

**PROGRAM PAGES FOR  
CONCERT NIGHT  
ON  
DISCOVER CLASSICAL  
SUNDAY, APRIL 23, 2023, 8-10PM**

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## NEAL'S NOTES

"Experience General Background, DPO Fans!"

**Y**ou probably saw the publicity materials: "EGBDF: This play requires 6 actors, 1 conductor, 26 violins, 10 violas, 9 cellos, 8 basses, 12 woodwinds, 13 brass, 5 percussionists, 1 organ, and 1 harp". Say what? You walk into the Mead Theatre in February, see a theatrical set onstage in and around the orchestra. Maybe you came on the wrong night. Or maybe the Schuster Center management is double-booking the hall. You open your program book to find out what's going on and read "*Every Good Boy Deserves Favour*, A Play for Actors and Orchestra by Tom Stoppard and André Previn". Confusing, isn't it?

Not to me.

When I was in high school I was a "double arts nerd" — part music nerd, part drama nerd. It's probably amazing that I got any schoolwork done at all, what with all the violin lessons, youth orchestra, school orchestra, community orchestra, school choir, drama club, school musical, plus my now-embarrassing first efforts at composing music and writing plays. On top of that I spent most of my "free time" listening to music, going to concerts, reading plays, and going to the theater.

So for me, the idea of a play for actors and orchestra isn't all that crazy. I suppose it's the logical conclusion of the twin obsessions of my youth.

There are many examples of orchestral music composed as accompaniment to theatrical presentations. The first half of our February classical series concerts consists of pieces written for the theater by Mendelssohn, Schubert, and Beethoven. After intermission comes

*Every Good Boy* . . . , to my knowledge the only "Play for Actors and Orchestra" ever written in the history of drama and music.

What could possibly be more impractical? It's hard enough to put on an orchestral concert or a one-act play. What kind of fools would dream of trying to do them simultaneously?

Playwright Tom Stoppard and composer André Previn, that's who!

Their basic premise: A cell — er, ward — in a Soviet-era prison — er, hospital — houses two strange fellows. One is Alexander Ivanov, a dissident who has been thrown into a mental hospital by the Soviet government for claiming that the Soviet government is throwing dissidents into mental hospitals. The other is Alexander Ivanov, a lunatic whose delusion is that he's the triangle player in a symphony orchestra. They're alone onstage. Except for the 85 members of the orchestra lurking behind them!

It's a strange premise, yes. But nothing is impossible for Tom Stoppard. This is the man whose *Rosenkrantz and Guildenstern are Dead* showed us that there was a whole other play going on while those two minor characters in *Hamlet* were off-stage at Shakespeare's Globe Theatre, whose *Travesties* who imagined James Joyce, Vladimir Lenin, and Tristan Tzara teaming up in a 1917 Zurich amateur production of *The Importance of Being Earnest*, who wrote the wild screenplay for Terry Gilliam's *Brazil*, and whose Oscar-winning *Shakespeare in Love* took us into the mind (and the love life) of the greatest English-language playwright. Greatest

English-language playwright before Tom Stoppard, that is.

I guarantee you, within a few minutes of “curtain”, the idea of the orchestra being onstage during this play will make perfect sense. The musicians are an integral part of the story. Not only does the insane Alexander Ivanov have an orchestra in his head, but the prison doctor is “one of the lowliest violinists” in a community orchestra and makes his first entrance bumbling his way from the back of the second violin section to his office. The sane Alexander Ivanov has a son Sacha (the Russian nickname for — you guessed it — Alexander) who plays percussion in a school orchestra. What’s more, ask any DPO musician and they’ll tell you: playing in an orchestra is part-prison, part-madhouse!

What’s more, Stoppard also turns the orchestra into a compelling metaphor of societal conformity. To play in an orchestra you must surrender your

personal and musical individuality for the good of the “collective”. You’re under the control of a leader who can be tyrannical, arbitrary, and charismatic. But when you follow the rules, do as you’re told, and play along with everyone else, you make beautiful music together and every good boy does, indeed, deserve the public’s favor.

When you walk into the Mead Theatre again for the March classical series concert, everything will be back to normal. The set will be gone. The make-up will be packed away. The costumes will be back in storage. The Human Race Theatre Company’s actors will be across the street in the Loft Theatre. You’ll hear a nice, normal concert with an opening piece, a concerto, and a symphony. The world will be as it was before.

But if we’ve succeeded with *Every Good Boy*, you’ll be looking at the world just a little bit differently!



# HILARY HAHN

## Biography

At the age of 25, Grammy Award-winning violinist Hilary Hahn is one of the most compelling artists on the international concert circuit. Known for her intellectual and emotional maturity, she was named "America's Best" young classical musician by *Time Magazine* in 2001, and appears regularly with the world's great orchestras in Europe, Asia, and North America.

Hilary Hahn records exclusively for Deutsche Grammophon. Her most recent album, released in September 2004, features the Elgar Violin Concerto and Vaughan Williams' *The Lark Ascending*, with the London Symphony Orchestra and Sir Colin Davis. In 2003, Deutsche Grammophon released Ms. Hahn's recording of the four violin concertos by Bach: the solo concertos in A minor and E major, the Concerto for Two Violins in D minor (with Margaret Batjer, second violin), and the Concerto for Violin and Oboe in C minor (with Allan Vogel, oboe) with the Los Angeles Chamber Orchestra and Jeffrey Kahane.

Prior to signing with Deutsche Grammophon, Ms. Hahn made five recordings for Sony Classical. Her first album, featuring Solo Sonatas and Partitas of J.S. Bach, won *Diapason's* 1997 "d'Or of the Year" and spent weeks as a bestseller on the *Billboard* classical charts. Her next recording, concertos by Beethoven and Bernstein, brought her first Grammy nomination, as well as a second *Diapason* "d'Or," the *Echo Klassik* award for 1999, and *Gramophone Magazine's* "CD of the Month"; and her third release - American concertos by Samuel Barber and Edgar Meyer - won the Deutsche Schallplattenpreis and the Cannes Classical Award. Her 2001 recording of

the concertos of Brahms and Stravinsky won her a Grammy Award in addition to *Gramophone* "Editor's Choice" and *Monde de la Musique's* "Choc". It also became Ms. Hahn's fourth consecutive classical bestseller. In the autumn of 2002, Sony released her fifth album: concertos of Felix Mendelssohn and Dmitri Shostakovich.

In other recent projects, Ms. Hahn can be heard as featured soloist on the soundtrack to M. Night Shyamalan's latest film, *The Village*, and as a guest artist on the upcoming album by Austin alt-rockers And You Will Know Us By the Trail of Dead.

Hilary Hahn was born in Lexington, Virginia. She began playing the violin one month before her fourth birthday.

Admitted to Philadelphia's Curtis Institute of Music in 1990 at the age of ten, Hilary Hahn made her major orchestra debut a year and a half later with the Baltimore Symphony Orchestra. Her 1993 Philadelphia Orchestra debut was followed by engagements with the Cleveland Orchestra, New York Philharmonic and Pittsburgh Symphony Orchestra. In March 1995, at age 15, Ms. Hahn made her German debut playing the Beethoven concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra, in a concert broadcast on radio and television throughout Europe. Two months later she received the Avery Fisher Career Grant. In 1996, Ms. Hahn completed the graduation requirements for her bachelor's degree at Curtis, signed an exclusive recording contract with Sony Classical, and made her Carnegie Hall debut in New York, as soloist with the Philadelphia Orchestra.

# CLASSICAL CONCERT

Dayton Philharmonic Orchestra

Neal Gittleman, Music Director

Friday

Mar. 11  
2005

8 PM

Schuster Center

Saturday

Mar. 12  
2005

8 PM

Schuster Center

## Hilary Hahn, Violin

Concert Sponsor:

Friday's concert is the **William S. Anderson Concert**

Saturday's concert is sponsored by **National City Bank**

David Conte  
(b. 1955)

Fantasy for Orchestra

Samuel Barber  
(1910-1981)

Violin Concerto, Op. 14  
Allegro moderato  
Andante  
Presto in moto perpetuo

## Hilary Hahn, Violin

INTERMISSION

Peter Ilyich Tchaikovsky  
(1840-1893)

Symphony #6 in B minor, Op. 74  
*Pathétique*  
Adagio; Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Adagio lamentoso

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# FANTASY FOR ORCHESTRA

David Conte

David Conte has been professor of composition at the San Francisco Conservatory of Music since 1985. His *Fantasy for Orchestra* is based on a work for solo piano that he composed in 1987 for San Francisco Conservatory faculty member Scott Foglesong. This is the first performance by the Dayton Philharmonic Orchestra.

**Instrumentation:** 2 flutes, 1 piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, 1 tuba, timpani, 3 percussionists, piano/celesta, harp and strings

In the twentieth century, there is a rich history of composers orchestrating works they originally conceived for the piano. One thinks of Mussorsky's *Pictures at an Exhibition*, Ravel's *Mother Goose Suite*, and Copland's *Variations for Orchestra*. David Conte has continued that tradition into the twenty-first century with his *Fantasy for Orchestra*, commissioned by the Stockton Symphony, Peter Jaffe, conductor.

Conte has written about his work:

*Fantasy for Orchestra* is ten minutes in length and is cast in three contrasting sections. The entire work is based on a single melodic idea, first stated alternately in the trumpet and in a trio of double reeds. This melody is reminiscent of the blues, giving the entire work a decidedly American sound and character. The first section is ruminative, even obsessive in mood, gradually becoming more expansive and leading to a grand statement of the main theme by full orchestra. The middle section is quite jazzy,

beginning with solos for the woodwinds in a "scat-singing" style which leads to an energetic and rhythmically syncopated Allegro. The music rises to a second, more massive climax, with the main melody broadly sung in the trumpets and trombones. The third and final section is suddenly quiet and plaintive. The work gradually winds down and fades into silence.

Conte has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton Philharmonic and the Oakland-East Bay Symphony. He has also composed songs for Barbara Bonney, Thomas Hampson and Phyllis Bryn-Julson. He is the composer of two operas, *The Dreamers* for Sonoma City Opera and *The Gift of the Magi* for the San Francisco Conservatory. He has published over 30 works, and his work is represented on numerous CD recordings.

He earned a B.M. from Bowling Green State University, a M.F.A and D.M.A. from Cornell University, where he studied with Karel Husa and Steven Stucky. He also studied with Nadia Boulanger in Paris on a Fulbright Scholarship. In 1982 he worked with Aaron Copland preparing a study of the composer's manuscript sketches. He received a conducting fellowship from the Aspen Music Festival and also received the Ralph Vaughan Williams Fellowship. He has served on the faculties of Cornell University, Colgate University, and the National Music Camp at Interlochen, Michigan.



# VIOLIN CONCERTO, OP. 14

Samuel Barber

Program Notes: Dr. Richard Benedum

Samuel Barber was born on March 9, 1910, in West Chester, Pennsylvania and died on January 23, 1981, in New York. Barber began his Violin Concerto on a commission from Samuel Fels, a wealthy Philadelphia businessman in the summer of 1939 while in the small Swiss village of Sils-Maria, and intended by Fels for the brilliant young violinist Iso Briselli. The work was premiered on February 7, 1941, by Albert Spalding and the Philadelphia Orchestra under Eugene Ormandy. The most recent performance by the Dayton Philharmonic Orchestra was in October of 1998, with violinist Anne Akiko Meyers, under the baton of Neal Gittleman.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, 1 percussion, piano, strings

Barber's Violin Concerto was originally intended for Iso Briselli, a brilliant young violinist born in October 1912.

Briselli's earliest violin studies were in Odessa with Fyotr Stolyarsky, who also taught Nathan Milstein and David Oistrakh. Briselli continued his studies with Carl Flesch in Berlin, and followed Flesch to the Curtis Institute in Philadelphia, where the teenage Samuel Barber was a composition student.

Briselli approached Barber for a concerto, and his patron Fels committed \$1,000 to the project. Barber began composition in the summer of 1939, and was able to send Briselli the first two movements by early autumn. Briselli responded with enthusiasm and admiration (contrary to Nathan Broder's account that Briselli complained that the music was too simple and not brilliant

enough). Barber finally sent the third movement in mid-summer 1940; Briselli's initial reaction was that this third movement did not match the first two in quality, nor did it fit with the first two. Barber did not follow Briselli's suggestions for revising the final movement, however, and thus Briselli did not premiere the work. Contrary to other accounts, Briselli never criticized the work as too difficult, or even unplayable. (This story is documented in George K. Diehl's article "A Tale of Three Movements" in the November 1995 issue of *Strad*, which aims to set the record straight about various inaccuracies regarding Mr. Briselli's role in the work's commission.)

In retrospect, Briselli's assessment proved to be accurate. The Concerto illustrates a crisis in Barber's musical development, which also coincided with a crisis in world history, the outbreak of World War II. The first two movements are conservative in style and warmly romantic, and are examples of the songfulness which dominated Barber's early works.

The first movement begins quietly; the solo violin plays the lyrical main theme – a long, lyrical phrase which spins out to twenty-seven measures.

The second movement is even more lyrical. The solo oboe sings its melody over hushed strings. After a contrasting middle section the first theme returns to build to an intense climax, only to end with the hushed mood of the beginning. The third movement, a study *in moto perpetuo*, is more aggressive, with irregular but driving rhythms and stronger, sharper dissonances, leading to a brilliant close.



# SYMPHONY NO. 6 (“PATHÉTIQUE”)

Peter Ilyich Tchaikovsky

Program Notes: Dr. Richard Benedum

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7, 1840; he died at t. Petersburg on November 6, 1893. He completed the Symphony in B Minor, Op. 4, in the last year of his life, and conducted the first performance in St. Petersburg just nine days before his death. The piece quickly attained great popularity, and was first performed in America by the New York Symphony Society on March 16, 1894. It was most recently played by the Dayton Philharmonic in March 1998, under the baton of Neal Gittleman.

**Instrumentation:** 3 flutes (piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, trombones, tuba, timpani, percussion and strings

While talking with his brother Modeste on the day after the first performance, Tchaikovsky discussed the problem of a title for his Sixth Symphony, which he was about to send to the publisher. He had thought of calling it “A program symphony,” for he had written to his nephew, Vladimir Davidov: “This program is penetrated by subjective sentiment . . . The program is a kind which remains an enigma to all—let them guess it who can.” He accepted Modeste’s suggestion of “Pathétique,” however, but thought better of it after the score had been shipped to the publisher Jurgenson, and wrote of his preference for identifying the symphony by number, without a programmatic title. Jurgenson apparently thought he had a good selling title, however, and the name has remained.

Modeste’s suggestion “Pathétique” was at first thought a good one, for the symphony had all the characteristics of melancholy—the stressed minor mood, the inking chromatic melodies, poignant dissonances, and exploration of the darkest depths of the orchestra. Aside

from these external characteristics, however, there is a deeper motivation to the Symphony, one which is eloquently and unmistakably in the music itself and for which the title “Pathétique” is only vaguely indicative. “While composing the (Sixth) symphony in my mind,” he had written to his nephew, “I frequently shed tears.”

Many critics and interpreters of Tchaikovsky’s music like to believe that he was in one of his frequent melancholy moods when he worked on this symphony. Nothing could be further from the truth. Though he had only recently broken with Mme. von Meck, he was in the best of spirits. His health had never been better, and he spent long hours outdoors, caring for a brood of chickens, feeding a colony of ants in the garden, flying a large kite, and taking long walks. It was during these communions with nature that he worked out many ideas for the new symphony. His optimism, as well, is documented in a letter to his nephew, Vladimir Davidov, to whom he dedicated the symphony. “I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I have never loved any one of my musical offspring before . . . You can imagine what joy I feel in the conviction that my day is not yet over, and that I still may accomplish much.”

The final impression of the “Pathétique” Symphony, when listened to without any preconceptions, is anything but pessimistic and pathetic. The first performance was rather coolly received; Tchaikovsky himself, who conducted, was much to blame.

The Pathétique Symphony was Tchaikovsky’s last composition. On November 1st, during a cholera epidemic, he drank a glass of unboiled water. Five days later he was dead.