

DAYTON PERFORMING ARTS ALLIANCE

DAYTON
Philharmonic

Neal Gittleman
Artistic Director & Conductor

JANUARY 9/11
CLASSICAL
**The Art of
Transformation**

FEATURING
COMPOSER MICHAEL
GANDOLFI

FEBRUARY 6/8
CLASSICAL
**Reflections of
France**

FEATURING
PASCAL ROGÉ
PIANO



JANUARY 24/25
SUPERPOPS
Disney in Concert

MAGICAL MUSIC
FROM THE MOVIES

*The
Signature
Season*

PROGRAM NO. 3 | JANUARY - FEBRUARY | 2013-2014 SEASON

DAYTON PERFORMING ARTS ALLIANCE
Premier Health
CLASSICAL SERIES
Dayton Philharmonic Orchestra
Neal Gittleman, Artistic Director & Conductor

Thursday
Feb. 6,
2014
8:00 PM
Schuster Center

Concert sponsored by Gilbert and Patricia Templeton
In memory of
Edward and Helen Hennessey
and Harold and Marian Templeton

Saturday
Feb. 8,
2014
8:00 PM
Schuster Center

Reflections of France

Pascal Rogé, pianist

Joshua Nemith, organist

Pascal Rogé performs as the 2013-2014 season

Bill and Dianne Schneider Endowed Guest Artist.

Military Appreciation Program Presenting Sponsor:

Booz Allen Hamilton

Charles Wuorinen
(born 1938)

Machault mon chou

Maurice Ravel
(1875-1937)

Piano Concerto in G Major

I. Allegro moderato

II. Adagio assai

III. Presto

Mr. Rogé

- INTERMISSION -

Camille Saint-Saëns
(1835-1921)

Symphony No. 3 in C Minor, "Organ"

I. Adagio - Allegro moderato - Poco adagio

II. Allegro moderato - Presto -

Maestoso - Allegro

Mr. Nemith

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Charles Wuorinen (born 1938)

Machault mon chou

Instrumentation: 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, strings

This is the first performance of the work by the Dayton Philharmonic Orchestra.

Charles Wuorinen is one of the most renowned American composers of the last half of the twentieth century, and he has written works in a broad range of styles and media, from orchestral music to electronic sounds, from vocal works to ballet.

Wuorinen was born in New York in 1938. His father was a historian at Columbia University, and young Charles seemed destined early on to follow in those professional footsteps. He dabbled for a bit in astrophysics but then settled on music—not entirely with his family's blessing. However, despite these familial misgivings, he seemed destined for a career in music: while studying at Columbia, he won both student and professional awards, and his ensemble, the Group for Contemporary Music, set a new standard for performance of an often difficult repertory.

After Wuorinen finished his master's degree, he was hired at Columbia, his father's old institution, where Wuorinen worked as both a conductor and pianist, successfully performing work by more traditional and more contemporary composers. At the same time he continued to write music, a vocation that culminated in his winning the Pulitzer Prize in composition for his work *Time's Encomium*. Alas, despite this success, Columbia denied him tenure.

Despite this professional setback, Wuorinen continued to write and perform and, while some of his work still retains the avant-garde style of his early years, he has also written more accessible work, such as *Machault mon chou*.

Machault mon chou is based on several movements taken from Guillaume de Machaut's setting of the Mass, a setting called the Notre Dame Mass. Machaut's music was highly regarded in his own time and just as highly regarded in our own. He wrote songs for solo voice and vocal ensembles and, besides skillfully composing, he also wrote an astounding corpus of poetry, esteemed as the best such work in medieval French.

Wuorinen's setting of Machaut's Mass uses much of the original material, but his setting is not simply an arrangement. Rather, he takes the solemn medieval work and turns it into something more like a three-movement symphony. The first movement is the most complex, incorporating material from several parts of the Mass. The second movement is much quieter and solemn, while the last movement is more rhythmically exciting.

Mon chou literally means "my cabbage" in French, but is more idiomatically a term of endearment, especially when directed at children. Wuorinen's homage to Machaut has some of that same quality of affection, tender and playful at once, while also serving as a tasty treat for symphonic audiences.

—Dennis Loranger,
Lecturer in Music and English,
Wright State University



Maurice Ravel (1875–1937)

Piano Concerto in G Major

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E flat clarinet, 2 bassoons, 2 horns, 1 trumpet, 1 trombone, timpani, 3 percussion, harp, strings

This work was last performed by the Dayton Philharmonic Orchestra in December 2005 with Richard Dowling, piano soloist and Giancarlo Guerrero conducting.

Maurice Ravel (1875–1937) was one of the most important French composers of the twentieth century. He wrote numerous works that are instantly likable; his *Bolero* alone has been featured in dozens of movie soundtracks. But his music is not merely accessible. He is also highly regarded for his skills as both a composer and an orchestrator.

Although known as a French composer, Ravel was actually born in the Basque country to a Swiss father and a Basque mother. His parents early on recognized his abilities as a musician and encouraged him completely. Unfortunately, the French musical establishment was less kind to his efforts, and he flunked out of Conservatoire courses in both piano and composition, despite his skills as a performer and his success as a composer. His ill-fated academic career concluded with the so-called "Affaire Ravel" in which he was denied the prestigious Prix de Rome, an oversight so egregious that seemingly the whole nation protested.

Despite this lack of official recognition, Ravel was very successful as a composer of music in a variety of genres. He began as a composer of piano works, some of which anticipated techniques sometimes attributed to the older Debussy. He also wrote a number of orchestral works. Besides the aforementioned *Bolero* he is probably best known for his *Pavane pour une enfante défunte* and his *La*

Valse, a magnificent deconstruction of the nineteenth century's most important dance form.

Ravel is sometimes characterized as a craftsman and only a craftsman, as though his preoccupation with craft precluded his producing anything with heart or soul. He certainly did think craft was paramount. But, in a statement that could be taken as an artistic credo, Ravel pointed out that craft—sufficiently pursued—and passion could go together: "(C)onscience compels us to turn ourselves into good craftsmen. My objective, therefore, is technical perfection. I can strive unceasingly to this end, since I am certain of never being able to attain it."

Ravel originally planned to perform the solo part of his Piano Concerto in G Major himself. He had begun working on the piece at the same time as his Piano Concerto for the Left Hand and had also undertaken a rigorous course of practicing both Chopin and Liszt piano etudes in preparation. Unfortunately, the effort completely exhausted him and he was forced to ask the pianist Marguerite Long to perform the solo part. Long was more than up to the task and the work was an immediate success.

The Piano Concerto was written while Ravel was exploring the musical possibilities of American jazz, and listeners may recognize the influence of George Gershwin in some of the writing. But another important element in the piece's music is the influence of the piano concertos of both Mozart and Saint-Saëns. Ravel's brilliance was to pull together those eclectic elements into a dazzling piece that has delighted audiences since its premier.

—Dennis Loranger,
Lecturer in Music and English,
Wright State University



Camille Saint-Saëns (1835–1921)

Symphony No. 3 in C Minor, “Organ”

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussion, organ, piano 4-hands, strings
This work was last performed by the Dayton Philharmonic Orchestra in March 2008 with Todd Wilson, organ soloist and Neal Gittleman conducting.

Camille Saint-Saëns was born in France to a well-to-do family, but the early death of his father—and his own ill health—led to an early life of relative hardship. He lived his first two years in a sanatorium, where he was treated for tuberculosis.

Despite this unpromising beginning, Saint-Saëns grew up to be healthy and vigorous. He was a prodigious student and began taking piano lessons when he was three years old. By the time he was ten years old he was performing piano concertos by Mozart and Beethoven in public concerts. He also began studying composition seriously at that age.

While music remained the most important part of his life, he was also passionately interested in the sciences, and he used the proceeds from an early publication to buy himself a telescope.

Although such a formidable intellect would seem perfectly suited for life as an academic, Saint-Saëns taught only briefly. Instead, he devoted himself to concertizing and scholarly work outside the academy, as well as writing extensively on musical

matters. Besides performing his own work, he promoted the work of both contemporary composers such as Schumann and Wagner, as well as older composers such as Mozart and J. S. Bach. He also edited a scholarly edition of the complete works of Rameau.

Saint-Saëns is generally regarded as a conservative composer. Certainly he tended to write in the forms developed by the Viennese musicians: sonatas and symphonies. And his musical language is straightforward: tonal and generally accessible.

His Symphony No. 3, the Organ Symphony, fits that description. The work was completed and first performed in 1886, when Saint-Saëns was at the peak of his compositional skills. Despite being called a “symphony”—a form typically consisting of four movements—Saint-Saëns’ work is in two movements; however, careful listeners may notice that each of those movements refers to the older traditional form. The first movement, after a slow introduction, opens with a fast-paced section followed by a slower section introduced by the organ. And the second movement opens with a furious scherzo followed by a majestic climactic movement in which the organ features prominently. The tune of this last section is particularly beautiful. Parents of young children may recognize it from its pervasive use in the 1995 film *Babe*.

—Dennis Loranger,
Lecturer in Music and English,
Wright State University

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Pascal Rogé, pianist

Biography

Pascal Rogé exemplifies the finest in French pianism. As the last student to be mentored by the great Nadia Boulanger, his playing of Poulenc, Satie, Fauré, Ravel, and especially Debussy is characterized by its elegance, beauty and stylistically perfect phrasing. A native of Paris, Mr. Rogé has performed in almost every major concert hall in the world and with every major orchestra across the globe.

One of the world's most distinguished recording artists, Pascal Rogé became an exclusive Decca recording artist at the age of seventeen. Since then, he has won many prestigious awards, including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of Ravel, Saint-Saëns, Satie and Poulenc.

For several years, Mr. Rogé has enjoyed playing recitals for four-hands/two-pianos with his partner in life and in music, Ami Rogé. Together they have traveled the world, appearing at prestigious festivals and concert halls, and have recorded several CDs dedicated to the French two-piano and four-hands repertoire. Together they have given the premiere of a newly commissioned Concerto for Two Pianos by the composer Matthew Hindson with the Sydney Symphony Orchestra conducted by Vladimir Ashkenazy.

Several years ago, Mr. Rogé began a new and ambitious recording project for Onyx called the *Rogé Edition*. This includes five cds of his first complete Debussy piano music cycle, two CDs devoted to French repertoire for 2 pianos with Ami Rogé, and two Mozart concertos with Raymond Leppard.



Joshua Nemith, keyboard

Biography

Joshua Nemith has been with the DPO since the 2007–2008 season, all as Principal Keyboard. He began his piano studies at the age of 8 and continued throughout his school years. Josh earned a Master of Music Degree (piano performance major) from the Eastman School of Music, a Master's Degree from the University of Texas, and a Doctor of Musical Arts from UC's College-Conservatory of Music (CCM). After completing his doctoral course work in 2000, Josh won a fellowship position with the New World Symphony in Miami Beach, Florida, directed by Michael Tilson Thomas. After two years, he returned to CCM to complete his doctoral thesis. Josh

considers himself a freelance musician and has performed with Cincinnati Chamber Orchestra, the Richmond (IN) Symphony, and ConcertNova (a Cincinnati group), and he performed the Beethoven Piano Concerto No. 3 this past March on the DPO's Symphony Sundaes series. He also is affiliated with St. John's Westminster Union Church in Cincinnati, where he is piano accompanist and organist. His partner, Arpi Anderson, is also an active freelance musician. She is a flute player who often performs with orchestras in the area, including the DPO. Josh's hobbies include cooking, gardening, and making cocktail recipes.