

DAYTON PERFORMING ARTS ALLIANCE

DAYTON *Philharmonic*

Neal Gittleman, Artistic Director & Conductor

JANUARY 9/10
CLASSICAL

Epic Journeys

JESSICA HUNG
VIOLIN



JANUARY 11
CLASSICAL CONNECTIONS

Shostakovich: The Witness

NEAL GITTLEMAN
CONDUCTOR



JANUARY 16/17
SUPERPOPS

The Texas Tenors

PATRICK REYNOLDS
CONDUCTOR



the music of
Elton John



JANUARY 31
ROCKIN' ORCHESTRA

Madman Across the Water

JEANS 'N CLASSICS

FEBRUARY 6/7
CLASSICAL

Folk Rhythms, Great Masters

LESLIE STRATTON, HARP

NEW HORIZONS



Neal's Notes

“Stel-LAAAAAAAAAAAAAAAAA!”

Happy 2015!

A new year on the calendar means that we've moved into the second half of the 2014–2015 New Horizons season at your Dayton Performing Arts Alliance.

A new year means that we're almost exactly halfway through Stella Sung's three-year term as the DPAA's Composer-in-Residence. Stella is with us under *Music Alive*, a major grant from NewMusicUSA with support from the Mellon Foundation, the Copland Fund, and the ASCAP Foundation. (Yeah, it's a big deal!)

And a new year means that the 2015–2016 Ascend season has been announced.

You'll see Stella's name all over the 2015–2016 season.

So now's the perfect time for me to give you an update on Stella's activities as our Composer-in-Residence.

Stella Sung became an instant favorite at the DPO two years ago, when we played her *Rockwell Reflections*. Audiences loved the way her music captured the character of five Norman Rockwell paintings and how the graphics that accompanied the music slowly revealed the artwork during the course of each movement. The orchestra loved that her music was tuneful and enjoyable to play. I loved how much everyone liked it. And Stella loved how the DPO made her music sound.

Stella Sung's *Loco-Motion* begins our January Classical Series program. The title of this short, energetic piece says it all. Lots of motion. And the motion is a little bit loco! It's not a dance piece, but I bet Dayton Ballet Artistic Director Karen Russo Burke will get some ideas when she hears the orchestra play it!

Loco-Motion is an “old piece” (composed in 2011). As Composer-in-Residence, Stella is writing three new works for the DPAA—one for the Ballet, one for the Opera, one for the Philharmonic—that will roll out over the next 18 months.

For Dayton Ballet, Stella has written *Signs*, a 15-minute piece that's the music for Karen Russo Burke's new ballet *Fate of Place*. The

world-premiere performances are February 12, 13, 14, and 15 at the Victoria Theatre with your Dayton Ballet dancing to live accompaniment from the DPO. It's a lively, beautiful piece in three movements, scored for a chamber orchestra similar to that of Aaron Copland's famous ballet score *Appalachian Spring*.

For Dayton Opera, Stella is hard at work on a one-act opera tentatively titled *The Book Collector*. It's a tale of obsession, greed, intrigue, love, and murder. (Sounds like the perfect opera!) And here's the really fun part: *The Book Collector* is designed to be part of a double bill with a ballet performance of Carl Orff's *Carmina Burana*. (The book the collector covets is the *Carmina Burana* manuscript!) The DPAA will unveil the *Book Collector*–*Carmina Burana* combo in May 2016. I'm already excited about it. And I hope you will be, too!

For the DPO, Stella is creating the musical score to a new animated film for use in educational and Family Series concerts. The film's working title is *Farmer Glorp*. It's being created by students in the Character Animation Program at the University of Central Florida, where Stella heads CREATE, the Center for Research and Education in Arts, Technology, and Entertainment. The story, about a farmer who raises sunflowers on the sun, comes from an idea hatched by Mrs. Erstgaard's 2013–2014 first graders at Miami Valley School. *Farmer Glorp*, with Stella's music played live by the DPO, gets its world premiere at a Classical Connections Series program in May 2016. Maybe we'll even have a red carpet and searchlights!

Stella is also creating an extra piece for the Philharmonic, above and beyond the NewMusicUSA grant. *Dona Nobis Pacem*, a short work for chorus and orchestra, commemorates the 20th anniversary of the Dayton Peace Accords in November 2015. With the text “Grant us peace”, I can't think of more appropriate music to recognize Dayton's important role in bringing peace to the former Yugoslavia.

Stella Sung is a wonderful colleague for all of us at the Dayton Performing Arts Alliance. She's an important part of the DPAA family. And I'm thrilled that you'll hear so much of her music in the New Year and the coming season.



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 Philips
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 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

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*

Dayton Philharmonic Orchestra

Meet Your Orchestra Up Close and “Personnel”



Dona Nouné-Wiedmann is one of our international musicians. She was born and raised in Beirut, Lebanon, and has lived in England, Canada, and Germany, where she started her musical career. Her father was Lebanese (a violinist, naturally) and her mother was American (a cellist). Dona is fluent in Arabic, English and German, has a good grasp of French, and teaches all three at the Berlitz School in Cincinnati. She studied at USC (Los Angeles), Royal Academy of Music (London, England), Eastman School of Music (Bachelor of Music, 1987) and Northwestern University (Master of Music, 1989). Dona has been a member of the DPO First Violin section since 2001, was a member of the Nurnberger Symphoniker, Germany (1989–1996), and has performed as a substitute with both the Rochester Philharmonic and Chamber Orchestra of Europe, the latter under director Claudio Abbado. She continues to teach privately as well as participating in DPO’s SPARK program, teaching second-grade classes. Dona also taught earlier in her career, both in Germany and England. She loves cooking—not baking, which requires precision measurements, but cooking, which allows more freedom! She also enjoys reading, long walks, gym workouts and recently discovered the joy of ballroom dancing. Dona lives in Cincinnati with her three daughters, twins who are 16 and an 18-year-old. And if you attended the New Year’s Concert a couple of seasons ago, you heard Dona share a holiday greeting with all of us in Arabic.



Aurelian Oprea is also an international musician who was born in Cluj-Napoca, the cultural capital of Romania’s Transylvania region. His parents and grandfather were string players in the Romanian National Opera House Orchestra, and his grandmother was the prima ballerina of the Opera’s ballet corps. Aurelian began playing the violin in the first grade, and he graduated in 1995 from the city’s music school with a Baccalaureate Degree in Violin Performance. He served as the music school’s concertmaster and frequently performed as a guest soloist with several Romanian orchestras. In Romania, Aurelian studied with Stefan Ruha, a prize winner of the Tchaikovsky and Thibaud competitions. In the United States, Aurelian was the concertmaster

of the Chautauqua Institution Youth Orchestra (NY) in 1993 and 1994 and of the Chautauqua Institution Music Festival Orchestra in 1997, where he also won the Institution’s Concerto Competition. He earned a bachelor’s degree in music performance from Bowling Green State University in 1999, where he also won a Concerto Competition. Aurelian won his first professional audition at the age of 20, becoming the youngest member of the Michigan Opera Theater Orchestra in Detroit, a position he held until 2000 when he became the DPO’s Assistant Concertmaster and later Associate Concertmaster. Aurelian is fluent in Romanian, Hungarian and English. He resides in Grafton Hill with his daughter, Hanna, and his girlfriend, an actress with the Theatre Guild of Dayton.



Andra Lunde Padrichelli, principal cellist of the Dayton Philharmonic Orchestra since 2003, began her cello studies in Santa Barbara, California. She has appeared as a soloist with the DPO, the Kentucky Symphony Orchestra, Santa Barbara Chamber Orchestra, and the Idyllwild Arts Academy and has performed in recitals in Indiana, New York, Ohio, California, Massachusetts and Spoleto, Italy. Andra has played in the Fort Worth Symphony as Assistant Principal and has played in the Cincinnati Symphony and Detroit Symphony. She was principal cellist of Indiana University, Eastman School of Music, and Spoleto Festival orchestras, and she has received many awards, including First Prize in the New York ASTA competition in 1997. From 2001 to 2003, Andra was a fellow at the New World Symphony in Miami, Florida, under Artistic Director Michael Tilson Thomas. She has studied with Ronald Leonard in Los Angeles and Pamela Frame at Eastman School of Music in Rochester, NY, and she was the teaching assistant of Professor János Starker at the Indiana University School of Music, where she received her Artist Diploma. She received her Bachelor of Music degree and Performer’s Certificate in 1998 from the Eastman School of Music. Andra is a two-time breast cancer survivor and attributes her recovery to a busy life of performing and teaching and her energetic family.

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
Feb. 6,
2015
8:00 PM
Schuster Center

Folk Rhythms, Great Masters
Leslie Stratton, harp soloist

Saturday
Feb. 7,
2015
8:00 PM
Schuster Center

Education Underwriters Recognition Concerts

Felix Mendelssohn
(1809–1847)

Ruy Blas Overture

Alberto Ginastera
(1916–1983)

Harp Concerto
I. Allegro giusto
II. Molto moderato
III. Liberamente capriccioso – Vivace

Ms. Stratton

- INTERMISSION -

Ludwig van Beethoven
(1770–1827)

Symphony No. 7
I. Poco sostenuto – Vivace
II. Allegretto
III. Presto – Assai meno presto
IV. Allegro con brio

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Leslie Stratton, harp soloist

Biography

Leslie Stratton is currently the principal harpist with the Dayton Philharmonic. Each year, Leslie performs numerous solo concerts across the country for arts organizations, churches, schools, and a variety of orchestras, including past performances with the Spokane Symphony, Los Angeles Philharmonic, Pacific Symphony, Missoula Symphony, Helena Symphony, Coeur d'Alene Symphony, Boise Philharmonic, and more. Leslie is also a founding member of The American Harp Quartet—a touring group of harpists that performs big band and jazz music as well as classics. The quartet recently completed a tour in the Northwest and has an upcoming series of concerts scheduled in the south.

Her love of the harp inspires Leslie to organize and direct harp ensembles across the country as educational events to promote learning for players of all abilities. Leslie currently directs Harps of Grace in Dayton, which consists of

14 harpists who perform together on a regular basis. Having students from ages 9 to 90 inspires Leslie to write and arrange harp solo and ensemble music for a variety of ability levels and interests.

Leslie has always maintained a private teaching studio, and she has also taught at the college level, including Wright State University, Cedarville University, University of Idaho, Whitworth College, Eastern Washington University, and Walla Walla College. In June, Leslie co-directed the American Harp Society Conference Student Harp Ensemble, composed of students from all over the United States.

Leslie also has produced four solo recordings featuring a variety of her own arrangements of familiar music. Life stays balanced with some piano playing, some playing in the garden, and lots of playing with her two Siberian Huskies, Zeus and Spirit.



Felix Mendelssohn *Ruy Blas* Overture

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

This work was last performed by the Dayton Philharmonic Orchestra in February 1980 with Charles Wendelken-Wilson conducting.

Ruy Blas is a play by the French writer Victor Hugo, perhaps more familiar to American audiences as the author of *Les Misérables*. The title character is a commoner and poet who, through complicated machinations, becomes prime minister of Spain, a job he performs more skillfully than the favor-grubbing courtiers around him.

The overture arose from a proposed commission to Mendelssohn by a committee responsible for a musicians' pension fund. The committee planned a performance of Hugo's play as a fundraiser and hoped that Mendelssohn's name on the playbill would beef up receipts. At first Mendelssohn had no interest in writing an overture for the play. In a letter to his mother, he described the play as "detestable, and more utterly beneath contempt than you could believe." Mendelssohn scholar R. Larry Todd suggests that the straitlaced composer may have been upset by the intrigues in the opera: a nobleman seduces a lady-in-waiting, *Ruy Blas* himself falls for the married Queen, who in turn does not unequivocally reject his admiration.

His scorn for Hugo's play notwithstanding, Mendelssohn simply told the committee that he could not write an overture for the work. The committee, misconstruing his reluctance as arising from time constraints, apologized for the shortness of notice and promised another commission in the following year, with more lead time for the composer. Given this implicit challenge, Mendelssohn suddenly became less finicky and set to work furiously, beginning work on a Tuesday, and completing the overture

so quickly that it went to the copyist by Friday of that same week.

The mixture of scorn, pride, and haste with which Mendelssohn pulled together the work has led some critics to regard the overture as irrelevant to the play. The disjunction between Mendelssohn's music and Hugo's story is perhaps most evident in the conclusion of the overture, which is spectacularly heroic with fanfares in the strings and brass. This triumphant peroration does seem incongruous with the conclusion of Hugo's play. At the end of *Ruy Blas*, the title character commits suicide, but only after he murders the villainous nobleman who has tormented him throughout the work.

Nevertheless, other elements of the overture seem more in tune with Hugo's play. Mendelssohn opens the overture with a solemn choir of woodwinds and brass, a sonority that will come back periodically. The first theme is a scurrying allegro in the strings and flute that might sound like the anxious dealings in the court. The second theme, first heard in the bassoon and clarinet, moves much more slowly and tunefully, suggesting a popular air of the time, perhaps alluding to *Ruy Blas*'s own social background.

The work was not one that Mendelssohn promoted in his career. He played it one other time and then left it languishing; it was only finally published posthumously. Some critics, taking Mendelssohn's own criticism of Hugo's play too much to heart, have treated the overture as suffering some of the same taint, a guilt by association. But more astute critics—and open-minded audiences—will hear a work that stands up to the best of Mendelssohn's other orchestral works.

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

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Alberto Ginastera Harp Concerto

Instrumentation: 2 flutes and piccolo, 2 oboe, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and percussion, celesta and strings

This work was last performed by the Dayton Philharmonic Orchestra in December 1992 with Ann Hobson Pilot, harp soloist and Isaiah Jackson conducting.

Alberto Ginastera (1916–1983) is widely regarded as one of the most important 20th-century composers in the Americas. His work incorporates elements from the indigenous music of his native Argentina as well as progressive musical techniques of a much more international provenance.

Ginastera acknowledged that mixture of influences in an interview he gave in 1967. He described his early work as “objective nationalism,” followed by a period of “subjective nationalism.” In both of these periods his work was generally tonal and heavily influenced by indigenous Argentinian music and traditions. In the third period, the period of “neo-expressionism,” he began to use serial techniques he learned from composers such as Arnold Schoenberg, techniques that he still melded to Argentinian traditions. Among the most important of those traditions was the music and dances of the horsemen of the Pampas, the *gauchos*, and the instrument most closely associated with those horsemen, the guitar.

Whereas the influence of Argentinian culture may be evident in the surface of Ginastera’s music, he felt that this influence was more profound, “not folkloric” in his words, but rather a “metaphysical inspiration . . . a reconstitution of the transcendental aspect of the ancient pre-Columbian world.”

Ginastera began his Harp Concerto in 1956 after receiving a commission from Edna Phillips, who had been for years the principal

harpist for the Philadelphia Orchestra. She had worked continuously to expand the repertoire of contemporary works for the instrument and thought that Ginastera would be the perfect composer for the instrument. He took to the task immediately, and at least according to Phillips, had no problems writing for the harp, even though that instrument has challenging idiomatic qualities. He did, however, have problems with Juan Peron’s government in Argentina, in power when he began working on the commission. Peron’s government placed in his way so many obstacles and annoyances, both petty and serious, that Ginastera could not finish the concerto until 1965, nine years after receiving the commission and long after Phillips had retired from public performance. The concerto was finally premiered by the Philadelphia Orchestra that year with Spanish harpist Nicanor Zabaleta as the soloist.

Ginastera blends tradition and innovation throughout the concerto. The traditional elements are evident in the work’s three-movement form, a reference to 18th-century concertos, and in the cadenza-like passages, also an important element in earlier concertos, that form an important component of the harpist’s part. But Ginastera interleaves through these more traditional forms of musical organization a variety of extraordinary sounds: strumming that evokes the sound of the guitar, ghostly harmonics pealing like bells, and percussive rapping on the harp’s soundboard that gives out a clatter like the boot heels of the *gauchos*.

Harpists sometimes say that they are drawn to this concerto because it has none of the more traditional, “angelic” connotations often associated with the harp. The earthy quality Ginastera found in the harp proves to be fertile ground, and the work that grows out of it is a testament to his power as a composer.

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



Ludwig van Beethoven Symphony No. 7

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

This work was last performed by the Dayton Philharmonic Orchestra in February 2010 with Neal Gittleman conducting.

Most classical music listeners will be familiar with the story of Beethoven’s disappointment when Napoleon Bonaparte declared himself Emperor of France. Beethoven had thought Bonaparte the modern embodiment of Republican ideals, a first Consul such as those consuls of the ancient Roman republic, and someone worthy of the dedication of Third Symphony, the *Eroica* (“Heroic”) *Symphony*. This admiration did not last. After learning of Napoleon’s self-coronation, Beethoven angrily tore the dedication out of the title page of the *Eroica*’s manuscript, proclaiming Napoleon just another ambitious politician who will “trample on the rights of man . . . and become a tyrant.” So it is perhaps fitting that Beethoven premiered his Seventh Symphony at a benefit for soldiers wounded in a battle fought against Napoleon’s troops.

Although Beethoven was disappointed in Napoleon, he still believed in the heroic, and the Seventh Symphony is an example of what critics Joseph Kerman and Alan Tyson call the “symphonic ideal,” an approach to symphonic composition that Beethoven first developed in his *Eroica Symphony*. Kerman and Tyson argue that this ideal has two sides. The first is more technical: Beethoven learned how to take minute musical details and develop them both locally and throughout the four movements of his symphonies. The famous “Fate” motive that opens and pervades the Fifth Symphony is one example of such far-ranging thought.

But, although the “Fate” motive has an obvious technical dimension, it also has a programmatic element. The motive is not simply a piece of musical sound, a tonal Lego useful for putting a piece together; it is also a musical idea that signifies, that means something, even if what

it signifies is not always clear. This extra-musical significance is an important element in other Beethoven symphonies besides the Fifth. The Pastoral symphony, a depiction of a visit to the countryside, is perhaps the most obvious example of such meaningful musical discourse, but the Ninth Symphony also seems to have at least a general program: a conflict that is ultimately transcended by the work’s conclusion.

The Seventh Symphony’s program is perhaps even more vague, but despite this the work enjoyed and continues to enjoy the highest regard. In fact, at its premier, the audience was so impressed with the second movement that they demanded that it be encores immediately before the orchestra could proceed.

Whereas the calm grandeur of the second movement may have captured the first audience’s imagination, other listeners hear something much more riotous in the symphony. Richard Wagner heard the driving rhythms of work as idealized dance music. He famously described the Seventh Symphony as the “Apotheosis of the Dance: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone.” And Wagner’s characterization of the symphony, his celebration of its metric vigor, echoes the thinking of numerous other critics. Carl Czerny, the 19th-century composer and theoretician, argued that the symphony’s rhythms came from the meters of Greek poetry, particularly that poetry celebrating Dionysus, the god of the harvest and wine. The sense that Dionysus was the tutelary deity of the work led other writers to hear in the symphony either a celebratory sentiment—what Friedrich Schlegel called “a consecrated ceremonial of the season”—or an inebriated outburst—what Donald Tovey called “a triumph of Bacchic fury.”

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