

Review & Photos from Inaugural 2009

48 Cities, Coast-To-Coast U.S.A. Tour

Presented by Columbia Artists Management, Inc.

10 January – 18 March 2009



Dear Friends,

The new Dublin Philharmonic Orchestra completed its groundbreaking, inaugural 48-city coast-to-coast tour of the United States, with a final St. Patrick's Day concert at the spectacular Segerstrom Hall in Orange County, California on March 17, 2009. The tour was presented by Columbia Artists Management, Inc., the international leader in the management and touring activities of the world's premier orchestras. This landmark initiative represents the largest tour of the United States by any Irish orchestra and in fact, it was the largest orchestral tour of the U.S. by any international visiting orchestra in 2009.



Musical highlights of the tour included:

- A magnificent performance of Tchaikovsky's Fourth Symphony on Sunday, January 25th, in Athens, Georgia at the wonderful new Hodgson Concert Hall, University of Georgia Performing Arts Center, with a euphoric audience response.
- The 7,000 seat Amphitorium was filled to capacity with a rapturous audience at the Bob Jones University, Greenville, South Carolina on Tuesday, February 3rd. To the delight of the post-concert audience, Derek Gleeson and Peter Tuite signed autographs for over an hour after the concert.
- The impressive U.S. Naval Academy in Annapolis, Maryland was treated to a hybrid classical/Celtic concert, featuring Peter Tuite in Beethoven Piano Concerto No. 3 in the first half, and the Celtic programme in the second half. It was a full house, and wonderful to see the Cadets; they were all in full-dress military uniform. The audience truly seemed inspired by the evening's performance. We received numerous e-mails after the concert from the Cadets wanting to find out more information about the Celtic programme and the artists.
- The world famous Mechanics Hall in Worcester, Massachusetts is host to America's oldest continuously running music festival, and we were delighted to be a part of this prestigious series, alongside the other great international orchestras who are engaged there. To perform in this majestic hall felt comparable to the renowned Musikverein hall in Vienna because of the hall's historic beauty and phenomenal acoustics. The audience actually shouted and screamed during the standing ovation!
- Champagne, Illinois hosted two concerts on consecutive nights at the Great Hall, Krannert Center in the University of Illinois: one concert each of classical and Celtic programmes, where we performed again at a prominent performing arts center for theatre, music and dance. Both concerts were sold out to capacity.
- The orchestra performed a hybrid classical/Celtic concert at the incredibly beautiful Cathedral Basilica of St. Louis, Missouri – a century-old masterpiece of art and history which rivals the grandest cathedrals in the world. The treasured stained glass windows and amazing atmosphere of the interior church lent themselves to inspiring performances and the audience was extremely enthusiastic. The room had an extraordinary reverberation; it was like basking in a sea of sound.
- What a way to finish the U.S. tour by the Dublin Philharmonic Orchestra – a Celtic programme on St. Patrick's Day at the new Segerstrom Concert Hall in Orange County, California. Truly one of the great concert halls of the world: stunning modern exterior and hall/stage design; wonderful acoustics; and luxurious back stage area facilities! The atmosphere between the orchestra and soloists was electrifying, especially knowing this was the last concert of a long, intensive tour. The audience's exuberance overflowed -- curtain call after curtain call after curtain call!

A few of the tour's non-musical highlights were:

- Actors Gabriel Byrne, Fionnula Flanagan and Patrick Bergin participated by introducing a number of concerts.



Actor Gabriel Byrne and Maestro Derek Gleeson at a post concert reception in New York.



Actor Patrick Bergin introduces a concert in New York State.



Actor Fionnula Flanagan introduces a concert at the McCallum Theatre for Performing Arts, Palm Desert, California. She also introduced the final DPO concert at Segerstrom Hall in Orange County, California.

- Irish Ambassador to the U.S. Michael Collins, together with Embassy staff, attended our concert and post-concert reception in Fairfax, Virginia.



From L-R. Athena Tergis, Irish Ambassador to the US, Michael Collins, Cora Venus Lunny.



Formula One" Driver Eddie Irvine, Frank Cassidy, Soprano Celine Byrne, Maestro Derek Gleeson, Composer Patrick Cassidy, Post Concert Reception, Van Wezel Performing Arts Hall, Sarasota, Florida.

- Consul General Niall Burgess hosted a VIP reception at his private residence in Manhattan, which was also attended by David O'Sullivan, Director of the Ireland-U.S. Council, and Brian Stack, CEO of CIE Tours Internationals, both organizations being DPO tour sponsors. An impromptu concert was performed by Frankie Gavin and the traditional instrumental soloists from the tour.
- The law firm of Freeborn & Peters LLP, a principal DPO tour sponsor, hosted a post-concert restaurant reception, with Guest of Honour Consul General Martin Rouine, and many local guests, in the Chicago area.
- Tourism Ireland, a major DPO tour sponsor, hosted a reception after our concert at the Lehman Center in New York.
- Consul General David Barry attended our concert at the famed Mechanics Hall, Worcester, in the Boston locale.
- Honorary Consul General Joseph McGlinn attended our concert at the spectacular St. Louis Cathedral.
- Kevin Conboy, President of the Atlanta chapter of The Irish Chamber of Commerce in the USA ("ICCUSA") hosted a post-concert reception in Atlanta.
- Robert Dickensheets, of the Irish-U.S. Council, hosted a post-concert reception in Savannah, Georgia.
- Numerous venues hosted their own post-concert receptions where the conductor, soloists and key orchestra members interacted with arts patrons of the local communities.
- We have received over 1,500,000 hits on YouTube.

In three classical programmes, the tour presented: two Irish conductors, Derek Gleeson and Colman Pearce; four Irish classical soloists: soprano Celine Byrne; pianists Peter Tuite and Conor Linehan; and violinist Cora Venus Lunny. The fourth unique Celtic "Spectacular" programme was a marriage of traditional Irish music and the philharmonic orchestra in works both pre-existing and specially arranged/composed for the tour by Irish composers Bill Whelan, Patrick Cassidy, Jonathan Casey, Derek Dolan, Michael Fleming, Carl Hession, Vincent Kennedy, Mick Langan, Jean O'Sullivan, Gregory Magee, Andreja Malir, Gloria Mulhall, Anna Rice and Peadar Townsend. This Celtic programme featured Irish artists Frankie Gavin and Athena Tergis (traditional violin), Aidan O'Brien (Uilleann pipes, banjo and guitar), Eric Cunningham (bodhrán/percussion), Peadar Townsend (percussion), Dave Browne (keyboards), Damien Mulhane (accordion), Mike Galvan (bouzouki guitar), Denise Brennan, Michelle Lally and Ingrid Madsen (vocalists), and Irish dancer Fiona Collins.

The touring orchestra was comprised of musicians from a wide variety of nationalities and ethnic backgrounds, including Australian, Armenian, American, British, Bulgarian, Irish, and Romanian.

We performed to an 85% audience capacity, with standing ovations at almost all of the venues. The tour made a strong contribution to furthering cultural relations between Ireland and America, with enormous public awareness of the events generated through extensive pre-concert publicity in each of the cities visited.

We would like to thank the corporate bodies and government agencies, as well as individuals, who came on board with vital support for this prestigious tour, in particular: Culture Ireland, Tourism Ireland, Enterprise Ireland, David O'Sullivan and The Ireland-U.S. Council, Randall Vickery/Lou Bury and the law firm of Freeborn & Peters LLP, CIE Tours International, Bill Dempsey of Cardiac Services, the Jefferson Smurfit Foundation, Anthony Wyatt, John Ryan, Marie O'Connor, Mona McGarry, the Sloan Foundation.

Special thanks to the U.S. Embassy in Ireland and U.S. Ambassador Tom Foley, Shelbourne Development, Harmonia Publishing Ireland, Social Capital Ireland, Ian Hyland/Business & Finance Magazine, the law firm of Irell & Manella LLP, Mary Apied, Tony Condon, Jim Durkan, Sean Gunning, Nollaig Fahy, Tim O'Connor, Marjorie Muldowney, Brian McGinley, Paul Frimmer, Esq., Jonathan Steinberg, Esq., Jim O'Hanlon, Louise Delahunty, Jenny Cobble, Deirdre O'Neill, Sean Forest, Mr. & Mrs. Frank Meagher.

With appreciation,



Derek Gleeson
Music Director & Conductor

DUBLIN PHILHARMONIC ORCHESTRA:

January 10 - March 17, 2009: 48 cities (49 concerts), 21 states tour of the United States, in the following cities/states:

Orlando, Florida	Asheville, No. Carolina	New Brunswick, New Jersey
Naples, Florida	Charlotte, No. Carolina	Bethlehem, Pennsylvania
Vero Beach, Florida	Greenville, So. Carolina	Ashland, Kentucky
West Palm Beach, Florida	Annapolis, Maryland	Champaign, Illinois – 2 concerts
Stuart, Florida	Fairfax, Virginia	Wheaton, Illinois (Chicago area)
Sarasota, Florida	Newport News, Virginia	Effingham, Illinois
Atlanta, Georgia	Charleston, West Virginia	Lincoln, Nebraska
Florence, Alabama	Charlottesville, Virginia	Columbia, Missouri
Savannah, Georgia	Wilmington, Delaware	St. Louis, Missouri
Aiken, So. Carolina	Morristown, New Jersey	Kansas City, Missouri
Anniston, Alabama	Schenectady, New York	San Diego, California
Athens, Georgia	Binghamton, New York	Santa Fe, New Mexico
Pembroke, No. Carolina	New York City, New York	Las Vegas, Nevada
Radford, Virginia	Englewood, New Jersey	Modesto, California
Zanesville, Ohio	Worcester, Massachusetts	Palm Desert, California
Lexington, Kentucky	Hershey, Pennsylvania	Costa Mesa, California

The DPO's successful inaugural U.S. tour was produced by Columbia Artists Management, Inc., the world's leading classical music management company. The tour played to sold-out houses in the communities' principal performing arts venues, with standing ovations throughout the duration, and received critical acclaim. It was the largest orchestral tour of America undertaken by any orchestra in 2009. The DPO's presence in these cities generated excitement and interest in Irish cultural life and musical heritage, and the artists participated in outreach to the Irish-American and local arts communities in press, TV and media interviews, pre-concert lectures, master classes for music students, and at the numerous receptions held for the DPO.

Press Review Quotes

DPO U.S. Tour 2009

Palm Beach Daily News (Palm Beach, Florida):

"The Dublin-born pianist [Peter Tuite] sidestepped the usual blunderbuss and brute force in favor of delicacy, reflection and wonderfully atmospheric coloring. He showed his excellent, precise technique at its most brilliant and the Shostakovich melodies at their most original and songful."

Tuite and Gleeson seemed in their element. Together, they created an elegiac stillness bordering on the ethereal. The well-matched ensemble was captivating in the finale."

Orlando Sentinel (Orlando, Florida):

"Celine Bryne has a very attractive voice, rich in timbre, well-controlled, and nicely colored with an active but tastefully used vibrato. Her voice was a perfect vehicle for 'Song to the Moon,...and she was equally impressive in the technically demanding 'Jewel Song' from Gounod's Faust.

The Mahler song was a high point for the orchestra, which played with an exquisite pianissimo that set a perfect tone for Ruckert's mournful, introspective lyrics."

Orange County Register (Seegerstrom Hall, Costa Mesa, CA):

"The orchestra played with unity, richness, and clarity. Gleeson enforces discipline, coaxes out a varied dynamic range."

Herald Tribune (Sarasota, Florida):

"The audience was treated to beautiful playing by the orchestra.

Traditional Irish instruments, such as the pipes, flutes and whistles, plus a modern version of the ancient Celtic drum were impressive in the hands of experts such as Aidan O'Brien, Eric Cunningham and Peadar Townsend and the excellent technique of Cora Venus Lunny. The Irish fiddle...was beautifully represented in performances by Frankie Gavin and Athena Tergis that set the audience to swaying and tapping with infectious pleasure."

Washington Post (Fairfax, Virginia):

"Violinist Cora Venus Lunny and fiddler Athena Tergis were terrific, throwing their classical-vs.-Irish-idiom stuff back and forth at each other competitively but ending, head to head and violin scroll to fiddle scroll, in a sort of wild ecstasy of energy and athleticism."

Charlotte Post (Charlotte, North Carolina):

"And no apologies preceded a brilliant Peter Tuite performance at the keyboard, with accompaniment by the Dubliners that was piercing in the opening Allegro, ethereal in the Andante, and incendiary in the finale. That was after the orchestra's razor-sharp romp through Mikhail Glinka's "Overture to Ruslan and Ludmilla."

Worcester telegram and Gazette (Worcester, Massachusetts):

"Rescuing the piano concerto from an otherwise quotidian run-through was the astonishing technical facility of soloist Peter Tuite. He fashioned triphammer articulation, singing line, and rippling arpeggios in a trice of brilliant music-making. His coda for the first movement brought a pin-drop hush to Mechanics Hall, as did his supple interplay with the woodwinds in the second movement largo. The final rondo clearly delighted the audience. In recognition of that appreciation, Tuite spun out a Shostakovich encore that was pure zany hyperbole, cascading Liberace-mocking trills, a breath-taking pyrotechnical pianistic joke, and a teasing reminder of what this remarkable musician (a Ph.D. in the music of Messiaen) and composer might be capable of — if freed of warhorses.

After the lengthy intermission, conductor Derek Gleeson seemed more focused and more deeply connected to the music of Brahms. The orchestra seemed re-energized. The horn work was sharper and there was really wonderful flute playing in the first movement, along with richer, more sonorous deep string work. There was gorgeous lilt to the third movement and rousing, explosive propulsion to the final Allegro con spirito, indeed.

For a moment one could set aside the bona fides comparison game: was Gleeson as elegant as Levine, as precise as Szell, as passionate as Dudamel, as mannered as Furtwangler? Blah, blah, blah. Instead, it was quite enough that Music Worcester Inc. had brought thoroughly professional, if familiar, music-making to the most beguiling and resonant small hall on the planet."

The Meridian (New York City):

"The Dublin Philharmonic Orchestra gave a rousing performance at the Lehman Center for the Performing Arts on Sunday, February 15. Led by conductor Derek Gleeson, the concert began with the "Academic Festival Overture, Op. 80" composed by Johannes Brahms. The piece oddly enough was written as a pair with Brahms "Tragic Overture, Op 81." This piece was performed from the quavering melody of the violas in the beginning to its grandiose fortissimo conclusion.

The Orchestra was joined by Celine Byrne who is considered one of Ireland's premiere lyric sopranos. Byrne first graced us with two powerful arias from *Le Nozze di Figaro*: 'Porgi amor, qualche ristoro' and 'Dove sono I bei momenti.' She displays her versatility in tackling both contrasting arias with mastery and flowing beauty.

Gleeson then took journey into the world of Gustav Mahler by conducting 'Ich bin der Welt abhanden gekommen.' This is one of the pieces in Mahler's *Rückert Lieder* based off of the poems of Friedrich Rückert. This piece shows how beauty, as well as identity, can be lost to the world.

The audience was fortunate to have Byrne sing three beautiful arias. She is able to aimlessly transition from the works of Gounod, Dvorak, and Catalini. It is very easy to see why she is considered one the true gems of the classical music world. Byrne is able to embody the emotion in which the song is attempting to relay to its audience.

The concert is brought to a head by the performance of Beethoven's 'Symphony No. 7 in A major, Op. 92'....From the opening movement, *Poco sostenuto-Vivace*, to the aptly named finale, *Allegro con brio*, this is one 35 minute ending in which this audience is enthralled with the decrescendos into beautifully melodic music. Beethoven's symphony was truly a brilliant ending to an amazing evening."

Charleston Daily Mail (Charleston, West Virginia):

"Aidan O'Brien was somewhat of a one-man band within the band and proved himself quite the musician, moving from Uilleann pipes to guitar and then to banjo with the greatest of ease. Just before intermission it was announced that the next guest artist was claimed to be the best traditional Irish fiddler in Ireland. It was a bold statement, but true....What an absolute knockout player this man is. Gavin played with the lightest touch, showering the large crowd with a stellar explosion of notes."

Irish Echo (Englewood, New Jersey):

"The skill and dynamism of the Dublin Philharmonic Orchestra, especially in its string section, shone in such new or recent works as the "Inishlacken" concerto by Bill Whelan (of "Riverdance" fame), "Aughrim Suite" and a selection from "Deirdre of the Sorrows" by Patrick Cassidy, and "In Spirit" by Jonathan Casey...The orchestra gave them vigor and precision. The violin dueting by Lunny and Tergis was exceptional, each sparking off the other's distinct style to create a complementary, intricate, and very appealing sound. They clearly enjoyed playing together, and that came across to the audience.

One of Ireland's undisputed virtuosos in traditional music, Frankie Gavin, enjoyed his own tight interplay with button accordionist Damine Mullane in the *Hibernian Rhapsody* bank, who sparkled...

The Dublin Philharmonic Orchestra, Gavin, Mullane, Tergis and Lunny ... own spirited, focused performances made the concert the overall pleasure it was."

Daily Gazette (Schenectady, New York):

"Aidan O'Brien sat on stage left with his Uilleann pipes for two tunes that got the large crowd in the mood: Jonathan Casey's 'In Spirit Overture' and Patrick Cassidy's 'Aughrim Suite.' The pipe . . . adding grace notes or other filigree made the melancholy lines all the more heart-rending. Guest Conductor Colman Pearce led a supportive and robust sounding orchestra.

Then the fun began. Traditional fiddler Athena Tergis and O'Brien on banjo and then pipes played a traditional tune, 'Steeple Chase'...Violinist Cora Venus Lunny dazzled in the feverish 'Dance with the Devil'; all of them performed reels that never seemed to end, passing motifs back and forth.

Lunny, who plays with effortless conviction, and Tergis performed Bill Whelan's 'Inishlacken,' which amalgamated classical violin with traditional fiddle in a marvelous way. The orchestra, which had been acting in support in all these tunes, got more involved for this one and did well."



Irish Dancer Fiona Collins.



"Women of Ireland" Athena Tergis, Ingrid Madsen, Denise Brennan, Michelle Lally.



"Trio" Athena, Cora, Derek in Bill Whelan's "Inishlacken"



Percussion Soloist and Composer Peadar Townsend.



Soloist Conor Linehan performing Shostakovich 2nd Piano Concerto, Palm Desert, California.



Mechanics Hall, Worcester, Massachusetts.



Fiddler Athena Tergis and Violinist Cora Venus Lunny performing Bill Whelan's "Inishlacken"



Frankie Gavin and DeDannan performing with the DPO in its Celtic Programme.



Tchaikovsky's 4th Symphony, Blumenthal Performing Arts Centre, Charlotte, North Carolina.



Peter Tuite, Shostakovich's 2nd Piano Concerto, Blumenthal Performing Arts Centre, Charlotte, North Carolina.



Celtic Program with Maestro Colman Pearce.



Bill Whelan's "Inishlacken" – soloists Cora Venus Lunny and Athena Tergis with the DPO.



Cora Venus Lunny.



Aidan O'Brien on Uilleann Pipes.



Orchestra Members.



Fiona Collins, Athena Tergis, Michelle Lally, Denise Brennan, Ingrid Madsen.



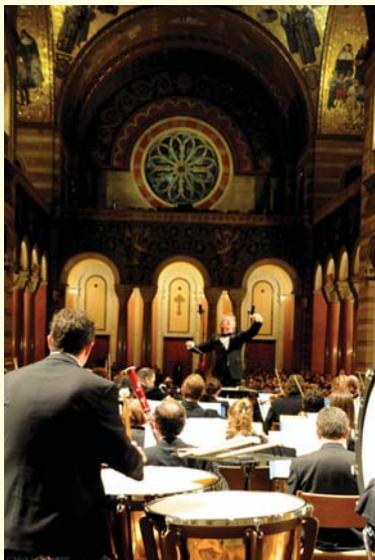
"The Boys" Lapping it up!



Bravo! Pianist Conor Linehan and Conductor Derek Gleeson.



The magnificent fiddler Frankie Gavin accompanied by Aidan O'Brien on guitar.



View from the Timpani!



Soprano Celine Byrne.



The Dublin Philharmonic Orchestra. Segerstrom Concert Hall, Orange County, California.



DPO Artistic Advisor Valeri Vatchev and London Symphony Orchestra Principal Conductor Maestro Valeri Gergiev, post-concert, Orange County, California.



Dr Gareth O'Connor, Fionnula Flanagan and Pianist Conor Linehan relaxing after a concert in Palm Desert.



Maestro Derek Gleeson in rehearsal.



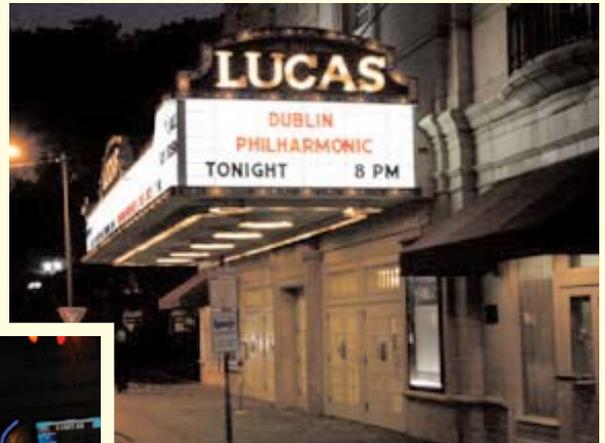
Maestro Colman Pearce in rehearsal.



Pianist Peter Tuite in Beethoven's Third Piano Concerto.



DPO's Associate Conductor Malcolm Yuen and two orchestra members backstage before a gig.



DPO at the Lucas Theatre, Savannah, Georgia.



Patron and Ireland-U.S. Council member Bill Dempsey, Derek Gleeson and Ita Cadwell at post-concert party in Las Vegas.



Maestro Derek Gleeson.



DPO Principal trumpet John Walsh.



Michelle Lally of DeDannan and Women of Ireland.



Pianist Peter Tuite in rehearsal.



DPO in rehearsal, Kravis Centre for the Performing Arts, West Palm Beach, Florida.



DPO, Brahms Second Symphony, St. Louis Cathedral, Missouri.

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Curtain Call, Standing Ovation – St. Patrick's Day Concert, Orange County, California.