



DAYTON
PHILHARMONIC
ORCHESTRA

NEAL GITTLEMAN, MUSIC DIRECTOR

P o w e r &

E m o t i o n



1998-1999 season

DAYTON PHILHARMONIC ORCHESTRA PERSONNEL

66th Season - 1998-1999

Neal Gittleman, Music Director

Paul Katz, Founding Music Director

1st Violins

Peter Ciaschini, * *Concertmaster*

J. Ralph Corbett Chair

Xiao Guang Zhu,
Acting Concertmaster

Charles Dimmick,
Acting Assistant Concertmaster

Marilyn Fischer,
Huffy Foundation Chair

James Wallick,
Sherman Standard Register
Foundation Chair

Karlon Taylor
Mikhail Baranovsky

Louis Proske
Nancy Mullins

Barry Berndt
Philip Enzweiler

Leora Kline
Janet George

Jeremy Klapper
Emily Weinhold

2nd Violins

Elizabeth Hofeldt,
Acting Principal

Jesse Philips Chair
Kristen Dykema,

Acting Assistant Principal

Kelly Lehr
Gloria Fiore

Beth Johnson
Mary Arnett

Ann Lin
Lynn Rohr

Warren Driver
Douglas Adams*

Kirsten Greenlaw
Joyce Green

William Slusser

Violas

Colleen Braid, *Acting Principal*
F. Dean Schnacke Chair

Anjali Lind,
Acting Assistant Principal

Emma Louise Odum,
Principal Emeritus

Grace Counts Finch Chair
Jean Blasingame

Belinda Burge
Sheridan Kamberger

Vincent Phelan
Mark Reis

Lucy G. Firlie

Cellos

Linda Katz, *Principal*

Edward L. Kohnle Chair
Xiao-Fan Zhang, *Assistant*

Principal
Karl and Caroline Lorenz
Memorial Chair

Jane Katsuyama
Nan Watson

Catherine McClintock
Mark Hofeldt

Mary Davis
Nadine Monchecourt

Christina Coletta

Basses

Deborah Taylor, *Principal*

Dayton Philharmonic
Volunteer Association

C. David Horine Memorial
Chair

Jon Pascolini, *Assistant Principal*

Donald Compton

Steven Ullery
Christopher Roberts

James Faulkner
Jason Schooler

Bleda Elibal

Flutes

Rebecca Tryon Andres,
Principal

Dayton Philharmonic
Volunteer Association Chair

Jennifer Northcut
Virginia Miller

Oboes

Roger Miller, *Principal*

Catharine French Bieser Chair
Gregory Dickinson

Christopher Philpotts

Clarinets

John Kurokawa, *Principal*

Rhea Beerman Peal Chair
Robert Gray

Kim Boardman

Bassoons

Jennifer Kelley Speck, *Principal*

Robert and Elaine Stein Chair
Kristen Canova

Bonnie Sherman

French Horns

Richard Chenoweth, *Principal*
Frank M. Tait Memorial Chair

Todd Fitter, *Assistant Principal*
Lisa Yeago*

Daniel Sweeley
Laurel Hinkle

Elisa Vaughan

Trumpets

Charles Pagnard, *Principal*

John W. Berry Family Chair
Alan Siebert

Michael Kane

Trombones

Timothy Anderson, *Principal*

John Reger Memorial Chair
Clair Miller

Scott Moore*

Garnett Livingston

Tuba

Steven Winteregg, *Principal*

Zachary, Rachel and Natalie
Denka Chair

Timpani

Donald Donnett, *Principal*

Rosenthal Family Chair in
Memory of Miriam Rosenthal

Percussion

Jane Varella, *Principal*

Miriam Rosenthal Chair
Mark Libby

William Awsumb

Keyboard

Michael Chertock, *Principal*

Demirjian Family Chair

Harp

Leslie Stratton Norris, *Principal*

Daisy Talbott Greene Chair

Jane Varella, *Personnel Manager*

William Slusser, *Acting*
Orchestra Librarian

Hank Dahلمان, *Chorus Director*
Clair Miller, *Concert Band*

Director

Jaime Morales-Matos, *Cover*
Conductor

**Leave of Absence*

NEAL GITTLEMAN

With the 1998-1999 season, Neal Gittleman begins his fourth year as Music Director of the Dayton Philharmonic Orchestra.

Gittleman has led the Orchestra to new levels of artistic achievement and increasing renown throughout Ohio. He remains dedicated to ever-higher musical standards, and to building an even stronger relationship between the Orchestra and its audiences. Last spring, the *Cincinnati Enquirer* said that Gittleman "has not only inspired his players to play musically, he is honing the ensemble into a precise, glowing machine," citing the strings' "silken, refined sound" and the winds' "expressive phrasing" for particular praise.

Prior to coming to Dayton, Gittleman served as Music Director of the Marion (IN) Philharmonic, Associate Conductor of the Syracuse Symphony, and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program. He also served for ten seasons as Associate Conductor and Resident Conductor of the Milwaukee Symphony Orchestra, a position he left at the end of the 1997-1998 season in order to devote himself full-time to the Dayton Philharmonic Orchestra.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Indianapolis, San Antonio, and San Jose symphony orchestras and the Buffalo Philharmonic. Internationally, Gittleman has conducted orchestras in Germany, the Czech Republic, Switzerland, Japan, Canada, and Mexico. During the 1998-1999 season, he makes guest conducting debuts with the orchestras of Phoenix, Jacksonville, Knoxville, Omaha, and Baton Rouge.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied under Nadia Boulanger and Annette



Dieudonné in Paris, Hugh Ross at the Manhattan School of Music, and Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was the recipient of the Karl Böhm Fellowship. His awards include Second Prize in the Ernest Ansermet International Conducting Competition (1984) and Third Prize in the Leopold Stokowski Conducting Competition (1986).

At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Syracuse Opera Company, the Hartt Opera Theater, and for Milwaukee's renowned Skylight Opera Theatre. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theater Ballet of Canada.

Gittleman is nationally known for his *Classical Connections/Classical Conversations* programs, which give concert audiences a "behind the scenes" look at great works of the orchestra's repertoire. These innovative programs, which began in Milwaukee 10 years ago, became the Dayton Philharmonic Orchestra's fastest-growing concert series last season, and beginning in 1998-1999, Neal "exports" them to the Phoenix and Jacksonville Symphony Orchestras.

With pianist Norman Krieger and the Czech National Symphony, Gittleman has recorded a CD of George Gershwin's *Rhapsody in Blue* and *Concerto in F* for the Artisie 4 label. Other recording projects for the "Neal and Norman" team are in the works for this season.

When not on the podium, Neal is an avid player of golf and squash. He continues to practice t'ai chi ch'uan, even when Yo-Yo Ma is unavailable to provide musical accompaniment!

Gittleman and his wife, Lisa Fry, make their home in Dayton.

NEAL'S NOTES

The Greatest - Part 4

This season, Music Director Neal Gittleman will explore great orchestral composers of the 17th, 18th, and 19th centuries, in a series of essays serialized from the *Classical Connections Listener's Guide*. In this issue—everybody's favorite: Wolfgang Amadeus Mozart.

Wolfgang Amadeus Mozart (1756-1791)

Amadeus: Beloved of God. Creator of some of the most sublime music ever written. Favorite of musicians from one end of the earth to the other. Perhaps the greatest musical genius ever. Mozart is all of these things. And he is, without a doubt, one of the greatest composers of all time.

Mozart had to be special. Otherwise, he could not have accomplished all that he did in his 35-year life span. It's hard to know where to begin listing proofs of Mozart's greatness. There are his operas: from the goofy *Abduction from the Seraglio* to the incomparably beautiful (and funny and touching and exhilarating an...) *Marriage of Figaro* to the sometimes-somber-sometimes-cheery *Magic Flute*. There are his choral works: masses and oratorios and the magnificent and mysterious - and incomplete - *Requiem*. There are the 27 piano concertos, a musical form that Mozart created and shaped as surely as Haydn had created and shaped the symphony. And string quartets and symphonies and piano sonatas, and chamber music, and songs. There are even dances that

Mozart wrote in the final years of his life for performance on New Year's Eves and at the other soirées of the Viennese ball season.

The truly amazing thing is that in all Mozart's 626 works, in all the thousands of individual movements, in all the millions of notes that he wrote in his 30-year career (he was great, but he wasn't superhuman - Wolfgang Amadeus composed nothing until age five), there's nothing that isn't first-class music. Even Mozart's earliest works are well written and self-assured. To be sure, there was one and only one Mozart.

Here are a few anecdotes that shed light on his legacy. Some may be exaggerated. Some may be apocryphal. Some may be outright tall tales. But all conform to the accepted wisdom of Mozart's unique abilities and speak to his singular talents.

At the tender age of six, Mozart's father Leopold packed up Wolfgang and his older sister and toured them throughout Europe. Already an accomplished pianist and violinist, Mozart wowed audiences with his displays of virtuosity. He would also do "show-off" stunts, playing blindfolded, improvising variations on themes sung to him by audience members, and so on.

In August of 1764, his father, Leopold Mozart became ill during a tour to London. While on his sickbed, Mozart's father demanded

Continued on page 47

Continued from page 19

absolute silence. Unable to play the piano, the eight-year-old prodigy amused himself in quieter pursuits. He composed his first symphony!

Mozart's music overflows with melodic inventiveness. Musical ideas flowed effortlessly from his mind. Indeed, his barber claimed that it was impossible to cut and arrange Mozart's hair because whenever a musical idea came to him Wolfgang would leap from his chair, race to the piano, and begin playing, with the barber in hot pursuit.

Mozart wrote the tragi-comic opera masterpiece *Don Giovanni* on a commission from the city of Prague. Besides composing the opera, Mozart directed all the rehearsals and led the production from the harpsichord. With all this going on, he never found the time to write the overture. The evening before the opera's premiere, he sat down to get to work. Fortified by punch and kept awake by stories from his wife, Mozart worked on the overture until 3 AM, slept for two hours, then completed the overture and delivered it to the copyist at 7 AM. And it's as perfect an opera overture as you'll ever find.

One of Mozart's most ardent admirers was Tchaikovsky. But Tchaikovsky's confidante and patron, Nadezhda von Meck, didn't like Mozart's music at all. Here is Pyotr Ilyich, writing in 1878, trying to convince her of the error of her ways:

"Why do you not care for Mozart?...I not only like Mozart, I idolize him. To me the most beautiful opera ever written is *Don Giovanni*...I am so much in love with the music of *Don Giovanni* that even as I write to you I shed tears of agitation and emotion. In his chamber music, Mozart charms me by his purity and distinction of style and his exquisite handling of the instruments. Here, too, are things which can bring tears to my eyes. I will only mention the *Adagio* of the D minor string quartet. No one else has ever known as well how to interpret so exquisitely in music the sense of resigned and inconsolable sorrow...I could go on to eternity holding forth to you on this sunny genius, for whom I cherish a cult....It is thanks to Mozart that I have devoted my life to music."

High praise indeed. If Mozart's good enough for Tchaikovsky, he's good enough for me!

MICHAEL SCHELLE

Michael Schelle, born 1950 in Philadelphia, is Composer-in-Residence and Professor of Music at Butler University in Indianapolis. His works have been commissioned and performed by many major orchestras including the Detroit, Minnesota, and the Buffalo Philharmonic, the orchestras of Cleveland, Chicago (Grant Park Summer Series), Milwaukee, Cincinnati, Indianapolis, St. Paul, Springfield (MA), the New Music Series at Merkin Hall (New York City), the Pittsburgh New Music Ensemble, and the Honolulu Symphony New Music Series. Recent international performances of his works have included the Swiss Kammerorchester Basel, Czestochowa Symphonie (Poland), Orquesta Sinfonica Nacional (Costa Rica), and the Koenig Ensemble of London.



west, Broadcast Music, Inc., ASCAP, and two Pulitzer Prize nominations (1988 and 1994). In 1989, he was named *Distinguished Composer of the Year* by the Music Teachers National Association. Schelle is a frequent guest composer at many of the country's leading universities and new music festivals, and has been Composer in Residence at the Wolf Trap Center for the Performing Arts (VA) and the Spoleto Festival.

Schelle holds degrees from Villanova University (PA), the Hartt School of Music, and the University of Minnesota. He studied with Arnold Franchetti, Dominick Argento and Aaron Copland and has recently completed a book, *The Score: Music for Film - Interviews and Analyses*, commissioned by Silman-James Press, Los Angeles.

Schelle is the recipient of numerous composition awards and honors including grants from the National Endowment for the Arts, the Rockefeller Foundation, the Welsh Arts Council (Cardiff), Arts Mid-

Tonight's world premiere was commissioned by the Dayton Philharmonic Orchestra with additional funding from the Holcomb Institute in Indianapolis.

JAIME MORALES-MATOS

Jaime Morales-Matos has served as Cover Conductor for the Dayton Philharmonic Orchestra, since his appointment in 1996 by Music Director Neal Gittleman. The Puerto Rican native is a trombonist, composer, and arranger of popular music. As a conductor, Morales-Matos has made guest appearances with the Indiana University symphony and concert orchestras, the Munich Philharmonic, and the Symphony Orchestra of Galicia, Spain. In 1991, he served as Assistant Conductor of the Youth Orchestra of Americas while on its tour of Puerto Rico, and in 1997, Morales-Matos conducted the Dayton Philharmonic Orchestra in the *Fiesta Filarmonica* concert, presented by the Puerto Rican Cultural Society of Dayton.



Morales-Matos currently is working on his Doctor of Musical Arts Degree at the University of Cincinnati, College-Conservatory of Music, where in 1994 he received a Master's Degree in Music. Morales-Matos holds an Artist Diploma, Bachelor of Music Degree, and a Performer's Certificate from the School of Music, Indiana University. He earned his Diploma in Conducting from Vienna Meisterkurse. His numerous awards include Winner of Concerto Competitions at CCM and at Indiana University; First Prize, Fouders Award, National Society of Arts and Letters and First Prize in the 1983 National Music Club Competition. Morales-Matos is a Professor in the Department of Music at Miami University in Oxford.

**PROGRAM OF THE EVENING
DAYTON PHILHARMONIC ORCHESTRA**

Neal Gittleman, Music Director

Wednesday, January 13, 1999

Thursday, January 14, 1999

8:00 P.M.

Memorial Hall

Orchestra Night

Sponsors: Arthur Andersen LLP and
Brower Insurance Company

Media Host: WDPR/WDPG

Michael Schelle
(b. 1950)

Seventh Samurai

In Memoriam: Akira Kurosawa (World Premiere)
(Commissioned by the Dayton Philharmonic
Orchestra with additional funding from the
Holcomb Research Foundation/Butler
University)

Franz Joseph Haydn
(1732-1809)

Symphony No. 7 in C major, ("*Le Midi*")
Adagio; Allegro
Recitativo and *Adagio*
Menuetto; Trio
Finale: *Allegro*

Conducted by JAIME MORALES-MATOS

Julane Rodgers, Continuo

INTERMISSION

Dmitri Shostakovich
(1906-1975)

Symphony No. 7 in C major, op. 60, ("*Leningrad*")
Allegretto
Moderato poco allegretto
Adagio
Allegro non troppo

This concert will be broadcast on WDPR-FM 88.1 and WDPG-FM 89.9 on
Sunday, February 14, 1999, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum



Michael Schelle *Seventh Samurai*

In Memoriam: Akira Kurosawa (World Premiere)

Michael Schelle was born in 1950 in Philadelphia. *Seventh Samurai: In Memoriam Akira Kurosawa* is Schelle's emotional reaction to the recent passing of Japan's most famous film director. The work was commissioned by the Dayton Philharmonic Orchestra and the Fort Smith (AR) Symphony with additional funding from the Holcomb Research Institute and Butler University, Indianapolis. The work is receiving its world premiere by the Dayton Philharmonic Orchestra at the January 13 and 14, 1999, concerts with Neal Gittleman conducting.

Schelle wrote the following: "In three interrelated connecting sections (slow, fast, and 'prayer with thunder') *Seventh Samurai* is 'inspired' by the director's technique and aesthetic, but is not a portrait of Kurosawa. The piece intentionally avoids hackneyed and predictable musical resources, ethnic and

cultural inferences and specific Kurosawa film references...i.e., the work does not "sound" Japanese ...

but rather fuses individualized musical gestures to generate a more universal - yet personal - feeling of loss tempered with optimism, spirit and courage.

"My interest and research in Japanese film and music does not stop with

Kurosawa, but the director's death was probably the 'final blow' for me. Within a year, the world witnessed the passing of the two great Japanese composers Toshiro Mayuzumi and Toru Takemitsu, and the greatest of all Kurosawa actors, Toshiro Mifune...not to mention the death of Mr. Tanaka (Japan's Toho Studios original *Godzilla* creator), and the passing of the *Godzilla* torch to American filmmakers (which most critics agree was the real death of *Godzilla!*)."

3 Flutes (including Piccolo), 2 Oboes,
2 Clarinets,
2 Bassoons,
4 French horns,
2 Trumpets,
3 Trombones, Tuba,
Timpani, Percussion,
Piano, Harp and
Strings.

Franz Joseph Haydn Symphony No. 7 in C major, ("Le Midi")



Haydn was born in Rohrau, in Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 7 in C major was written and first heard in 1761. This is the first performance by the Dayton Philharmonic Orchestra.

2 Flutes, 2 Oboes,
Bassoon,
2 French horns,
Continuo and
Strings

five violinists and viola players (including Haydn himself and another who also sang bass when vocalists were needed), and one cellist. The second bassoon player also played double-bass, and thus there is only a single bassoon part in symphonies six through eight.

A. C. Dies, the early Haydn biographer (Vienna, 1810), suggests that after Haydn joined the musical establishment of Prince Paul Anton Esterházy on May 1, 1761, his first orders were to compose three symphonies. "This gentleman gave Haydn the four periods of the day [morning, noon, evening, night—which Haydn pruned down to three] as the theme of a composition. He wrote them in the form of quartets [actually symphonies with modest scoring] which are very little known."

The autograph of one, No. 7 in C, *Le Midi*, has survived and is dated 1761. The flanking ones in the trilogy, Nos. 6, *Le Matin*, and 8, *Le Soir*, can be assigned to the same year. The noted musicologist H. C. Robbins Landon asserts that these three early symphonies "were first performed in the great hall of the Esterházy palace in the Wallnerstrafle of Vienna in May or June" of that year.

The band of musicians that Haydn inherited in 1761 was small but very select. It was not an orchestra in the modern sense, but rather a chamber-sized ensemble consisting of one flute, two oboes, two bassoons, two horns,

Although the titles are authentic, the programmatic element in Haydn's symphonies six through eight is minimal. Only two specific events are described: the fourth movement of *Le Soir* is a storm and the six-bar introduction to *Le Matin* is obviously an evocation of a sunrise. Notwithstanding their somewhat naive pictorial nature, the symphonies were probably a success for Haydn. *Le Matin* has an extensive solo part for the *Konzertmeister* Luigi Tomasini, and shorter solo passages for flute, oboes, first horn, bassoon, cello, and double bass. *Le Midi* and *Le Soir* make even greater use of solo writing in allegro movements than does *Le Matin*. Although Haydn is clearly building on the tradition of the Baroque *concerto grosso*, his scoring also shows his imaginative use of instrumental color, with the wind instruments frequently taking an unaccustomed decisive lead. Haydn was surely thinking of his musicians as well as of his employer. There could be no better way to show his confidence than to give solos to each person in turn, not only individually but also in a variety of combinations.



Dmitri Shostakovich

Symphony No. 7 in C major, op. 60, ("Leningrad")

Shostakovich was born at St. Petersburg on September 25, 1906, into the family of an engineer, and died on August 9, 1975, in Moscow. His Seventh Symphony in C major, op. 60, *Leningrad*, was written in 1941. This is the first performance by the Dayton Philharmonic Orchestra.

In 1942, when the Seventh Symphony was first heard in the Western hemisphere, the name of the young composer was nearly as familiar to Americans as the names of Stalin or Timoshenko. A mere two months earlier, only musicians knew of Shostakovich.

The story of this Symphony was well known before a note of it was played. It is a description of war and the struggle of the Russian people against the ruthless foe who destroyed their families and their peaceful way of life. It was composed under fire and in bomb shelters, and was dedicated to those who were willing to fight and die for the freedom for which the Allies were struggling. Each of the four movements represents a programmatic idea (the original subtitles, later discarded, were War, Evocation, Native Expanse, and Victory).

The Seventh Symphony, nicknamed *Leningrad*, was given its Russian send-off not only with the recommendation

of Russian music critics, but more importantly, with the widely publicized blessing of Russian war heroes well known throughout the Soviet Union. The Russians understood the power of music, and knew that there could be no better way of strengthening the ties between themselves and the Western Allies.

Shostakovich wrote: "The first part of the symphony tells of the happy, peaceful life of a people confident in themselves and in their future. It is a simple life, enjoyed by the whole city,

and the whole country before the war broke out. Then comes the war. I have made no attempt at naturalistic interpretations of the war by imitating the booms of cannons, shells, and explosions. I have tried to give an emotional image of the war. The reprise is a memorial march, or more correctly a requiem for the war victims. Plain people pay tribute to the memory of their heroes. The requiem is followed by an even more tragic theme. I don't know how to describe it. Perhaps it is the tears of a mother, or even that feeling which comes when sorrow is so great that there are no more tears. These two lyrical fragments form the conclusion of the first part of the symphony. The closing chords resemble the din of distant battle, a reminder that the war continues."

3 Flutes
(including Piccolo),
3 Oboes (including
English horn),
4 Clarinets (including
Bass Clarinet and E-
flat Clarinet),
3 Bassoons (including
Contrabassoon),
8 French horns,
6 Trumpets,
6 Trombones. Tuba,
Timpani, Percussion,
2 Harps, Piano and
Strings