

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, JULY 23, 2023, 8-10PM**



Neal Gittleman

Artistic Director & Conductor, Dayton Philharmonic Orchestra

Last season my wife, Lisa, convinced me to jettison my old-style bio (schools attended, orchestras conducted, excerpts of reviews) for something less formulaic, more casual. People liked it. So let's do it again!

This season, instead of telling you what I've done, I'll try to tell you what I do.

Every year I speak to a bunch of kindergarten classes as part of the Philharmonic's SPARK education program. I start by conducting for them—no music, just me waving my arms. They laugh. Because it's funny-looking.

I love being funny, but that's not why I do it. I want to show the kids that the conductor doesn't make any sound, that a conductor is nothing without musicians to make the music.

Then I tell them what my job is: to help the musicians play the music.

Playing in an orchestra is hard. Each musician has to play complicated music with an accuracy rate infinitesimally close to 100 percent. Add the challenge of playing in perfect harmony with 82 other people, and the degree of difficulty skyrockets.

So everything I do—breaths, beat patterns, hand signals, facial expressions, cues—is there to give the musicians information they need to help them play their best. There's a dirty secret of conducting, and you might as well know it: Once a piece is rehearsed and it's time to perform, the musicians don't always need a conductor. Sometimes they do. Sometimes they don't. I have to know which is which. I need the courage to leave the players alone when they don't need me. But I need to be ready to intervene immediately if something starts to go awry and they need me to sort things out.

That's the technical side of the job. There's an artistic side, too. My first conducting teacher told me something I've never forgotten: "The conductor is the mirror in which the orchestra sees the music." In other words, it's not enough just to help each musician play their best and keep the ensemble together. I also have to be a living embodiment of the music: strong when it's strong, tender when it's tender, exhilarated when it's exhilarating, sad when it's sad.

So each time I step on the podium, I need to forget everything else and be in the moment with the music and the musicians. Orchestras are incredibly (if unconsciously) sensitive to conductors' moods. If I start Brahms' Second Symphony angry about some bozo who cut me off as I drove down Main Street to the Schuster Center, the musicians will sense that and the opening of Brahms' Second will sound more like the opening of Mahler's Second!

Here's what I think it takes to be a good conductor: Good ear. Clear beat. Deep knowledge of the music. Collaborative spirit. Empathy for the players. Big heart.

That's who I try to be whenever I'm making music with my amazing colleagues in the Dayton Philharmonic.

P.S. If you'd like to read an old-style bio, I've got one of those, too: www.parkerartists.com/Neal-Gittleman.html



Neal's Notes

Already?!?!?

That summer sure went by fast!

Hang on a sec... First of all, I'm writing this in the first week of August, exactly three weeks after Midsummer's Night, so summer ain't over as far as I'm concerned! And second, summer doesn't actually end until the Fall Equinox on September 22. So let's not say goodbye to the joys of summer just yet!

But summer or not, the new season of your Dayton Performing Arts Alliance—the aptly named Excite Season—is upon us.

I could use this article to tell you about all the great stuff on tap for the start of the DPO season. I could tell you how excited I am about Rimsky-Korsakov's *Scheherazade* opening the Masterworks Series after a 13-year absence. I could tell you how much I'm hoping Michael Cavanaugh puts "And So It Goes" on his set list for The Music of Billy Joel on the Rockin' Orchestra Series. I could tell you about Michael Gandolfi's amazing *The Garden of Cosmic Speculation* and what a perfect match it will be for Jessica Hung performing Vivaldi's *Four Seasons*. I could tell you about the whole freshman class at the University of Dayton coming to the Schuster Center to hear Gandolfi's music. I could tell you about all that and much, much more.

But I won't!

It's the first week of August, and I wanna talk about summer!

Many of my conductor colleagues run around all summer. They flit from this summer festival to that. They perform outdoors, battling sweltering heat, gusting winds, biting mosquitos, chirping cicadas, and larger, even more frightening insects. (I still remember the two-inch-long June bug that latched on to my white dinner jacket during the slow movement of Shostakovich Five at an outdoor festival in Southern Oregon!)

I get the allure of outdoor summer concerts. I miss our old Sunset Symphony Series at the Frazee Pavilion. I appreciate that summer festivals give orchestral musicians much-needed extra pay for extra work.

But I need summers without rehearsals and concerts. For me, summer serves two distinct functions, each of which is absolutely critical to my job as Artistic Director and Conductor of your Dayton Phil.

First is R&R. The September-to-June season of concerts, operas, and ballets is great fun, but it's physically and emotionally grueling. I always need a few weeks of chillin' before I'm ready to move on to anything else.

Second is prep. Summer is when I start gearing up for the next season. Performances come fast and furious once the season begins, so I really need to get a head start on studying the music we'll play—especially things I'm conducting for the first time and big pieces like operas, ballets, movies-with-orchestra, or Mahler symphonies.

Take *Carmen*, which the Opera, Ballet, and Philharmonic will perform next May. I know *Carmen* well, having conducted it twice before. But it's a long piece with lots of notes, and I decided to start afresh this time, with a brand-new, clean score free of markings from those earlier performances. I spent a couple of weeks working on *Carmen* this summer. I'll return to it for a second round of study in December, working on it between *Nutcracker* performances. Then I'll pick it up again in April for the final push to be ready for the first rehearsal in early May. More time spent studying in the summer means less time spent cramming in the middle of the season!

A key element of my summers is a two-weeks-in-late-August working vacation to get ready for the upcoming season. Lisa and I go off somewhere peaceful and quiet and restful, like Door County, Wisconsin. But I bring a pile of scores and get up before dawn each morning for four or five hours of score study before the biking and walking and book reading and miniature golf (and full-size golf) begins. It's the perfect way to give my batteries one last recharge and to gear up emotionally and intellectually for the upcoming season. I'll tell ya, there's nothing like sitting on a bluff watching the sun rise over Lake Michigan, studying a Mahler Symphony or a Mozart Concerto or *Carmen* or Austin Jaquith's brand-new *Dracula* ballet!

Summer 2016 has been a bit unusual, though, because I've had one extra thing to do. As some of you know, I had shoulder surgery in June. So Job One this summer has been rehabbing my shoulder to make sure I'm ready to go at the first rehearsal on September 13. As I write this, my surgeon and therapist say (knock wood) I'm right where I should be on the recovery curve, and I'll continue to diligently follow the rehab routine all summer long.

Here's to the Excite Season of your Dayton Philharmonic!

And here's to summer! To R&R, to score study, and to the rehab that'll make possible another season of great concerts, great ballets, and great operas!



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
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Katherine Ballester
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
John Lardinois

2ND VIOLINS

Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Kara Manteufel,
Assistant Principal
Ann Lin
Gloria Fiore
Scott Moore
Tom Fetherston
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Audrey Gray
Nick Naegele

VIOLAS

Sheridan Currie,
Principal
F. Dean
Schnacke Chair
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts
Finch Chair
Stephen Goist*
Scott Schilling
Lori LaMattina
Mark Reis
Leslie Dragan
Kimberly Trout

CELLOS

Andra Lunde
Padrichelli,
Principal
Edward L.
Kohnle Chair
Christina Coletta,
Assistant Principal
Jonathan Lee
Ellen Nettleton*
Mark Hofeldt
Nadine
Monchecourt
Isaac Pastor-
Chermak

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

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
Robert Gray
Peter Cain*

BASS CLARINET

Peter Cain*

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
Todd Fitter
Amy Lassiter
Sean Vore

TRUMPETS

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

TROMBONES

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

BASS TROMBONE

Chad Arnow

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
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

William Slusser
Orchestra
Librarian

Elizabeth Hofeldt
Youth Strings
Orchestra Director

Kara Manteufel
Junior Strings
Orchestra Director

Meet Your Orchestra Up Close and “Personnel”



Mark Reis has been a Section Violist with the Dayton Philharmonic since 1988. He earned a Performance Certificate from Peabody Conservatory in 1984 and a Bachelor of Music from Miami University (Oxford) in 1987, where he graduated *magna cum laude* and received two Cynthia Fischer Boecke Awards for Excellence in Undergraduate String Playing. This was followed by a Master of Music in 1989. At graduation that year, Mark was awarded Miami University's Graduate Student Achievement Award. His current day job includes being an adjunct faculty member at both Sinclair College and Dayton Public Schools (Stivers School for Creative Arts). Mark has been a Suzuki and traditional teacher since 1984 for the Street & Reis Violin Studio. He was also Ohio's first registered Suzuki viola instructor. Mark is from the Cincinnati area and started viola in the third grade in the Finneytown School District. He served as Principal Viola of the Southwest Regional Youth Orchestra. He has been a member of the Hamilton, Middletown, Blue Ash, and Richmond Symphony Orchestras and has subbed with both the Columbus and Annapolis Symphony Orchestras. One of Mark's fondest memories was at Peabody, performing with the student orchestra at a national Business Consortium for the Gifted and Talented hosted by then Vice President George H. W. Bush at the Vice Presidential Mansion in 1983. He also has been a member of the ensemble that toured with Steve Lawrence and Eydie Gormé, Linda Ronstadt, and Andy Williams. And at one time, he was a pastry prep for a restaurant.



Scott Schilling is also a Section Violist with the DPO since 2001 who has been playing the viola since age 12. Scott earned a Bachelor of Music in Performance from Furman University in 2000 and both a Master of Music and Doctoral Degrees from the University of Cincinnati College-Conservatory of Music (CCM) in Viola Performance in 2002 and 2009, respectively. He is a substitute Violist with the Cincinnati Symphony and a private instructor of both violin and viola in the Cincinnati area. Mark also teaches at Furman's annual one-week summer Band and Orchestra Camp. Scott and his partner, Roger Zutterling, love to travel, especially to Disney World and Yellowstone National Park.



Bonnie Sherman has been a member of the DPO since 1986 and regularly plays the contrabassoon. Bonnie is a 1974 graduate of Miami University with a Bachelor of Fine Arts Degree " (Music Education). Her musical training began in the fifth grade with the

clarinet, but Bonnie's band director persuaded her to switch to bassoon two years later. Bonnie has played with the Middletown and Hamilton Symphony Orchestras as well as the Whitewater Opera Company. Before she retired, her day job was as a music teacher in the Vandalia-Butler City Schools, where she taught for 28 years. As is typical for public school music teachers, Bonnie taught fifth- through twelfth-grade bands, assisted with Marching Band, taught orchestra in her first two years, worked with the choir for one year, and taught general music classes. Her husband, Bob, played Second Trumpet in the DPO from 1977 to 1988. Their two sons, Bradley and Brian, have musical careers of their own. Bradley plays trumpet in the Army Band, presently stationed at Schofield Barracks on Oahu. Brian has taught piano and for the last nine years has been a pianist on Carnival Cruise Ships.



Kimberly Trout is also a Section Violist with the DPO, beginning in 2004. She earned a Bachelor of Science in Music Education from Roberts Wesleyan College in 2000 and a Master of Music in Viola Performance from Northwestern University in 2002. She just earned a Doctorate in Musical Arts (DMA) from CCM. Kim began taking violin lessons at the age of 5 and switched to viola at age 9. She has been a substitute player with the Cincinnati Symphony and is a past member of the ProMusica Chamber Orchestra, Honolulu Symphony, and Lancaster Festival Orchestra. Kim's day job beginning in August 2016 is as Visiting Assistant Professor in Viola Performance at UC's CCM. She is a fitness devotee, is interested in nutrition, and has competed at the amateur level in Women's Physique (a division of body building).

In Memoriam – We remember Vincent Bolling, Jr., who passed away in early August. He was a major force in the arts community not only in Dayton, but in the state of Ohio and nationally. Vince was a member of the Ohio Arts Council and the Executive Committee for the National Endowment for the Arts. He was also a board member of the Cincinnati May Festival and Opera. In Dayton, Vince was a board member of the Dayton Philharmonic, Dayton Ballet, and the Dayton Art Institute and was a major force in saving the Victoria Theatre. He and his wife, Elana, will long be remembered for founding the Vanguard Series of Chamber Concerts, which just this year moved from DAI's Renaissance Auditorium to the University of Dayton.

Contributed by Dick DeLon, DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE
 Dr. Charles and Patricia Demirjian
CLASSICAL
CONNECTIONS SERIES
 Dayton Philharmonic Orchestra
Neal Gittleman, Artistic Director and Conductor

Sunday
Oct. 16,
2016
3:00 PM
 Schuster Center

Gandolfi's Cosmic Garden

Vincenzo Galilei
 (1520–1591)

Gagliarda
 orchestrated by Ottorino Respighi, 1917

Michael Gandolfi
 (b. 1956)

Music from *The Garden of Cosmic Speculation*
 Discussion and Demonstrations

– INTERMISSION –

Michael Gandolfi

Music from *The Garden of Cosmic Speculation*
 The Zereroom
 Soliton Waves
 The Snail and the Poetics of Going Slow
 The Universe Cascade
 The Garden of Senses Suite
 Allemande (Audition)
 Courante (Olfaction)
 Sarabande (Gustation)
 Passepié (Palpation)
 Gigue (Vision)
 Chorale (Intuition)
 Fractal Terrace
 The Nonsense

**Post-performance informal Q&A with Neal Gittleman—
 Ice cream courtesy of Graeter's**

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Michael Gandolfi, composer

Biography

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation, beginning at age eight as a self-taught guitarist. As his improvisational skills developed, he became increasingly interested in music composition and began formal study in his early teens.

He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project.

Recent highlights include the world premiere of *Ascending Light*, a composition for organ and orchestra, performed by the Boston Symphony Orchestra under the baton of Andris Nelsons, with Olivier Latry as organ soloist. Other highlights include the premiere of *Q.E.D.: Engaging Richard Feynman* and *The Garden of Cosmic Speculation* by the Atlanta Symphony Orchestra under the direction of Robert Spano (2010 and 2007, respectively); the 2009 Grammy

nomination of *The Garden of Cosmic Speculation*; the commission by the St. Botolph Club of *Plain Song*, *Fantastic Dances*, premiered in October 2005 by the Boston Symphony Chamber Players; *Trivia*, a piano trio, written for the Weilerstein Trio and premiered in January 2006; *As Above*, a work for large chamber ensemble with video by Ean White, commissioned by Collage New Music, and premiered in April 2005; and *Impressions from 'The Garden of Cosmic Speculation.'* which was premiered in August 2004 by Robert Spano and the Tanglewood Music Center Orchestra and subsequently performed by the Boston Symphony Orchestra under the direction of David Zinman. In April 2006, *Impressions from 'The Garden of Cosmic Speculation'* was performed by the Oberlin Chamber Orchestra, under the direction of Bridget-Michaele Reischl. Selections from the piece were used in Nigel Wattis' documentary film on Charles Jencks' Garden.

Mr. Gandolfi presently holds commissions from the Michael Vyner Trust (a piano concerto), the Fromm Foundation (a saxophone concerto for Kenneth Radnovsky and the Boston Modern Orchestra Project, 2007), the Weilerstein Trio, and Boston-based pianist Duncan Cumming.

Mr. Gandolfi's music has been recorded on the Deutsche Grammophon, CRI, Innova and Klavier labels. Additional recordings are available from USMB Recordings. He is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center. He was a visiting lecturer on music at Harvard University in 2002, and held a similar position there from 1996 to 1999. He is listed in the Grove Dictionary of American Music.

Michael Gandolfi, *The Garden of Cosmic Speculation*

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

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

The Garden of Cosmic Speculation, a thirty-acre private garden in the Borders area of Scotland created by architect and architectural critic Charles Jencks, is a joining of terrestrial nature with fundamental concepts of modern physics (quantum mechanics, super-string theory, complexity theory, etc.). In his book *The Garden of Cosmic Speculation*, Jencks writes:

When you design a garden, it raises basic questions. What is nature, how do we fit into it, and how should we shape it where we can, both physically and visually? Some of these questions are practical, others are philosophical, and the latter may not occur to us while laying out a garden, but they are implied. When in 1988 I started designing a garden with my wife Maggie Keswick, at her mother's house in Scotland, we were not concerned with the larger issues, but over the years, they came more and more to the fore. The result has been what I have called 'The Garden of Cosmic Speculation.' The reason for this unusual title is that we—Maggie, I, scientists, and then friends that we consulted—have used it as a spur to think about and celebrate some fundamental aspects of nature. Many of these are quite normal to a garden: planting suitable species which are both a pleasure to eat and easy to grow in a wet, temperate climate. And others are unusual: inventing new waveforms, linear twists and a new grammar of landscape design to bring out the basic elements of nature that recent science has found to underlie the cosmos.

These "unusual" aspects of Jencks' garden were my motivation for musical composition. I have long been interested in modern physics and it seemed proper for music to participate in this magnificent joining of physics and architecture. I discovered *The Garden of Cosmic Speculation* in January 2004 and after a month or so of sketching musical ideas I decided to focus on several aspects of the garden to which I had the strongest musical response. As I began the actual process of composition, it became clear that the vast subject matter would be best served in a series of works, which I intend to realize over the next several years.

The "Zereroom" is the formal entrance to the garden. It is a fanciful, surreal cloakroom flanked by an orderly procession of tennis racquets that appear to be traveling through the wall in a "quantum dance," and large photographs that progress from our place in the universe, galaxy, solar system, planet, to the precise position of the garden in the north of Scotland. At the end of this corridor is a door with a mirror under which is inscribed "IUIUIUIUEYEWYEWYEWYEWYEW." Over the mirror is a pair of eyes carved into the wood. One places ones eyes against the carved eyes for a view to the garden. The first object one sees in the garden is a Yew tree. I composed a work in which a succession of episodes emerge from and acquiesce to a "cosmic cloud," depicting this journey from the macro view of the universe to the micro view of the yew tree.

In many respects, *The Garden of Cosmic Speculation* is a garden of waves with images of soliton waves being the most prevalent. They are found in the fine iron fencework, the small and large land sculptures and in details of the stonework that abound in the garden. A soliton wave has the special property of being able to join with other waves, combine to create new waveforms, and then emerge completely unchanged, with no "memory" of having joined or passed through other waves. "Soliton Waves"

features many waves that are readily heard as musical ideas that pass among instrumental groups. After an initial wave courses through the orchestra from low to high, a melodic line is presented in the strings propagating smaller waves throughout the orchestra. This “wave” has both a diatonic component and a chromatic component, each of which assumes a prominent role in two large development sections that depict the joining of soliton waves in the creation of new waveforms. Ultimately the original waveform reemerges completely unchanged.

“The Snail and the Poetics of Going Slow” is Jencks’ title for a large land-object that appears as a smoothly realized turning of the earth into a spiral shape. I chose to focus on the serene quality of this majestic garden structure.

“The Nonsense” is a small building that occupies a prominent position in the garden. The front of the building was designed by James Stirling from fragments of the Neue Staatsgalerie in Stuttgart, while the back of the structure was designed by Jencks. Inscribed on the inner beams of the structure are words from Charles Baudelaire’s poem “Correspondences,” which describes reality as a forest of symbols that mix up the senses. A quote from Jencks best describes this kinetic, post-modern structure:

“Stirling’s pavilion was never intended to be used, so its conversion into a lookout was functionally nonsensical; for instance, on reaching the top, the view is blocked by a beam that also makes sitting difficult. The steep stair is designed for single alternating steps, while the syncopating squares in gray also disorient the sense of balance [...] Confusion, synaesthesia, or the correspondences between everything in the world—and yet a crystal order.”

Jencks’ last sentence in the quote above is a fine metaphor for the entire garden. I was so impressed by the wonderfully odd design of “The Nonsense” and its conspicuous position in the garden that I chose to compose a moderate-length movement representing a panoramic view of the building. The overall form of my composition is binary, which is an exact match for the external structure of the building with its overall bilateral symmetry. (However, the front two sides differ significantly from the rear two sides.) The building is clearly postmodern in design with strong mid-twentieth-century modernist overtones. I chose to incorporate references to modernist music of the mid- to late- twentieth century to match the postmodern architectural design.

–Michael Gandolfi



Gandolfi's Cosmic Garden

In *Alice in Wonderland*, Alice occasionally finds something that says, "Eat me!" Alice does. Interesting things happen.

In my musical wonderland, I occasionally find something that says, "Play me!" I do. Interesting things happen.

Interesting things will happen to you, too, as you enter the magical musical world of Michael Gandolfi's *The Garden of Cosmic Speculation*.

I first read of this piece—which combines (hold on to your hats!) science, landscape architecture, and music—about four years ago. It sounded fascinating to me—a musician who is endlessly fascinated by science and mathematics. Thanks to the iTunes Store, I owned the recording only minutes after reading about it.

There was yard work to do. I loaded the piece onto my iPod, donned my headphones, and hit the backyard. But I can't vouch for the quality of the work I did, because for the next 70 minutes I was transfixed and enchanted by Michael Gandolfi's music.

From the very first sound (recorded birdsong) to the very last (more recorded birdsong), Gandolfi took me on an amazing journey. Then I went back inside and read about the



SNAIL MOUNDS

real-life gardens that inspired the music. I was hooked.

This piece didn't just say "Play me." It *shouted* "PLAY ME!"

Now we'll play it. Welcome to *The Garden of Cosmic Speculation*...

(This might sound familiar to some of you. We were supposed to perform this concert back in January 2013. But Mother Nature had different ideas. A big snowstorm forced cancellation of one of our four scheduled rehearsals, and I decided that wasn't enough rehearsal time to successfully prepare Gandolfi's difficult and tricky score. I pulled *The Garden of Cosmic Speculation* from the program, and we did a repeat of an old Classical Connections program about Elgar's *Enigma Variations* instead. It took three years to get the Gandolfi reloaded into the DPO programming machine, but it's finally here. And I guarantee: no snowstorms this weekend!)

Science, Landscape, Music

by Neal Gittleman

Classical Connections concerts sometimes explore music through the prism of other subjects. For Bach's *St. Matthew Passion*, it was Lutheran theology. For symphonies of Shostakovich, it was Russian history and Soviet politics. For Elgar's *Enigma Variations*, it was friendship and quirky personalities. For Bartók's *Music for String Instruments, Percussion, and Celesta*, it was the Golden Section ratio.

With Michael Gandolfi's 2007 orchestral suite *The Garden of Cosmic Speculation*, we'll explore music through science and landscape architecture.

I want Classical Connections programs to pique your imagination and to encourage you to be active, engaged, thoughtful listeners. Gandolfi's music is just the ticket!

Science

Music is science in action. The music you hear us play begins as electrical impulses (physics) in composers' brains (biology). Composers organize and synthesize their ideas (cognitive science) and turn them into written notation (information science). Musicians read the notation (optics), process it (more biology, more information and cognitive science), and then translate it into actions of arms,

hands, fingers, feet, lungs, and lips (physiology) to create sound waves (more physics) that propagate through the auditorium (acoustics). Your ears collect the sound waves (physics meets biology and physiology) and create electrical impulses (physics) that your brain perceives as music (cognitive science). Music equals science. QED.

The Garden of Cosmic Speculation goes a step further. It's music ABOUT science: music that reflects scientific principles, concepts, and ideas.

You'll hear music inspired by waves that always retain their shape ("Soliton Waves"). You'll hear music inspired by DNA ("The Snail and the Poetics of Going Slow"). You'll hear music inspired by the history of the cosmos ("The Universe Cascade"). You'll hear music inspired by the tools we use to perceive the world ("The Garden of Senses Suite"). You'll hear music inspired by mathematics ("Fractal Terrace").

Perfect music for the Dayton Philharmonic, the orchestra of a city built on scientific exploration and innovation!

Landscape

Scientific principles underlie Michael Gandolfi's music. But his inspiration (and his title) come from a real garden in southwest Scotland. The American architect Charles Jencks



CHARLES AND MAGGIE
KESWICK JENCKS

and his late wife Maggie Keswick Jencks, a Scottish expert on Chinese gardens, created

The Garden of Cosmic Speculation (GoCS) at Portrack, her family's estate near Dumfries.

The 30-acre GoCS is a series of gardens, some relatively wild and natural, others



PORTRACK HOUSE

carefully engineered and planned. It's an ornamental garden (a work of art to experience) but also a working garden (there's edible stuff). Jencks believes that "the garden [is] a microcosm of the universe as a whole". In that garden he created his own universe, an organized version of nature reflecting the scientific principles that govern our world.

Take the DNA Garden, a.k.a. the Garden of Senses. Jencks divided a rectangular parcel of land into six sections: one each for the five senses, plus intuition. Each section has vegetation and art relating to the sense and also to the chemical structure of



GARDEN OF THE SENSES

DNA. Like this...

1. Touch: The plants are a mix of prickly and soft. The art is a double-helical staircase surrounding an aluminum hand rising from the ground.



2. Taste: The plants are wild strawberries. The art is a swooping aluminum sculpture of a double helix with an oversize set of lips hanging over the strawberries.

3. Smell: The plants are four different varieties of thyme. The art is a mushroom-shaped sculpture of two noses placed back to back, nostrils-up. (Reread that sentence. Use your imagination. Then look at the illustration to see if you pictured it correctly!)



4. Hearing: The plants are flowering anaphalis, whose leaves have tiny hairs like the tiny hairs inside our ears. From the flowers rises an oak double helix topped by a metal disc that triggers a set of chimes when the wind hits it. There's also an oversized metal ear!



5. Sight: A grassy mound reached by a double-helical path. Inside the mound is a grotto filled with eye motifs. Light streams in through a series of little telescopes.

6. (Feminine)



Intuition: The plants (passion flowers and love-in-a-mist) are Jencks' tribute to his wife, whom he quotes as saying, "Intuition is sensing the winds of change, the way things are going, the mood of the moment, and how it will affect the future." The art is a large aluminum double helix with a woman's head cantilevered on a spring so it bounces in the wind.

Music

Michael Gandolfi's musical *GoCS* is a 70-minute work for large orchestra that synthesizes the scientific and landscape elements of Charles Jencks' real-world *GoCS*. We'll perform 45 minutes of selections. This is very unusual. Composers usually insist that you play all their music exactly as they wrote it. No cuts. No shuffling the order of movements. But Gandolfi thinks that hearing this piece should be like walking through the garden. You might visit only some parts of the garden. And there are many possible routes you could choose. I'm sure Michael isn't so flexible with *all* his pieces! But for the *GoCS* the choice seems apt.

Each movement of the piece has a musical element that reflects the garden's scientific and landscape elements. For instance, Jencks'

six-part Garden of the Senses becomes Gandolfi's six-movement baroque-style suite, with one dance movement for each of the usual five senses plus a chorale for intuition.

How does he do that? That's the story of our Classical Connections program!

Life, the Universe, and Everything (Musical) in Seven Minutes

According to current theory, our universe began around 14 billion years ago with the Big Bang, a sudden expansion from a single point. Everything we are and everything we know came from that first instant.

"The Universe Cascade" movement of Michael Gandolfi's *The Garden of Cosmic Speculation* translates those 14 billion years of cosmological history into seven minutes of music. Gandolfi doesn't use music to tell the history of the universe, as Jencks does in his Universe Cascade garden. Instead, Gandolfi gives us a whirlwind tour through music history.



UNIVERSE CASCADE

A literal (and big) bang from the orchestra gradually subsides into soft sustained chords that evoke the background microwave radiation echo of the real Big Bang. Out of that

sonority emerges a snippet of Gregorian Chant (ca. AD 800). Then a bit of the earliest polyphonic music (ca. 850). Some more chant from the year 900. Then chant from 1000, 1125, 1200, 1225, 1250, 1275. The tune of the famous English song "Sumer is icumen in" (ca. 1310) comes next. Followed by a bit of a ballade by Guillaume de Machaut (ca. 1350). A song by John Dunstable (ca. 1400) appears. Then fragments of Mass settings by Guillaume Du Fay (ca. 1450), Josquin des Prez (ca. 1500), and Palestrina (ca. 1550).

All vocal music (orchestrated by Gandolfi).

Quotes of instrumental music first appear in bar 82. A keyboard piece by Frescobaldi (ca. 1600). Then a string piece by Matthew Locke (ca. 1650). An opera overture by Alessandro Scarlatti (ca. 1700). Bach's Brandenburg Concerto No. 5 (1720). The slow movement of Mozart's Prague Symphony (1786). Beethoven's Pastoral Symphony (1812) and Berlioz's *Benvenuto Cellini* Overture (1834) round out the 19th century.

The 20th century begins with a quote of Stravinsky's *Petrushka* (1911), followed by Schoenberg's *Five Pieces for Orchestra* (1911), Sibelius' Seventh Symphony (1924) and the finale of Bartók's Concerto for Orchestra (1944). Next up is Miles Davis' 1949 tune "Boplicity". Inexplicably, Gandolfi skips

over Chuck Berry and goes directly to Steve Reich's Octet (1979). A fragment of prerecorded electronic sound stands in for the yet-to-be-written music of the future.

Then?

Silence.

Michael Gandolfi's musical tour of the universe is at an end...

UD in the House!

In the spring of 2012 I got a call from Richard Chenoweth, retired Principal Horn of the DPO. Richard wanted to get together for coffee.

He had news. A longtime member of the University of Dayton's music faculty, Richard was soon to be appointed to UD's Graul Chair in Arts and Languages. This endowed professorship, named for Dr. Thomas C. and Janet M. Graul, promotes interdisciplinary approaches to the arts and languages.



RICHARD CHENOWETH

Richard had a grand idea for a new interdisciplinary approach to arts and languages: Instead of a "Big Read" project, where an incoming class of freshmen all read the same book as a way of starting their college career with a common shared experience, what if UD had a "Big Hear" project, where the incoming freshmen all heard the same piece of music, preferably

one with lots of interdisciplinary connections? He had a piece in mind, Igor Stravinsky's *The Rite of Spring*, the centennial of which was coming up in 2013.

"Great idea!" said I. "And we already have *The Rite of Spring* planned for September 2013."

That's how "Rites.Rights.Writes." got started. "Rites" from *The Rite of Spring* and its provocative evocation of ancient rites with a modern musical language. "Rights" from the international human rights conference that the University would host near our concert date. "Writes" from what all college freshmen have to do.

The DPO's *Rite of Spring* concerts became the hub of a year of activity on the UD campus. Performances, classes, symposiums, discussions, exhibits, all built around the rites that make us human, the human rights we share, and the writings that reflect the human experience of those rites and rights.

Rites.Rights.Writes. 2013–2014 was a big success. 2014–2015 was built around Dayton Opera's production of Jake Heggie's opera *Dead Man Walking*.



DEAD MAN WALKING

Last season's focus was Dayton Ballet's production of Prokofiev's *Romeo and Juliet*. Now it's back to the orchestra for Gandolfi's *Garden of Cosmic Speculation*.

It's been wonderful to see Richard Chenoweth's idea expand and develop over these past four years. Richard has retired from the University and there's a new Graul Chair, Dr. Sharon Gratto. But Rites.Rights.Writes. goes on, having grown into a comprehensive



DR. SHARON GRATTO

First-Year Arts Immersion Experience spearheaded by the Humanities Commons of the University's College of Arts and Sciences. It's a unique and innovative model of cooperation and collaboration between academia and the performing arts, proof that Dayton is still a center of innovative and creative thinking.

Thanks to Richard Chenoweth for his great idea. Thanks to everyone at the University of Dayton who has embraced the idea and run with it. And welcome to everyone from the UD family who's joining us as we immerse ourselves in *The Garden of Cosmic Speculation*.

TIMELINE ~ Michael Gandolfi

1956

July 5, born in Melrose, Massachusetts to Joseph Gandolfi, a commercial fisherman and seafood wholesaler and Josephine Gandolfi, a homemaker.

1964

Starts playing the guitar, especially rock and jazz.

1974

Studies composition at New England Conservatory under Carl McKinley and Donald Martino.

1986

Studies with Oliver Knussen at the Tanglewood Music Center.

1987

First orchestral work: *Transfigurations*.

1996

Joins composition faculty at New England Conservatory and Tanglewood.

2004

Discovers Jencks' Garden of Cosmic Speculation. Begins sketches inspired by the garden, Tanglewood Music Center Orchestra premieres *Impressions from the Garden of Cosmic Speculation*.

2007

Composes seven more movements on a commission from the Atlanta Symphony, which records the complete work.

2013

Snowstorm prevents DPO performances of *The Garden of Cosmic Speculation*.

2016

October 14-16, Dayton Philharmonic performs Music from *The Garden of Cosmic Speculation*.

1956

Sudanese independence. Elvis scores with "Don't Be Cruel"/"Hound Dog", "Heartbreak Hotel", and "Blue Suede Shoes."
First "Dear Abby" column.

1964

Civil Rights Act. "I Wanna Hold Your Hand".

1974

Blazing Saddles. Nixon resigns. Hank Aaron hits his 733rd home run on his last career at bat.

1986

Martin Luther King Day. Rock & Roll Hall of Fame inducts first class. *Challenger* explosion.

1987

Dow passes 2,000. *Les Miz* on Broadway.

1996

Garry Kasparov beats IBM's Watson 4-2 in the first human-computer chess match. Our last hurrah!

2004

Spirit and Opportunity begin roving on Mars. At the Super Bowl, Janet Jackson...oh, never mind. Gmail. Final episode of *Friends*. Ken Jennings' *Jeopardy* win streak.

2007

iPhone. Barry Bonds* breaks Hank Aaron's home run record. Nancy Pelosi is first woman Speaker of the House. Big Dig finishes in Boston.

2013

Snowstorm prevents DPO performances of *The Garden of Cosmic Speculation*.

2016

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