

09-10 LEGENDS

DAYTON
PHILHARMONIC
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FRIDAY, NOVEMBER 6, 2009
PROGRAM
"ON THE RECORD"

JON MANASSE, CLARINET
LOWELL LIEBERMANN, COMPOSER

LIEBERMANN
Revelry, op. 47
Clarinet Concerto,
op. 110



CLASSICAL CONNECTIONS

LOWELL LIEBERMANN

WELCOME

November's Classical Connections program is special for three reasons. First, it's part of the world premiere weekend for Lowell Liebermann's brand new Clarinet Concerto, a piece commissioned by the Dayton Philharmonic and ten other U.S. orchestras. Second, composer Liebermann will join us onstage to introduce and explain the piece. Third, this performance (along with Thursday and Saturday nights' Classical Series performances) will be recorded for a from-live-performance CD to be released by Koch Classics in 2011. The disc will pair Liebermann's Clarinet Concerto with his Trumpet Concerto, which the DPO will perform and record during the 2010-2011 season with trumpeter Ryan Anthony.

Most of the evening will be like any other Classical Connections concert: a short curtain-raiser (*Revelry*, a bright, lively piece); discussion and demonstration of the concerto with composer Liebermann and soloist Jon Manasse; intermission; a complete performance; and a post-concert talk-back). The only difference will be lots of microphones onstage and a greater-than-usual desire to minimize extraneous non-musical noises. CC audiences are actually great about avoiding talking, coughing, beepers, cell phones, and the like. You're much more attentive

(and hence quieter) than most audiences. Don't let the fact that we're making a CD hinder your concert experience. Just take your cold medicine, pop in a cough drop, remember not to sing along, and enjoy yourself as we make history together!

Neal Gittleman
Music Director, Dayton Philharmonic Orchestra





PORTRAIT
LOWELL LIEBERMANN
- & -
“Our
Concerto”

In late July, just after Lowell Liebermann finished composing his new Clarinet Concerto for soloist Jon Manasse and the DPO, I interviewed him to discuss the piece and its upcoming premiere in Dayton. Here are some of the juicy bits from that conversation. You can hear more (and some even juicier bits!) on the Classical Connections No. 2 Podcast at daytonphilharmonic.com.

NG: Our readers will be hearing your Clarinet Concerto for the first time on November 6 — unless they sneak in the night before to hear the world premiere! Can you give them a hint of what they’ll be hearing?

LL: I’m not one of those composers who likes to spend a lot of time explaining music. It’s like the magician who doesn’t want to explain his tricks before the audience sees them! It’s a three-movement work. The first movement is a balance of lyric and colorful writing in the orchestra. The second movement is a very lyrical movement. The orchestra is predominantly strings, although there’s a big climax where the full orchestra comes in. I had a lot of fun

with the last movement. I had this image of Bugs Bunny in a hula skirt with maracas...

NG: Say what?

LL: I was a native New Yorker and moved across the Hudson River to Weehawken, New Jersey five years ago. There’s a big Latino population here and I think some of the sounds of the music that I hear in the street — from cars and things — crept into that last movement, because it does have a salsa-merengue kind of thing going on. It’s a very fun movement. Difficult, too. I’ll be praying for Jon!

NG: How did the piece come about?

LL: I’ve known Jon a while. We were both at Juilliard as students. He performed and recorded my Clarinet Quintet, and I’ve always thought he’s a fantastic player — one of the absolute best. He was interested in

[having me write him] a clarinet concerto and it fell to Tom Parker, Jon’s manager, who took on the heroic task of getting a consortium together — of 13 different orchestras and organizations — that commissioned the piece.

NG: When you write a concerto do you compose with a specific soloist in mind?

LL: I don’t, because even if the piece is commissioned for a particular person, hopefully it’ll go on to be played by many others. That doesn’t mean that I don’t consult with the soloist. In the final stages I showed Jon some things and we had a little bit of a back-and-forth. With a concerto, one of the things you want to do is push the limits of the instrument, so you’re walking a fine line, with things that verge on being impossible. There were certain



CLARINETIST JON MANASSE IS READY TO TEST HIS METTLE ON A BOLD, LYRICAL NEW WORK FROM THE PEN OF LOWELL LIEBERMANN.



DID A LITTLE
SALSA SNEAK INTO
THIS CONCERTO?
YOU BE THE JUDGE!

things in the very high register where I had questions: “Can this actually be played?” And Jon said, “Yes, I think I can!” But I don’t try to translate anything of the performer’s personality into the music, because when I write the music it’s just me and the notes.

NG: When you compose for the orchestra, do you think of the orchestration from the very beginning, or do you write the notes first and then figure out who plays what?

LL: I have the orchestration in mind. It might not be extremely specific in some instances. You might just think, “OK, this part is going to be strings or this is going to be woodwinds and brass”, and you don’t have the exact details. But in other places you might have a very specific instrumentation in mind.

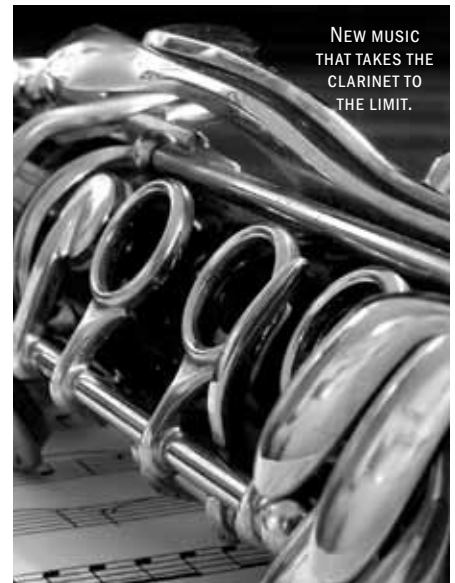
NG: Our Classical Connections program will open with your short piece *Revelry*. Since it won’t get its own separate program note, can you tell us a little bit about it?



REVELRY: SCHOENBERG WITH A TONIC



LL: *Revelry* was commissioned to celebrate the 70th anniversary of the Westchester Symphony and they wanted an exuberant concert opener. The funny thing is — and I did this



NEW MUSIC
THAT TAKES THE
CLARINET TO
THE LIMIT.

as a private joke between me and myself — the entire piece is actually based on a 12-note row. But it’s done in such a way that no one would ever know. To me, it almost sounds like cartoon music. But I wanted to write that kind of fun piece. For the premiere they asked me to submit program notes, and as a joke, I wrote notes that sounded like they were for a Milton Babbitt piece: going on about the inversions, the hexachords, the transposition of the tone row, and the dichotomy between this and that. Some poor person took those notes and tried to edit them into something understandable, the result of which was that they turned them into total gobbledygook! But it’s a very fun piece. And very virtuosic for the orchestra.

NG: One final question, since you’re from the New York City area... Mets or Yankees?

LL: I hate to say... Neither! That’s baseball, right? I just do not follow sports. I never have. I barely know the difference between a football and a baseball!

NG: Just so you know, the right answer is... the Cincinnati Reds!

Roll Tape!

It's actually not tape anymore, it's a computer hard drive. Nothing's rolling but electrons. The technology has changed, but recording is still an important part of the modern symphony orchestra's activities.

All DPO Classical, Classical Connections, Chamber Explorations, and Education concerts are recorded for delayed broadcast on Classical 88.1, Dayton Public Radio. In addition, the orchestra has released several CDs over the past decade.

For broadcasts, Lloyd Bryant, our recording engineer, makes digital recordings of each performance. He hangs a pair of stereo microphones over the orchestra, sometimes supplemented by smaller mics to better pick up vocal or



instrumental soloists. After each concert he gives me CDs of the "raw" recordings of each night's performance. I dump those onto my computer and review the results to find the best performances and also to

catch any mistakes and figure out how to repair them. I then give Lloyd my choices, and he edits the best of the nights together to make what's broadcast on the radio and streamed live on dpr.org.

Studio recordings (like the DPO's 2000 CD of Tomas Svoboda's Piano Concertos or the 2003 *Inventing Flight* CD) use a different process. Instead of editing together complete live performances, studio recordings are a compilation of short "takes" ranging from a few seconds to a few minutes in duration. The orchestra plays each passage many times, trying to get it perfect. Then, through the magic of digital editing technology, which can seamlessly link almost any sound to almost any other sound, the best takes are woven together into a finished product.

The recording we'll make in November of Lowell Liebermann's Clarinet Concerto blends the two techniques. The piece will be recorded live three times, including Friday night's Classical Connections performance. If necessary, after the three performances, we'll have a "patch session" to record short takes of any passages that need attention. Then all that material will be edited together, mixed, mastered, pressed, and voilà — another DPO compact disc will be ready for release. And you — your silence, anyway — will be on that CD!

CLASSICAL CONNECTIONS PODCASTS AVAILABLE
daytonphilharmonic.com

LOWELL LIEBERMANN *A Life & Times*

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| <p>- 1961 -
February 22, born in New York City</p> <p>- 1969 -
First piano lessons.</p> <p>- 1976 -
Begins studies in composition.</p> <p>- 1977 -
Debuts as a pianist at Carnegie Recital Hall, performing his Piano Sonata, op. 1.</p> <p>- 1979 -
Begins study at the Juilliard School: composition with David Diamond and Vincent Persichetti; piano with Jacob Lateiner; conducting with Laszlo Halasz.</p> <p>- 1987 -
Graduates from Juilliard with Bachelors, Masters, and Doctor of Musical Arts degrees.</p> <p>- 1996 -
Composes <i>The Picture of Dorian Gray</i>, opera, based on the Oscar Wilde novel.</p> <p>- 1997 -
Grammy nomination for recording of Piano Concertos No. 1 and No. 2.</p> <p>- 1999 -
Composes Trumpet Concerto, op. 64 for New York Philharmonic Principal Trumpet Philip Smith.</p> <p>- 2001 -
Receives American Composers Invitational Award from Van Cliburn Piano competition.</p> <p>- 2009 -
November 5, world premiere of Clarinet Concerto performed by Jon Manasse and Dayton Philharmonic Orchestra.</p> | <p>- 1961 -
JFK inaugurated 35th U.S. president. *Roger Maris.</p> <p>- 1969 -
Moon landing. Woodstock. The Miracle Mets.</p> <p>- 1976 -
U.S. Bicentennial. Viking I and II land on Mars.</p> <p>- 1977 -
Jimmy Carter inaugurated 39th U.S. president. <i>Roots</i> mini-series. Pele retires from soccer. Elvis dies.</p> <p>- 1979 -
Ayatollah Khomeini deposes the Shah of Iran. Iran hostage crisis. Mother Teresa wins Nobel Peace Prize. Best Picture Oscar for <i>The Deer Hunter</i>.</p> <p>- 1987 -
Reagan to Gorbachev: "Mr. Gorbachev, tear down this wall." Paul Simon releases <i>Graceland</i>.</p> <p>- 1996 -
Dayton Peace Accords. Atlanta Olympics. Deep Blue beats world champion Gary Kasparov at chess.</p> <p>- 1997 -
Tony Blair becomes British Prime Minister. J.K. Rowling publishes first Harry Potter book.</p> <p>- 1999 -
Introduction of the euro. Lance Armstrong wins the Tour de France for the first time.</p> <p>- 2001 -
September 11 attacks. Apple unveils the iPod. Enron collapse. Dale Earnheart killed at Daytona 500.</p> <p>- 2009 -
November 5, world premiere of Clarinet Concerto performed by Jon Manasse and Dayton Philharmonic Orchestra.</p> |
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