

PROGRAM

ONE HUNDRED TWENTIETH SEASON

Chicago Symphony Orchestra

Riccardo Muti Music Director

Pierre Boulez Helen Regenstein Conductor Emeritus

Yo-Yo Ma Judson and Joyce Green Creative Consultant

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Thursday, May 19, 2011, at 8:00

Friday, May 20, 2011, at 1:30

Saturday, May 21, 2011, at 8:00

Tuesday, May 24, 2011, at 7:30

Ludovic Morlot Conductor
Christopher Martin Trumpet

Dutilleux

Symphony No. 2 (*Le double*)

Animato, ma misterioso

Andantino sostenuto

Allegro fuocososo—Calmato

Eugene Izotov, *oboe*

J. Lawrie Bloom, *clarinet*

David McGill, *bassoon*

Mark Ridenour, *trumpet*

Jay Friedman, *trombone*

Mary Sauer, *harpsichord*

Patrick Godon, *celesta*

Vadim Karpinos, *timpani*

Yuan-Qing Yu, *violin*

Baird Dodge, *violin*

Li-Kuo Chang, *viola*

John Sharp, *cello*

Jolivet

Concertino for Trumpet, String Orchestra, and Piano
(In one movement)

Amy Briggs, *piano*

CHRISTOPHER MARTIN

INTERMISSION

(continued)

Tomasi

Trumpet Concerto

Allegro

Nocturne

Finale

CHRISTOPHER MARTIN

First Chicago Symphony Orchestra performances

Roussel

Suite No. 2 from *Bacchus and Ariadne*, Op. 43

These concerts are endowed in part by the Kirkland & Ellis LLP Concert Fund.

Thursday evening's concert is generously sponsored by Carol and Andrew Hays through their commitment to the Center Stage Society.

Steinway is the official piano of the Chicago Symphony Orchestra.

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Henri Dutilleux

Born January 22, 1916, Angers, France.

Symphony No. 2 (*Le double*)

Henri Dutilleux was born into the great French artistic tradition: one of his great-grandfathers was a painter and a friend of Corot and Delacroix; his maternal grandfather was a friend of Fauré. When Dutilleux began to compose, he followed the conventional route at the Paris Conservatory, where he took top honors in harmony, counterpoint, and fugue. His compositions, perhaps inevitably, revealed the powerful influence of both Fauré and Ravel, who was then at the height of his popularity. His professors never mentioned serialism. “We knew the name Schoenberg,” Dutilleux later recalled, “but not his works.” He

capped his student years by winning the prestigious Prix de Rome for a cantata about Solomon and the queen of Sheba.

When, after just a few months, his residency in Rome was cut short by the outbreak of World War II and he was forced to return to Paris, Dutilleux began to question the essence of his art and his responsibility to tradition. He destroyed all but one of his compositions in an attempt to erase the influence of Ravel (a composer he still greatly admires, nonetheless), and decided to start over. (The piano sonata of 1947, he once said, is the earliest of his works that pleases him.) He later

COMPOSED

1958–59

FIRST PERFORMANCE

December 11, 1959, Boston

FIRST CSO PERFORMANCE

April 9, 1964, Orchestra Hall.
Walter Hendl conducting

MOST RECENT CSO PERFORMANCE

January 29, 2002,
Orchestra Hall. Michael
Gielen conducting

INSTRUMENTATION

Chamber orchestra: oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, two violins, viola, cello

Orchestra: two flutes and two piccolos, two oboes and english horn, two clarinets and bass clarinet, two bassoons and contrabassoon, two horns, two trumpets, two trombones and tuba, bass drum, snare drum, suspended

cymbal, xylophone, triangle, crash cymbals, tam-tams, vibraphone, glockenspiel, harp, strings

APPROXIMATE PERFORMANCE TIME

31 minutes

caught up with the music that was banned during the war, particularly the works of the Viennese triumvirate—Schoenberg and his pupils Berg and Webern. As Dutilleux undertook this process of self-examination—and reeducation—he tried not only to distance himself from the rigidity of conservatory training, but from the avant-garde as well. As a result, he cleared for himself a path that sometimes ventured in the direction of his colleagues while still maintaining his independence. “He rejects all that seems false,” wrote his biographer Jean Roy, “does not seek to amaze, and follows the quest of an interior truth.”

Like Ravel, Dutilleux is a fastidious craftsman; his catalog contains a relatively short list of major compositions, including several works with fanciful and alluring titles—*At the Mercy of the Waves*, *The Tree of Dreams*, and *Starry Night*, inspired by van Gogh’s painting—and two symphonies.

There is no great French symphonic tradition, despite a few great symphonies (Berlioz’s *Symphonie fantastique* leads the list). Dutilleux’s first musical heroes, Fauré and Ravel, didn’t write symphonies at all. “When I utter the word ‘symphony,’” Dutilleux said in 1965, after he had written two,

I see faces grow long. You think of something outsize, boring, rigid. You expect a succession of four movements with whose relationships, contrasts, methods of developments you are doubtless already familiar.

No surprise in a symphony,
and no adventure!

Dutilleux finished his first symphony at the age of thirty-five, younger than Brahms at the time of his famously late symphonic debut, but far enough into his career to have given prolonged serious thought to what the word “symphony” meant to him. Dutilleux’s Symphony no. 1 was an immediate success, not only in Europe, but in Boston, where its U.S. premiere in 1954 (the first major Dutilleux score played in this country) encouraged Charles Munch to commission a second symphony for the Boston Symphony’s seventy-fifth anniversary. The program note Dutilleux wrote for the Boston premiere reveals his ambivalence about the expectations raised by the idea of composing a symphony:

The general structure of the work presents nothing exceptional. Let us say merely that it resolutely avoids sonata form but that, on the other hand, it tends strongly toward the principle of variation. A preference for the monothematic characterizes each of the three movements, and the title “symphony” must be taken in the broadest sense.

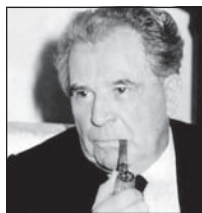
Dutilleux’s Second Symphony is a kind of anti-symphony, beginning with its arrangement of players on stage, with an inner circle of instruments—“in a sense a reduction of the large orchestra”—seated within the full orchestra.

The small ensemble really is a mini-orchestra, consisting of three winds, two brass, harpsichord, celesta, timpani, and string quartet. Both this layout and the nature of the music itself suggest not the classical symphony, but the baroque concerto grosso, with its back-and-forth interplay between a solo ensemble and a bigger orchestra. Dutilleux further underlines the parallel by stressing that “it is not the twelve individual musicians but the chamber group as a whole which has the function of soloist.” The small ensemble’s function is to “confront the large orchestra and enter into dialogue with it, at times also fusing with it or superimposing itself upon it (thus permitting incursions into polyrhythm and polytonality.” The unusual arrangement of the symphony, with its two casts of characters, eventually gave it a subtitle, *Le double* (The double). (It originally was titled Second Symphony, for Large Orchestra and Chamber Ensemble.)

The symphony has three movements of increasingly larger size. Dutilleux starts with the small ensemble, occasionally interrupted by the full orchestra. The dialogue between the two groups begins tentatively, but spreads quickly. A fast, rising scale, first heard in the solo clarinet, jumps to the winds of the large group, eventually infecting all the musicians. Some sections

“catch” it at once, while others succumb more gradually, often in subtle and mysterious ways. This kind of transformation of material is the essence of Dutilleux’s language, and it characterizes each of the three movements. Dutilleux’s allegiance to the process of continuous variation, as opposed to textbook development, goes against the grain of the symphonic tradition, as does his avoidance of standard forms—“prefabricated frames,” as he calls them. “There is evidently a form proper to each work,” he wrote, “according to its interior evolution.”

The three movements of the Second Symphony unfold according to their own rules and inner logic. The first is animated, virtuosic, and multifaceted; it builds to a dense and complex climax and then unravels. The middle movement is grave and beautiful, with a mysterious ending spun from trills. The furiously paced finale, full of reminders of ideas from the previous movements—new variations on already varied material—races to its conclusion, which turns out to be an unexpected, large, and weighty coda that slows down (“very calm,” Dutilleux writes, near the end) just where most symphonies pick up steam. It’s the perfect ending to counteract Dutilleux’s image of the conventional symphony as a work without adventure or surprise. ■



André Jolivet

Born August 8, 1905, Paris, France.

Died December 20, 1974, Paris, France.

Concertino for Trumpet, String Orchestra, and Piano

In 1927, André Jolivet heard *Pierrot lunaire*, Arnold Schoenberg's prickly atonal masterwork, for the first time. Two years later, he encountered Edgard Varèse's high-decibel *Arcana*, with its souped-up percussion and massive orchestra. For the young Jolivet, who had grown up with the new works of Debussy and Ravel, music would never be the same. In 1930, he became the only European composition student of Varèse, and, while working with the great French pioneer over the next three years, he learned how to think of music as a new world of sound, dependent not just on melody and harmony, but on timbre, texture, and dynamics.

When Varèse returned to the U.S. in 1933—he had emigrated here in 1915, but went back to Paris temporarily—he left Jolivet six objects: a magic bird, a puppet, a statue of a Balinese princess, and three small animal sculptures by Alexander Calder (a winged horse, a cow, and a goat). Jolivet treasured

each of these gifts almost to the point of obsession—in 1935, he even wrote a piece for solo piano, *Mana*, in six movements, each named after one of the objects—but the greatest inheritance he received from Varèse was an infinitely more curious and adventuresome attitude toward composition itself. Much of the music Jolivet wrote in the 1930s drew inspiration from the “exotic” rhythmic patterns and scales of African and East Asian traditions. No less a visionary than Olivier Messiaen, who would one day become the teacher of Pierre Boulez, praised *Mana* for the “novelty of its idiom and the singularity of its aesthetic.”

In 1935, Jolivet and Messiaen were among the founders of an avant-garde chamber music society “La spirale,” which became “La jeune France” the following year, known for its outspoken rejection of chic Parisian neoclassicism, Stravinsky's most of all. The group officially disbanded with

COMPOSED

1948

ONLY PREVIOUS CSO PERFORMANCES

April 15 and 16, 1965,
Orchestra Hall. Adolph
Hersteth, trumpet; Mary
Sauer, piano; Jean
Martinon conducting

INSTRUMENTATION

solo trumpet, piano, strings

APPROXIMATE PERFORMANCE TIME

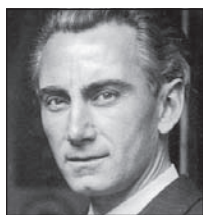
9 minutes

the outbreak of World War II, but Jolivet's anti-Stravinsky streak did not falter, and, in 1945, he published an official attack, "Assez Stravinsky" (Enough Stravinsky)—which in turn provoked a response from Francis Poulenc, writing in the great composer's defense. At this point, Jolivet declared his intent to give back to music "its original, ancient meaning when it was still a magical and beseeching expression of the religiousness of tribal communities."

Jolivet's *Concertino*, composed in 1948, is among his most successful and popular works written in this light. He wrote it shortly after he became music director of the *Comédie-Française*, where he provided scores for works by Shakespeare, Sophocles, and the great French playwrights. Jolivet himself later referred to the *Concertino*, along with his *Second Trumpet Concerto* of 1954, as "my ballets for trumpet," emphasizing not only their active, gestural nature, but suggesting that they too are works of the French theater—pieces that spring to life on the

stage. (The *Concertino* has even been choreographed.)

The *Concertino* is a single large span of ever-fluctuating music—the broad outline is fast-slow-fast—scored for the unexpected combination of trumpet with string orchestra, and, as a counterpart to the virtuosic trumpet part, a prominent piano solo (which is formidable in itself). Although it doesn't have the overt exoticism of the concerto for *ondes martenot*—the electronic instrument Messiaen favored—that Jolivet wrote the same year, the *Concertino* nonetheless reveals Jolivet's fondness for unusual sounds, unpredictable rhythms, and seductive melodies. The trumpet grabs the spotlight in the third measure—the entrance alone guarantees notice, swerving from fortissimo to piano and back to fortissimo—and is rarely silent thereafter. Jolivet doesn't write a formal cadenza (although both the trumpet and piano have a few hair-raisingly difficult moments all to themselves). The entire piece, instead, is a dazzling showcase for everything the trumpet can do. ■



Henri Tomasi

Born August 17, 1901, Marseilles, France.

Died January 13, 1971, Paris, France.

Trumpet Concerto

Henri Tomasi got his first taste of composing when he improvised at the piano in movie houses in Marseilles to earn a living. (He had a particular fondness for the early Charlie Chaplin films.) Later, Tomasi would say that it was another work of the theater, Puccini's *La bohème*, which brought him to tears when he saw it at the age of eighteen that sealed his musical destiny. After he began studies at the Paris Conservatory in 1921, he still performed in cafes, hotels, cinemas, and brothels to make money on the side, but he quickly became serious about writing music.

His very first composition, a wind quintet called Variations on a Corsican Theme—Tomasi's parents were both born in Corsica—won a conservatory prize, and, in 1927, he joined the big leagues, winning the prestigious Grand Prix de Rome for a cantata, *Coriolan*. He was also given first prize for orchestral conducting—both

decisions were unanimous—and for the next several years he split his time between conducting and composing. (He was particularly drawn to conducting opera.) In the early 1930s, Tomasi was music director of the Radio-Colonial Orchestra in French Indochina—it was originally founded for the Colonial Exhibition in Paris. Tomasi's orchestral suite *Tam-Tam* was a great hit when it was premiered in 1931, and it helped single him out as a composer of unusual originality. Late in the 1930s, Tomasi joined forces with four other composers whose names are more familiar to us today—Prokofiev, Milhaud, Honegger, and Poulenc—to found a contemporary music group called Triton, which was briefly the rage in Paris. (Honorary members included Ravel, Stravinsky, and Schoenberg.)

Given his passion for the theater, it is not surprising that it was two of his operas, *L'Atlantide* and *Miguel*

COMPOSED

1948

These are the first Chicago Symphony Orchestra performances

INSTRUMENTATION

three flutes and piccolo, two oboes and english horn, two clarinets, two bassoons, four horns, three trombones and tuba, timpani, cymbals, triangle, wood block xylophone, celesta, harp, strings

APPROXIMATE

PERFORMANCE TIME

16 minutes

Mañana, both premiered in the mid-1950s, that finally established his reputation as a composer. But it is the trumpet concerto that is performed this week that has become his most popular work. Throughout his career, Tomasi was particularly drawn to the idea of the concerto, which in his hands became a kind of mini-drama delivered by its single protagonist, and, over the years, he wrote concertos for flute, clarinet, saxophone, bassoon, horn, trombone, violin, viola, and cello, as well as one for two guitars. The year before he died, he finished a final concerto, for double bass and chamber orchestra.

The concerto for trumpet, composed in 1948, is among his first essays in the form. In three succinct movements—"I like what is structured, clear, and concise," Tomasi once said—it offers a snapshot of his musical preferences, from its jazzy, offbeat demeanor to its heartfelt lyricism (the middle movement *Nocturne*, with its fluid trumpet melody, is particularly impressive). Although the trumpet solo commands attention throughout, it is always part of a broader conversation, even in the cadenza that closes the first movement, where it plays against a quiet snare-drum backdrop. ■

Symphony Center Information



The use of still or video cameras and recording devices is prohibited in Orchestra Hall.



Latecomers will be seated during designated program pauses.



Please use perfume, cologne, and all other scented products sparingly, as many patrons are sensitive to fragrance.



Please turn off or silence all personal electronic devices (pagers, watches, telephones, digital assistants).



Please note that Symphony Center is a smoke-free environment.

Your cooperation is greatly appreciated.

Note: Fire exits are located on all levels and are for emergency use only. The lighted Exit sign nearest your seat is the shortest route outdoors. Please walk—do not run—to your exit and do not use elevators for emergency exit.

Volunteer ushers provided by The Saints—Volunteers for the Performing Arts (www.saintschicago.org)



Albert Roussel

Born April 5, 1869, Tourcoing, France.

Died August 23, 1937, Royan, France.

Suite No. 2 from *Bacchus and Ariadne*, Op. 43

Albert Roussel came to composing relatively late in life. Like Rimsky-Korsakov, he first enjoyed the naval career that his family assumed was his natural destiny—as a child, Roussel devoured Jules Verne’s maritime adventures, delighted in his family’s seaside vacations, and decorated his room to look like that of a ship’s captain. He enjoyed playing the piano for his family in the parlor at home and excelled in his lessons from the local cathedral organist, but he never thought of music as a serious pursuit. Roussel placed sixteenth among six hundred naval school candidates, and, at eighteen, he took a berth on the training ship *Borda*. Occasionally he played the piano at officers’ dances, and when

he was stationed in Cherbourg, he joined in performances of chamber music. Roussel began to study a harmony textbook privately and eventually started to compose in his spare time. (In Cherbourg, he tried out one of his pieces with friends, only to realize that, in his inexperience, he had written the viola part in the wrong clef.)

At one point, Roussel discovered among his shipmates Ensign Adolphe Calvet, who happened to be the younger brother of the famous opera soprano Emma Calvé. Calvet asked if he might send one of Roussel’s compositions to the distinguished conductor Edouard Colonne. A few weeks later, Calvet reported that Colonne was so impressed that he advised

COMPOSED

1930, ballet in two acts

FIRST PERFORMANCE

May 22, 1931, Paris Opéra (ballet)

November 26, 1936, Paris (Suite No. 2)

FIRST CSO PERFORMANCE

February 25, 1947, Orchestra Hall. Charles Munch conducting

MOST RECENT CSO PERFORMANCE

June 6, 2000, Orchestra Hall. Charles Dutoit conducting

INSTRUMENTATION

two flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, celesta, two harps, strings

APPROXIMATE PERFORMANCE TIME

18 minutes

CSO RECORDINGS

1964. Jean Martinon conducting. RCA

A 1966 performance with Charles Munch conducting is included on *From the Archives*, vol. 5.

Roussel to leave the service and devote himself to composition. In June 1894, Roussel resigned from the navy and moved to Paris to begin formal training. His progress was slow, but, in 1897, when the two madrigals he submitted, each under a different pseudonym, to a major competition were jointly awarded first prize, he knew that he had made the right career move. Only many years later did he learn that Calvet had never sent his manuscript to Colonne.

In 1933, Roussel suggested that his mature career could be divided into three phases, beginning with his “early” work, written around 1910, when he was already forty. These pieces show “some slight influence of Debussy along with certain personal accents.” In his middle, transitional works, “the style changes, the harmony becomes bolder, and the influence of Debussy disappears altogether.” (Writing in the third person, he adds, “Roussel’s new manner becomes the target of criticism as

well as the object of enthusiastic approbation.”) In his third period, Roussel “found his true voice.”

The ballet music for *Bacchus and Ariadne* composed in 1930 is among the best and most popular of Roussel’s late works. The story, also familiar from Richard Strauss’s opera *Ariadne auf Naxos*, is drawn from the Greek tragedy of Ariadne, who is abandoned on the island of Naxos by her lover Theseus and who prays for death to release her. The second suite from Roussel’s ballet begins when Ariadne awakes to discover that she is alone. She attempts suicide, but is rescued by the god Bacchus (a.k.a. Dionysus), whose kiss makes her immortal. They dance together, ultimately joined by fauns and satyrs, who celebrate the happy outcome, as Bacchus places a crown of stars on her head. ■

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.