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DAYTON  
PHILHARMONIC  
ORCHESTRA

NEAL GITTLEMAN, MUSIC DIRECTOR



1997-1998 Season

## NEAL GITTLEMAN

The 1997-1998 season marks Neal Gittleman's third year as Music Director of the Dayton Philharmonic Orchestra. Appointed to the position in December 1994, Gittleman is committed to leading the orchestra to new levels of music-making and to cementing the Dayton Philharmonic Orchestra's relationship to the city of Dayton and to the entire Miami Valley community. In addition to his duties in Dayton, Gittleman serves as Resident Conductor of the Milwaukee Symphony, an orchestra with which he has been associated since 1988. Previous positions include Music Director for ten years of the Marion (IN) Philharmonic Orchestra, Associate Conductor of the Syracuse Symphony Orchestra and Assistant Conductor of the Oregon Symphony Orchestra, a post he held under the Exxon/Arts Endowment Conductors Program.

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, Switzerland, Japan, Canada, and Mexico.

A native of Brooklyn, New York, Gittleman graduated from Yale University in 1975. He studied under Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at the Manhattan School of Music and Charles Bruck at both the Pierre Montoux 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 conducted for the Hartt Opera Theater, the Syracuse Opera Company, and Milwaukee's renowned Skylight Opera Theatre. This season he makes his debut with Dayton Opera, leading their production of Gounod's *Faust*. He has also conducted for the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

Gittleman is nationally known for his Classical Connections/Classical Conversations programs, which give concert audiences a "behind-the-scenes" look at the orchestra's classical repertoire. These innovative concerts, which have been a staple of Milwaukee's concert scene since 1989, are being offered as a new Classical Connections Series for Dayton Philharmonic's 1997-1998 season.

When not on the podium, Neal is an avid player of squash, golf, and t'ai chi ch'uan. He sees as many movies and reads as many books as he can, and tries not to spend too much time surfing the internet.

Gittleman and his wife, Lisa Fry, moved into their new Dayton home in late August.

# NEAL'S NOTES: Crunch Time

## The Crisis of Classical Music in the 20th Century

This season, Music Director Neal Gittleman has explored the difficulty audiences have with 20th century music in a series of essays. In the final essay of this series, he returns to the question of why 20th century music is so hard to enjoy for so many people.

### On Other Fronts: An Array of -isms

The stylistic war between Schoenberg, Stravinsky, and their acolytes was not the only story of 20th century composition. There were many other "-isms" at work besides serialism and neoclassicism. The two most important were impressionism and nationalism. The impressionist style started with Debussy and Ravel, then spread to Lili Boulanger and to Poulenc and the rest of the group of French composers known as "*Les Six*." Just as an American school of impressionist painters developed, so did an American school of impressionist composers, including Edward MacDowell and Charles Griffes.

Nationalism as a compositional movement was not originally a 20th century phenomenon. It first arose in the 19th century as European nations coalesced out of the old fragmenting empires. But nationalism really took off in the 20th century, as composers worldwide began to study their own national folk traditions, turning that research into the inspiration for original compositions. In Britain Ralph Vaughan Williams, Arnold Bax, John Ireland, and others tramped through the countryside transcribing folk songs. In Hungary and Roumania it was Bela Bartok and Zoltan Kodaly. In Spain it was Manuel de Falla and Carlos Surinach. In the U.S. the "ringleader" was Aaron Copland, using cowboy songs in *Billy the Kid* and *Rodeo* and other folk tunes in *Appalachian Spring*, *John Henry*, *The Red Pony* and other works. Then there was the Soviet Union. Soviet composers had their own "-ism," socialist realism, imposed on them by Stalin's cultural commissars. And they also had the unique "refusenikism" of Dimitri Shostakovich as an antidote.

All these many styles that flourished in the middle of the century shared one important attribute: they were all — all — fundamentally tonal in their musical language. While not strictly part of the Schoenberg-Stravinsky war, all the impressionists and nationalists

were clearly operating on the Stravinsky side of the great divide.

There is no doubt that the style wars of the 20th century contributed to alienating the audience. Before this century, each period of musical style had a generally accepted common musical language. Audiences had a reasonable expectation of what they thought a new piece would sound like. But in the 20th century all bets were off. You never knew what you were going to hear.

### The Aftermath

The deaths of Schoenberg in 1951 and Stravinsky twenty years later did little to settle anything. Some composers took refuge in the new technology of electronics to compose music that avoided the whole tonal/atonal issue. They wrote for machine-generated sounds, not necessarily musical notes. ("Not necessarily music, either," carped many skeptical listeners.) Others wrote for instrument- and voice-generated sounds — essentially electronic music without the electronics. Then, in the 1960s, three American composers — Steve Reich, Philip Glass, and Terry Reilly — began experimenting with something that has come to be known as "minimalism." You could call it "tonality with a vengeance."

Minimalist composers gave listeners the tonality they craved. They gave audiences the familiar sonic structure of the overtone series. But they revolutionized the time scale of the music — using repetition of melodic and harmonic phrases and glacially slow rates of musical change to strip otherwise familiar sounds of their comfortable familiarity.

And then there was John Cage, who in 1952 thought up the most radical 20th century piece of all: 4'33". A pianist walks on stage with a stopwatch. All the doors of the room are opened. The cover over the piano keys is lifted. And for just over four-and-a-half minutes (273 seconds, one second for each degree of the -273° C that is absolute zero), the pianist sits and plays nothing. Then the piano cover is closed, the pianist leaves the stage, and 4'33" is over. For a seemingly interminable amount of time Cage asks the audience to listen to nothing but the sounds of surrounding world — air-conditioning fans,

*Continued on page 25*

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trucks and busses in the streets, coughing and sneezing, and yes, even uncomfortable weight-shifting, whispering, and tittering — with the same degree of attention and concentration normally reserved for the music of Mozart and Beethoven.

Come to think of it, maybe Cage's 4'33" is the heart of it all. As quiet as it is, it's a very confrontational piece. It obliges the listener to listen in an entirely new way. That makes it an excellent paradigm for the entire century. From the very beginning of the 20th century composers have challenged their listeners as never before. They have tried to undo hundreds of years of audience comfort and complacency. And while composers have never known for certain where all their experiments and -isms were taking them, they did succeed in disorienting the folks in the hall. And how!

So why haven't audiences warmed to the idea of 20th century music? Perhaps because

warming to it wasn't the idea! Music doesn't exist in a vacuum. The tumultuous history of music in the 20th century parallels the upheavals in every artistic, scientific, and political discipline. In nearly every area of human activity, the 20th century has tested our mettle and shaken the foundations of our beliefs. In a sense, the chaos of 20th century music is simply the chaos of the 20th century manifesting itself in sound. For those who turn to music as a respite from the challenges of 20th century life, 20th century music offers nothing but more challenges.

When Leonard Bernstein asked "Whither music?" at the beginning of his Norton Lectures, he — mid-century conductor and composer in the Stravinsky/tonal camp — had an answer. In the end, Lenny decided that the unanswered question did in fact have an answer, and the answer was "Yes." I — late-century conductor — have an answer, too. It's less certain than Lenny's, but it's no less sanguine. My answer is "I sure hope so."

# DAYTON PHILHARMONIC CHORUS

Hank Dahlman, Director

## Soprano

Rachel Appleton  
Catherine Banks  
Carolyn Bendrick  
Bonnie Brenner  
Nancy Byrd  
Julie Conniff  
Alberta Dynes  
Stephanie Flanagan  
Lois Foy  
Janet Gum  
Leslie Hochadel  
Marian Howard  
Trina Huelsman  
Maxine Kawanishi  
Effie Sue Kemerley  
Leslie Knecht  
Mary Beth Langer  
Marie Latendresse  
Debrah Lough  
Barbara Pade  
Cynthia Perrander  
Martha Reaper  
Carla Reed  
Joan Reynolds  
Annette Rizer  
Sharon Sanderson  
Corinne Schweser  
Emma Johnson Smith  
Marilyn Smyers  
Helena M. Strauch  
Mary Jean Uecker  
Amy Vaubel  
Angela Wardrep  
Louise Wier  
Susan Yett

## Alto

Carol Alexander  
Laura Arnett  
Ellen Bagley  
Barbara Bernstein  
Susan Bibby  
Janice Campbell  
Patricia Detzel

Carla Drye  
Lynette A. Freeman  
Jean Harner  
Lynn Harris  
Jessica Healey  
Melissa Henry  
Peg Holland  
Jane Kuntz  
Susan Lightle  
Nancy Longo  
Lisa Marshall  
Dinah McCord  
Sr. Mary Rose McCrate  
Jane Mix  
Barbara Ostermeier  
Helen Oswald  
Patricia Peck  
Maria Reynolds  
Lisa Romage  
Pam Cooper Servaites  
Joan Slonaker  
Jo Ann Stephens  
Gail Stone  
Elizabeth Swisher  
Mildred Taylor  
Lynne Vaia  
R. Barbara Vera  
Fran Walker  
Judi Weaver  
Mary White

## Tenor

Robert Bieling  
Edward Drye  
Jerry Fox  
Frank Gentner  
Larry Grunden  
David Hastings  
Scott Helstad  
Tom Kelly  
Michael Kepler  
W. Jack Lewis  
David McElwee  
Rick Norris  
Matt Phelps

Robert Reed  
Rick Schairbaum  
Jerry Servaites  
Tom Steinberger

## Bass

Stanley Bernstein  
Ramon Blacklock  
George Bondor  
Jeff Brown  
Mark Corcoran  
Dave Durham  
Dan Eckhart  
John Eckhart  
Mike Flanagan  
Michael Foley  
Bruce George  
Ivan Goldfarb  
John Gonzales  
Bruce Kline  
Ron Knipfer  
Roger Krolak  
Bill McCord  
Daniel Minneman  
Bruce Nordquist  
Charles Oliver  
Jerry Reaper  
Dave Roderick  
Karl Schroeder  
Matt Shad  
Ron Siemer  
Mike Taint  
Max Weaver

Ann Snyder, Assistant Director  
Mert Adams, Chorus Manager  
Linda Hill, Accompanist

The Dayton City Schools, Dr. James  
Williams, Superintendent  
Colonel White High School,  
Gerry Griffith, Principal,  
chorus rehearsal facilities  
Herle's Formal Wear, tuxedo rental  
Schroeder Industries, chorus folders.



# PROGRAM OF THE EVENING

DAYTON PHILHARMONIC ORCHESTRA

Neal Gittleman, Music Director

Wednesday, May 13, 1998

Thursday, May 14, 1998

8:00 P.M.

Memorial Hall

Daniel Gaisford, Cello

Ann Panagulias, Soprano

Kathleen Sonnentag, Mezzo-Soprano

Robert Breault, Tenor

Thomas Barrett, Bass

Dayton Philharmonic Chorus, Hank Dahlman, Director

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Miriam Rosenthal Memorial Concerts

Media Host:WDPR/WDPG

Elizabeth Faw Hayden Pizer     *Elegy in Amber*  
(b. 1954)

Leonard Bernstein                     Three Meditations from *Mass*  
(1918-1990)                             *Lento assai, molto sostenuto*  
   *Andante sostenuto*  
   *Presto*

DANIEL GAISFORD

INTERMISSION

Ludwig van Beethoven                 Symphony No. 9 in D minor, op. 125, *Choral*  
(1770-1827)                                 *Allegro ma non troppo e un poco maestoso*  
   *Molto vivace*  
   *Adagio molto e cantabile*  
   *Presto; Allegro assai*

This concert will be broadcast on WDPR-FM 89.5 and WDPG-FM 89.9 on  
Sunday, June 21, 1998, at 7:00 p.m. hosted by Lloyd Bryant.



## HANK DAHLMAN

Hank Dahlman is in his second year as Director of the Dayton Philharmonic Chorus. He is Associate Professor of Music and Director of Choral Activities at Wright State University, where he serves as Principal Conductor of the University Madrigal Singers and the Women's Chorus. Dahlman also teaches graduate and undergraduate classes in conducting, music education, and music history.

Dahlman, a member of the music staff at Epiphany Church in Centerville, came to Wright State University in 1992. Prior to his appointment at WSU, he held conducting, teaching, and administrative positions at the University of Akron,



the University of Missouri-Kansas City Conservatory of Music, the University of Kentucky, and the Hillsborough County (FL) Public Schools. Choirs under Dahlman's direction have sung throughout the U.S. and Europe.

Dahlman holds a Doctor of Musical Arts Degree in Conducting from the University of Missouri-Kansas City Conservatory of Music, a Master of Music Degree in Choral Literature and Conducting from the University of South Florida, and a Bachelor of Music Education Degree, *magna cum laude*, from Longwood College, Farmville (VA). He has done graduate study in music history at the University of Kentucky.

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## PROGRAM NOTES

By Dr. Richard Benedum



### Elizabeth Faw Hayden Pizer *Elegy in Amber*

Elizabeth Faw Hayden Pizer was born September 1, 1954. She began *Elegy in Amber (In Memoriam Leonard Bernstein)* in November 1990, only a few weeks after Bernstein's death, and completed the work in 1993.

This is the first performance by the Dayton Philharmonic Orchestra.

Pizer currently resides in northern New York, near the Thousand Islands region. She is a multi-faceted musician, active as a composer, keyboardist, and freelance music journalist. Her music has been performed throughout the world, at New York's Lincoln Center and London's Wigmore Hall, at the Delius and Piccolo Spoleto Festivals, the GEDOK Festival of Music by Women in Germany, the Charles Ives Center for American Music, the International Congress on Women in Music, and national conferences of the Society for Electro-Acoustic Music in the United States.

From 1982-1993 Pizer served as Chairperson of the International League of Women Composers, and in 1983 she was cited by the National Association of Composers, USA, for her broadcast production work

Strings

promoting the music of twentieth-century composers via a weekly radio series presented by National Public Radio in the San Francisco Bay area.

*Elegy in Amber* is a memorial tribute to Maestro Leonard Bernstein. Throughout the piece brief motivic phrases from certain of Bernstein's compositions are woven into the musical fabric of the *Elegy*, in much the same way that artist Al Hirschfeld discreetly incorporates "Nina," the now famous name of his daughter, into his caricature drawings. *Records International* wrote of her *Elegy*: "Elizabeth Pizer's moving tribute for strings interweaves motifs from Bernstein's compositions and highlights this portrait of American women composers."

## Leonard Bernstein Three Meditations from *Mass*



Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died after a heart attack brought on by lung failure on October 14, 1990, at his home in Manhattan. His *Mass* (he subtitled it "A Theater Piece for Singers, Players, and Dancers") was written for the dedication of the Kennedy Center in Washington, D.C., on September 8, 1971. This is the first performance by the Dayton Philharmonic Orchestra.

Leonard Bernstein dominated American music during his lifetime not only as a conductor, but also as a composer, teacher, and pianist. Isaac Stern captured his national impact in saying that he would "be remembered as the man who began to teach Americans what Classical music was," and at his death *People* magazine's headline captured the scope of Bernstein's contribution: "America's Maestro Bows Out."

Bernstein straddled the worlds of serious and popular music, and played a major role in bridging the gap between Broadway musical theater and the realm of opera. Through his appearances on television (in the *Omnibus* series of 1954 and especially the *Young People's Concerts* beginning in 1958) he has probably been more influential than any other educator in furthering the general understanding of music. He recorded over 100 albums, including his celebrated cycle of the complete Mahler symphonies, and received two Grammy awards. Bernstein said, "The mystery of conducting is the same as all musical mysteries...and I try to find it out for myself so that I can share it with people" and "The reason I love conducting is that I love the people I

conduct, and I love the people for whom we play. It's a great love affair, what's going on out there. But it's a mystery because, whatever happens, it's the most potent love affair you can have in your life."

*Solo Cello,  
Percussion, Harp,  
Organ, Piano*

Bernstein extracted *Two Meditations* for cello and piano from his *Mass* for his friend Mstislav Rostropovich, and to mark Rostropovich's appointment as conductor of the National Symphony Orchestra in 1977 Bernstein adapted the earlier work for piano and cello for orchestra, and produced *Three Meditations* for solo cello and orchestra, premiered by Rostropovich in October 1977. The first two Meditations are transcriptions of instrumental interludes, more or less as they appeared in *Mass*: the first from between the "Confession" and the "Gloria," and the second between the "Gloria" and the "Epistle." Jack Gottlieb, Bernstein's long-time literary associate, notes that "the second Meditation is a set of four variations with a coda, based on a sequence from the finale of Beethoven's Ninth Symphony, on the words leading to the great outburst of *Brüder!* ('Brothers!'). The 'Epistle' which follows is based on the more ancient outburst of St. Paul to his Christian brothers." According to Gottlieb, the third Meditation is not a direct transcription from the *Mass*, but "is derived from various parts of *Mass*: the 'Epiphany,' a kind of solo fantasia; 'In Nomine Patris,' a trance-like dance; the 'Communion: Secret Songs,' and the Choral 'Almighty Father.' Although some of these sections are widely separated in *Mass*, there is an underlying unity, particularly between the Dance and the Choral."



# Ludwig van Beethoven

## Symphony No. 9 in D minor, op. 125, Choral

Ludwig van Beethoven was born in Bonn, December 15/16, 1770, and died in Vienna, March 26, 1827. His ideas for the Symphony in D minor, op. 125 spanned many years. The second movement was notated as early as 1815. The symphony was finished during 1822-1824. The first performance was May 7, 1824, at the Kärnthner Theater in Vienna. The most recent performance by the Dayton Philharmonic Orchestra was at the Miriam Rosenthal Memorial Concerts on April 27 and 28, 1994, with Isaiah Jackson conducting, and with guest soloists Kay Griffel, soprano; Karen Brunssen, mezzo-soprano; William Brown, tenor, Kevin Bell, bass, and the Dayton Philharmonic Chorus, directed by Clark Haines.

3 Flutes  
(including Piccolo),  
2 Oboes, 2 Clarinets,  
3 Bassoons (including  
Contra-bassoon),  
4 French horns,  
2 Trumpets,  
3 Trombones,  
Timpani and Strings

In 1824 Beethoven felt thoroughly out of sympathy with Viennese musical taste and uncomfortable with the political climate of the Metternich regime. Viennese musical taste had been seduced by the light, easy charm of Rossini's melodies, and Beethoven's suspicions that he would not receive adequate support and recognition from the Viennese public had grown into a deep conviction.

When it was learned that Beethoven was looking toward Germany or England to produce his new symphony, however, his friends and several prominent musicians, headed by Count Lichnowsky, successfully petitioned him to present the work in Vienna. The program included the overture *Consecration of the House*, three movements from

the *Missa solemnis*, and the Ninth Symphony, and was a triumph for Beethoven. During the performance, Beethoven, now totally deaf for several years, stood among the performers indicating the tempos to the conductor Umlauf (although Umlauf had instructed the musicians to pay no attention to Beethoven and to follow him). At the conclusion of the symphony, Beethoven still stood with his back to the audience beating time, unaware of the tremendous ovation the work was receiving. Fraulein Ungher, the alto soloist, took his arm and turned him around. When the audience realized why he had not acknowledged the applause, a renewed burst of admiration and sympathy extended the ovation again and again.

The first movement opens with motives of mysterious vagueness which soon coalesce into a powerful opening theme:



The mysterious flickering of the opening recurs in various places throughout the movement. Beethoven was fond of writing fugues in his late period, and the first of several fugal episodes in this work is a triple fugue (a fugue with three subjects) which occurs in the development section.

The second movement of a symphony is normally a slow lyrical movement, but here Beethoven reverses the position of the slow movement and the *scherzo*

*Continued on page 36*



# The Finale of Beethoven's Ninth

## An die Freude

### Baritone Solo:

O Freunde, nicht diese Töne,  
Sondern lasst uns angenehmere  
anstimmen, und freudenvollere.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten, feuertrunken,  
Himmlische, dein Heiligtum!

### Baritone & Chorus:

Deine Zauber binden wieder,  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

### Soloists:

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!

### Soloists & Chorus:

Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

### Soloists:

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, Alle Bösen  
Folgen ihrer Rosenspur.

### Soloists & Chorus:

Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

## To Joy

### Baritone Solo:

Oh, friends, not these sounds,  
Rather let us strike up  
More pleasing and joyful ones.

Joy, lovely divine spark,  
Daughter from Elysium,  
Drunk with ardour we approach  
Your sanctuary, O heavenly one.

### Baritone & Chorus:

Your magic reunites  
What custom sternly separated.  
All men shall be brothers  
Wherever your gentle wings tarry.

### Soloists:

He who has the great luck  
Of being a friend to a friend,  
Whosoever has won a dear wife,  
Let him mingle his joy with ours.

### Soloists & Chorus:

Yes, and he, too who has one soul  
On the face of the earth to call his own!  
And he who cannot do so, let him steal  
Weeping from this assembly!

### Soloists:

All creation drinks joy  
From nature's breasts;  
All the good and all the bad  
Follows in her rosy path.

### Soloists & Chorus:

Kisses she gave to us, and wine,  
And a friend, firm unto death.  
Even a worm is granted ecstasy,  
And even cherubs stand before God.

*Continued on page 38*

*Continued from page 37*

Tenor Solo & Men's Chorus:

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten, feuertrunken,  
Himmlische, dein Heiligtum!

Deine Zauber binden wieder,  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.

Ihr stürzt nieder Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

Tenor Solo & Men's Chorus:

Just as gladly as His suns fly  
Through the mighty path of heaven,  
So, brothers, run your course  
Joyfully, as a hero off to victory.

Chorus:

Joy, lovely divine spark,  
Daughter from Elysium,  
Drunk with ardour we approach  
Your sanctuary, O heavenly one.

Your magic reunites  
What custom sternly separated.  
All men shall be brothers  
Wherever your gentle wings tarry.

O you millions, let me embrace you!  
Let my kiss be for the entire world!  
Brothers, above the tent of stars  
There must dwell a loving Father.

O you Millions, do you prostrate yourselves?  
World, do you sense your Creator?  
Seek Him above the tent of stars!  
Above the stars he must dwell.



## Neal's Notes — Classical Connections #3

*Classical Connections* is one of the most rewarding things we do at the Dayton Philharmonic Orchestra. However, our newest concert offering has one big frustration too—so much to talk about, and so little time! That problem is even more pronounced in tonight's presentation. I've got about forty-five minutes to fill you in on the behind-the-scenes scoop on Beethoven's *Ninth*—a practically impossible task. Some things inevitably end up on the "cutting room floor." But *Neal's Notes* sometimes gives me an opportunity to fix that, so I shall, by taking this opportunity to fill you in on something I won't discuss from the stage.

According to my records, the Dayton Philharmonic Orchestra has played Beethoven's *Symphony #9* eight times before this week—in 1943, 1952, 1963, 1964, 1975, 1984, 1988, and 1994. But in a way, our 1998 performances constitute a premiere! That's because we'll be playing the symphony using a new edition that's just over a year old.

WHAT? How can there possibly be a new edition of Beethoven's *Ninth*, one-hundred and seventy-one years after Ludwig's death? And what exactly does "new edition" mean? At first glance, what an orchestra does when it plays the *Ninth* seems pretty straightforward. The musicians open the music on their stands and they play what they see printed there. But the fascinating question we almost never consider is "How did that music get there?"

Beethoven wrote the *Ninth* between 1817 and 1823. Once he had finished the score it was transferred to copyists whose job it was to write out parts for the 1824 premiere performance and to make a legible conductor's score (Beethoven's penmanship was atrocious). Following that performance, other scores and sets of parts were copied—by hand—to facilitate other performances, such as the 1825 British premiere. Another set came into being when the symphony was published in 1826. With all these copies, and all these copyists, there's a musical version of the game "Telephone" going on. Errors and discrepancies crept in with every copy. What's more, Beethoven was making changes himself—corrections of errors and actual revisions.

For years, orchestras around the world have performed the symphonies from scores and parts based on the edition of Beethoven's complete works published in Germany in 1864 and revised in 1930. Each new generation of music scholars has learned more about the text, discovered more errors, and made additional corrections. Although the *Ninth* has received countless performances over the years, as we neared the end of the 20th century, it was high time for a new edition.

The edition we're playing from, prepared by British musicologist Jonathan Del Mar, is based on an exhaustive comparison of over thirty different sources, going back to the original autograph. Every single discrepancy from source to source is meticulously documented in a 72-page supplement. No stone has been unturned in an effort to make this the definitive edition of the *Ninth Symphony*.

So will you hear a "New *Ninth*" tonight? Not really. If you know the *Ninth*, you'll still recognize everything. There are numerous differences between this edition and what's been played all these years, but most of them are minor: a change of a breath mark in a vocal part, a change of a note here, an altered dynamic. There is one major change—in the trio section of the second movement—that might be apparent to the eagle-eared-*Ninth*-aficionado. The new edition also clarifies some of the nagging interpretive controversies that have swirled around the *Ninth* over the years, especially regarding tempos and metronome markings.

Should all this matter to you, the listener? To the extent that it means we're giving you the most accurate performance of what Beethoven wanted you to hear, yes. To the extent that it tempts you to try to catch the "new" stuff, no. No matter what edition sits on the music stands, this is still Beethoven's *Symphony #9*, the greatest, most important, most influential, most compelling symphony ever written. What's most important is not what edition we're playing from, but whether the music moves you. I trust that it will...