

## Our 2024—2025 Season

### CONCERT DATES:

- ♪ Sunday, October 20, 2024 at 4pm
- ♪ Sunday, December 1, 2024 at 4pm
- ♪ Sunday, March 9, 2025 at 4pm
- ♪ Sunday, May 11, 2025 at 4pm

### LOCATION:

Greater Pittsburgh Masonic Center  
3579 Masonic Way  
Pittsburgh, PA 15237

Email: [info@pghphil.org](mailto:info@pghphil.org)

Website: [pghphil.org](http://pghphil.org)

Instagram: [@pgh\\_phil](https://www.instagram.com/pgh_phil)

Facebook: [PittsburghPhilharmonic](https://www.facebook.com/PittsburghPhilharmonic)

Program printing courtesy of Geneva College Printing Services

# the Pittsburgh Philharmonic

presents

## **“Nordic Masters”**

With Guest Conductor

**Jeffrey Klefstad**

Date: 03/09/2025

Time: 4:00 pm

**Greater Pittsburgh Masonic Center**  
3579 Masonic Way  
Pittsburgh, PA 15237

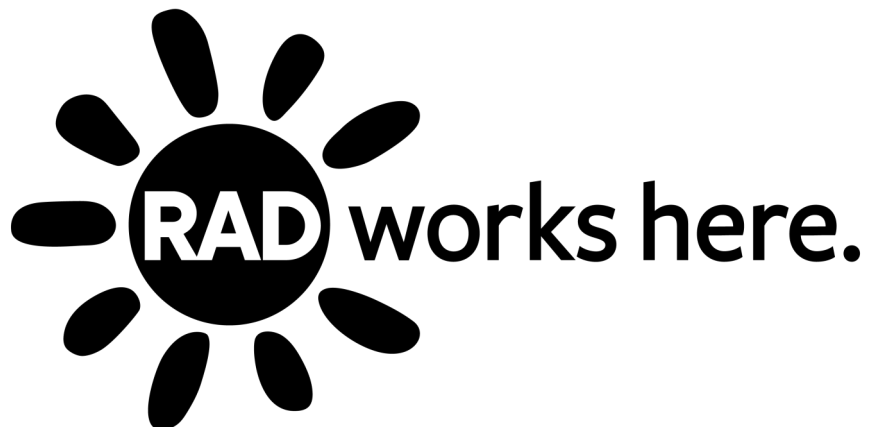
# UPMC HEALTH PLAN



Computerized Quilting  
Binding Services

Longarm Quilting by Pam Mildren  
724-679-2709

111 Church Dr., Chicora, PA 16025  
www.pamslongarmquilting.com  
Email: pam@pamslongarmquilting.com



Brass and Woodwind  
Repair Specialists

*Hollis Germann*  
MUSIC

- New and Used Instruments
- Music Accessories
- Instrument Rentals

*Come visit us — molto presto!*



Open Monday - Friday: 10 a.m. to 6 p.m. • Saturday: 10 a.m. - 2 p.m.

**[hollisgermannmusic.com](http://hollisgermannmusic.com)**

4136 Library Road (Route 88)  
Pittsburgh, Pa. 15234  
Phone: (412) 531-2781  
Fax: (412) 531-2782



PYCO School of Music  
150 Lake Drive  
Wexford, Pa. 15090  
(724) 934-7529

## Support the Philharmonic

Members of the orchestra contribute financially for the privilege to perform for you. Ticket sales cover only a small portion of the costs involved in running the Philharmonic.

Sustain the music with your tax-deductible contribution today!

Please fill out your name and contact information so that we may acknowledge your generosity and provide you with a receipt for income tax purposes.

YES! I want to contribute to the Pittsburgh Philharmonic. I understand that donations in any amount are sincerely appreciated.

\$500 \$400 \$300 \$200 \$100 \$50 Other \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_

### DONATING BY CHECK?

Please send this form, along with your check payable to the "Pittsburgh Philharmonic" to the following address:

The Pittsburgh Philharmonic  
P.O. Box 112  
Monaca, PA 15061

### DONATE VIA CARD



*Thanks for your support!*

## Program

### *Maskarade Overture*

Carl Nielsen  
(1865—1931)

### *Peer Gynt Suite No. 1, Op. 46*

Edvard Grieg  
(1843—1907)

#### *I. Morning Mood*

#### *II. Aase's Death*

#### *III. Anitra's Dance*

#### *IV. In the Hall of the Mountain King*

~intermission~

### *Symphony No. 2 in D major, Op. 43*

Jean Sibelius  
(1865—1957)

#### *I. Allegretto*

#### *II. Andante, ma rubato*

#### *III. Vivacissimo (attaca)*

#### *IV. Finale: Allegro moderato*



*My Real Estate Service will be Music to Your Ears!*



**Peggy Greb**

724-816-2900 (cell)

724-933-6300 x242

peggy@peggygreb.com

www.peggygreb.com



*J. Wallace Moore*

- **Bowmaking**
- **Restoration**
- **Rehairing**

412.331.0310



**GENEVA**  
COLLEGE

EST 1848

| *Pro Christo et Patria*

Geneva.edu • 800-847-8255

## Join the Philharmonic

Become a member of Western Pennsylvania's premiere volunteer community orchestra! Fulfill your desire to perform classical masterpieces and great contemporary works. Connect with other dedicated musicians and become involved with the inner workings of a community orchestra.

New members are accepted by audition. Auditions are held each January and August to fill open positions and maintain our sub-list.

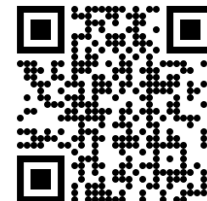
We rehearse on Monday evenings from 7:15pm to 9:45pm at the PYCO School of Music, 150 Lake Dr, Suite 103, Wexford, PA 15090.

**\*\*\* Position open: English horn \*\*\***

\*\*\* Immediate need \*\*\*

For details regarding audition appointments, open positions, and repertoire, please

- ✓ email our personnel manager at [personnel@pghphil.org](mailto:personnel@pghphil.org), OR
- ✓ scan the QR code, OR
- ✓ check online at <https://pghphil.org/about-us/join-the-orchestra/>.





# MUSICIANS OF ALL LEVELS JOIN US!

- **PLAY!**
- **LISTEN TO OTHERS PLAY!**
- **PERFORM AT MEMBERS' HOUSES!**
- **PERFORM IN PUBLIC WITH SOLOIST STATUS!**
- **COMPOSE, AND HAVE YOUR COMPOSITIONS PERFORMED!**
- **SUPPORT MUSIC EDUCATION WITH OUR SCHOLARSHIPS!**

JOIN ONE OF OUR EIGHT DIVISIONS:  
CHAMBER MUSIC - COMPOSERS - PIANO -  
VOCAL - RENAISSANCE & BAROQUE -  
STRING ENSEMBLE - WOODWINDS  
JAZZ, FOLK & WORLD MUSIC

[www.tuesdaymusicalclub.org](http://www.tuesdaymusicalclub.org) - [office@tuesdaymusicalclub.org](mailto:office@tuesdaymusicalclub.org) - 412-682-0439

## Guest Conductor



Jeffrey Klefstad is a dynamic conductor who has established himself through innovative programming and detailed musical interpretation. He serves as Music Director of Carnegie Mellon University's All University Orchestra and Assistant Conductor at Resonance Works Pittsburgh.

His career highlights include a notable European debut at Sweden's Aurora Music Festival, conducting engagements with the Bohuslav Martinů Philharmonic in the Czech Republic, and appearances with the Johnstown Symphony, Norfolk Symphony, and Resonance Works Chamber Orchestra. He was selected as a Conducting Fellow with the Allentown Symphony Orchestra and has served as guest conductor in residence for L'Orchestre symphonique conservatoire de musique de la Montérégie (Montréal) and cover conductor for prestigious ensembles that include the Pittsburgh Symphony Orchestra, Memphis Symphony Orchestra, and Akron Symphony Orchestra.

His accomplishments include third prize in the 2022-2023 American Prize for Orchestral Programming, multiple American Prize awards for conducting, and finalist placement in the Lanyi Conducting Competition. A dedicated advocate for new music, he has commissioned and premiered significant works including Michael Kim-Sheng's *Matriphagy*, Nancy Galbraith's *Photons* and Adam Hochstatter's *Nothing Left for Us*. His versatility also extends to opera, where he has served as music director for productions including Handel's *Giulio Cesare*, Puccini's *Madama Butterfly*, and Menotti's *Amahl & the Night Visitors*.

Throughout his career, Klefstad has collaborated with renowned conductors and composers including Manfred Honeck, Kurt Masur, Keith Lockhart, Steve Reich, and Jennifer Higdon. Originally from North Dakota, Klefstad holds a doctorate from the École de musique Schulich—Université McGill, where he studied conducting with Alexis Hauser and Guillaume Bourgogne. This performance marks his first concert with the Pittsburgh Philharmonic.

[www.jeffreyklefstad.com](http://www.jeffreyklefstad.com)

*Nate's*  
CHOP HOUSE

High quality steaks, chops,  
wines, and specialty cocktails

SOUTHPOINTE  
TOWN CENTER  
1900 Main Street  
Canonsburg, PA 15317  
724-916-4377





LET'S FIND YOUR  
NEXT HOME!

Your real estate expert

Adam Heald  
(412) 559-1233

RE/MAX Home Center  
(724) 260-5686



RE/MAX

License #: RS341679

## Community Outreach



The Pittsburgh Philharmonic is strongly committed to community outreach. In addition to our outdoor summer concerts, we also provide the following opportunities for young musicians and composers. Details regarding eligibility, applications, deadlines, and contact information can be found on our website: [pghphil.org](http://pghphil.org).

### Summer Student Side-by-Side Program

High school instrumental students entering grades 8 – 12 are invited to audition for an opportunity to play side by side with the members of the Philharmonic for the entire summer season. Pittsburgh Philharmonic summer students work and play in a mentoring environment with experienced adult musicians.

### Lorraine C. Lippert Young Artist Concerto Competition

We invite musicians 19 years old or younger performing on strings, brass, percussion, woodwinds, or harp to participate. The winner receives a \$300 scholarship and is invited to perform with the Philharmonic during its May concert. **Applications are due November 1.**

### Young Composers Contest

The Pittsburgh Philharmonic invites submissions of compositions from residents of the Greater Pittsburgh area. This is an opportunity for local composers aged 35 and under to have their work performed by an orchestra. The winner will have their piece performed at the Pittsburgh Philharmonic's May concert and will receive a \$300.00 prize.

## About us

Our organization was founded in 1975 as the North Pittsburgh Civic Symphony by Gordon Neuenschwander, Elizabeth Pettenger, and Frank Farina to give local musicians the opportunity to play great works of classical music.

We are committed to artistic development and quality programming, with a goal of providing convenient and affordable access to orchestral music to the greater Pittsburgh community. The name change to the Pittsburgh Philharmonic reflects both the diversity of our membership as well as our audiences, both of which come from all over the greater Pittsburgh area.

The Pittsburgh Philharmonic is dedicated to performing masterworks of the repertoire, exploring popular classics, and supporting the composition of new works through accessible performances. We have matured both as an organization and as an orchestra. It is recognized as an orchestra with strength and depth and has achieved a successful track record providing more than just concerts. Our musicians continue to develop their craft through on-stage performances while bringing the love of music to ever wider audiences.



The **Pittsburgh Savoyards**  
87th season continues!

December 6-21 2024      March 14-23 2025

VICTOR HERBERT'S  
**Babes in Toyland**

Gilbert & Sullivan's  
**H.M.S. Pinafore**  
or, The Lass That Loved a Sailor

Tickets available at [www.pittsburghsavoyards.org](http://www.pittsburghsavoyards.org)

## Program Notes

### Carl Nielsen: *Maskarade Overture*

Despite initial challenges in gaining international recognition during his lifetime, Carl Nielsen (1865-1931) emerged as Denmark's most significant composer. His unique musical voice was shaped by the duality of his upbringing: his rural childhood in Funen, where he was immersed in folk traditions and developed a deep connection to the Danish landscape, and his later life in cosmopolitan Copenhagen, where he encountered European musical traditions. Unlike his teacher Niels Gade, who achieved international fame through the Leipzig school system, Nielsen developed his musical education entirely within Denmark, which contributed to his perception as an "authentic" Danish voice.

Nielsen's music became deeply intertwined with Danish cultural identity, particularly during a period when Denmark was asserting itself against German cultural imperialism. His work with organist Thomas Laub to preserve Danish folk music, stripped of romantic embellishments, and his popular compositions, including the opera *Maskarade* and his six symphonies, became powerful symbols of Danish cultural resistance. While Nielsen himself didn't necessarily seek to be a national composer, his unique approach to composition—combining traditional forms with modernist innovations, folk elements with sophisticated orchestral writing, and a distinctive approach to tonality inspired by Mozart and Bach—created a musical language that came to define Danish musical aesthetics. His ability to bridge the gap between traditional and modern, rural and urban, and national and international elements made him an enduring symbol of Danish artistic achievement. Nielsen's opera *Maskarade* has been called an "anti-romantic" reaction to the Italian operatic style en vogue in the nineteenth-century, as well as a reaction to the dominance of German arts culture over Denmark. The overture's energy, rhythmic complexity, whimsical melodies, and bold dynamic contrasts creates a sense of excitement and anticipation that is perfect in evoking a festive and joyful atmosphere.

### Edvard Grieg: *Peer Gynt Suite Nr. 1, Op. 46*

In 1874, Edvard Grieg (1843-1907) was invited by playwright Henrik Ibsen to compose incidental music to his play *Peer Gynt*,

(Continued on page 8)

(Continued from page 7)

inspired by a real-life folk legend Per Gynt from the Gudbrandsdalen valley of Norway. The story tells of the adventures of an unashamedly boastful, selfish, and irresponsible Peer Gynt, who travels the world and learns nothing from his experiences. When he returns home, he is only redeemed by the love of Solveig, who remained faithful to him while he was away. This project would take Grieg two years to complete and would become one of his most popular works. Grieg composed twenty-six pieces in all for the play, of which eight pieces were selected and divided into two orchestral suites, which won him international fame.

Suite No. 1 begins with *Morning Mood*, which opens with one of the most iconic melodies depicting a sunrise. Rather than representing the Norwegian landscape of fjords, lakes, and mountain pastures, the melody depicts a sunrise on the shores of Morocco, as Peer finds himself as a displaced wanderer far from home.

The second movement, *Åse's Death*, serves as a prelude to the moment when Peer hears a voice telling him to return home. He arrives just in time to witness his mother's final moments. Grieg employs muted strings with long lyrical lines to depict Åse's approaching death, while Peer tells another one of his fantasies at her bedside. She passes away still praying for his good fortune.

*Anitra's Dance* was composed as background music. In the play, Peer, dressed in Bedouin clothing, is mistaken for a prophet and welcomed by a chieftain's daughter, Anitra. Enchanted, Peer tries to seduce her. His plans are thwarted, however, as she convinces him to give her all his gold. Grieg's score for strings and triangle is rhythmically seductive and creates an exotic atmosphere, evocative of the dance Anitra performs to seduce Peer.

The suite concludes with *In the Hall of the Mountain King*. Peer is taken to the dwelling of King Dovre after the king's daughter falls in love with him. Grieg employs a simple recurring melody that, through subtle changes in orchestration and texture, crescendos dramatically in dynamics and tempo to the end of the scene.

### Jean Sibelius: *Symphony No. 2 in D-Major, Op. 43*

Jean Sibelius' (1865-1957) approach to the genre of the symphony evolved throughout his career. Near the end of the nineteenth-century, the symphony was thought to be dead, and nothing new or innovative could be gained from it. Sibelius rejected this idea, believing that the symphony was, in fact, constrained by its formal

(Continued on page 9)

## Season Contributors

(Continued from page 20)

Jadin Kavanaugh  
George Libby  
Robert Manoli  
Sean McMasters  
Danielle Muise  
Marilyn Norris  
Vivan Shah  
Nancy Taylor  
Mehmet Tuncer  
Sara Walker  
Lois Wilson



## Season Contributors

*(Continued from page 19)*

Marci Koch  
Emily Kondracki  
Collin Lehmann  
Micheal Lockman  
Kathryn McNeal  
Courtney Middaugh  
Michael Milli  
Wallace Moore  
Brianna Patricca  
Brady Porter  
Faith Roberts  
Preston Smith  
Leslie Smith  
Michael Vascosinec  
David Verno  
Bruce Wallace  
Monica Walsh  
Lauren Watrobsky  
Caroline Willett  
Rebecca Yuille

### *Supporting Member Donors*

Janis Batanian  
Brohdy Clark  
Robert Dubas  
Deborah Ferlic  
Fidelity Charitable  
Amanda Graf  
Susan Graf  
Colleen Hamilton

*(Continued on page 21)*

*(Continued from page 8)*

structure (e.g., sonata, rondo, etc.), and that one should allow the themes or motives to dictate how the form will unfold. In turn, this would allow a more ‘organic’ flow of the music.

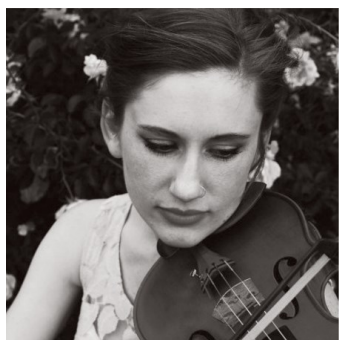
The Second Symphony’s (1902) opening three ascending notes bring our attention to this ‘organic’ idea. Throughout the first section of the movement, Sibelius introduces a variety of smaller motives independent of one another. In the middle section, he begins to intertwine the motives together. At first, they are resistant, but eventually the motives are brought together, ultimately leading to a mighty brass climax that signals the arrival of the final section of the movement. Following the same form as the opening, Sibelius slowly extracts the motives from each other until the material is back in its primary form.

The second movement was described by Sibelius as a spiritual development, juxtaposing two powerful forces: ‘life’ and ‘death.’

These two factions create a dialogue that react to one another throughout the movement, as if they were proclaiming their purpose. The dialogues are repeated with subtle additions or alterations. Ultimately, no matter how many times ‘life’ seems that it will emerge triumphant, ‘death’ delivers a blow to its momentum with a halting climax from the brass choir. Perhaps this is a subtle way for Sibelius to tell us that in the end, death is inevitable.

The third movement follows a normal ternary pattern (scherzo – trio – scherzo) in which the much slower middle section provides stark contrast to the lively scherzo sections. Rather than ending with a repeat of the scherzo, Sibelius adds an additional reprise of the trio, only this time to serve as a transition into the finale. He incorporates the symphony’s opening three-note motive as the bridge that leads into the final movement. The symphony’s opening three-note motive now serves as the thematic pillar of the movement, driving the music towards its goal. After a series of competing presentations of the opening theme and a minor key second theme, the three-note motive ascends to a fourth note, finally giving us a sense of triumphant resolution.

## Concertmaster



**Kathleen Andrews** holds degrees in violin performance from Eastern Michigan University and The Hartt School. Her teachers included Daniel Foster, Yehonatan Berick and Anton Miller. She has played in masterclasses for members of the Emerson, Daedalus, Brentano and Vermeer string quartets and performed with members of the JACK quartet. Since moving to Pittsburgh in 2012, Kathleen has performed with many local orchestras and chamber ensembles, including the Chamber Orchestra of Pittsburgh, Alia Musica, Ovre Arts, the West End Trio, the Butler County Symphony, and others. In addition to an active performing schedule, Ms. Andrews teaches violin and viola at Lincoln Park Performing Arts Charter School, Pittsburgh Music Academy and Hope Academy of Music and the Arts, where she takes joy in bringing music into the daily lives of her students. Ms. Andrews lives in Pittsburgh with her husband, composer and bassist Ryan McMasters, and their daughter, Betty.

## Season Contributors

*(Continued from page 18)*

### ***Front Row Donors***

Al Neyer LLC  
Kiel Batanian  
Craig Bidstrup  
Kiah Boudreau  
Camille Boufford  
James and Mary Bouwkamp  
Yulia Brooks  
Simon Brown  
Francis Browne  
Sharon Chapman  
Lawrence Conway  
Alyssa Defusco  
Dominic DeLaurentis  
Jane Desimone  
Kevin Dick  
Grace Evans  
Michael E. Fink  
Elizabeth Frailey  
Keren Gifford  
Cindy Glass  
Peggy Greb  
Satoko Hoppo  
Kim Hummel  
Melanie Huskey  
Amanda Johnson  
Alex and Michelle Jones  
Cheri Keay  
Madelyn Kline

*(Continued on page 20)*

## Season Contributors

### *Director's Circle Donors*

Allegheny Regional Asset District (RAD)  
Benevity  
Bruce, Kathleen, and Brandon Dunmyre  
PNC Charitable Trust  
Kathryn Tharnish  
University of Pittsburgh Medical Center  
Tamson Williams

### *Orchestra Suite Donors*

Graham Boechler  
Diane Sadar  
Debra Simko

### *Rehearsal Suite Donors*

Kwan Lee  
Benjamin and Lee Ferron  
Fonda Hollenbaugh  
David Levin  
Janet Vascinec  
Ben Bradley  
James Hollihan  
Shawna Sanders  
Elisabeth Heath  
Benjamin May  
Polly McQueen  
Morgan Stanley

(Continued on page 19)

## Principal 'Cellist



**Rachel Smith**, principal cellist of the Pittsburgh Philharmonic, holds a bachelor's in music performance from Duquesne University. She is a passionate performer and teacher who believes that variety is the key to musical happiness. Performing genres from baroque to pop throughout her career, she found a deep love for contemporary chamber music and collaboration with living composers. She appears frequently with the Pittsburgh Festival Orchestra and also subs with other local orchestras from time to time. She has maintained a private studio with students of all ages for several years, and has expanded her knowledge of pedagogy by becoming registered in Book 1 of the Suzuki Method. She recently started a Strings program at Campus Laboratory School at Carlow University where she teaches violin, viola, and cello group classes. She has studied with Andrew Rammon, Anne Martindale-Williams, and Adam Liu.

## Members of the Philharmonic

### **Violin I**

Kathleen Andrews {CM}  
Ben Ferron {ACM}  
Kiel Batanian {P}  
Graham Boechler  
Simon Brown  
Francis Browne  
Alyssa DeFusco  
Fonda Hollenbaugh  
Satoko Hoppo  
Josiah Mansell

### **Violin II**

Monica Walsh {P}  
Kay Tharnish {AP}  
Brandon Dunmyre  
Elizabeth Frailey  
Melanie Huskey  
Emma Jones  
Cheri Keay  
Claire Kushner  
Courtney Middaugh  
Diane Sadar  
Sara Walker  
Tamson Williams

### **Viola**

Michael Vascinec {P}  
Brianna Meyers {AP}  
Sharon Chapman  
Grace Evans  
Michael Milli  
Alyssa Perrone  
Brady Porter

## Administrative Volunteers

### ***Music Librarian***

Kay Tharnish (violin)

### ***Personnel Manager***

Amanda Johnston (bassoon)

### ***Promotional Posters***

Lee Flack-Berger (English horn)

### ***Screen Presentations***

Brady Porter (viola)

### ***Social Media Coordinator***

Elizabeth Frailey (violin)

### ***Website, Newsletters, Concert Programs***

Rebecca Yuille (harp)

## Hospitality

Austin Keay

Louis Manoli

Diane Sadar (violin)

(Continued on page 13)

## Board of Directors

*Our board members manage outreach programs and oversee administrative staff, auditions, finances, and fundraising, as well as many other business and organizational tasks.*

Michael Lockman (trumpet) - *President*

Diane Sadar (violin) - *Vice President*

Michael Vascsinec (viola) - *Treasurer*

Cheri Keay (violin) - *Secretary*

Lee Flack-Berger (Eng. horn) - *Playing Member*

Liz Frailey (violin) - *Playing Member*

Amanda Johnston (bassoon) - *Playing member*

Michelle Jones (clarinet) - *Playing Member*

David Levin (trumpet) - *Playing Member*

Louis Manoli - *Community Member*



## Members of the Philharmonic

*(Continued from page 12)*

Faith Roberts

Shawna Miller Sanders

### **'Cello**

Rachel Smith {P}

Craig Bidstrup

Eric Finney

Marci Koch

Emily Kondracki

Kwan Lee

Lauren Watrobsky

### **Bass**

Benjamin May {P}

Michael Gudbaur

Wallace Moore

Bob Patterson

Bruce Wallace

### **Flute**

David Verno {P}

Katie McNeal

### **Piccolo**

Peggy Greb

### **Oboe**

Dominic DeLaurentis {P}

Keren Gifford

### **English Horn**

Lee Flack-Berger

*(Continued on page 14)*

## Members of the Philharmonic

*(Continued from page 13)*

### **Clarinet**

Michelle Jones  
Katie Russell

### **Bass Clarinet**

Cindy Chou ♪  
Diane Pedersen ♪  
Brian Ruppel ♪  
Connor Watson ♪

### **Bassoon**

Ben Bradley {P}  
Amanda Johnston  
Mark Dalrymple ♪

### **Horn**

Brian Foote {P}  
Kiah Boudreau  
Kim Hummel  
Collin Lehmann  
Nicholas Ott

### **Trumpet**

David Levin {P}  
Andrew Levin  
Michael Lockman

### **Trombone**

Michael E. Fink {P}  
Kevin Dick  
Joshua Branstetter ♪

*(Continued on page 15)*

## Members of the Philharmonic

*(Continued from page 14)*

### **Bass Trombone**

Jim Hollihan

### **Tuba**

Zach Samilo

### **Percussion**

Corey Beck  
Phillip Kronenberg  
Rick Mackay  
Michael Mazzullo

### **Timpani**

Sean McMasters

### **Harp**

Rebecca Yuille

### **Keyboard**

Dan Koch

{CM} ~ Concertmaster  
{ACM} ~ Assistant Concertmaster  
{P} ~ Principal  
{AP} ~ Assistant Principal  
♪ ~ on leave  
♪ ~ substitute