

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MARCH 5, 2023, 8-10PM**

Program Pages from the
MS-314, Dayton Philharmonic
Orchestra Records at Wright
State University Libraries'
Special Collections
and Archives. Thanks
to Lisa Rickey!

Andrew Russo

A Biography

ear,



Andrew Russo is only 27 years old, and already a rising star in the classical music world. He possesses a seemingly limitless versatility, taking on the standard piano masterworks as well as obscure pieces and music intended for other instruments.

In September 2002, Russo was the Artistic Director and a performer in a three-day festival of the music of George Crumb, in New York City, with the participation of the composer as well as soprano Susan Narucki, flautist Tara Helen O'Connor, violinist Jennifer Frautschi, Frederic Chiu, Felix Fan and other young contemporary music stars.

Mr. Russo's activities are often closely connected to place—recording Mendelssohn with the Mendelssohn Kammerorchester Leipzig, collaborating with Auvergnois composer Phillipe Manoury on a performance of his *Pluton for Piano and Electronic Media* for Festival Manca in Nice, France, leading a weekend

festival of George Crumb's music in New York City's ethereal Angel Orensanz Performing Arts Center. His continued exploration of musical journey has also led to such mixed-media projects as a 1997 appearance in Charleston, South Carolina, in which he recited Shakespeare between movements of Prokofiev's *Romeo and Juliet* Suite, providing the audience with an interesting literary context for the work.

Mr. Russo's performance tonight marks the world premiere of Michael Schelle's *Wright Flight*. He will return to the Dayton Philharmonic Orchestra in May to record Schelle's work for a special CD recording of Wright Brother's Centennial Commissions.

Mr. Russo attended the Julliard School and now resides in Paris, France.

Accommodations for the Dayton Philharmonic's Classical guest artists are provided by the DoubleTree hotel - Downtown Dayton

Classical Concert

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday

Feb. 14
2003

8 PM

Memorial Hall

Saturday

Feb. 15
2003

8 PM

Memorial Hall

Andrew Russo, Piano

Dayton Philharmonic Volunteer Association Endowed Guest Artist

Felix Mendelssohn *The Hebrides Overture (Fingal's Cave)*
(1809-1847) Patrick Reynolds, Conductor

Antonín Dvořák *Symphony no.8*
(1841-1904) *Allegro con brio*
Adagio—Poco Piùanimato
Allegretto grazioso
Allegro ma non troppo—Piùanimato

INTERMISSION

Michael Schelle *Wright Flight**
(b.1950) *Construction 1; Flight 1*
Construction 2; Flight 2
Wright Reflections; Wright Waltz
Construction 3; Final Flight

Andrew Russo

Ludwig van Beethoven *Consecration of the House*
(1770-1827)

*This commission project is supported in part by a grant from the National Endowment for the Arts



Media Sponsors:

Dayton Daily News,
Think TV, WHIO Channel 7
WYSO, WDPR, WGUC

Concert Broadcast
hosted by Lloyd Bryant
WDPR-FM 88.1
WDPG-FM 89.9

Sunday, April 13, 2003, at 7:00 pm



Felix Mendelssohn

The Hebrides Overture

Program Notes by Dr. Richard Benedum

Instrumentation:

- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Bassoons
- 2 Horns
- 2 Trumpets
- Timpani
- Strings

Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. He began work on *The Hebrides Overture*, Op. 26, on August 7, 1829, and finished the work in Rome shortly before Christmas, 1830. After much reworking the score was performed (from manuscript) at a concert of the London Philharmonic Society in Covent Garden on May 14, 1832, with Thomas Attwood conducting. Mendelssohn continued to revise the score until its publication. The most recent performance by the Dayton Philharmonic was on March 15 and 16, 1989 under the direction of guest conductor Tah-Sheng Chang.

Like many young Romantics, Mendelssohn included Scotland in his fashionable (if not obligatory) grand tour. On August 7, 1829, after arriving at Tobermory on the Isle of Mull, Mendelssohn wrote to his parents, "In order to make you understand how extraordinarily the Hebrides have affected me, I have written down the following which came into my mind." "The following" turned out to be the first twenty bars of the Overture, which begins this way:



Mendelssohn claimed that standing in Fingal's Cave on the uninhabited island of Staffa inspired him. Karl Klingemann, Mendelssohn's companion on the trip and one of his earliest friends, wrote about how the two had embarked on a sea voyage with the famous cave as their goal:

"The more the barometer fell, the higher rose the sea. Its thousand questing tongues

licked ever more roughly, and it swirled with increasing violence.... The ladies w down like flies, and here and there a gentleman did the same; I wish my companion Felix had not been among them, but he gets on better with the sea as an artist than his stomach does.... We were taken off in boats, then clambered along by the hissing sea on the stumps of pillars to the celebrated Fingal's Cave—with its many columns it resembles the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea in and around it . . ."

Mendelssohn struggled over three different versions of the work, writing to his family on January 21, 1831, from Paris, "I cannot present 'The Hebrides' here, because I do not consider it ready. The D-major middle section is very silly. The whole so-called development tastes more of counterpoint than of whale-oil and seagulls and cod-liver oil, and it ought to be the other way around." After the first performance Mendelssohn wrote, "It went splendidly, and sounded so droll amongst all the Rossini things." Finally, after even more revision, he wrote to his mother on November 28, 1833, "In the last days I have made the score of 'The Hebrides' ready for publication. The Overture became much better through threefold revisions...."

At the first performance it was called *The Isles of Fingal*; in his letters, however, Mendelssohn refers to it both as *The Hebrides* and as *The Solitary Isle*. The first published score uses the title *Fingal's Cave*, but the orchestral parts are designated *The Hebrides*. It has become customary to use both these last designations.

Antonín Dvořák

Symphony no. 8



Dvořák was born on September 8, 1841, in Mühllausen, Bohemia, and died in Prague on May 1, 1904. The first sketches for his Symphony no.8 in G major, Op. 88, date from August 26, 1889; the final orchestration was finished seven weeks later, on November 8. The first performance was given in Prague on February 2, 1890, with the composer conducting. The most recent performance by the Dayton Philharmonic was on December 13, 1995 under the direction of Charles Wendelken-Wilson.

Although Dvořák is remembered today principally as a symphonist (his Eighth and Ninth Symphonies have become perennial audience favorites), he also wrote a substantial amount of miscellaneous orchestral music, chamber music, piano music, and especially operas. Indeed, while only rarely are his operas heard (at least in the West), it was as a composer of opera that he wished to be remembered.

By the time he had completed his Fourth Symphony in 1874, Dvořák was still little known outside his native Bohemia. His income from teaching and playing the organ was small, barely supporting himself and his new bride. The following year he received an Austrian state grant for deserving artists. By the time he had successfully reapplied, Brahms had joined the board, and was so impressed with Dvořák's work that he recommended Dvořák to his own publisher, Simrock of Berlin. Thus began a lifelong friendship between the two.

Dvořák composed his Eighth Symphony amid a flood of inspiration in the Bohemian countryside. The ease of sheer lyricism is evident in every bar;

immediately before commencing on the work he wrote to his friend Alois Gobl, "...melodies simply pour out of me." Dvořák felt the new work would be "a work different from the other symphonies, with individual thoughts worked out in a new way." Indeed, the Symphony marks a break from the earlier Brahms-influenced symphonies, and is truly Bohemian in sound.

The first movement opens with a broad, solemn theme in a minor key, but soon an airy figure for solo flute—the movement's principal theme—is heard:



The remainder of the movement, as well, shows Dvořák's wealth of melodic invention. The slow movement is essentially a mood picture with a majestic, march-like climax. The ending restores a tranquil character. The third movement is a waltz of symphonic proportions, with a sturdy peasant lilt:



The Trio is based on Tonik's song "Both young girls and old men," from Dvořák's one-act comic opera *The Pigeheaded Peasants*. A trumpet fanfare heralds the Finale; this striking motive and its subsequent reappearances were added as an afterthought, for they do not appear in the original sketches. This movement, too, shows Dvořák's Bohemian roots; its main melodies could just as well have been used in his collections of Slavonic Dances.

Instrumentation:

- 2 Flutes (including piccolo)
- 2 Oboes (including English horn)
- 2 Clarinets
- 2 Bassoons
- 4 Horns
- 2 Trumpets
- 3 Trombones
- Tuba
- Timpani
- Strings



Michael Schelle

Wright Flight

Schelle was born in 1950 in Philadelphia. His *Wright Flight* was written in 2002; this is the world premiere performance.

Michael Schelle's works have been commissioned and performed across the U.S. and abroad by numerous major orchestras and chamber ensembles, including recent international performances by Kammerorchester Basel (Switzerland), Czestochowa Symphonie (Poland), Orquesta Sinfonica Nacional (Costa Rica), and the Koenig Ensemble of London. His orchestral music has been performed under the batons of such conductors as Neville Marriner, Jesús López-Cobos, William McGlaughlin, Keith Lockhart, Tsung Yeh, Maxiango Valdes and, during summer 2000, Schelle himself conducted his work *Guttersnipe* across Eastern Europe.

Schelle studied with Arnold Franchetti, Dominick Argento, and Aaron Copland. During the summers of 1994-1999, Schelle lived in the Los Angeles area working with his alter-ego 'part-time' creative passion—movie music—composing/ghost-writing' on numerous low-budget, B-film scores. His book, *The Score: Interviews with Film Composers*, (pub. Silman-James Press, Los Angeles) was released internationally in October 1999. Michael Schelle is Composer-in-Residence, Distinguished Professor of Music at Butler University (Indianapolis). In addition he is a two-time Pulitzer Prize nominee (1988, 1994).

Michael Schelle has written the following about this work: "*Wright Flight* is a piece honoring the 100th anniversary of the Wright Brothers first flight. The 21 minute piece makes no attempt to 'paint pictures' in a programmatic sense, but instead conjures up a few of the emotions, anxiety, excitement, and intensity of the brothers' groundbreaking work in aviation."

"Over the course of this 'through-composed' work, the four movements of *Wright Flight* gradually evolve and grow in intensity, complexity, experimentation, and sophistication, paralleling the Wright's work over time . . . until the entire piece 'takes off' for a rousing, yet magical 'disappearing into the heavens' finale."

"Beginning with an atmospheric, minimalistically primitive first movement (that concludes with the first statement of the work's signature 'flying theme'), *Wright Flight* moves next into a more aggressive and yet 'fine tuned' second movement, made up of more complex overlapping structures—a musical and engineering counterpoint of recurring and developing precision and passion that ultimately yields a slightly smoother (and longer) 'take off' (in a new key!)—before the arrival of the reflective (and more intimate) third movement (piano solo, and chamber waltz—reflecting the musical era). The fourth movement is the most complex, bombastic, sophisticated, and exciting of the piece—and yet remains controlled and streamlined—and drives to the final successful 'take off' into the clouds."

"A piano concerto at heart, *Wright Flight* is also scored for a full complement of brass, strings, large percussion battery, a 'bell group', and harp, with but four (4) lonely solo wind instruments—piccolo, flute, clarinet, and bass clarinet—signifying, perhaps, the 'four winds' of the earth. The work was commissioned by, and composed for, the Dayton Philharmonic Orchestra and for pianist Andrew Russo (who was awarded 'First Place' in the "Interpretation of the Commissioned New Work" category of the 1996 American Pianists Association/Beethoven Foundation competition—a work performed by all sixteen finalists. That new work was my killer, breakneck etude,—*Hammerstein*."

Instrumentation:

- 2 Flutes (incl. piccolo)
- 2 Clarinets (incl. bass clarinet)
- 4 Horns
- 2 Trumpets
- 3 Trombones
- Tuba
- Timpani
- 3 Percussion
- Strings
- Solo piano

Ludwig van Beethoven

Consecration of the House



Beethoven was born in Bonn in December 1770 (on either the 15th or the 16th); he died in Vienna on March 26, 1827. His Overture, *Consecration of the House* (*Weihe des Hauses*), Op. 124, was written in 1822 received its first performance in the Josephstadt Theater, Vienna, on October 3 of that year. The most recent performance by the Dayton Philharmonic was on Friday, October 26, 1956 under the direction of Paul Katz.

Beethoven experienced three great crises during his lifetime. First, around 1800 he realized that he was losing his hearing, expressed in his Heiligenstadt Testament in the Fall of 1802, although never mailed. Second, was in 1812 with the writing of a letter which was also never mailed, professing his deep but unfulfilled love to the "Immortal Beloved." The longest crisis in Beethoven's life was from 1812 to 1820. He had been seeking custody of his nephew Karl; the case reached a climax 1818-20, and finally the Court of Appeals granted his wish.

As if to make up for lost time, and perhaps to dispel the rumors that he was "written out," Beethoven set to work again on the *Missa Solemnis*, his last piano sonatas, and a relatively minor work, the Handelian-inspired *Consecration of the House* Overture. Anton Schindler, Beethoven's secretary during his last years, records the following:

"Meanwhile September was come. It was therefore time to go to work on the new overture, for the master had long ago seen that the one to the *Ruinen von Athen* was for obvious reasons unsuitable. One

day, while I was walking with him and his nephew in the lovely Helenthal near Baden [southwest of Vienna], Beethoven remarked that he had written down two motifs for an overture. At the same time he expressed himself also as to the manner in which he proposed treating them—one in the free style and one in the strict, and indeed, in Handel's [whom Beethoven greatly admired]. As well as his voice permitted he sang the two motifs and then asked us which we liked the better. This shows the roseate mood into which, for the moment, he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture to the *Weihe des Hauses* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict [style], expressly in the Handelian style.... The newly organized orchestra of the Josephstadt Theatre did not receive it until the afternoon before the opening, and with innumerable mistakes in every part. The rehearsal which took place in the presence of an almost filled parterre, scarcely sufficed for the correction of the worst of the copyist's errors."

Beethoven wrote this magnificent work for the opening of the suburban Josephstadt Theater in Vienna. Today the work is traditionally played to open new concert halls; since it was not played at the first performance by the Dayton Philharmonic Orchestra in Memorial Hall, Maestro Gittleman has chosen to end the Orchestra's residency there with this performance.

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
Timpani
Strings

Neal Gittleman

A Biography



8th Year as Musical Director for the Dayton Philharmonic Orchestra

Conducted Orchestras in Germany, Czech Republic, Japan, Switzerland, Canada and Mexico

Guest Conductor with orchestras in Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose, Jacksonville and Buffalo

Native of Brooklyn, New York

Graduate of Yale University

The 2002-2003 season is Neal Gittleman's eighth 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. The orchestra's performance has been praised by *American Record Guide* magazine as well as by the *Cincinnati Enquirer*, which called the DPO "a precise, glowing machine." In recent years the orchestra has received three ASCAP awards from the American Symphony Orchestra League for its commitment to programming music of our time.

Prior to coming to Dayton, Gittleman served as Music Director of the Marion (Indiana) 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.

Neal Gittleman has appeared as guest conductor with many of the country's leading orchestras, including the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose and Jacksonville symphony orchestras and the Buffalo Philharmonic. He has also conducted orchestras in Germany, the Czech Republic, Switzerland, Japan, Canada and Mexico.

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

Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music and with Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was a Karl Böhm Fellow. He won the Second Prize at the 1984 Ernest Ansermet International Conducting Competition in Geneva and Third Prize in the 1986 Leopold Stokowski Conducting Competition in New York.

At home in the pit as well as on stage, Gittleman has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera Company, 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 programs, which provide a "behind the scenes" look at great works of orchestra's repertoire. These innovative programs, which began in Milwaukee 14 years ago, have become a vital part of the Dayton Philharmonic concert season. Gittleman was also active in conducting an annual three-concert Classical Connections series with the Phoenix Symphony Orchestra.

His discography includes the premiere recording of the Dayton Philharmonic in performances of Tomas Svoboda's two piano concertos with Norman Krieger and the composer as featured soloist. Gittleman has also recorded a CD of George Gershwin's Rhapsody in Blue and Concerto in F with Krieger and the Czech National Symphony. Both recordings are available on the Artistic 4 label.

When not on the podium, Neal is an avid player of golf, squash and t'ai chi ch'uan. He and his wife, Lisa Fry, have been Dayton residents since 1997.

Neal's Notes on Acoustics

Everything You Wanted to Know About Acoustics, but had No Earthly Idea What to Ask

This season's *Classical Connections Listener's Guide* includes an essay on acoustics by DPO Music Director Neal Gittleman. Excerpts of that essay will be serialized in this season's program books.

One Hall, Many Uses

"Concert hall" means a hall used exclusively for orchestral concerts. The great halls of the world—Amsterdam's Concertgebouw, Boston's Symphony Hall and Vienna's Musikverein—are all designed solely for orchestral use. (Never mind that seats go out and tables come in when the Boston Symphony morphs into the Boston Pops. That's a whole other story!) Most European cities have specific concert venues for specific uses. Vienna, for instance, has the Musikverein's concert hall for performances by the Vienna Philharmonic, the State Opera House for opera, and smaller halls (including one in the Musikverein building) for chamber music and recitals.

Things are different in the United States. Particularly in the 20th century, U.S. cities built one performance venue for many different kinds of events. This speaks to good-ol' American practicality and efficiency as well as our traditional frugality when it comes to the arts. But it flies in the face of acoustical reality: that different kinds of music need different acoustical environments. A hall with a reverberation time of 1.6 seconds, ideal for opera, shortchanges the romantic masterworks that are the heart of the symphonic repertoire. But a hall that's perfect for Tchaikovsky—with 2 seconds of reverb—turns the best opera singer's diction into mush and will send even die-hard fans of modern amplified Broadway shows like *Phantom of the Opera* running

for the doors covering their ears.

You see the problem. To serve everybody, a multi-purpose hall must be a compromise. That's the good spin. The bad spin is that *nobody* gets the reverberation time they need. Moreover, inherent characteristics of the traditional multi-purpose hall make good orchestral acoustics difficult to achieve.

For a hall to present theater, dance and opera as well as symphonic concerts, it needs to have a stage with a proscenium opening, wings for entrances and exits and a flyspace for hanging lights and sets. Each of these—absolutely essential for theatrical performance—has a negative effect on orchestral acoustics. The proscenium opening breaks the auditorium into two distinct spaces—the stagehouse behind the proscenium and the seating area in front—so the orchestra and audience are actually in two different rooms. The wings mean that there are no hard sidewalls surrounding the musicians—walls that are essential for directing sound from the stage to the audience's ears. The flyspace above the orchestra is a giant hole into which vast amounts of sound disappear, and the more the flyspace is filled with curtains and cloth set pieces, the more sound is lost.

The standard solution to this problem is the orchestral shell—temporary walls and ceiling pieces made of sound-reflective materials that enclose the orchestra, separating it from the offstage space of the stagehouse. A shell projects the musicians' sound out to the audience and also distributes sound around the stage to help



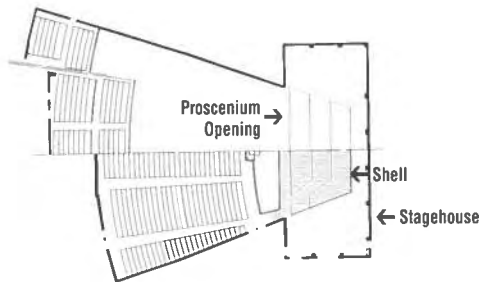
The Mead Theater of the Benjamin and Marian Schuster Performing Arts Center is the ideal shape to allow the sound to project from the stage.

Continued on page 55

Neal's Notes on Acoustics continued from page 21.

musicians hear each other. To be effective—to create the auditory illusion of no proscenium opening at all—a traditional-style orchestral shell must be heavy and massive. That makes it hard to store and difficult (and time-consuming AND EXPENSIVE) to move into position. (And don't forget, as soon as the orchestra's done and the ballet moves in, the shell has to be moved out of position.) Computer geeks would call a shell a “kludge”—an awkward, messy, less-than-ideal solution.

But the typical 20th century multi-purpose hall has an even greater structural problem. Folks who come to the opera, to the ballet, to the theater want to be able to see what's going on. So the “shoebox” of the great concert halls is impossible—too many seats too far from the stage. Multi-purpose halls are generally wider than concert halls so more of the audience can be close to the stage. But this reduces the amount of sound reflected from the side walls and deprives the audience of a three-dimensional aural experience.



Edmonton's Jubilee Auditorium, a Typical Multi-Purpose Hall

Now you're worried, right? The Schuster Center hasn't been built just for the Dayton Philharmonic. It is our new home, but we'll share that home with Dayton Opera, the Victoria Theatre, Dayton Ballet and other performers. The Schuster Center is a multi-purpose hall. But relax! It's a state-of-the-art multi-purpose hall, one with real solutions instead of kludges!

In the next program book: Part 4, how modern technology will allow the Schuster Center to serve many different acoustical needs.