CONCERT NIGHT FOR SUNDAY, FEBRUARY 12, 2023

The program book for Yo-Yo Ma's May 1999 Gala Concert
with the Dayton Philharmonic seems to have gone walkabout
from the archives, so here's a reconstructed set of program pages
for this week's edition of "Concert Night" — ng

THE DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Music Director
Yo-Yo Ma, Guest Cellist

GALA CONCERT WITH YO-YO MA
Thursday, May 7, 1998 at 8:00pm
Memorial Hall, Dayton Ohio

Antonin Dvořák (1841-1904) — Symphony No. 6 in D Major, op. 60

I. *Allegro non tanto*
II. *Adagio*
III. Scherzo (Furiant): *Presto*
IV. Finale: *Allegro con spirito*

************ INTERMISSION ************

Antonin Dvořák — Cello Concerto in B Minor, op. 104

I. *Allegro*
II. *Adagio ma non troppo*
III. Finale: *Allegro moderato—Andante—Allegro vivo*

Yo-Yo Ma, Cello

DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

65th Season - 1997-1998
Neal Gittleman, Music Director
Paul Katz, Founding Music Director

1st Violins
Peter Ciaschini, *Concertmaster*
J. Ralph Corbett Chair
Xiao Guang Zhu, *Assistant Concertmaster*
Marilyn Fischer
Huffy Foundation Chair
James Wallick
Sherman Standard Register Foundation Chair
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Leora Kline
Janet George
Charles Dimmick
Emily Weinhold

2nd Violins
Robert Young*, *Principal*
Jesse Philips Chair
Elizabeth Hofeldt, *Acting Principal*
Kristen Dykema, *Acting Assistant Principal*
Kelly Lehr
Gloria Fiore
Karen Young*
Ann Lin
Mary Arnett
Bill Slusser
Lynn Rohr
Warren Driver
Douglas Adams
Joyce Green

Violas
Monte Belknap*, *Principal*
F. Dean Schnacke Chair
Colleen Braid, *Acting Principal*
Anjali Lind, *Acting Assistant Principal*
Emma Louise Odum, *Principal Emeritus*
Grace Counts Finch Chair
Jean Blasingame
Sheridan Kamberger
Vincent Phelan
Mark Reis

Cellos
Linda Katz, *Principal*
Edward L. Kohnle Chair
Xiao-Fan Zhang, *Assistant Principal*
Karl and Caroline Lorenz Memorial Chair
Jane Katsuyama
Nan Watson
Catherine McClintock
Mark Hofeldt*
Christina Coletta
Mary Davis
Nadine Monchecourt
Kirsten Abrams

Basses
Deborah Taylor,* *Principal*
Dayton Philharmonic Women's Association
C. David Horine Memorial Chair
Jon Pascolini, *Acting Principal*
Donald Compton, *Acting Assistant Principal*
Steven Ullery
Christopher Roberts
Bleda Elibal
Nick Greenberg

Flutes
Rebecca Tryon Andres, *Principal*
Dayton Philharmonic Volunteer Association Chair
Jennifer Northcut
Virginia Miller

Oboes
Roger Miller, *Principal*
Catharine French Bieser Chair
Paul Spiegel
Christopher Philpotts

Clarinets
John Kurokawa, Principal
Rhea Beerman Peal Chair
Robert Gray
Kim Boardman-Reineke

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

French Horns
Richard Chenoweth, *Principal*
Frank M. Tait Memorial Chair
Todd Fitter, *Assistant Principal*
Lisa Yeago
Laurel Hinkle
Daniel Sweeley

Trumpets
Charles Pagnard, *Principal*
John W. Berry Family Chair
Alan Siebert
Michael Kane

Trombones
Timothy Anderson, *Principal*
John Reger Memorial Chair
Clair Miller
Scott Moore

Tuba
Steven Winteregg, *Principal*
Zachary, Rachel and Natalie Denka Chair

Timpani
Donald Donnett, *Principal*
Rosenthal Family Chair in memory of Miriam Rosenthal

Percussion
Jane Varella, *Principal*
Miriam Rosenthal Chair
Mark Libby
William Awsumb

Keyboard
Michael Chertock, *Principal*
Demirjian Family Chair

Harp
Leslie S. Norris, *Principal*
Daisy Talbott Greene Chair

Jane Varella, *Personnel Manager*
Douglas Adams, *Orchestra Librarian*
Hank Dahlman, *Chorus Director*
Clair Miller, *Concert Band Director*
Jaime Morales-Matos, *Cover Conductor*

**Leave of absence*

YO-YO MA BIOGRAPHY (2023)

Yo-Yo Ma's multi-faceted career is testament to his enduring belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

In 2018, Yo-Yo set out to perform Johann Sebastian Bach's six suites for solo cello in one sitting in 36 locations around the world that encompass our cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. And last year, he began a new journey to explore the many ways in which culture connects us to the natural world. Over the next several years, Yo-Yo will visit places that epitomize nature's potential to move the human soul, creating collaborative works of art and convening conversations that seek to strengthen our relationship to our planet and to each other.

Both endeavors continue Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to explore how music not only expresses and creates meaning, but also helps us to imagine and build a stronger society and a better future.

It was this belief that inspired Yo-Yo to establish Silkroad, a collective of artists from around the world who create music that engages their many traditions. Through his work with Silkroad, as well as throughout his career, Yo-Yo Ma has sought to expand the classical cello repertoire, premiering works by composers including Osvaldo Golijov, Leon Kirchner, Zhao Lin, Christopher Rouse, Esa-Pekka Salonen, Giovanni Sollima, Bright Sheng, Tan Dun, and John Williams.

In addition to his work as a performing artist, Yo-Yo has partnered with communities and institutions from Chicago to Guangzhou to develop programs that advocate for a more human-centered world. Among his many roles, Yo-Yo is a UN Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, and a member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide.

Yo-Yo's discography of more than 100 albums (including 19 Grammy Award winners) reflects his wide-ranging interests. In addition to his many iconic renditions of the Western classical canon, he has made recordings that defy categorization, among them "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer and two Grammy-winning tributes to the music of Brazil. Yo-Yo's recent recordings include: "Sing Me Home," with the Silkroad Ensemble, which won the 2016 Grammy for Best World Music Album; "Six Evolutions — Bach: Cello Suites;" and "Songs of Comfort and Hope," created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. Yo-Yo's latest album is "Beethoven for Three: Symphony No. 6 'Pastorale' and Op. 1, No. 3," with pianist Emanuel Ax and violinist Leonidas Kavakos.

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius.

NEAL GITTLEMAN

The 1997-1998 season marks Neal Gittleman's third year as Music Director of the Dayton Philharmonic Orchestra. Appointed to the position in December 1994, Gittleman is committed to leading the orchestra to new levels of music-making and to cementing the Dayton Philharmonic Orchestra's relationship to the city of Dayton and to the entire Miami Valley community. In addition to his duties in Dayton, Gittleman serves as Resident Conductor of the Milwaukee Symphony, an orchestra with which he has been associated since 1988. Previous positions include Music Director for ten years of the Marion (IN) Philharmonic Orchestra, Associate Conductor of the Syracuse Symphony Orchestra and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Indianapolis, San Antonio, and San Jose symphony orchestras, and the Buffalo Philharmonic. Internationally, Gittleman has conducted orchestras in Germany, Switzerland, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied under Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at the Manhattan School of Music and Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was the recipient of the Karl Böhm Fellowship. His awards include Second Prize in the Ernest Ansermet International Conducting Competition (1984), and Third Prize in the Leopold Stokowski Conducting Competition (1986).

At home in the pit as well as on stage, Gittleman has conducted for the Hartt Opera Theater, the Syracuse Opera Company, and Milwaukee's renowned Skylight Opera Theatre. This season he makes his debut with Dayton Opera, leading their production of Gounod's *Faust*. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

Gittleman is nationally known for his Classical Connections/Classical Conversations programs, which give concert audiences a "behind-the-scenes" look at the orchestra's classical repertoire. These innovative concerts, which have been a staple of Milwaukee's concert scene since 1989, are being offered as a new Classical Connections Series for Dayton Philharmonic's 1997-1998 season.

When not on the podium, Neal is an avid player of squash, golf, and t'ai chi ch'uan. He sees as many movies and reads as many books as he can, and tries not to spend too much time surfing the internet.

Gittleman and his wife, Lisa Fry, moved into their new Dayton home in late August.

DVOŘÁK: SYMPHONY NO. 6
PROGRAM NOTE BY MARK MANDEL

In July 1874, Antonín Dvořák submitted fifteen works, including his Third and Fourth symphonies (the E-flat and early D minor), into consideration for an Austrian State Stipend for “young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire.” The judges included Johann Herbeck, who was conductor of the Vienna State Opera; the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock. In 1878 Simrock accordingly published Dvořák’s Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by the publisher. A quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation.

On the evening of November 16, 1879, Hans Richter led the Vienna Philharmonic in the local premiere of the Slavonic Rhapsody in A-flat, Opus 45, No. 3. During the bows Dvořák “had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.”

It had been five years since Dvořák completed his last symphony, the F major of 1875. The composer’s delightful (and sadly neglected) Symphonic Variations for orchestra were completed in September 1877, followed in 1878 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through on the piano.

The premiere was scheduled for December 26 in Vienna, but in the event the first performance, on which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March. It seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in his family, the death of his mother, and then work pressures. The symphony was finally heard in Vienna only on February 18, 1883, with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the second music director of the Boston Symphony Orchestra. By then it had already been given in London and New York.

The first movement of Dvořák’s Sixth Symphony is one of the most majestic in the literature—grand, rhetorical, and yet totally unselfconscious. Brahms composed his D major symphony (No. 2) in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale. But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Throughout the first movement, indeed throughout the symphony, everything connects: at the very beginning, over softly syncopated violas and horns, a horncall-like woodwind accompaniment figure grows from two to three to four notes as it joins the violins for the first line of melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit farther than we expect, there is an increase of movement and weight, and the main theme, marked "grandioso," is proclaimed by full orchestra. The arabesque-like violin lines that play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material; and the "real" second theme, given first to the oboes, achieves new strength and character when taken soon thereafter by full orchestra. It also provides the gently ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending. If I were permitted just one Dvořák movement for future hearings, this would be it.

In the woodwinds of the second movement's introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák's music suggests the slow movement of Beethoven's Ninth. But Beethoven is concerned with contrasts, and with leading us to higher spheres, whereas Dvořák is content here to offer more in the way of an outdoor idyll. The scherzo is overtly nationalistic, a stomping and energetic Czech furiant full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale "Allegro con spirito," and the second measure of his theme harks back to the first movement. Once again, an idea introduced pianissimo is quickened, fortissimo and grandioso, by full orchestra, and the weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins ("left to do a volplane by themselves," says the eminent British composer and musicologist Donald Francis Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

DVOŘÁK: CELLO CONCERTO
PROGRAM NOTE BY MICHAEL STEINBERG

Dvořák's fame at home began with the performance in 1873 of a patriotic cantata called Heirs of the White Mountain. (It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Hapsburg Empire, a condition that lasted until 1918.) His international reputation was made by the first series of Slavonic Dances of 1878 and also by the Stabat Mater. The success of the latter work in England was nothing less than sensational, and particularly in the world of choir festivals Dvořák became a beloved figure there like no composer since Mendelssohn. In the 1890s, this humble man, who had picked up the rudiments of music in his father's combination butcher-shop and pub, who had played the fiddle at village weddings and had sat for years among the violas in the pit of the Prague Opera House, would conquer America as well, even serving for three years as Director of the National Conservatory in New York.

Dvořák enjoyed his first American visit. Nonetheless, he was glad to go home in the spring of 1894 and reluctant to return that fall. Ultimately, however, Dvořák signed another contract with the National Conservatory, and on November 1 he was at work again. The previous spring he had heard Victor Herbert, then principal cellist at the Metropolitan Opera, play his Cello Concerto No. 2 in Brooklyn; now he began to realize a scheme that that experience had suggested. In 1865 he had written a Cello Concerto in A major, but he never bothered to orchestrate that unsatisfactory work. Moreover, Dvořák for some time had wanted to write a work for his friend Hanuš Wihan, cellist of the Bohemian Quartet and the composer's partner on a concert tour in 1892. Just as Dvořák had encouraged violinist Joseph Joachim to give him advice, to suggest and even to make revisions in the Violin Concerto of 1879, he now leaned on Wihan for technical assistance with the Cello Concerto. He was, however, less docile now, and there was some friction, particularly concerning an elaborate cadenza that Wihan added to the finale. A reconciliation was achieved easily enough, but ironically a series of misunderstandings over dates between Dvořák and the Secretary of the Philharmonic Society of London made it impossible for Wihan to give the premiere of the concerto that had meanwhile been dedicated to him. Wihan played the piece for the first time in 1899 with the Amsterdam Concertgebouw Orchestra under Willem Mengelberg, and he later performed it on several occasions under the composer's direction.

The first movement introduces two of Dvořák's most memorable themes. The one at the beginning—low clarinet, joined by bassoons, with a somber accompaniment of violas, cellos, and basses—lends itself to a remarkable series of oblique, multi-faceted harmonizations, and the other, more lyrical, is one of the loveliest horn solos in the literature.

The Adagio begins in tranquility, but this mood is quickly broken by an orchestral outburst that introduces a quotation from one of Dvořák's own songs, now sung by the cello in its high register and with tearing intensity. The song, the first of a set composed 1887-88, is "Kez duch muj san" ("Leave me alone"), and it was a special favorite of the composer's sister-in-law, Josefina Kaunitzová. Thirty years earlier Dvořák had been very much in love with the then sixteen-year-old Josefina Čermáková, an aspiring actress to whom he gave piano lessons. The love was not returned, and Dvořák eventually married Josefina's younger sister Anna, but something of the old feeling remained, and the song intruded on the concerto when the news of Josefina's illness reached the Dvořáks on East 17th Street in New York. Josefina died on May 27, 1895, a month after the composer's return from America, and it was in her memory that Dvořák added the elegiac coda to which he did not want Wihan to add a cadenza.

For the song returns in the finale, and that coda stops the dancelike momentum. Here is what Dvořák wrote about that passage: “The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements—the solo dies down . . . then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it."

He had been skeptical about writing a concerto for cello. Now he had written the best one we have. And Brahms, his friend and benefactor, growled: "Why in the world didn't I know one could write a cello concerto like this? If I'd only known I'd have done it long ago!"

THE YO-YO GALA PHOTO ARCHIVE
(ALL OF IT!)

At Rehearsal

The Encore