

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, APRIL 9, 2023, 8-10PM**

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Neal's Notes on Acoustics

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

E. 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



Richard Wagner

Flying Dutchman Overture

Program Notes by Richard Benedum

Wagner was born on May 22, 1813, in Leipzig, and died in Venice on February 13, 1883.

The libretto for his opera *Der fliegende Holländer* was written in 1840; the music was composed from 1840-41 and first performed on January 2, 1843, at the Dresden Court Opera. The Overture was most recently performed by the Dayton Philharmonic on March 7 and 8, 1984 under the direction of Charles Wendelken-Wilson.

At the age of twenty-six Wagner set out to make his name and fortune in Paris, crossing the North Sea in a small Norwegian vessel. During a terrible storm the superstitious sailors told an ancient legend of a phantom ship which could not be sunk; the master, a Dutchman, was the only live person onboard. The Dutchman struggled against the elements and against Hell itself, unable to find peace or rest even after his crew was gone. Heinrich Heine added a twist to the legend: every seven years the Dutchman could go ashore in search of a woman whose purity would release him from the curse of Lucifer.

In May 1853, Wagner conducted several orchestral concerts at Zurich and included this Overture. For that occasion he wrote the following description of his music:

"The fearful ship of the Flying Dutchman rides the tempest. It nears the coast and puts to land, where its captain once was promised he would find redemption. We hear the compassionate strains of the promise of salvation, like a combined lament and prayer. Hopelessly, the condemned man listens. Weary and longing for death, he comes ashore, while his crew, listless and tired of life, silently bring the ship to rest."

"How often the unhappy man has gone through the same motions! How often has he steered his ship from the sea to the shores of man, where once in every seven years he is permitted to land; how often has he dreamt that he had reached the end of his trials and ah! how often, frightfully disillusioned, has he set sail again upon his wild voyage! To force his own death, he has roused the sea and storm against himself, into the yawning whirlpool he plunged his ship, but the whirlpool did not swallow it; against the surfbound cliffs he urged it—but the rocks have never wrecked it. All the fearsome dangers of the deep, at which he had laughed in a wild lust of adventure, they now laugh at him—they do not harm him; he is cursed and doomed to all eternity to hunt the watery waste for treasure that gives him no satisfaction, never finding the only thing that could redeem him!"

"A stately ship sweeps by; he hears the familiar songs of men rejoicing at the approach of home. Enraged by this glad sound, he rushes forward through the storm, affrights and silences the singers, and puts the joyous crew to flight. Then from the depth of his misery he cries out for salvation; in the barren world of men, where he has his existence, only a woman can bring him release! Where, in what distant land does his rescuer live? Where does there beat a compassionate heart for sufferings so great as his? Where is she who will not flee in horror from him, like these cowards?"

"A ray of light penetrates the gloom. Like a lightning flash it pierces his tortured soul. It fades, and leaps to life once more: the seaman keeps the lodestar firmly in view,

Continued on page 55

Instrumentation:

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



Classical Concert
Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Thursday
Jan. 23
2003

8 PM
Memorial Hall

Saturday
Jan. 25
2003

8 PM
Memorial Hall

Dayton Philharmonic Chorus

Hank Dahlman, Director

Richard Wagner *Flying Dutchman Overture*
(1813-1883)

Steven Winteregg *To Fly Unbounded**
(b.1952) *To Flee the Bounds*
Dreams of Youth
Hymn of Determination
Flight in the Unknown

INTERMISSION

Nikolai Rimsky-Korsakov *Scheherazade*
(1844-1908) *The Sea and Sinbad's Ship*
The Tale of the Prince Kalendar
The Young Prince and the Young Princess
The Festival at Baghdad; the Sea; the Ship
Is Wrecked on a Rock Surmounted by a
Bronze Warrior



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

Sunday, March 23, 2003 at 7:00 pm



Steven Winteregg

To Fly Unbounded

Instrumentation:

- 3 Flutes
(incl. piccolo)
- 3 Oboes (incl.
English horn)
- 3 Clarinets (incl.
bass clarinet)
- 3 Bassoons (incl.
contrabassoon)
- 4 Horns
- 3 Trumpets
- 3 Trombones
- Tuba
- Timpani
- Percussion
- Piano
- Strings
- Chorus

To *Fly Unbounded*, Steven Winteregg's latest work for the Dayton Philharmonic Orchestra, was composed in 2002. This is the work's premiere performance.

Steven Winteregg is Associate Professor of Music at Wittenberg University, Springfield, and principal tubist with the Dayton Philharmonic Orchestra. He holds degrees in music from Ohio State University, University of Cincinnati College-Conservatory of Music, and Wright State University. His primary composition teachers were William Steinohrt and Gregory Proctor. Winteregg has received dozens of composition awards, including First Prize in the New Louisville Brass Quintet Composition Competition, the "Joy of Life" Composition Competition, and the International Horn Society's Composition Competition. He has received Artist Fellowships from the Montgomery County Regional Arts and Cultural District and from the Ohio Arts Council. For the last eight years he has received an award in composition from ASCAP. Winteregg's compositions have been performed around the world, with recent performances in Japan, France, and the Czech Republic. He was principal composer for the Dayton Ballet's production, *An American Cinderella*, which premiered in February 1997. He resides in Englewood with his wife Candy, and their two children, J.D. and Carrie.

To Fly Unbounded is the first in a series of compositions commissioned by the Dayton Philharmonic to commemorate the 100th anniversary of powered flight in 2003. Winteregg was asked to write the piece for the Dayton Philharmonic Orchestra and Chorus. The text includes the poetry of Paul Laurence Dunbar and Walt Whitman, as well as a quote from Wilbur Wright. Winteregg says about the text, "I chose these poets not only for the quality of the poetry but also for the fact that the Wright Brothers would have probably known them. Of course there is the obvious connection between Dunbar and the Wright Brothers."

To Fly Unbounded is in four sections or tableaux. The first movement, "To Flee the Bounds," reflects the dream of flight. "Dreams of Youth" reflects the Wright Brothers' childhood. "Hymn of Determination" is a tribute to both the Wright Brothers' father, Bishop Milton Wright, and also to their determination in the face of many difficulties. The last section, "Flight into the Unknown," represents the actual flight at Kittyhawk. The shape of the flight theme in "To Fly Unbounded" mimics the artwork "Flyover," which is on Main Street in downtown Dayton, which itself is patterned after the first successful powered flight of the Wright Brothers. *To Fly Unbounded* was funded through the generous support of the Miriam Rosenthal Memorial Trust Fund. (note by Jason Helton)

Nikolai Rimsky-Korsakov

Scheherazade



Instrumentation:

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

Rimsky-Korsakov was born on March 18, 1844, in Tikhvin in the government of Novgorod, and died on June 21, 1908, in St. Petersburg. His symphonic suite *Scheherazade*, Op. 35, was written in 1888, and first performed under his direction on December 15, 1888, at St. Petersburg. The most recent performance by the Dayton Philharmonic Orchestra was on Wednesday, October 5, 1994 under the direction of guest conductor Steven Byess with Peter Ciaschini, violin.

Of Rimsky-Korsakov's fifteen major orchestral works, the three most celebrated—*Capriccio Espanol*, Op. 34, *Scheherazade*, and the *Russian Easter Overture*, Op. 36—were written within the span of a single year. For these three works alone, Rimsky-Korsakov would have earned the reputation as the greatest tone colorist of his day. The somber hues of the German masters are nowhere present; Rimsky-Korsakov utilizes an orchestral palette of incredible brilliance and transparency. Building upon the earlier work of Berlioz and Glinka, he enriches his colors with the distinctive harmonic textures of Russian and Oriental folksong.

The form of *Scheherazade* is not easy to describe; underneath its apparent air of evocative fantasy is a framework built upon a firm base of classical symphonic thematic exposition and development. The composer himself wrote in his autobiography, *My Musical Life*: "The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*, scattered through all the four movements of my suite: the sea and Sinbad's ship, the fantastic narrative of the Prince Kalendar,

the Prince and the Princess, the Baghdad festival and the ship dashing against the rock with the bronze rider upon it."

Yet Rimsky did not want people to listen only with the program (that is, the story) in mind, but rather for the purely musical values of *Scheherazade*. He continues:

"In vain do people seek in my suite leading motives linked unbrokenly with ever the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other . . ."

"In composing *Scheherazade*, I meant these hints [i.e., the titles of the four movements] to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other... Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connotes in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Continued on page 56

To Fly Unbounded

I. To Flee the Bounds

O to realize space!

The plenteousness of all, that there are no bounds,
To emerge and be of the sky, of the sun and moon and
flying clouds, as one with them.

Gliding o'er all, through all,
Through Nature, Time, and Space,
As a ship on the waters advancing.

Speeding through space, speeding through heaven and the
stars,
Speeding with tail'd meteors, throwing fire-balls like the rest.

O to realize space!

The plenteousness of all, that there are no bounds,
To emerge and be of the sky, of the sun and moon and
flying clouds, as one with them.

(Text: Walt Whitman)

II. Dreams of Youth

What dreams we have and how
they fly
Like rosy clouds across the sky;

The little bird sits in the nest and
sings
A shy, soft song to the morning
light;
And it flutters a little and prunes
its wings.
The song is halting and poor
and brief,
And the fluttering wings scarce
stir a leaf;
But the note is a prelude to
sweeter things,
And the busy bill and the flutter
slight
Are proving the wings for a
bolder flight!

Break me my bounds, and let
me fly
To regions vast of boundless sky;
Nor I, like piteous Daphne, be
Root-bound. Ah, no! I would
be free

What dreams we have and how
they fly
Like rosy clouds across the sky.

(Text: Paul Laurence Dunbar)

III. Hymn of Determination

There are no beaten paths to
 Glory's height,
There are no rules to compass
 greatness known;
Each for himself must cleave a
 path alone,
And press his own way forward
 in the fight.

When storms arise
And dark'ning skies
 About me threat'ning lower,
To thee, O Lord, I raise mine
 eyes,
To thee my tortured spirit flies
 For solace in that hour.

The mighty arm
Will let no harm
 Come near me nor befall me:
Thy voice shall quiet my alarm
When life's great battle waxeth
 warm
No foeman shall appall me.

He had his dream, and all
 through life,
Worked up to it through toil and
 strife.
Afloat fore'er before his eyes,
It colored for him all his skies:
 The storm-cloud dark
 Above his bark,
The calm and listless vault of blue
Took on its hopeful hue,
It tintured every passing beam
 He had his dream.

Upon thy breast
Secure I rest,
 From sorrow and vexation;
No more by sinful cares oppressed,
But in thy presence ever blest,
 O God of my salvation.

(Text: Paul Laurence Dunbar)

IV. Flight into the Unknown

On the beach at night alone,
As the old mother sways her to and fro singing her husky
 song,
As I watch the bright stars shining, I think a thought of the
 clef of the universes and of the future.

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that
 land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undream'd of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

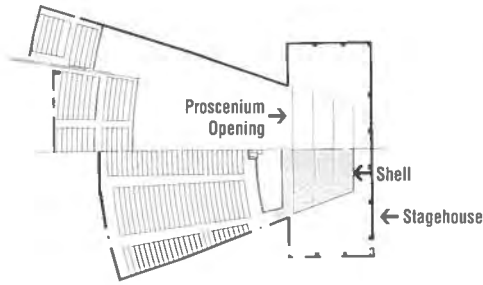
Then we burst forth, we float,
In Time and Space.

No bird soars in a calm.

Text: Walt Whitman, Wilbur Wright)

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 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.

Richard Wagner continued from page 30.



and steers boldly through waves and billows toward it. What draws him on so powerfully? It is a woman's glance, which, full of noble sorrow and divine compassion, shines through to him! A womanly heart has opened its depths to the doomed man's infinite sorrows, to sacrifice itself for him, to end his sorrows

and her life together. At this divine deed the unhappy man at last can die; his ship breaks to pieces and is engulfed by the ocean. Yet he rises from the waves, redeemed and whole, led by his redemptress's hand to the dawn of an exalted love."



Nikolai Rimsky-Korsakov continued from page 33.

The four selections of *Scheherazade*, however, have evocative (rather than literally descriptive) titles, which provide a springboard for the listener's imagination:

I. *The Sea and Sinbad's Ship*. The first movement opens with the majestic motto theme, the principal theme of the entire work:



and leads to the sinuous violin solo depicting Scheherazade:



II.

The Tale of the Prince Kalendar is the story of a young prince disguised as a wandering monk, which begins with a lively bassoon solo, next taken up by the oboe and then by violins, a range of woodwinds, and solo horn. An abrupt interruption transforms the original triplets of Scheherazade's original melody into a trombone and trumpet fanfare.

III. *The Young Prince and the Young Princess* is a romantic interlude.

IV. *The Festival at Baghdad; the Sea; the Ship Is Wrecked on a Rock Surmounted by a Bronze Warrior*. The solo flute dances in the festival, and other instruments join as the frenzy mounts. All at once the Festival seems to be transported to sea; mighty waves swell and the ship crashes. Finally the storm subsides and the story is finished.

Scheherazade is the lovely narrator of the

fabulous collection of *The Thousand Nights and One Night*, the tales by which the vengeful Sultan Shakriar was distracted from putting to death his wife after their first night together. The musical unity of the work is maintained by the recurrence and transformation of certain basic themes: the menacing proclamation of the very beginning (the Sultan), the Sea Music of the beginning and the end, and the celebrated solo violin passages evocative of the mystical Scheherazade.

The orchestral glow of *Scheherazade* is, along with its haunting melodic lines, its most notable treasure. The strings are still the backbone of the sound, but are used in ways different from classical symphonic procedure—they sing as both solo voices and divided choirs. Woodwinds and brass are highlighted throughout, both as solo instruments and in fascinating, ever-changing combinations.

The Romantic era was also an era in which the individual was truly emancipated and even glorified—think of the awe accorded such legendary composer-performers as Liszt and Paganini. Thus *Scheherazade*, by virtue of her imagination and cleverness, was able to rise to the challenge of the Sultan. Finally, there was an interest in escapism and exoticism in the late nineteenth century, fostered largely by the uniformity of everyday life brought on by the Industrial Revolution.

To be sure, *Scheherazade* has had fluctuations in critical acclaim. But its imaginative use of musical techniques, coupled with its brilliant sounds and extra-musical images, has assured its continued favor with audiences.