

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MAY 21, 2023, 8-10PM**



Dayton Philharmonic Orchestra Personnel

1ST VIOLINS

Jessica Hung,
Concertmaster
J. Ralph Corbett
Chair
Aurelian Oprea,
Associate
Concertmaster
Huffy Foundation
Chair
William Manley,
Assistant
Concertmaster
Sherman
Standard
Register
Foundation Chair
Elizabeth Hofeldt
Karlton Taylor
Mikhail Baranovsky
Louis Proske
Nancy Mullins
Barry Berndt
Philip Enzweiler
Dona Nouné-
Wiedmann
Janet George
Rachel Frankenfeld
John Lardinois

2ND VIOLINS

Kirstin Greenlaw,
Principal
Jesse Philips
Chair
Christine Hauptly
Annin,
Assistant Principal
Ann Lin
Gloria Fiore
Kara Lardinois
Tom Fetherston
Lynn Rohr
Yoshiko Kunimitsu
William Slusser
Allyson Michal
Yen-Ting Wu

VIOLAS

Sheridan Currie,
Principal
Mrs. F. Dean
Schnacke Chair
in Memory of
Emma Louise
Odum
Colleen Braid,
Assistant Principal
Karen Johnson
Grace Counts
Finch Chair
Chien-Ju Liao
Belinda Burge
Lori LaMattina
Mark Reis
Scott Schilling
Kimberly Trout
Leslie Dragan

CELLOS

Andra Lunde
Padrichelli,
Principal
Edward L. Kohnle
Chair
Christina Coletta,
Assistant Principal
Jane Katsuyama
Nan Watson
Mark Hofeldt
Nadine
Monchecourt
Mary Davis
Fetherston
Ellen Nettleton
Linda Katz,
Principal Emeritus
Leslie Dragan

BASSES

Deborah Taylor,
Principal
Dayton
Philharmonic
Volunteer Assn.
C. David Horine
Memorial Chair
Jon Pascolini,
Assistant Principal

Donald Compton
Stephen Ullery
Christopher
Roberts
James Faulkner
Bleda Elibal
Nick Greenberg

FLUTES

Rebecca Tryon
Andres,
Principal
Dayton
Philharmonic
Volunteer Assn.
Chair
Jennifer Northcut
Janet van Graas

PICCOLO

Janet van Graas

OBOES

Eileen Whalen,
Principal
Catharine French
Bieser Chair
Roger Miller
Robyn Dixon Costa

ENGLISH HORN

Robyn Dixon Costa
J. Colby and
Nancy Hastings
King Chair

CLARINETS

John Kurokawa,
Principal
Rhea Beerman
Peal Chair
Robert Gray
Anthony Costa*

BASS CLARINET
Anthony Costa*

BASSOONS

Jennifer Kelley
Speck,
Principal
Robert and Elaine
Stein Chair

Kristen Canova
Bonnie Sherman

CONTRABASSOON

Bonnie Sherman

FRENCH HORNS

Robert Johnson*,
Principal
Frank M. Tait
Memorial Chair
Aaron Brant,
Acting Principal
Elisa Belck
Todd Fitter
Amy Lassiter
Sean Vore

TRUMPETS

Charles Pagnard,
Principal
John W. Berry
Family Chair
Alan Siebert
Ashley Hall

TROMBONES

Timothy Anderson,
Principal
John Reger
Memorial Chair
Richard Begel

BASS TROMBONE

Chad Arnow

TUBA

Timothy Northcut,
Principal
Zachary, Rachel
and Natalie
Denka Chair

TIMPANI

Donald Donnett,
Principal
Rosenthal Family
Chair in Memory
of Miriam
Rosenthal

PERCUSSION

Michael LaMattina,
Principal
Miriam Rosenthal
Chair
Jeffrey Luft
Richard A. and
Mary T. Whitney
Chair
Gerald Noble

KEYBOARD

Joshua Nemith,
Principal
Demirjian Family
Chair

HARP

Leslie Stratton
Norris,
Principal
Daisy Talbott
Greene Chair

**Leave of Absence*

Neal Gittleman,
Music Director

Patrick Reynolds,
Assistant
Conductor and
Conductor, DPYO

Hank Dahlman,
Chorus Director

Jane Varella,
Personnel
Manager

William Slusser,
Orchestra
Librarian

Elizabeth Hofeldt,
Junior String
Orchestra Director



Neal's Notes

"Favorites"

People in leadership positions aren't supposed to play favorites.

But conductors *do* get to play favorites, at least in the sense of programming favorite pieces!

And when I look at the three Classical Series concerts in this program book, it sure looks as if I *am* playing favorites.

EXHIBIT ONE

Igor Stravinsky: *Apollo and the Muses*

Stravinsky has been one of my favorite composers for a very long time. I first heard of him from my mother, who used to tell of hearing *The Rite of Spring* on the radio and running, hands over her ears, to escape the intense dissonance and cacophony. The story confused me (because I had Stravinsky confused with Tchaikovsky), but anything my mother hated that much seemed worthy of examination. One day, when she wasn't around, I put *The Rite of Spring* on the turntable and was hooked!

When I was in France, studying with Stravinsky's close friend Nadia Boulanger, I got regular exposure to Stravinsky's music, especially to the pieces of his neo-classic period. Mlle. Boulanger's personal favorites were the ballet scores *Orpheus* and *Apollon Musagète*. Since I was a fan of the "crunchy Stravinsky", these tuneful, downright beautiful pieces were quite a revelation.

Hard to believe, then, that I've never conducted either piece. But I'm working on fixing that. *Orpheus* is high on my "wish list" for the 2012-2013 season. And *Apollo* is here now, as the closing piece on our end-of-February program. Stravinsky wrote *Apollon Musagète* in 1928 for Diaghilev's Ballet Russes troupe. The choreography was by the Ballets Russes young ballet master George Balanchine. *Apollo* was just the second of many ballets on which Stravinsky and Balanchine collaborated. (Clarification: Balanchine called his ballet *Apollo*. Stravinsky called his music *Apollon Musagète*. We're using the English translation of Stravinsky's name, *Apollo and the Muses*.)

I still love Stravinsky's dissonant pieces, but the "pretty ones" have grown on me, and *Apollo and the Muses* is now firmly on my list of favorites.

EXHIBIT TWO

Shostakovich: Symphony No. 9

Unless you're brand new to the DPO, you know that I'm big on the music of Dmitri Shostakovich. As with Stravinsky, the affinity goes back to my youth, when I was a high school senior year, playing in the violin section of the Massachusetts All-State orchestra. Our repertoire included the third and fourth movements of Shostakovich's Fifth Symphony. I was blown away.

I drifted away from Shostakovich in college, put off by what I'd read about his toeing the official Soviet party line. Something nagged at me though, since the music struck me as more protest than accommodation.

Then in 1990 I found myself scheduled to conduct two Shostakovich symphonies – the Fifth and Fifteenth. Even if I didn't like his music all that much, I was committed to play it, so I dove in. One day I was bookstore browsing and stumbled on *The New Shostakovich* by Ian MacDonald. The subtitle caught my eye: *Loyal Stalinist or Scornful Dissident?* MacDonald's book challenged the prevailing Shostakovich scholarship and helped me find my way back to Shostakovich. As the DPO's repertoire over the past 16 years shows, he's still near the top of my Favorite Composers List. When we play his snarky, ironic Ninth Symphony in March we'll be eight-down-seven-to-go on our unofficial cycle of the Shostakovich symphonies:

EXHIBIT THREE

Daugherty: *Gee's Bend*, Concerto for Electric Guitar and Orchestra

Sometimes you find your favorites. Sometimes they find you.

That's what happened with Michael Daugherty's *Gee's Bend*.

Early in 2009 I got a call from Curt Long, former Executive Director of the DPO, in his new position as Executive Director of the Alabama Symphony. It was a good-news-bad-news call.

The good news: a guest conductor had cancelled and Curt wanted to know if I could fill in. The bad news (well, not *that* bad), was that it was (Curt's words) "a weird program" – seven contemporary pieces, all inspired in one way or another by rock and roll.

I like new music. I like rock and roll. I'm always up for a challenge. But learning seven new pieces in two months, including a world premiere, was too much. I said yes and got them to whittle it down to just six new pieces!

The world premiere turned out to be fabulous: a concerto for electric guitar and orchestra inspired by the amazing quilts of the women of Gee's Bend, Alabama. I loved the piece from the first time I banged through it on the piano. Michael Daugherty and soloist D.J. Sparr were great to work with. And it went over with the audience like gangbusters.

By the time the week in Alabama was over I was already thinking of bringing *Gee's Bend* to Dayton. I asked Daugherty what he thought of the idea of combining his piece (which quotes several African-American spirituals) with Dvorák's New World Symphony. He loved the idea.

And here it is, coming to Dayton in March!



OLIVE W. KETTERING

The Annual Memorial Concert

Olive W. Kettering
1877–1946

Olive W. Kettering was a well-known patron of the arts in Dayton. She and her husband, the late Charles F. Kettering, introduced some of the best-known artists of the concert stage to the community at special concerts given at their home, Ridgeleigh Terrace.

In 1977 and 2004, the Kettering Fund presented gifts to the Dayton Philharmonic Orchestra Association. Mrs. Virginia Kettering and the granddaughters of Olive W. Kettering, requested that the funds be used to establish the Olive W. Kettering Fund.

In accepting the generous gift, the Board of Trustees of the Dayton Philharmonic Orchestra Association decided it was appropriate to use the income from the fund to underwrite the appearance of a distinguished artist with the Orchestra. The Olive W. Kettering Memorial Concert is a tribute to the memory of one who did so much for the arts during her lifetime.

Olive W. Kettering Artists:

2010-2011	Valentina Litsitsa
2009-2010	Jon Manassee
2008-2009	Vadim Gluzman
2007-2008	Rachel Barton Pine
2006-2007	Horacio Gutierrez
2005-2006	Emanuel Ax
2004-2005	Peter Serkin

2003-2004	Midori
2002-2003	Emanuel Ax
2001-2002	Evelyn Glennie
2000-2001	Lynn Harrell
1999-2000	Nadja Salerno-Sonnenberg
1998-1999	Peter Serkin
1997-1998	Emanuel Ax
1996-1997	Cho-Liang Lin
1995-1996	Garrick Ohlsson
1994-1995	Giselle Ben-Dor and David Golub
1993-1994	Daniel Binelli
1992-1993	Pinchas Zukerman
1991-1992	John Browning and John Ferris
1990-1991	Eugene Istomin
1989-1990	Mark Kaplan
1988-1989	Earl Wild
1987-1989	Leon Fleisher
1986-1987	Misha and Cipa Dichter
1985-1986	Emanuel Ax
1984-1985	Misha Dichter
1983-1984	Susan Starr
1982-1983	Leonard Rose
1981-1982	Ruggiero Ricci
1980-1981	Nathaniel Rosen
1979-1980	Garrick Ohlsson
1978-1979	Susan Starr
1977-1978	Shirley Varrett



Miami Valley and Good Samaritan Hospitals
CLASSICAL SERIES
 Dayton Philharmonic Orchestra
 Neal Gittleman, Music Director

Friday

**Mar. 11,
 2011**

8:00 PM
 Schuster Center

Russian Giants
 Valentina Lisitsa, piano soloist
 Dayton Philharmonic Chorus:
 Hank Dahlman, director

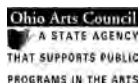
Saturday

**Mar. 12,
 2011**

8:00 PM
 Schuster Center

Weekend Sponsor: Xcelsi Group

**The performance of Friday, March 11
 is the 2010-2011 season Olive W. Kettering
 Memorial Concert**



Alexander Borodin
 (1833-1887)

Polovtsian Dances

Dmitri Shostakovich
 (1906-1975)

Dayton Philharmonic Chorus

**Symphony No. 9 in
 E Flat Major, Op. 70**
 I. Allegro
 II. Moderato
 III. Presto
 IV. Largo
 V. Allegretto – Allegro
(last three movements played without pause)

- INTERMISSION -

Piotr Ilyich Tchaikovsky
 (1840-1893)

**Piano Concerto No. 1 in
 B-Flat Minor, Op. 23**
 I. Allegro non troppo e molto
 maestoso – Allegro con spirito
 II. Andantino semplice – Prestissimo
 III. Allegro con fuoco
Ms. Lisitsa

Series Sponsor:

 Miami Valley Hospital
 Good Samaritan Hospital
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LEXUS
 OF DAYTON
 Official Automobile Dealership
 of the Dayton Philharmonic Orchestra

DAYTON 
Marriott
 Official Hotel of the
 Dayton Philharmonic Orchestra

Season Media Partners:

Classical
WDPR 88.1
 WDPG 89.9 FM

Concert Broadcast on Saturday,
 June 11, 2011, at 10 a.m.





Valentina Lisitsa, pianist

Biography

Described by critics as “[a] bona fide angel playing” and an “electrifying pianist”, the Ukrainian-born **Valentina Lisitsa** has been receiving rave reviews since making her Mostly Mozart Festival debut at Lincoln Center’s Avery Fisher Hall. With her multi-faceted playing described as “dazzling”, Valentina is at ease in a vast repertoire ranging from Bach and Mozart to Shostakovich and Bernstein. Her orchestral repertoire alone includes more than forty concerti, all of which have been performed. She admits to having a special affinity for the music of Rachmaninoff and Beethoven and continues to add to her vast repertoire each season. In May 2010 Valentina performed Rachmaninoff’s “New 5th” Concerto in her debut with the Rotterdam Symphony. She is currently embarking on an ambitious project of recording all of Beethoven’s 32 piano sonatas – often a lifelong task achieved by very few artists.

With her highly individual and fearless approach to every work she performs, Valentina is routinely greeted by enthusiastic audiences throughout the world. In the 2010-11 season Valentina will appear with the symphonies of Alabama, El Paso, West Virginia, Santa Rosa, North Carolina, Dayton, and Wichita. She will also perform at Coe College, the Pro Musica Society of Montreal, and the Pamlico Musical Society. In the 2009-10 season she debuted with the Seattle Symphony and Music Director Gerard Schwarz, the Rotterdam Philharmonic and conductor Jakub Hrusa and the Pittsburgh Symphony with Music Director Manfred Honeck. Valentina Lisitsa’s 2008-09 season spanned more than 80 performances world-wide, including a debut with the Chicago Symphony (replacing H el ene Grimaud with Beethoven’s Piano Concerto No. 5), her second appearance with the Festival International de Lanaudiere, and a recital tour of California. Her 2008 recital debut in Vienna’s Musikverein Golden Hall

received multiple standing ovations from the highly discerning Viennese audience.

Born in Kiev, Ms. Lisitsa began to study piano at the age of three and performed her first solo recital at four. After her studies – first in Lysenko School of Music and then in Kiev Conservatory – Valentina moved to the United States and shortly thereafter became a citizen. She has performed in the world’s most prestigious concert venues, and, among recent collaborations, has had tours with the National Philharmonic of Russia (under Vladimir Spivakov), Warsaw Philharmonic (under Antoni Wit), Sao Paolo Symphony, New Zealand Symphony, and Prague Chamber Orchestra.

An avid chamber music player, Valentina has performed with Lynn Harrell, Jimmy Lin, Roberto Diaz, and Ida Haendel to name a few. But her most important musical partnership has been with the superb violinist Hilary Hahn. The pair first toured together in 2007 and in 2009 made an extensive tour throughout Europe, North and South America, and Japan.

Ms. Lisitsa has recorded eight CDs on the Audiofon label and three independently released DVDs, including her best-selling set of Chopin’s 24 Etudes, which long held the coveted #1 spot on the Amazon music video list. A highly anticipated new CD featuring Beethoven, Schumann, Thalberg and Liszt is scheduled for release in 2010. Ms. Lisitsa has also just completed recordings of the complete concerti of Rachmaninoff and Rhapsody on a Theme of Paganini with the London Symphony Orchestra under Michael Francis, which will be released in 2011.

Valentina Lisitsa is a B osendorfer artist and often plays the flagship Imperial model. She makes her home with her husband – and duo piano partner – and their son, in the United States.



Hank Dahlman, Chorus Director

Biography

Hank Dahlman is Professor of Music and Director of Choral Studies at Wright State University, where he serves as the conductor of the WSU Collegiate Chorale. He serves as the Artistic Director of WSU's annual Madrigal Dinners and Holidays in the Heartland. Dahlman is also Director of *CELIA*, the State of Ohio's Center of Excellence for Collaborative Education, Leadership, & Innovation in the Arts, based at WSU. Wright State choirs under his direction tour regularly in the U.S. and abroad, and have been invited to sing numerous times for regional and state conferences of the American Choral Directors Association (ACDA) and other professional organizations. Choirs directed by Dahlman have also appeared on stage with such notable and varied performers as Robert Shaw, Bill McLaughlin, Anonymous 4, Leon Bates, Simon Carrington, Marvin Hamlisch, and Kenny Rogers. Dahlman has prepared world or regional premieres of new works by such composers as William Bolcom, Robert Xavier Rodriguez, Steven Winteregg, James McCray, Robert Yeager, and Drew Collins. Dahlman's choirs have also prepared demonstration recordings of new choral works for several nationally known music publishers.

Director of the Dayton Philharmonic Orchestra Chorus, Dahlman also serves as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dr. Dahlman conducted the Dayton Philharmonic Orchestra Chorus in performance with professional orchestras such as the Czech Chamber Philharmonic in Prague and at the Salzburg Cathedral celebrating Mozart's 250th birthday in 2006. He conducted in his Carnegie Hall debut in 2008, and in June 2010 conducted the DPOC and other choirs in performance at Avery Fisher Hall in New York's Lincoln Center.

Dr. Dahlman regularly appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels. For five years he was the host of *VOICES*, a radio program tracing the history, development, and current trends of the choral art, heard weekly on Dayton Public Radio. He has served as an adjudicator at semi-final and final rounds of the National Student Conducting Competitions sponsored by the ACDA, and was invited to be one of four experts on conducting pedagogy to be featured at the inaugural national convention of the National Collegiate Choral Organization.

Dahlman's *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard, and used by over 100 universities, professional orchestras, and choruses on five continents. His research writings and reviews have appeared in *Choral Journal*, *Triad*, *Resound*, the *Missouri Journal of Research in Music Education*, and other professional journals and publications. Dahlman has also served regularly as a board member for several state and regional divisions of the ACDA and state music education associations.

Dahlman holds the Doctor of Musical Arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, the Master of Music degree in choral conducting and literature from the University of South Florida, and the Bachelor of Music Education degree (*magna cum laude*) from Longwood University. Notable teachers have included Eph Ehly, James McCray, Rey Longyear, Wesley K. Morgan, Randall Pembroke, and Robert Summer.

Hank is the fortunate husband of Cindy, and the proud father of James and Amanda. He and Cindy recently completed their first marathon while raising funds for the Leukemia and Lymphoma Society. Besides his love of running, Hank is also an avid cyclist and golfer.

Dayton Philharmonic Orchestra Chorus

Soprano

Amanda Alexander
Carla Ballou
Jodi Blacklidge
Andrea Kline
Boothe
Phillipa Burgess
Susan Kay Calvert
Anita Campbell
Lillian Chambliss
Alberta Louise
Dynes
Diane Erbland
Katherine Fanjoy
Michelle Forshaw
Lois E. Foy
Laurel L. Franz
Elisia Getts
Amanda Guy
Tara M. Hall
Marian H. Howard
Pam Miller
Howard
Michelle Kingston
Jordon
Effie Sue Kemerley
Suzanne M.
Kovach
Cathy Morningstar
Deborah Nash
Lynn Nothstine
Erin Elizabeth
Penney
Bethany Reger
Angela Riley
Annette Rizer
Annette Salsman
Tamera Schneider
Christina Smith
Marilyn Smyers
Jessica L. Stiller
Carol A. Stroud
Laurel Tienda
Amy Vaubel
Jennifer Ward

Alto

Lynette A. Atkinson
Ellen L. Bagley
Stephanie Bange
Michelle Beery
Carolyn M. Bendrick
N. Lynn Brown
Jacqueline M. Cales
Willow Cliffswallow
Anne Crouch
Julia Crowl
Beverly Dean
Dee Earl
Sallie Fisher
Michele J. Foley
Jaclyn Foster
Roslyn Maureen
Hall
Peg Holland
Heide Kammer
M. Jane Rike
Koepfer
Sharon Kohnle
Capt. Mimi Ledet
Linda Lehman
Valerie Little
Sr. Mary Rose
McCrate
Sheila Milton
Sharon A. Norton
Helen Oswald
Patricia Peck
Vicki Siefke
Susan A. Steinke
Carolyn Sweezy
Elizabeth Swisher
Betsey Taylor
Mildred Taylor
Lynne Vaia
Fran Walker
Sharon Peake
Williamson
Pamela Yri

Tenor

Louis Becker
Dean P. Brown
M. Dahlberg
Charles M. Garland
Dan Garner
Jonathan C. Hauberg
Raymond M. Hines, Sr.
B. J. O'Brien
Ken Pavy
J. Richard Schairbaum
Thomas Sevryn
Brian Wong

Bass

Thomas D. Beery
Gary Blacklidge
Ramon L. Blacklock
Cullen Bower
Mark Corcoran
Christopher Edman
Michael Foley
Frank C. Gentner
W. Bruce George
Ellis Harsham
Roger V. Krolak
Lloyd D. Little III
David McElwee
Mark W. Munger
Curtis R. Notestine
Bruce Nordquist
Byron O'Neal
Grant Parks
Dave Roderick
George Schmitt
Karl Schroeder
Kurt Schwab
Bruce H. Scranton
Ron Siemer
Charles Sowerbrower
Frederick A. Stevenson
Michael Taint
Peter Torvik
Barrie L. Van Kirk
Dean R. Yoesting

Hank Dahlman,
Director
Linda Mench,
Rehearsal
Accompanist
Amy Vaubel,
Chorus Manager



Alexander Borodin

Biography

Alexander Borodin (1833-1887) was a prominent Russian research chemist. After earning a Ph.D. in 1858, he traveled to Germany and Italy for further study and research. Following this brief period abroad, he returned to St. Petersburg to join the faculty at the Medico-Surgical Academy, where he spent the rest of his career.

Borodin also had a broad intellect and spent his scarce spare time in various pursuits, including historical research and music composition. His musical output is quite small, but he did write a few pieces that remain popular with audiences today. He enjoyed friendships with several prominent Russian composers who influenced him to write in a nationalist style. They also promoted his pieces in public, and in some cases, helped him to orchestrate or even finish some of his better compositions.

In addition to a busy professional life unrelated to music, Borodin's personal life was probably a profound distraction. He

was the quintessential “absent-minded professor” type. He lived with his family in a rent-free apartment provided by the Academy for twenty-five years. After being there for five years, visitors reported that there were still unpacked boxes in every room. Borodin was often lost in thought and would forget to eat or would eat at odd times. He was generous with company but would lose track of how many houseguests he had at one time, so it was not unusual for every piece of furniture, even his own bed, to be claimed by a friend or relative who was staying for an unspecified period of time. The apartment was also overrun with a number of cats, and important dinner guests were often startled when a cat jumped onto the dining table and started to eat what was near with no comment from Borodin. In the midst of this domestic chaos, he somehow managed to find time to write music, but we can clearly see why so much of it was left unfinished.

– *Christopher Chaffee, Associate Professor of Music, Wright State University*



Dmitri Shostakovich

Biography

Dmitri Shostakovich (1906-1975) was one of the most important composers of the 20th century. He achieved widespread fame while he was still a teenager. His first major works, especially his first and fifth symphonies, garnered positive attention in Russia, Western Europe, and America. His music, including fifteen symphonies, fifteen string quartets, numerous chamber works, solo piano music, and many film scores are still constantly performed and discussed. At the height of his fame, he was widely considered one of Russia's most important citizens.

Despite this global fame and success, we are still trying to define who the "Real" Shostakovich actually was. Even with recent decades of openness in the former Soviet Union, many aspects of his life remain a matter of debate and interpretation. He was also a private person who rarely revealed his true thoughts and feelings. This barrier grew greater in his later life as he became extraordinarily reclusive. Many scholars believe that he left complex clues buried in most of his music, and entire careers have been devoted to interpreting every possible hint.

Shostakovich's complicated life-long relationship with the Soviet Union is also to blame for the debate that continues to rage. In the early years after the revolution, he was identified as a symbol of Soviet greatness. What we will never know is how he felt about this. He entered the St. Petersburg conservatory in 1918, where his extraordinary talent as both a pianist and composer was quickly identified and encouraged. While other conservatory students barely had enough to eat, he was given extra food rations. When he needed surgery to ease the symptoms of tuberculosis, money somehow surfaced to cover the expense. After the successful premier of his First Symphony in 1926, authorities provided funds so copies of the score and parts could be shipped to Berlin and beyond for further performances. His status as a "favorite son" was clear.

Shostakovich did not always stay in the favored graces of the Soviet leaders. He

went through two periods of censorship in 1936 and 1948. In both instances, bureaucrats at the highest level decided to make an example of him. His music was denounced as degenerate, he was forced to apologize, and his music was barred from public performance. The tension created by the second period of censorship was so strong he probably feared for his life. He allegedly told a friend that he fully expected to be arrested, so he would stand outside his apartment late into the night so his family would not be disturbed when the police arrived. Again, what we will never know is what this truly made Shostakovich think and feel. He endured both periods in silence, writing film music to survive, while secretly working on other music with the hope that he would return to prominence. Some critics at the time, especially in the west, accused him of caving in to the Soviets, while others thought they heard defiance and hostility towards his masters in some of his music. The question remains: did he do what he had to do to survive, or did he agree with the ideology of the Soviets? He did not formally join the Communist party until 1960. This made him a target of harsh criticism in the western world, but rumors at the time suggested that he had been blackmailed.

Health problems and a series of injuries to his arms and legs plagued the last decade of Shostakovich's life. He stayed close to home and concentrated his energy on teaching, performing, and composing. He also became an outspoken advocate for peace. As a survivor of the siege of Leningrad, he knew the horrors of war and firmly believed another global conflict should be avoided. Despite his close association with the Soviet leadership, his music was quite popular in the United States. Leonard Bernstein and other leading conductors recorded and performed his great symphonies. When he died of a massive heart attack in 1975, the entire world mourned.

– *Christopher Chaffee, Associate Professor of Music, Wright State University*



Piotr Ilyich Tchaikovsky

Biography

Modern audiences are quite familiar with **Piotr Ilyich Tchaikovsky** (1840-1893.) His expressive melodies and unique orchestral colors are instantly recognizable. We also remain fascinated by his biography. For over one hundred years, the intersection of misinformation, shifting value judgments and sensational gossip has transmogrified Tchaikovsky's life into a myth. Thus, this popular image lingers – a sentimental neurotic, given to bouts of depression and doubt, tormented by his homosexuality, driven to suicide by his emotional instability. Recent scholarship, aided by more open Russian society and modern methodology, has clearly demonstrated that this characterization is mostly exaggeration based on a complex web of social factors.

Piotr Ilyich was the second son of a moderately successful mining engineer. He was never particularly close to his father; he was quite attached to both his mother and his governess. Both women played an important role in his early education, teaching him languages and piano. In 1850, he enrolled as a boarding student at the School of Jurisprudence in St. Petersburg. The school was known not only as a training ground for civil servants, but also for the licentious behavior of the students. In 1854, his mother died of cholera, a devastating event for a fourteen-year-old in any circumstance.

After graduation in 1859, Tchaikovsky worked as a law clerk and cultivated his burgeoning passion for music. When Anton Rubenstein opened the St. Petersburg Conservatory in 1862, he was one of the first students to enroll. He resigned his position in 1863 to devote himself entirely to music. Despite reservations on the part of his conservative teachers, his earliest compositions were well received. This contradiction – criticism and disapproval from experts but enthusiastic audiences – would remain a constant for the rest of his career. When Rubenstein's brother Nikolai started the Moscow Conservatory in 1865, he asked Tchaikovsky to teach harmony. This provided a small income,

and he composed and traveled constantly over the next decade.

Two momentous changes occurred in the mid-1870s. First, Tchaikovsky married a former pupil in 1877. Contrary to popular legend, he did not enter this disastrous relationship to cover up his homosexuality; he was probably attempting to set an example for his younger brother Modest who had developed an unhealthy relationship with a young boy. Peter literally fled his marriage, inventing an errand to St. Petersburg as an excuse to run away less than three weeks after the wedding, even faking a nervous breakdown to avoid his bride.

Shortly after this fiasco, Nadezhda von Meck, widow of a wealthy railroad tycoon, entered Tchaikovsky's life. She agreed to provide an allowance so he could focus entirely on composing. They carried out a relationship through around 1200 letters, as they had agreed they would never meet. Free from financial concerns, Tchaikovsky entered his mature period, turning out some of his best-loved works, including the violin concerto and symphonies 4-6. When von Meck withdrew the stipend in 1890, he could survive on his own merits.

In the autumn of 1893, Tchaikovsky was truly at the height of his career. While visiting his brother in St. Petersburg, he suddenly died. The cause is the source of great speculation. One version, a fascinating conspiracy theory, holds that his classmates from the School of Jurisprudence issued a secret death sentence and he ingested a poison that mimicked the symptoms of cholera. The truth is not quite so romantic. Eyewitnesses testified that he drank un-boiled water, a known cholera carrier. Since St. Petersburg was an epicenter of the raging cholera epidemic, this was the most likely cause. Poison and suicide stories make good copy, but recent scholarship has systematically shown that illness took the life of one of our most beloved composers.

– *Christopher Chaffee, Associate Professor of Music, Wright State University*



Alexander Borodin: *Polovtsian Dances*

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani plus 5 percussion, harp, strings

The DPO last performed this piece in January, 1947 with Paul Katz conducting.

Borodin spent many years researching the history, customs, and culture of a nomadic tribe known as the Polovtsians. During the 12th century, this group controlled a wide range of territory in Central Eurasia. Their name itself is derived from a word that means “blond,” and it is widely believed that they were primarily blond-haired and blue-eyed, marking them as exotic in this part of the world. We see evidence of their existence from the Balkans to China. They were overrun by the Mongols and assimilated with other groups across the continent. Borodin’s fascination with the Polovtsians was probably driven by more than just typical 19th century exoticism. His own ethnic background was a hodge-podge of European and Asian origins.

In 1869, Borodin’s began work on an opera called *Prince Igor*. He collaborated with Russian critic Vladimir Stasoff on a libretto. They created a narrative based on a Russian poem called the *Epic of*

the Army of Igor. This poem appeared in 1800 and was hailed as an authentic medieval historical account, but by the early 20th century Russian scholars proved it a fraud. Borodin did not live long enough to finish the opera. His friends Rimsky-Korsakov and Glazunov completed the score and supervised the premier in 1890. It has been popular in the opera repertoire ever since.

While Borodin was still alive, Rimsky-Korsakov encouraged him to extract a suite of dances from the second act of the opera for a concert performance. He helped Borodin complete and orchestrate what became the *Polovtsian Dances*. In the opera, these dances take place after Prince Igor (a Slav) has been captured by the Polovtsians (nomadic “oriental” raiders). Igor’s captors wish to be gracious hosts and they provide a banquet and entertainment for their captives. Borodin employed folk tunes associated with central Eurasian people to signify the exotic nature of the dance music. He claimed they were authentic Polovtsian dances, but that is difficult to prove. Many of these tunes are now familiar to American audiences as they were used extensively in the Broadway musical *Kismet*.

– Christopher Chaffee, Associate Professor of Music, Wright State University



Dmitri Shostakovich: Symphony No. 9 in E flat, Op.70

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani plus 2 percussion, strings

The DPO last performed this piece in January, 1973 with Paul Katz conducting.

Shostakovich had two personality traits that contributed to his second period of denouncement–sarcasmandstubbornness. After the severity and large scale of the seventh and eighth symphonies, composed

and performed while WWII was raging, everyone, including Stalin, expected the premier of the ninth in 1945 to be a magnum opus of epic proportions, a Soviet version of Beethoven’s Ninth, and most of all, a celebration of Soviet victory despite nearly insurmountable odds. That was not what Shostakovich created. Instead, he wrote a shorter symphony for a neo-classical-sized orchestra that is infused with humor. Stalin and his cronies did not find it amusing at all. Critics in the West also dismissed the piece as trite

Dmitri Shostakovich: Symphony No. 9 in E flat, Op.70 Continued

and pronounced it a flop. In both cases, they missed the point entirely. The ninth symphony was actually a sardonic and vicious attack on Stalin and an angry jab at the notion that the tenuous peace was worth celebrating. Shostakovich later claimed he started to write a grand symphony full of bombast but could not make it work so he discarded it in favor of the lighter approach. This was probably a clever excuse designed to throw the censors off the true path.

If Stalin had understood the joke, his anger would have been far more profound, and Shostakovich might have paid dearly for his thinly veiled act of stubborn defiance. He believed that Shostakovich was simply letting his country down, and the momentum of that mistaken idea gathered force over the next three years, exploding into the official government denouncement of Shostakovich (and several other composers) in 1948.

Examples of sarcasm and irony abound in this symphony. In a work expected to celebrate Russian victory over Germany,

Shostakovich wrote in a style that resonates far more with previous German masters of the symphony than any other. For example, he utilized sonata-allegro form in the first movement. This was the first time he did this in any of his symphonies, which begs the question, what was he trying to say by using a formal structure perfected by Viennese masters in the previous two centuries? His melodies, balanced and shaped in the style of Mozart and Haydn, have a sardonic undercurrent that was overlooked by many critics, Soviet and otherwise, until much later. Recent scholars have even suggested that there is a “Stalin” motive running through the work that creates a buffoon-like caricature.

Perhaps the greatest testament to the genius of Shostakovich is the idea that everyone will have a slightly different encounter with this symphony. Even if the true meaning is elusive, it cannot be denied that it is, above all else, great music.

– Christopher Chaffee, Associate Professor of Music, Wright State University



Piotr Ilyich Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Op. 23

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, strings

The DPO last performed this piece in September, 2007 with Neal Gittleman conducting and guest artist Horacio Gutierrez.

Tchaikovsky's first piano concerto is one of the most popular pieces in the European Art Music tradition. Audiences across the globe are intensely familiar with this iconic work. It fuses Tchaikovsky's lyrical gift with virtuoso piano writing. Critical reaction, however, has always been mixed. The immediate and intense emotional content of the concerto may not appeal to all tastes. Tchaikovsky

encountered this before the piece was even performed in public. It took him just one month to complete the piano score. He was excited and proud of the piece, but wanted some advice from his friend and mentor, Nicolai Rubenstein. They met at the Moscow Conservatory on Christmas Eve, 1874, and Tchaikovsky played the work hoping for some practical suggestions. The reaction was legendary. Rubenstein sat quietly during the entire performance. When he was done, Tchaikovsky, finally impatient with the stony silence of his friend, rose and said “well?” A torrent of vituperation flowed from Rubenstein. He called the concerto “worthless and unplayable,” and accused Tchaikovsky of stealing most of the melodic material from other composers. He railed that “only



Piotr Ilyich Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Op. 23 Continued

two or three pages are worth keeping, the rest should be discarded.” To further the insult, he sat at the piano and played crude parodies of various sections of the concerto asking (to paraphrase in a gentle fashion) “what the heck is this?” Tchaikovsky was so offended he left the room without a word. Rubenstein searched the building looking for him, and when he found him, he continued the tirade. Shocked by the response, Tchaikovsky said, “I shall not alter a single note.” In retrospect, Rubenstein might have had some valid points as Tchaikovsky did revise the piece at least two times over the coming years. Despite the volatility of this episode, the two remained friends, and Rubenstein later changed his mind about the concerto and began to perform it in public.

Tchaikovsky completed the orchestration in January 1875 and sent a score to the eminent pianist Hans von Bülow. He immediately embraced the piece and gave the premier performance on 25 October 1875 with the Boston Symphony. The Boston audience reacted with wild enthusiasm and demanded encores of large sections of the piece. Von Bülow sent what was perhaps the first transatlantic cable from Boston to Moscow to tell Tchaikovsky about the jubilant reception. He also performed the

piece 139 more times as he toured the United States that season. It has been popular with American audiences ever since.

The form of this concerto is unusual. The first movement is longer than the other two combined. Scholars are still debating the compositional structure of the first movement. It opens with a long introduction that introduces a theme that is as well-known to audiences as the opening motive of Beethoven’s Fifth Symphony. However, this theme disappears at the end of the introduction and never returns. The rest of the movement explores and develops two new themes, including a fragmented version of a popular Ukrainian folk tune. The second movement is in three parts – it opens with a lyrical flute solo and quiet strings, followed by a faster section with a theme based on a French folk song called “Amuse Yourself by Dancing and Laughing,” and then the opening material returns. The final movement is full of excitement and rhythmic drive. It also utilizes a folk tune, the Cossack dance known as “Come, Come, Ivanka.”

– *Christopher Chaffee, Associate Professor of Music, Wright State University*