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GERARDO EDELSTEIN, MUSIC DIRECTOR

Fantastical Classical Tales

Sunday May 3rd | 3:00pm
PSU Recital Hall

Featuring
Patricia Weitzel

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Gerardo Edelstein

Gerardo Edelstein, a native of Argentina, is an internationally distinguished conductor whose work encompasses symphonic, operatic, and choral-orchestral repertoire across four continents. Widely praised by audiences, musicians, and critics alike, his performances are noted for their sensitivity, charisma, and vibrant energy.

Edelstein's international career has included major leadership roles and guest appearances with orchestras and ensembles around the world. He served as Principal Conductor of the Jerusalem Oratorio Choir and Orchestra, where he was featured on national radio and television and led tours throughout Israel. In the United States, he held positions as Assistant Conductor, Associate Conductor, and Music Advisor with the Richmond Symphony, conducting a wide range of performances and collaborating with internationally renowned artists. During his tenure, the orchestra received consecutive first-place awards from the ASCAP in 2000 and 2001 for innovative programming. He was Artistic Director of the Penn's Woods Summer Music Festival for twenty years.

As a guest conductor, Edelstein has appeared with numerous orchestras across Israel, Europe, and the Americas, including the Israel Sinfonietta, the Mendi Rodan Symphony Orchestra, the Bohuslav Martinů Philharmonic in the Czech Republic, the Kharkov Philharmonic in Ukraine and the Orquestra Sinfônica of the Federal University of Bahia in Brazil. In his native Argentina, he has conducted leading ensembles such as the National Symphony Orchestra and Choirs, the Entre Ríos Symphony Orchestra, the Tucumán Symphony Orchestra and Choir, and the Orquesta Sinfónica de la Universidad Nacional de Cuyo. In the United States, his collaborations have included the Houston Chamber Orchestra, the Houston Ballet, the San Antonio Metropolitan Ballet, the Pennsylvania Chamber Chorale and Orchestra, the Kalamazoo and San Antonio Symphony Orchestras. His international engagements have also brought him to major festivals including appearances in Ireland for the Dublin's first international orchestra festival and at the Rencontres Musicales Internationales des Graves in Bordeaux, France.



A particularly notable performance came during the fiftieth anniversary of the Penn State School of Arts and Architecture, when Edelstein conducted *Mass* by Leonard Bernstein—a production praised as one of the finest realizations of this exceptionally demanding work.

Deeply committed to music education, Edelstein has worked extensively with young musicians throughout the United States and abroad. Edelstein's work with the Penn State Philharmonic Orchestra has included international touring, most notably a tour of Spain with performances to enthusiastic, capacity audiences. Under his direction, Penn State ensembles have also appeared at some of the United States' most distinguished venues, including Carnegie Hall, Lincoln Center, the Kimmel Center for the Performing Arts, Heinz Hall, and Capital One Hall in Washington, D.C.

Currently, Edelstein serves as Director of Orchestral Studies and Professor of Conducting at Pennsylvania State University, where he conducts the Penn State Philharmonic and Chamber Orchestras. He is also Music Director and Conductor of the Williamsport Symphony Orchestra, and Music Director and Conductor of the Pennsylvania Chamber Orchestra.

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Patricia Weitzel, Bass

Dr. Patricia Weitzel is the Assistant Professor of Double Bass at Penn State University, where she leads a dynamic double bass studio and directs the String Chamber Music program. An accomplished performer and educator, Dr. Weitzel has appeared as a soloist, chamber musician, and orchestral performer in numerous countries, including Argentina, Brazil, Canada, China, Germany, Mexico, the Netherlands, the United States, and many others.



Her extensive teaching experience includes faculty appointments at Augustana College, Central College, Grinnell College, St. Ambrose University, and Drake University. Dr. Weitzel is also a former member of the Columbus, Des Moines, and Quad City Symphonies. An educator in high demand, her work in double bass pedagogy has been featured in Bass World and Strad magazines. As a clinician, adjudicator, and recitalist, she has presented at prestigious events such as the American String Teachers Association (ASTA) conference, the Suzuki Association of the Americas, the International Society of Bassists convention, the Pittsburgh Bass Symposium, Fredonia Bass Fest, University of Louisville Bass Day, West Virginia Cello and Bass Day, and more.

Dr. Weitzel spends her summers performing worldwide, teaching and serving as Dean of Faculty and Artistic Affairs of the Sphinx Performance Academy at the Juilliard School, and University of Colorado-Boulder, as well as teaching and performing in the Wintergreen Music Festival.

A leader in the Bass community, Dr. Weitzel served as the Membership and Marketing Chair of the International Society of Bassists, an organization of over 3,000 members across 40 countries dedicated to advancing excellence in bass performance, pedagogy, research, and lutherie.



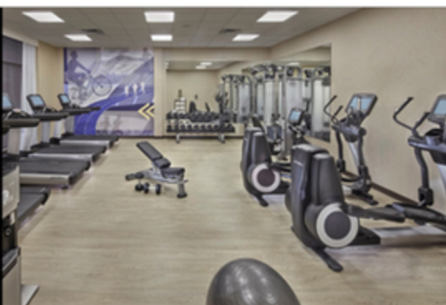
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Fantastical Classical Tales

Ma mère l'Oye

Maurice Ravel

(1875–1937)

- I. Pavane de la Belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, Impératrice des Pagodes
- IV. Les entretiens de la Belle et de la Bête
- V. Le Jardin Féerique

🕒 15 minutes

Bass Concerto No. 1

Andres Martin

Patricia Weitzel, Bass

(b. 1981)

- I. Tangueramente
- II. Nocturno
- III. Allegro Obsesivo

🕒 24 minutes

Intermission

Noveletten, Op. 52 No. 4 in D Major

Samuel Coleridge-Taylor

🕒 5 minutes

(1875–1912)

Symphony No. 41, “Jupiter”

W. A. Mozart

(1756–1791)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto
- IV. Molto allegro

🕒 29 minutes

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Food and beverages are not permitted in the audience seating area.
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Program Notes

Ma Mère L'Oye Maurice Ravel (1875–1937)



In 1908, French composer Maurice Ravel wrote *Ma Mère L'Oye* (Mother Goose Suite), a piano suite for four hands based on classic Mother Goose fairytales for Mimi and Jean Godebski, the six- and seven-year-old children of his close friends Ida and Cipa. Though he never married and had children, Ravel formed close bonds with many of his friends who were parents, becoming an uncle-like figure to their children—and the piano suite was a gift to Mimi and Jean who had just started studying the piano.

In 1911, Ravel produced two different versions of the work. The first was an expanded ballet with new movements; the second a suite of the original five movements for full orchestra, heard on today's concert. Each movement sonically depicts a classic Mother Goose fairytale.

"The idea of evoking in these pieces the poetry of childhood naturally led me to simplify my style and refine my means of expression," Ravel said of the work. The melodies in *Ma Mère L'Oye* are simple and child-like—reflecting the composer's sense of wonder—and are enhanced with Ravel's mastery of orchestration and color, lending a sense of magic and wonder to each tale as it unfolds.

Pavane de la belle au bois dormant

(Pavane of Sleeping Beauty) – The flutes take center stage in this movement, lending its tender melody across the ensemble—strings answer in hushed tones.

Petit poucet (Little Tom Thumb) – Ravel extends the tender mood of the opening, with the oboe's long melodic line accompanied by constantly flowing notes in the strings, depicting Tom Thumb's lonely wanderings.

Laideronnette, Impératrice des pagodes

(Laideronnette, Empress of the Pagodas) – Ravel's fascination with the modalities of Eastern (particularly Chinese) music are heard in this movement, which depicts the tale of a princess turned ugly by a witch's curse who eventually becomes empress of an island inhabited by small people called *pagodes*; only by finding true love does the princess break the witch's curse.

Les Entretiens de la Belle et de la Bête **(Conversations of Beauty and the Beast)** –

The classic tale is brought to life in the woodwinds: Beauty represented by the clarinet and the Beast, the contrabassoon. The two melodies are presented separately at first but merge together.

Le Jardin féérique (The Enchanted Garden)

– The suite closes with a depiction not of a tale but of a fictional fairy garden, full of splendid golden light, magic and endlessly flowing melody.

Concerto for Double Bass and Orchestra No. 1 Andrés Martín



Andrés Martín is an Argentinian composer, virtuoso double bassist, producer and multi-instrumentalist. In 2019, he became the first Latin American composer to receive the International Society of Bassists Composition Award. His works are frequently commissioned and performed by solo musicians and ensembles around the world—a testament to his music’s broad appeal through his self-described “emotionally moving musical voice.” In the last several years, Martín has dedicated his career to composing. So far, his catalogue includes over 100 works spanning music for orchestra, chamber ensembles and solo works.

The Concerto for Double Bass and Orchestra No. 1 heard on today’s program was composed in 2012 and has quickly become a standard of the bass concerto repertoire. It has been performed in over 30 countries and is frequently required on the required repertoire list for several international bass competitions and orchestra auditions worldwide.

Today’s soloist, Penn State’s Assistant Professor of Double Bass Patricia Weitzel, first learned Martín’s Concerto in 2020 and has since become a passionate advocate for Martín’s music and working with contemporary composers more broadly. In a 2020 essay for *Strings Magazine*, Weitzel describes the piece in glowing terms, saying the concerto is “as mesmerizing to listen to as it is to perform. It’s a work that features the bass’ capabilities extremely well—from melodic, lyrical passages to dynamic and explosive rhythms. The instrument’s versatility and the composer’s diversity of musical thoughts are displayed in writing influenced by styles that range from tango and Impressionism to rock’n’roll and heavy metal. The beauty of this piece is its diversity—it offers bassists the opportunity to express themselves in varied ways while exploring the versatility of the instrument.”

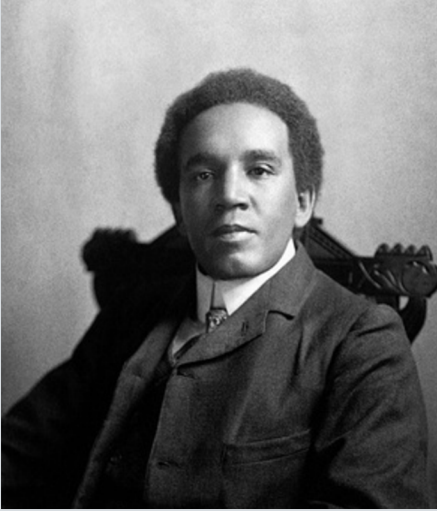
The concerto spans three movements in typical fast-slow-fast configuration:

Tangueramente – The concerto opens with a lyrical bass solo over a bed of hushed sound from the strings. After a brief orchestral interlude, the bass launches with the main idea of the movement, a tango-infused theme. Later, the bass and orchestra trade lyrical passages leading to a solo cadenza and restatement of the tango idea.

Nocturno – The orchestra sets a serene atmosphere, evoking the starry night sky, before the solo bass enters with its contemplative and deeply felt melody.

Allegro Obsesivo – The finale opens with a bang, balancing intense virtuoso passages, sweeping melodies and propulsive energy. This all fades into an extended solo cadenza, before the orchestra joins for an exciting race to the finish line.

***Noveletten* No. 4, Opus 52 Samuel Coleridge-Taylor (1875– 1912)**



Inspired by interactions with writers and thinkers like W.E.B. DuBois, Coleridge-Taylor incorporated traditional African spirituals and folk songs into many of his works, in the vein of Dvořák and Brahms who incorporated Bohemian and Hungarian folk music respectively into larger scale symphonic forms.

Coleridge-Taylor was most likely inspired by Robert Schumann when writing his *Noveletten*, as the elder composer had written a series of piano miniatures with the same name. Like the literary short stories they are named after, each contains a succinct presentation and development of themes—a tale is told from beginning to end. *Novelette* No. 4 is a virtuosic yet playful study in perpetual motion and imitative writing showcasing the strings.

The Pennsylvania Chamber Orchestra's 2025-26 concert season is nicknamed "Noveletten," after a series of works of the same name composed by Samuel Coleridge-Taylor, an Afro-British composer who lived from 1875–1912. Today's performance of Coleridge-Taylor's *Novelette* No. 4 concludes PCO's presentation of his complete *Noveletten* cycle across its three season concerts; No. 1 was presented in September and Nos. 2 and 3 were performed in January.

Coleridge-Taylor garnered great success and notoriety in his lifetime as a composer and as a figure in the early trans-Atlantic movements for racial equality due to the success of the 1896 premiere of his *Ballade in A Minor for Orchestra* and the 1898 cantata *Hiawatha's Wedding Feast*.

Symphony No. 41 in C Major, “Jupiter” (K. 551) Wolfgang Amadeus Mozart (1756– 1791)



Despite the reputation he maintained as one Europe's preeminent composers since his childhood, Mozart struggled financially, especially in the final years of his life. Known as a composer who worked quickly when presented with a commission, historians are still baffled why, in the summer of 1788, he set to work composing what would eventually become his last three symphonies in the span of just nine weeks with no premiere date on the horizon.

Some speculate that there was discussion of a London tour that would need new music, but nothing materialized. Mozart would die just over three years later in December 1791, at age 35. History is also unclear as to whether or not Mozart ever heard these last symphonies.

The very last of the three, No. 41, is Mozart's longest, most complex work. Indeed, it is considered by many historians and musicians to be the epitome of high-classical symphonic writing due to Mozart's masterful treatment of themes in the final *Molto allegro* movement. According to Los Angeles Philharmonic program annotator, Orrin Howard, Mozart was able to “gather his strengths and create a work that, in its fulfillment of the highest ideals of Classical symphonism, stands on the loftiest possible plane.” The symphony received its nickname (“Jupiter”) from Johann Peter Solomon—a German concert promoter living in England—after Mozart's death.

Over the course of its four movements, Mozart demonstrates a lifetime of mastery of musical principals creating one sublime musical moment after the next.

(cont'd on next page)

Allegro vivace – Mozart elegantly balances a militaristic feel and playful singing themes in the opening movement, with a wealth of ideas traded across the ensemble that are treated to a series of dramatic transformations as Mozart develops them. The material of the opening returns, sunny as ever, to close the movement.

Andante cantabile – Mozart’s love of the singing voice is heard in this slow movement, an extended aria for orchestra that would be at home in any of his operas. Mellifluous melodies abound, some tender, some stormy, all infused with the composer’s trademark wit and warmth.

Menuetto: Allegretto – Trio – From the opera stage we travel to the ballroom, with this elegant set of dances that features dynamic interplay between the winds and strings.

Molto allegro – For many, the finale is how *Jupiter* earns its place in history as a defining symphony in history, due to Mozart’s utmost control of counterpoint. Paying attention to how two musical lines work together is no small feat, but here, Mozart has up to five themes going at once—and it never seems busy. Architecturally, Mozart constructs a cathedral of sound that listeners are still basking in centuries later

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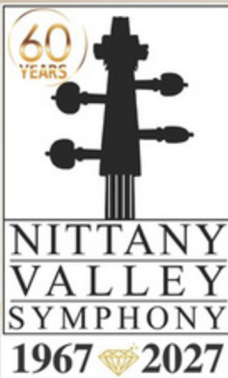
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PASSPORT OF SOUND
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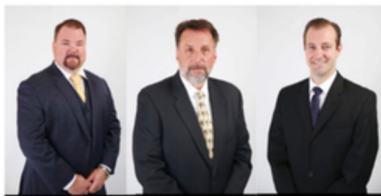
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