution that it is today.

I also want to thank Carol Judge, her team of interns, and the archivists at Wright State University who worked tirelessly on putting together this anniversary book, interviewing people who were active in the early years of the orchestra and reviewing archives that had in many cases not been touched in decades.

We look forward to the next seventy years for the Dayton Philharmonic Orchestra.



Curtis Long



Curtis Long, Executive Director of the Dayton Philharmonic Orchestra

DAYTON'S VIOLIN GENIUS WHO WON FAMOUS SEVCIK SCHOLARSHIP



Photo copyright 1921,
by Jane Reece.
Paul Katz, 13-year-old
Dayton boy, who won one
of the scholarships given
by the famous Sevcik,
conceded to be the great-
est violin teacher in the
world. He will appear in
a concert at Memorial
hall Tuesday evening.

Nov 1, 1921.

PHOTO BY JANE REECE

"You have seen the pictures of young Beethoven, playing his piano long after he should have been abed while his astonished family looked on in surprise. Perhaps nine-year-old Paul Katz may never equal the famous composer, but at the age of nine he has advanced so rapidly in playing the violin that by next spring there will be no teacher in Dayton who can teach him anymore."

— The Cincinnati Post, 1917

FROM THE BEGINNING...TO A NEW BEGINNING

By 1933, Dayton, Ohio was already home to many great men and women who had achieved fame and recognition by proving the impossible possible. That same year, 25-year-old Paul Katz was poised to join their ranks in a city accustomed to nurturing start-ups. His idea, however, would not require a patent. Katz's personal and professional mission was to form an orchestra.



In Dayton, one just had to look up to see possibilities and progress, although innovation, even in Dayton, didn't mean instant success. The economic climate of The Great Depression made forming an orchestra a difficult enterprise. But Katz himself had already watched his Russian immigrant parents scale what may have seemed like insurmountable odds.

In 1910, Nathan and Molly Katz moved to Dayton from the bustle of New York City to raise their two sons, Maurice, the eldest, and Paul the youngest, born in 1907. They settled in what appeared to be the friendly and safe midwest, only to have their business destroyed in The Great Flood of 1913. With hard work, they eventually re-opened The Parisian Silk Shop and enjoyed years of success. His parents' lessons on the importance of a strong work ethic and finding "higher ground" would serve Paul well. He himself would face many obstacles while pursuing his dreams.

Given a toy violin at age two and lessons by the age of five, the young boy became a prodigy who, by the time he was nine-years-old, was admitted

to the Cincinnati Conservatory of Music. The Conservatory, founded in 1879, had never before admitted a student younger than high school age. A 1919 review in the *Cincinnati*



PHOTO BY JANE REECE

Post referred to him as a "young genius." Katz's musical career flourished under the tutelage of many renowned instructors including Emil Heerman, concertmaster of the Cincinnati Symphony, and Otoker Sevcik, during

his studies at Ithaca Conservatory of Music. He was also a scholarship student of Eugene Ysaÿe and Leopold Auer, teacher of Heifetz and Zimbalist.

As early as 1929, the *Dayton Daily News* carried an account of Katz approaching the Dayton Chamber of Commerce with plans for a symphony orchestra, but his idea was not endorsed by the Chamber or city officials. He left Dayton and became a first violinist with the renowned Cleveland Orchestra under Nicolai Sokoloff, having already served as one of the youngest violinists ever engaged by the Cincinnati Symphony Orchestra.



An original program from Katz's first concert at Memorial Hall in 1919 at the age of 12. He performed a Sonata from Tartini, a Concerto by Kreutzer, a Minuet by Mozart and a Ballad by Vieuxtemps.



The first of two concerts performed at the Dayton Art Institute in June of 1933.

But Katz longed to return to Dayton. In the early 1930s, he once again began to inquire whether the city could support an orchestra of its own. Undaunted by pessimists, Katz discovered and called upon other eager musicians who were confident that music was just what the community needed. Music, after all, next to his Jewish heritage, was the foundation on which Katz had been raised.

With humble beginnings, Katz pulled together area musicians and formed an orchestra that would perform two concerts at the Dayton Art Institute in June of 1933. Meeting on Sunday mornings, much to the consternation of area ministers, the group began to practice Strauss' *Tales from the Vienna Woods*, Grieg's *Peer Gynt* Suite No.1, and Beethoven's *Overture Egmont*.

Despite the sweltering heat, over 500 people paid 25 cents per ticket to attend the premiere performance of the Chamber Orchestra Society, an event that would decide the fate of the fledgling group. Virginia Sturm, arts critic for the *Dayton Daily News*, called the performances "the beginning of a cherished possession for the artistic development of the community."

Following this warm reception by the community and media, Katz and his ensemble of 26 instrumentalists moved forward and scheduled a season of concerts to run from the autumn of 1933 to the spring of 1934. Among the volunteers, who stepped in to help with many of the details of running an orchestra, was Phyllis Margolis, a talented pianist from a very musical family. She helped Katz choose music, edit scores, provide accompaniment and encouragement, and later, became his wife.

Over the course of 70 years, hundreds of talented musicians and hundreds more enthusiastic volunteers have ensured that one man's dream continues to be a reality. Today, the Dayton Philharmonic Orchestra celebrates a rich 70-year history and embarks on a new era in a concert hall that equals its ambition and importance.

One can only wonder if Paul Katz could have imagined Dayton being home to a concert hall comparable to the splendid venues of Europe or large American cities – a grand home where his orchestra would perform before record-breaking crowds, well into the 21st century. The Dayton Philharmonic Orchestra is proud to call Dayton and the Benjamin and Marian Schuster Performing Arts Center home, and honors the man who dared to believe in possibilities.



Paul Katz with his future wife, Phyllis Margolis, became partners in the newly-formed Chamber Orchestra Society.

PHOTO BY JANE REECE

THE 1930s



Albert Epstein

After the initial success of the summer concerts at the Dayton Art Institute in 1933, Paul Katz and his 26 musicians planned their first full season. A few key Dayton area business and community leaders stepped in to volunteer. Siegfried Weng, Director of the Dayton Art Institute, waived the fee for using the auditorium, and Albert Epstein, an engineer at Wright Field, assisted with finances. Epstein also donated his entire savings account of \$300. In the conclusion of a letter to patrons in the first season's program book, Epstein wrote, "This is an experimental year for our organization... the Orchestra shall be whatever you wish to make of it."

Maurice Katz, Paul's brother and a lawyer by profession, began his 42-year stint as the author of each concert's program notes and also helped draw up incorporation papers. The Orchestra officially set up business in the home of Ann Kirk, the group's harpist and publicist. Musicians were paid \$5 per performance, and although the concerts were a rousing success, the Chamber Orchestra Society ended its first season with a deficit of \$90.

After collecting what they could from a newspaper drive, Orchestra members made up the first year's \$90

deficit and began their second season with balanced books. That same year, recognizing the importance of music education, they scheduled four additional concerts just for children. By the fifth season, Dayton had won the distinction of being the only community in the country where symphony concerts were frequently presented free to children during school hours. Support from the Dayton Foundation and the Junior League had made that achievement possible. Paul Katz's contacts in the local, national, and international music world also made possible

Dayton Philharmonic Orchestra, 1934





Ann Kirk, Harpist and First Secretary-Treasurer of the Dayton Philharmonic Orchestra, 1933



Richard H. Grant, Vice-President of Sales for General Motors Corporation, 1935



Mrs. N. M. Stanley, President of the Dayton Philharmonic Association, 1935-1937



Julia Carnell

"I am more interested in our small symphony which belongs to us than I am in the great and famous symphonies which come to our city from time to time, because it is the music in our own souls which transforms the world for us."

– Mrs. N. M. Stanley, benefactor, DPO Season Program, 1935

the appearances by some of the most world-renowned guest soloists right from the beginning of the Orchestra's formation.

In 1935, just two years after the Orchestra's test flight, the group formally became the Dayton Philharmonic Orchestra, incorporated in the State of Ohio. The new name better suited the organization that was now performing at the Victory Theatre and tackling larger works for a full-size orchestra. Musicians and music lovers alike were working in earnest to support the group which, by

its own efforts, had evolved from a penniless but devoted organization into an Orchestra of stature.

Prominent public figures including Mrs. Julia Carnell, the philanthropist whose vision and financial support created the Dayton Art Institute, and Richard H. Grant, Vice-President of Sales for General Motors Corporation, took a strong interest in the Orchestra. Together with other local leaders, they became instrumental in providing additional funds for the musical organization and stimulating support within the community.

During the 1935-36 season, the Dayton Philharmonic Chorus was formed and led by William Krebs, one of the city's outstanding choral directors. They made their debut in 1936 with a performance of Mendelssohn's *Elijah*.

To accommodate Dayton's first large-scale orchestra and chorus performance, the concert was held at Memorial Hall. The Dayton Power and Light Company donated and set up temporary lighting to spotlight the chorus, beginning a trend in corporate support of the Orchestra.

For the Philharmonic the brightest light was the early addition of Miriam Rosenthal to the small group of sustainers. Originally listed as the executive secretary of the board, Rosenthal joined Katz in what would become three decades of devotion, dedication and hard work in promoting the Dayton Philharmonic Orchestra. Her public relations skills



Miriam Rosenthal, Executive Secretary of the Dayton Philharmonic Orchestra, 1935-1965

and influence within the business community helped strengthen the Orchestra's visibility and prominence. Today, the Miriam Rosenthal legacy lives on through a foundation, established in her name, which endows

many artistic endeavors throughout the Miami Valley, including the Dayton Philharmonic Orchestra.

One of Dayton's greatest by-products of industry, the Inland Children's Chorus, joined the Dayton Philharmonic Orchestra in December of 1937.

The 100-voice chorus, directed by Richard Westbrook, was founded and maintained by the Inland Manufacturing Division of General Motors for the children of its employees. This special concert began a tradition that kicked off Dayton's holiday season for almost twenty years. Many long-time patrons still recall the traditional long blue dresses worn by the girls and the boy's Eton-style jackets.



Inland Children's Chorus, 1937-1938

In 1937, only four years after founding the Dayton Philharmonic Orchestra, Katz formed the Dayton Philharmonic Training Orchestra to provide local students with the opportunity to perform substantial orchestral works, and for some, to prepare them to join professional orchestras. After three years, he turned the Training Orchestra's



Dayton Philharmonic Orchestra at the Victoria Theatre, 1935

© DAYTON DAILY NEWS



Paul Katz (back row, fifth from left) and his class at Fontainebleau, 1931. Nadia Boulanger is seated front and center.



PHOTO BY STUDIO THEO

Neal Gittleman (front row, far right) and his 1973 Fontainebleau class, including Emile Naomoff, Nadia Boulanger's last and very young protégé (Naomoff on chair next to Boulanger at piano). Naomoff, the internationally acclaimed pianist, appeared with the DPO in 2001. Robert X. Rodríguez (second row, fourth from right) wrote a specially commissioned work for the DPO's 2003 tribute to the Wright Brothers and the 100th Anniversary of Flight.

podium over to Marjorie Kline, principal second violin, who dedicated herself to the position for almost 30 years.

The brochure for the 1937-38 season called guest artist Marian Anderson, a "tall, statuesque American Negro contralto." Breaking racial barriers in the opera world, Anderson was referred to by the Dayton press as a "great lady" and highly praised for her performance that included two spirituals and an encore of Schubert's "Ave Maria." Katz and the Dayton Philharmonic Orchestra were well

ahead of their time, although she still was not allowed to enter Dayton's Biltmore Hotel through the front door.

Nadia Boulanger, one of the most distinguished musicians in the world, graced the Victory Theatre stage with the DPO in October of 1938. The French organist, pianist, composer, conductor, and authority in the theory of musical composition, traveled to Dayton at the invitation of Katz. During the summer of 1931, Katz had earned a certificate in composition under her tutelage in France at the American Conservatory



Marian Anderson, DPO guest artist during 1938, a year before her historic concert at the Lincoln Memorial in Washington, D.C. Anderson sang there at the invitation of President Roosevelt after Eleanor Roosevelt resigned her membership in the Daughter's of the American Revolution over their refusal of her performing at Constitution Hall.

at Fontainebleau. Years later, future Dayton Philharmonic Orchestra Music Directors Isaiah Jackson and Neal Gittleman would also study at Fontainebleau.

Efrem Zimbalist, guest soloist during the 1938-39 season, was quoted by the Dayton press as saying that he was "pleasantly surprised at the quality of the local orchestra," but added that a city the size and importance of Dayton ought to have one much larger. Zimbalist performed to a capacity audience on his famous Laumoureaux Stradivarius.

As the 1930s came to an end, Epstein's original challenge to Dayton's arts patrons had been met. The Orchestra had become what they wished to make of it – a success!

1940 TO 1959

By the seventh season, the Dayton Philharmonic Orchestra had doubled in size from the original group. By the late 1950s, it would triple. Paul Katz had been instrumental in encouraging city leaders to construct a facility for outdoor public concerts and, after years of lobbying and fundraising, additional money from the Works Projects Administration was used to build the Diehl Memorial Bandshell. The Dayton Philharmonic Orchestra gave the first concert there in 1940.

At the final concert of 1941, on December 17, the most significant music was that of Francis Scott Key. Pearl Harbor and the country's subsequent entry into World War II was about to alter the course of, although not derail, the Dayton Philharmonic Orchestra. *The Star Spangled Banner* led every program during wartime, and today, the first concert of each season continues that patriotic tradition.

During the tenth season in 1943, the Orchestra moved from the Victory Theatre into Memorial Hall. Concert programs throughout the '40s gave special honor to the many members of the DPO who were absent and serving in the United States Armed Forces. According to Virginia and Bruce Ronald's local history, *The Lands Between the Miamis*, the Orchestra survived during the war by enlisting musicians stationed at Wright Field.

Trombonist Johnny Reger, who joined Michael Hauer's local band when he was a teenager in the 1930s, was one of the many DPO musicians who served the country during WWII. He played his way across Africa, Italy and southern France with the 36th Engineers band that became the band of the 7th Army under Gen. George S. Patton. Reger also played United Service Organization (USO) shows with entertainers Bob Hope, Al Jolson and Martha Raye.

The Dayton Philharmonic Orchestra presented a series of USO concerts at Memorial Hall on Sunday afternoons for the men and women of the Armed Forces stationed locally. Sgt. Eugene List, the famed pianist who had appeared with the DPO a few years earlier, returned in uniform to present Gershwin's "Rhapsody in Blue" at



United Service Organization Award Presentation Ceremony, 1944

"The Dayton orchestra is among the first musical organizations in the country to be honored by the council, which has investigated the war service record of hundreds of musical groups."

— War Council of America,
Dayton Journal Herald, 1944



During the tenth season in 1943, the Orchestra moved from the Victory Theatre into Memorial Hall.



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Artur Rubenstein with Paul Katz, 1946

one such event. In 1944, the Dayton Philharmonic Orchestra received a Service Citation from the Music War Council of America for its patriotic and inspiring use of music to aid the national war effort.

Isaac Stern, a young man in his twenties, was well received when he performed Sibelius' Concerto for Violin in D Minor with the Dayton Philharmonic Orchestra in November of 1945. Stern returned to Dayton several times during his illustrious career. That same fall, following his triumphant performance of Brahms' Second Concerto in B Flat Major, it was announced that pianist Artur Rubenstein would be invited back to open the 1946 season. Gregor Piatigorsky, the world-renowned cellist, also made a return visit that year, having debuted with the DPO in 1941.

Due to the difficulties of losing musicians and volunteers during wartime, the Young People's Concerts were temporarily suspended until the



The 20th Anniversary Program Cover, 1952

1945-46 season. When they resumed, Paul Katz had enlisted the support of a team of energetic partners who helped the Orchestra bring to life many composers and great orchestral works. Ellen Jane Lorenz Porter wrote scripts and served as narrator for the concerts for over two decades, and a fully-costumed George Zimmerman, supervisor of music for the Dayton Public Schools, portrayed different composers. Together they taught lessons about the masters and music history.



Isaac Stern with Paul Katz, 1945



Introducing The 14 Philharmonic Ladies—

A feature story by Merab Eberle in the *Journal Herald* on October 10, 1949 highlighted the day jobs, educational backgrounds, and family life of the many female DPO musicians. Women made up a large percentage of Dayton's Orchestra, but were a rarity in larger metropolitan orchestras during this same time period.

The Dayton Philharmonic Orchestra was honored nationally when it was chosen by the National Broadcasting Company (NBC) to be featured on "Orchestras of Our Nation," a program designed to acquaint music lovers with the accomplishments of orchestras from various regions in the country. The DPO's first coast-to-coast broadcast aired live from Memorial Hall on Saturday, March 8, 1947. NBC's selection was made on the basis of a recorded audition and testimonials from world-famous artists who had appeared with the Orchestra. That same year, 100 women joined forces to form Friends of the Dayton Symphony. The organization's goal would include garnering public interest in making improvements to Memorial Hall.

By the early 1950s, many area churches, temples, universities, high schools and combined choruses had performed with the Dayton Philharmonic Orchestra, creating partnerships and musical alliances that are ongoing. Famous band director Artie Shaw performed on his clarinet with the Orchestra in 1950, the same year that NBC radio featured the DPO on "Pioneers of the Symphony." Dayton also celebrated the opening of Deed's Carillon Historical Park, a site for future, and free, outdoor concerts.

The 1950s saw a dramatic increase in volunteer efforts and the official establishment of the Dayton Philharmonic Women's Association with Mildred Monroe as acting chair.

"I congratulate the Dayton Philharmonic for its viewpoint and for its perseverance in making a place for itself before community support of any degree had come to it. I feel that the real purpose of the Orchestra will be fulfilled when it is able to play frequent concerts to great masses of people at popular prices."

— Charles F. Kettering, 1941



Mrs. A. Robert Snyder and Mrs. Max (Mildred) Monroe helped organize the "Friends of the Dayton Symphony" in 1947. Four years later it became the Dayton Philharmonic Women's Association.

"In plain words, you've got the goods! Your orchestra fulfills my own conception of what an orchestra should be. It has grown up in the place where it was first developed and that is more than we have in New York. It is made up of citizens who play primarily for the love of music, not merely to get a good notice in the papers."

— Olin Downes, *New York Times* music critic, *Dayton Journal Herald*, 1947



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Joseph P. Geiger, Director of the Inland Children's Chorus rehearses the boys section for their 16th appearance with the DPO, 1956



© DAYTON DAILY NEWS

Yehudi Menuhin, 1953



© DAYTON DAILY NEWS

Mason Roberts, Robert Oelman, Earl Hagerman and John O'Brien, members of the Citizen's Planning Committee for the restoration of Memorial Hall, inspect a model, 1955

The first function of this organization was to prepare for the orchestra's 20th anniversary season. Fashion shows and Holiday Fairs became annual events. In 1955, the Women's Association established a scholarship fund where talented young music students could receive cash for private music lessons and tickets to DPO concerts. That tradition continues today.

At 36 years old, a young Yehudi Menuhin made his first appearance with the Dayton Philharmonic Orchestra. It was 1953, and Menuhin had already been playing professionally for 28 years. One of the few child prodigies who attained greatness as an adult performer, he was appearing with every leading orchestra in the world. That same year, Jose Greco and his Spanish Dancers tangoed into Memorial Hall.

In 1954, the Board of Directors of the Dayton Philharmonic Orchestra gratefully acknowledged the National Cash Register Company for the use

of their auditorium for the next two years during the first remodeling of Memorial Hall. Miriam Rosenthal had been the only woman chosen to serve on the citizen's committee formed to explore the possibilities and details regarding the renovation of the historic site.

The Inland Division of General Motors named Joseph P. Geiger as the new director of the Children's Chorus in 1955 upon the death of Richard Westbrook who had managed the vocal group for nineteen years. The Inland Children's Chorus remained part of the Dayton arts scene until it was officially dissolved in 1970.

The 1956-57 season marked the joyful return of the Dayton Philharmonic Orchestra to the newly remodeled Memorial Hall following a \$900,000 face-lift. The September 13, 1956 inauguration of the performance space began with the Eagle Scouts of the Miami Valley Council posting

"Before we discuss the many wonderful improvements, it might be well to remind ourselves that Memorial Hall was originally dedicated as a lasting memorial to all of Montgomery County's war veterans and must never be removed. Finished in 1910, it is today considered one of the most soundly constructed buildings in the country."

— A letter from the Citizen's Planning Committee for the Restoration of Memorial Hall, 1956



In April of 1959, the *Dayton Daily News* ran a feature profiling the different full-time occupations of several DPO members. Pictured left to right are Wallace Hard, E. Mannes Lubow, Herman Wittman, and Miriam Smith. The story included details about Lubow, a Columbia University graduate and downtown optometrist, and Wittman who was an employee in the central film depository at Wright-Patterson Air Force Base where he analyzed and catalogued music and sound effects for government films. Also highlighted was Jerry Knop, principal hornist, an IBM operator at Aeroproducts.

the colors and concluded with the audience joining in on Irving Berlin's *God Bless America*. Entertainment included the Dayton Philharmonic and Training Orchestras, The Daytones (a local vocal quartet), The Daytona Chorale, the Antioch Area Theatre Troupe, and dancers from the Schwarz School of Dance.

Brazilian musician Heitor Villa-Lobos, guest conducted the Dayton Philharmonic Orchestra in his own work, *Chôros No. 6*, in the fall of 1956. Katz and the DPO often welcomed

contemporary composers like Villa-Lobos and Paul Creston to share their talents with the receptive Dayton audience.

The following year, choreographer Josephine Schwarz acted as Artistic Director for Dayton's premier of *Amahl and the Night Visitors* by Gian-Carlo Menotti. The Dayton Philharmonic Orchestra production included the NBC Television Theatre Cast along with local dancers and chorus members. Evan Whallon, conductor of the Columbus Symphony, guest conducted. Whallon conducted part of the 1957-58 season while Katz was on sabbatical. That same

season, Adon Foster and Carl Rubinoff shared the position of concertmaster, alternating seats every other performance.

By the late '50s, the DPO was providing the community with 12 Young People's Concerts and still not meeting the demand. These concerts, packed with humor and fun, taught music appreciation and concert decorum to over 30,000 children every year – often their first opportunity to attend a “live” performance. Programs always thanked the City of Dayton Police Traffic Department for their hand in orchestration – outside!



Program Covers for the 1957-58 (during Paul Katz's sabbatical) and the 1958-59 Season.

Pierre Monteux, director of many of the world's greatest ensembles, including the San Francisco Symphony Orchestra and the Boston Symphony Orchestra, conducted the Dayton Philharmonic Orchestra in 1959. Some local musicians counted playing under Monteux among the highlights of their careers. As the 1950s closed, five original members of the Chamber Orchestra Society, including Katz, were still performing with the DPO. They were violinists Gwenn Garber, Marjorie Kline and Elma Rhinehart; cellist Margaret Kirk; and trombonist William Coates.



1960 TO 1979

“Memorial Hall has been completely bought out for the 1960-61 season,” read a letter from Dayton Philharmonic Orchestra Association President Mason Roberts whose biggest worry was how newcomers, without season tickets, could have the opportunity to hear the Orchestra.



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Memorial Hall, 1960

Joseph and Peggy Albrecht

The other real trouble, if it could be called that, seemed to be caused by the high demand for Young People’s Concerts. The Dayton Police, however, had the final word and asked that the Young People’s Concerts be limited to only four per day because of the traffic congestion caused by school buses downtown.

Both Central State University and the University of Dayton awarded Paul Katz with the honorary degree of Doctor of Music in 1961. The UD ceremony

cited Katz for his “great cultural contribution.” By this time, Katz’s son, Nevin, had become a regular in the Orchestra’s flute section.

The younger Katz later became a cardiothoracic surgeon who resides and practices in the Washington, D.C. area.

The Dayton Opera held its first season in 1961, beginning a tradition of hiring Dayton Philharmonic Orchestra musicians to play as the pit orchestra, although it wasn’t until

1998 that the Opera officially contracted the DPO to serve as their orchestra. In March of 1962, the DPO’s own

“Night of Opera” featured the local talent of Peggy Albrecht, a Fairmont graduate, and her husband, local physician and baritone, Dr. Joseph Albrecht. 1962 was also the year of the first “Symphony Treasure House” held at the Montgomery County Fairgrounds. It was a garage



© DAYTON DAILY NEWS

Dayton Civic Ballet performers preparing in the Memorial Hall dressing room. The Ballet began performing as a part of the Orchestra's regular series in 1964.



Young People's Concert Rehearsal, early 1960s

sale of grand proportions never before seen in Dayton. Profits benefited the Dayton Philharmonic Orchestra.

Roberta Peters, foremost coloratura soprano and Metropolitan Opera star, was featured soloist with the Dayton Philharmonic Orchestra in 1962, although she wasn't the only one hitting a high note. Dayton's unique KinderConcert won the 1962 American Symphony Orchestra League's "Gold Baton" award for excellence in service, information, and education. Premiered in 1961, the KinderConcert was created to showcase the skilled Training Orchestra and serve as a special outreach project for the Women's Association. Jean Betty Weiner, Dayton's own Mother Goose and Annie Antenna (a character she created) visited schools throughout

the year promoting the annual event. Her energy and influence forced the expansion of the KinderConcert to include multiple performances of the same program in order to fill all the requests from schools and families with young children.

In 1964, under the direction of Josephine Schwarz, the Dayton Civic Ballet, the second oldest regional ballet in the United States, began appearing with the Dayton Philharmonic as part of the Orchestra's regular series. That same year, Van Cliburn, the first musician to receive a ticker-tape parade in Manhattan, performed with the DPO to an enthusiastic audience at Memorial Hall. Orchestras around the world had waited in line to engage the famous American pianist, who had become a household name, following his 1958 win at the international Tchaikovsky competition in Moscow.



Jean Betty Weiner, Dayton's own Mother Goose, mid 1960s



Miriam Rosenthal

“Business as usual” ended in 1965 when Miriam Rosenthal succumbed to cancer. Following her death, Paul Katz wrote in the April 28, 1965 program, “It was my pleasure and privilege to be associated with Miriam Rosenthal for 30 years in the development of the Dayton Philharmonic Orchestra Association. Affectionately, we dedicate this program to her memory.” Tributes poured in from around the country honoring the woman who, during the early years, sometimes dipped into her own purse to pay musician’s salaries. The Miriam Rosenthal Trust Fund was established to ensure the future of the arts in Dayton, including the Dayton Philharmonic Orchestra.

Dayton enjoyed its premiere presentation of Tchaikovsky’s *The Nutcracker* when the DPO made it possible in 1965 by sponsoring a joint production of the Dayton Civic Ballet and The Cleveland Orchestra. Ticket prices ranged from \$1.50 to \$2.50.

By 1967, a new acoustic shell was installed on-stage at Memorial Hall. The Women’s Association underwrote the full cost of the \$20,000 shell that Katz said provided “more reverberation and a richer tonal quality” to the sound of the Orchestra.

“She had a million ideas, all of them for the benefit of Dayton.”

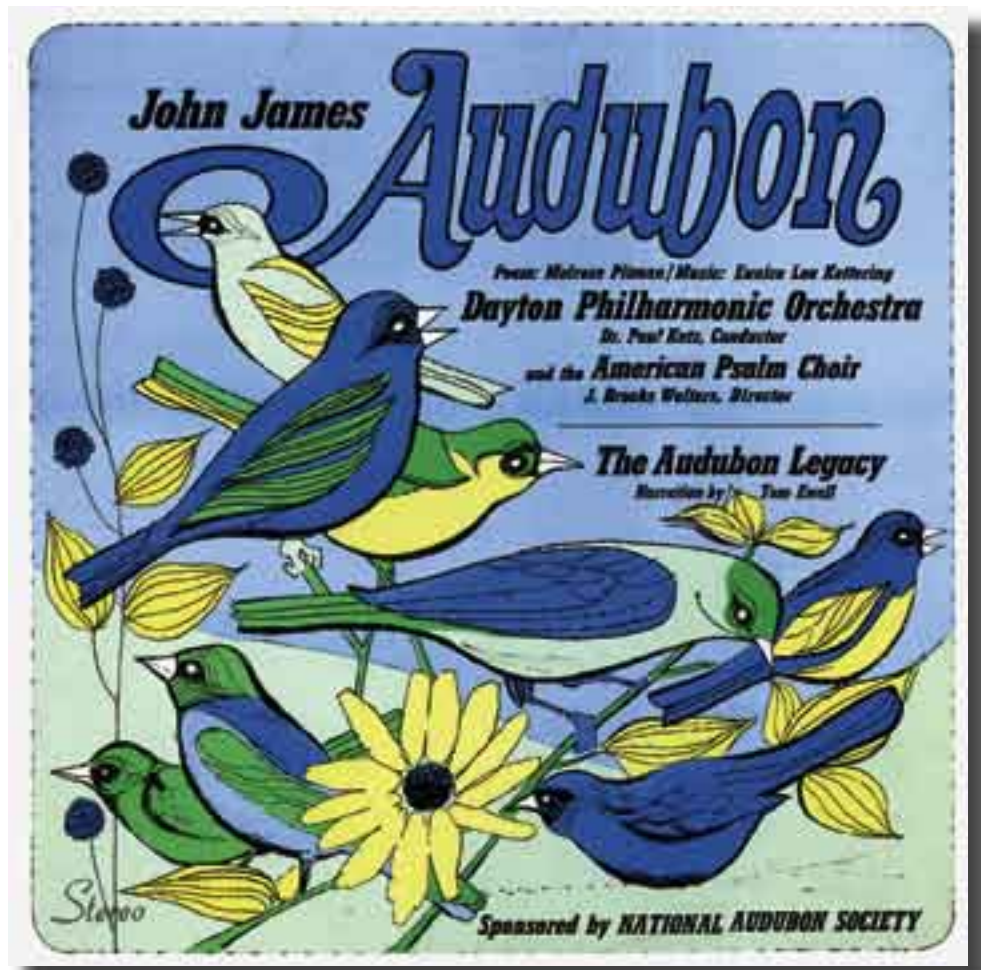
– Carol Cline, business associate of Miriam Rosenthal, 1965

“She left enough monuments behind which will serve as lasting tributes to her many deeds performed so unselfishly for the benefit of the entire Dayton community.”

– Philharmonic Association President Norman Gebhart, 1965



Women’s Association Committee Meeting during the 1960s



The Dayton Philharmonic's first professional recording sold nationally as a fundraiser for the National Audubon Society, 1967

In 1967, the Dayton Philharmonic Orchestra, in association with the Aullwood Audubon Center, made a recording of Eunice Kettering's musical composition of a Melrose Pitman poem called *John James Audubon*. Record albums were created and sold nationally to benefit the National Audubon Society which sent praise from its New York City headquarters for the DPO's "wonderful cooperation." Eunice Kettering was niece to the late Charles Kettering.

Named "America's Cleanest City" in 1968, Dayton began construction on a Convention Center that would later serve as a venue for DPO SuperPops concerts. In March of 1968, the newly formed Wright State University Choir joined other university choirs for a concert with the Orchestra. In turn, later that year, the DPO performed at the inauguration of Dr. Brage Golding, first President of Wright State University. From the beginning, and continuing today, members of the Dayton Philharmonic Orchestra are affiliated with WSU and have served as faculty, instructors, and guest artists.

The Dayton Philharmonic Training Orchestra's podium was turned over to principal second violinist Jaroslav Holesovsky in 1968. Under his leadership, the name was changed to the Dayton Philharmonic Youth Orchestra, and grew to over 100 musicians. Holesovsky's own daughter, Carolyn, performed with the DPYO that same year as well as Karlton Taylor, a current member of the DPO.

In February of 1969, the applause was deafening when Paul Katz stepped onto the podium. The concert had not yet begun, but the audience bestowed an unprecedented standing ovation. The response was a show of support for Dayton's homegrown Orchestra following a negative editorial in the *Dayton Daily News* that hinted that the Orchestra was somehow "skidding to a crossroads" and must consider changes for the future. Coincidentally, an editorial response from the Cincinnati Symphony Orchestra confirmed that it was offering to assist the Dayton Philharmonic Orchestra by replacing some subscription concerts with performances by CSO ensembles. A letter-to-the-editor from Lloyd Haldeman, General Manager of the CSO, read, "It seems impractical to try to maintain two such institutions as major symphonies in southern Ohio when one could readily serve the entire region." The DPO accepted the compliment of being referred to as a "major" symphony, but turned down the CSO's overture to somehow rescue and absorb Dayton. Letters, telegrams and phone calls poured into Dayton Philharmonic Orchestra



Jaroslav Holesovsky served as concertmaster, principal second violinist, and conductor of the Youth Orchestra during his long tenure with the DPO.

headquarters from community leaders, patrons, universities, and musicians offering encouragement to proceed as an autonomous and local organization.

Looking ahead, the DPO contracted Itzhak Perlman, who would make his Dayton debut during the 1969-70 season, and the Women's Association sponsored a concert of the Prague Symphony as it made its first American

tour. Jaroslav Holesovsky was concertmaster as the Orchestra entered the 1970s, and Robert Young, Wright State University Orchestra Director was appointed principal second violin. A family affair, Young's wife Karen also played second violin. Later, their daughter, Ann, would serve as concertmaster for the DPYO.



Dayton Philharmonic Orchestra, 1972

Adon Foster, who had served as DPO's concertmaster for twelve years, resigned to concentrate more on his duties as full-time professor at Miami University. Foster's affiliation with the Dayton Philharmonic Orchestra helped the university establish a working agreement where qualified students could obtain professional experience as fully accredited members of the Philharmonic while pursuing regular course work at the university. At that time, only a handful of universities in the country could offer such an exceptional opportunity for students.

Reflecting changing times, the DPO began its 39th Season in 1971 with a Pops Concert, the first time in 38 years that classical music was not the season opener. Pianist Peter Nero, a Juilliard graduate who mixed classical music with jazz and rock



"With all good wishes. I do enjoy working with your fine Orchestra."

*— Very Cordially, Arthur Fiedler
May 21, 1973*

was the featured soloist. The following year, after the waiting list grew to over 100 patrons after a sellout of a Yehudi Menuhin concert, the Dayton Philharmonic Orchestra, with Menuhin's permission, generously opened up the rehearsal at \$2 per person.

Menuhin, Cliburn and Perlman all made return visits in the early '70s, and Arthur Fiedler served as guest conductor in the spring of '73. That same year, Richard C. McCauley was named General Manager of the Philharmonic Association, beginning a tenure that would last until 1977. Upon his arrival, McCauley was faced with a financial crisis. The organization had distributed a brochure with the image of a broken violin in concert programs and throughout the city. Inside it read, "The failure of our community to respond to this problem could



mean the Orchestra will not survive.” Dayton responded. In 1974, the new Dayton Arts Fund was created to seek contributions on behalf of the Dayton Philharmonic Orchestra, the Dayton Opera Association, and the Dayton Civic Ballet. Today that organization is known as Culture Works.

Ella Fitzgerald kicked off the new Pops series, established in 1974, to appeal to a broad sector of the Dayton community at a very reasonable cost. Fitzgerald “jazzed” the crowd at the UD Arena. The series, co-sponsored by the University of Dayton, also featured pianist Mike Reid, former football star with the Cincinnati Bengals. 1974 also saw the return of Adon Foster as concertmaster following Holesovsky’s request for a leave of absence.

By 1975, Memorial Hall was once again in need of updating. The Montgomery County Commission

approved a motion to request plans for the proposed renovation that would include remodeling in the basement and improvements of restrooms, wiring, and acoustics.

Change was in store for the Dayton Philharmonic Orchestra as well.

After 42 years of dedicated service to the Orchestra he founded, Paul Katz retired at the end of the 1974-75 season. A search committee, including members of the DPO, was formed to find a successor. Almost 50 applications were received and the most promising candidates were invited to Dayton to conduct or “audition” for the Orchestra.

The first candidate to visit Dayton was Charles Wendelken-Wilson, conductor of the New York City Opera Company. Excitement was in the air following Wendelken-Wilson’s rehearsal of

Poulenc’s *Sinfonietta* and Dvořák’s *Symphony No. 7*. Musicians were impressed with the guest conductor, and the candidate himself thought that the Orchestra had great potential. Other candidates were eventually passed over and the Dayton Philharmonic Orchestra Board made an offer that was accepted

by Wendelken-Wilson. A new era was about to begin.

Wendelken-Wilson was an accomplished keyboard player and graduate of the Mannes College



PHOTO BY ED MARTIN

Charles Wendelken-Wilson



Seen here during the 1970s, both Jane Varella, principal percussionist (left) and Jean Blasingame, violist (right) have been with the orchestra for over 50 years. Violist Emma Louise Odum has also served the DPO for over a half century.

of Music in New York City where he studied under conducting pedagogue Carl Bamberger. After completing his studies at Mannes, an influential teacher introduced a young Wendelken-Wilson to Julius Rudel of the New York City Opera Company where he was hired as an organist and pianist. In time, the young conductor, who had also been chorusmaster of the Philadelphia Lyric Opera, caught the attention of Erich Leinsdorf. This led to his appointment as assistant conductor of the Boston Symphony Orchestra.

Success brought Wendelken-Wilson to guest conduct throughout the U.S., and eventually took him back to New York where he was teamed up with friend Beverly Sills, at both the New York City Opera, and for productions

at the newly established Wolf Trap Festival outside Washington, D.C. But it was the position in Dayton that he “simply couldn’t refuse.”

Paul Katz was named Conductor Emeritus. Through a generous donation from Mr. and Mrs. Eugene Joffe, a special concert where Katz returned to conduct once every year was established in his honor. Patrons enjoyed Katz’s return to the podium during the Joffe Patron Concert for the next ten years. The first Joffe concert in January of 1975 featured renowned cellist Mstislav Rostropovich.

Jane Varella, principal percussionist for the Dayton Philharmonic Orchestra, became personnel manager in 1975, one of the key positions filled by musicians within

the organization. Varella, who began playing with the DPO as a high school student, has been with the Orchestra for over 50 years with only a brief interruption while she pursued a degree at Eastman School of Music.

1976 brought Ken Miller, principal cellist of the Dayton Philharmonic Orchestra, to the podium of the DPYO. He would serve for the next two years, turning the baton over to William Steinohrt in 1978. Steinohrt, Chairman of the Wright State University Department of Music and double bass player with the Dayton Philharmonic Orchestra, was an ambitious composer whose many compositions have been premiered by the Orchestra, including his *Celebration Overture*, *Derivations* and *The Remembrance*.

PHOTO BY FRED HOBBS



Wendelken-Wilson with friend and guest artist Beverly Sills, late 1970s

“I love everything about this town. It just reacted right when I first came here – the chemistry was exactly the way it should be. The quality of people who live in Dayton and are in my orchestra is high – they’re wonderful people to work with. Everyone here is a professional musician who happens to do other things to make most of their living. It’s a wonderful group.”

– Charles Wendelken-Wilson, *Troy News*, 1979



Virginia Kettering requested that two young friends help her conduct the Orchestra during a special performance in the lobby of the Kettering Tower, 1976

After just one year, Wendelken-Wilson was settling into his position as music director for the Dayton Philharmonic Orchestra. Audiences were being exposed to a wide range of orchestral music and the new maestro consistently proved that he was the leader the committee had hoped for. Also, his ongoing friendship with Beverly Sills brought the famous vocalist to Dayton twice during the late '70s.

Pianist Susan Starr became a favorite of Dayton audiences after a 1977 performance when the area was buried in snow and only half the Orchestra made it to Memorial Hall. Not wanting to disappoint the audience, nor have the Dayton Philharmonic Orchestra risk financial problems from ticket refunds, Starr kicked off her shoes and played her heart out in an impromptu recital of solo piano pieces that delighted the crowd and Orchestra alike.

PHILHARMONIC BRASS ENSEMBLE TUES NOON



Several DPO ensembles were formed during the late '70s and early '80s. This brass quintet featured (l-r) Sue Taylor, Steve Winteregg, Johnny Reger, Richard Chenoweth, and Bob Sherman.

David L. Pierson joined the Dayton Philharmonic Orchestra as General Manager in 1977. Active in the community, Pierson led the Orchestra through a comfortable period of financial stability and helped develop new programs including the Saturday night SuperPops series and the Thursday night Encore series. That same year, Bob McGrath of *Sesame Street* caused excitement among the pre-school set when he made his first appearance with the DPYO at a KinderConcert. Singing the praises of the Youth Orchestra, he returned again in 1981.



Olive W. Kettering

1977 also marked the first year of the Olive W. Kettering Memorial Concerts. The Kettering Fund presented the Dayton Philharmonic Orchestra with a generous gift that was used to establish a fund to underwrite the appearance of distinguished artists. The following year, Sonia Goldfarb was named Education Coordinator. She later became Operations Manager, Interim Manager, and Interim Executive Director. Goldfarb wore many hats within the DPO organization where her dedication and talent were appreciated for over 15 years.

With the opening of the 1978-79 season, the Dayton Philharmonic Orchestra added a three-concert Saturday SuperPops series, presented cabaret-style at the Dayton Convention Center. By the late '70s, several ensembles including a chamber orchestra, a woodwind quintet, a string quartet, a brass quintet, and a percussion trio had been formed for the purpose of taking music further into the schools and the community.

The Women's Association presented its first Designer's Show House in 1979. Area designers, landscape architects and artists refurbished the house and grounds of a local landmark. Thousands turned out at \$3.50 per admission to see the transformation. The next show house, two years later, won the American Symphony Orchestra League's top award for outstanding fundraising project in the United States and helped the organization exceed its commitment to supporting the Orchestra.



KinderConcert Program Cover, 1977

"I can't believe these kids. I don't ordinarily perform with youth orchestras, but the Dayton Philharmonic Youth Orchestra is no ordinary youth orchestra. People in Dayton should be proud to have a youth orchestra like this. It's something I'd like to do on Sesame Street."

— Bob McGrath, *Sesame Street* star and soloist for KinderConcert, 1977



1979-80 Season Program Cover designed by award-winning cartoonist Mike Peters.

THE 1980s

Over 50,000 people poured into Dayton's Welcome Stadium for the first Dayton Philharmonic Orchestra Fourth of July Concert in 1980. Free tickets were distributed for the patriotic concert that became an annual event. Wendelken-Wilson conducted these concerts for seven years and counted them among his favorites. The following year, Wendelken-Wilson and Dayton's favorite humorist, Erma Bombeck, received honorary doctorates from the University of Dayton. "I'm not used to facing the audience," the conductor told a newspaper reporter covering the graduation ceremony.



Fourth of July Concert Program, 1980

"The former principal conductor of the New York City Opera has taken the part-time, community orchestra and injected a large measure of professional polish and discipline into its playing."

— Referring to Wendelken-Wilson, New York Times, 1982

Dayton Public Television WPTD-WPTO, Channel 14/16, agreed to telecast a 1982 Dayton Philharmonic Orchestra concert featuring pianist Jorge Bolet. This marked the first time that a major arts event of this type was taped in the Dayton area for telecasting as a complete program.

With a generous contribution from Virginia Kettering, the Dayton Philharmonic Junior String Orchestra was added to the youth program in 1982. This provided opportunities for younger musicians beginning in sixth grade. William Scutt, long-time member of the DPO's first violin section, was named the first conductor of the JSO. Admission to both JSO and DPYO has always been highly competitive – based on solo performance and sight reading skills.

Causing a stir in the spring of 1983 was the guest appearance of Spanish pianist Alicia de Laroccha. Upon her arrival, the Dayton Philharmonic

Orchestra discovered that she was traveling with an entourage from CBS Sunday Morning with Charles Kurault. Film clips of her performing with the DPO, spliced together with the New York Philharmonic, later appeared on CBS. Wendelken-Wilson was pleased by the Orchestra's opportunity for such national exposure.

The Orchestra's 50th anniversary, during the 1983-84 season, included a yearlong celebration that kicked off with a free concert at Carillon Park. Wendelken-Wilson conducted the Orchestra in Serge Prokofiev's *Peter and the Wolf*, narrated by Dayton Mayor Paul Leonard. The spectacular season included performances by Itzhak Perlman, Yo-Yo Ma, and Susan Starr. The Saturday night SuperPops series featured Victor Borge and Motown's Fifth Dimension.



Itzhak Perlmán
performed in recital
sponsored by the
DPO during the
1983-84 season.



PHOTO BY FRED HOBBS

Clark Haines, who led the reestablished chorus with Wendelken-Wilson, 1983



Wendelken-Wilson presenting Yo-Yo Ma, 1983

Over 5,000 people attended the Dayton Philharmonic Orchestra's birthday celebration at Courthouse Square where a ceremonial cake cutting was held in September of 1983. The DPO opened the anniversary season by welcoming Paul Katz to the podium to conduct Beethoven's Overture *Egmont*. Katz, and his original orchestra of 26 members, performed the same piece at their first concert in 1933. Other performances that season included commissioned works by local composers William Steinhart, James Haskins, Werner James Losh, and Ellen Jane Lorenz Porter.

Highlighting the Golden Jubilee year was the re-formation of the Dayton Philharmonic Chorus for a production

of Beethoven's Ninth Symphony. This selection was included on a commemorative album, "Enriching Your Life with Music." Eventually, Wendelken-Wilson convinced Clark Haines to take over as choral master of the Dayton Philharmonic Orchestra Chorus, a position he held for ten years. Haines was not only a vocalist with a master's degree in music, but also a clarinet player, educator, and school administrator.

In 1983, The American Symphony Orchestra League presented David Pierson with the Helen M. Thompson Award honoring outstanding young orchestra managers, and re-classified the Dayton Philharmonic Orchestra from a "community" to a "regional" orchestra. By this time, the Designer's Show House was also generating over \$100,000, enabling the Woman's Association to endow more chairs within the organization.

After serving the Dayton Philharmonic Orchestra for 28 years, concertmaster Adon Foster retired in May of 1984. Peter Ciaschini joined the DPO as the new concertmaster in September of 1984 after an extensive search. Only 23 years old, Ciaschini was chosen over twenty applicants for the prized position. He was the winner of the Boston Conservatory Concerto Competition and had been with the Sante Fe Opera, Vermont Symphony, New Hampshire Symphony, and the Opera Company of Boston. He served as concertmaster for 15 years.

National Cash Register's centennial in 1984 included a special concert featuring the Dayton Philharmonic Orchestra with Frederica von Stade, Mezzo-Soprano. The event not only



50th Anniversary Commemorative Recording, 1983

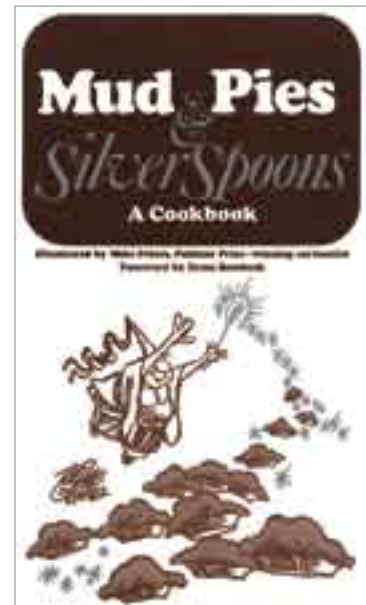
celebrated 100 years of the company John Patterson had founded, but also his philosophy regarding support of the arts. His favorite remark was “it pays” when answering critics who challenged that support. This concert initiated what became the annual William S. Anderson Concert. Anderson provided an endowment to help underwrite future concerts.

1985 saw the birth of WDPR-FM, the Dayton-based fine arts radio station. Clark Haines was elected President and Wendelken-Wilson was chosen to serve as Music Advisor. Having announced the end of his tenure with the Dayton Philharmonic Orchestra, the transition was a natural one for Wendelken-Wilson. The new station began broadcasting performances of the Dayton Philharmonic and Dayton Opera.

Candlelight Concerts featuring various ensembles within the Orchestra were first presented in 1985 on Saturday evenings at the Patterson Homestead. That same year, the Women’s Association Designer’s Show House at the Bossler Mansion in the St. Anne’s Hill Historic District broke records of attendance and revenue, and the organization’s venture into publishing proved enormously successful. *Mud Pies & Silver Spoons*, a cookbook featuring a forward by Erma Bombeck and illustrations by Pulitzer prize-winning cartoonist Mike Peters, flew off the shelves of area bookstores.



Peter Ciaschini,
Concertmaster 1984-1999



Cover of *Mud Pies & Silver Spoons*, the DPWA’s successful cookbook, 1985



© ANDY SNOW

Isaiah Jackson,
Music Director, 1987-1994



Doris Ponitz, President of the DPOA, welcomes Isaiah Jackson, 1987

The Dayton Philharmonic Orchestra was part of the entertainment line-up for many years at the homegrown Bogie Busters Golf Tournament Gala. In 1985, the Dayton Philharmonic Orchestra played at the event before a sell-out crowd that included Vice President George Bush. Bob Hope, The McGuire Sisters, and Andy Williams were headliners at the event where everyone saw “red” – jackets that is. Even Wendelken-Wilson sported the Bogie Busters signature red blazer while he conducted.

Not able to accommodate all the requests for tickets in 1983, the Dayton Philharmonic Orchestra held a special event featuring Itzhak Perlman in recital during the 1986-87 season. To applause and laughter, Perlman graciously announced, “Ladies and gentlemen, it’s the fourth inning and no score,” after he checked up on the World Series during intermission.

Isaiah Jackson, associate conductor of the Rochester Philharmonic, was named the new Music Director of the Dayton Philharmonic Orchestra effective the 1987-88 season. Jackson, hailed for his symphonic performances as well as for his interpretations of opera and ballet, had appeared as guest conductor on many of the most distinguished podiums in America and Europe.

Born in 1945 in Richmond, Virginia, Jackson was a *cum laude* graduate of Harvard where he majored in Russian history and literature. Jackson also held graduate degrees from Stanford, the Juilliard School of Music, and studied at Fontainebleau, Aspen and Tanglewood. While at Juilliard, he was Leopold Stokowski’s assistant with the American Symphony Orchestra. He also had served as the music director of the Youth Symphony of New York. The appointment of Jackson followed a two-year search where Wendelken-Wilson graciously stayed

on until his successor was chosen. Maestro Two-W's, as he was sometimes called, had served as DPO's music director through twelve seasons.

Dayton Philharmonic Orchestra Manager David Pierson resigned his post in 1988 to become executive director of the Jacksonville Symphony. Under Pierson's management, a corporate sponsorship program was initiated, the subscriber base more than tripled, and the endowment rose substantially. By 1988, the Dayton Concert Band, re-formed in 1984 by Clark Haines, was brought under the auspices of the Dayton Philharmonic Orchestra and renamed the Dayton Philharmonic Concert Band. Haines, a former music educator and director of the NCR Band for 35 years, directed the Concert Band for over ten years, followed by Clair Miller, trombonist with the Dayton Philharmonic Orchestra, who conducted from 1996 through 1999. Patrick Reynolds, Assistant Conductor for the Dayton Philharmonic Orchestra, and conductor of the DPYO, took over the baton in 2000.

The Concert Band's greatest contributions within the Philharmonic family include the fall "Tribute to High School Bands" and the many outdoor summer concerts. Haines began the "Tribute" concerts at the Masonic Temple in 1988 as a means of inspiring young musicians who participate in the Ohio Music Education Association annual contests during the spring. The Band invites young musicians to hear professional performances of OMEA repertoire.



Cy Laughter presents Charles Wendelken-Wilson with a red Bogie Busters Golf Tournament jacket, 1984



The DPO Concert Band was officially formed in 1988.

The Dayton Philharmonic Youth Orchestra's 50th year anniversary was celebrated with a special trip to New York City and a performance at Carnegie Hall. In the spring of 1988, Maestro William Steinohrt led the group to the revered concert hall to participate in the Youth Music

Debut Series. It was the performance of a lifetime for many of the high schoolers from Dayton. The DPYO was also invited to watch Zubin Mehta conduct a concert with the New York Philharmonic.



Until his death in 1989, Paul Katz remained active in Dayton's musical community and regularly volunteered his time performing for patients at Good Samaritan Hospital.

"We pay tribute to the inspiration of this extraordinary man, whose life was a validation of what man's vision can produce when the vision is reinforced by action..."

– Part of DPOA Resolution, signed by Board President Laurence Harkness upon Katz's death, 1989

As the '80s came to a close, Carol Channing and jazz trumpeter Al Hirt joined the SuperPops series. The Dayton Philharmonic Orchestra established the Magic Carpet Series, geared toward pre-schoolers, and Nadja Salerno-Sonnenberg was a guest artist with the Classical series. Isaac Stern, the man responsible for saving Carnegie Hall from the wrecking ball, also made a return visit to perform in recital under the DPO's sponsorship.

Paul Katz, founder of the Dayton Philharmonic Orchestra, died on August 31, 1989. The Dayton Philharmonic Orchestra Board of Trustees presented his widow with a plaque bearing the inspiring words he spoke in an address to the Board in 1936. These words can be found on the title page of this book. Katz's presence, influence and contributions will always be a significant part of the history of Dayton, Ohio. Wright State University holds an archived collection of his memorabilia and honors him with a music scholarship established in his name.

Grace Counts Finch, the only remaining member of the original Chamber Orchestra Society, also died in 1989. A touching tribute was paid to her when the viola section came on stage to perform the hymn, "Amazing Grace", arranged by fellow violist Phil Magnuson. That same year, her husband endowed The Grace Counts Finch Chair in her memory.

A new executive director was named in 1989 when John Edward Bauser, director of development for the San Diego Symphony, accepted the position. Bauser joined the Dayton Philharmonic Orchestra just one month after the organization was notified that it had been awarded a \$100,000 challenge grant from the National Endowment for the Arts. The award would be used to augment the Orchestra's endowment fund.

Dayton's Mayor Richard Clay Dixon honored the DPO's music director by officially naming April 2, 1989, "Isaiah Jackson Day." A reception was held at Sinclair Community College where proclamations were

read celebrating Maestro Jackson's contributions to the musical life of the city. That same year Jackson conducted Britain's Royal Ballet at Covent Garden and made his debut with the Berlin Symphony. He also conducted in Sweden and traveled to Cleveland to lead its Martin Luther King, Jr. concert.

The cover for the 1988-89 season brochure reflected what Jackson had hoped to achieve – serving as a bridge to the African-American community. After meetings with several interest groups over the course of his first years, Jackson formulated the idea of gospel and symphony concerts that would premier in the '90s.



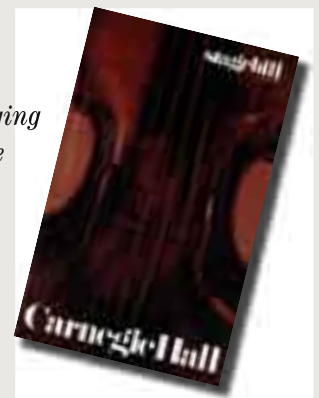
Cover of the 1988-89 Season Brochure



The Dayton Philharmonic Youth Orchestra performs at Carnegie Hall, 1988



DPYO Conductor Steinohrt



"Some of the strongest playing came from the Dayton-based Orchestra. Steinohrt led with a solid and fearless account of the Prelude to the Third Act of Wagner's opera, Lohengrin, and then gave the first New York performance of Martin Mailman's Mirror Music, a three-part work demanding a high degree of professionalism."

– Betty Dietz Krebs, following DPYO's Carnegie Hall debut, Dayton Daily News, 1988

1990_{TO} 2003



André Watts

A new slogan for the Dayton Philharmonic Orchestra – Where Dayton Comes Together – signified words of hope and excitement as the organization, under Jackson’s leadership, set out to face new challenges. During March and April of 1990, with the goal of reaching out to different parts of the community, the Dayton Philharmonic Orchestra premiered the series “Focus on Our Heritage.” The series was highlighted by special concerts including pianist André Watts and the DPO’s first Gospel Concert.

In January of 1990, the Dayton Philharmonic Orchestra participated in the much anticipated “Viva Victoria,” a grand opening of the newly renovated Victoria Theatre, televised live on PBS, Channel 16. Marked for demolition, the Victoria narrowly escaped the wrecking ball before it gained a listing in the National Register of Historic Places. The Dayton Philharmonic Orchestra had performed there from 1935-43.

Isaiah Jackson led the audience in a silent prayer at a concert in January of 1991 following the U.S. entry into the Gulf War. A speech by President George Bush was also broadcast at Memorial Hall during intermission. That same year, Marvin Hamlisch joined the Dayton Philharmonic Orchestra for the “Pavilion Preview Gala Pops Concert” at the brand new Fraze Pavilion for the Performing Arts located in Lincoln Park Center in Kettering.



PHOTO BY ION NEIDERT

Xiao-Guang Zhu

Assistant concertmaster Xiao-Guang Zhu was named director of the Junior String Orchestra in 1991 following the retirement of William Scutt. A native of Beijing, China, Zhu, a graduate of the Cincinnati Conservatory of Music, had been associate conductor of the Beijing Youth Symphony before moving to the U.S. in 1987. Zhu directed the JSO through seven seasons and served as acting-concertmaster for the

Dayton Philharmonic Orchestra during one season.

The *Dayton Daily News* featured an article about the audition process for membership in the Dayton Philharmonic Chorus in the autumn of '91. The story focused on the highly selective process and the extensive musical backgrounds of many of the volunteer vocalists who, each year, vie for a chance at performing with the DPO. Mert Adams, chorus manager for 18 years, said of the



© ANDY SNOW

Isaiah Jackson leading the Orchestra in his third season as Music Director.



© DAYTON DAILY NEWS

A performance by the Junior String Orchestra in the Arcade, 1992

Dayton Philharmonic Orchestra Chorus, “The group has a great love and loyalty to the organization. They are like a family.”



Pinchas Zukerman

Twenty years after violinist Pinchas Zukerman appeared as a guest soloist under Paul Katz, he returned as conductor and soloist for the season

opener in 1992. That winter, the Arcade, an indoor shopping market with historic and architectural significance, re-opened during the holiday season with a full schedule of events including performances

by the JSO and the Carillon Brass. The brass quintet, featuring Steve Anderson, Richard Chenoweth, Walt Oliver, Charles Pagnard, and Steve Winteregg, had recently toured China at the invitation of Chinese officials. 1992 also saw the creation of a new position within the Dayton Philharmonic Orchestra management team. Matthew Borger was named Orchestra Manager. Today he serves as Director of Operations.

The Dayton Philharmonic Orchestra celebrated its 60th anniversary season in 1993. The season opened with guest artist Daniel Binelli playing the bandoneon. This marked the first time a bandoneon, an instrument that resembles a concertina and accordion, was played in a DPO concert. JSO also celebrated its 10th anniversary in 1993 by performing the composition,

Serenata, written by Dayton Philharmonic Orchestra violist Philip Magnuson. Sonia Goldfarb retired and was given special recognition for her contributions to the youth programs. Gloria Pugh was named the new Director of Education and continues in that position today. In November of that year, members of the Dayton Philharmonic Orchestra donated their time and talents to the less fortunate by performing at the 25th anniversary of the Beerman Foundation Annual Community Thanksgiving Day Dinner.

Curtis Long, Executive Director of the Delaware Symphony, was just 30 years old when he was appointed Executive Director of the Dayton Philharmonic Orchestra in August of 1994 after a seven month search. A graduate of the American Symphony



"This is one of the many ways we support the Orchestra" – Jerry Hauer, Hauer Music, presenting Curtis Long, Executive Director of the DPO, with a check following a special piano sale where a percentage of proceeds benefited the Orchestra, 1995



Neal Gittleman at his audition, 1994

Orchestra League fellowship program, Long arrived just seven weeks before the opening of the 1994-95 season. That year would feature five young guest conductors, one to be selected as the new Dayton Philharmonic Orchestra music director. The five finalists had been chosen from over 200 applications.

Providing patrons with a voice, the DPO requested "reviews" of the five finalists for the position of new music director. Following each debut, concertgoers were asked to rate the conductors' effectiveness, rapport, and performance by completing an audition evaluation included in their program. The five accomplished conductors vying for the Dayton Philharmonic Orchestra position included Gisele Ben-Dor of the Annapolis Symphony, Keith Lockhart of the Cincinnati Symphony Orchestra, Steven Byess of the Cobb Symphony Orchestra, Neal Gittleman

of the Milwaukee Symphony Orchestra, and David Lockington of the Baltimore Symphony Orchestra.

Following an 18-month search, Neal Gittleman was named fourth music director of the Dayton Philharmonic Orchestra. Gittleman, a Yale University graduate, had served as Music Director of the Marion (Indiana) Philharmonic, Associate Conductor of the Syracuse Symphony, Assistant Conductor of the Oregon Symphony Orchestra, and Associate Conductor of the Milwaukee Symphony Orchestra, a post he held for ten seasons. He studied with Nadia Boulanger and Annette Dieudonne 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.



DPO members enjoying the Beerman Foundation Annual Thanksgiving Day Dinner at which they performed, 1993



PHOTO BY JON NEIDERT

“My Mission as the Dayton Philharmonic Orchestra’s next music director is to take a very good orchestra and make it a great orchestra; to improve its performance on stage, to increase its presence in the community, and to make it a positive force in all our lives. I will do everything I can to meet that challenge. You have my word on it. And I expect you to hold me to my word.”

— Neal Gittleman, Dayton Daily News Letter-to-the-Editor, 1995

Gittleman had won Second Prize at the 1984 Ernest Ansermet International Conducting Competition in Geneva and took Third Prize at the 1986 Leopold Stokowski Conducting Competition in New York. He was also nationally known for his Classical Connections programs, which provided a “behind the scenes” look at great works of orchestra repertoire. Today, this innovative program has become a vital part of the DPO’s concert season.

The 1st Annual PhilharMonster debuted near Halloween in 1994. Willie Waters guest-conducted the family concert that has become a favorite of audiences of all ages. Neal Gittleman has since conducted the PhilharMonster, delighting the crowd with costumes ranging from a gorilla to Superman. By 1997, the popular PhilharMonster became part of a new series of concerts – the Family Concerts.

Board President Lou Mason saw the latest youthful invasion in management as an opportunity for the Orchestra to grow with new ideas and in new directions. A 1994-95 season program contained a letter from Mason informing patrons about a “Town Meeting” where thoughts were expressed regarding a new concert hall. Mason and her husband, Steve Mason, were catalysts who believed that a new venue was essential to Dayton’s cultural future. Together, they joined a group of visionaries who were instrumental in encouraging the city to investigate options. Eventually, they also brought this need to the attention of Benjamin and Marian Schuster.

The Dayton Philharmonic Youth Orchestra bid farewell to Dr. William Steinohrt at their spring concert at Wright State University in 1995. After a 17-year tenure with the organization, and Dayton’s cold winters, Steinohrt relocated to Hawaii. A conductor search took place during the 1995-96 season and Peter Ciaschini, concertmaster of the Dayton Philharmonic Orchestra, was eventually chosen to lead the group. Ciaschini directed the DPYO for three years with one year off for a leave of absence.

Receptions were held in the lobby of Memorial Hall to honor Isaiah Jackson following the May 1995 concerts that featured Mahler’s Symphony No. 8, also known as “Symphony of a Thousand.” The spectacular season finale celebrated Jackson’s eight-year tenure with the Dayton Philharmonic Orchestra and included the Dayton Philharmonic Chorus, several college choral groups, area church choirs, the Dayton Boys Choir, and the Kettering Children’s Choir.

In the summer of 1995, General Motors sponsored a free concert at the Frazee Pavilion to mark Neal Gittleman’s conducting debut as new music director of the DPO. The event also showcased the 1996 line-up of new GM cars and trucks. Gittleman appropriately and unforgettably arrived on stage in a Corvette convertible. Following his first concerts in Dayton, headlines read: “Gittleman opens ‘new era’ for Philharmonic” – *Downtowner*; “Gittleman makes charming entrance to arts scene” – *Oakwood Register*; “Gittleman’s debut reveals new sound” – *Dayton Daily News*.



Bach’s Lunches were mini-concerts presented on Fridays at noontime at different historic downtown locations. Pictured here is the string quartet of Peter Ciaschini, Bob Young, Colleen Braid, and Jane Katsuyama, mid 1990s



Isaiah Jackson and Neal Gittleman, 1995



Neal Gittleman in one of his PhilharMonster costumes, late 1990s



A PhilharMonster patron standing next to the “Where’s Neal?” life-size cutout.



The Sunset Symphony Series at the Frazee Pavillion in Kettering.

The new maestro’s sense of humor allowed radio station WLQT (Lite FM 99.9) to hide a life-size cutout of himself for a weekly “Where’s Neal?” contest. The Al & Marge column in the *Dayton Daily News* tracked Cutout-Neal’s whereabouts and listed rhyming clues. If the Dayton Philharmonic Orchestra management was looking for someone to integrate himself into the community, aggressively represent the organization, and unify the Orchestra, they too had located their man.

Jeffrey Powell conducted the Dayton Philharmonic Chorus upon the retirement of Clark Haines. Powell, who also served as a rehearsal conductor for the Dayton Philharmonic Orchestra, was Artistic Administrator, Chorus Master, and Music Director of the Artist in Residence program for the Dayton Opera. In 1996, Hank Dahlman, associate professor of music and director of choral studies at Wright State University, assumed leadership of the chorus. Gittleman participated in Dahlman’s selection by singing as a member of the chorus. Dahlman holds a Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City.

Kicking off Celebrate Dayton ’96, a yearlong series of events commemorating the city’s bicentennial, the Dayton Philharmonic Orchestra presented a Viennese New Year’s Eve Concert, although the music was not exclusively Viennese. The opening selection, *Fanfare for a City*, was written by Steve Winteregg, Dayton Philharmonic

Orchestra tuba principal, and native Daytonian, to honor the city. *Breathless*, another Winteregg composition, was premiered by the Dayton Philharmonic Orchestra the following year.

The Dayton Philharmonic Women’s Association changed its name to the Dayton Philharmonic Volunteer Association in 1996. Today, several men are part of the organization that boasts almost 350 members and continues to support the Orchestra’s efforts, particularly with education and scholarship programs. With the DPVA’s help, the Dayton Philharmonic Orchestra now reaches an annual audience of over 85,000 students. 1996 also marked the year that DPO launched its new Crescendo Campaign, a visible fundraising effort that, like a crescendo, made music lovers take notice. This annual fund drive has helped secure the support necessary to continually increase the quantity and quality of music in the community.

A major grant from the Miriam Rosenthal Trust Fund made possible the creation of a summer SuperPops Concert Series at the Frazee Pavilion in Kettering – now considered the DPO’s summer home. The inaugural concert in 1996 featured Randy Newman conducting the Orchestra in a selection of his popular hits, including the score from Disney’s computer-animated movie *Toy Story*. The series has become a mainstay of Dayton’s summer arts scene.

Autumn of 1997 marked the inaugural season of the Dayton Philharmonic Classical Connections Series. According to Gittleman,



PHOTO BY JON NEIDERT

Opening festivities of the Viennese New Year's Eve Concert.

"The evening's master of ceremonies was DPO Music Director Neal Gittleman. Charming and engaging, Gittleman played the perfect host – the kind who makes sure every glass is full and every guest is paired."

– Carol Simmons, review of Viennese New Year's Eve Concert, Dayton Daily News, 1996



PHOTOS BY JON NEIDERT

In 2001, the American Symphony Orchestra League reported that the Dayton Philharmonic presented more school programs than any other orchestra in the United States.



the series “is a whole new way of presenting orchestral concerts.” He likened the behind-the-scenes atmosphere of these concerts to “Leonard-Bernstein-style-Young-People’s-Concerts-but-for-grown-ups.”

SPARK (School Partners with Artists Reaching Kids), a new program that paired Dayton Philharmonic Orchestra musicians with classrooms at local elementary schools, began on a trial basis in 1997. After a five-year pilot project, the enormously successful program took a permanent place among the DPO’s many educational offerings. The program was the result of a study, commissioned by the organization, to determine the arts education needs of the Miami Valley. The Dayton Philharmonic Orchestra is proud to have the distinction of providing more educational programs than any other orchestra in the country – offering over 1000 annually!

In a moving tribute, the DPO honored the late Harley Flack, President of Wright State University, with a movement from Sir Edward Elgar’s *Enigma Variations* as an addition to a regularly scheduled concert in April of 1998. Flack, who had died in March after a five-month battle with cancer, was a noted musician, composer, and active member of the Dayton Philharmonic Orchestra Board of Trustees.

Yo-Yo Ma made a return appearance with the Philharmonic in May of 1998 to benefit the DPO’s education programs and the Caring Program for Children. When asked by Gittleman

if he would grant an encore, Ma replied, “I will if you do t’ai chi while I play.” Ma had watched Gittleman’s t’ai chi warm-up backstage before the performance. Not wanting to disappoint local fans, Dayton’s maestro complied and Ma played Mark O’Connor’s *Appalachian Waltz*.

Retired from the Dayton Philharmonic Orchestra since 1995, Karen Young rejoined the organization in 1998 to assume the responsibility of directing the Junior String Orchestra. Young, an accomplished violinist and educator, has become well-known for her pre-performance comments that help audience members and students understand more about individual composers and music history.

The theme *Power and Emotion* brought international sensation, Anne Akiko Meyer, the only artist to be the sole recipient of the Avery Fisher Career Grant, back by popular demand during the 1998-99 season. Local talent was also featured when Dayton’s own “guitarman,” Jim McCutcheon, made his Dayton Philharmonic Orchestra debut with a concerto for classical guitar. Programming for this season included several contemporary compositions, including the world premiere of Meira Maxine Warhauer’s *Like Streams in the Desert*, a work commissioned by the Jewish Federation of Greater Dayton to Commemorate the 50th Anniversary of the State of Israel. Such innovative programming garnered the Dayton



“We ended together, which was no small feat, given that we hadn’t rehearsed!”

– Neal Gittleman about his duet for t’ai chi and cello with Yo Yo Ma, 1998



“Sounded incredible!”
“The Concert made me feel like I was in a wonderland,” and
“It made me feel good inside”

– Responses from children who have visited the Dayton Philharmonic Orchestra.



Neal Gittleman with Emir Nuhanovic of the Sarajevo Philharmonic Orchestra and principal guest conductor Charles Ansbacher at the Concert for Peace, commemorating the Dayton Peace Accord, 1999



PHOTO BY JON NEIDERT

Gittleman with Adam Abeshouse in the recording studio producing Tomos Svoboda's piano concertos, 1999



The cover of the Dayton Philharmonic's 1999 CD recording.

Philharmonic Orchestra an award from the American Society of Composers, Authors, and Publishers (ASCAP) for its commitment to new music programming. In 2002, the DPO once again received an ASCAP award for adventurous programming.

A bequest from the estate of long-time Dayton Philharmonic Orchestra supporter Ellen Jane Lorenz Porter made it possible to hold recording sessions for the DPO's first CD in February of 1999. Adam Abeshouse was engaged to produce the premiere recording of Tomos Svoboda's two piano concertos featuring the composer himself on Piano Concerto No. 1, Op. 71, and Norman Krieger performing Piano Concerto No. 2, Op. 134. During the lengthy process of editing and preparing the package, Abeshouse received a Grammy Award in 2000 for "Best Classical Producer." The Dayton Philharmonic Orchestra released this long-awaited CD in 2001.

In 1911, the cornerstone was laid and Rike's Department Store was built. In 1999, the building at Second and Main, by then called Lazarus, was razed. With the help of hundreds of explosives, the old Rike's building toppled on Sunday,

November 7, 1999 to make room for Dayton's new \$121 million arts venue that would bear the names of major contributors Benjamin and Marian Schuster. "Industries of a town feed the stomach. The arts feed the heart," said Dr. Schuster, a long-time Dayton cardiologist whose generosity matched his insight.

In commemoration of the 4th anniversary of the signing of the Dayton Peace Accord, the Dayton Philharmonic Orchestra welcomed the Sarajevo Philharmonic Orchestra, under the direction of Emir Nuhanovic and principal guest conductor Charles Ansbacher, for an equally historic Concert for Peace on November 13, 1999 at Memorial Hall. The concert, which launched the Sarajevo Orchestra's two-week tour of the United States, featured both orchestras, individually and combined.



© DAYTON DAILY NEWS



© DAYTON DAILY NEWS

The implosion of the former Rike's Department Store on Sunday, November 7, 1999



PHOTO BY JON NEIDERT

Neal Gittleman sings *Take Me Out To The Ballgame* as Heater conducts, 2000

Kirstin Greenlaw, having first won the Principal Second Chair, then, the assistant concertmaster chair, stepped into the position of acting concertmaster for almost two years following Ciaschini's departure in 1999. Greenlaw was the first female to officially occupy the concertmaster seat in the DPO's history. She currently serves as Principal Second Violin.

Johnny Bench made a guest appearance in 2000 to help the Dayton Philharmonic Orchestra launch a musical salute to America's love of sports at *Pop Goes Out to the Ballgame*. He provided the evening's play-by-play along with local sports figures Ritter Collett, Mike Kelly and Larry Hansgen. Later that year, celebrating Dayton's new baseball team and ballpark, Gittleman shared the conductor's podium at the PhilharMonster Concert with Heater, the Dayton Dragons' fire-breathing mascot.



PHOTO BY JON NEIDERT

Neal Gittleman
conducting J.S. Bach's
St. Matthew Passion in
the fall of 2000.



PHOTO BY JON NEIDERT

The Kettering Children's Choir performing in J.S. Bach's St. Matthew Passion, 2000

Patrick Reynolds was chosen in 2000 as the new conductor for both the Concert Band and the Youth Orchestra. Reynolds, currently in his third year with the two organizations, began serving as cover conductor for the Dayton Philharmonic Orchestra in 1999. Holding a doctorate in musical arts from the University of Cincinnati, College-Conservatory of Music, he is an associate professor of music at the University of Dayton where he performs on trumpet with the Faculty Brass Trio.

In the fall of 2000, the Dayton Philharmonic Orchestra announced that ticket sales for a full-length presentation of J.S. Bach's St. Matthew Passion, were topping the charts. The DPO was joined by the Dayton Philharmonic Chorus, Dayton Bach Society, Kettering Children's Choir, six featured soloists, and eleven minor soloists. The last classical concert to hold such a high record of ticket sales was Isaiah Jackson's final performance with the Orchestra.

In accordance with tradition, *The Star Spangled Banner* was performed to open the season in September of 2001. That evening, many patrons came specifically to hear our nation's anthem. Not since December of 1941 was it deemed the most important musical selection programmed. Tension was still in the air following what had been the first major acts of terrorism toward our country, just one week earlier on September 11. The once somber audience, however, responded with an emotional and uplifting burst of applause. "Our flag was still there."

In 2001, the National Endowment for the Arts recognized the Dayton Philharmonic Orchestra for their programming efforts by awarding a \$50,000 grant to help fund a series of commissioned works, each with a flight theme. To celebrate the centennial of powered flight and the legacy of Daytonians Wilbur and Orville Wright, the DPO led a commissioning consortium along with the North Carolina Symphony



PHOTO BY JON NEIDERT

Dayton Philharmonic Orchestra's principal tuba and composer, Steven Winteregg

and Evansville Philharmonic for new works by three American composers. Works from Steven Winteregg and Robert Rodríguez were also scheduled for presentation during the 2003 centennial.

Anticipation for the opening of the new performing arts center in Dayton spurred ticket sales in excess of \$1 million early in the DPO's Charter Subscription Campaign in 2001. Not scheduled to open until the 2002-03 season, excitement over the Benjamin and Marian Schuster Performing Arts Center proved that in Dayton the saying, "If you build it, they will come," was true for arts and sports fans alike.

Lucas Alemán was appointed concertmaster of the Dayton Philharmonic Orchestra in January of 2002. The 25-year-old brought a wealth of experience to the premiere music position. A native of Spain, Alemán had been concertmaster for the Royal Philharmonia of Galicia



© ANDY SNOW

Gittleman with the locally-based and nationally-renowned Rhythm in Shoes Dance Company, 2002

since 1999, and had studied at the Escuela de Violin Superior de Burgos and at the Hogeschool van Kunsten Utrecht in Holland.

The Dayton Philharmonic Orchestra added the locally-based, but nationally-renowned, Rhythm in Shoes Dance Company to their list of artistic collaborators for the Sunset Symphony Series at the Frazee Pavilion in the summer of 2002. At the event, Burt Saidel, long-time patron of the Dayton Philharmonic Orchestra, dedicated the first of two podiums he created for use by the Orchestra. The second podium was dedicated during the Schuster Center opening in March of 2003. Each podium was uniquely hand-crafted out of Ohio cherry wood, and made to compliment the venue.

An ensemble of Dayton Philharmonic Orchestra brass and percussion musicians performed at Westminster Presbyterian Church as the community commemorated the one-year anniversary of the tragic events of September 11, 2001. That same day, Dayton suffered another great loss. Phyllis Katz, wife and assistant of Dayton Philharmonic Orchestra founder Paul Katz, died at Good Samaritan Hospital. Mrs. Katz had taught piano from her home in North Dayton until her death. She had contributed greatly to the musical life of Dayton for over seventy years.

Progress on the DPO's spectacular new home, the Benjamin and Marian Schuster Performing Arts Center, was obvious as 2002 came to a close. From the street, the most noticeable element of the structure, designed by Cesar Pelli and Associates Architects, was the glassed-in Wintergarden. Pelli, most famous for designing the



By the summer of 2002, the Benjamin and Marian Schuster Performing Arts Center construction was well underway. The Signing of the Steel Beam Event took place on July 23.

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The new ceiling of Mead Theatre displays the exact star pattern that Orville and Wilber Wright saw on the night before their first flight.



© ANDY SNOW

Mead Theatre under construction in the early fall of 2002

world's tallest building, the Petronas Towers in Kuala Lumpur, Malaysia, also designed Cincinnati's Aronoff Center for the Arts, which opened in 1995. Jaffe Holden Acoustics, the acoustic engineers on the Schuster Center, have designed the acoustics for some of the world's most important concert halls, including the Kennedy Center in Washington, D.C., and Severance Hall, home to The Cleveland Orchestra.

Paying homage to Dayton's place in the history of flight, the new concert hall has a special starfield in the concert hall's grand dome ceiling that is an exact replica of the star pattern Orville and Wilber Wright saw on the night before their first flight. Interestingly, the width of the Starfield is the exact width of the Wright Flyer's wingspan, and the length from the ground floor of the performing arts center to the tip of the Starfield is the exact distance of the first successful flight made by the Wright Brothers. The Gala Celebration of the Schuster Center encompassed a 24-month time frame during which ribbons were cut, donors recognized, and diverse area

arts organizations had performed, including the Dayton Philharmonic Orchestra.

Saying good-bye to Memorial Hall was a bittersweet occasion. Home to the DPO for 60 years, memories of this grand building will live on in the hearts of many concertgoers and musicians, especially those who braved an imminent snowstorm on Valentine's Day 2003 to attend the farewell concert. The Orchestra presented Beethoven's *Consecration of the House*, the same selection that opened the first concert at the Benjamin and Marian Schuster Performing Arts Center.

"A Classical Housewarming" concert and gala on March 6 and 8, 2003, featuring the talent of guest violinist Nadja Salerno-Sonnenberg, celebrated and christened the Orchestra's new home at the Schuster Center. The Dayton Philharmonic Orchestra applauds everyone, including the many musicians, employees, sponsors, patrons, and volunteers, not mentioned in this written history, for being there from the beginning... and today!

"Certainly the arts programs in Dayton – including the Dayton Philharmonic – have a high level of importance in maintaining the quality of life in the area."

– Mayor Mike Turner, 1995

"A community's success depends upon the willingness of its members to give their time, commitment and effort to its preservation and improvement. The Dayton Philharmonic Orchestra has made this commitment through its musical, educational, and community outreach programs. I applaud them on their endeavors and wish them continuing success. Together, we can keep the arts alive."

– State Senator Rhine McLin, Statement to Ohio Arts Council, 2000



Marques Furr, Lindsay Hanson and Nia Newberry cutting the ribbon with the help of Dr. Benjamin Schuster and Steve Mason.

PHOTO BY JON NEIDERT

A NEW HOME

Dayton Philharmonic Orchestra's 70th anniversary marks the beginning of an exciting new era for this organization, with the opening of our new home, the Benjamin and Marian Schuster Performing Arts Center. In March 2003, the Philharmonic moved into the Schuster Center, a world-class, state-of-the-art performance hall that will attract arts aficionados from all corners of Ohio and the nation. The Schuster Center stands poised to become the focal point for Dayton's performing arts community.

The Schuster Center's location at the corner of Second and Main Streets has been a cornerstone of downtown Dayton activity since 1912. That was the year Frederick Rike opened a new seven-story department store at the location. For many years, the Rike's department store at Second and Main prospered as one of Dayton's premier shopping locales. After the store closed in the early 1990s, a group of local business and civic leaders purchased the property and began plans to redevelop the site. The intention of the group, called Second and Main Ltd., was to return the location to prominence with a signature project, and create a focal point for downtown Dayton's renaissance.

During this time period, the Montgomery County Arts and Cultural District Facilities Committee completed a feasibility study on renovating Memorial Hall. The study concluded the cost to renovate the structure would outweigh the cost of building a new center. The study also looked at sites for a new arts center, and the location at Second and Main Streets was considered a prime possibility, given its close proximity to Memorial Hall, the Victoria Theatre and the Metropolitan Arts Center. The project's momentum built as Dayton pursued its own minor league baseball team and began development of Riverscape, a downtown riverfront park along the Great Miami River.



Dr. Benjamin Schuster addresses the 60,000+ crowd at the ribbon-cutting.



Project Bandaloop performing TriTangoMetro.



Project Bandaloop above the 160-member Schuster Center Celebration Choir, representing 68 churches from eight area counties.

In the summer of 1998 the Executive Committee of Second and Main Ltd. requested and received architectural concepts from several local and national firms. After reviewing a

number of options, the Executive Committee of Second and Main ultimately chose the design of architect Cesar Pelli. His work includes Cincinnati's Aronoff Center, the Charlotte Performing Arts Center, London's Canary Wharf Tower, New York's World Financial Center, and

Kuala Lumpur's Petronas Towers, currently the world's tallest building. With the Schuster Center, Pelli sought to make a strong statement that Dayton is a city moving into the future. In an interview with the *Dayton Daily News*, Pelli called the Schuster Center "an exclamation point for Dayton!"

Funding for the project came from a diverse number of sources. Montgomery County, Miami Valley RTA and the

City of Dayton all pledged funding to the project, while the Ohio Arts and Sports Facilities Commission provided key state funding. Private fundraising played a pivotal role in the project as well, with retired Mead Corp. CEO Steve Mason and his wife Lou spearheading that effort. Ultimately, more than \$40 million in local funding came from many community and corporate leaders.

One era ended and a new one began in November 1999, when the former Rike's building was imploded, making way for the new performing arts center. Shortly afterwards, the facility received its name when Dr. Benjamin Schuster and his wife Marian made a substantial contribution to the project.



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Benjamin and Marian Schuster with Cesar Pelli



Petronas Towers, Kuala Lumpur

The Arts Center Foundation was named the owner and operator of the Schuster Center in late 1999. The Arts Center Foundation was founded as a nonprofit charitable organization in 1986, dedicated to providing quality facilities for the performing arts in Dayton.

It owns the Victoria

Theatre and also owns and manages the adjacent Metropolitan Arts Center. In mid-2000, Mark Light, president of Victoria Theatre Association and Dayton Opera Association, was hired as the Arts Center Foundation's first president.



Canary Wharf Tower in London England is one of Pelli's creations.



© ANDY SNOW

Crews working on foundation of Mead Theatre.



© ANDY SNOW

Construction of the balcony platform structures of Mead Theatre.



Completed interior of Mead Theatre

PHOTO BY JON NEIDERT



Wintergarden glass wall under construction during early fall of 2002.

Construction, which began in July 2000, reached completion in early 2003. The Schuster Center complex consists of two distinct structures – a performing arts center and an office/condominium tower – joined as one. The performing arts center includes the 2,300-seat Mead Theatre and the 150-seat Mathile Theatre. The distinctive tower, called Performance Place, rises 224 feet from the sidewalk, encompassing eight floors of office space, nine stories devoted to luxury condominiums and a 120-seat restaurant that opens into the adjoining Wintergarden. The majestic Wintergarden, with its marble floors

and magnificent spiral staircase, ties the elements of the Schuster Center together. It features a grove of Washingtonia Robusta palm trees – each 35 to 40 feet tall – set against a block-long, glass-enclosed atrium.

The Mead Theatre represents the heart of the Schuster Center. It is a state-of-the-art facility designed to accommodate a diverse array of performing arts, including orchestral music, opera, theatre and dance. Some of the world's finest theatre design consultants and acousticians took part in the creation of Mead Theatre.



PHOTO BY JON NEIDERT

The Schuster Center, spring 2003

The goal was to create an auditorium that will provide excellent acoustics for orchestral works, while still maintaining an intimate setting for theatrical productions. The result is a multi-purpose hall in which no seating tier is more than nine rows deep, and the last row is a mere 120 feet from the stage.

Architect Cesar Pelli's design invokes the feeling of an evening in the southwest under the stars. The cool blues and orange-reds of the theatre's interior reach to the magnificent domed ceiling, called the Starfield. Concentric circles of fiber optic lights in the Starfield depict the Dayton sky as it appeared on the eve of the Wright Brothers' first flight, December 16, 1903.

The Schuster Center will be home to both Dayton Philharmonic Orchestra and Dayton Opera Association. The Victoria Theatre Association and Dayton Ballet Association will also present portions of their seasons at the Schuster Center.

The Schuster Center will educate and enrich lives by providing a world-class facility for the best in local, national and international performing artists. It will serve as a focal point of downtown Dayton for years to come.



PHOTO BY JON NEIDERT

Mead Theatre seats up to 2,319 people comfortably. Shown here on opening-night with a sell-out crowd of 2,153 on March 6, 2003.



Wintergarden Facts:

Trees: 35-foot-tall
Washingtonia Robusta
Palm Trees

Panes of Glass: 1,900

Amount of Travertine
Marble: 13,000 sq. ft.

Height: Six stories

PHOTO BY JON NEIDERT

DAYTON PHILHARMONIC ORCHESTRA

2002-2003, The 70th Anniversary Season

Music Director

Neal Gittleman

1st Violins

Lucas Alemán, Concertmaster

J. Ralph Corbett Chair

Aurelian Oprea, Assistant
Concertmaster

Marilyn Fischer
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

Tom Fetherston

2nd Violins

Kirstin Greenlaw, Principal
Jesse Philips Chair

Kristen Dykema,
Assistant Principal

Ann Lin

Gloria Fiore

Izumi Lund

Mary Arnett

Marcel Lund

Lynn Rohr

Warren Driver

William Slusser

Yoshiko Kunimitsu

Violas

Sheridan Kamberger,
Principal
F. Dean Schnacke Chair

Colleen Braid, Assistant
Principal

Karen Johnson,
Grace Counts Finch Chair

Jean Blasingame

Belinda Burge

Lori Wittenmyer

Mark Reis

Scott Schilling

Hsiaopei Lee

Emma Louise Odum,
Principal Emeritus

Cellos

Andra Lunde Padrichelli,
Principal

Edward L. Kohnle Chair

Xiao-Fan Zhang,
Assistant Principal*

Mary Davis Fetherston, Acting
Assistant Principal

Jane Katsuyama

Nan Watson

Catherine McClintock

Mark Hofeldt

Nadine Monchecourt

Christina Coletta

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

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

Horns

Richard Chenoweth, Principal
Frank M. Tait Memorial Chair

Elisa Belck

Todd Fitter

Amy Lassiter

Nancy Cahall, Utility

Trumpets

Charles Pagnard, Principal
John W. Berry Family Chair

Alan Siebert

Michael Kane

Trombones

Timothy Anderson, Principal
John Reger Memorial Chair
Clair Miller

Bass Trombone

Chad Arnow

Tuba

Steven Winteregg, 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

Jane Varella, Principal
Emeritus Richard A. and Mary
T. Whitney Chair

William Awsumb

Keyboard

Michael Chertock, Principal
Demirjian Family Chair

Harp

Leslie Stratton Norris,
Principal*
Daisy Talbott Greene Chair

Chorus Director

Hank Dahlman

Assistant Conductor

Patrick Reynolds

Junior String Orchestra Director

Karen Young

**Leave of absence*

DAYTON PHILHARMONIC STAFF

2002-2003, The 70th Anniversary Season

Executive Staff

Curtis Long..... Executive Director
Beth Burger Executive Assistant
Tim Connair Administrative Assistant
Iryna Hemmingsen..... Administrative Assistant

Development

Michelle Hamilton..... Director of Development
Nancy Keeth Annual Fund Manager
Margaret Meadows Corporate & Foundation
Relations Manager
Vanessa Catanzaro Development Assistant

Education

Gloria Pugh..... Director of Education
Ellen Bagley Barnett..... Education Assistant
Emalee Weisman Education Volunteer

Finance

Lauri Guckenberger Director of Finance
Denita Woods Accounting Manager

Marketing

Caren Ostendorf Ayika..... Director of Marketing
& Public Relations
Steven Payne Advertising &
Promotions Manager
Jan Clarke..... Subscription Events Coordinator
Allyson Crawford Public Relations Coordinator
Jessica Harris..... Subscription Coordinator
Liz Romig..... Marketing Assistant

Operations

Matthew Borger Director of Operations
Linda Hill..... Production Manager
Jane Varella..... Orchestra Personnel Manager
William Slusser..... Orchestra Librarian



PHOTO BY JON NEIDERT

A HISTORY OF GIVING

From the very beginning of its rich history, the Dayton Philharmonic Orchestra has existed and thrived on the generosity of patrons who have offered financial support to further the mission of the institution.



A Letter to the Community

The Dayton Philharmonic Orchestra touches the lives of more people than any other performing arts organization in the Miami Valley. In short, we're a better city for having the DPO. That's why we all take special pride in its achievements under Neal Gittleman's brilliant, inclusive leadership.

With the opening of the Schuster Center, the orchestra has a hall destined to inspire new levels of virtuosity. Orchestrate Greatness: The Campaign for the Dayton Philharmonic offers us a once-in-a-lifetime opportunity to show what a first-rate orchestra can mean to Dayton. Join us. By supporting this campaign, you lift the DPO's creative spirit and sustain its fiscal health for generations to come. Not all of us can play an instrument or conduct a symphony. But we can be philanthropic virtuosos, and ensure that the music resonating through the magnificent Schuster Center always stirs our souls and delights our hearts.

J. Colby King
Louise H. Mason
Doris H. Ponitz
William J. Schneider
Betsy B. Whitney
Joseph A. Zehenny
Campaign Executive Committee

Over the years, scores of donors have made lasting commitments to support the operations of the Orchestra with an annual gift. Many have chosen to make a more lasting commitment by endowing the chair of a principal musician or a favorite education program.

As we sit on the threshold of our next 70 years, the trustees of the Dayton Philharmonic have mounted what may be the most important fundraising effort in its history – Orchestrate Greatness: The Campaign for the Dayton Philharmonic. This effort to build the Orchestra's endowment fund by \$9 million will ensure the excellence of this respected institution for the next 70 years...and beyond.

ORCHESTRATE GREATNESS

The Campaign for the Dayton Philharmonic

The Building is Just the Beginning

THE FUND FOR ARTISTIC EXCELLENCE

Goal: \$5 million

The Dayton Philharmonic Orchestra's ability to attract more than 80 players of such high caliber is testimony to the experience it offers artists – especially considering that the orchestra falls at the lower end of the pay scale among its peers. In the past, DPO musicians have been able to add to their income by freelancing with other ensembles. But the greater number of performances in the Schuster Center demands more of the players than ever before. Endowing more chairs, and increasing the endowments of existing chairs, will ensure the DPO offers a compensation package commensurate with its musicians' commitment. Endowment supports artistic excellence in two other significant ways. These funds underwrite both continuity and innovation as the DPO expands its roster of series and individual concerts. An endowment ensures that the DPO can continue to host performers in the league of Emanuel Ax and Frederica von Stade.

CAPITAL AND ORGANIZATIONAL NEEDS

Goal: \$1 million

Keeping a great orchestra running smoothly and primed for continued artistic growth requires the right kind of resources. With campaign gifts, the orchestra will purchase and recondition instruments and other performance equipment, upgrade its technological support systems, and put in place staffing that will ensure patrons get the very best service possible.

THE FUND FOR EDUCATION

Goal: \$3 million

The more than 800 annual education programs that the DPO offers more than 72,000 children are not moneymakers. But they are an essential investment in the future. No child should grow up without exposure to great music – not when studies and test scores prove that music makes a direct impact on school behavior, self-esteem and self-discipline, sensory and motor development, language and reading skills, and critical thinking. With all the pressures facing our schools, the DPO must take on even more responsibility in music education. Endowment funds will help the orchestra expand on this critical role.

VOLUNTEER ASSOCIATION



50th Anniversary Tea – Photo of past presidents: front row, L-R, Susan Sauer, Current President Marilyn K. Smith, Lou Mason. Second row: Judy McCormick, Lorraine Quinlivan. Third row: Jan Rudd, Dustie Mackay, Chris Saunders. Fourth row: Lois Ross, Betty Sue Wydman. Back row: Carol Powell and Doris Ponitz.

In the 2001-02 season, the Dayton Philharmonic Volunteer Association celebrated their 50th anniversary with two special events. In the fall, a 50th anniversary membership tea was held at Trails End Club honoring past presidents and the history of the organization. Twelve past presidents were able to attend and a large turnout of current members enjoyed reminiscing over high tea and the sound of beautiful harp music.

The 50th Anniversary International Gourmet Gala held in April, 2002, at the Dayton Country Club was one of the most successful fundraisers held in an off-year season from the biennial Designer's Show House & Gardens. The American Symphony Orchestra League has honored the DPVA with an award for fundraising at the 2003 conference held in San Francisco in June. This event also featured "Music For Your Eyes", a raffle of beautifully decorated violins.

to junior high, high school, and college students. The establishment of the Susan Seyfarth Scholarship Remembrance Fund in memory of the DPVA's past president in 2001 has helped in this effort.



Gerry Meyer, past president, DPVA, at the silent auction table, 50th Anniversary Gala.

In 2002-03 changes occurred with a few of our long-standing projects with the orchestra. With the move to the Schuster Center, the marketing staff took over the securing of advertising for the DPO program book, a source of funds for the DPVA for many years. SuperPops is now an event that takes place in the new performing arts center where our volunteers are no longer needed to set-up tables etc. Now the DPVA and its volunteers are free to pursue new projects. The organization has and will continue to play an important role in support of the orchestra for years to come.



2002 DPVA Executive Committee. Front row, L-R: Dianne Schneider, Shari LoVetere, Marilyn K. Smith, Gerry Meyer. Back row: Babs Bettcher, Rhonda Boeke, Marie Smalldon, Terry Williamson, and Helen Flanagan.

The 2003 Designer's Show House & Gardens was the first the association has held in the City of Oakwood. This was also the largest house the DPVA has ever undertaken. The event ran from May 4 through the 25th, 2003. The

organization's educational projects are well recognized nationally and docents are busy bringing musical experiences to the youth of the entire Miami Valley, reaching over 24,000 students in the 2001-2002 season. Scholarship assistance is offered

DAYTON PHILHARMONIC VOLUNTEER ASSOCIATION

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The Evelyn Huffman Patterson Estate,
2003 Designer's Show House & Gardens.



A few of the violins for the "Music For Your Eyes" Raffle, 50th Anniversary Gala.



The Dayton Philharmonic Women's Association received a Certificate of Excellence for their outstanding fundraising effort on the second (1981) Showhouse at "White Oak Farm." Accepting the award in Washington, D.C. at the American Symphony Orchestra League conference were (l-r) Marilyn Erickson, Jan Rudd, Doris Ponitz, Betty Sue Wydman, and Susan Sauer. Each of these women shared their talents and enthusiasm by serving as President of the DPWA. Both Erickson and Ponitz also served as Board President of the Dayton Philharmonic Orchestra Association.



YOUTH ORCHESTRA

DAYTON
PHILHARMONIC
YOUTH ORCHESTRA



Dr. Patrick Reynolds,
Conductor

Erik Broander, Viola
 Erin Brown, Trumpet
 Keith B. Brown, Trumpet
 Danielle Cain, Fr Horn
 Adrienne Cantrell, Violin
 Jacqueline Carbone, Violin
 Elaine Chan, Violin
 Joy Chang, Violin, Concertmaster
 Alyssa Chen, Violin
 Oriana Chen, Violin
 Peter Crim, Violin
 Sasha Davis, Viola
 Lilith Dornhuber Bellesiles, Viola
 Stephen Delman, Bass
 Randy Dennler, Bassoon
 Celeste Diaz-Vazquez, Violin
 Aaron Dozeman, Violin
 Kevin Engel, Viola
 Pamela Eustace, Violin
 Kristen Fox, Viola
 Becky Geels, Violin
 Vincent Geels, Violin

Brandon George, Flute
 Natalie Good, Violin
 Matt Grable, Trombone
 John Grubbs, Cello
 Leonardia Hardy, Violin
 Lindsay Harlow, Fr Horn
 Charles Henry, Trombone
 David Hocking, Viola
 Nathan Hocking, Cello
 Angela Holmen, Fr Horn
 Amanda Hong, Violin
 Victoria Hoover, Trombone
 Katharine Howell, Oboe
 Ashley Huyck, Violin
 Julia Rose Judge, Violin
 Eunji Kim, Violin
 Wes Kim, Cello
 Blake Lam, Cello
 Jeffrey Lee, Cello
 Sam Le, Violin
 Andy Lin, Cello
 Shaneice Long, Clarinet

Jordan Meyer, Flute/Piccolo
 Meredith Miller, Cello
 Genevieve Murphy, Viola
 Kate Eileen Musser, Oboe
 Vivian Nanagas, Cello
 Julia Nettle, Bassoon
 Sarah Noble, Percussion
 Alex Okolish, Bass
 James Orr, Viola
 Philip Parsons, Trumpet
 Brad Pipenger, Clarinet
 Amanda Ramey, Violin
 Julie Savard, Horn
 Marin Smith, Viola
 Jennifer Specht, Cello
 Susanna Strayer, Viola
 Molly Swope, Bassoon
 Rebecca Tang, Violin
 Jessica Taylor, Clarinet
 Will Taylor, Bass
 Jan Tessarz, Violin
 Dan Ungard, Bass

Matthew Ungard, Bass
 Ronald Walker, Cello
 Linda (Sijia) Wang, Violin
 Matthew Watson, Trumpet
 Tim Wildes, Fr Horn
 Katie Williams, Flute/Piccolo
 Kevin Williams, Tuba
 Paul Woo, Viola
 Ashley Wrobel, Clarinet
 Donna Yoon, Violin
 Paul Yoon, Violin
 Bob YI Zheng, Violin

JUNIOR STRING ORCHESTRA



Swapna Ahire, Violin
 Aisha Anderson, Viola
 Elizabeth Arnold, Viola
 Lauren Berry, Cello
 Cara Burke, Violin
 Paul Busch, Violin
 Richard Carr, Viola
 James Carroll, Violin
 Julia Carroll, Violin
 Jessica Castle, Cello
 David Cha, Violin
 Jessica Chou, Violin
 Jim Cutright, Cello
 Stephen Delman, Bass
 Emily Evans, Violin
 Tim Feverston, Violin
 Kylan Franz, Violin,
 Concertmaster

Catherine Glynn, Viola
 Andrew Holl, Cello
 Billy Holten, Bass
 J.D. Holten, Cello
 Joel Jean, Violin
 Colleen Judge, Cello
 Brandon Kelley, Viola
 Scott Kelley, Cello
 Michelle Kim, Cello
 Katie Lammers, Cello
 Annie Lee, Violin
 Emily Lieh, Violin
 Teresa Lieh, Violin
 Jonathan Lin, Violin
 Lauren Kathleen McClure, Cello
 Sarah Mente, Violin
 Kesha Ogletree, Violin
 Sriya Parthasarathy, Violin

Erik Potts, Viola
 Amanda Richey, Violin
 Kristen Ross, Violin
 Lisa Sato, Cello
 Evan Schefstad, Violin
 Sarah Jo Slone, Cello
 Katie Smitley, Viola
 Elle Stapleton, Cello
 Cassandra Swartz, Violin
 Soraya Tabatabaie, Violin
 Heather Tanksley, Cello
 Michael Thomsen, Cello
 Jamie Tolles, Cello
 Dan Ungard, Bass
 Lydia Volters, Violin
 Justin Womeldorff, Viola
 Jolie Yang, Violin



Karen Young,
Conductor

ACKNOWLEDGEMENTS

Special Collections and Archives,
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Public Libraries

Dayton Daily News, Skip Peterson
and Charlotte Jones

Pam Eyink, Dayton Opera

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Jean Betty Weiner

Jan Rudd

Lorraine Quinlivan

Dayton Philharmonic
Volunteer Association

Interns: Jesse Hernandez (Baldwin-
Wallace College), Sean Leno (University
of Dayton), Elizabeth Severyn (Ohio
University), Stacy L. Vernon (University
of Dayton).

Special thanks to Diane DeWall,
co-author of *50 Years of Enriching
Dayton*, and Jan Clarke at the DPO,
for her indomitable spirit and support
of this project.

Thanks to others who contributed to this
history by sharing personal accounts,
photographs or treasured keepsakes.
Additional information, not included in
this book, will be archived for posterity.



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