

**PROGRAM PAGES FOR
CONCERT NIGHT
ON
DISCOVER CLASSICAL
SUNDAY, MAY 28, 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!

NEAL GITTLEMAN

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

Gittleman has led the Orchestra to new levels of artistic achievement and increasing renown throughout Ohio. He remains dedicated to ever-higher musical standards, and to building an even stronger relationship between the Orchestra and its audiences. Last spring, the *Cincinnati Enquirer* said that

Gittleman "has not only inspired his players to play musically, he is honing the ensemble into a precise, glowing machine," citing the strings' "silken, refined sound" and the winds' "expressive phrasing" for particular praise.

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

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

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



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

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

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

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

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

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

NEAL'S NOTES

The Greatest - Parts 8 & 9

This season, Music Director Neal Gittleman will explore great orchestral composers of the 17th, 18th, and 19th centuries, in a series of essays serialized from the *Classical Connections Listener's Guide*. This issue, the fella who wrote the longest symphonies of all-time: Gustav Mahler and the last of the Romantics: Richard Strauss.

Gustav Mahler (1860-1911)

Haydn invented the symphony. Mozart polished it. Beethoven perfected it. Brahms preserved it. Gustav Mahler brought it into the modern era. Just as Wagner turned the artificial spectacle of opera into a deep all-encompassing experience by imbuing it with psychological underpinnings, Mahler did the same for the symphony.

Mahler was truly a symphonic composer. He hardly wrote anything else. There are a couple of pieces of chamber music dating from his teenage years. There is the early oratorio, *The Song of Sorrow*. There are several song-cycles. But other than that, there's nothing but symphonies — ten symphonies composed in the years 1884-1910, plus an eleventh symphony left tantalizingly close to completion at his death. There are no concertos, no operas, no piano sonatas. The orchestra, augmented à la Beethoven by the human voice, was Mahler's medium. The symphony was his vehicle of expression.

For Mahler, a symphony was more than a collection of movements in contrasting speeds and moods. For him, every symphony was like a universe, a creation containing everything — every emotion, every experience known to humanity. As a result, Mahler's symphonies dwarf everyone else's. They're long — the shortest Mahler symphony (*Symphony #1*) lasts 53 minutes and the longest (#3) takes more

than an hour and a half to perform. And they're big — to play the smallest of Mahler's symphonies (#4) you need an orchestra about twice the size of Beethoven's, and the largest (#8) isn't called the "Symphony of a Thousand" for nothing.

Brahms was a conservative guy, not too extravagant. So his take on the symphony-after-Beethoven didn't need to use an "Ode to Joy"-style chorus. But Mahler wasn't so reticent. Five of his symphonies use voices, including three using choral forces. One of his symphonies — *The Song of the Earth* — isn't even recognizable as a symphony in any traditional sense of the word; it's a song-cycle.

Say what? How can a song-cycle be a symphony? It can't be, if your definition of a symphony is four movements following a fast-slow-medium-fast pattern. But it can be if you're Gustav Mahler and if a symphony means a unified, all-encompassing musical statement. That's how a song-cycle can be a symphony. But the really intriguing story behind *The Song of the Earth* is not the how — it's the why.

Mahler, like Brahms before him, worshipped Beethoven. His symphonies are filled with echoes of Beethoven. Another of Mahler's favorite composers was Schubert. So was Bruckner. And Mahler knew an important link between Beethoven, Schubert, and Bruckner: each had written nine symphonies, then died before completing a tenth. At best, Mahler was superstitious. At worst, he was neurotic.

When Mahler was diagnosed with a serious heart ailment in 1905, the neuroses took over. His doctor insisted that Mahler give up his strenuous schedule — concert seasons filled with

Continued on page 24

Continued from page 19

conducting duties as Music Director of the Vienna State Opera followed by summers spent composing — or risk a premature death. But he refused to change his routine, and when the time came to begin a ninth symphony, Mahler was terrified. Then an inspiration hit him: what if he wrote a symphony, but didn't call it *Symphony #9*? Maybe that wouldn't count. So he composed a symphonic song-cycle based on translations of Chinese poems about life, love, and death — *The Song of the Earth*. Then he wrote *Symphony #9*, a dark work with death lurking behind every corner. Mahler hoped that he had broken the jinx. After all, it wasn't *really* his ninth symphony. It was actually his tenth.

Well? No luck. Mahler died before completing number ten!

Because they are so long, Mahler's symphonies require a certain amount of patience on the part of modern audiences. But folks routinely sit through movies like *Dumb and Dumber* which are longer than any Mahler symphony. So if you've been a Mahler phobe, just relax, and prepare yourself for a thrilling ride on an emotional roller coaster. He's certainly one of the greats.

Richard Strauss (1864-1949)

I love our Viennese New Year's Eve concerts, and I love waltzes and polkas, and I love *Die Fledermaus* and *The Beautiful Blue Danube*. But it's not that Strauss. It's the other one!

This Strauss still wrote great waltzes, as anyone who loves his opera *Der Rosenkavalier* will testify. This Strauss

Continued on page 30

Continued from page 24

was, like Wagner and Mahler, a specialist. This Strauss' specialties were opera and tone-poems, and in each of these genres, this was an indisputable master. This was Richard Strauss.

Strauss wrote between seven and ten tone-poems, depending on how you count. There are seven that he called tone-poems — *Macbeth* (1888), *Don Juan* (1889), *Death and Transfiguration* (1890), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1898), and *A Hero's Life* (1899). In addition, there are three other works — *From Italy* (1886), *Symphonia Domestica* (1903), and *An Alpine Symphony* (1915) — that are tone-poems even though Strauss didn't call them that.

The tone-poem is a musical form invented by Franz Liszt, who composed fifteen of them during the years 1850-1883. Liszt saw the tone-poem — a one

movement work that had many attributes of a symphony without the traditional multi-movement symphonic structure — as a way to solve the post-Beethoven symphony problem. The tone-poem was also a way to blend the structural power of the classical symphony with the magical power of romantic poetry. Just as the French symbolist poets at the end of the 19th century would try to create poetry that mimicked music, so Liszt and other composers of tone-poems tried to create music that behaved like poetry.

While there is much wonderful music in Liszt's tone-poems, with the exception of *Les Préludes*, they have never really caught on with audiences. Liszt had the great idea but it took Richard Strauss to perfect it.

Strauss liked to write for big orchestras — not quite as big as Mahler's, but

Continued on page 36

Continued from page 30

much bigger than those of Beethoven or Brahms. He was an expert at instrumentation and orchestration. He understood the technical strengths and weaknesses of the instruments and could write music of great inventiveness, virtuosity, and effect for every instrument from the piccolo to the string bass. This makes his compositions challenging to performers, yet extremely rewarding.

Take the elements that make Strauss' orchestral music enjoyable — the soaring melodies, the broad sweep, the sheer sensuousness of the sounds — and add sensational vocal melodies and you get Strauss' operas. Feeling that he had mastered the tone-poem form after *A Hero's Life*, Strauss devoted the rest of his composing career to carrying on the

tradition of the Wagnerian music-drama. After two less-than-successful early attempts, Strauss took the musical world by storm with his shocking one-act operas *Salome* (1905) and *Elektra* (1908). With their sensational subject matter and stridently dissonant music these two seedy masterpieces dragged opera kicking and screaming into the modern era. Many listeners wanted to run screaming for the doors, but the powerful drama kept them riveted to the action.

Had Strauss continued down the road of *Salome* and *Elektra*, he would not have made the "Greatest of the pre-20th Century" list. He would have been on the 20th century list! But Strauss decided that he had gone far enough. His next opera, *Der Rosenkavalier* (1910), was as

Continued on page 51

Continued from page 36

tuneful and lovely as *Salome* and *Elektra* were harsh and grating. *Rosenkavalier* — with its lilting Viennese waltzes, soaring melodies, and Mozartean grace — marked a return to a more old-fashioned style and lowered audiences' blood pressures considerably. Although none of Strauss' subsequent ten operas ever achieved the popularity of *Der Rosenkavalier*, they are nonetheless great pieces, full of wonderful music for singers and orchestra alike.

Strauss' reputation, like Wagner's, suffers from guilt-by-association with the Third Reich. Wagner was Hitler's favorite composer. Strauss was his

second favorite. Moreover, Strauss, the most prominent German composer of the World War II years, did not leave Germany, as did so many other musicians. Although the Allies cleared him of any complicity with the Nazis, his music, like Wagner's, is still not welcome in Israel. But I think that's Israel's loss. They need not play his final instrumental piece, the *Metamorphoses* of 1943, a requiem inspired by the bombed-out opera houses of Germany, but I, for one, cannot imagine a music world without *Der Rosenkavalier*, without *Death and Transfiguration*, without *Till Eulenspiegel*, and without *Don Quixote*. Such a world would be a poor one, indeed.



ANDREW RUSSO

Critics praise up-and-coming pianist Andrew Russo for his compelling keyboard artistry. The twenty-three-year-old was the youngest of ten semifinalists in the 1996 Esther Honens Calgary International Piano Competition and he received the Artist of Special Promise award for his recital performances and chamber music collaboration with the St. Lawrence String Quartet.

The Syracuse (NY) native began his musical studies when he was five years old. At age twelve, Russo was the youngest winner ever chosen in the Syracuse Symphony Orchestra Concerto Competition. Russo made his debut at age thirteen with the Syracuse Symphony Orchestra, conducted by



Neal Gittleman. Other debuts for Russo have included performances with orchestras in New York, Pennsylvania, Indiana, and Washington, D.C. As an active chamber musician and a recitalist, Russo performs throughout the U. S. The young pianist holds Bachelor's and Master's Degrees in Music from The Juilliard School of Music. Presently, he resides in Leipzig, Germany, where he is working on performance mastery of the piano and of certain composers. Russo returns to the States frequently for scheduled concert appearances.

Arrangements for the Dayton Philharmonic's guest artists and conductors are provided by the Crowne Plaza hotel and the Dayton Marriott.

CASUAL CLASSICS PROGRAM
DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Music Director

Friday, May 7, 1999

10:00 A.M. & 6:30 P.M.

Victoria Theatre

The Classical Style

Andrew Russo, Piano

Sponsored by the late Mrs. Hampden W. Catterton

Media Host: WONE

Ludwig van Beethoven
(1770-1827)

Twelve Contradances, WoO 14

Wolfgang Amadeus Mozart
(1756-1791)

Piano Concerto No. 9 in E-flat major, K. 271
("Le Jeunehomme")

Allegro
Andantino
Rondo: *Presto*

ANDREW RUSSO

Franz Joseph Haydn
(1732-1809)

Symphony No. 96 in D major ("The Miracle")
Adagio, Allegro
Andante
Menuetto: *Allegretto*
Finale: *Vivace assai*

This concert will be broadcast on WDPR-FM 88.1 and on WDPG-FM 89.9 on Sunday, May 23, 1999, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum



Ludwig van Beethoven Twelve Contradances, WoO 14

Beethoven was born on December 15/16, 1770, in Bonn, Germany, and died on March 26, 1827, in Vienna. He composed his twelve *Contradances*, WoO 14, between 1791 and 1801. They were published in three versions—for an orchestra of woodwinds, strings, and percussion; for two violins and bass; and for piano—in Vienna in 1802. This is the first performance by the Dayton Philharmonic Orchestra.

Beethoven's *Contradances* were composed, and probably commissioned, for balls that were held in Vienna's Redoutensaal during the winter months—until the beginning of Lent. Beethoven, like Mozart, Haydn, and virtually every other composer—including such relatively minor figures on Vienna's musical scene as Kozeluch, Dittersdorf, Eybler, or Süßmayr—composed minuets, German dances and *Ländler*. On some occasions these balls required relatively complete orchestral ensembles, but more frequently the musical fare was less extravagant. Thus the fact that

*Flute, 2 Oboes,
2 Clarinets,
2 Bassoons,
2 French horns,
Percussion
and Strings*

Beethoven's *Contradances* appear in three different versions, for ensembles of varying size, is entirely typical.

The *Contradances* are in duple meter, and usually begin with an upbeat. By far the best known of the *Contradances* is No. 7, the theme of which was later used in the *Eroica*

Symphony. This theme, and that of No. 11, were originally written in 1801 for the finale of the ballet *Prometheus*, the success of which probably provided the reason for Beethoven to include these two dances in the published collection of 1802.

Finally, a bit of trivia to close: Beethoven's works are generally identified by opus numbers assigned by his publishers. Some works, however, like these twelve *Contradances*, have no opus numbers dating from Beethoven's lifetime. These works have been given the strange-looking catalogue prefix "WoO" followed by a number, an abbreviation for "*Werke ohne Opus*" or "work without opus number."



Wolfgang Amadeus Mozart

Piano Concerto No. 9 in E-flat major, K. 271,
("Le Jeunehomme")



Mozart was born in Salzburg on January 27, 1756 and died in Vienna on December 5, 1791. He completed this Piano Concerto in E-flat major, K. 271, *Le Jeunehomme* during the month of his twenty-first birthday. The date of the premiere is unknown. The most recent performance by the Dayton Philharmonic Orchestra was on April 26 and 27, 1989, with Alicia de Larocha as soloist and Isaiah Jackson conducting.

2 Oboes,
2 French horns,
Timpani and
Strings

fluency and ease. Even more striking is the very opening, in which—completely without precedent—the soloist and the orchestra alternate from the very outset in presenting the first theme:



"Splendid as the examples are of the concerto form for string and wind instruments, it was only in the piano concertos that Mozart achieved his ideal. They are the peak of all his instrumental achievements, at least in the orchestral domain," wrote Alfred Einstein, German musicologist and cousin of Albert Einstein.

Contrary to well-established Classical traditions in which the orchestra alone has the initial exposition of themes, here the piano immediately answers the questioning phrase of the orchestra. The central development is based entirely on themes heard in the exposition. Mozart has left us two cadenzas for this movement. Unconventionally, the piano makes yet another entrance after the cadenza, entering on a soft trill, but concluding with flashy arpeggios.

Beginning at age six, Mozart traveled widely, at first with his father, to all the great courts and music centers of Europe. His longest return to Salzburg was from March 1775 to September 1777. When the famous French pianist Mlle. Jeunehomme visited Salzburg in January 1777, it seemed like a breath of fresh air to Mozart. To judge by Concerto No. 9, written for her, she must have been both a sensitive musician and a formidable virtuoso. This was the grandest concerto he had written to date, and the boldest he was to write.

The second movement is his first concerto slow movement in a minor key, and begins a long series of tragic middle movements in the piano concertos. Mozart's unflinching sense of drama, learned in his successes on the operatic stage, illustrates the eloquence of this movement. The throbbing violin passage, which begins the movement, later serves as the accompaniment to the piano solo. Again we have a cadenza from Mozart's pen.

Mozart was not by nature an innovator, but in the first movement we have one of his boldest experiments in form. He uses six or seven contrasting themes with

The closing rondo theme is played by the soloist. Alternating with the refrain are three episodes, the last of which is an ornate Minuet, followed by an exuberant cadenza.



Franz Joseph Haydn

Symphony No. 96 in D major, (“The Miracle”)

Haydn was born in Rohrau, in Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 96 in D major, *Miracle*, was signed and dated London 1791. The premiere was probably on March 11 in the fashionable Hanover Square Rooms. This is the first performance by the Dayton Philharmonic Orchestra.

Haydn was quietly at work in his Vienna apartment one day in the fall of 1790 when a stranger came into his room and abruptly announced, “I am Salomon from London, and I have come to fetch you. We can make an agreement tomorrow.” Salomon, a well-established concert impresario from London, had tried for years to interest Haydn in visiting London for a concert tour, but Haydn had been too attached to his loyal patron, Nikolaus Prince Esterházy. When Salomon heard of the Prince’s death, he rushed to Vienna to try again to engage Haydn, who was truly free for the first time to go, since Prince Nikolaus’ successor had disbanded the Esterházy orchestra. Haydn had stayed on as titular *Kapellmeister* with a comfortable salary, but no duties.

Salomon’s offer was too much to resist. Salomon was not only a fine violinist (he was concertmaster of his own orchestra in London) and impresario for his own popular subscription concerts in London, but he was also able to offer Haydn the dazzling sum of twelve hundred pounds for one new opera, six new symphonies, and twenty smaller new works. Haydn was to supervise the performances of the new works in London. The prospect of an extended London trip was both exciting and frightening for Haydn, who had never traveled far from Vienna and the

shelter of the Esterházy court. Haydn, in fact, spoke no English. Haydn wrote two symphonies (nos. 95 and 96) for the 1791 London season, and four more (nos. 93, 94, 97, and 98) for the 1792 season. For the first performance of Symphony 96, as well as the other five of the first “London” set of six, Salomon served as

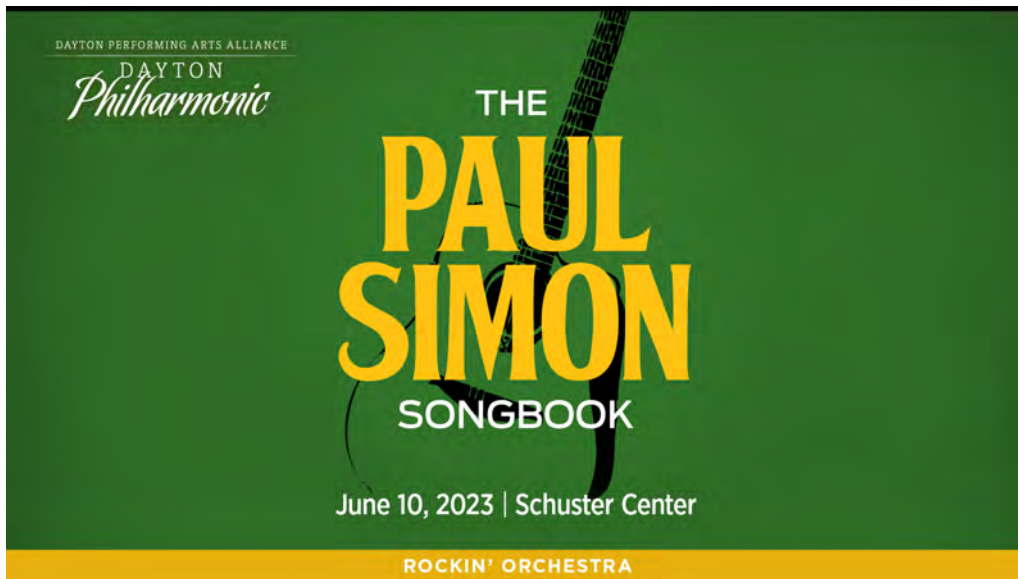
concertmaster, and Haydn led, as was still the custom, from the harpsichord.

This Symphony seems a deliberate attempt to recreate the brilliance of the earlier Symphony No. 53, also in D major—Haydn’s best-known symphony in London to date. Haydn also incorporates features from the intervening works—a slow introduction, the martial rhythms and a dramatic *fortissimo* at a harmonically deceptive spot just before the end of the first movement, the deliberately light-weight slow movement with its written-out ensemble cadenza, and the ABACA pattern in the *rondo* Finale. “I created a furor with the new Symphony,” Haydn wrote, “and they had to repeat the *adagio*. This had never before occurred in London. Imagine what it means to hear such a thing from an Englishman’s lips!”

The nickname *Miracle* came about accidentally. During one of Salomon’s later concerts, the audience, curious to see Haydn, crowded forward, leaving a section of empty seats in the middle of the auditorium. During the concert, a huge chandelier, hanging above the empty seats, crashed down, injuring no one. When the audience realized what had happened, it cried “Miracle” Although the incident happened in 1794 at a performance of Haydn’s Symphony No. 102, the nickname has stuck with No. 96.

2 Flutes, 2 Oboes,
2 Bassoons,
2 French horns,
2 Trumpets, Timpani
and Strings

**JUNE 2023 PERFORMANCES BY YOUR
DAYTON PERFORMING ARTS ALLIANCE**



Schuster Center

June 10, 2023 7:30 pm

About the Concert

An evening of music from the legendary Paul Simon explores his unique artistry as a songwriter from his years with Simon and Garfunkel through his solo albums *Graceland* and *Rhythm of the Saints*. Songs include *Bridge Over Troubled Water*, *Me and Julio Down By The Schoolyard*, *The Sound of Silence*, *50 Ways to Leave Your Lover*, *Graceland*, and *Rhythm of the Saints*. All arrangements are fully orchestrated by Jeff Tyzik.

Set List

Graceland
Mrs. Robinson
Scarborough Fair/Canticle
Homeward Bound
Ceelia
El Condor Pasa (If I Could)
59th Street Bridge Song
The Sound of Silence
America
The Boxer
Kodachrome

You Can Call Me Al
Take Me to the Mardi Gras
50 Ways to Leave Your Lover
Mother and Child Reunion
Still Crazy After All These Years
Loves Me Like A Rock
Bridge Over Troubled Water
Me and Julio Down by the Schoolyard

**Tickets at DaytonPerformingArts.org/tickets
and (937) 228-3630**



New Season Ministry

June 11, 2023 5:00 pm

Program

Mozart *Symphony No. 41 in C Major, K. 551 "Jupiter"*

1. Allegro vivace
2. Andante cantabile
3. Menuetto: Allegretto
4. Molto allegro

Mozart *Deh vieni non tardar*, from *The Marriage of Figaro*

Hall Johnson Witness

Cash/Fielding/Ingram/Johnson/Johnson Goodness of God

About the Concert

The Dayton Philharmonic's Stained Glass Concerts are part of a series of community outreach efforts called the Norma Ross Memorial Community Concerts in honor of the late Mrs. Norma Ross, a tireless advocate for music and minority youth.

The 2022–2023 Stained Glass Series and Norma Ross Memorial Community Concerts are made possible in part by the Bob Ross Auto Group. The Stained Glass Concerts for the 2022–2023 season are also made possible by support from Judy and Mike Kreutzer.

Featured Artists

Neal Gittleman, conductor

Dayton Philharmonic Orchestra

Kayla Oderah, soprano

Ray Turner and the New Season Ministry Choir

Directions

The concert is at New Season Ministry, 5711 Schull Road, Huber Heights, OH 45424

**This concert is free, no tickets necessary.
Just come and enjoy!**