

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MAY 4, 2025, 8-10PM**

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*Program Book Edition Four***09-10
LEGENDS**CLASSICAL • SUPERPOPS • CHAMBER
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PHILHARMONIC109 NORTH MAIN STREET, SUITE 200 • DAYTON, OHIO 45402 • DAYTONPHILHARMONIC.COM • (937) 224-3521



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
Barry Berndt
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
Rachel Frankenfeld
John Lardinois

2ND VIOLINS

Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Christine Hauptly
Annin,
Assistant Principal
Ann Lin
Gloria Fiore
Kara Lardinois
Tom Fetherston
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Allyson Michel
Yen-Ting Wu

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
Chien-Ju Liao
Belinda Burge
Lori LaMattina
Mark Reis
Scott Schilling
Johnnia Stigall
Kimberly Trout*

CELLOS

Andra Lunde
Padrichelli,
Principal
Edward L. Kohnle
Chair
Christina Coletta,
Assistant Principal
Jane Katsuyama
Nan Watson
Mark Hofeldt
Nadine
Monchecourt
Mary Davis
Fetherston*
Ellen Nettleton
Linda Katz,
Principal Emeritus

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
Nick Greenberg

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
Roger Miller
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
Anthony Costa*

BASS CLARINET

Anthony Costa*

BASSOONS

Jennifer Kelley
Speck,
Principal
Robert and Elaine
Stein Chair
Kristen Canova
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

Robert Johnson,
Principal
Frank M. Tait
Memorial Chair
Elisa Belck
Todd Fitter
Amy Lassiter

TRUMPETS

Charles Pagnard,
Principal
John W. Berry
Family Chair
Alan Siebert
Ashley Hall

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
Norris,
Principal
Daisy Talbott
Greene Chair

*Leave of Absence

Neal Gittleman,
Music Director

Patrick Reynolds,
Assistant
Conductor and
Conductor, DPYO

Hank Dahlman,
Chorus Director

Jane Varella,
Personnel Manager

William Slusser,
Orchestra Librarian

Elizabeth Hofeldt,
Junior String
Orchestra Director



Neal's Notes

"Favorites"

For years I dreaded getting The Question. The question every conductor gets.

"Who's your favorite composer?"

No conductor wants to be pinned down that way. As soon as the word "Mozart" is on the way from your brain to your vocal apparatus the musical conscience pipes up, "what about Bach? What about Beethoven? What about Schumann?" and you end up with a cop-out answer: "There are too many great composers to choose just one," or "I love them all," or "My favorite composer is the composer whose music I'm playing right now."

Some time ago, after years of cop-outs and obfuscations I decided to give the question serious thought and come up with a real answer.

The answer was Brahms.

With Debussy second, Steve Reich third, Bach fourth, and Beethoven fifth in case anyone was interested.

Now look at the program for the first weekend in February: *Spring Rounds* by Debussy, *The Four Sections* by Steve Reich, Brahms Symphony No. 2.

After years of assembling programs intellectually—balancing repertoire, styles, box office, and all the other variables that go into picking repertoire—I realized that I'd NEVER

done a concert that put my favorite composers together. So in a moment of self-indulgence I decided, "OK. Now's the time. Go for it."

Debussy: My love for Debussy's music flows from many sources. A childhood fascination with his gorgeous piano piece *Clair de lune*. The sheer beauty of the sounds he gets from the orchestra. Seven years of taking French in school. More than two years studying music in France with Nadia Boulanger, who loved to tell of hearing stories of strange, wild, beautiful piano improvisations emanating from Debussy's practice room at the Paris Conservatory. Six years of conducting training at the school started by Pierre Monteux, who was a close collaborator with Debussy and who premiered some of the composer's major works. Put all that together and you get someone with a deep appreciation for Claude Debussy's music.

Spring Rounds, the third movement of Debussy's *Images* orchestral triptych, is a new piece for me. I've never conducted it before, and I'm thrilled to have the chance to do it in the Schuster Center. Debussy's music is a bit like Monet's painting: amazing washes of sound made up of a multitude of tiny details. And the Mead Theater's acoustics give you both the clarity to hear the details and the warmth to bathe in the glorious sound.

Reich: When a friend first introduced me to the music of Steve Reich in the summer of 1977 I was dubious. It was nice, but all the repetition bugged me. How could that approach add up to “great music”. That fall Steve Reich and Musicians did a pair of concerts in Paris. I enjoyed the opening pieces of the first program—*Clapping Music* and *Six Pianos*. They were energetic, exciting, and fun. Then came the last piece: *Music for Mallet Instruments, Voices and Organ*. As soon as the music began my jaw dropped. I’d never heard anything like it before: a hypnotic swirl of interlocking patterns that made me feel like the man in a song that hadn’t been written yet, Paul Simon’s “You Can Call Me Al”:

He sees angels in the architecture,
Spinning in infinity,
He says Amen! and Hallelujah!

I fell in love with Steve Reich’s music that night and got more and more excited over the years as his pieces grew in size and instrumentation from medium-sized mixed ensembles towards symphonic forces. But Reich’s works for full orchestra, *Variations for Winds, Strings and Keyboards* (1979), *Three Movements* (1986) and *The Four Sections* (1987) were coolly received (and indifferently played) by US orchestras and he vowed to never write for orchestra again. It’s been 20 years since I last conducted *The Four Sections*—which Reich thought of as his “Concerto for Orchestra”—and having played several of his recent works on the DPO’s chamber orchestra series,

I figured it was about time to bring this wonderful piece back into my repertoire. I hope you like it as much as I do!

Brahms: DPO Associate Concertmaster Aurelian Oprea hates Brahms. Or at least he claims to. Aurelian’s gripe is with Brahms’s writing for the violin—leaping all around the instrument as if it were a piano, where you can get from any note to any other note quickly and easily. (What do you want, man? He was a virtuoso pianist and he figured everyone else could do on their instruments what he could do on his!)

I empathize with Aurelian because I once hated Brahms myself, back when I was a freshman in college, playing his music for the first time. I had the same “this-is-insanely-hard” reaction as Aurelian. But I also couldn’t understand the seemingly random way the music developed, with sudden, unexpected changes of mood, tempo, and sonority. Compared to the logic of the Bach and Beethoven that I favored at the time, Brahms’ music simply made no sense to me.

Then halfway through the finale of a Brahms symphony, sawing away in the second violin section of the Yale Symphony, I had my Saul-on-the-road-to-Damascus moment. Suddenly it all made sense and I became a Brahmsian for life.

Which symphony? Brahms’s Second, of course. The piece that ends February’s concert.

Miami Valley and Good Samaritan Hospitals
CLASSICAL SERIES
Dayton Philharmonic Orchestra
Neal Gittleman, Music Director

Friday

Feb.5
2010

8:00 PM
 Schuster Center

LEADING LIGHTS: Tribute to DPO Maestros

These performances are dedicated to the
 members of the Paul Katz Legacy Society
 Weekend Concert Sponsor: Xcelso Group

Saturday

Feb.6
2010

8:00 PM
 Schuster Center

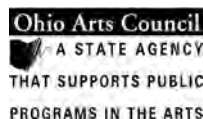
Claude Debussy
 (1862 – 1918)

Rondes de Printemps

Steve Reich
 (1936)

The Four Sections

- I. Strings (with Winds
and Brass)
- II. Percussion
- III. Winds and Brass
(with Strings)
- IV. Full Orchestra



- INTERMISSION -

Johannes Brahms
 (1833 – 1897)

Symphony No. 2 in D Major

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito



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Concert Broadcast on Saturday,
 May 22, 2010, at 10 a.m.



Claude Debussy

Biography

Claude Debussy (1862-1918) is widely considered one of the most iconoclastic and original composers of the Modern Era. We often categorize his music as the first significant step from the Romantic to the Modern. In a period drenched in “isms,” commentators also, then and now, consider him one of the leading composers of the movement called Impressionism, linking him with the paintings of Monet, Manet, Renoir, and others. Debussy loathed this idea. He considered himself an adherent of the Symbolist movement in poetry. Luminaries of this movement like Baudelaire and Mallarmé inspired some of his most important works. Often truculent in his conversations and correspondence, Debussy once wrote (about *Images*, the piece we hear part of today) this startling sentence, “I am attempting to achieve something different- a kind of reality- what some imbeciles call *impressionism*.”

Defiance of convention was an essential part of Debussy's nature. He spent his childhood in near poverty, but he was able to start piano lessons at age seven. His prodigious gifts were immediately clear, and by age ten, he enrolled in the Paris Conservatoire. His years at this famous institution were rife with rebellion as he was often bored with the repetitious instruction and conservative style of teaching. When asked why he selected such unique (and incorrect!) harmonies on a class assignment, he replied “for my pleasure.” This rebellious attitude towards authority even continued when he earned the coveted Prix de Rome in 1884. He spent most of his required years in Rome complaining about the accommodations, ignoring his assigned compositions, and yearning to return to his beloved Paris. Part of this was youthful rebellion, but part of this was Debussy's earliest attempts at forging a brand new musical identity. Once he returned to Paris, he stuck to his

own path, happily living as a bohemian while writing enigmatic new pieces of music. Unlike other artists ahead of their time, Debussy did earn widespread fame and recognition during his lifetime. He also earned a great deal of notoriety for his torrid love affairs, some with married women. One of these affairs even created a scandal that drove him from Paris for a brief period as one of his spurned lovers allegedly attempted suicide. When he died of cancer on 25 March, 1918, the Germans were aggressively bombing Paris, but all of France still mourned his loss.

Rondes de printemps

Debussy could have had a career as a concert pianist. His piano compositions are some of his most imaginative and they are a considerable challenge for the performer. *Rondes de printemps* was originally conceived as a work for two pianos, part of a set of three pieces called *Images*. Debussy expanded the idea into a piece for full orchestra. Each movement had a separate premier. He completed *Rondes* in May 1909, and conducted the first performance in March 1910. Like the other movements of *Images*, it often stands alone on concert programs.

In this piece, you will hear some of Debussy's finest orchestral writing. The strikingly beautiful sonorities he employs, new and shocking in their day, are still remarkable a century later. There are two French folk tunes buried deep in this dense orchestral texture, but the only clear sense of melody emerges for just two measures and then fades back into a tapestry of sensual colors.

-Christopher Chaffee, Assistant Professor
of Music, Wright State University



Steve Reich

Biography

Steve Reich (1936-) is one of the most important composers in what is called the minimalist style. But his work cannot simply be defined by that label alone; he is a significant figure in late twentieth- and early twenty-first-century music of any style.

He was born in New York, but his parents divorced when he was still quite young, and his childhood was divided between life on the East and West Coasts of the United States. He was given piano lessons, but by his account they failed to take effect. Only when he began drum lessons at 14 did he become interested in music. Nevertheless, when he went to university, at Cornell, he studied philosophy, although he did take classes in music. Finally deciding that he would pursue a musical career, he then moved back to the West Coast and studied composition with Luciano Berio at Mills College in Oakland.

While living and working in the Bay Area, Reich started experimenting with taped sounds, and developed an interest in what he called music as a “gradual process,” a concept best explained by an example: Imagine two drummers each playing a simple beat that moves at its own steady, unchanging tempo, and that both tempos are almost but not quite the same. If both drummers begin together, the two drums will initially sound as one. Only gradually will the listener become aware that they are not perfectly in sync with each other. The interest will then be in listening how the two drums’ respective patterns gradually move further apart, and then, equally gradually, closer in phase with each other. This process of “phasing” was an important element in Reich’s style and all his subsequent work incorporates this technique, although it is used in a number of different ways.

Reich’s music, however, included more elements than this technique of gradual process. He always retained his interest in percussion, and many of his earlier works used untuned percussion instruments as the lead voice. But he started to add other instruments: first tuned percussion instruments, then keyboards, and finally voices, strings, and woodwinds, as in

his *Music for Eighteen Musicians*, recorded in 1978 and the first of his work that caught on with a general audience.

Reich also has explored more and more his Jewish heritage. His studies in Hebrew cantillation lead to one of his first works for a large string ensemble, *Tehillim*. And his childhood memories of travelling by train between New York and California led to his *Different Trains*, depicting both his own travels and those of German Jewish children riding trains to the Nazis’ concentration camps.

The Four Sections

The Four Sections was written and first performed in 1987. As the title implies the work explores the relationship between the four sections of the traditional orchestra: strings, woodwinds, brass, and percussion. Accordingly the work consists of four movements, each of which is devoted more or less to one of these sections. Strings dominate the first movement, although winds and brass put in an appearance. The short second movement is devoted to percussion (including piano). The third movement features woodwinds and brass, with occasional comments from the string section. The last movement brings together all of the sections.

Reich points out that tempo is another organizing element in the work. The first movement is slow in pace and lyrical in mood. The next movement retains the slow tempo, but Reich uses what he calls “angular and irregular” rhythms to contrast with the mood of the first movement. The third movement is in a somewhat faster tempo and also plays with the contrasting colors of the individual woodwinds—oboe, clarinet, and flute—and their interaction with the trumpets. The fourth and final movement speeds up the tempo even further and develops using another of Reich’s favorite techniques: building a tune by adding one note at a time.

—Dennis Loranger, *Instructor of Music and English, Wright State University*

Johannes Brahms

Biography

Johannes Brahms (1833-97) grew up in the slums of Hamburg. His father was a freelance musician who played in bars, brothels, and theaters, later earning a spot in the bass section of the Hamburg Philharmonic. His mother, who was considerably older than his father, did odd jobs and ran the household on a slender budget. Both parents recognized Johannes' musical talent at an early age, and he began piano lessons at age seven. When he was just ten, a shady American impresario heard him play and offered to take him on a tour of the American "West." Thankfully, his piano teacher insisted he stay in Hamburg and continue his musical studies, otherwise Brahms may have disappeared on the cheap theater circuit of Ohio, Illinois, and beyond.

In his teenage years, Brahms contributed to the household budget by playing piano in bars and brothels. Later in life, he suggested that these experiences ruined his chances of having "normal" relationships with women. He was a creative and prolific improviser, so he was quite popular with both the patrons and the ladies of the establishments where he served as entertainment.

When he was twenty, Brahms met three musicians who changed his life. The first was Joseph Joachim, the famous Hungarian violinist. He invited Brahms to tour Europe, and soon they were playing to capacity crowds in every major musical city. Thanks to this experience, Brahms no longer needed to work in seedy bars to earn a living. He was in great demand as a pianist. Despite some squabbles, they remained friends and musical associates for life. The other important figures were Robert and Clara Schumann. They recognized his composing skills and mentored him in every way

possible. Robert, Clara, and Johannes developed an attachment that has puzzled biographers for over a century. Brahms probably harbored romantic desire for the older, attractive and gifted Clara, but there is little evidence that he acted on it. They remained close, and even after Brahms was firmly established as one of the leading composers of the period he still sent scores of new works to Clara for inspection and advice. Much has been made of their relationship, often inflating things into a complex oedipal web of confused feelings and sexuality, but this tends to overlook the fact that Brahms developed serious but unfulfilled romantic interest in several women in his lifetime.

By the time he was in his late twenties, Brahms was in great demand as a composer, conductor, and pianist. He earned top musical appointments, but the one position he truly longed for eluded him—music director in Hamburg. The city's leaders apparently harbored some contempt for his humble roots in the slums and bars. When they finally offered him the position, Brahms turned it down with a caustic and bitter reply. His penchant for sarcastic, cruel remarks is legendary, and we tend to see Brahms late in life as a curmudgeonly, disheveled man who lashed out at nearly everyone. This popular image overlooks the fact that he was quietly generous with the fortune he earned, often giving away large sums to friends, family, and young composers in need, even when they did not ask. Despite his international success, he preferred to live in a simple apartment in Vienna where he could walk the streets and hand out gifts of candy to needy children, greet the ladies of the night, and pass the time in a quiet working class pub. His complex music is immortal, but his life was ultimately quite humble.

Symphony Number 2 in D Major, Opus 73

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

The DPO last performed this piece in 2004, with Bridget-Michaele Reischl conducting.

It took Brahms almost two decades to compose his first symphony. He knew that many other composers were producing symphonies with little success, and he wanted his first attempt in the genre to earn a place in the cannon of masterworks. His years of meticulous and somewhat secretive work paid off- the Symphony Number 1 in C Minor was an immediate triumph at its premier in 1876, and it remains a beloved standard for orchestras across the globe. Brahms must have been relieved and gratified because he immediately turned his attention to composing his next symphony. Compared to the first, the second flowed from Brahms quickly and easily. He started it in June 1877, and the Vienna Philharmonic premiered it on 30 December of the same year. Before the first performance, Brahms sent a draft of the first movement to Clara Schumann for suggestions. She predicted that his second symphony would be an even greater success than the first. She was right. It even took less than a year for it to cross the Atlantic- Theodore Thomas conducted it in New York City in early October, 1878.

Brahms did most of his composition work during the summer months. From roughly October through June, he was quite busy with performing, conducting, and editing manuscripts. Like most Europeans of the middle and upper classes, Brahms would abandon his urban dwelling in the heat of the summer and seek a pastoral,

idyllic setting. He would engage in many relaxing activities but he would also spend hours locked away, writing feverishly. Brahms spent three happy summers in the Austrian village of Portschach on Lake Worth. It was during the first of these summers (1877) that Brahms composed the Symphony Number 2 in D Major. Despite the fact that he rented two tiny rooms and was without his piano- the hallways were too narrow to move it in- he was quite enamored of the place, calling it an “exquisite spot” filled with “so many melodies, one has to be careful not to step on them.”

Always one to deflect attention away from himself with riddles, jokes, and self-effacement, Brahms told his publisher “the new symphony is so melancholy that you will not be able to hear it.” The warm summer sun of southern Austria flows through this symphony. Unlike the brooding, throbbing intensity of the first symphony, the second only has hints of darkness that add dramatic tension and balance to the otherwise pastoral mood. The symphony opens with a three-note gesture, basically, up-down-up, which permeates the entire piece. He develops this theme and others in the first movement, ending with a waltz-like theme that has hints of dance-hall music. The second movement draws upon the melancholy spirit a bit more, tempered by a lighter middle section. The third movement, a study in contrasting, sprightly themes, drew such an ovation at the premier that the orchestra had to repeat it before moving on. Brahms marked the last movement “Allegro con spirito” (with spirit), a fitting way to end this glorious symphony.

*-Christopher Chaffee, Assistant Professor
of Music, Wright State University*

**STEVE REICH PIECES MENTIONED
DURING THE INTERMISSION INTERVIEW
WITH LINKS TO PERFORMANCE VIDEOS**

Violin Phase (1967)

<https://www.youtube.com/watch?v=geXfkGXl6I8>

Drumming (1971)

<https://www.youtube.com/watch?v=uDhwFTw4VnI>

Clapping Music (1972)

https://www.youtube.com/watch?v=xhhvgdQs_h4

(Steve Reich & Russ Hartenberger, 1972)

<https://www.youtube.com/watch?v=5HOvMIEBKTE>

(French Percussionists, 2020)

Music for Mallet Instruments, Voices and Organ (1973)

<https://www.youtube.com/watch?v=rCiGDdEdrks>

Music for 18 Musicians (1976)

https://www.youtube.com/watch?v=71A_sm71_BI

Music for a Large Ensemble (1978)

<https://www.youtube.com/watch?v=E0INXKMG7ss>

Variations for Winds, Strings, and Keyboards (1979)

<https://www.youtube.com/watch?v=ym-9TwvW2Dw>

Tehillim (1981)

<https://www.youtube.com/watch?v=hf2qDuMyWHg>

The Desert Music (1983)

<https://www.youtube.com/watch?v=erXPxEypw2I>

The Four Sections (1987)

<https://www.youtube.com/watch?v=OpNXmmmRPTo>

The Cave (1993)

https://www.youtube.com/watch?v=U9MTxLCv_nw

(First of 4 Segments in Sequence)

Three Tales (2002)

<https://vimeo.com/groups/340435/videos/16183554>

The Daniel Variations (2006)

<https://www.youtube.com/watch?v=VjXPQ4-T6A0>

(First piece on the video.)

WTC 9/11 (2010)

<https://www.youtube.com/watch?v=e49h2zUKEts>

Runner (2016)

<https://www.youtube.com/watch?v=ogDqCSY4fdA>

Music for Ensemble and Orchestra (2018)

https://www.youtube.com/watch?v=5P1WKlp_qpY

Traveler's Prayer (2020)

<https://www.youtube.com/watch?v=2mBY3eYGJo0>