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ON
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SUNDAY, MARCH 10, 8-10PM**

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DAYTON PERFORMING ARTS ALLIANCE

DAYTON
Philharmonic

Neal Gittleman, Artistic Director & Conductor

APRIL 24/25 - CLASSICAL
Rachmaninoff's Triumph
VALENTINA LISITSA, PIANO

APRIL 26 - CLASSICAL CONNECTIONS
Gubaidulina: The Mystic
NEAL GITTLEMAN, CONDUCTOR



MAY 30 - ROCKIN' ORCHESTRA
Rubber Soul/Revolver: Back to Back
JEANS 'N CLASSICS

JUNE 20 - ROCKIN' ORCHESTRA
An Evening with Indigo Girls
NEAL GITTLEMAN, CONDUCTOR

NEW HORIZONS



Neal Gittleman

Artistic Director & Conductor, Dayton Philharmonic Orchestra

The 2014–2015 season is Neal Gittleman's 20th year as Conductor of the Dayton Philharmonic. Gittleman has led the Orchestra to new levels of artistic achievement and increasing national recognition. During his tenure, the DPO has received nine ASCAP Awards for adventurous programming, and the DPAA now joins four other U.S. orchestras as a recipient of a prestigious *Music Alive* grant from New Music USA, supporting Stella Sung's three-year term as the Alliance's *Music Alive* Composer-in-Residence.

Before coming to Dayton, Gittleman was Assistant Conductor of the Oregon Symphony, Associate Conductor of the Syracuse Symphony, and Music Director of the Marion (IN) Philharmonic. He also served ten seasons with the Milwaukee Symphony Orchestra, first as Associate Conductor and then as Resident Conductor.

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

Son of an English professor and a public school music teacher, Neal is a native of Brooklyn, New York. He graduated from Yale University in 1975 and then 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. He was a prize winner at the 1984 Ernest

Ansermet International Conducting Competition in Geneva and the 1986 Leopold Stokowski Conducting Competition in New York. Last spring he was honored to receive the 2014 Governor's Award for the Arts for Community Development and Participation.

At home in the pit as well as on stage, Neal has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera, and Milwaukee's Skylight Opera Theatre. He has also conducted for performances of Dayton Ballet, DCDC, Rhythm in Shoes, Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

Neal 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 25 years ago, have become a vital part of Dayton's arts scene.

Neal's discography includes a CD of George Gershwin's *Rhapsody in Blue* and Concerto in F with Krieger and the Czech National Symphony. In addition, he and the DPO have released recordings of the Piano Concertos of Tomáš Svoboda and of works commissioned for the 2003 centennial of the Wright Brothers' powered flight. More recent CDs taken from live performances include works of Wagner, Franck, Elgar, Strauss, Respighi, Stravinsky, Shostakovich, William Grant Still, and Steve Winteregg. These, and recordings of other DPO performances, are available for download from the DPAA's web site.

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



Neal's Notes

"Time Flies When You're Having Fun"

The old adage must be true. It sure doesn't seem like 20 years since I became your Dayton Philharmonic conductor!

But the calendar doesn't lie. This is my 20th year.

That's a lot of fun! It's been an absolute pleasure being your conductor, leading your orchestra, introducing your kids to classical music, dressing up in costume for PhilharMonster, and—most of all—making music with the wonderful musicians of your Dayton Philharmonic.

As I gear up for the final months of my 20th season, please indulge me as I wax nostalgic about the past two decades...

The Music

One reason I quickly said "YES!" when Lou Mason called to offer me the job is that I had determined during my audition week that the DPO was an orchestra that was capable of playing very well, and that it could be built into the kind of ensemble that could play the music I love. And play it beautifully.

That means Beethoven and Brahms and Debussy and Tchaikovsky and Shostakovich and Bach and Berlioz and Mozart and Strauss and Mahler and contemporary music and all the rest. Some things—like scrupulous fidelity to composers' intentions—needed to be worked on. And we worked on them. Another thing—a concert hall that would flatter the orchestra and allow you to really hear what the musicians were playing—needed to be built. And we built it.

We've made some beautiful music together these past 20 years. Here are just a few performances that stand out in my memory: Bernstein's *MASS*. The Monteverdi Vespers. That transcendently joyful Beethoven's Ninth last May (and Beethoven's Seventh just a couple of months back). Dvořák (and t'ai chi) with Yo-Yo Ma. Judy Collins, John Pizzarelli, Pink Martini, and the King's Singers at the Pops. Conducting the Woodstock rock show barefoot, in a tie-dyed shirt, blue jeans, and a hippie wig. The first Debussy (*Ibéria*) in the Schuster Center. And many, many Brahms, Mahler, and Shostakovich symphonies.

The People

The music always comes first. But as time goes on, the people who make the music (and who make the music possible) become more and more important to me.

You're a dedicated, devoted, and loving audience. That makes a conductor's life easier.

The Philharmonic is blessed with a great staff, committed trustees, and indefatigable volunteers. They all keep things running smoothly so the musicians and I can focus on the music. Believe me, it doesn't work that way everywhere!

The Schuster Center has the best, nicest (and cleanest-mouthed) stagehands in the business. They look out for us and bend over backwards to make us comfortable and safe onstage.

Most important of all, we have 83 amazing, hardworking, dedicated, and supremely talented musicians who come to work every day with a wonderful let's-make-this-as-good-as-we-can attitude. They inspire me to try to find the best in me so I can bring out the best in them.

The Challenge

Sure, it's fun. But a long tenure as conductor has its challenges, too.

The biggest challenge is keeping things fresh, maintaining a healthy collaborative relationship with the musicians. That's something that worries me constantly, so I always push myself to never stop learning, never stop working, never stop adapting, never stop listening, never stop challenging myself.

I've been lucky in the keeping-things-fresh department, too.

Eight years into my tenure we moved from Memorial Hall to the Schuster Center. That was a game changer. Having a hall with great acoustics made all kinds of good things happen and helped me find a new way of working with the musicians.

Then ten years later, the DPO joined with Dayton Ballet and Dayton Opera to form the Dayton Performing Arts Alliance. Another game changer. New collaborators. New opportunities. A new spirit.

Now What?

The stock rhetorical gesture for this point would be to say something about the next 20 years. But 20 years from now I'll be on the verge of turning 80, and sometime before that it'll be high time to turn the podium over to the DPO's fifth conductor.

When that'll be, I can't say. Not too soon, I hope! There are so many exciting things to come, so much great music to play, so many great people to play it with.

Enough nostalgia. Time to get back to work. Or as my teacher, Nadia Boulanger, loved to say, "Don't talk. Play!"

Play. Maybe *that's* why it's been so much fun!

P.S. Thank you, thank you, thank you, to the 668 people on pages 36–38 of the program book who donated to the "Celebrating 20 Years" appeal. It's heartwarming—and humbling—to see all your names there!



Message from the Board Chair

Rebecca Appenzeller, Chair of the DPAA Board of Trustees

Welcome to the third season of the Dayton Performing Arts Alliance. Our merger over two years ago was groundbreaking—the first in this country for three classical performing arts organizations. It's been quite a ride! We've garnered a lot of national attention, and it's fair to say that many arts organizations are watching our progress. We appreciate the interest and we don't mind the spotlight, but what we care most about is serving our community—entertaining our audiences, educating our children, and enhancing the quality of life in our city and region.

A hallmark of the merger strategy has been to bring a richer experience to audiences through collaboration among the three art forms. We've gotten good reviews from our patrons on this score—whether live music for a ballet, adding professional dancers for an opera, or combining all three for one of our Signature Events. This year's New Horizons season has raised expectations even further. As we enter the final months of the season, I hope you are able to experience the wide range of some of our upcoming multifaceted performance offerings.

In collaboration with CELIA, an Ohio Center of Excellence at Wright State University and with Keith Lockhart as guest conductor, the Dayton Philharmonic Orchestra's will present the *War Requiem*, Benjamin Britten's work to commemorate the consecration of the rebuilt fourteenth-century Coventry Cathedral that had been virtually destroyed in WWII "(as) a sign of faith, trust, and hope for the future of the world." You'll be treated during this moving performance to soloists soprano Ellie Dehn, tenor Matthew DiBattista and baritone Justin Hopkins, the Dayton Philharmonic Orchestra Chorus, three Wright State University chorales, and the Kettering Children's Choir.

Peter Pan, in which the Dayton Ballet comes together with the Dayton Philharmonic Orchestra, features an enchanting score by Carmen DeLeone and Septime Webre's original choreography under the guiding hand of Dayton Ballet Artistic Director Karen Russo Burke.

A cast of extraordinary singing and acting talent has been assembled by Dayton Opera Artistic Director Tom Bankston to bring Georges Bizet's *The Pearl Fishers* to life, enhanced by the ravishing score performed by the Dayton Philharmonic Orchestra and the on-stage presence of the Dayton Ballet, dancing to the choreography of Karen Russo Burke. This spectacular production is sure to channel the exotic setting and island culture.

We're also expanding our youth education programs, which will comprise 15% of our programming this year. Last year, we touched the lives of more than 69,000 students through over 1,000 performances in 163 schools throughout 11 Ohio counties. Our programs include the Dayton Ballet School, the Dayton Philharmonic Youth Orchestra, Opera on the Road, Young People's and Magic Carpet Concerts, *Q the Music*, SPARK, and more. Generous donors, who understand the important developmental role arts can play in a young person's life, underwrite most of these costs. For that, we are very appreciative.

Speaking of donors, I would like to thank all of our sponsors and contributors for their generosity. Contributions make up about 60% of our revenue, which is typical for a nonprofit performing arts organization. These donations obviously make a big difference in our ability to offer quality, innovative productions at a good value.

We offer performances that we think will suit a wide variety of tastes, budgets and geographic locations, from family-oriented music offerings featuring the area's most talented students, to chamber orchestra presentations, to repertory dance, to thought-provoking opera, to community concerts pairing the orchestra with local church choirs, to pop and rock, and back to our roots of classical symphony, ballet and opera. We perform in the Schuster Center, the Victoria Theatre, the Dayton Art Institute, the Music Center at the Heights (Huber Heights) and various houses of worship across our community. Prices range from free (for this season's community Stained Glass Series and certain other special performances) to specials-that-will-fit-your-budget, to seats that will turn any performance into an extraordinarily special occasion.

And speaking of special occasions, between the second annual DPAA Gala (a sold-out event), which kicked off the winter holiday season, the beloved *Nutcracker* performances, and the exciting New Year's Eve Signature Event celebration showcasing all three art forms, we offer traditions you'll want to be a part of in the years to come.

Further, we're expanding our Horizons with something new for rock 'n' roll and pop music fans: our very first four-concert Summer Music Festival, Summer in the City, to be performed festival-style at the Schuster on consecutive Friday nights this July.

Finally, we've introduced a really exciting 2015–2016 Ascend season...you'll definitely want to check it out and buy your subscriptions and tickets early. In September our Season Opening Spectacular, American Mosaic, will include not only the Dayton Philharmonic Orchestra, the Dayton Opera and the Dayton Ballet but also the Bach Society of Dayton, the Dayton Contemporary Dance Company, the Human Race Theatre Company and Muse Machine, to celebrate 50 years of generous support from the Miriam Rosenthal Foundation for the Arts. We'll also have the World Premiere of *The Book Collector*, a one-act opera from our *Music Alive* Composer-in-Residence Stella Sung, and don't forget, for SuperPops fans: Kenny G. Wow! Fasten your seatbelts—we're picking up the pace!

There's something special about live entertainment that stirs the soul. Perhaps it's the connection between performers and the audience—each feeding off the energy of the other. Our talented performers and support staff are excited to bring you more of our New Horizons season. We're glad you're here. Enjoy the show.



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
Nancy Mullins
Rachel Frankenfeld
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
John Lardinois
Katherine Ballester

2ND VIOLINS

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

VIOLAS

Sheridan Currie,
Principal
Mrs. F. Dean
Schnacke Chair
in Memory of
Emma Louise
Odum
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts
Finch Chair
Stephen Goist
Scott Schilling
Lori LaMattina
Mark Reis
Kimberly Trout
Leslie Dragan

CELLOS

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

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
P.J. Cinque

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

Jennifer Kelley
Speck,*
Principal
Robert and Elaine
Stein Chair

Kristen Smith,
Acting Principal
Kathy Shanklin
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

Aaron Brant,
Principal
Frank M. Tait
Memorial Chair
Elisa Belck
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 Begele

BASS TROMBONE

Chad Arrow

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

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
Director

Kara Manteufel,
Junior Strings
Director

*Leave of Absence

Meet Your Orchestra Up Close and "Personnel"



Richard Begel has been a member of the DPO's Trombone section since 2003. Rich began piano lessons at age 5 and began playing trombone in the fourth grade. He earned a Bachelor's Degree in Music Education and Performance in 1993 from the Crane School of Music at the State University of New York (Potsdam) and a Master of Music Degree in 1995 from the New England Conservatory of Music. He is a former member of the Springfield Symphony, Fort Wayne Philharmonic, Tanglewood Festival, National Repertory Orchestra, Spoleto Festival and Festival of Two Worlds (Italy). He teaches a variety of classes and lessons at several institutions: Alexandria Montessori School, Sinclair Community College, Earlham College, Indiana University East, The Miami Valley School and the Dayton Kroc Center. Rich also has been a guest instructor at universities and music festivals in Ohio, Florida, Utah, Michigan, Alaska, Indiana, Colorado and Massachusetts. He is the author of *A Modern Guide for Trombonists & Other Musicians*. Rich and his wife, Melissa, a librarian, have two wonderful children and several unusual pets.



Nancy Mullins, a native of Chicago, began her love of orchestra music in high school using her grandfather's violin. Her mother, also an accomplished musician, insisted on piano lessons at an early age. Nancy started her violin studies in the seventh grade. She earned a Bachelor Degree in Music Education in 1968 from Western Kentucky University and a Master of Music Degree from Wright State University in 1976. At Wright State she was principal violist as well as concertmaster. Nancy joined the DPO in 1977 as a member of the First Violin section, where she has performed for 38 years. She has also been a member of Kenley Players and the Dayton Opera Orchestra. Nancy was an active music teacher and is now retired after a thirty-year public teaching career. She started in Webster Grove, MO (1968-1970), where she was Assistant Concertmaster with the Webster Groves Civic Orchestra, and ended her career in the Vandalia-Butler City Schools (1972-1999), where she taught orchestra, chorus, general music and band to grades 4 through 12. She

is currently teaching private lessons at West Carrollton High School. Nancy has traveled extensively in the United States and Europe, and she enjoys cooking, gardening, and playing with her dog, a chocolate lab.

Christopher Roberts grew up in Texas and has been a member of the DPO's Bass section since 1987. He earned a Bachelor of Performance Degree from Texas Tech University in 1984 and then moved to Cincinnati, where he earned a Master of Music Performance from CCM in 1989. An entrepreneur, Chris opened a bass restoration shop (Cincinnati Bass Cellar), where he builds and restores bass instruments. He has earned several awards from the International Society of Bassists for tone on instruments that he has built, and he took the grand prize in 2007. The instrument he plays with the DPO is one of his making. Chris has played as the Principal in the Lexington and Richmond Orchestras and has also been a member of the Charleston (WV) Orchestra. He has subbed with the Cincinnati and Columbus Symphony Orchestras. Chris and his spouse love to travel and have toured in Italy (he played Spoleto twice) as well as Ireland and Mexico. A joy of his is as a member of the Peninsula Music Festival in Wisconsin for 25 years, where our Concertmaster and Principal Second Violin have recently joined him. Chris is an avid golfer and lives adjacent to a course when in Wisconsin.

In Memoriam—We want to remember Dr. Joseph Albrecht and his wife, Peggy, both of whom were giants in the local music scene for many years. They passed away within months of each other earlier this season. Dr. Joe was a bass soloist with both the DPO (and also a former Board Member) and Dayton Opera and a fixture in the back row of the Westminster Choir for years. Peggy, a soprano, also performed with the DPO and Dayton Opera and for years was soloist at the Christian Science Church across the street from the Paterson Homestead. Their music genes have been passed to a granddaughter, Grace Canfield, who is now a voice major at Juilliard.

Contributed by Dick DeLon,
DPAA Honorary Trustee

DAYTON PERFORMING ARTS ALLIANCE
Premier Health
CLASSICAL SERIES
Dayton Philharmonic Orchestra
Neal Gittleman, Artistic Director and Conductor

Friday
Apr. 24,
2015
8:00 PM
Schuster Center

The performance of Saturday, April 25 is the 2014–2015 season
Olive W. Kettering Memorial Concert.

Saturday
Apr. 25,
2015
8:00 PM
Schuster Center

Rachmaninoff's Triumph
Valentina Lisitsa, piano soloist

Presenting Weekend Sponsor: Xcelsi Group, LLC
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Booz Allen Hamilton

Sofia Gubaidulina
(born 1931)

Voices...Silence... (Stimmen... Verstummen...)
(Symphony in 12 movements)

- INTERMISSION -

Sergei Rachmaninoff
(1873–1943)

Piano Concerto No. 2
I. Moderato
II. Adagio sostenuto – Più adagio
III. Allegro scherzando

Ms. Lisitsa

Piotr Ilyich Tchaikovsky **Overture Solonnelle: 1812**
(1840–1893)

Classical Series Sponsor



Presenting Weekend Sponsor



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Valentina Lisitsa, piano soloist

Biography

Valentina Lisitsa is not only the first “YouTube star” of classical music; more importantly, she is the first classical artist to have converted her internet success into a global concert career in the principal venues of Europe, the USA, South America and Asia

The Ukraine-born artist began her musical education in her native city of Kiev at the Lysenko Music School for highly talented children and continued it at the Conservatoire in the city. Not confining herself to the musical world, she also dreamed of a career as a professional chess player.

After emigrating to the USA, Valentina launched herself as a piano-duet partner alongside her husband. Several competition successes and the consequent concert engagements marked the start of her life as a concert artist. Soon, however, Valentina Lisitsa looked for new ways of enlarging her audience. Her exceptional sense of new developments and her openness to unconventional approaches proved vital.

She posted her first video on the internet platform YouTube in 2007, a recording of the Etude op. 39/6 by Sergei Rachmaninoff. In a broadcast interview, she said: “My first YouTube clip was a lo-fi VHS recording on an awful school piano, and my hands were out of sync with the sound. But even so, my message came across to people. Straight away they started telling me that my interpretations meant something to them, that they changed things, that they stood out.” The views increased staggeringly; more videos followed. The foundation stone

of a social-network career unparalleled in the history of classical music was laid. Her YouTube channel now records over 70 million clicks and has almost 130,000 subscribers.

In 2010, Valentina Lisitsa played the Dutch premiere of the newly arranged Piano Concerto No. 5 (based on the Second Symphony) by Sergei Rachmaninoff with the Rotterdam Philharmonic. In 2011, she debuted with the Orchestra Sinfonica Brasileira under the baton of Lorin Maazel, having previously played with such orchestras as the Chicago Symphony, WDR SO Cologne, Seoul Philharmonic, San Francisco Symphony and Pittsburgh Symphony.

A spectacular recital in London’s Royal Albert Hall before an audience of 8,000 in June 2012 set the seal on her international breakthrough. Listeners had the chance to vote online in advance for their preferred programme—a form of audience participation that has become one of Lisitsa’s trademarks.

The major label Decca gave Lisitsa an exclusive artist contract, releasing the live recording of the Royal Albert Hall concert only one month later on CD and DVD. With her newest CD, “Chasing Pianos,” she presents the piano music by Michael Nyman in honor of his 70th birthday.

Valentina Lisitsa records exclusively for Decca Classics and is represented worldwide by Tanja Dorn at IMG Artists. For further information please visit www.valentalisitsa.com.



Sofia Asgatovna Gubaidulina

Biography

Sofia Asgatovna Gubaidulina was born in Chistopol, a small town on the Volga in the Tatar Republic of the USSR. Her father was Tatar, but her mother was Russian and Russian is her native language. When she was small, the family moved to Kazan. She graduated from the Kazan Conservatory in 1954 before transferring to the Moscow Conservatory, where she finished in 1961 as a post-graduate student of Vissarion Shebalin.

In the Soviet period she earned her living writing film scores, while reserving part of every year for her own music. She was early attracted to the modernist enthusiasms of her contemporaries Schnittke and Denisov but emerged with a striking voice of her own with the chamber-orchestral *Concordanza* (1970). During this period she built up a close circle of performing friends with whom she would share long periods of improvisation and acoustic experiment. Out of these experiences came many works, such as the *Concerto for bassoon and low instruments* (1975, for the bassoonist Valery Popov), *The Hour of the Soul* (1976, rev. 1988, for the percussionist Mark Pekarsky with voice and orchestra) and groundbreaking pieces for the accordionist Friedrich Lips, such as the frequently played *De Profundis* (1978).

From the late 1970s onwards, Gubaidulina's essentially religious temperament became more and more obvious in her work. Already in Soviet times, when the public expression of religious themes was severely repressed, she was writing such pieces as the piano concerto *Introitus*

(1978), the violin concerto for Gidon Kremer, *Offertorium* (1980, rev. 1986), and *Seven Words* for cello, accordion and string orchestra (1982, published in the USSR under the nonreligious title *Partita*). After the arrival of greater freedom under Gorbachev, religious themes became her overwhelming preoccupation. Many of her religious works are on a large scale, including a cello concerto inspired by a poem about the Last Judgement (*And: The feast is in full progress*, 1993), *Alleluia* (1990) for chorus and orchestra, a concerto for cello and chorus for Mstislav Rostropovich and, most recently, the colossal *Passion according to St. John* (2000), a German commission to celebrate the Millennium, given its first performance by the soloists, chorus and orchestra of the Kirov Opera conducted by Valery Gergiev.

Much of Gubaidulina's more recent work also reflects her fascination with ancient principles of proportion such as the Golden Section. This is particularly clear in her chamber cantatas *Perception* (1983) and *Now always snow* (1993) as well as in orchestral pieces including *Stimmen... verstummen...* (1986), *Pro et Contra* (1989) and *Zeitgestalten* (1994), this last being written for Simon Rattle and the City of Birmingham Symphony Orchestra.

Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Germany, where she delights in the peace and quiet she needs to fulfill the huge number of commissions she has received from all around the world.



Sofia Gubaidulina *Stimmen... Verstummen...*

Instrumentation: 4 flutes (including piccolo and alto flute), 2 oboes, 4 clarinets (including bass clarinet and 2 saxophones), 3 bassoons, 1 contra bassoon, 4 horns, 3 trumpets, 4 trombones, 1 tuba, timpani, 3 percussion, 2 harps, celesta, organ and strings

This is the first performance of the work by the Dayton Philharmonic Orchestra.

Philosophers have argued for millennia that music is closely related to mathematics. Pythagoras claimed that both tones and numbers exemplify a deep order in the universe, an order evident in the harmony and concord of both musical sound and mathematical calculation. This connection between music and the world led some thinkers to argue that music not only bodied forth a cosmic unity but also could affect a listener's soul in a profound, inescapable, and sometimes unhealthy way. Plato was so afraid of music's effects that he outlawed certain sounds in his ideal republic because those convivial harmonies might lead to "drunkenness and softness and indolence."

Gubaidulina shares some of these ancient philosophers' understanding of music's nature and its effects, along with a significant admixture of what we might call Eastern mysticism. Certainly the East and West—whether mystical or philosophical—are evident in Gubaidulina's own background. She was born in Chistopol, a town in the Tatarstan region of Russia, about 500 miles to the east of Moscow. Tatar-Russians like Gubaidulina can trace their ancestry even farther to the east, ultimately back to ancient Mongolia.

Gubaidulina consistently draws on this varied background in her music. In several of her works she incorporates eastern Asian percussion instruments into ensembles alongside more traditional Western ones—for a brief time she and some colleagues formed an improvisatory ensemble that specialized in performances on these instruments. But she also has a profound interest in Western literary traditions and has set numerous texts from that body of literature.

Stimmen . . . Verstummen . . . is a case in point. It takes its title from a work by the German poet Francisco Tanzer; the title is usually translated as "Voices . . . Silence . . ." Gubaidulina calls *Stimmen . . . Verstummen . . .* a symphony, but unlike the traditional four-movement symphony, *Stimmen . . . Verstummen . . .* has twelve movements, some lasting only thirty seconds, others lasting almost eleven minutes. Of all those movements, Gubaidulina considers the ninth movement to be central, to be the "culminating moment." That movement is certainly striking; the orchestra maintains almost complete silence, a silence filled only by the gestures of the conductor. Gubaidulina says:

I constructed this silence, a stillness of about forty seconds, so that the conductor's gestures actually give rhythm to the empty space. I set out to order the entire form of the piece according to rhythms laid down by the conductor during that silence.

Gubaidulina's directions to the conductor in this section tie directly back to mathematics. The composer's gestures are determined by the Fibonacci sequence, a sequence of numbers—1, 1, 2, 3, 5, 8, 13, and so on—in which each number is the sum of the previous two numbers. Gubaidulina is drawn to the sequence because, in her words, it "governs all the workings of nature." In fact, one can see the sequence at work in the arrangement of the seeds in a sunflower and in the spiraling shell of the chambered nautilus. And, more pertinently, Gubaidulina herself uses the sequence to determine the overall form of the work.

Interestingly, this sequence's contribution to the form of *Stimmen . . . Verstummen . . .* is likely to be inaudible to anyone in the audience. Far more important is the sound of the music, continually and surprisingly moving between disturbing dissonances and hypnotic moments of consonance, a sound world unencompassable by number.

—Dennis Loranger, Lecturer in music and literature, Wright State University



Sergei Rachmaninoff Piano Concerto No. 2

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani and percussion, strings

This work was last performed by the Dayton Philharmonic Orchestra in September 2011 with Yakov Kasman, piano soloist, and Neal Gittleman conducting.

Rachmaninoff was a prodigious performer, but early on he also showed a considerable aptitude for composition. He wrote his first piano concerto while still a student, and immediately after graduating from the Moscow Conservatory in 1892 at the age of 19, he both obtained a publishing contract and wrote one of his most enduringly popular works, the piano prelude in C sharp minor. He continued composing, not always with such popular success, but successfully nevertheless for the next few years.

Unfortunately this compositional career was brought to a halt after the disastrous premiere of his first symphony in 1897. Although some writers questioned the merits of the piece itself, others blamed the work's poor reception on a botched performance, resulting from the ineptitude of the conductor, Alexander Glazunov. Glazunov was a significant figure in Russian musical life as both a composer and an administrator—he ran the Saint Petersburg conservatory for decades—but by all accounts his conducting skills were weak (and at the premier of the work he may also have been a little drunk).

The reception of the symphony (whatever the reasons for its failure) left Rachmaninoff despondent, and he composed nothing of any moment for the rest of the decade. He finally pulled out from this funk when he visited a doctor, Nikolay Dahl, who had specialized in using hypnosis as a way to deal with his patients' difficulties. Although Dahl may have hypnotized Rachmaninoff (and the dramatic allure of such a scene is undeniable), it is more likely that Dahl, an amateur musician himself,

simply lent Rachmaninoff a sympathetic ear. But, whatever the means, the frustrated composer came away from his sessions with Dahl ready to return to composing.

The first significant work Rachmaninoff wrote after he recovered his compositional confidence was the Second Piano Concerto, a work the scholar Geoffrey Norris characterizes as his "most enduringly popular." But, although popular, the work's critical stock has not always been high. Robert Morgan, an important historian of twentieth-century music, dismissed Rachmaninoff's work not for its lack of worth but because there was a "complete lack of correspondence between the composer's own musical inclinations and the prevailing musical tendencies of the age." In other words, time had simply passed Rachmaninoff's music by.

So Robert Morgan might think. Audiences and musicians, however, are of another opinion. Rachmaninoff's symphonic works, both for orchestra and for orchestra and soloist, have been enormously successful in both live and recorded performance. In addition, the Second Piano Concerto has been used in a number of popular adaptations. Songwriters Buddy Kaye and Ted Mossman used one of the third movement themes as the basis for their song "Full Moon and Empty Arms," made famous by Frank Sinatra's 1945 recording. In the 1970s Eric Carmen turned the theme from the second movement into his hit song "All By Myself," enriching both himself and the Rachmaninoff estate after Carmen's borrowing was contested in court. More recently the concerto's opening was used in the video game *Homeworld*.

What is so compelling in such a work that so many and such varied audiences grow to love it? That is a mystery, but maybe they hear Rachmaninoff's own troubles in it and how he turned those troubles into something beautiful.

—Dennis Loranger, Lecturer in Music and Literature, Wright State University



Pyotr Ilyich Tchaikovsky 1812 Overture

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 tuba, timpani and percussion, strings

This work was last performed by the Dayton Philharmonic Orchestra in May 2014 with Neal Gittleman conducting.

When Tchaikovsky began work on the 1812 Overture in 1880, he had been living a life of nomadic freedom. He had just received an annuity from the fabulously wealthy Russian noblewoman Nadezhda von Meck and, with this money in hand, he gave up his teaching duties at the Moscow Conservatory and began a tour of Europe, a project he had long wished to undertake.

This tour was interrupted when Tchaikovsky was commissioned to write a piece for the All-Russian Arts and Industrial Exhibition scheduled for 1881 in Moscow. Tchaikovsky approached the commission with professional aplomb, but he still was anxious about the festive nature of the occasion. How could he write celebratory music for an event that left him indifferent? At one point he complained to Von Meck—who often served as a confidante—that the triviality of the exhibition left him uninspired. “What might one write on the occasion of the opening of an exhibition, besides banalities and generally noisy passages?” He was no happier once the work was finished and later complained to a friend that he was “undecided as to whether my overture is good or bad, but it is probably (without any false modesty) the latter.”

Whatever Tchaikovsky thought of the work, the concertgoing public immediately took to it. In the following decade Tchaikovsky would himself lead performances of the 1812 Overture throughout Russia and western Europe.

The 1812 Overture was also performed in the United States, but it only came into its own as a patriotic staple when Arthur Fiedler, then director of the Boston Pops, programmed the overture for that organization’s 1974 Fourth of July concert. Fiedler used the original

orchestration, including a cannon and bells, and when the audience heard that spectacular racket they were literally thunderstruck. Their rousing response led other conductors to include it in other July 4 celebrations.

Although most Americans may associate the 1812 Overture with Fourth of July celebrations, the original subject of the work was a decisive moment in the Napoleonic wars, when the French army was foiled in its attempt to conquer Russia.

The defeat of Napoleon was surprising, to say the least. His army was so large, so disciplined, and so well armed, and the Russian army so feeble in comparison, that when Napoleon invaded the country, Russia’s defeat seemed certain. The Russian army could only retreat in the face of the French onslaught, and its only recourse was to burn the towns and fields behind them, thus depriving the French of shelter and supplies.

So desperate was the situation that the Tsar and the leaders of the country could only plead with the citizenry to pray to God for help, all other venues seeming hopeless. Whether God responded is unassessable, but the weather, at least, cooperated with the Russians completely. When Napoleon’s forces arrived in Moscow they found only a burnt and deserted city and a bitter cold snap from which they could find no shelter. Napoleon and his army were forced to undertake an ignominious and disastrous retreat, during which thousands of French soldiers died of hypothermia. Napoleon’s unstoppable army was torn to shreds.

Tchaikovsky uses both borrowed and original themes to suggest the outlines of this military history. He opens with an excerpt from an Orthodox hymn, “O Lord, Save Your People,” as well as several original themes. He uses “La Marseillaise” to suggest the French army. The stunning conclusion, along with cannons and bells, includes the anthem “God Save the Tsar.”

—Dennis Loranger, Lecturer in Music and Literature, Wright State University



Gubaidulina: The Mystic

The goal of Classical Connections is simple: to help you build a deeper connection to the music we play and the composers who wrote it.

We often focus on great, well-known, much-loved composers: Beethoven, Brahms, Tchaikovsky, Debussy, Mahler. Sometimes we shine the spotlight on lesser-known, underappreciated composers: Saint-Saëns, Puccini, Vaughan Williams. Or exciting composers of our time: John Corigliano, Michael Daugherty, Lowell Liebermann, Michael Schelle.

We close the New Horizons season of Classical Connections with a composer who fits all those categories. She's great, she's not well-known, and she's one of the most exciting composers of our era: Sofia Gubaidulina (pronounced "goo-bye-DOO-lee-na").

Now 83 years old, Gubaidulina has been writing beautiful, mysterious, compelling music for more than 50 years. I've been wanting to play her music in Dayton for a long time, waiting for the right time and the right piece to introduce this amazing composer to DPO musicians and audience members.

The time is now.

The piece is *Stimmen... Verstummen...* (*Voices... Silence...*),

a 40-minute "symphony in 12 movements" composed in 1986. It's quintessential Gubaidulina. Mystical mood. Magical sonorities. Unusual use of instruments. Unconventional stage plot. Poignant silences. And something *really* unusual: a solo for the conductor!

Intrigued? I hope so!

Welcome to one of the most special Classical Connections concerts we've ever done. Welcome to the Dayton Philharmonic as you've never seen them before. Welcome to the amazing world of Sofia Gubaidulina, the Mystic.



PROGRAM

Sunday, April 26, 2015, 3 pm

SOFIA GUBAIDULINA (b. 1931)

From *Musical Toys*

- The Trumpeter in the Forest
- Song of the Fisherman
- The Echo

Stimmen... Verstummen...
(*Voices... Silence...*)

Discussion and Demonstrations

Stimmen... Verstummen...
(*Voices... Silence...*)

Performance

In Her Own Words

by Neal Gittleman



Sofia Gubaidulina's music is hard to describe.

Actually, not. It's easy to describe with technical jargon: microtones, glissandos, harmonics, tone clusters, large-scale rhythmic structures, synthesis of Eastern and Western idioms, articulatory structures, the Fibonacci series, a style that embraces melody, harmony, rhythm, silence, and noise.

What does all that mean to the lay listener? Not much.

But listen to her music and you hear something moving and compelling. Even without understanding how the music is constructed, you'll sense its profound meaning and deep spirituality.

So I can think of no better way to prepare you to hear *Stimmen... Verstommen...* than to let you read Sofia Gubaidulina's own words...

"I think transfiguration is what we most desire in the creative process. This transformation into something completely different is what unites us with our creator. Without this, our efforts are futile. Only the transfigurative element in art acts like this, so it becomes the necessary bread, the spiritual bread for those who participate in this act."

"My father is a Tatar, a pure Easterner. He is very silent. He thinks a lot, but speaks very little. He was a surveyor, and he used to take me with him on-site. We would walk on and on for hours, and he would be completely silent. I've never had a more powerful experience: communication without words, between our inner selves."

"There is such a diversity of origins inside me. I feel I'm a mixture not just of two bloods, but of four. On my father's side, I am a Tatar. And on my mother's side, I am Slavic. But a large role was played in my life by the director of the music school. I took him as a second father. This is my Jewish blood. My most important teachers were Jews. And my spiritual nourishment came from German Culture: Goethe, Hegel, Novalis, Bach, Webern, Haydn, Mozart, Beethoven."

"I came to understand that the Eastern elements in me played a very important role. My grandfather was a mullah, a deeply religious man. When I visited the Mosque in Leningrad a server invited me in to listen. I remember how I felt during the pauses between the readings from the Koran. In those 20 minutes of total silence there was a concentration which left me in a state of absolute ecstasy."

CLASSICAL CONNECTIONS LISTENER'S GUIDE

"When I started at music school, an instrument appeared in our flat. Not an upright piano, but a concert grand. In purely acoustic terms, it was heavenly. You could sit underneath and hear unusual sounds. You could play directly on the strings, or on the keyboard. There were so many possibilities."

"The artist is like a victim. The strength of his devotion to sound is so great that it turns the sound into a religious act. This artistic phenomenon gives a composer the right to create something based on this quality."

"I understand the word 'religion' in its literal sense. That is: 're-ligio'... a re-establishment of *legato* of connection. [*Legato* means "smooth" in musical terminology.] And I'm totally convinced that there is no more serious task for the artist than to recreate this connection. Because our whole life is fragmented. Daily life takes place in a kind of *staccato*. [*Staccato* means "short, disconnected."] We have no time to create any continuity in our lives. But culture helps us draw a line, and so this *legato* is essentially a religious act."

"[Shostakovich listened to my final examination project] and made some remarks, generally praising the music. But what struck me most was his parting phrase: 'Be yourself. Don't be afraid to be yourself. My wish for you is that you should continue on your own,

incorrect way.' One phrase said to a young person at the right moment can affect the rest of his or her life. I am infinitely grateful to Shostakovich for those words. I needed them at that moment, and felt fortified by them to such an extent that I feared nothing, and failure or criticism just ran off my back, and I was, indeed, able to pursue my own path."

"Past, present, future, and non-time are linked to the four elements, to the four ages. Non-time has four variations. This is very beautiful. A point of immobility inside of moving circle; a point on a moving circle, and so moving itself; the point which is at the center at the Cross; and a point which is irrational, completely mad, outside the Cross, outside the circle. It's that point which is the core of time, where everything dies, is burned in the flames, reduced to nothing. We cannot live beyond this point unless we accept that death, the fire, and the Rose are joined together in the essence of time. This is not just beautiful. It is a profound truth, especially in the 20th century, as we stand so near to our end. To perceive this end as a state of blessedness, as a purifying flame after which true transfiguration takes place, the resurrection of the spirit."



"Now...they say, 'We don't need art. What's it good for?'; because for many people life is all about entertainment and making money. Both strike me as errors, because true art, for me, is essentially religious. Art originates in man's spiritual essence, and it can return mankind to that origin."

The Conductor's Cadenza

Stimmen... Verstummen..., Sofia Gubaidulina's 12-movement symphony, has two climaxes. One physical, the other spiritual.

The physical climax comes near the end of the eighth movement. The horns, trumpets, and trombones stand and play seven massive unisons punctuated by full-power super-short notes from the rest of the orchestra. The massive wall of sound then disintegrates into a cluster of notes on the organ and a giant tam-tam *crescendo*.

Then silence.

Next comes the spiritual climax of the piece, the ninth movement. It's completely silent, except for rumblings from bass drum, timpani, and organ.

In the silence comes the conductor's solo.

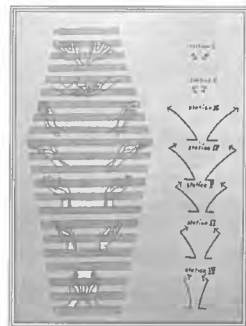
No kidding! I get a solo. Gubaidulina explains in a note at the beginning of the score: "[The Conductor] symbolically communicates to the orchestra

the rhythm of the whole composition. The basic rhythmic principle (1:2, 2:3, 3:5, 5:8, 8:13, etc.) corresponds to the proportions of the symphony." Math geeks will recognize those numbers as the Fibonacci series, a whole-number representation of the Golden Section proportion.

In the first part of the movement, while the percussion and organ play, the conductor alternates between broad flowing gestures and eight "static gestures". Then, as the bass drum finishes its final roll, the conductor's solo begins.



SOFIA GUBAIDULINA DEMONSTRATES STATIC GESTURE I



In total silence I trace three rising, expanding patterns in the air. First for three beats (1+2). Then for 11 beats (1+2+3+5). Then for 33 beats (1+1+2+3+5+8+13). Each pattern is marked with a *crescendo*. But there's no sound at all. Just silence.

In the final bar of the movement I hold my hands aloft, palms outward, for eight beats. Then as I turn my hands upward, the organ reenters and the tenth movement begins. The strings

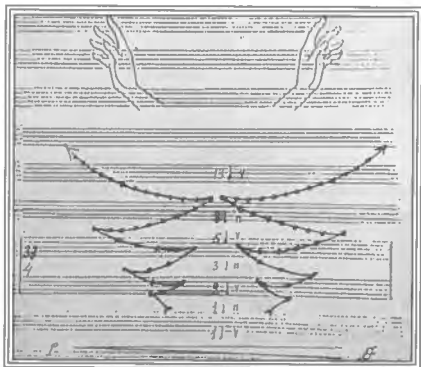
enter with a glittering G major chord, and I slowly lower my hands, pausing for three more static gestures. Finally, in the fourteenth bar of the movement, I pick up my baton and resume conducting.

Why? Only Sofia

Gubaidulina knows. And she doesn't explain. But she does say this: "You may ask skeptically, 'Now, supposing the conductor's gestures can fill this pause—this silence of the orchestra—in a public performance with a sort of higher sense, but what about in a recording?' My answer is: If this higher sense is *really* being realized, then the machine will surely record and reproduce it."



Our concert title says it all:
Gubaidulina: The Mystic!



CONDUCTOR'S CADENZA: THE 33-BEAT PATTERN

Where's My Orchestra?

Don't be alarmed! Everything is OK.

But you might wonder when you walk into the Mead Theater for the April Classical Connections program on *Stimmen... Verstummen...* by Sofia Gubaidulina.

Somebody has monkeyed with your orchestra. The basses are down in front, instead of tucked into the front right corner of the stage. Behind the basses are the cellos, then the violas, then the violins. The woodwinds are center-stage, where they belong. But the brass are split to the left and right of the woodwinds. The entire back of the stage is ringed with a massive battery of percussion instruments. And there are two (count 'em, 2) saxophones!

Somebody has, indeed, monkeyed with your orchestra. That somebody is Sofia Gubaidulina.



ROZHDESTVENSKY

I have no idea why she decided to reseat the orchestra for *Stimmen... Verstummen...* She has said that conductor Gennady Rozhdestvensky, who commissioned the piece and conducted the world premiere, suggested that she shuffle the orchestra's seating.

So she did!