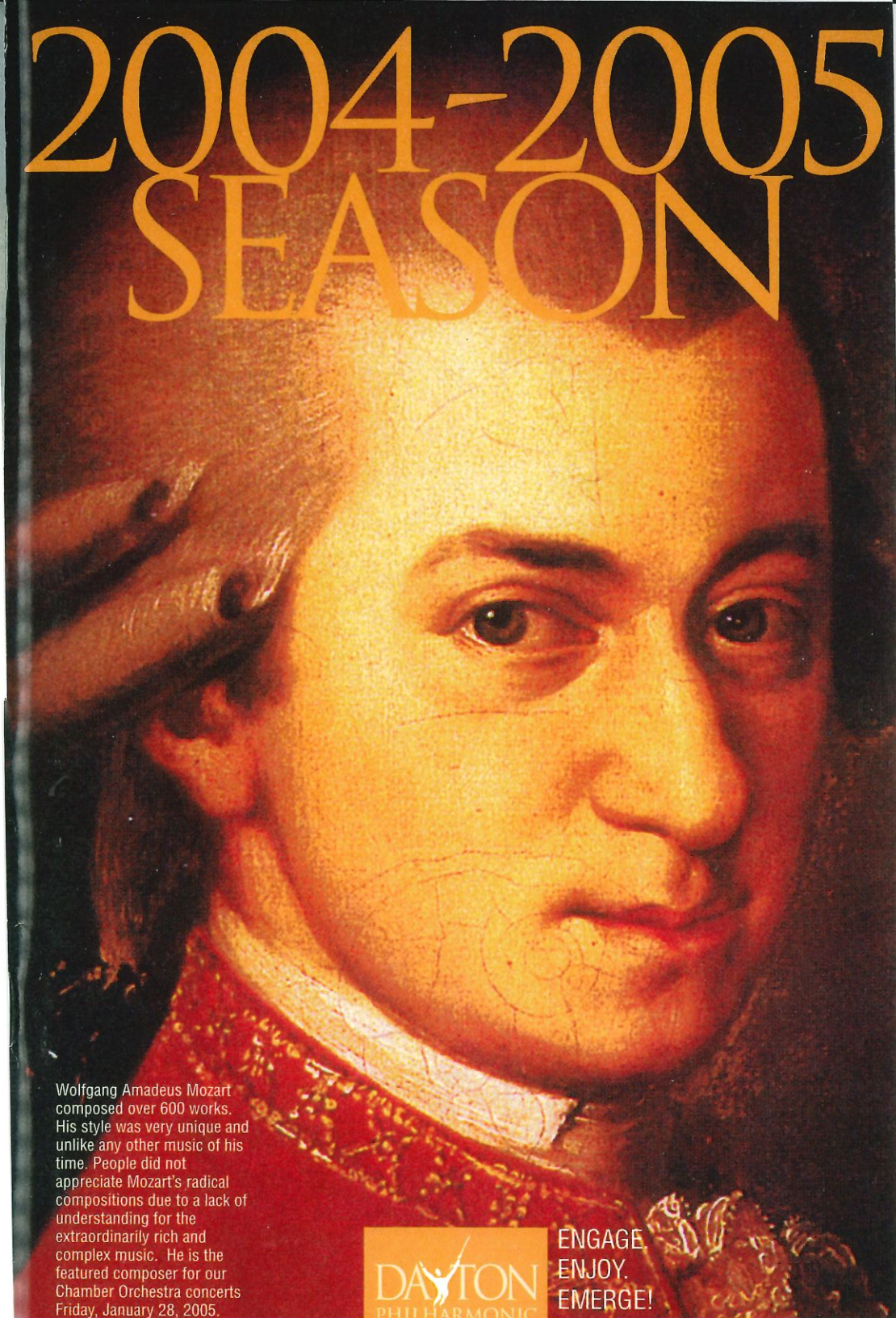


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 J. Ralph Corbett Chair  
 Aurelian Oprea,  
*Associate Concertmaster*  
 Izumi Lund,  
*Assistant Concertmaster*  
 Huff Foundation Chair  
 Elizabeth Hofeldt  
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 Louis Proske  
 Nancy Mullins  
 Barry Berndt  
 Philip Enzweiler\*  
 Leora Kline  
 Janet George  
 Dona Nouné-Wiedmann  
 Marilyn Fischer

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 Jesse Phillips Chair  
 Kristen Dykema,  
*Assistant Principal*  
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 Grace Counts Finch Chair  
 Jean Blasingame\*  
 Hsiaopei Lee  
 Belinda Burge  
 Lori LaMattina  
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 Edward L. Kohnle Chair  
 Christina Coletta, *Assistant*  
*Principal*  
 Jane Katsuyama  
 Nan Watson  
 Catherine McClintock\*  
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 Nadine Monchecourt  
 Linda Katz,  
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 Dayton Philharmonic  
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 Bleda Elibal  
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### Piccolo

Janet van Graas

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 Roger Miller  
 Robyn Dixon Costa

### English Horn

Robyn Dixon Costa  
 J. Colby and Nancy  
 Hastings King Chair

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 Rhea Beerman Peal Chair  
 Robert Gray  
 Anthony Costa

### Bass Clarinet

Anthony Costa

### Bassoons

Jennifer Kelley Speck,  
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 Robert and Elaine Stein  
 Chair  
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 Bonnie Sherman

### Contrabassoon

Bonnie Sherman

### French Horns

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 Todd Fitter  
 Amy Lassiter  
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Chad Arnow

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# NEAL'S NOTES

"Mitya and Me" (Part 1)

The very first time I conducted the Dayton Philharmonic we played music of Dmitri Shostakovich. It was Saturday, November 5, 1994 at 4pm in the acoustically inhospitable confines of the Memorial Hall basement — the first rehearsal for my appearance with the DPO as guest conductor and Music Director candidate. We spent two and a half hours working on the closing work of the program, Shostakovich's Symphony no. 5. I picked the *Fifth* for the big work on my audition program for three reasons: it makes a powerful impression on the audience, musicians love to play it, and it's a piece close to my heart by a composer close to my heart.

Shostakovich was most recently on our December 2004 classical concert, with Sarah Chang performing his first violin concerto. He's already back to open 2005, as we play his Symphony no. 11 ("The Year 1905") on January's Classical and *Dayton Daily News* Classical Connections concerts. And there's still more Shostakovichiana ahead in the fall of 2006, when we'll celebrate the centennial of the composer's birth.

So what gives? Why so much Shostakovich?

I could give you the Sergeant-Joe-Friday-just-the-facts-ma'am explanation. Shostakovich was one of the most important composers of the 20<sup>th</sup> century. He was the Soviet Union's greatest composer. He wrote the best symphonies of the last 100 years.

All true. But instead, let me try to tell you the personal reasons — why Shostakovich's music means so much to me.

It goes back to the winter of 1972, my senior year in high school, playing in the

first violin section of the Massachusetts Eastern District High School Orchestra. The repertoire for the orchestra's portion of the weekend festival of high school singers and instrumentalists climaxed with the third and fourth movements of Shostakovich *Five*. I had known the name "Shostakovich", and maybe had heard a piece or two in concert at the Boston Symphony, but really he didn't register on my musical radar screen, which was clogged with the Who, John Lennon, Eric Clapton, Joni Mitchell, and Frank Zappa.

But the *Fifth* blew me away.

First, there was the slow movement, a dark and haunting elegy that seemed to rise from a deep and inexpressible sorrow. It built from a simple pensive melody to a powerful climax (that sounded strangely like the climax of "Sabbath Prayer" from *Fiddler on the Roof*, my high school's musical that was then in rehearsal), and ended with hushed chords that sounded like a whisper of hope from a billion miles away. Then there was the finale, a snarling, grotesque march that culminated with an over-the-top blaring conclusion that sounded like a triumphant celebration punctuated simultaneously with five exclamation points and a question mark.

Thrilled by the experience of playing this music, I went home to my parents' record collection, liberating their copy of the *Fifth*, and moving it up to my record collection (where it still remains, full of the scratches and pops of any well-loved, well-worn LP). I listened to more Shostakovich and liked what I heard (particularly the *Sixth* and *Tenth* symphonies).

Then I went off to college and

Shostakovich faded away, replaced by new discoveries: Mahler, Messiaen, and Guillaume de Machaut. It didn't help that in my freshman year I heard the Philadelphia Orchestra play Symphony no. 15, which struck me as generally incomprehensible and specifically stupid for quoting the "Lone Ranger Theme" from Rossini's *William Tell* Overture. What's more, the Shostakovich research I did was disheartening. The academic consensus was that his music was too conservative, too derivative, too much "sound and fury signifying nothing", and was built on a subtext of glorifying the Soviet-style communist system. That didn't jive with my recollections of the *Fifth*, but I shrugged my shoulders and moved on.

Fast-forward to 1990. Prodded by members of the Marion Philharmonic who were clamoring to play Shostakovich *Five*, I put the piece on the MPO's 1990-1991 season. Then a phone call came from the Charlotte Symphony, asking me to come as a guest conductor in March 1991, taking over a pre-planned program that featured Shostakovich *Fifteen*. Given my less-than-enthusiastic memories of the piece, I hesitated. But I figured it would be an interesting challenge to take on a symphony that left me cold. So I said yes. The world of Shostakovich was starting to pull me back in.

[This edition of "Neal's Notes" continues as "Neal's Notes for Classical Connections" on page 36.]

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## ORLI SHAHAM

### Biography

Pianist Orli Shaham has established an impressive international reputation as one of today's most gifted young pianists. Recent seasons have included debuts with the Cleveland, Philadelphia and San Francisco Symphony Orchestras, all resulting in re-engagements; numerous acclaimed recitals, including appearances in New York and Washington, DC; and two of the most prestigious prizes given to further the development of outstanding talent: the Gilmore Young Artist Award and the Avery Fisher Career Grant.

Ms. Shaham's 2004-2005 season includes performances with major orchestras, recitals with her brother, violinist Gil Shaham, and two Carnegie Hall appearances. Orchestral engagements with the Los Angeles Philharmonic, Chicago, San Francisco, St. Louis, Atlanta and Dallas Symphonies feature repertoire ranging from traditional Beethoven, Grieg, Ravel and Dvořák works to John Adams's contemporary Century Rolls. In January 2005, she travels to St. Louis for appearances with David Robertson and the Saint Louis Symphony Orchestra, and performs with the orchestra again at New York's Carnegie Hall in April 2005. Known for her passionate chamber performances, the pianist joins Gil Shaham for a seven-city US tour that culminates with an appearance at Carnegie Hall's Isaac Stern Auditorium. An all-Prokofiev disc has been released on Canary Classics (distributed by Vanguard Classics) in conjunction with this tour.

Career highlights include several tours of Japan and performances with the National, Houston, New World, St. Louis, San Diego, Detroit, Jerusalem, Sydney

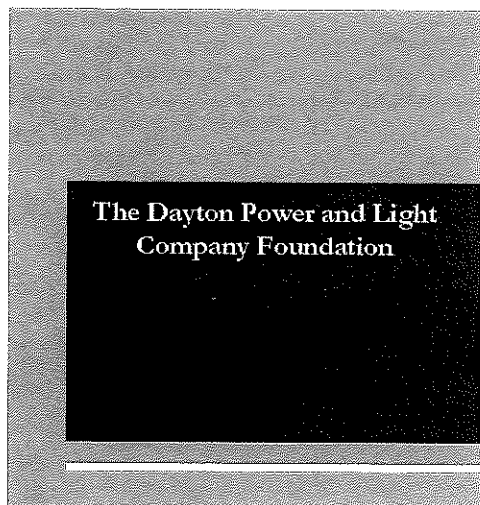
and Bilbao Symphonies, Rochester and Florida Philharmonics and Orpheus Chamber Orchestra. Ms. Shaham has worked with such conductors as Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood and Yoav Talmi and has toured extensively with Gil Shaham. In 1997, the duo released a Deutsche Grammophon recording entitled *Dvořák for Two*. In addition to regular appearances at Aspen, Ms. Shaham has performed at the Mostly Mozart, Ravinia, Caramoor, Grand Teton, Verbier, Spoleto (Italy) and Davos Festivals.

In October 2002, Ms. Shaham was an artist-in-residence on NPR's "Performance Today," where she participated in numerous interviews and solo performances. She has appeared on Robert Kapilow's "What Makes it Great?" series in New York and Boston and was a guest professor of music literature at Columbia University.

Awarded her first scholarship for musical study from the America-Israel Cultural Foundation at age five, Orli Shaham was recognized early for her prodigious talents. She was a student of Luisa Yoffe at the Rubin Academy of Music in Jerusalem and at age seven, traveled to New York with her family and began study with Nancy Stessin. One year later, she was accepted at The Juilliard School as a scholarship student of Herbert Stessin.

With degrees from the Horace Mann School in Riverdale, New York and Columbia University, Ms. Shaham pursued musical studies at The Juilliard School while a history major at Columbia. She is married to the conductor, David Robertson, and lives in New York. ♪

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Ludwig van Beethoven  
(1770-1827)

Piano Concerto No. 2, Op. 19  
Allegro con brio  
Adagio  
Rondo: Allegro molto

**Orli Shaham, Piano**

INTERMISSION

Dmitri Shostakovich  
(1906-1975)

Symphony No. 11, Op. 77 (The Year 1905)  
Palace Square  
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# LUDWIG VAN BEETHOVEN

Concerto No. 2 in B-Flat Major for Piano and Orchestra, Op. 19

Program Notes: Dr. Richard Benedum

Beethoven was born on December 15/16, 1770, in Bonn, Germany and died on March 26, 1827, in Vienna. His Second Piano Concerto in B-Flat was begun before 1793, when he was only twenty-two, and revised in 1795-98. He performed the first version, of which only a small fragment survives, on March 29, 1795 in Vienna's Burgtheater (Court Theater), and premiered the revised version, with a new movement replacing the original Rondo third movement, in Prague in 1798. Beethoven continued to alter the Concerto until as late as 1808 by adding cadenzas. Although it was the first piano concerto that Beethoven wrote, it was the second to be published, in 1801, and thus is called "No. 2." The most recent performance by the Dayton Philharmonic Orchestra was in April 1995, under the baton of Isaiah Jackson, Robert Spillman, pianist.

**Instrumentation:** 1 flute, 2 oboes, 2 bassoons, 2 horns, strings

In a letter of 1801 to the publishers Breitkopf & Härtel, Beethoven wrote about this and the C Major Concerto, Op. 15: "Neither do I reckon among my best of the kind....This is just a hint for your Musikalische Zeitung [the newspaper sponsored by Breitkopf] with regard to the reviews of these works...." Sarcasm cloaked in outward modesty!

In fact, Beethoven was working on this Concerto during the very years he also completed his first piano sonatas, Op. 2, which he dedicated to Joseph Haydn. He performed this concerto a second time late in 1795 under the baton of Haydn, part of the same concert in Vienna's Redoutensaal (now the home of the famed Spanish Riding School performances) that featured three of

Haydn's "London" symphonies. Vienna—and Haydn too—were thus introduced to Beethoven both as a piano virtuoso and also as a creative force with which to be reckoned.

It seems unlikely, then, that Beethoven would have collaborated with Haydn, whom he revered, and performed a work not "among my best of the kind." And the Wiener Zeitung, in fact, praised the work: "Herr Ludwig van Beethoven reaped the unanimous applause of the audience for his performance on the pianoforte of a completely new concerto composed by him." In order to keep the Concerto for his own performances, Beethoven delayed publication until 1801, and only then wrote out the music for the piano solo completely. "According to my habit," he wrote Breitkopf, "the piano part was not written in the orchestral score and I have only just written it out; so because of the hurry you will receive it in my own not-very-legible handwriting."

Following Haydn's and especially Mozart's earlier models, Beethoven begins conventionally with an orchestral exposition of the principal theme. After a complete cadence the orchestra gives way to the solo piano; but as in some of Mozart's concertos, the piano begins with secondary themes and only when the orchestra rejoins does the soloist present the main theme.

The slow movement theme grows increasingly more elaborate as the movement goes on, but returns at the very end in its original form, but pianissimo. The most striking feature of the lively Rondo which concludes is the characteristic syncopation of which Beethoven was so fond. ♪



# DMITRI SHOSTAKOVICH

Symphony No. 11 in G Minor, Op. 103, The Year 1905

Program Notes: Dr. Richard Benedum

Shostakovich was born on September 25, 1906, in St. Petersburg and died on August 9, 1975, in Moscow. He composed his Symphony No. 11 in 1957. This is the first performance by the Dayton Philharmonic Orchestra.

**Instrumentation:** piccolo, 2 flutes, 2 oboes and English horn, 2 clarinets and a bass clarinet, 2 bassoons and a contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and many percussion, celesta, 2 harps and strings

Shostakovich's Symphony No. 11, written to mark the 40th anniversary of the October Revolution, received a mixed reaction from various audiences. Soviet officials praised it as being exemplary of "socialist realism," and awarded Shostakovich the Lenin Prize. On the other hand dissident Russians criticized it for being too "official," and Western critics condemned it as glorified film music. In the years since its composition, however, the Eleventh Symphony has come to be considered not as a work written merely to satisfy Soviet authorities, but a deeply moving account of Russian history.

The Symphony is a testament to the events leading up to the first Russian Revolution. Tsar Nicholas II and his officials maintained a firm autocratic control over the Russian people, but life was becoming increasingly plagued by incompetence, corruption and oppression. On January 9, 1905, workers and their families converged on the square in front of the Winter Palace in St. Petersburg, in a huge demonstration. They carried icons and portraits of the Tsar, together with a carefully and respectfully worded petition. Troops opened fire on the defenseless crowd and killed hundreds.

The Symphony's four movements flow together without a break, and are linked in several ways—especially the opening string music and the quiet but threatening timpani figure that follows.

The first movement, "Palace Square," sets the stage. The square in front of the Winter Palace is covered with snow, and mood is calm but ominous. The strings and timpani play their motto-themes, followed by a trumpet call in the distance. The flutes play the first of the revolutionary songs, "Slushay!" ("Listen!") – "The autumn night is black as treason, black as the tyrant's conscience . . ." Celli and basses add the second quotation from "Arestant" ("The Prisoner") – "The night is dark, try to catch the passing minutes; but the prison walls are strong, the gates are closed with iron locks . . ."

The second movement breaks the mood of stillness in the lower strings when the crowd converges on the Palace Square. The theme is from the second of Shostakovich's Choral Poems, with the same title as this movement – "9 January." The text of the song conveys the crowd's complaint: "O Tsar, our little father, look around you: life is impossible because of the Tsar's servants, against whom we are helpless." The complaint develops and grows, and leads to the inescapable confrontation by the troops. Shostakovich writes savage music, filled with violence, and quotes further from the Choral Poems: "Bare your heads! On this mournful day the shadow of a long night passed over the earth." The opening "Palace Square" music returns, this time to signify numbed shock.

The third movement is a dirge for the victims, while the Finale is an heroic march which closes with a climax of defiance. ♪