
Total Eclipse: The Sun and The Planets

April 5 & 6, 2024 • Schuster Center

ARTISTS

Keitaro Harada, *conductor*
Richard Dowling, *piano*
Steven Hankle, *chorus director*
Women of the Dayton Philharmonic Chorus
Dayton Philharmonic Orchestra

PROGRAM

Carl Nielsen	Helios Overture, Op. 17
Wolfgang Amadeus Mozart	Piano Concerto No. 16 in D major, K. 451 <ol style="list-style-type: none">1. Allegro assai2. Andante3. Allegro di molto <p><i>Richard Dowling, piano</i></p>
Gustav Holst	The Planets, Op. 32 <ol style="list-style-type: none">1. Mars, the Bringer of War (Allegro)2. Venus, the Bringer of Peace (Adagio)3. Mercury, the Winged Messenger (Vivace)4. Jupiter, the Bringer of Jollity (Allegro giocoso)5. Saturn, the Bringer of Old Age (Adagio)6. Uranus, the Magician (Allegro)7. Neptune, the Mystic (Andante – Allegretto) <p><i>Women of the Dayton Philharmonic Chorus</i></p>

Richard Dowling is the Louis S. Cantor, Rose Sorokin Cantor, Samuel L. Cantor, and Lena Cantor Endowed Guest Artist.

The Masterworks Series is sponsored by Dr. Ingrid Brown and Dr. Troy Tyner.

Microphones on stage are for recording purposes only.

About the Artists

Women of the Dayton Philharmonic Chorus

Steven Hankle,
director

Kevin Wilson,
assistant director

Andrea Arese-Elias,
accompanist

Carolyn Sweezy,
chorus manager

Lisa Polen
Jennifer Smith
Marilyn Smyers
Lilly Svisco
Melissa Tan

Alto

Lauren Burt
Rebecca Betts
Christy Brewster
Chelsea Brown
Julia Crowl
Elizabeth Douras
Fantasia Fairchild
Michele Foley
Michele
Goodpaster
Farrah Isaacs
Linda Keith
Carolyn Sweezy
Lynne Vaia
Sharon Williamson
Keatha Wilson

Soprano

Shelley Ansiel
Carla Ballou
Michelle Beery
Beverly Bell
Katy Bowman
Julia Brewster
Lillian Chambliss
Alyssa Charles
Karen Hamilton
Jeanne Kallenberg
Deb Nash
Tamra Payne
Whitney Perez



Keitaro Harada Conductor

Recipient of the prestigious 2023 Sir Georg Solti Conducting Award, conductor Keitaro Harada is armed with intensity and depth, consistently providing riveting concerts and opera performances in Asia, the Americas, and Europe. As Music & Artistic Director of the Savannah Philharmonic since the 2020–2021 season, Harada has transformed the quality of the orchestra and energized its audiences throughout the community with his imaginative programs and charismatic presence. Associate Conductor of the Tokyo Symphony Orchestra, Harada has also forged a close connection with the NHK Symphony, with whom he appears frequently. His eclectic musical scope ranges from symphony, opera, and chamber works to pops, film scores, educational outreach, and multidisciplinary projects, all of which enrich his programming.

Recent and upcoming highlights include engagements with the symphony orchestras of Houston, Seattle, NHK, Yomiuri Nippon, Osaka, Tokyo, Hawaii,

Fort Worth, Indianapolis, Memphis, Louisiana, Charlotte, West Virginia, Tucson, Phoenix, and Virginia, as well as the Osaka Philharmonic, Kanagawa Philharmonic, Nagoya Philharmonic, New Japan Philharmonic, Tokyo Philharmonic, and Orquesta Filarmónica de Sonora in Mexico. Harada has also recorded three CDs with the NHK, two with Tokyo Symphony Orchestra, and one with Japan Philharmonic Orchestra.

Well versed in the operatic canon, Harada was a Seiji Ozawa Fellow at the Tanglewood Music Center in 2010, where he delivered a critically acclaimed performance of Strauss' *Ariadne auf Naxos*. Since then, he has led performances of Mozart's *Die Zauberflöte*, Leoncavallo's *Pagliacci*, Bizet's *Carmen*, and Britten's *Turn of the Screw* with North Carolina Opera. In 2017, he led performances of Mazzoli's *Song from the Uproar* at Cincinnati Opera, followed by *Carmen* at Bulgaria's Sofia National Opera, subsequently conducting the production on a tour of Japan in 2018. In past seasons and as Associate Conductor of Arizona Opera, he conducted *Don Pasquale*, *La fille du régiment*, and *Tosca*. In the 2022–2023 season, he made his debut at Niki kai Opera in Tokyo, leading performances of *Orphée aux enfers*. Upcoming appearances include *Madama Butterfly* at the Cincinnati Opera; *La fanciulla del West* at the North Carolina Opera; and *La fille du régiment* at Nissay Theatre in Tokyo.

Harada was Associate Conductor for four years at the Cincinnati Symphony and Pops, where he regularly assisted with Music Director Louis Langrée and collaborated with James Conlon and Juanjo Mena at the orchestra's annual May Festival. He is a six-time recipient of The Solti Foundation U.S. Career Assistance Award, and in 2013 was invited to the Bruno Walter National Conductor Preview. He studied with

Lorin Maazel at Castleton Festival and Fabio Luisi at the Pacific Music Festival, where, at Valery Gergiev's invitation, he served on the festival's faculty in 2016, 2018, and 2021.



Richard Dowling

Piano

Hailed by *The New York Times* as an “especially impressive fine pianist,” Richard Dowling appears regularly across the United States and throughout the world in orchestral performances, solo recitals and chamber music collaborations. He has been acclaimed by audiences for his elegant and charismatic style of pianism which earns him frequent return engagements. He has received reviews that praise him as a “master of creating beautiful sounds with impeccable control of colors and textures,” as “a musician with something to say, the skill to say it and the magnetic power to make you want to listen” and for giving “a superb recital that left the audience craving for more at the end.” Works of Chopin, Gershwin, Gottschalk, American ragtime and French Impressionism figure prominently in his extensive repertoire, which also includes more than thirty piano concertos.

On April 1, 2017, the exact centennial date of Scott Joplin's death in New York City, Richard Dowling became the first pianist in history to perform publicly the complete cycle of the master ragtime composer's piano works (in a pair of sold-out recitals in Weill Recital Hall at Carnegie Hall)—nearly four hours of music, all from memory. He continues to be presented in classical, all-Joplin, all-Gershwin and classical/ragtime programs throughout the United States.

In the United States, Richard Dowling has received nationwide attention for recitals seen on the *PBS* program *Debut* and has been heard on *NPR's Performance Today*, while in New York City, he has performed with orchestra at Lincoln Center for the Performing Arts's Alice Tully Hall and Damrosch Park, at Merkin Concert Hall, and in Central Park.

Richard Dowling has established himself internationally with performances in Austria, France, Germany, Ireland, Italy, Switzerland, Mexico, Ecuador, China, Hong Kong, Singapore, Malaysia, Australia and South Africa. In the Far East, he has performed critically acclaimed recitals at the Shanghai Conservatory of Music, Singapore's Victoria Concert Hall and the Istana Auditorium in Kuala Lumpur. He has also conducted guest master classes at the LaSalle-SIA College of the Arts and Young Musicians' Society in Singapore and Hong Kong's Academy for the Performing Arts, as well as at the Shanghai Conservatory.

Richard Dowling enjoys a special affinity for France and its music, art, and culture. He studied at the Conservatoire de Musique in Nice with the renowned French pianist Jeanne-Marie Darré, participated as a guest artist in the La Gesse Summer Festival, and received the Grand Prix from the French Piano Institute in Paris. He made his formal Paris recital debut at the Salle Cortot,

and was subsequently invited to perform at the French Embassy in Washington, DC. In 1996, in recognition of his lifelong dedication to French musical art and his fluency in the French language, Dowling was officially inducted as a Chevalier of the renowned Compagnie des Mousquetaires d'Armagnac, an honor society originally founded in the 17th century by D'Artagnan in Gascony in southwest France; in 2023 he was further honored by the society with the title of "Officier de Musique."

While studying at Yale University, Richard Dowling was honored with the Lockwood Award for performing the best recital and the Bruce Simonds Award for outstanding solo and ensemble playing; subsequently he earned a Doctor of Music arts degree in piano performance from The University of Texas. His principal teacher was Abbey Simon.

In addition to his regular concert performances, Richard Dowling is frequently heard as a member of the artist roster of The Piatigorsky Foundation, a non-profit organization dedicated to bringing live classical music to audiences across America. Since 1994 he has performed well over 1,000 recitals under its auspices.

Richard Dowling is a Steinway Artist and lives in New York City. For more information, visit richard-dowling.com.

Program Notes

Helios Overture

Carl Nielsen (1865–1931)

Carl Nielsen is arguably Denmark's greatest classical composer, but his reputation was won slowly. His progressive thinking and his quirky ways of working with harmony and melodies made him seem like an "outsider" from the traditional composers in his day. Nielsen nevertheless remained prolific and he gradually acquired fame at home and abroad, and today, his six great Symphonies, his very popular Wind Quintet, and three excellent Concertos are celebrated the world over. His Helios Overture was written fairly early in his career, and is one of Nielsen's most life-affirming works.

In 1902, Nielsen's wife, Anne Marie Broderson, a gifted sculptor, won a rarely-granted authorization to copy bas reliefs at the Acropolis in Athens, and Nielsen was able to join her. Their lodgings were idyllic, overlooking the Aegean Sea, and surrounded by antiquity, Nielsen's musical interests then turned to the ancient myth of Helios who, as legend told, ferried the sun across the sky in a chariot. It fired Nielsen's compositional imagination, and thus was born his Helios Overture.

Helios begins with low swells sounding in the basses evoking the inky black Aegean Sea before dawn. Soon the horns build upon those timeless swells in a series of wide, rising intervals, aurally portraying the beginnings of the arch of the sun, while the strings begin to stir like morning breezes.

Radiance is at the heart of Nielsen's Helios. Near mid-work (mid-day), the sun and its music are ablaze with brass fanfares and a rousing, lyrical hymn in the strings and winds, ultimately leading to an exciting fugue at about seven-and-a-half minutes in. Of course, Helios and his sun-chariot must descend again to the west, and the music follows its arch accordingly, at last returning to the swells in the darkness where everything began.

Piano Concerto No. 16 in D major, K. 451

Wolfgang Amadeus Mozart (1756–1791)

In 1781, when Mozart arrived in Vienna from Salzburg, his performing and compositions were all the rage. Everyone, including the Austrian Emperor Joseph II, wanted to hear Mozart perform his new works. In March of 1784, Mozart premiered his exceptional Piano Concerto No. 16 to much anticipation, and by all accounts, it was a great success. And it's remained extremely popular ever since for its inventiveness and lyricism.

COMPOSED

1902

PREMIERE

October 8, 1903;
Copenhagen, Denmark

LAST DPO PERFORMANCE

DPO Premiere

APPROXIMATE DURATION

13 minutes

COMPOSED

1784

PREMIERE

March 31, 1784;
Vienna, Austria

LAST DPO PERFORMANCE

February 2002

APPROXIMATE DURATION

22 minutes

The first movement, *Allegro assai* (very fast), is bright and joyful, made especially so with the addition of trumpets and timpani, which was unusual for a Mozart Concerto. Mozart also paid particular attention to his writing for winds, and the evidence is everywhere throughout the entire work. But the greatest instrumental writing occurs for the piano solo. Entering at about four-and-half minutes, the soloist wastes no time with virtuosity—the first bars immediately requiring fleet fingers. After a dazzling cadenza, with some surprisingly delicate moments, the movement closes with good cheer.

The second movement, *Andante* (leisurely), is a lyrical and lovely interlude. Mozart pours his craft at opera into this movement, with the themes particularly song-like. Especially lovely is the interplay between the pianist and the winds that begins just after two minutes.

The finale, *Allegro di molto* (fast and very lively), begins with a vivacious and merry main theme in the orchestra. When the solo piano enters soon after, the virtuosity begins. After a relatively brief cadenza, Mozart brings the main theme back but cleverly changes the meter—from its original two-beats to three-beats-per measure. The Concerto then skips to its very jubilant conclusion.

The Planets, Op. 32

Gustav Holst (1874–1934)

British composer Holst wrote *The Planets* between 1914 and 1917 while the world was in the throes of *The Great War* (World War I). At the time Holst was a devoted astrologer, and it was the astrological significance of the planets in our solar system that inspired his composition. Pluto had not yet been discovered, and Holst excluded from his symphonic suite both the Sun and the Earth, since we humans can't see them in the night sky. Here are some of the great moments to listen for:

Mars, the Bringer of War, is a terrorizing battle march in an off-kilter meter, and clearly an anti-war expression. Right away, Holst uses bold techniques to help us visualize the menace of the current warfare, such as the strings playing *col legno* (wood side of the bow tapping the strings). The opening rhythm is an incessant *ostinato* (repetition) which Holst hoped would portray both the terror and, especially, the insanity, of war. Mars also introduces a grand array of unusual instruments, including the bass oboe and tenor tuba, and organ.

Venus, the Bringer of Peace, is not only a perfect remedy for the madness of Mars, but one of the most serene pieces Holst ever created. The opening horn solos are beautiful, aloof, and vast. Listen for the glockenspiel trading phrases with the celeste (a bell-like sounding keyboard), like distant falling stars.

Mercury, the Winged Messenger and the “symbol of the mind” is a concerto for orchestra of sorts, with difficult, whirling passages for winds and strings. The effect makes us feel as if we're hurling through time and space.

Jupiter, the Bringer of Jollity, is one of the great pieces in Western music, not only for its jubilant, syncopated main theme played by the horns, but also for its

COMPOSED

1914–1917

PREMIERE

September 29, 1918;
London, United Kingdom

LAST DPO PERFORMANCE

April 2007

APPROXIMATE DURATION

51 minutes

exceptionally lyrical central hymn-like tune. In 1921, Holst turned that hymn into a British anthem titled “I vow to thee, my country.”

Saturn, the Bringer of Old Age, is programmatic, first depicting the nebulousness of the beginning of life, followed by the resoluteness of middle age depicted by a calm march, then followed by a dirge, illustrating the depredations of aging, and finally ending in gentleness. As Holst said about this, his favorite movement, “Saturn not only brings physical decay but also a vision of fulfillment.”

Uranus, the Magician, opens with an arresting four-note theme—first in the high brass, faster in the low brass, and more quickly in the timpani. It’s a kind of answer to Dukas’s *Sorcerer’s Apprentice*, except with a great deal of power and maniacal dancing.

Neptune, the Mystic, was in Holst’s time the mysterious planet that was believed to be at the farthest reaches of our solar system. Holst creates music for Neptune that has no real melody, floating without time. The ending is scored for a wordless female chorus to softly sing, off stage, such that doors can close them off into silence, until, as Holst’s daughter Imogen described, “... the imagination knew no difference between sound and silence.” He was particularly fond of ending the Suite here in this manner, without fanfare, for, as he said, “In Life, there are few happy endings.”



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Before the Curtain Closes

We are nearing the end of the 2023–2024 Season, but there are so many great performances still ahead!



Puccini's Tosca

SAT April 20 at 7:30pm

SUN April 21 at 2:30pm

Giacomo Puccini's *Tosca* is a thrilling roller-coaster ride of political intrigue, passion, and betrayal, filled with some of the most ravishing music in opera. A feast for both the eye and ear, this truly grand opera will satisfy opera lovers, new and old, with magnificent singing, exquisite sets, and sumptuous costumes.

New World Symphony

FRI June 7 at 7:30pm

SAT June 8 at 7:30pm

DPAA honors Black Music Month by celebrating African American musical traditions. Florence Price, the first Black woman to receive national attention as a symphonic composer, blends Joplin-esque ballroom and ragtime idioms into her *Dances*. Dvořák's *New World Symphony* embraces Black folk music, fusing it with the composer's Bohemian heritage. On the second half of the program, a community choir joins the orchestra to recognize and recount the African American experience in song.



Soundtrack Magic: John Williams and Friends

SAT June 22 at 7:30pm

Grab your popcorn for an evening of beloved musical works from the silver screen! Featuring familiar songs from movies like *2001: A Space Odyssey*, *Casablanca*, and *The Lord of the Rings*, this concert shines the spotlight on blockbuster film scores.