

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MARCH 30, 2025, 8-10PM**

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INSPIRE THE
2000-2001 Season



DAYTON
PHILHARMONIC
ORCHESTRA

NEAL GITTELMAN, MUSIC DIRECTOR

NEAL'S NOTES

Mademoiselle

The composer Virgil Thompson once said "Every American town has two things: a five-and-dime and a student of Nadia Boulanger." At the time, he was right. He's still half-right, now that the five-and-dimes have disappeared. And I know for sure that he's half-right about Dayton, because I'm a student of Mlle. Boulanger (and I'm sure there are others in town, too.)

I'm thinking of "Mademoiselle" (as all her students called her) right now because of our upcoming performances with pianist Emile Naoumoff, who joins the Dayton Philharmonic Orchestra in May to play Mozart's Piano Concerto No.23 on our Coffee/Casual Series at the Victoria Theatre and Tchaikovsky's Piano Concerto No.1 on our final classical concerts of the season at Memorial Hall. (Emile will also give a recital at the DPVA's Designer Showhouse, so we're certainly keeping him busy.)

I first met Emile in June of 1974, when I arrived at Fontainebleau, France to begin my studies with Nadia Boulanger. I didn't quite know what to expect. But I certainly could never have expected Emile. He was, in a word, amazing. He had perfect pitch and a seemingly perfect musical memory. He could play anything. He was a pretty decent composer. The most complicated dictations and exercises—the ones that tied all the other students up in knots—were child's play for Emile...

...literally child's play. He was only 9 years old! I was ten years older, and somehow, from the very first time "the little Emilka" came up to me wearing sandals, red shorts, a bolo tie, cowboy hat and badge, grabbed me by the wrist and announced that I had been placed under arrest by "le shérif de Fontainebleau," we became fast friends!

During the time that I studied with Mademoiselle, Emile and I saw each other constantly. We were in all the same classes, went to many of the same concerts, even got together to play soccer in Paris' Bois de Boulogne park. Since I left France in 1977 Emile and I have kept in touch, but we haven't laid eyes on each other in almost 25 years. His May visit will fix that!

But as Arlo Guthrie said in "Alice's Restaurant," that's not what I came here to tell you

about. I came here to tell you about Nadia Boulanger.

I've worked with many great musicians and had many great teachers, but there was no one like Mademoiselle. And no one had more influence on who I am as a person and as a musician. There's a picture of Nadia Boulanger over my desk. She appears, periodically, in my dreams. And, more importantly, there's her voice in the back of my head—all the time.

Here's a for-instance... By now, DPO musicians have gotten accustomed to it, but I used to get incredibly confused looks from them when I asked them to "give more accent on the upbeat than on the downbeat." After all, that's one of the first things we learn in music: you put the accent on the downbeat. (In a bar of four-four time, you count "ONE-two-three-four, ONE-two-three-four.") But Mademoiselle believed that led to rhythmically dull, leaden performances. For her, the key to lively rhythm and expressive phrasing was to accent the downbeat a little but the upbeat more: "ONE-two-three-FOUR, ONE-two-three-FOUR." Sounds crazy, but it works. And for me it works every single day, in every single piece of music I encounter.

Then there's the issue of high standards. Mademoiselle's standards were the highest. It didn't matter what you were doing—playing a complicated score from sight at the piano, accompanying a flutist or playing a four-part harmony exercise—if you didn't do your best, if you didn't play as beautifully as you could, if you didn't play the tenor voice with your left hand, it wasn't good enough. And if it wasn't good enough, you just did it again until it was. Mademoiselle led by example. No student worked harder at their lessons than she worked at her teaching. I mostly studied harmony with her, but I learned much, much more: integrity, perseverance, humility, dedication, commitment.

Mademoiselle was a mentor who changed her students' lives. Thousands of people passed through her studio, and one way or another, she touched each and every one of them. Emile Naoumoff and I were fortunate enough to be around in the final years of her life. I thank my lucky stars every day that I had the chance to study with her, and I'm sure Emile does, too.



EMILE NAOUMOFF

Born in 1962 in Sofia, Bulgaria, Emile Naoumoff began studying piano at age five. At age 19 he was appointed professor at the American Conservatory in Paris and subsequently taught at the Conservatory of Paris.

Naoumoff has made appearances in the major cities of Europe, United States, Japan, and Israel collaborating with esteemed artists such as Leonard Bernstein, Igor Stravinsky, Aram Khatchaturian, Clifford Curzon, Jean Françaix, and Henri Dutilleux. He has played with some of the world's finest orchestras including the Orchestra of the Residence of The Hague, Los Angeles Philharmonic, San Francisco Symphony, National Symphony of Washington, and the NHK Symphony in Tokyo.

Also recognized as a composer, Naoumoff studied composition between the ages of 8 and eighteen with Nadia Boulanger in Paris. The international publishing house, Schott à Mayence, publishes his compositions.



In 1991, Naoumoff toured South America with the National Orchestra of Bordeaux-Aquitaine under the direction of Alain Lombard, making appearances in Buenos Aires, Rio de Janeiro, São Paulo, Montevideo, and Santiago de Chile. He presented the world premiere of Moussorgsky's *Pictures at an Exhibition* in his own arrangement for piano and orchestra in 1994 at the Kennedy Center in Washington, D.C. with Rostropovich conducting.

Naoumoff received the medal of the city of Paris from the then mayor, Jacques Chirac. He was recently appointed Associate Professor of Piano at Indiana University, Bloomington, where he lives with his wife, professional bassoonist Catherine Marchese, and their two children, Vladimir and Nadia.

Accommodations for the Dayton Philharmonic's guest artists and conductors are provided by DoubleTree Hotel and the Crowne Plaza Dayton.



CASUAL CLASSICS PROGRAM
DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Music Director

Friday, May 11, 2001

10:00 a.m. and 6:30 p.m.
Victoria Theatre

Emile Naoumoff, piano

Series Sponsor:
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Igor Stravinsky
(1882-1971)

Octet for Wind Instruments
Sinfonia
Tema con Variazioni
Finale

Dmitri Shostakovich
(1906-1975)
arr. Rudolf Barshai

Chamber Symphony, Op. 110a
Largo
Allegro molto
Allegretto
Largo
Largo

Wolfgang Amadeus Mozart
(1756-1791)

Piano Concerto No. 23 in A major, K. 491
Allegro
Andante
Presto

EMILE NAOUMOFF

This concert will be broadcast on WDPR-FM 88.1 and WDPG-FM 89.9 on Sunday, July 8, 2001, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum



Igor Stravinsky Octet for Wind Instruments

Stravinsky was born on June 17, 1882 in Oranienbaum, Russia and died April 6, 1971 in New York City. The Octet was started in Biarritz (southern France) late in 1922 and finished in Paris on May 20, 1923.

It was premiered on October 18, 1923 at the Paris Opéra, conducted by the composer.

Although the original published score bore no dedication,

Stravinsky stated in his *Dialogues* that the Octet was dedicated to Vera de Bosset, Stravinsky's soon-to-be second wife. Stravinsky revised the piece in 1952, making minimal changes. This work was most recently performed by the Dayton Philharmonic on September 20, 1991 with Isaiah Jackson conducting.

In his early years, Stravinsky studied with Nikolai Rimsky-Korsakov, taking advice from the more mature composer, attending weekly musical gatherings at his home, and befriending his sons. At several of these meetings, Stravinsky was introduced to Serge Koussevitsky, an up-and-coming conductor/performer well on his way to becoming an important figure in the Russian musical scene as well as abroad. Two decades later, Stravinsky and Koussevitsky would collaborate on a series of concerts in Paris. It was on one of these programs that the Octet was premiered. Stravinsky was nervous about conducting the Octet, but the success of the performance led Koussevitsky to commission the Concerto for Piano and Winds (1924) with Stravinsky himself as soloist.

The Octet is cast in three movements: *Sinfonia*, conceived in the vein of the pre-Classical *Sinfonias* more akin to modern overtures; *Tema con Variazioni* in seven sections and *Finale*. Stravinsky discusses the origin of this odd combination of instruments in *Dialogues and a Diary*:

The *Octuor* began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music. I did not

recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I

awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octuor*... The first movement came first and was followed immediately by the waltz in the second movement. I derived the *tema* of the second movement from the waltz...I then wrote the 'ribbons of scales' variation as a prelude to each of the other variations...the plan of [the *fugato*] was to present the theme in rotations by the instrumental pairs—which is the idea of instrumental combination at the root of the *Octuor*...the third movement grew out of the *fugato*, and was intended as a contrast to that high point of harmonic tension.

The first movement consists of a slow introduction and moves to a faster section dominated by the oddly grouped sixteenth-note gestures that characterize much of Stravinsky's instrumental output. The second movement's seven sections are set in an almost rondo-like order: *Tema*, Variation A (this is the "ribbons of scales" section that Stravinsky mentioned above, named as such because of the flurry of notes passed from instrument to instrument), Variation B, Variation A, Variation C (waltz), Variation D, Variation A., Variation E (*fugato*), and a bridge to the last movement. The final movement begins with a bassoon duo reminiscent of a Two-Part Invention by Bach with the clarinet entering soon after. The brass then announces a new section dominated by eighth-note motion. These two ideas call and answer until the first trombone calls for the coda with an augmented version of the opening motive of this movement. The coda is thickly scored and leads to the punctuating final chord.

Flute, Clarinet,
2 Bassoons,
2 Trumpets, and
2 Trombones

Dmitri Shostakovich Chamber Symphony



Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. His Chamber Symphony, Op. 110a, is an arrangement by his friend Rudolf Barshai of his String Quartet No. 8, written in 1960. This is the first performance by the Dayton Philharmonic Orchestra.

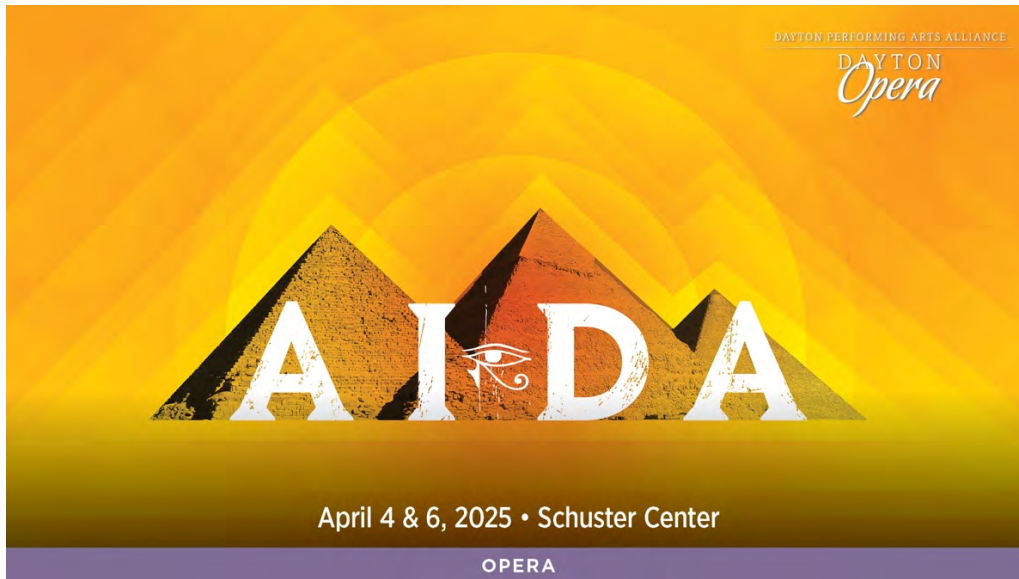
Shostakovich's music used to be discussed in terms of "public" and "private" works. His symphonies represented the public Shostakovich, bound together with ideological and political overtones, while his chamber music could reveal his innermost personal thoughts. This was at best an oversimplification, nowhere better seen than in his approval of the "public" string

orchestra version of his eighth String Quartet, composed at high speed in July 1960 during a visit to Dresden.

Strings

The work was intended as a memorial "To the victims of fascism and war," but the frequent self-quotations and allusions to his own earlier works suggest that Shostakovich himself was also a victim. Thus, in the fourth movement some may hear the drone of aircraft over Dresden dropping their deadly bombs, while others will hear the dreaded knock on the door in the dead of night, part of Stalin's purges. At least it is clear that Shostakovich gave his personal signature with the work's main motive—the notes D-E flat-C-B (which are transliterated to Shostakovich's initials in German, D-Es-CH.

COMING UP IN APRIL AT YOUR DAYTON PERFORMING ARTS ALLIANCE



Schuster Center

April 4, 2025 at 7:30pm
April 6, 2025 at 2:30pm

About the Program

At its heart, Verdi's majestic opera, *Aida*, is an intimate story of love—forbidden and unrequited—enmeshed in a struggle for imperial power between Egypt and Ethiopia. Aida, an Ethiopian princess held in captivity, secretly falls in love with the handsome general leading the war against her homeland. Full of large, lush musical moments, a massive chorus, grand sets, and dazzling costumes, *Aida* transports you to a time of romance and spectacle.

The Program

Giuseppe Verdi *Aida*

Featured Artists

Laquita Mitchell, soprano, as Aida
Nathan Granner, tenor as Radames
Deborah Nansteel, mezzo-soprano as Amneris
Darren Lekeith Drone, baritone, as Amonasro
Dayton Ballet Company
Dayton Contemporary Dance Company
Dayton Opera Chorus
Dayton Philharmonic Orchestra

Keitaro Harada, conductor
Kathleen Clawson, stage director
Crystal Michelle, choreographer
Dr. William Henry Caldwell, artistic advisor
Michael Baumgarten, lighting designer
Jeffrey Powell, chorus master
Lyn Baudendistel, wardrobe supervisor

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



Dayton Art Institute
Mimi & Stuart Rose Auditorium

April 13, 2025 at 2:30pm

About the Program

The second chamber performance by the DPO String Principal Quartet is all about the journey! Beethoven's 12th String Quartet, initially met with poor reception, has since transformed into a beacon of his profound originality and introspection. This evolution is a fascinating journey in itself. And despite being stifled by WW2-era social norms and musical stereotypes, French composer Germaine Tailleferre was always respected by her peers. Only recently has the world come to recognize her distinct musical voice. Finally, contemporary composer/vanguard Caroline Shaw, with her *Plan & Elevation*, uses musical and architectural metaphors to illustrate how "the actual journey and results are quite different than the original plan" in a piece inspired by the Dumbarton Oaks estate and museum in Washington, D.C.

Program

Caroline Shaw *Plan and Elevation*

Germaine Tailleferre String Quartet

Ludwig van Beethoven String Quartet No. 12 in E-flat Major, op. 127

Featured Artists

Kirstin Greenlaw, violin

Kara Camfield, violin

Sheridan Currie, viola

Jonathan Lee, cello

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



Schuster Center

April 25, 2025 at 7:30pm

April 26, 2025 at 7:30pm

About the Program

Cellist Adrian Daurov returns to the Schuster to perform the Dvořák Cello Concerto, one of the most lyrical and monumental works in the cello repertoire. Surrounding the concerto are two brilliant pieces that manage to be both comedic and macabre—Mozart's *Don Giovanni* Overture and Stravinsky's *Petrushka* ballet score.

Program

Wolfgang Amadeus Mozart Overture to *Don Giovanni*

Antonin Dvořák Cello Concerto, op. 104

Igor Stravinsky *Petrushka* (1945 version)

Featured Artists

Adrian Daurov, cello

Dayton Philharmonic Orchestra

Neal Gittleman, conductor

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



Grace United Methodist Church
1001 Harvard Boulevard
Dayton 45406

April 27, 2025 at 5:00pm

About the Program

DPAA's Stained Glass Concert—the Norma Ross Memorial Community Concerts—is part of a series of community outreach efforts in honor of the late Mrs. Norma Ross. The concerts are a wonderful opportunity for local church musicians and choirs to collaborate alongside DPO Artistic Director and Conductor Neal Gittleman and the Dayton Philharmonic, as well as other local arts groups.

Program

Wolfgang Amadeus Mozart Overture to *The Marriage of Figaro*

Joseph Haydn Cello Concerto in C Major, 1st movement

Franz Schubert Symphony No. 5 in B-flat major

Choral Finale with the Grace United Methodist Church Choir

Featured Artists

Sonya Moomaw, cello

Grace United Methodist Church Choir

Charis Weible, Worship Arts Director

Dayton Philharmonic Orchestra

Neal Gittleman, conductor

Free Admission, No Ticket Required!



Schuster Center

April 30, 2025 at 11:30am

About the Program

By any definition, music moves! Soundwaves move through time and space from high to low. Composers and performers use expressive qualities to move us emotionally. Music also compels us to move physically through dance. In this exuberant, interactive program, Associate Conductor Patrick Reynolds and the Philharmonic perform music inspired by dance to discover all the ways in which the orchestra moves—and can move us! Along the way, audiences are encouraged to sing, move and groove, and even make a little music of their own. “The Orchestra Moves” a national program of Carnegie Hall’s Weill Music Institute.

Program

Thomas Cabaniss Come to Play

J. Strauss, II Blue Danube Waltzes

Ludwig van Beethoven Symphony No. 5, 1st movement

Elena Kats-Chernin Knitting Nettles

Arturo Márquez Danzon No. 2

Georges Bizet *Carmen*, Toreador’s Song

Tanyaradzwa Tawengwa *Mhande*

André Filho *Cidade Maravilhosa*

Featured Artists

Dayton Opera Artists-in-Residence

Dayton Ballet School Ensemble

Dayton Philharmonic Orchestra

Patrick Reynolds, Associate Conductor

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