

2003-2004 SEASON

A NEW HOME

A NEW SEASON

A NEW BEGINNING


DAYTON
PHILHARMONIC

NEAL GITTELMAN, MUSIC DIRECTOR



Neal's Notes

Another Hundred Years

2003 has been quite a year for centennials: the centennial of powered flight, Ohio's bicentennial, the Louisiana Purchase bicentennial, the Lewis and Clark bicentennial. As we open the Dayton Philharmonic Orchestra's 71st concert season, we add one more: the bicentennial of Hector Berlioz, one of the most imaginative and inventive composers of all time, born on December 11, 1803 in the eastern French town of La Côte St. André.

Ask folks to name "The Great Bs" of music and you'll certainly get Bach, Beethoven and Brahms. Fans of 20th century music will add Bartok. *Carmen* fans clamor for Bizet. We all love Irving Berlin. And there's Bruckner and Britten and, of course, the Beatles. Berlioz? He'd probably come further down most people's list — if at all. (That may be because many people are afraid to pronounce his name lest they mispronounce it. Don't worry. Just remember this sentence: "Now that Hector has paid me back, he BARELY OWES any more debts.")

Berlioz is one of the most important of all composers. And I hope that our four-month "mini-Berlioz festival" will raise Daytonian's consciousness of this "Stealth B" as we feature one Berlioz masterpiece each month from now to the end of 2003.

September brings violist Nokuthula Ngwenyama joining the orchestra for *Harold in Italy*, a half-symphony-half-viol concerto that Berlioz composed for Niccolò Paganini. Guest conductor Bridget Michaele Reischl leads the brilliant *Benvenuto Cellini* Overture in October. *The Damnation of Faust*, Berlioz's sprawling oratorio is the sole work on November's

classical program. And December brings the passion and drama of *Roméo et Juliette*.

From his childhood Berlioz dreamed of using music to tell epic romantic stories and to convey powerful emotions. The combination of living in the hinterlands and music-averse parents meant that the young Hector was denied the kind of traditional musical training available in cosmopolitan centers such as Paris, Vienna or London. No piano or violin lessons for him. Instead of studying the usual instruments of composers-to-be, Berlioz studied flute, guitar and voice.

The flute opened him up to the expressive qualities of wind instruments. The guitar freed him from the right-hand-left-hand tyranny of the piano. Vocal training gave him a clear sense of melody. So when Berlioz began to write music his works sounded unlike that of more traditionally trained composers. He was a new voice for a new century and a new stylistic era.

Berlioz was fearless. He used his first symphony, the well-named *Symphonie fantastique*, to express his head-over-heels love for the Irish actress Harriet Smithson. (The piece did get her attention, but only on the second hearing!) He — a Frenchman — had the sheer audacity to write one of the most convincing settings of the great German romantic masterpiece, Part One of Goethe's *Faust*. He used Shakespeare as a librettist, turning *Romeo and Juliet* into a symphony for chorus, soloists and orchestra and *Much Ado About Nothing* into the delightful comic opera *Beatrice and Benedict*. His *Grand Messe des Morts* (a.k.a. "The Berlioz Requiem") is the most unusual — and one of the most beautiful — settings of the Latin mass for

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the dead. And he adapted the first work of literature ever to capture his imagination — Virgil's *Æneid*, which he discovered at age 11 — into one of the longest operas ever written, *Les Troyens* (*The Trojans*).

There's much Berlioz that our fall survey leaves out. There's no *Symphonie fantastique* (nor do we play its wild sequel, *Lélio*, or *the Return to Life*). No *Roman Carnival*

Overture. We won't play his exquisite song cycle *Nuits d'été* (*Summer Nights*) or his blood-boiling version of *La Marseillaise*. But we've got more than enough Berlioz to whet your appetite for more, and plenty of opportunities to bring you more in future seasons.

So please join in as we wish Hector a "joyeux anniversaire"!

Scott Stoney

A Biography

Scott Stoney has been an active and contributing artistic member of the theatre community of Dayton for nearly 25 years. He has moved with ease the roles of actor, director, choreographer, musician, writer and teacher - playing many simultaneously. Only his talent surpasses his dedication to the art of theatre.

With the formation of the Human Race Theatre Company - and as a founding member - Scott began another phase of his professional career. There are a number of theatre productions that stand out - and Scott has been associated with all of them. The very first production of The Human Race, *Count Dracula*, featured Scott as Dracula. Performances in the *Boys Next Door*, *Angels in America*, *Children of Eden*, *Macbeth*, and *Sweeny Todd* are burned in the theatergoer's memory. And as a

director, some of the most successful productions of the Human Race have been under his detailed leadership, including *Beehive*, *To Kill a Mockingbird*, and the record breaking *West Side Story* at the Victoria Theatre.

Philharmonic audiences may remember Scott as the wheeling-dealing "Nathan Detroit" in the concert of *Guys and Dolls* at the Frazee Pavilion. Scott was privileged to work with Neal Gittleman on *West Side Story* and *Pacific Overtures* and is pleased to be working with him again.

In 2002, Scott was presented with a lifetime achievement award from Montgomery County for his 25 years of theatre in the region - his artistry, involvement with young people and his dedication to making the art form stronger - having worked with almost every arts organization in the region.



Coffee & Victoria Classics Concert

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday

Sept. 26
2003

10 AM

Victoria Theatre

Friday

Sept. 26
2003

6:30 PM

Victoria Theatre

Scott Stoney, Actor

Jean-Baptiste Lully
(1632-1687)

Music from *Le Bourgeois Gentilhomme*

Overture
Menuet
Air
Air
Turkish March

Richard Strauss
(1864 -1949)

Music from *Der Bürger als Edelmann*

Overture
Monsieur Jourdain's Entrance
Monsieur Jourdain's Ditty
Minuet
The Fencing Master
Entrance and Dance of the Tailors
Intermezzo
Cleonte's Entrance
The Dinner
Courante
The Turkish Ceremony
Lully's Minuet
Epilogue

Monsieur Jourdain, Scott Stoney

Media Sponsors:

Coffee Classics: WGUC
Victoria Classics: WYSO

Concert Broadcast
hosted by Lloyd Bryant
WDPR-FM 88.1
WDPG-FM 89.9

Sunday, Nov. 16, 2003, at 7:00 pm



Jean-Baptiste Lully

Music for *Le Bourgeois Gentilhomme*

Program Note by Neal Gittleman

Instrumentation:

2 Flutes
2 Oboes
2 Bassoons
Strings
Harpichord

Jean-Baptiste Lully was born in 1632 in Florence and died in 1687 in Paris. Italian by birth, Giovanni Battista Lulli lived in France from age 14 and became a *français* by the name of Jean-Baptiste Lully when he was 29. By that time, he had served as court composer and conductor to King Louis XIV for seven years. Lully was the prominent composer of his day and all but single-handedly invented French Baroque opera. This is the first performance of his music for *Le Bourgeois Oentilhomme* by the Dayton Philharmonic Orchestra.

Prior to turning to opera, Lully collaborated with playwright Molière (Jean-Baptiste Poquelin) on eight *Comédie-ballets*—plays with music and dancing. The last of these was Molière's comic masterpiece, *Le Bourgeois Gentilhomme* (*The Bourgeois Gentleman*), commissioned by King Louis in 1670. This play introduced the world to one of the most foolish, naive, charming and endearing comic characters of all time, Monsieur Jourdain, the *nouveau riche* gentleman who wishes desperately that he had been born to nobility and, barring that, aspires to be the equal of "people of quality." Jourdain engages all manner of tutors to assist him — tutors who take his money and mock him behind their back. Though he is the butt of the play's humor, Jourdain remains the most human, most loveable character in the play.

Louis XIV was annoyed with a haughty Turkish envoy to his court, and demanded that the story include an elaborate spoof of Turkish customs and ceremonies. This explains the climax of *Le Bourgeois Gentilhomme*, an elaborate mock-Turkish ceremony in which Jourdain is fooled into thinking he is being made a Turkish nobleman. (Lully, an accomplished dancer as well as a musician, played the role of "The Mufti" at the play's premiere.)

Lully's music was an integral part of the hybrid *Comédie-Ballet* form. He composed an overture, entr'actes, songs, ballet interludes and a full choral setting of Molière's "Turkish Ceremony," complete with its pidgin Turkish (actually, thinly disguised Italian). Several pieces from Lully's *Bourgeois Gentilhomme* music were reworked 300 years later by Richard Strauss in his collaboration with Hugo von Hoffmansthal on *Der Bürger als Edelmann*, a German adaptation of Molière's play.



Richard Strauss

Music for *Der Bürger als Edelmann* (*Le Bourgeois Gentilhomme*)

Program Note by Neal Gittleman

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
2 Horns
Trumpet
Trombone
Timpani
Percussion
Harp
Piano
Strings

Richard Strauss was born in Munich in 1864 and died in Garmisch-Partenkirchen in 1949. In 1910, fresh from their success with *Der Rosenkavalier*, composer Richard Strauss and playwright Hugo von Hoffmansthal threw themselves into a new project based on *Le Bourgeois Gentilhomme*. In the play, Monsieur Jourdain refers to a grand “entertainment with music” that he is planning for the wedding of his daughter to the son of the Grand Turk (never mind—it’ll all become clear later!) Molière brings down the curtain before the “entertainment” takes place, but its mention gave Hoffmansthal his idea: he would write a German-language adaptation of the play (*Der Bürger als Edelmann*) with Strauss playing Lully to his Molière. Then he and Strauss would create a one-act opera *Ariadne auf Naxos*, which would be Jourdain’s “entertainment with music.” It was a great idea. And a terrible one, too.

It was a great idea because it would allow Hoffmansthal and Strauss to share the billing equally. In the play, Strauss’ music would take a backseat to Hoffmansthal’s words and in opera, it would be the other way around. It was a terrible idea because after sitting through a two-hour-plus play no one wanted to then hear a 90-minute opera, no matter how beautiful it was. What’s more, the play-plus-opera combination required the full resources of a theater company plus the full resources of an opera company.

The 1912 premiere in Stuttgart was a disaster and Strauss and Hoffmansthal quickly worked to salvage the piece. They jettisoned the *Bourgeois Gentilhomme* and replaced it with a short prologue depicting the backstage activity before an after-

dinner-and-before-fireworks entertainment consisting of a comic ballet and a tragic opera. When dinner is delayed, the master of the house insists that the comedy and tragedy must be performed simultaneously so that the fireworks can begin precisely at 9 o’clock. Chaos ensues (and some exquisite beauty, too). This is the form in which *Ariadne auf Naxos* is now usually performed the opera houses around the world.

The problem with this solution, of course, was that all of Strauss’ *Bourgeois Gentilhomme* music was lost. After considerable nagging from Strauss, Hoffmansthal agreed in 1919 to re-work *Der Bürger als Edelmann* into a stand-alone three-act play with incidental music. In 1919 Strauss compiled the “best bits” into a nine-movement suite for chamber orchestra.

The DPO will present Strauss’ *Bourgeois Gentilhomme* music in an adaptation made by Music Director Neal Gittleman, based on Molière’s original French version and Hoffmansthal’s German version. Scott Stoney, resident artist with the Human Race Theatre Company, appears as Monsieur Jourdain to recount his amazing story, interspersed with Strauss’ music. You’ll hear all the music from Strauss’ 1919 suite, plus four excerpts from the complete incidental music (Jourdain’s Entrance, Jourdain’s Couplet, a bit of the Turkish Ceremony and the Epilogue). This will be the first performance of this work by the Dayton Philharmonic Orchestra.

The full theatrical version of *Der Bürger als Edelmann* involves a great deal of musical underscoring, with dialogue covering Strauss’ music. In our version, the music and text largely alternate. When the text does appear over the music, however, it is always in passages that were originally conceived that way.

COMING UP IN FEBRUARY AT YOUR DAYTON PERFORMING ARTS ALLIANCE



Schuster Center

January 31, 2025 at 7:30pm
February 1, 2025 at 7:30pm

About the Program

Experience the ultimate tribute to the legendary crooner, Tony Bennett. Arranged for multiple singers and performed by the Dayton Philharmonic, the concert includes a multi-media display of images and videos from throughout his career. Hits such as "I Left My Heart in San Francisco," "Because of You," "The Best is Yet to Come," and more fill the Schuster Center, saluting Bennett's 60-plus year career.

Program Will Include...

The Lady is a Tramp
They All Laughed
The Good Life
I've Got You Under My Skin
Night and Day
Just One of Those Things
Over the Rainbow

I Won't Dance
I Left My Heart in San Francisco
It Don't Mean a Thing
Fly Me to the Moon
I Get a Kick out of You
I Got Rhythm
New York, New York

and many more!

Featured Artists

Edward Miskie, Vocalist

Jeff Williams, Vocalist

Gina Milo, Vocalist

Jeremy Beck, Pianist

Dayton Philharmonic Orchestra

Patrick Reynolds, Conductor

**Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630**



Schuster Center

February 1, 2025 at 2:30pm

About the Program

In 1990, three great operatic tenors gave a legendary concert of the best arias in the canon. More than 800 million viewers tuned in, and the recording of this concert became the best-selling classical album of all time! Dayton Opera pays homage to this historic event as three rising stars on the operatic stage perform much of the same repertoire of the original concert, led by Dayton's own, Howard Watkins, as music director and pianist. Featuring opera's greatest arias to Broadway, Neapolitan, and Zarzuela songs, this concert will have you yelling "Encore!"

Program Will Include...

Puccini *Tosca*. Recondita armonia
Tosca, E lucevan le stelle
Turandot, Nessun dorma

Bizet *Carmen*, Flower Song

Mascagni *Cavalleria rusticana*, Addio alla madre

Meyerbeer *L'Africaine*, Ô paradis

Leoncavallo *Mattinata*

Leoncavallo *I Pagliacci* Vesti la giubba

Verdi *Rigoletto*, La donna è mobile

Donizetti *L'elisir d'amore*, Una furtiva lagrima

Bernstein *West Side Story*, Maria & Tonight

Lara Granada Agustín

De Curtis *Torna a Surriento*

di Capua *O sole mio*

and more!

Featured Artists

Moisés Salazar, Tenor

Robert Stahley, Tenor

Matthew White, Tenor

Howard Watkins, Pianist & Musical Director

**Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630**



Schuster Center

February 14, 2025 at 7:30pm

February 15, 2025 at 7:30pm

February 16, 2025 at 2:30pm

About the Program

Have a royal ball at this classic retelling of *Cinderella*, choreographed by Artistic Director Brandon Ragland to Prokofiev's sparkling score. Cinderella yearns to escape from her life as a scullery maid to her mean and jealous stepsisters. Enter her Fairy Godmother, a handsome prince, a little help and a lot of magic, and Cinderella gets a glimpse of living happily ever after!

Program

Prokofiev *Cinderella* Ballet

Featured Artists

Dayton Ballet

Brandon Ragland, Artistic Director & Choreographer

Dayton Philharmonic Orchestra

Neal Gittleman, Conductor

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



Schuster Center

February 22, 2025 at 7:30pm

About the Program

Grab some popcorn and enjoy the sounds of the Philharmonic as they present selections of the most majestic and beautiful music written for some of the world's greatest films! Experience the thrill of blockbuster movie themes from "Gone with the Wind," "The Magnificent Seven," "Dr. Zhivago," "Lawrence of Arabia," "James Bond," "The Pink Panther," "Breakfast at Tiffany's," "Dances with Wolves," "Ben-Hur," and many more! The DPO is the star of this memorable evening of iconic and beloved film music classics!

Program

Korngold *The Adventures of Robin Hood*
Mancini *Charade*, *Moon River*, *Peter Gunn*
Elmer Bernstein *To Kill a Mockingbird*
Various The Best of Bond
 James Bond Theme, *For Your Eyes Only*,
 Live and Let Die, *Nobody Does it Better*,
 The Look of Love, 007 Theme, *Thunderball*
Williams Flying Theme from *E. T.*

Rosza *El Cid March*
Various The Great Westerns
 The Wild Wild West, *How the West Was Won*
 Silverado, *Dances with Wolves*
Giacchino *Star Trek into Darknes*
Barry *Out of Africa*
Various The Big Movies
 Laura, *Ben-Hur*, *Dr. Zhivago*, *Lawrence*
 of Arabia, *The Way We Were*

Featured Artists

Dayton Philharmonic Orchestra
Neal Gittleman, Conductor

Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630



Dayton Masonic Center	February 25, 2025 at 10:00 and 11:30am* February 26, 2025 at 10:00 and 11:30am February 27, 2025 at 10:00 and 11:30am
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* 11:30 show is a special sensory-friendly performance

About the Program

Brush away those winter blues and celebrate spring early with *BUGS!!* In this fun interactive concert, the Philharmonic and Dayton Ballet School Ensemble mimic the wiggle, flutter, and leap of crawly insects, butterflies, beetles, and even grasshoppers! Selections include Rimsky-Korsakov’s “Flight of the Bumblebee,” Grieg’s “Morning” from *Peer Gynt*, and music from *Spider-Man* (Elfman).

Program

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| Respighi Tarantella
Grieg <i>Peer Gynt</i> , Morning
Elgar <i>The Wand of Youth</i> , Moths
Mussorgsky The Song of the Flea
Rimsky-Korsakov The Flight of the Bumblebee | Grieg <i>Peer Gynt</i> , In the Hall of the Mountain King
Grieg March of the Trolls
Sierra Imaginary Creatures
Elfman Music from <i>Spiderman</i>
J. Strauss, II Thunder and Lightning Polka |
|---|--|

Featured Artists

Dayton Philharmonic Orchestra
 Neal Gittleman, Conductor

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 and (937) 228-3630