

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MARCH 26, 2023, 8-10PM**

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DEMIRJIAN CHAMBER ORCHESTRA SERIES

Dayton Philharmonic Orchestra
Neal Gittleman, Music Director

Friday
Sept. 2
2005
10 AM
Victoria Theatre

Classical, Jazz, and Beyond

Andra Lunde Padrichelli, Cello

Igor Stravinsky
(1882-1971)

Suites for Small Orchestra
Marche
Andante
Napolitana
Balalaika
Valse
Polka
Espanola
Galop

Friday
Sept. 2
2005
6:30 PM
Victoria Theatre

Luigi Boccherini
(1743-1805)

Cello Concerto in B-flat major, G. 482
Allegro moderato
Andantino gracioso
Rondo: Allegro

Andra Lunde Padrichelli, Cello

Darius Milhaud
(1892-1974)

La Création du Monde

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IGOR STRAVINSKY

Suites for Small Orchestra

Program Notes: Dr. Richard Beneduce

Igor Stravinsky was born on June 17, 1882 (actually on St. Igor's Day, June 5, according to the Julian calendar; in 1918 Russia adopted the Gregorian calendar, and Stravinsky kept the later date as his birthday), in Oranienbaum, near St. Petersburg; he died on April 6, 1971, in New York. His two Suites for Small Orchestra were originally composed as two sets of Piano Duets between 1914-15 and 1916-17 respectively. Stravinsky orchestrated them at various times between 1917-1925 to form the two Suites. This marks the first performance of these two works by the Dayton Philharmonic Orchestra.

Instrumentation: *Suite No. 1:* flute, piccolo, oboe, 2 clarinets, 2 bassoons, French horn, trumpet, trombone, tuba, percussion, and strings

Suite No. 2: flute, piccolo, oboe, 2 clarinets, 2 bassoons, French horn, 2 trumpets, trombone, tuba, 3 percussionists, piano, and strings

With these pieces Stravinsky begins to leave the world of Russian popular and nationalistic music, best seen in his three early ballets, for a more international style of "light" music. This path ultimately led him to compose *The Soldier's Tale*, scored for a similarly sparse orchestra—another contrast with the massive orchestration of the early ballets.

The original versions for the two Suites were sets of piano pieces, the first three written with—"an easy left hand" and the following five "with an easy right hand." The first three—March, Waltz, and Polka—were dedicated to composers Alfredo Casella, Erik Satie, and ballet impresario Serge Diaghilev, respectively. When Stravinsky visited Rome in February 1915, he took these pieces with him, and during his stay invited Diaghilev to play them with him, as recorded in his

Chronicle:

On reaching the Polka I told him that in composing it I had thought of him as a circus ring-master in evening dress and top-hat, cracking his whip and urging on a rider on horseback. At first he was put out, not quite knowing whether he ought to be offended or not; but we had a good laugh over it together in the end.

[Stravinsky gives a slightly different version of this story in his *Dialogues*.]

In these three pieces the left hand has been made as easy as possible; each piece has a simple repeating accompaniment figure (or, an ostinato).

By 1916 Stravinsky's two elder children, Theodore and Mika, were sufficiently advanced in their music studies for him to write a set of piano duets with easy right hand. The children were given easy melodies to play, frequently doubled at the octave. Stravinsky avoided accidentals as much as possible, and put any complicated passage-work into the bass. The left-hand part to *Española*, for example, is thick and tricky, requiring a good pianist to play without covering the light melody in the treble.

The Second Suite was first arranged at the request of a Paris music-hall that wanted short pieces of incidental music to accompany a sketch. In his *Chronicle* Stravinsky wrote:

Although my orchestra was more than modest, the composition as I wrote it was given only at the first few performances. When I went to see the sketch again a month later, I found that there was but little left of what I had written. Everything was completely muddled; some instruments were lacking or had been replaced by others, and the music itself as executed by this pitiful band had become unrecognizable. It was a good lesson. . . .



LUIGI BOCCHERINI

Cello Concerto in B-Flat Major, G. 482

Program Notes: Dr. Richard Benedum

Boccherini was born in Lucca on February 19, 1743, and died on May 28, 1805, in Madrid. His Cello Concerto in B-Flat is commonly known in the arrangement published by the cellist F. Grützmacher in 1895, as a fusion of a cello sonata and a concerto, with additions to the harmony and embellished melodic figuration. This is the first performance by the Dayton Philharmonic Orchestra.

Instrumentation: 2 oboes, 2 French horns, strings, and solo cello

If the nickname “the wife of Haydn” is any indication, the reputation of Boccherini rivaled that of the better-known Austrian composer. Boccherini was a virtuoso cellist and worked first in his native Lucca and then in Vienna. His father died in 1767 and Boccherini then formed a partnership with the famous violinist Filippo Manfredi. The duo went on tour through Italy and France, finally ending up in Paris where Boccherini wrote and published a number of works including a set of six string quartets.

In 1769, the two musicians went to Spain where Boccherini became a composer to the court of Archbishop Don Luis, and remained until his death. Now earning enough money to sustain himself, Boccherini wrote prolifically. He began to write for string quartets with an extra cello, the works for which he is most famous. He married in 1771, and in 1786 was appointed court composer to King Friedrich Wilhelm II of Prussia, himself a cellist, although there is no evidence of his actual presence at Potsdam.

His wife died in 1785 as did his patron, Don Luis. Without an income, he petitioned King Charles and was granted a pension. One year later he was appointed as “Composer of Our Court” by Friedrich Wilhelm, the future King of Prussia. He remained in Spain while writing most of his music for Wilhelm. Boccherini remarried in 1787. He entered into a partnership with publisher, composer and famous piano manufacturer Ignaz Pleyel. Pleyel was very complimentary of Boccherini’s works and published them. Pleyel also managed to cheat Boccherini out of much of his income.

By 1803, Boccherini was living in a distressed condition, emotional and financial hardships taking their toll. Two of his daughters died in 1802 within days of each other from an epidemic. In 1804 his wife and remaining daughter also died, and he died the following year. He died in apparent poverty in 1805. He was buried in the Church of San Justo in Madrid, and his remains were moved in 1927 to the Basilica of San Francesco in his hometown of Lucca.

Boccherini had a “gentle, patient, and polite” disposition, according to Alexandre Bouchet, a violinist at the Spanish court. He composed an amazing 100+ string quintets, nearly 100 string quartets, as well as concertos, vocal and orchestral music.

His cello concertos all require a high level of technical skill, frequently using the tenor register and often with impressive passage work, rapid bowing across the strings and long passages with multiple stopping.



DARIUS MILHAUD

La Création du Monde, op. 81

Program Notes: Dr. Richard Benedum

Milhaud was born on September 4, 1892, in Aix-en-Provence, and died on June 22, 1974, in Geneva. His ballet *La Création du Monde* was premiered in 1923 at the Theater Champs-Élysées in Paris. This is the first performance by the Dayton Philharmonic Orchestra.

Instrumentation: 2 flutes, oboe, 2 clarinets, bassoon, alto saxophone, French horn, 2 trumpets, trombone, timpani, 1 percussionist, piano, 2 violins, 1 violincello, and 1 double bass

Milhaud's autobiography, *Notes Without Music*, gives a vivid account of the events that led to the composition and first performance of *La Création du Monde*, and also gives a fascinating glimpse into the exciting mecca for arts that Paris was in the early years of the twentieth century.

As soon as I came back from the United States [in 1922], I got in touch with Fernand Léger and Blaise Cendrars, with whom I was to work on a new ballet for Rolf de Maré. Cendrars chose for his subject the creation of the world, going for his inspiration to African folklore, in which he was particularly deeply versed . . . We would set out from the little restaurant in the rue de Belleville, famous for its tripe, where we had had dinner, and make our way to the rue de Lappe. From every café came the sounds of the accordion, sometimes accompanied by the clarinet, the cornet, the trombone, or the violin. Men wearing caps and soft-colored shirts, with a bright-hued muffler wound round their throats, danced with their pleasant-faced girls, so well trained that they would never consent to dance with anyone else. Their "man" paid for the right to dance, handing the money to the lessee of the dance hall, who went about among the couples constantly repeating the words: "*Passons la monnaie!*" (Pay up, please!), dropping the coins into a broad pouch she wore slung round her shoulder . . . During our explorations Léger, Cendrars, and I were

working out the details of our ballet. Léger wanted to adapt primitive Negro art and paint the drop-curtain and the scenery with African divinities expressive of power and darkness. He was never satisfied that his sketches were terrifying enough. He showed me one for the curtain, black on a dark brown background, which he had rejected because it was too bright and "pretty-pretty." He would have liked to use skins representing flowers, trees, and animals of all kinds, which would have been filled with gas and allowed to fly up into the air at the moment of creation, like so many balloons. This plan could not be adopted because it required a complicated apparatus for inflating them in each corner of the stage, and the sound of the gas would have drowned out the music . . . At last in *La Création du Monde* I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.

I wrote *La Création* in the new apartment I had just taken at 10 boulevard de Clichy . . . Through the open windows came the blaring of the *Limonaires*, shots from the shooting-galleries, and the growls of wild beasts from the menageries, for the *fête de Montmartre* had been in full swing since the beginning of June . . .

A few weeks afterward the Ballets Suédois gave the first performance of *La Création du Monde* . . . The critics decreed that my music was frivolous and more suitable for a restaurant or a dance hall than for the concert hall. Ten years later the selfsame critics were discussing the philosophy of jazz and learnedly demonstrating that *La Création* was the best of my works.



NEAL GITTLEMAN

Biography

The 2005-2006 season is Neal Gittleman's eleventh year as Music Director of the Dayton Philharmonic Orchestra. Gittleman has led the orchestra to new levels of artistic achievement and increasing renown throughout the country. The orchestra's performance has been praised by *American Record Guide* magazine as well as by the Cincinnati *Enquirer*, which called the DPO "... a precise, glowing machine." During Gittleman's tenure, the orchestra has received six ASCAP awards from the American Symphony Orchestra League for its commitment to contemporary music.

Prior to coming to Dayton, Gittleman served as Music Director of the Marion (IN) Philharmonic, Associate Conductor of the Syracuse Symphony, and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program. He also served for ten seasons as Associate Conductor and Resident Conductor of the Milwaukee Symphony Orchestra.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Philadelphia Orchestra, the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose, and Jacksonville symphony orchestras and the Buffalo Philharmonic. He has also conducted orchestras in Germany, the Czech Republic, Switzerland, Bosnia, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied with

Nadia Boulanger and Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music, and with Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was a Karl Böhm Fellow. It was at the Hartt School that he earned his Arts Diploma in Orchestral Conducting. He won the Second Prize at the 1984 Ernest Ansermet International Conducting Competition in Geneva and Third Prize in the 1986 Leopold Stokowski Conducting Competition in New York.

At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera Company, and for Milwaukee's renowned Skylight Opera Theatre. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theater Ballet of Canada. He received a 2005 Dayton Award for the musical direction of the DPO/Human Race production of *Every Good Boy Deserves Favour*.

Gittleman is nationally known for his *Classical Connections* programs, which provide a "behind the scenes" look at great works of the orchestral repertoire. These innovative programs, which began in Milwaukee 17 years ago, have become a vital part of the Dayton Philharmonic's concert season.

When not on the podium, Neal is an avid golfer and squash and t'ai chi ch'uan player. He and his wife, Lisa Fry, have been Dayton residents since 1997.



NEAL'S NOTES

"Kaleidoscopes"

Welcome to the 2005-2006 season of your Dayton Philharmonic Orchestra!

Or, as it says on the season brochure, welcome to the "Kaleidoscope Season" of your Dayton Philharmonic Orchestra!

We're surrounded by marketing hype. The promotional din that bombards us is so high-voltage that hype quickly escalates to hyper-hype in an effort to get the message through.

So I'm skeptical of *all* marketing propaganda.

But I'm proud of how DPO Marketing Director Dave Bukvic and his team have sold the DPO's new season, and not just because of the classy, eye-catching graphics. Dave's kaleidoscope metaphor is the perfect way to describe this year's lineup of concerts.

A kaleidoscope is a tool—a tool that's not particularly useful in any practical way. But it's a tool that's a source of amazement and joy. It seems simple. But try it out and a universe of beauty—filled with hours of entertainment—opens up to you.

Sounds a lot like a symphony orchestra to me.

When we put the 2005-2006 season together, starting about 18 months ago, we had a particular goal in mind: a season with lots of variety. We had ended the 2003-2004 season with a heavy dose of Beethoven—two all-Beethoven concerts in May and an all-Beethoven summer season at the Frazee Pavilion. True to form, Beethoven sold tickets as he always does. But a

message came back to us. From you. "We *do* like Beethoven, but we like other stuff, too. So try to keep it varied."

Message received.

Variety is more than the spice of life. It's an imperative for programming symphony concerts.

If you read the national and international press, music commentators often attack orchestras as "museums". They accuse us of hoarding and clinging to the old repertoire, ignoring the music of the 20th and 21st centuries in favor of old chestnuts by a bunch of "dead white European guys". A word of advice to the music commentators of the national and international press: If you're trying to insult the Dayton Philharmonic Orchestra, don't do it by calling us a museum. Or you'll get my answer . . .

"Museum? You betcha!"

Calling us a museum isn't an insult. It's a compliment. We *are* a museum. We have a vast collection of incomparably beautiful art dating back more than 300 years. We also have new works being created for us every day. We are custodians and curators of a great art form that represents some of the most magnificent creations of the human mind, heart, and soul.

And in many ways, our musical museum is better than conventional museums. Our "permanent collection"—Bach, Haydn, Mozart, Beethoven, Brahms, Tchaikovsky, and all the other dead white European guys—is really *ours*. We can present it any time we like. Compare that to our friends at the

continued on page 28

Dayton Art Institute. The DAI has a great permanent collection. I love to go see it. But they can't show Da Vinci's *Mona Lisa*. That's only at the Louvre. They can't show Picasso's *Guernica*. That's only at the Prado. They can't show Queen Elizabeth's crown jewels. They're only at the Tower of London. Beethoven's *Ninth* doesn't belong exclusively to the Berlin Philharmonic or the Bolshoi or the Cleveland Orchestra. It belongs to us, too. It's part of our permanent collection.

To bring in "The Quest for Immortality", their blockbuster Egyptian show, the Art Institute had to move things around and put some of its regular pieces into temporary storage. We can bring in something really special—like the percussion quintet Nexus opening our season with Toru Takemitsu's amazing *From me flows what you call Time*—without displacing Brahms. So yeah, we're a museum. We're a great museum. And we're proud of the variety of music we play.

Our 2005-2006 "Kaleidoscope of Great Music" includes familiar old masters (Brahms' *Haydn Variations*, Schumann's Piano Concerto, Mozart's Great Mass in C Minor). It includes rare works by familiar names (Dvořák's *Noonday Witch*, Bruch's Scottish Fantasy, Beethoven's King Stephen Overture). It includes new and unusual pieces (the Takemitsu, John Adams' *Harmonielehre*, Robert Rodríguez' *Agnus Dei*). And it's not just classical music, either. Our musical kaleidoscope includes the catchy "hooks" of Neil Sedaka, the lilting Celtic melodies of Cherish the Ladies, the glorious

baritone of Jubilant Sykes channeling Paul Robeson and Nat King Cole, the words-fail eclecticism of Pink Martini. And chamber orchestra music, chamber music, educational concerts, and much, much more.

Yes, we *are* a kaleidoscope this year. A kaleidoscope for the ears. A kaleidoscope for the imagination. You'll hear all kinds of things from the DPO during the next nine months. You'll hear music you know and love. You'll hear music you've never heard before but will be glad you got to know. You'll hear the incomparable musicians of your hometown orchestra playing their hearts out for you. And best of all, it's not just marketing hype. This is for real!



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COMING UP IN APRIL 2023 AT YOUR DAYTON PERFORMING ARTS ALLIANCE



Schuster Center

March 31, 2023 at 7:30 pm

Schuster Center

April 1, 2023 at 7:30 pm

About the Concert

The 1940s and the 1950s were the decades of dance! “Swing Is the Thing” features two world champion swing dancers and two fabulous vocalists. From Duke Ellington and Glenn Miller, to Bill Haley and the Comets and Jerry Lee Lewis, the Dayton Philharmonic highlights the biggest dance hits from the decades of dance that we all know and love.

Program

Pettis/Meyers (arr. Tyzik) [Bugle Call Blues](#)

Traditional (arr. Finegan) [Song of the Volga Boatman](#)

Gray/Sigman (arr. Tyzik) [Pennsylvania 6-5000](#)

Shaw (arr. Tyzik) Nightmare

Lunceford (arr. Tyzik) [T'aint What You Do](#)

Grainger/Robbins (arr. Tyzik) [T'aint Nobody's Business If I Do](#)

Hunter/Austin (arr. Tyzik) [Downhearted Blues](#)

Tyzik Downtown Shuffle

Handy (arr. Tyzik) [St. Louis Blues](#)

Tyzik Harlem Street Scene

- Intermission -

Johnson [Charleston](#)

Armstrong/Gerlach (arr. Tyzik) Swing That Music

Ellington (arr. Tyzik) [Don't Get Around Much Anymore](#)

Dennis/Brent (arr. Tyzik) [Angel Eyes](#)

Hawkins (arr. Tyzik) Swing Out

Smith (arr. Tyzik) [Backwater Blues](#)

Arr. Tyzik [St. James Infirmary](#)

Gershwin [I've Got Rhythm](#)

Lee Fever

Cox (arr. Tyzik) [Nobody Knows You When You're Down and Out](#)

Tyzik Swing, Swing, Swing

Featured Artists

Patrick Reynolds, conductor

[Dave Bennett](#), clarinet

Dayton Philharmonic Orchestra

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



Schuster Center

April 14, 2023 7:30 pm

Schuster Center

April 16, 2023 2:30 pm

About the Opera

Based on Nordic and Germanic myths, *Das Rheingold* (The Gold from the Rhine) is the “preliminary evening” to Wagner’s epic masterwork, The Ring Cycle. The story begins when the dwarf Alberich renounces love and steals the magical gold guarded by three Rhine nymphs. From this gold he has a ring forged which will give him dominion over the world. Wotan, the ruler of the gods, lusts after the ring and breaks his own laws to obtain it. Alberich puts a curse on the ring which sets into motion the rest of the saga. This groundbreaking “total work of art” fully integrates music, poetry, drama, costume, and set design in a sweeping, intense marathon of sight and sound. This will be the first production of *Das Rheingold* in the history of Dayton Opera.

Program

[Das Rheingold](#) (2 hours)

Music and Libretto [Richard Wagner](#)

Performed in German with English supertitles

This performance does not include an intermission.

[View the Digital Program](#)

Cast

Wotan.....Lester Lynch
Loge.....Christian Sanders
Alberich.....Aubrey Allicock*
Fricka.....Catherine Martin
Erda.....Lauren Decker*
Fasolt.....Adam Cioffari*
Fafner.....Ben Brady*
Donner.....Artega Wright†
Froh.....Carl Rosenthal†
Freia.....Teresa Perotta*
Woglinde.....Kayla Oderah*†
Welgunde.....Madison Montambault*†
Flosshilde.....Allison Deady*†

* Dayton Opera Debut

† Dayton Opera Artist in Residence

Production Team

Kathryn Rohe*, costume designer
Daniel Chapman*, projection designer
Pam Knauert Lavarnway, scenic designer
John Rensel, resident lighting designer
Thomas Venditelli, wig/makeup designer
Cass Brake, wig/makeup designer
Laurel McIntyre, production stage manager
Natalie Mathis, assistant stage manager
Kelly Delisle, assistant stage manager

Artistic Team

Neal Gittleman, conductor

Kathleen Clawson, stage director and Artistic Director

Dr. Ron Anderson and Robb Sloan-Anderson Chair

Dayton Philharmonic Orchestra

**Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630**



Schuster Center	April 21, 2023 7:30 pm
Schuster Center	April 22, 2023 7:30 pm
Schuster Center	April 23, 2023 2:30 pm

About the Ballet

The timeless story of Peter Pan extols the virtues of eternal youth and of keeping our childlike wonder. Choreographer Septime Webre tells this beloved tale through the magic of dance, filled with notable moments set to thrill audience members of any age. Peter and Wendy take flight right before our eyes in the Schuster Center, joined by a cast of cherished characters: the swashbuckling Pirates, the wandering Lost Boys, the menacing Captain Hook and his toothy cohort the Crocodile, and of course, the sparkling and spritely Tinkerbell! With fun-filled choreography, rich with humor and including witty nods to classic ballets, and enchanting music by Carmen DeLeone, Dayton Ballet's trip to Neverland will surely keep us all young at heart!

Featured Artists

[Septime Webre](#), choreography
[Carmon DeLeone](#), composer
[Neal Gittleman](#), conductor
Dayton Philharmonic Orchestra

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



DPO Principal String Quartet

Dayton Art Institute

April 29, 2023 3:00 pm

About the Program

The Dayton Philharmonic Principal String Quartet presents an afternoon matinee of chamber music at the Dayton Art Institute featuring Anton Webern's *Langsamer Satz* (1905), Sergei Prokofiev's *String Quartet #2*, and Benjamin Britten's *String Quartet #2*.

Program

Anton Webern *Langsamer Satz* (1905) for String Quartet

Sergei Prokofiev *String Quartet #2* in F major, op. 92

I. Allegro sostenuto

II. Adagio

III. Allegro

Benjamin Britten *String Quartet #2* in C major, op. 36

I. Allegro calmo, senza rigore

II. Vivace

III. Chacony: Sostenuto

Featured Artists

Aurelian Oprea, first violin

Kirstin Greenlaw, second violin

Sheridan Currie, viola

Jonathan Lee, cello

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630