

# DAYTON PHILHARMONIC

Neal Gittleman, Music Director

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NEAL GITTLEMAN



ADELE  
ANTHONY



PINK  
MARTINI

RENEE  
FLEMING



# 2005-2006 Kaleidoscope Season

PROGRAM BOOK 3

## SPECIAL EVENT

Feb Tue 21 2006

**RENÉE FLEMING** An Evening with  
Renée Fleming

## BANK ONE SUPERPOPS

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**PINK MARTINI** The Quintessence of  
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Mar Fri 24 & Sat 25 2006

**MAXWELL  
DAVIES** An Orkney Wedding  
with Sunrise

**BRUCH** Scottish Fantasy for  
Violin and Orchestra,  
op. 46

**MENDELSSOHN** Symphony No. 3  
in A minor, op. 56  
"Scottish"





# 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.



# DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

## 73rd Season 2005-2006

### 1st Violins

Lucas Alemán,  
*Concertmaster*  
J. Ralph Corbett Chair  
Aurelian Oprea,  
*Associate Concertmaster*  
Izumi Lund,  
*Assistant Concertmaster*  
Huffy Foundation Chair  
Elizabeth Hofeldt  
Sherman Standard  
Register Foundation Chair  
Karlton Taylor  
Mikhail Baranovsky  
Louis Proske  
Nancy Mullins  
Barry Berndt  
Philip Enzweiler  
Leora Kline\*  
Janet George  
Dona Nouné-Wiedmann  
Marilyn Fischer

### 2nd Violins

Kirstin Greenlaw, *Principal*  
Jesse Philips Chair  
Kristen Dykema,  
*Assistant Principal*  
Ann Lin  
Gloria Fiore  
Marcel Lund  
Tom Fetherston  
William Manley  
Lynn Rohr  
Yoshiko Kunimitsu  
William Slusser  
Xiao Fu  
Mary Arnett

### Violas

Sheridan Currie, *Principal*  
F. Dean Schnacke Chair  
Colleen Braid,  
*Assistant Principal*  
Karen Johnson  
Grace Counts Finch Chair  
Belinda Burge  
Lori LaMattina  
Mark Reis  
Scott Schilling  
Hsiaopei Lee\*

Jean Blasingame  
Kimberly Trout

### Cellos

Andra Lunde Padrichelli,  
*Principal*  
Edward L. Kohnle Chair  
Christina Coletta,  
*Assistant Principal*  
Jane Katsuyama  
Nan Watson  
Peter Thomas  
Mark Hofeldt  
Mary Davis Fetherston  
Nadine Monchecourt  
Linda Katz,  
*Principal Emeritus*

### Basses

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

### Flutes

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

### Piccolo

Janet van Graas

### Oboes

Eileen Whalen, *Principal*  
Catharine French Bieser  
Chair

Roger Miller  
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  
Anthony Costa

### Bass Clarinet

Anthony Costa

### Bassoons

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

### Contrabassoon

Bonnie Sherman

### French Horns

Richard Chenoweth,  
*Principal*  
Frank M. Tait Memorial  
Chair

Elisa Belck  
Todd Fitter  
Amy Lassiter  
Nancy Cahall

### Trumpets

Charles Pagnard, *Principal*  
John W. Berry Family Chair  
Alan Siebert  
Ashley Hall\*  
Daniel Zehringer

### Trombones

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

### 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

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*Principal*  
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Richard A. and Mary T.  
Whitney Chair  
Gerald Noble

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Demirjian Family Chair

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Chair

Jane Varella, *Personnel*  
*Manager*

William Slusser, *Orchestra*  
*Librarian*

Hank Dahlman, *Chorus*  
*Director*

Patrick Reynolds, *Assistant*  
*Conductor*

Karen Young, *Junior String*  
*Orchestra Director*

\*Leave of Absence



# NEAL'S NOTES

"Good Things Come . . .

. . . to those who wait", reads the old nostrum. Well, February and March at the Dayton Philharmonic provide the proof that a little patience can yield a great payoff.

By now, most of you have seen the way-cool materials for our exciting "Power of Music" 2006-2007 concert season. It's a season full of great music (Mahler's monumental Symphony No. 3, Holst's *The Planets*, Brahms' *Fourth*), great guest artists (Itzhak Perlman, Horacio Gutierrez, our own beloved concertmaster Lucas Alemán, and the U.S. Army's Jazz Ambassadors), and great concerts that folks will be talking about for years to come (the DPO playing live accompaniment to Judy Garland, the Munchkins, and everyone else in *The Wizard of Oz*, collaborations with the Central State University Choir and Rhythm in Shoes, and Carl Orff's *Carmina Burana*.)

Like most seasons, 2006-2007 at the DPO is the result of about 18 months of careful planning and hard work by Executive Director Curt Long, our Program Committee, and me. That year-and-a-half lead time is about average.

But sometimes it takes a bit longer.

Take this March's classical concert—"Scottish Night". It's a delightful program of highland-and-heather-inspired music: Peter Maxwell Davies' charming *An Orkney Wedding with Sunrise*, complete with bagpiper in full tartan regalia; Max Bruch's beautiful *Scottish Fantasy*, a violin concerto based on Scottish folk songs; and Felix Mendelssohn's impassioned "Scottish Symphony". This program has been aging almost as long as Glenfiddich

Special Reserve Single Malt Scotch!

It goes all the way back to 1994, during the Philharmonic's Music Director search process. All the candidates were asked to submit sample programs—an entire season of repertoire for every type of concert the orchestra did back then. Over the years, much of my "virtual season" has actually appeared in concert. But the "Scottish Program" languished on the back burner. Nearly every year I'd have it at the top of my "wish list", but it would always disappear by the time the season materialized.

The problem was the Bruch *Scottish Fantasy*. It's a truly lovely piece, full of sumptuous melodies, spirited dances, and brilliant violinistic pyrotechnics. But not many violinists offer it. It's one of those pieces that's much harder than it sounds, and no one seemed willing to go through all the heavy lifting to get it ready if we were the only orchestra requesting it.

But I've loved the piece ever since I heard Joseph Silverstein play it with the Boston Symphony back in 1969.

And I'm patient.

And just a wee bit stubborn.

So I kept trying.

Then, two summers ago I did a concert with the Indianapolis Symphony, accompanying the fabulous Australian violinist Adele Anthony in Vivaldi's *The Four Seasons*. In the car, driving from Indy to a repeat performance out in the boonies (which ended up being rained out), I told Adele of our travails trying to get someone to play the Bruch, and

she said the magic words, "I play it, and I'd *love* to play it in Dayton."

So you think a 12-year wait is a lot? How about 21 years?

That's how long it's been since the last time I accompanied Thomas Lauderdale, the charismatic leader of the musical phenomenon Pink Martini, guest artists for the final program of this season's Bank One SuperPops series. Back in May 1985 I was in my second year as Assistant Conductor of the Oregon Symphony and Thomas was a freshman at Portland's Grant High School. He was also the winner of the Oregon Symphony's 1984 Young Artists Competition, so we came together to perform the first movement of Mozart's Piano Concerto No. 23 on an Oregon Symphony young people's concert. Thomas gave a great performance and I thought, "Remember that kid. He'll be going places."

And he did. Thomas created Pink Martini—a 12-member band he describes as "somewhere between a 1930s Cuban dance orchestra, a classical chamber music ensemble, a Brazilian marching street band and Japanese film noir"—in 1994. Their 1997 album *Symphatique* garnered rave reviews and a worldwide fan base. Two years later Pink Martini made their with-orchestra debut on an Oregon Symphony pops concert, and a friend of mine in the OSO called me raving about what great a show it was. It took a little while (and some of that aforementioned patience and stubbornness) to get from "Pink WHAT?" to a booking on the DPO SuperPops season, but when Thomas and the band come a-calling in late

February you'll be ready to join me on the Pink Martini bandwagon.

And speaking of long waits, while it's not 12 years or 21 years, I've been going crazy waiting for February's Renée Fleming concert to come around. She is one of *the* artists of all-time, with a soprano voice that brings tears to my eyes. She's singing a fabulous program of music by Strauss, Puccini, Verdi, and others that promises to be one of the great musical events in Dayton history. (And be sure to clap a lot, because she's bringing some breathtaking encores with her!)

So you see, good things *do* come to those who wait.

And the waiting is over!



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# RENÉE FLEMING

Soprano

**R**enowned for her sensuous voice, stylistic versatility, and captivating stage presence, two-time Grammy Award-winning American soprano Renée Fleming is recognized by the press and public as the “gold standard of soprano sound.” An acknowledged risk-taker in her field, she is a champion of new music as well as a master of the standard repertoire.

Highlights of Ms. Fleming’s 2005-2006 season include two productions at the Metropolitan Opera: *Manon* and *Rodelinda*; performances of *Daphne*, with the WDR Symphony Orchestra in Ann Arbor’s Hill Auditorium, Carnegie Hall and the Kennedy Center; a Carnegie Hall concert with the MET Orchestra and James Levine; and a concert tour of Moscow and St. Petersburg with baritone Dmitri Hvorostovsky and the Moscow Chamber Orchestra. Ms. Fleming is seen in a November ZDF (Germany)/PBS (United States) program of selections from her new CD, *Sacred Songs*, and in the 2006 feature documentary film, *In Search of Mozart*. Additional international

concerts include a five-country recital tour in November with performances in London, Amsterdam, Oslo, Paris, Toulouse, Ludwigsburg, and Munich. US orchestral dates include concerts with the Omaha Symphony, Houston Grand Opera, Mormon Tabernacle Choir, Baltimore Symphony, New Jersey Symphony, Rochester Philharmonic, Buffalo Philharmonic, Dayton Philharmonic, Columbus Symphony, and Honolulu Symphony. In spring 2006, she appears on The Juilliard School’s 100<sup>th</sup> Anniversary Gala, and on the Metropolitan Opera’s Gala Farewell to Joseph Volpe. Her US recitals are scheduled for West Palm Beach, Naples, Ft. Lauderdale and Gainesville, FL, Illinois’ Dominican University and the University of Iowa. Summer 2006 engagements include performances of *La Traviata* in Japan with the Metropolitan Opera and a MET

Orchestra concert there with James Levine.

Ms. Fleming has been an exclusive recording artist with Decca since 1995. Her most recent releases include Strauss’ *Daphne* conducted by Semyon Bychkov, and *Sacred Songs*, a collection of sacred compositions; the jazz album *Haunted Heart*, and *Renée Fleming: Handel*, a collection of that composer’s best-loved arias. She also can be heard on the 2003 movie soundtrack of *The Lord of the Rings: The Return of the King*. Her first book, *The Inner Voice*, was published in the US in 2004 and subsequently in France, the United Kingdom, Germany and Japan, and was released in paperback by Penguin in September 2005.

Renée Fleming studied at The Juilliard School and holds degrees from the State University of New York at Potsdam and the Eastman School of Music. In her early years, she received a Fulbright Scholarship to Germany. A winner of the Metropolitan Opera National Auditions, she also received a Richard Tucker Award, a George London Prize, and a Grand Prix at the International Singing Competition in Belgium. In November 2005, Ms. Fleming was honored by the French government as a Chevalier de la Légion d’Honneur. Other acknowledgements include Honorary Membership in the Royal Academy of Music and an honorary doctorate from The Juilliard School. A passionate champion of creativity in the arts, Ms. Fleming serves on the Board of Trustees of the Carnegie Hall Corporation and on the Advisory Board of the White Nights Foundation of America.

## Public Relations:

### M.L. FALCONE, Public Relations

Additional information about Ms. Fleming can be found at her record label’s website: <http://www.deccaclassics.com/reneefleming>

# MR

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a person of great vision

With tonight's concert, the Miriam Rosenthal Memorial Trust Fund pays tribute to its honoree, Miriam Rosenthal, to those who created and have built the trust fund, and to the Dayton Philharmonic Orchestra.

We invite all who enjoy and treasure the wonderful arts organizations in the greater Dayton community, to help grow the Trust Fund so that future generations of Dayton citizens may benefit from this true endowment fund for the arts.

#### FOR MORE INFORMATION

The Trust Fund is an open account and gratefully accepts contributions at all times and in all amounts. As the Miriam Rosenthal Memorial Trust Fund grows, so will the payback to the Dayton community's cultural life.

Interested individuals may contact

The PrivateBank and Trust Company, Ten North Dearborn,  
Chicago, IL 60602 or at (312) 638-7740 for further information.

The Miriam Rosenthal Memorial Trust Fund is a Tax Exempt Organization.

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**SPECIAL EVENT**  
**AN EVENING WITH RENÉE FLEMING**  
**Dayton Philharmonic Orchestra**  
**Neal Gittleman, Music Director**

Tuesday  
**Feb. 21**  
**2006**  
**8 PM**  
Schuster Center

**Renée Fleming, soprano**  
**Neal Gittleman, conductor**

**Presented By: Miriam Rosenthal Memorial Trust Fund**

Richard Strauss  
(1864-1949)

Don Juan

Richard Strauss  
(1864-1949)

Four Last Songs  
Frühling  
September  
Beim Schlafengehen  
Im Abendrot

**Intermission**

Giuseppe Verdi  
(1813-1901)

*La Forza del Destino* Overture

Giacomo Puccini  
(1858-1924)

The Chrysanthemums

Giacomo Puccini  
(1858-1924)

*Senza mamma*, from *Suor Angelica*

Francesco Cilea  
(1866-1950)

*Poveri fiori*, from *Adriana Lecouvreur*

Giuseppe Verdi  
(1813-1901)

*Tacea la notte placida . . . di tale amor*,  
from *Il Trovatore*

Renée Fleming appears by arrangement with IMG Artists, 152 West 57<sup>th</sup> Street, New York, NY.  
Ms. Fleming records exclusively for Decca/London.  
Ms. Fleming's gown is by Gianfranco Ferré.

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# RICHARD STRAUSS

*Don Juan*, op. 20

Program Notes: Dr. Richard Benedum

**S**trauss was born June 11, 1864 in Munich and died September 8, 1949 at Garmisch-Partenkirchen. He wrote the tone poem *Don Juan* during 1887-88; Strauss himself conducted the enormously successful premiere with the Court Orchestra in the Grand Ducal Theater of Weimar on November 11, 1889. The first American performance appears to have been by the Boston Symphony Orchestra on October 30, 1891, under Arthur Nikisch. The most recent performance by the Dayton Philharmonic Orchestra was on April 4, 1990, with Isaiah Jackson conducting.

**Instrumentation:** 3 flutes, 3 oboes, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussionists, harp and strings

Strauss based his *Don Juan* on a nineteenth-century version of the legend: *Don Juan, A Dramatic Poem* (1844) by the Austrian Nikolaus Lenau. In a series of loosely connected episodes, we see, in turn, the amorous conquests of Maria, Clara, Anna, and Isabella. None resist, but none satisfy, and the Don's continuing emptiness turns to disillusionment, boredom, and finally loathing and contempt. "This loathing," said Lenau, "is the devil that fetches him." But the Don has no regrets:

*The storm was fair that drove me on and on.  
It has raged and passed and now is still.  
And all wishes and all hopes now seem dead.  
Perhaps a lightning bolt from heights I scorned  
Has killed my power to love and made my world  
Into a desert ringed about by night;  
Or perhaps not; the fuel has burned out,  
And the hearth is cold and dark.*

In the final duel, with victory at hand, Don Juan purposely lowers his guard,

exposing himself to the fatal thrust of his adversary. Victory, and even life, have lost their attraction.

After an opening flourish, the first important theme shows the Don impetuously on the road to adventure. This theme recurs frequently, at the start of each new episode. The several passages of love music describe the character of each woman in whom the Don hopes to find the ideal. At the final orchestral climax, the music – and the chase – stop dead in their tracks, as a dissonant trumpet note cuts through—the thrust of death. There is no more lamenting, but only resolute acceptance of the Don's, and all mankind's, fate—and then, silence.

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, partial to Wagnerians, were impressed, when Strauss played the score of *Don Juan* on the piano and insisted that the Opera orchestra should give the premiere. Strauss had reservations about the orchestra's ability to cope with the difficulties of the new score, but in the end agreed. The Weimar orchestra took the piece well, after the shock of the early rehearsals. One of the horn players exclaimed, "Good God, in what way have we sinned, that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals and after the premiere wrote: "We laughed till we cried! Certainly the horns blew without fear of death...I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face; the whole affair was so strenuous."



# RICHARD STRAUSS

## Four Last Songs

Program Notes: Dr. Richard Benedum

Strauss wrote *Four Last Songs* at the end of his life, in 1948. The most recent performance by the Dayton Philharmonic Orchestra was on April 4, 1990, with Isaiah Jackson conducting and soloist, Roberta Alexander, soprano.

**Instrumentation:** 4 flute, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta and strings

"Musical ideas have prepared themselves in me – God knows why," wrote Richard Strauss, as he described how he composed songs. "... and when, as it were, the barrel is full a song appears in the twinkling of an eye as soon as I come across a poem more or less corresponding to the subject of the imaginary song while glancing through a book of poetry. If, however, the flint does not strike a spark at the decisive moment, if I find no poem corresponding to the subject which exists in my subconscious mind, then the creative urge has to be rechanneled to the setting of some other poem which I think lends itself to music. It goes slowly, though, because the music which had developed spontaneously has to be reshaped if it is to see the light of day. I resort to artifice, the melody flows sluggishly, and I have to use all my technique to produce something which will stand up to stern self-criticism."

The great majority of Strauss's music is related to words, including many early song settings, the orchestral tone poems – which are musical *narratives* of stories or philosophical concepts – and of course, his operas. That affinity is nowhere seen more clearly or more poignantly than in the *Four Last Songs*, set to three poems by Hermann Hesse and one by Joseph von Eichendorff. True to the sense of theatre gained composing and conducting opera, these songs bring

down the curtain on Strauss's career in exactly the right way.

The songs contain the same introspection seen earlier in his *Metamorphosen* for strings of 1945. Written for soprano voice, Strauss's settings spin as beautifully lyric a melodic line as any of his works, reminiscent of the earlier part of the century, the halcyon days of German song settings. The harmonies – rich, yet upon careful study, strikingly subtle and discreet – show Strauss's mastery of instrumental color. The profound character of the songs, however, is what accounts for their intensely deep and moving impact.

The poems ask, "Is this perhaps death?" (Strauss includes a musical quotation from his own *Death and Transfiguration*) and speaks of summer closing its weary eyes. No more eloquent close is possible for the career of one who never exaggerated or underestimated his "...flawed but generous capabilities." On his last visit to London in 1947, he remarked, "I may not be a first-rate composer, but I am a first-rate second-rate composer" (perhaps paralleling Verdi's opinion about himself, that he might not have been a great composer, but he was an experienced one).

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# GIUSEPPE VERDI

## *La Forza del Destino* Overture

Program Notes: Dr. Richard Benedum

**G**iuseppe Verdi was born in Le Roncole near Busseto, Duchy of Parma, October 10, 1813 and died in Milan January 27, 1901. Francesco Maria Piave wrote the libretto based on the drama *Don Alvaro . . .* by Angelo Pèrez de Saavedra. *La Forza del Destino* premiered in St. Petersburg, November 10, 1862, and revised for La Scala production February 10, 1869. The most recent performance of the Overture by the Dayton Philharmonic was on September 17, 1992 with guest conductor, Pinchas Zukerman.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps and strings

Verdi wrote *La Forza del Destino* for the Imperial Theater in St. Petersburg for the 1861-62 season. When Verdi and his wife set out for St. Petersburg, Giuseppina made elaborate preparations for the journey, ordering large quantities of wine, pasta, cheese, and salami sent on in advance to Russia. But as soon as Verdi

arrived, the leading soprano of the opera house became ill, and the production had to be postponed until the following season. Its premiere in autumn of that year was enthusiastically received.

The opera is the tale of a Spanish blood feud, and the Overture, which Verdi developed from the original prelude for the La Scala performance, opens with six hammer blows of fate from the brass instruments, heralding a tale of multiple desperation. Between two stark statements of this brass fanfare are thirty-four bars of a relentless, driving theme in the strings symbolizing the flight of the deserted heroine to the monastery gates. The grandiose climax of the Overture is the melody from Leonora's prayer in Act II.

Together with *Un Ballo in Maschera*, *La Forza del Destino* marks the high point of Verdi's second period. The symphonic Overture is an example of the greater dramatic and harmonic richness of the music from this period.



# GIACOMO PUCCINI

## *The Chrysanthemums*

Program Notes: Dr. Richard Benedum

Puccini was born in Lucca, Italy, on December 22, 1858 and died on November 29, 1924 in Brussels. He composed *I Crisantemi*, a work not published during his lifetime, for string quartet in 1890. This is the first time the Dayton Philharmonic Orchestra has performed this work.

**Instrumentation:** Strings

*The Chrysanthemums* is part of a very small output of instrumental music, little of which published by the composer during his lifetime. Puccini originally composed it as a string quartet, written at

the death of Prince Amadeo of Savoy, the son of Italy's ruling family. In her recent biography of Puccini, Mary Jane Phillips-Matz explains that

" . . . the title of this elegiac work refers to the 'flowers of death' of Italian culture, which bloom in autumn, just in time for the Day of the Dead." Puccini liked the music well enough to insert some of the musical material into a particularly poignant moment in *Manon Lescaut* three years later.

Instead of the original scoring for string quartet, *The Chrysanthemums* is frequently played by a string orchestra.



# GIACOMO PUCCINI

*Senza mamma* from *Suor Angelica*

Program Notes: Dr. Richard Benedum

Puccini was born in Lucca, Italy, on December 22, 1858 and died on November 29, 1924 in Brussels. *Il Trittico*, the triptych of one-act operas, which includes *Suor Angelica*, premiered at the Metropolitan Opera in New York with Roberto Moranzoni conducting on December 14, 1918, about two months before the Italian premiere in Rome under the composer's supervision. This is the first time the Dayton Philharmonic Orchestra has performed this work.

**Instrumentation:** 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 2 trumpets, harp, celesta, timpani, percussion and strings

It had long been Puccini's idea to write a cycle of one-act operas – a tragedy, a lyric piece, and a comedy – which, together, would provide varied fare for an evening's

entertainment. *Il Tabarro*, *Suor Angelica*, and *Gianni Schicci* comprise the resulting. Giovacchino Forzano wrote the libretto to *Suor Angelica*.

Sister Angelica, a young woman from a well-to-do family, has been a member of a convent, to atone for the scandal of having an illegitimate child. After seven years, she learns of the child's death. In an effort to join the child in heaven, she takes poison, only to remember that suicide is a mortal sin for which she will be damned. She, therefore, prays to the Madonna for forgiveness and sees a vision of the Madonna bringing her child to lead her to heaven. In *Senza mamma, o bimbo*, she sings an impassioned lament and longs to be reunited with him in heaven.



# FRANCESCO CILEA

*Poveri fiori* from *Adriana Lecouvreur*

Program Notes: Dr. Richard Benedum

Cilea was born in Palmi on July 26, 1866 and died on November 20, 1950, in Varazze. His reputation today rests primarily on *Adriana Lecouvreur*, an opera in four acts to a libretto by Arturo Colautti, first performed in Milan on November 6, 1902. This is the first performance by the Dayton Philharmonic Orchestra.

**Instrumentation:** 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, timpani, percussion and strings

Francesco Cilea was not a facile composer and thus supported himself with a variety of teaching positions at the conservatories of Naples, Florence, and Palermo.

According to the *New Grove Dictionary*, his character "...was as modest as his accomplishments and, in comparison with

the greater Italian opera composers of his generation, his productivity was as limited as his success." Denis Forman, in his irreverent and entertaining *A Night at the Opera*, is considerably more enthusiastic, when he calls *Adriana Lecouvreur* "...perhaps the most underrated opera [of the 115 works considered] in the book...[Cilea is] a glorious orchestrator who can also, when called upon, write the big tune. Although melodic inspiration does not irrigate the whole system all the time, as it does with Puccini, there is enough to give satisfaction...if you measured arias as you do oysters – Colchester Number Ones, that is large, juicy and with the authentic native flavour, in this case, Italian. *Adriana*, we love you."



# GIUSEPPE VERDI

Program Notes: Dr. Richard Benedum

## *Tacea la notte placida...di tale amor, from Il trovatore*

**G**iuseppe Verdi was born in Le Roncole near Busseto, Duchy of Parma, October 10, 1813 and died in Milan, January 27, 1901. His *Il trovatore* (*The Troubadour*), in four acts based on a libretto by Salvatore Cammarano, premiered on January 19, 1853 at the Teatro Apollo in Rome. The most recent performance by the Dayton Philharmonic was on November 18, 1958, with Dr. Paul Katz conducting and soloist, Eileen Farrell, soprano.

**Instrumentation:** Flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings

Nothing seemed to favor Verdi on the opening night of *Il trovatore*. The streets around the theater were flooded, and – after the success of *Rigoletto* in Venice – prices were sky-high. Yet, *Trovatore* was a

sell-out and got so much applause that the entire last act encored. The *Gazzeta Musicale* described the music as “. . . heavenly” and went on:

“The composer deserved this splendid triumph, for he has here written music in a new style, imbued with Castilian characteristics. The public listened to each number in religious silence, breaking out into applause at every interval, the end of the third Act and the whole of the fourth arousing such enthusiasm that their repetition was demanded.

Others, however, criticized Verdi for the impossible demands he made on his singers, or for the violence and dark gloom of the story. “People say the opera is too sad, and that there are too many deaths in it,” he wrote, “but after all, death is all there is in life. What else is there?”

## RICHARD STRAUSS (1864-1949)

### Vier letzte Lieder, no. 1: Frühling (Hesse)

In dämmrigen Grüften  
träumte ich lang  
von deinen Bäumen und blauen Lüften,  
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen  
In Glanz und Zier,  
Von Licht übergossen  
Wie ein Wunder vor mir.

Du kennst mich wieder,  
Du lockest mich zart,  
Es zittert durch all meine Glieder  
Deine selige Gegenwart!

### Vier letzte Lieder, no. 2: September (Hesse)

Der Garten trauert,  
kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
in den sterbenden Gartentraum.

Lange noch bei den Rosen  
bleibt er stehen, sehnt sich nach Ruh.  
Langsam tut er die großen  
müdigwordnen Augen zu.

### Vier letzte Lieder, no. 3: Beim Schlafengehen (Hesse)

Nun der Tag mich müd gemacht,  
soll mein sehnliches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,  
Stirn, vergiß du alles Denken,  
alle meine Sinne nun  
wollen sich in Schlummer senken.

Und die Seele unbewacht  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

### Four Last Songs, no. 1: Spring

In dim vaults  
long have I dreamt  
of your trees and blue skies,  
your fragrance and birdsong.

Now you lie disclosed  
in glitter and ornament,  
flooded with light,  
like a miracle before me.

You know me again,  
tenderly entice me.  
My every limb trembles  
with your blissful presence!

### Four Last Songs, no. 2: September

The garden mourns,  
the rain sinks, cool, into the flowers.  
Summer goes, shuddering  
quietly, to meet its end.

Leaf after leaf drops, golden,  
from the tall acacia.  
Summer smiles, surprised and faint,  
into the dying garden dream.

Long still by the roses  
it lingers, yearning for repose.  
Slowly it closes its great,  
now wearied eyes.

### Four Last Songs, no. 3: While Going to Sleep

Now that the day has made me so tired,  
my dearest longings shall  
be accepted kindly by the starry night  
like a weary child.

Hands, cease your activity,  
head, forget all of your thoughts;  
all my senses now head,  
will sink into slumber.

And my soul, unobserved,  
will float about on untrammelled wings  
in the enchanted circle of the night,  
living a thousandfold more deeply.

**Vier letzte Lieder, no. 4: Im Abendrot**  
(Joseph Von Eichendorff)

Wir sind durch Not und Freude  
Gegangen Hand in Hand;  
Vom Wandern ruhen wir beide  
Nun überm stillen Land.

Rings sich die Täler neigen,  
Es dunkelt schon die Luft,  
Zwei Lerchen nur noch steigen  
Nachträumend in den Duft.

Tritt her und laß sie schwirren,  
Bald ist es Schlafenszeit,  
Daß wir uns nicht verirren  
In dieser Einsamkeit.

O weiter, stiller Friedel!  
So tief im Abendrot,  
Wie sind wir wandermüde –  
Is dies etwa der Tod?

**GIACOMO PUCCINI (1858-1924)**

**Senza Mama**  
from Suor Angelica

Senza mamma, o bimbo, tu sei morto!  
Le tue labbra, senza i baci miei,  
Scoloriron fredde!  
E chiudesti, o bimbo, gli occhi belli.  
Non potendo carzzarmi,  
Le mani componesti in croce!  
E tu sei morto senza sapere  
Quanto t'amava questa mamma!  
Ora che seir un angelo del cielo,  
Ora tu puoi veder la tua mamma,  
Tu puoi scendere giù dal firmamento Ed  
aleggiare intorno a me ti sent.  
Se qui, mi baci e m'accarezzi.  
Ah! Dimmi, quando in ciel potrò vederti?  
Quando potrò baciarti?  
O dolce fine d'ogni mio dolore . . .  
Quando in cielo con te potrò salire?  
Quando potrò morire?

Dillo alla mamma, creatura bella,  
Con un leggero scintillar di stella.  
Parlami, parlami amore, amore, amor!

**Four Last Songs, no. 4: In Twilight**

Through misery and joy  
we have gone hand in hand;  
now we rest from our wanderings  
above the silent land.

The valleys slope around us,  
the air is growing dark,  
two larks ascend,  
dreamily, into the air.

Come here, and let them flutter,  
soon it will be time for sleep,  
so let us not lose ourselves  
in this solitude.

O vast, silent peace!  
So deep in twilight,  
We are so wander-weary –  
Is this perhaps death?

**My Little Child, Without Your Mother**

My little child, you died without your mother!  
Your lips turned pale and cold  
without my kisses!  
And you closed your beautiful eyes, my little child.  
Unable to embrace me,  
you folded your hands in a cross!  
And you died, never knowing  
how much your mother loved you!  
Now that you are an angel in heaven,  
you can see your mother,  
you can step down through the firmament  
and I feel you hovering beside me.  
You're here, you kiss me and embrace me.  
Ah, tell me when shall I be able to see you in heaven?  
When shall I be able to kiss you?  
O sweet end to all my pain...  
When shall I be able to go up to heaven with you?  
When shall I be allowed to die?

Tell your mother, beautiful child,  
with a tiny twinkling of the stars.  
Talk to me, talk to me, my love!

## FRANCESCO CILEA (1866-1950)

### Poveri Fiori

from Adriana Lecouvreur

Poveri fiori,  
come di' prati,  
pur ieri nati,  
oggi morenti, quai giuramenti  
d'infido cor!

L'ultimo bacio  
o il bacio primo  
ecco v'imprimo,  
soave e forte,  
bacio di morte,  
bacio d'amor.

Tutto' è finito!  
Col vostro olezzo  
muoia il disprezzo:  
con vio d'un giorno  
senza ritorno  
cessi l'error!  
Tutto' è finito!

## GIUSEPPE VERDY (1813-1901)

Ta la notte placida . . . Di tale amor  
from *Il Trovatore*

Tacea la notte placida  
e bella in ciel sereno,  
la luna il viso argenteo  
mostrava lieto e pieno!  
Quando suonar per l'aere,  
infino allor si muto,  
dolci s'udiro e flebili,  
gli accordi di un liuto,  
e versi melanconici un trovator canto.  
Versi di prece, ed umile,  
qual d'uom che prega Iddio,  
in quella ripeteasi  
un nome—il nome mio!  
Corsi al veron sollecita.  
Egli era, egli era desso!  
Gioia provai che agli angeli  
solo è provar concesso!  
Al corte, al guardo estatico  
la terra un ciel sembrò!

Di tale amor che dirsi  
mal può dalla parola,  
d'amor, che intendo io sola,  
il cor s'innabriò.  
Il mio destino compiersi  
non può che a lui d'appresso.  
S'io non vivo per esso,  
per esso morirò!

### Poor Flowers

Poor flowers,  
the jewels of the meadow,  
born only yesterday,  
today you die, like the promises  
of a faithless heart!

Now I give you  
the final kiss,  
or the first,  
sweet and strong,  
the kiss of death,  
the kiss of love.

It's all over!  
The scorn dies  
with your perfume:  
Let the mistake of one day  
die with you,  
never to return.  
It's all over.

The peaceful night lay silent

The peaceful night lay silent  
and lovely in the quiet sky,  
the silver moon  
shone there with joyous face.  
Suddenly the silence of the night  
was broken by  
the sweet and mournful sound  
of the lute,  
and the voice of a troubadour  
sang out in mournful song.  
A humble voice in solemn prayer,  
the voice of a man who speaks to God,  
then spoke a name—my name!  
I ran to the balcony—  
it was he, it was he!  
Then there came a thrill of joy  
such as only the angels feel!  
To my heart, to my enraptured eyes  
earth seemed a heaven.

A love that words can scarcely describe,  
a love I alone understand  
has enraptured my heart.  
My destiny cannot unfold  
unless I am with him.  
Either I shall live for him  
or for him I shall die!