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DAYTON PHILHARMONIC ORCHESTRA

NEAL GITTLEMAN MUSIC DIRECTOR

1998-1999 season

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 Ro[illegible] 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 á 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

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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

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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

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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* (190[illegible] 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

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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.

PETER SERKIN

American pianist Peter Serkin is recognized worldwide as one of today's individualistic artists of passion and integrity. By his own admission, Serkin has never been one to stay within borders. Throughout his professional career, the pianist has crossed the lines between classical and contemporary. His repertoire is a blend of both kinds of music by a variety of composers.

Serkin's rich musical heritage goes back several generations—to his grandfather, violinist and composer Adolf Busch, and to his father, pianist Rudolf Serkin. In 1958, at age eleven, Peter Serkin entered the Curtis Institute of Music, where one of his teachers was his father. He made his debut in 1959 at the Marlboro Music Festival soon followed by New York. Serkin performs with the world's leading orchestras and chamber musicians, including Yo Yo Ma, the Guarneri String Quartet, and Tashi, of which he was a founding member. He is the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement.

The pianist's most recent recital programs include an April tour of Germany and Italy. Serkin is on the faculty of The Juilliard School of Music, the Curtis Institute of Music, and the Tanglewood Music Center.

Peter Serkin appears in Dayton by arrangement with Shirley Kirshbaum & Associate, Inc.

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

CLASSICAL PROGRAM
DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Music Director

Wednesday, May 12, 1999
Thursday, May 13, 1999

8:00 P.M.
Memorial Hall

Peter Serkin, Piano

The Olive W. Kettering Memorial Concerts

Media Host: WDPR/WDPG

Johann Sebastian Bach (1685-1750)	Keyboard Concerto No. 7 in G minor, BWV 1058 *Allegro* *Andante* *Allegro assai* PETER SERKIN
Duke Ellington (1899-1974)	Three Black Kings, Ballet for Orchestra (orchestration by Luther Henderson) King of the Magi King Solomon Martin Luther King
	INTERMISSION
Tōru Takemitsu (1930-1996)	*riverrun*, for piano and orchestra PETER SERKIN
Ottorino Respighi (1879-1936)	*Pines of Rome* Pines of the Villa Borghese Pines near a Catacomb Pines of the Janiculum Pines of the Appian Way

This concert will be broadcast on WDPR-FM 88.1 and WDPG-FM 89.9 on Sunday, June 13, 1999, at 7:00 p.m. hosted by Lloyd Bryant.

PROGRAM NOTES

By Dr. Richard Benedum

Johann Sebastian Bach
Keyboard Concerto No. 7 in G minor, BWV 1058

Bach was born on March 21, 1685, in Eisenach and died in Leipzig on July 28, 1750. His concertos for keyboard (originally harpsichord) and orchestra were written between 1730 and 1735 for the Leipzig Collegium Musicum in Leipzig, which Bach directed in addition to his duties in church music. The G minor Concerto, BWV 1058, was modeled after his Violin Concerto, BWV 1041. This is the first performance by the Dayton Philharmonic Orchestra.

Strings

For most of his professional career, Bach worked as a church musician in Protestant Germany—either as an organist or cantor, with duties that involved the composition of weekly church cantatas and other special works. In 1723 he moved to Leipzig and the position of Kantor. He was responsible for music at the four principal churches of the city, including St. Thomas Church.

In 1729 he became director of the Collegium Musicum, a group of instrumentalists and singers organized in 1701 by Georg Philipp Telemann that performed around Leipzig. University students formed the basic core of the Collegium; to that group Bach could add talented townspeople as necessary, especially including several talented harpsichordists—his own sons Wilhelm Friedemann and Karl Phillip Emanuel, and his pupils Johann Gottfried Bernhard and his favorite, Johann Ludwig Krebs.

For himself and this group of harpsichordists Bach composed eight solo harpsichord concertos, all of which seem to be transcriptions of other Italian concertos (although the apparent models for five are lost); ten concertos for solo harpsichord and orchestra; and six concertos for multiple harpsichords.

Bach's Collegium orchestra was not large by modern standards, but may have been bigger than his church orchestra, about the size of which he complained bitterly. To accompany his church cantatas and oratorios he demanded, as a minimum—but rarely had—3 first violins, 3 second violins, 2 violas and 2 cellos, a violin, 3 oboes, 2 bassoons, 3 trumpets and timpani, plus extras for special occasions.

Like his keyboard and violin concer[illegible] generally, the Concerto in G minor w[illegible] based on Italian models, and particularly the concertos of Vivaldi. They all have three movements—fast, slow, fast, as Vivaldi's do. To that model Bach added an increased density and especially more polyphonic interplay of parts. The second movement of this concerto, also like many of Bach's concertos, has a singular expressivity and flowing, lyric manner. The final movements of Bach's concertos are often based on Baroque dances; the third movement of the G minor concerto, for instance, is similar to a *courant*.

Duke Ellington
Three Black Kings, Ballet for Orchestra
(orchestration by Luther Henderson)

Edward Kennedy "Duke" Ellington was born April 29, 1899, in Washington, D.C., and died April 24, 1974, in New York City. At the time of his death he was working on *Three Black Kings.* With an ending by the composer's son, Mercer Ellington, the work was premiered on the anniversary of "Duke's" birthday in 1976, by the Mercer Ellington Orchestra at the Cathedral of St. John the Divine. On July 7, 1976, the Alvin Ailey Company danced to the Ellington orchestra's music at Art Park in Lewiston, New York, and brought the production to the New York State Theater on August 13, 1976, as part of an Ellington Festival. This is the first performance by the Dayton Philharmonic Orchestra.

3 Flutes (including Piccolo), 3 Oboes (including English horn), 3 Clarinets (including Bass Clarinet), 3 Bassoons (including Contrabassoon), 4 French horns, 4 Trumpets, 4 Trombones, Tuba, Timpani, Percussion, Harp, Piano, Electric Guitar and Strings

During his lifetime, "Duke" Ellington was recognized as one of the greatest jazz composers and performers. He had a genius for instrumental combinations of sound, improvisation, and jazz arranging, and he gave the world the typical "Ellington" sound in works such as *Mood Indigo, Sophisticated Lady,* and the symphonic suites *Black, Brown, and Beige* and *Harlem.*

Of *Three Black Kings* Susan Feder wrote: "'If it's good I'll remember it. If it's bad, well, I want to forget it, and I'd prefer that no one catches on to how lousy I can write.' Thus Duke Ellington, explaining his hesitation to commit his music to paper.

"Yet it was Ellington who forged crucial links between the jazz and symphonic worlds 'I don't believe in categories of any kind,' Ellington stated." Among his some two thousand titles are concertos, suites, tone poems for symphonic and dance band orchestras (sometimes combined), ballets, two operas - *Queenie Pie* and the unfinished *Boola* - film and show scores, a television musical, oratorios, ballads, blues, spirituals, short instrumental solos, and arrangements of other composer's works. Ellington established himself in New York in the 1920s, bringing a powerful, distinctive sound with his 'jungle music.' By the time he arrived at the Cotton Club (1927-1932), Ellington had become a leading figure in jazz.

Ellington's music championed the cause of the black man. '...Social protest and pride in the history of the Negro have been the most significant themes in what we've done,' he once said. Another overarching theme in Ellington's musical life was his religiosity, which became more prominent in later years, as manifested especially in the three *Sacred Concerts* (1965, 1968, and 1973). Ellington's final composition, *Les Trois Reis Noirs* (Three Black Kings), amalgamates these various threads. Mercer Ellington explains: 'He intended it as a eulogy for Martin Luther King, and he decided to go back into myth and history to include other black kings.'

After Ellington's death, the score was eventually arranged, orchestrated, and notated by Luther Henderson in a *concerto grosso* version. Maurice Peress used this score to arrange the version heard today. The result of these combined efforts is full of life, ranging from the highly charged drum calls of the first movement to the sultry and sexy middle movement, to the gospel-inflected third. One suspects that Duke would have 'loved it madly.'

(Program note based on information at <www.schirmer.com/composers/ellington_bio.html>)

Tōru Takemitsu

riverrun, for piano and orchestra

Takemitsu was born on October 8, 1930, in Tokyo, and died on February 20, 1996. Completed in 1984, *riverrun* was commissioned by the Los Angeles Philharmonic Association for Peter Serkin, who gave the first performance on January 10, 1985, at the Dorothy Chandler Pavilion in Los Angeles, with Simon Rattle conducting the Los Angeles Philharmonic. This is the first performance by the Dayton Philharmonic Orchestra.

3 Flutes (including Piccolo and Alto flute), 3 Oboes (including English horn), 3 Clarinets (including Contra Clarinet and E-flat Clarinet), 3 Bassoons (including Contrabassoon), 4 French horns, 3 Trumpets, 3 Trombones, Percussion, 2 Harps, Celeste and Strings

"With the death of the eminent Japanese composer Tóru Takemitsu on February 20 [1996], the world of contemporary music lost one of its most creative and versatile practitioners. In a career spanning more than 40 years, Takemitsu wrote not only orchestral and other instrumental works but also nearly 100 film scores integral to the art of New Wave cinema in Japan. Bridging Eastern and Western styles, he sought to merge ancient court music and traditional Japanese instruments with modern forms." (Paula Deitz, *The New York Times*, March 3, 1996)

Takemitsu never studied music theory or composition, and was largely self-taught, apart from one private lesson with Olivier Messiaen. He described a musical excursion, beginning with a stone, a stable element. As he continued, he would see a tree that might, when he looked back, obstruct the stone. Then there might be another tree, in the distance, and the space between the two, like silence, became important. Finally the most ephemeral element of all appeared: blossoms, like the cherry blossoms that blanket Kyoto in spring. "In the end, each element does not exist individually but achieves anonymity in a harmonious whole, and that is the kind of music I like to create," he said. "It glows in the sun, the colors shift when it rains, and the sound changes with the wind. This is the way I perceive the orchestra."

When *riverrun* was premiered in Los Angeles, the composer provided the following brief commentary: "*riverrun*, for piano and orchestra, is a work inspired by James Joyce's *Finnegan's Wake*, as were the string quartets *A Way a Lone* and *Far Calls, Coming Far!* These are all deeply connected with the im of water.

"The music flows in the form of a musical tributary from a certain main current, wending its way through the scenery of night toward the sea of tonality. The motif, and the intervals of the major seventh and the major third, almost like simple symbols, gradually disperse and always give birth to a variety of melodic subspecies. While they sometimes confront one another, they do not necessarily represent a dialectic development, but continually keep occurring, disappearing, and recurring."

Ottorino Respighi

Pines of Rome

Respighi was born on July 9, 1879, at Bologna and died on April 18, 1936, in Rome. His symphonic tone poem *Pines of Rome* was written in 1924, and was premiered in Rome on December 14 of that year at the Augusteo with Bernardino Molinari conducting. Its American premiere was on January 14, 1926, with Arturo Toscanini conducting the New York Philharmonic. The most recent performance by the Dayton Philharmonic Orchestra was on April 13, 1988, with Isaiah Jackson conducting.

3 Flutes (including Piccolo),
3 Oboes (including English horn),
3 Clarinets (including Bass Clarinet),
3 Bassoons (including Contrabassoon),
4 French horns,
3 Trumpets,
4 Trombones,
6 Buccine, Timpani,
Percussion, Harp,
Celeste, Piano, Organ
and Strings

At the time of the American premiere of *Pines of Rome*, Respighi wrote to Lawrence Gilman, then author of the program notes for the New York Philharmonic Orchestra: "While in his preceding work, *Fountains of Rome*, the composer sought to introduce by means of tone an expression of nature...in *Pines of Rome* he uses nature as a point of departure, in order to recall memories and vision. The century-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life."

Respighi printed the following description for the four movements:

1. *Pines of the Villa Borghese*—Children are at play in the pine groves of the Villa Borghese. They dance round in circles; they play as soldiers, marching and fighting; they are intoxicated by their own cries like swallows at evening; they rush about. Suddenly the scene changes...

2. *Pines near a Catacomb*—We see the shades of the pines fringing the entrance to a catacomb. From the depths, there rises the sound of mournful psalms, floating through the air like a solemn hymn, and mysteriously dispersing.

3. *Pines of the Janiculum*—A shudder runs through the air: the pines on the Janiculum stand distinctinctly outlined in the clear light of a full moon. A nightingale sings. [A recorded nightingale is required in this movement; in the published score Respighi even suggests a specific LP record.]

4. *Pines of the Appian Way*—Misty dawn on the Appian Way: solitary pine trees stand guard over the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The post has a fantastic vision of bygone glories: trumpets sound, and, in the brilliance of the newly-risen sun, a consular army bursts forth toward the Via Sacra, mounting in triumph to the Capitol.

Respighi was an eclectic composer, influenced most strongly by Rimsky-Korsakov, with whom he studied in Russia and from whom he learned to utilize the full palette of orchestral colors, ranging from the quietest sounds to the most overwhelming. His music also shows the wide-ranging influences of the French impressionistic composers, of Richard Strauss, and at least a hint of the flavor of Gregorian chant.