

**PROGRAM PAGES FOR  
CONCERT NIGHT  
ON  
DISCOVER CLASSICAL  
SUNDAY, JUNE 25, 2023, 8-10PM**

DAYTON PERFORMING ARTS ALLIANCE

DAYTON  
*Philharmonic*

CELEBRATING 25 YEARS  
WITH ARTISTIC DIRECTOR AND CONDUCTOR  
NEAL GITTLEMAN



2019-2020 TITANS SEASON

DECEMBER 2019/JANUARY 2020 | PROGRAM BOOK TWO

## Neal Gittleman Biography, 2019-2020

“Your bio’s dull!” That’s what my wife said after reading the same write-up in 20 years of DPO program books. So I agreed to create a “less dull” bio going forward. Here’s “Volume 5”, a look at my concert-day routine.

**Music Review:** Concert prep is all about being calm and focused when I step onstage. So every concert day begins with score study. I should know the music cold at the first rehearsal, but I still review every piece before every concert. I sit in a chair with my scores and go through the music. Sometimes it’s a just quick review, sometimes a detailed, bar-by-bar examination, depending on how hard the music is.

**Food:** Conducting is physically demanding, so I eat the same way many athletes do on game day: a high-protein meal four-to-five hours before showtime, then nothing else. The meal (which I call “linner” because it comes between lunch time and dinner time) gives me plenty of energy. The lead-time guarantees no stomach rumbles during the concert. An apple at intermission makes sure my energy doesn’t sag in the second half.

**Nap:** After linner comes a power nap—20, 40, or 60 minutes, depending on how I’m feeling. I like to use the Pzizz app. It plays music and environmental sounds along with a soft voice offering periodic hints and suggestions then gently wakes me up and I’m ready to go.

**Warm-Up:** I usually get to the Schuster Center 90 minutes before showtime so I can warm up my shoulder. Since my rotator cuff surgery three years ago I always do a weights-bands-and-balls routine to make sure my shoulder is stretched out and ready for a musical work-out.

**Bruce:** After the warm-up routine I listen to Bruce Springsteen on my iPhone while I change into my concert clothes. I’m a late convert to The Boss, but got hooked when my buddy Mr. Phil (a.k.a. “Front-Row Guy”) took me to see a concert. I was blown away by the energy and excitement of a live Springsteen show, so I use playlists of his concerts to get me pumped up during that last half-hour before concert time. We do lots of performances. But fortunately, [live.brucespringsteen.net](http://live.brucespringsteen.net) has lots of concerts available for download. I work my way through one playlist, then buy another.

**T’ai Chi:** Once I’m dressed it’s about 10 minutes before the concert—the perfect time for worries and nerves to creep in. I fight that by doing t’ai chi. It’s the perfect way to stay loose, focused, and energized in those final moments before going onstage. Although I could do it in the quiet of my dressing room, I prefer the hubbub of backstage, with musicians warming up and stagehands running through their pre-show checklists.

**Superstitions:** Like most performers and athletes, I have superstitions—things I do or don’t do, routines I follow, items I take with me onstage. And those are gonna stay secret. After all, revealing them could undo their mojo! But I will tell you about one superstition. It concerns words I often hear before going onstage: “Good luck!” That phrase is actually considered bad luck, so the only safe response is silence!

To read my “boring bio”, go to <http://www.parkerartists.com/Neal-Gittleman.html>



# Neal's Notes 2019–2020

## Why Ludwig?

Thousands of composers fill the annals of Western Classical music. Great masters like Bach. Inspired geniuses like Mozart. Overlooked geniuses like Clara Schumann. Gifted craftspeople like Saint-Saëns. Brilliant jerks like Wagner. Religious mystics like Hildegard von Bingen and Olivier Messiaen. Crazy murderers like Carlo Gesualdo. (I'm not kidding! Google him...)

Above them all towers Ludwig van Beethoven.

Depending on when you read this, it's either "Happy 2020!" or "Nearly Happy 2020!" Either way, with the new year the Beethoven Sestercentennial Celebration goes into full swing. (Sestercentennial—that's the great ten-dollar word for a 250<sup>th</sup> anniversary!)

Between now and the end of the 2020–2021 season—when our DPO Beethoven celebration wraps up—we have eight more epic symphonies to play you. Very soon, Concertmaster Jessica Hung will take to the Mead Theater stage to play the amazing Violin Concerto. And over the next 18 months we'll also play works by a variety of composers who were inspired by Beethoven, including Wagner, Bruckner, and Robert Schumann.

But why? Why celebrate Beethoven and not Anton Reicha or Friedrich Witt or Fernando Carulli, who were also born in 1770?

It's not just that Beethoven was a "great composer" and they weren't. Reicha wrote many wonderful pieces that are still played today. Witt wrote some of the earliest symphonies in the nascent romantic style. And Carulli? I have no idea what he wrote. Never heard of him before I found him on the internet!

Ludwig van Beethoven captured our imagination for many reasons. We're all fascinated by the notion of a composer who loses his hearing but can still write music. He lived at critical turning points in European history: the time of the beginning of the end of kings and queens ruling by "divine right;"

the time when a ticket-buying public began to take control of the musical marketplace; and most importantly, the time of the transition from the refinement of the Classical Era to the extravagance of the Romantic Era.

Beethoven's the linchpin of that transition.

When Beethoven was born in 1770, the Classical Era was in full swing. Mozart was 14 years old, writing symphonies, piano pieces, choral works, and his fourth (!) opera. Haydn had composed 41 of his 106 symphonies and 16 of his 58 string quartets. Beethoven's earliest pieces followed the models of Haydn and Mozart. But those models couldn't contain Beethoven's imagination.

Beethoven wanted a new kind of music—louder, softer, longer. And political. A music that was first heard in 1805, with the *Eroica* Symphony—which explored the limits of *pianissimo* and *fortissimo*, took nearly twice as long to play as any symphony yet written, and inspired by Beethoven's adulation of (and, later, disillusionment with Napoleon).

After Beethoven, Western music was never the same. That's the intellectual argument for Beethoven's importance. A strong argument, but irrelevant.

What's relevant is the music itself. The power of the Fifth Symphony. The pastoral serenity of the Sixth. The rhythmic propulsion of the Seventh. The majesty of the Ninth. The mysteries of the late piano sonatas and string quartets. The magnificence of the *Missa Solemnis*. The heroic drama of *Fidelio*.

Beethoven broke boundaries. He wrote music that spoke to the hearts and souls of royalty, aristocrats, and commoners alike. He wrote music that still thrills and inspires, that still feels fresh and meaningful two and a half centuries later.

Now that's something to celebrate!



# Dayton Philharmonic Orchestra Personnel

## 1ST VIOLINS

Jessica Hung,  
*Concertmaster*  
J. Ralph Corbett  
Chair  
Aurelian Oprea,  
*Associate*  
*Concertmaster*  
Huffy Foundation  
Chair  
William Manley,  
*Assistant*  
*Concertmaster*  
Sherman  
Standard Register  
Foundation Chair  
Elizabeth Hofeldt  
David Goist  
Mikhail Baranovsky  
Louis Proske  
Katherine Ballester\*  
Youjin Na  
John Lardinois  
Philip Enzweiler  
Dona Nouné  
Janet George

## 2ND VIOLINS

*The Peter and*  
*Patricia Torvik 2nd*  
*Violin Section*  
Kirstin Greenlaw,  
*Principal*  
Jesse Phillips  
Chair  
Kara Camfield,  
*Assistant Principal*  
Ann Lin Baer  
Gloria Fiore  
Scott Moore  
Tom Fetherston  
Nick Naegele  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Yein Jin\*  
Zhe Deng

## VIOLAS

Sheridan Currie,  
*Principal*  
F. Dean Schnacke  
Chair  
Colleen Braid,  
*Assistant Principal*  
Karen Johnson  
Grace Counts  
Finch Chair  
Emilio Carlo\*  
Scott Schilling  
Lori LaMattina  
Mark Reis  
Leslie Dragan  
Tzu-Hui Hung  
Belinda Reuning  
Burge

## CELLOS

Jonathan Lee,  
*Principal*  
Edward L. Kohnle  
Chair  
in memory of  
Andra Lunde  
Padrichelli,  
Principal Cellist  
2003–2018  
Christina Coletta,  
*Assistant Principal*  
Gilbert and Patricia  
Templeton Chair  
Lucas Song  
Paul and Susanne  
Weaver Chair  
Mark Hofeldt  
Nadine  
Monchecourt  
David Huckaby  
Isaac Pastor-  
Chermak  
Zoë Moskalew

## BASSES

Deborah Taylor,  
*Principal*  
Dayton  
Philharmonic  
Volunteer Assn./  
C. David Horine  
Memorial Chair  
Jon Pascolini,  
*Assistant Principal*  
Donald Compton  
Stephen Ullery  
Christopher Roberts  
James Faulkner  
Bleda Elibal  
Jack Henning\*

## FLUTES

Rebecca Tryon  
Andres, *Principal*  
Dayton  
Philharmonic  
Volunteer Assn.  
Chair  
Jennifer Northcut  
Janet van Graas

## PICCOLO

Janet van Graas

## OBOES

Eileen Whalen,  
*Principal*  
Catharine French  
Bieser Chair  
Connie Ignatiou  
Robyn Dixon Costa

## ENGLISH HORN

Robyn Dixon Costa  
J. Colby and  
Nancy Hastings  
King Chair

## CLARINETS

John Kurokawa,  
*Principal*  
Rhea Beerman  
Peal Chair  
Rosario Galante  
Christopher Rueda

## BASS CLARINET

Christopher Rueda

## BASSOONS

Rachael Young,  
*Principal*  
Robert and Elaine  
Stein Chair  
Kristen Smith  
Bonnie Sherman

## CONTRABASSOON

Bonnie Sherman

## FRENCH HORNS

Aaron Brant,  
*Principal*  
Frank M. Tait  
Memorial Chair  
Jessica Pinkham  
Todd Fitter  
Amy Lassiter  
Sean Vore,  
*Assistant Principal*

## TRUMPETS

Charles Pagnard,  
*Principal*  
John W. Berry  
Family Chair  
Alan Siebert  
Daniel Lewis

## TROMBONES

Timothy Anderson,  
*Principal*  
John Reger  
Memorial Chair  
Richard Beigel  
Chad Arnow

## BASS TROMBONE

Chad Arnow  
Bill and Wanda  
Lukens Chair

## TUBA

Timothy Northcut,  
*Principal*  
Zachary, Rachel  
and Natalie  
Denka Chair

## TIMPANI

Donald Donnett,  
*Principal*  
Rosenthal Family  
Chair in Memory  
of Miriam  
Rosenthal

## PERCUSSION

Michael LaMattina,  
*Principal*  
Miriam Rosenthal  
Chair  
Jeffrey Luft \*  
Richard A. and  
Mary T. Whitney  
Chair  
Davi Martinelli  
de Lira  
Gerald Noble

## KEYBOARD

Joshua Nemith,  
*Principal*  
Demirjian Family  
Chair

## HARP

Leslie Stratton,  
*Principal*  
Daisy Talbott  
Greene Chair

\**Leave of Absence*

Neal Gittleman  
*Artistic Director*  
and *Conductor*

Patrick Reynolds  
*Associate*  
*Conductor and*  
*Conductor, DPYO*

Hank Dahlman  
*Chorus Director*

Jane Varella  
*Personnel*  
*Manager*

Eric Knorr  
*Orchestra Librarian*

Elizabeth Hofeldt  
*Youth Strings*  
*Orchestra Director*

Kara Camfield  
*Junior Strings*  
*Orchestra Director*

DAYTON PERFORMING ARTS ALLIANCE  
Dayton Philharmonic Volunteer Association  
**MASTERWORKS SERIES**  
Dayton Philharmonic Orchestra

Neal Gittleman, Artistic Director and Conductor

Friday,  
January  
11, 2020  
8:00 P.M.  
Schuster Center

**Beethoven and Rachmaninoff**

Jessica Hung, violin soloist

Saturday,  
January  
12, 2020  
8:00 P.M.  
Schuster Center

Lili Boulanger  
(1893–1918)

*Of a Spring Morning*

Ludwig van Beethoven  
(1770–1827)

**Violin Concerto**

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

*Ms. Hung*

– INTERMISSION –

Sergei Rachmaninoff  
(1873–1943)

**Symphonic Dances**

- I. Non allegro
- II. Andante con moto (Waltz Tempo)
- III. Lento assai – Allegro vivace

*Microphones on stage are for recording purposes only.*

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of the Dayton Philharmonic Orchestra





## Jessica Hung

### Biography

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Violinist Jessica Hung has served as Concertmaster of the Dayton Philharmonic Orchestra since 2008. She previously held the same title with the Annapolis, Chicago Civic, Cleveland Institute of Music, and Northwestern University Symphony Orchestras, as well as the position of Assistant Concertmaster with the Akron Symphony Orchestra. Jessica has performed as a substitute violinist for The Cleveland Orchestra and the Baltimore and Cincinnati Symphony Orchestras. She has served as adjunct faculty at the University of Dayton and mentored for the Dayton Philharmonic Youth Orchestra, the Centerville Schools Orchestra Program, and the Piano Preparatory School in Beavercreek.

Since 2017, Jessica has also served as Associate Artistic Director of Chamber Music for the Dayton Performing Arts Alliance. Her duties include coordinating programming for Recital series performances at the Dayton Art Institute and, in the 2017–2018 season, launching an experimental community outreach concert series called Edge: Unconventional Performances in Unconventional Places ([www.daytonperformingarts.org/edge](http://www.daytonperformingarts.org/edge)).

Jessica's appointments in Dayton followed collegiate studies with William Preucil and Stephen Rose at the Cleveland Institute of Music, where she received a Bachelor of Music with Academic Honors in 2007. She began her undergraduate education at Northwestern University, studying with Gerardo Ribeiro.

Jessica's prizes include the Northwestern University Thaviu String Competition, Union League Civic & Arts Foundation Scholarship Auditions, and Chicago Symphony Orchestra Feinberg Youth Auditions. She studied viola with Helen Callus of the University of California at Santa Barbara and has taken first place at the Chicago Viola Society Solo Competition. Jessica performed in master classes for Gil Shaham, Ruggiero Ricci, Zakhar Bron, Mauricio Fuks, Malcolm Lowe, Atar Arad, Bruno Pasquier, Lars Anders Tomter, the Beaux Arts Trio, and the Takács and Tokyo Quartets.

Born in Kankakee, Illinois, to Taiwanese parents, Jessica grew up in the Chicago area and resides in Dayton with her husband, their daughter, and their two cats.



## Lili Boulanger

### *D'un matin de printemps*

*Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 5 horns, 3 trumpets, 3 trombones, tuba, alto saxophone, timpani, percussion, harp, piano/celesta, strings*

**This is the first time this work has been performed by the Dayton Philharmonic Orchestra.**

Lili Boulanger was a superbly gifted French composer and musician born in 1893 and now regarded as one of the most talented musicians of the early twentieth century. Although time, gender politics, and her all-too-short career rendered her work invisible for decades, recently she has received a much-deserved reappraisal.

She grew up in a musical household. Both her parents and her older sister, Nadia, had all studied at the Paris Conservatoire, the premier music-educational institution in France, an institution where her father had taught earlier, and where Nadia would later come to teach piano accompaniment.

Nadia Boulanger is a fascinating character in her own right. Her skills as a pedagogue were so formidable that her reputation outshone that of Lili for most of the twentieth century. Although Nadia gave up composing after her sister's death, she continued to teach composition and her students comprise a who's-who of modern composers and musicians: from Aaron Copland to Philip Glass to Neal Gittleman.

Both Nadia and Lili, like all ambitious French composers, sought to win the prestigious *Prix de Rome*. This award gave not only a boost to the reputation of the recipient but also a chance to travel to Rome and take in Italian culture, while honing their compositional craft away from the hurly-burly of life in Paris. Nadia never won it, but Lili, after taking a second, finally took it in 1913, the first woman musician to carry off the coveted award.

*D'un matin de printemps* ("On a Morning in Spring") was written in 1917 amidst the noise and carnage of World War One. Boulanger originally wrote the work for violin and piano, but she obviously felt the original version could easily accommodate other instrumentation and she prepared versions for flute and piano, piano trio, and in 1918, the version for orchestra we will hear at this concert. She did not, however, just reorchestrate the piece for those various ensembles, but instead brought something new to each of them.

The work is broadly divided into two parts. The first opens up with a glittering figure in the orchestra accompanying the flutes in their lower register, a lovely combination of light and dark. The middle section has a much darker hue: woodwinds in their lowest register grumble out a theme that gradually builds up to a sumptuous crescendo before returning to a reminiscence of the opening themes.

Boulanger is sometimes thought of as a *debussyste*, one of those early twentieth-century French composers influenced by, if not outright imitating, the musical practices of Claude Debussy. Certainly, we can hear elements of Debussy's sound in Boulanger's work, but she uses those elements in a more formally rigorous fashion, one that is almost neoclassical in style. If she had continued to compose, she would surely have become an important contributor to French musical life after World War I.

Unfortunately, the compositional prowess evident in *D'un matin de printemps* would soon be silenced. Boulanger had suffered from ill health all her life. She had contracted bronchial pneumonia when she was two years old, and that malady devastated her immune system to such an extent that she never really recovered. She was only 24 when she finally passed away, leaving us as a memorial what music she could write in the little time she had.

—Dennis Loranger, Lecturer in Music,  
Wright State University





# Ludwig van Beethoven

## Violin Concerto

*Instrumentation: Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, strings*

**This work was last performed by the Dayton Philharmonic Orchestra in April 2009 with soloist Stephanie Chase and Neal Gittleman conducting.**

The Violin Concerto was written during Beethoven's "middle period," that part of his life when he wrote the works most considered to be heroic. This was also a particularly productive point in Beethoven's career. Shortly after the premiere of the Violin Concerto in late December of 1806, he finished his Fourth Symphony, the Fourth Piano Concerto, and the Coriolanus Overture.

The late eighteenth and early nineteenth century was a peak period for the writing of concertos. Composers wrote such works for a variety of instruments, including most of the instruments of the orchestra, as well as the harp, guitar, and mandolin. But the consensus of the era seems to be that the violin was the best instrument for the form. It was as expressive as a voice and could exceed it in range.

The most important composer of this form at the turn of the nineteenth century was the violinist Giovanni Viotti, who, although born in Italy, settled in Paris and became the foremost exponent of the "modern" French school of violin playing. His concertos combined idiomatic writing for the instrument with brilliant figuration and, unsurprisingly—given that he was a violinist himself—placed the violin firmly in the front of the orchestra. The rest of the instruments served as a backdrop to the soloist.

Beethoven was much influenced by French musical culture. Scholars have pointed out how his orchestral work owes much to the civic music propounded by post-Revolutionary composers such as François-Joseph Gossec. But French traditions, particularly those of French violinists

like Viotti, also left their mark on his string quartets and violin sonatas, as well as the Violin Concerto. However, while Viotti's concertos were strictly soloist showcases, Beethoven's tends to feature the violin as part of an orchestral texture. We certainly hear the soloist as a soloist, yet his or her playing is almost always woven into the fabric of the music. The first movement in particular is also striking for its length, being over 500 measures long, where Viotti's were typically only half that length.

The work was premiered by a noted virtuoso of the day, Franz Clement. Clement was a prodigy whose concert career was well underway when he was only seven years old. He toured throughout Europe, but alas, his talents were purely musical; as *The New Grove's* article on him notes, he "died impoverished." He was also a flamboyant showman, a kind of late eighteenth-century Jimi Hendrix. For instance, after playing the opening movement of Beethoven's concerto, and before proceeding to the rest of work, Clement played a set of variations of his own composition. These variations may have been outstanding in their own right, but Clement made them even more bravura by playing them with the violin held upside down.

For whatever reason, Clement's showboating or simple ill fortune, the Violin Concerto languished after its premiere and was seldom performed. The piece would have to wait for almost 40 years before its virtues were recognized by the musical public when, in 1844, Felix Mendelssohn led a performance by the young virtuoso Joseph Joachim in England. The performance and the concerto were both lauded, and the work remained a part of Joachim's repertory for the rest of his long, successful, and influential career. It is now considered an essential part of any truly musical virtuoso's repertory.

*—Dennis Loranger, Lecturer in Music,  
Wright State University*



# Sergei Rachmaninoff

## *Symphonic Dances*

*Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 5 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano/celesta, strings*

**This work was last performed by the Dayton Philharmonic Orchestra in December 2005 with Giancarlo Guerrero conducting.**

Sergei Rachmaninoff was a superbly talented pianist, and he made a very good living practicing that craft. However, he thought of himself as a composer as well, and works such as his concertos, where his performing and compositional skills merge, form an essential part of most music lovers' libraries. Nevertheless, Rachmaninoff often had difficulty balancing those different sides of his musical career, and his work as a performer sometimes got in the way of his work as a composer; he was simply too busy playing music to take the time to write it. And as musical styles changed, as composers such as Schoenberg and Stravinsky grew in prominence and influence, Rachmaninoff may have felt left behind and that the Modernist Express, streamlined and inexorable, had left the station, leaving him looking wistfully at its atonal caboose disappearing over the horizon. In fact, when asked about his scanty compositional production in 1934, he said "Perhaps I feel that the kind of music I care to write is not acceptable today."

But, whatever he may have told interviewers, beginning in the 1930s Rachmaninoff seemed to acquire a new vibrancy in his compositional style. Some critics see his *Variations on a Theme of Corelli* and his *Paganini Rhapsody* as marking a transition to what music historian Geoffrey Norris calls a "greater clarity... combined with biting chromatic harmony and a new rhythmic incisiveness."

The *Symphonic Dances*, written in 1940, were the culmination of this latter period in Rachmaninoff's work. The work is in three movements, the first an allegro full of rhythmic and harmonic variety, the second a somewhat ironic waltz that takes a while to get underway, and the third an energetic piece that walks or, given its tempo, maybe runs a fine line between Romantic and Modernist styles.

*Symphonic Dances* was the last piece that Rachmaninoff wrote, and in it he sums up several important elements of his previous work. As Norris points out, Rachmaninoff had had a "lifelong fascination with ecclesiastical chants," and in the *Symphonic Dances* Rachmaninoff quotes from several, the obvious of which is the famous *Dies irae* chant in the last movement.

Besides his references to religious music, Rachmaninoff also quotes from several of his own works. Perhaps the most poignant of these quotations is of the principal theme from his First Symphony, heard in the *Dances* as part of the first movement's coda. Music critic Michael Steinberg points out that the theme must have had powerful associations for Rachmaninoff since, when that theme was first heard in 1897 when Rachmaninoff was a young man, the reception of the work was so hostile that he could not compose for several years afterward, and he apparently was bothered by the unpleasant memory for the rest of his life. Is it too much to imagine that the inclusion of the theme was Rachmaninoff's way of coming to terms with the memory?

At any rate, whether his use of the theme was therapeutic or aesthetic, that repurposed melody and the rest of the music of the *Symphonic Dances* remain a rich work and an important part of the legacy of a fascinating and gifted composer.

-Dennis Loranger, Lecturer in Music,  
Wright State University