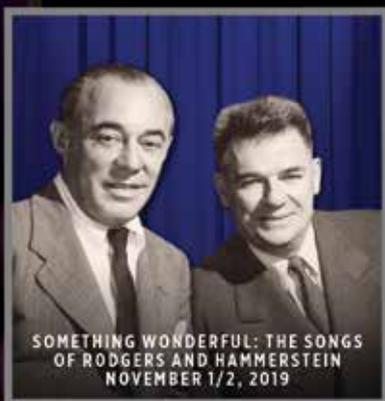
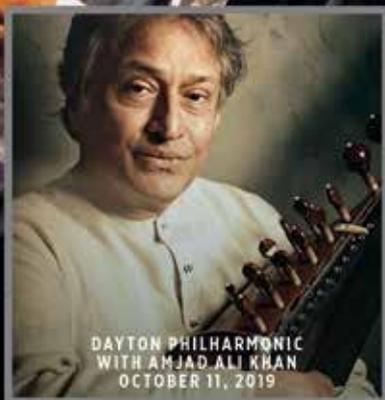
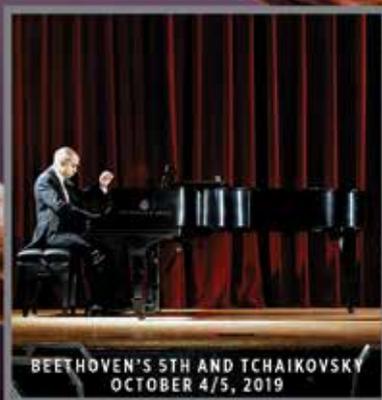


DAYTON PERFORMING ARTS ALLIANCE

DAYTON
Philharmonic

CELEBRATING 25 YEARS
WITH ARTISTIC DIRECTOR AND CONDUCTOR
NEAL GITTLEMAN



2019-2020 TITANS SEASON

OCTOBER/NOVEMBER 2019 | PROGRAM BOOK ONE

Neal Gittleman Biography, 2019-2020

“Your bio’s dull!” That’s what my wife said after reading the same write-up in 20 years of DPO program books. So I agreed to create a “less dull” bio going forward. Here’s “Volume 5”, a look at my concert-day routine.

Music Review: Concert prep is all about being calm and focused when I step onstage. So every concert day begins with score study. I should know the music cold at the first rehearsal, but I still review every piece before every concert. I sit in a chair with my scores and go through the music. Sometimes it’s a just quick review, sometimes a detailed, bar-by-bar examination, depending on how hard the music is.

Food: Conducting is physically demanding, so I eat the same way many athletes do on game day: a high-protein meal four-to-five hours before showtime, then nothing else. The meal (which I call “linner” because it comes between lunch time and dinner time) gives me plenty of energy. The lead-time guarantees no stomach rumbles during the concert. An apple at intermission makes sure my energy doesn’t sag in the second half.

Nap: After linner comes a power nap—20, 40, or 60 minutes, depending on how I’m feeling. I like to use the Pzizz app. It plays music and environmental sounds along with a soft voice offering periodic hints and suggestions then gently wakes me up and I’m ready to go.

Warm-Up: I usually get to the Schuster Center 90 minutes before showtime so I can warm up my shoulder. Since my rotator cuff surgery three years ago I always do a weights-bands-and-balls routine to make sure my shoulder is stretched out and ready for a musical work-out.

Bruce: After the warm-up routine I listen to Bruce Springsteen on my iPhone while I change into my concert clothes. I’m a late convert to The Boss, but got hooked when my buddy Mr. Phil (a.k.a. “Front-Row Guy”) took me to see a concert. I was blown away by the energy and excitement of a live Springsteen show, so I use playlists of his concerts to get me pumped up during that last half-hour before concert time. We do lots of performances. But fortunately, live.brucespringsteen.net has lots of concerts available for download. I work my way through one playlist, then buy another.

T’ai Chi: Once I’m dressed it’s about 10 minutes before the concert—the perfect time for worries and nerves to creep in. I fight that by doing t’ai chi. It’s the perfect way to stay loose, focused, and energized in those final moments before going onstage. Although I could do it in the quiet of my dressing room, I prefer the hubbub of backstage, with musicians warming up and stagehands running through their pre-show checklists.

Superstitions: Like most performers and athletes, I have superstitions—things I do or don’t do, routines I follow, items I take with me onstage. And those are gonna stay secret. After all, revealing them could undo their mojo! But I will tell you about one superstition. It concerns words I often hear before going onstage: “Good luck!” That phrase is actually considered bad luck, so the only safe response is silence!

To read my “boring bio”, go to <http://www.parkerartists.com/Neal-Gittleman.html>



Neal's Notes 2019–2020

25 Years, 25 Lessons

1. This doesn't seem like Year 25, so time really does fly when you're having fun.
2. Most conductors don't last this long in one place. The key, I think, is to always try to keep things fresh...
3. ...and with every passing year that's more and more important.
4. How do I keep things fresh? Our wonderful musicians continually inspire me and I do my best to respond in kind.
5. Stephen Sondheim was right when he wrote, "Art isn't easy!" in the lyrics to his song "Putting It Together".
6. Art isn't easy, but it's worth the effort!
7. The Schuster Center was a once-in-a-lifetime game changer for the orchestra and for the Dayton arts scene. We owe a great debt to Ben, Marian, and the thousands of people who made it possible.
8. Creating the DPO Artistic Advisory Committee—where musicians critique our (and my) performance—is maybe the smartest thing I've ever done.
9. Music—all kinds of music—inspires the imagination, enlivens the spirit, and can heal the troubled soul of a listener—or a community.
10. When I chose Brahms as my official favorite composer I chose well.
11. But Debussy, Steve Reich, Beethoven, Mahler, Mozart, Bach, and the rest aren't far behind.
12. Every concert is important. Not just Masterworks Series Concerts. Every concert.
13. Doing t'ai chi while Yo-Yo Ma played his encore was fun, but making music with him and the DPO (twice, so far) was even more fun.
14. Dave Freiberg of Jefferson Starship can still bring it, even in his 80s!
15. Merging the Ballet, Opera, and Philharmonic into the DPAA didn't make anything easier money-wise, but it made everything better art-wise.
16. See #5: Art isn't easy.
17. Playing in the pit for Ballet and Opera is tough work in a dark, crowded, sometimes very loud space. But it helps build an even better orchestra.
18. That goes for the conductor, too!
19. When I first came to Dayton I was asked, "What does Dayton need?" I answered, "A baseball team and a new concert hall." We got them both. In that order. Maybe I should have asked for the concert hall first?
20. Year-in and year-out, the Phil has a better season than the Dragons.
21. My colleagues in the DPO have created a space where we can work hard and make great music in a warm, supportive atmosphere and play for a wonderful, appreciative audience.
22. But really...turn off the damn phone!
23. If you love our Philharmonic, our Opera, our Ballet, you must be willing to fight for them. Art isn't easy. And art isn't cheap. But your support can keep it alive.
24. On any given night the musicians of the DPO are the equal of any orchestra in the world. It's been an honor to make music with them all these years.
25. "Here's to another 25 years!" is a lovely sentiment but unrealistic. So let's fill the next however-many-years with 25 years' worth of great music, beginning right now...



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
Mikhail Baranovsky
Louis Proske
Katherine Ballester*
Youjin Na
John Lardinois
Philip Enzweiler
Dona Nouné
Janet George

2ND VIOLINS

The Peter and
Patricia Torvik
2nd Violin Section
Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Kara Camfield,
Assistant Principal
Ann Lin Baer
Gloria Fiore
Scott Moore
Tom Fetherston
Nick Naegele
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Yein Jin*
Zhe Deng

VIOLAS

Sheridan Currie,
Principal
F. Dean
Schnacke Chair
Colleen Braid,
Assistant
Principal
Karen Johnson
Grace Counts
Finch Chair
Emilio Carlo*
Scott Schilling
Lori LaMattina
Mark Reis
Leslie Dragan
Tzu-Hui Hung
Belinda Burge

CELLOS

Jonathan Lee,
Principal
Edward L.
Kohnle Chair
in memory of
Andra Lunde
Padrichelli,
Principal Cellist
2003–2018
Christina Coletta,
Assistant
Principal
Lucas Song
Mark Hofeldt
Nadine
Monchecourt
David Huckaby
Isaac Pastor-
Chermak
Zoë Moskalew

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
Jack Henning*

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
Christopher Rueda

BASS CLARINET

Christopher Rueda

BASSOONS

Rachael Young,
Principal
Robert and Elaine
Stein Chair

Kristen Smith
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

Aaron Brant,
Principal
Frank M. Tait
Memorial Chair
Jessica Pinkham
Todd Fitter
Amy Lassiter
Sean Vore,
Assistant
Principal

TRUMPETS

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

TROMBONES

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

BASS TROMBONE

Chad Arnow

TUBA

Timothy Northcut,
Principal
Zachary, Rachel
and Natalie
Denka Chair

TIMPANI

Donald Donnett,
Principal
Rosenthal Family
Chair in Memory
of Miriam
Rosenthal

PERCUSSION

Michael LaMattina,
Principal
Miriam Rosenthal
Chair

Jeffrey Luft *
Richard A. and
Mary T. Whitney
Chair

Davi Martinelli
de Lira
Gerald Noble

KEYBOARD

Joshua Nemith,
Principal
Demirjian Family
Chair

HARP

Leslie Stratton,
Principal
Daisy Talbott
Greene Chair

**Leave of Absence*

Neal Gittleman
Artistic Director
and Conductor

Patrick Reynolds
Associate
Conductor and
Conductor, DPYO

Hank Dahlman
Chorus Director

Jane Varella
Personnel
Manager

Eric Knorr
Orchestra
Librarian

Elizabeth Hofeldt
Youth Strings
Orchestra Director

Kara Camfield
Junior Strings
Orchestra Director

Dayton Philharmonic Orchestra

Meet Your Orchestra Up Close and “Personnel”

We recognize and thank several members of the Orchestra who assumed special duties this past season. The first is **Christina Coletta**, who finished the season as the Acting Principal Cello following the passing of **Andra Lunde Padrichelli** last December. With our Concertmaster, Jessica Hung, on maternity leave, **Aurelian Oprea**, Associate Concertmaster, took her place for several concerts. Finally, we thank and recognize **Jane Varella** for her 60 years’ association with the Orchestra as percussionist, Principal Percussion, and since 1975 as the Orchestra’s Personnel Manager, the latter a role she continues this season.



Christina Coletta earned a Bachelor of Music Degree from the University of Cincinnati’s College-Conservatory of Music, where she served as principal cellist of the CCM Philharmonia. After college, Christina played eight years with the Columbus

Symphony Orchestra and was a member of the Cincinnati Chamber Orchestra for seven seasons, during which time she filled in as interim principal cello. Since 1996 she has performed regularly as an extra musician with the Cincinnati Symphony Orchestra, including the CSO’s 2008 Europe and China tours, and was appointed as a full-time musician for the orchestra’s 2013–2014 season. Christina has performed concertos with the Dayton Philharmonic and Wright State University orchestras. A passionate chamber musician, she has played with the Amicus Chamber Players and ConcertNova and is a founding member of the Duveneck String Quartet, performing with them throughout the Cincinnati and Dayton areas. Christina lives in Cincinnati with her husband, Tad Steen, and their four children.



Aurelian Oprea is an eighth-generation 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. 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 wife, Rachel, and his daughter, Hanna.



Jane Varella is the retired Principal Percussion of the Orchestra. She began playing percussion with the DPO in 1952 as a high school junior. Jane is a graduate of the Eastman School of Music, where she earned a Bachelor of Music in Performance.

Jane has taught at four Dayton area universities as well as the Stivers School for the Performing Arts. Jane became the Orchestra Personnel Manager in 1975, for one year—a job she has now held in excess of 44 years! In many ways, Jane is the heart and soul of the Orchestra. She has two children: a daughter, Stacey, who lives in Virginia, and a son, Ian, who resides in Texas. Jane is also blessed to have three granddaughters and one great-granddaughter.

Transition: Two long-time members of the Orchestra, **Robert (Bob) Gray** and **Karlton (Karl) Taylor**, retired at the end of last season. Both have been with the Orchestra for many years and played for all of the Philharmonic Orchestra’s conductors, beginning with its founder, Paul Katz. Bob joined the DPO in the 1962–1963 season, and Karl joined in 1968 while still a student at Vandalia Butler High School. Thank you to both of these gentlemen for 50+ years of faithful service.

DAYTON PERFORMING ARTS ALLIANCE
Dayton Philharmonic Volunteer Association
MASTERWORKS SERIES
Dayton Philharmonic Orchestra

Neal Gittleman, Artistic Director and Conductor

Friday,
October 4, 2019
8:00 P.M.
Schuster Center

Beethoven's 5th and Tchaikovsky

Stewart Goodyear, piano soloist

Saturday,
October 5, 2019
8:00 P.M.
Schuster Center

The performance of Saturday, October 5 is the
2019–2020 Olive W. Kettering Memorial Concert.

Kevin Puts
(born 1972)

Inspiring Beethoven

Piotr Ilyich Tchaikovsky
(1840–1893)

Piano Concerto No. 1

- I. Allegro non troppo e molto maestoso –
Allegro con spirito
- II. Andantino semplice
- III. Allegro con fuoco

Mr. Goodyear

– INTERMISSION –

Ludwig van Beethoven
(1770–1827)

Symphony No. 5

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro

Microphones on stage are for recording purposes only.

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Stewart Goodyear

Biography

Proclaimed “a phenomenon” by the *Los Angeles Times* and “one of the best pianists of his generation” by the *Philadelphia Inquirer*, Stewart Goodyear is an accomplished young pianist as a concerto soloist, chamber musician, recitalist and composer. Mr. Goodyear has performed with major orchestras of the world, including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Academy of St Martin in the Fields, Bournemouth Symphony, Frankfurt Radio Symphony, MDR Symphony Orchestra (Leipzig), Montreal Symphony, Toronto Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Seattle Symphony, Mostly Mozart Festival Orchestra, Royal Liverpool Philharmonic, and NHK Symphony Orchestra.

Mr. Goodyear began his training at the Royal Conservatory in Toronto, received his bachelor’s degree from Curtis Institute of Music, and completed his master’s at the Juilliard School.

Known as an improviser and composer, he has been commissioned by orchestras and chamber music organizations and performs his own solo works. Mr. Goodyear premiered his suite for piano and orchestra, “Callaloo,” with Kristjan Jarvi and MDR Symphony Orchestra in Leipzig, and the Clarosa Quartet premiered his Piano Quartet commissioned by the Kingston Chamber Music Festival. Mr. Goodyear performed all 32 Beethoven piano sonatas in one day at Koerner Hall, McCarter Theatre, the Mondavi Center, and the AT&T Performing Arts Center in Dallas.

Highlights of Mr. Goodyear’s 2018–2019 season were his debut with Chineke! at Queen Elizabeth Hall in London, return engagements with the Philadelphia Orchestra, Toronto, Vancouver and Victoria Symphony orchestras, and three recitals for the Chamber Music Society of Detroit. He also received a commission to write a work for piano and orchestra for the Toronto Symphony, and it was premiered in January 2019.



Kevin Puts

Inspiring Beethoven

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, strings

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

Kevin Puts has been recognized for his work as a composer of both instrumental and vocal music. His music has been performed and recorded by such luminaries as Yo-Yo Ma, Renée Fleming, and outstanding ensembles such as the New York Philharmonic, as well as numerous other leading soloists and ensembles. And, among numerous other honors, he won the 2012 Pulitzer Prize for his opera *Silent Night*.

Puts wrote *Inspiring Beethoven* in 2001 in response to a commission from the Phoenix Symphony. The work is, in Puts’ words, “a musical tale, completely imagined, of Ludwig van Beethoven finding the inspiration to compose the first movement *Vivace* of his Symphony No. 7.” Although that movement is usually thought to be almost relentlessly cheerful—Richard Wagner described it as “the Apotheosis of Dance”—Puts argues that the movement’s joy stands in contrast to what he calls “the grim, inescapable realities of the great composer’s life.”

The most obvious of those “realities” was, of course, Beethoven’s deafness. Around 1800, the young composer had come to realize that his hearing was failing. But rather than succumb to despair, Beethoven determined to overcome that adversity, a determination described in a letter

written to his brothers, the so-called Heiligenstadt Testament. That letter is regarded as an important milestone in Beethoven’s biography, marking the beginning of what is considered his “heroic” period. Beginning in 1803, and for the next decade, Beethoven composed the works for which he is most renowned: works such as the Seventh Symphony that have a grandeur of scale and intensity of emotion that express both adversity and triumph, as though the physical malady afflicting him and the struggles it produced were given musical form. Puts’ *Inspiring Beethoven* gives musical embodiment to Beethoven’s struggles, blending quotations from the Seventh Symphony’s first movement interspersed with his own material, to tell his “musical tale.”

The fast section of the Seventh’s first movement is dominated by a rhythmic figure first heard in the flute, a figure Puts characterizes as a “spritely dotted rhythm.” That rhythm serves as opening for Puts’ tale, but it quickly gives way to a much more troubled texture in the brass, perhaps a musical depiction of the dark times Beethoven experienced. The rest of the piece moves through a range of emotional colors, some somber and some lighter, before returning to an almost literal quotation of a more extended passage from Beethoven’s *Vivace*, a passage that quietly fades away into a state of serenity where the composer’s troubles are seemingly left behind. And now his work can begin.

—Dennis Loranger, *Lecturer in Music, Wright State University*



Pyotr Tchaikovsky

Piano Concerto No. 1

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

This work was last performed by the Dayton Philharmonic Orchestra in March 2011 with soloist Valentina Lisitsa and with Neal Gittleman conducting.

The Piano Concerto No. 1 is one of Tchaikovsky's most famous works. Yet its conception and development were not smooth and straightforward. We may find it difficult to imagine, but at some point Tchaikovsky was not yet *Tchaikovsky*; at one time he was a young composer like many other young composers, sometimes feeling his way forward, and not always sure of the path he was on.

Such self-doubt can be seen in Tchaikovsky's relationship with the Russian piano virtuoso Nikolai Rubinstein. Tchaikovsky had asked Rubinstein to listen to the piano concerto, in the hope that the older maestro might give some feedback on the quality of his piano writing. Rubenstein would be the perfect person to consult on this matter, to point out where Tchaikovsky might have written something ungracious or simply unplayable. Rubinstein instead proceeded to talk about the quality of the work itself, which he found less than impressive. He dismissed the bulk of the concerto and told the increasingly distressed composer that perhaps three pages of the whole work were worth keeping. Tchaikovsky was upset with this judgment of the concerto, naturally, but he was even more upset by Rubinstein's implied judgment on his own abilities as a composer. As he later explained to a friend:

The chief thing I can't reproduce is the tone in which all this was uttered. In a word, a disinterested person in the room might have thought I was a maniac, a stupid, senseless hack who had come to submit his rubbish to an eminent musician.

Although Tchaikovsky does not say specifically what offended Rubinstein, we can speculate that the older musician may have taken exception to the composer's unorthodox approach to the concerto form. Up through the middle years of the nineteenth century the prevailing style of concertos—concertos like those of Chopin—featured the soloist, using the orchestra merely to accompany the soloist's virtuosic display.

Tchaikovsky's concerto changed the relationship between soloist and orchestra considerably. Now the focus is as much on the orchestra as it is on the soloist; in fact, the solo piano part often accompanies the orchestra, although this is not to say that the soloist's part is unimportant. It is a very demanding part, and at several points the soloist interrupts the orchestral momentum with vivid and virtuosic passages.

Despite his innovative approach to soloist and orchestra, Tchaikovsky still follows older classical models in the concerto. The work is set in three movements—fast, slow, fast—and Tchaikovsky uses some older forms as well: the first movement can be read as an old-fashioned sonata allegro. But what makes the work perennially fresh is Tchaikovsky's gift for memorable melodies, surely the part of the work that keeps audiences returning to it again and again.

—Dennis Loranger, *Lecturer in Music, Wright State University*



Ludwig Beethoven

Symphony No. 5

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 2 French horns, 2 trumpets, 3 trombones, timpani, strings

This work was last performed by the Dayton Philharmonic Orchestra in May 2009 with Neal Gittleman conducting.

Beethoven's Symphony No. 5 must surely be one of the most famous works in the classical repertory. Its opening alone has become an all-pervasive part of the popular consciousness, while the work as a whole remains one of the most highly regarded orchestral works of the repertory.

Yet its premiere was less than auspicious. Beethoven first led a performance of the work at an *Akademie*, a benefit concert, in Vienna in late 1808. Beethoven had played several charitable benefit concerts earlier in the year and, because he had been so generous with his time, the owner of the Theater-an-der-Wien gave the composer the run of the venue for a concert that would benefit Beethoven himself.

We might not think of Beethoven as having to scrounge up a living, especially in his later life when he was given grants by several aristocrats that supported his efforts as a composer. But at this stage in his career he still very much depended on the income generated by publication and performances, an income that was unstable at best. Beethoven surely must have been thinking about how Mozart, a composer he respected, had died in poverty, and he must just as surely hoped to avoid such an ignominious fate. So the *Akademie* would serve to augment his income, providing him with a little more money and security.

The evening should have been a spectacular success. Besides the Symphony No. 5, Beethoven premiered works that are now considered masterpieces of the orchestral repertory: the Sixth, the so-called "Pastoral," Symphony, as well as the Viennese premiere of his Fourth Piano Concerto. Alas, Beethoven could not constrain himself. For the evening he also programmed an aria, three Latin hymns, an improvised "Fantasia for Pianoforte alone," and the Chorale Fantasy.

This program took almost four hours to perform. Johann Reichardt, a composer and intellectual who was friendly with Beethoven's patron the Prince Lobkowitz, attended the benefit with the prince and left this report: "There we sat, in the most bitter cold, from half past six until half past ten, and confirmed for ourselves the maxim that one may easily have too much of a good thing, still more of a powerful one."

Despite this less than promising debut, Beethoven's Symphony No. 5 has become recognized as the masterpiece that it is. Part of what makes the work so powerful is the straightforward nature of its themes; the very opening, with its instantly recognizable motive, is eminently graspable. Yet Beethoven takes that seemingly simple idea and finds within it almost limitless possibilities, like a seed from which some glorious thing ramifies.

—Dennis Loranger, *Lecturer in Music, Wright State University*