Riccardo Muti Conductor  
Yo-Yo Ma Cello  
Giovanni Sollima Cello

Schubert  
Symphony No. 3 in D Major, D. 200  
Adagio maestoso—Allegro con brio  
Allegretto  
Menuetto: Vivace  
Presto vivace

Sollima  
Antidotum Tarantulae XXI, Concerto for Two Cellos and Orchestra  
Moderato assai—  
Allegro—  
Moderato assai: after Nicola Vicentino (1511–ca. 1572)—  
Allegro: “Antidotum Tarantulae”—after Athanasius Kircher (1602–1680)—  
Moderato assai (Variazioni)

YO-YO MA  
GIOVANNI SOLLIMA

World premiere  
Commissioned by the Chicago Symphony Orchestra. Underwritten with generous gifts from Rhoda Lea and Henry S. Frank, and Laura and Ricardo Rosenkranz

INTERMISSION

Schubert  
Symphony No. 4 in C Minor, D. 417 (Tragic)  
Adagio molto—Allegro vivace  
Andante  
Menuetto: Allegro vivace  
Allegro

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Franz Schubert
Born January 31, 1797, Himmelpfortgrund, northwest of Vienna, Austria.
Died November 19, 1828, Vienna, Austria.

SCHUBERT AND THE SYMPHONY

Symphony No. 3 in D Major, D. 200

Symphony No. 4 in C Minor, D. 417 (Tragic)

Schubert’s contemporaries—even the few who understood the magnitude of his talent—did not think of him as a composer of symphonies. Antonio Salieri, who was one of his first teachers and a man who knew the Viennese music scene as well as anyone in the early years of the nineteenth century, called Schubert a genius, and said that “he can write anything: songs, masses, string quartets . . .,” but he failed even to mention the symphony.

Not one of the eight symphonies by Schubert that Riccardo Muti and the Chicago Symphony perform this season was publicly known during the composer’s lifetime. Most of them weren’t even published until the very end of the nineteenth century, more than fifty years after Schubert’s death. In 1894, while Antonín Dvořák was living in the United States, he wrote an article for The Century Illustrated Monthly Magazine, considering the reasons Schubert “made his way so slowly to popular appreciation,” and why the symphonies, in particular, did not gain the immediate admiration of those by other composers. “He was young, modest, and unknown,” Dvořák writes, “and musicians did not hesitate to slight a symphony which they would have felt bound to study, had it borne the name of Beethoven or Mozart.”

The comparison with Beethoven is both inevitable and misleading. Schubert and Beethoven were composing symphonies at the same time in Vienna during the first years of the nineteenth century—never once meeting nor even crossing paths until the very end of Beethoven’s life. Each of Beethoven’s symphonies was premiered to considerable fanfare in one of Vienna’s main public theaters within a year or so of its completion. Schubert’s were privately performed in the same city and quickly forgotten. All nine of Beethoven’s symphonies were published during his lifetime; not one piece of Schubert’s orchestral music appeared in print during his. And yet, for all his apparent lack of public success with the form, Schubert persisted. He started more symphonies than Beethoven and finished nearly as many—all in a shorter period of time. (While Beethoven composed his nine over the span of twenty-five years, Schubert completed seven and left another six unfinished in just seventeen years.) Schubert was working on his newest one—the so-called Symphony no. 10—at

Symphony No. 3 in D Major, D. 200

COMPOSED
May 24–July 19, 1815

FIRST PERFORMANCES
1815 (private)
February 19, 1811, London (public)

FIRST CSO PERFORMANCE
January 31, 1959, Orchestra Hall. Sir Thomas Beecham conducting

INSTRUMENTATION
two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

APPROXIMATE PERFORMANCE TIME
25 minutes

MOST RECENT CSO PERFORMANCES
January 26, 27, 28 & 31, 2012, Orchestra Hall. Riccardo Muti conducting

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the time of his death. (In 1995, the Chicago Symphony performed Luciano Berio’s haunting and imaginative Rendering, which is based on Schubert’s sketches for this symphony.)

For Dvořák, writing in 1894, Schubert’s first six symphonies were recent discoveries, as they were for all musicians in the late nineteenth century. (They were published for the first time in 1884 and 1885.) He had recently begun to conduct the symphonies and he highly recommended them to others. “The more I study them,” Dvořák concluded, “the more I marvel.” Written in little more than four years—from sometime in 1813 to February of 1818—they are among the most impressive and substantial of Schubert’s so-called early works (although, as Donald Tovey pointed out long ago, “every work Schubert left us is an early work”). They are so refined and assured that it is difficult to remember that they are the works of a teenage boy.

Schubert’s early symphonies come from the busiest time of his life, and 1815 and 1816, the years in which he wrote the Third and Fourth symphonies that are performed this week, were particularly productive. He was still a schoolmaster then, a prisoner of the classroom who filled his free time writing the music that would one day make him famous. Schubert’s off hours produced an extraordinary harvest: in 1815 alone, he composed two piano sonatas; a set of variations on an original theme; dances for keyboard; a string quartet; two masses and considerable miscellaneous choral works; four operas—including Claudine von Villa Bella, which lost its second and third acts when the servants of Schubert’s friend, Josef Hüttenbrenner, used the manuscript to start fires during the cold winter of 1848; some 145 songs, including Erlkönig, long considered his greatest; and the D major symphony now known as no. 3. Not all this music is important.

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Symphony No. 4 in C Minor, D. 417 (Tragic)

**COMPOSED**
1816

**FIRST PERFORMANCES**
1816 (private)
November 19, 1849, Leipzig (public)

**FIRST CSO PERFORMANCES**
November 30 & December 1, 1961, Orchestra Hall, Hans Rosbaud conducting

**MOST RECENT CSO PERFORMANCES**
February 18, 19 & 21, 1982, Orchestra Hall. Claudio Abbado conducting

**INSTRUMENTATION**
two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
28 minutes

**CSO RECORDING**
1978. Carlo Maria Giulini conducting. Deutsche Grammophon

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*A sketch of Vienna*
or memorable; Schubert must have been writing at breakneck speed and often well into the night. But much of it is unusually impressive regardless of the circumstances, and some of the songs, in particular, are among his finest works—they reveal a gift too strong and an imagination too vivid to be stifled even by the dull rigor of drilling reluctant boys.

Schubert’s manuscript tells us he began his Third Symphony on May 24, the same day he wrote a piece for female chorus and horns. (He had finished a one-act singspiel five days earlier.) In the next few days, he wrote several more choral works and a number of songs; he completed the Adagio maestoso introduction and the first few pages of the Allegro of the symphony, and then put the score aside. He returned to the Allegro on July 11; the entire symphony was completed eight days later. Historians relish the tales of the occasional piece of music written at astonishing speed, but Schubert regularly did his best work in great haste—he once jotted down a song, fully formed, on the back of a café menu.

Schubert knew the orchestra from the inside—he began playing in the student ensemble of Vienna’s Imperial and Royal City College at the age of twelve—and we might well guess, from listening to Symphony no. 3, that as an orchestral musician he regularly played symphonies by Haydn and Mozart as well as the first two by Beethoven. Yet, for all his grounding in the great classical school, Schubert early on revealed a distinctive way with traditional forms—any composer capable of writing one of the most extraordinary songs in the literature, Gretchen am Spinnrade, at the age of seventeen, had quickly found his own voice. By the time he wrote that song in 1814, Schubert had finished his first symphony. And by the time he completed his third, less than a year later, Schubert had written what many composers would gladly claim as a life’s work—and he had traveled light years in the perfection of his own style.

The first movement of the Third Symphony begins, like many of Haydn’s, with a slow introduction. The manuscript shows that Schubert struggled with the bubbling clarinet theme that launches the Allegro con brio, scoring it first for oboe and horns and then for strings before finding the right sound. The movement itself is fluent and highly untroubled; the coda returns to
the ascending scales of the introduction. Schubert originally planned to write an adagio for the second movement—he even sketched a theme in this tempo. But he settled on a fresh and unassuming allegretto instead. The third movement is a forceful minuet, its trio a charming waltz. The finale, marked presto vivace, begins pianissimo and then explodes with energy.

Schubert’s next symphony, no. 4, is his first in a minor key. He begins with an impressive, probing, slow introduction that recalls the celebrated beginning of Haydn’s *The Creation* in its seriousness, weight, and musical daring (in the first ten measures, Haydn travels from C minor to G-flat major, the other side of the harmonic globe). The following allegro music is scarcely less adventuresome, although it eventually moves decisively toward C major and stays there to the end of the movement, whereas Mozart or Beethoven tended to save the arrival of the major key for the very end of the piece, as a kind of dramatic grand conclusion. The two middle movements are both in major keys—A-flat for the expansive and deeply expressive Andante, E-flat for the minuet. C minor returns for the finale; the eventual transformation into C major is not so much a hard-won victory, as in Beethoven’s Fifth, composed just eight years earlier, but the kind of shift that comes naturally to a composer whose musical language is characterized by the subtle, sometimes heartbreaking interplay of shadow and light. Schubert added the *Tragic* subtitle to the manuscript later on as an afterthought, perhaps to call attention to the fact that this symphony stands apart from his other orchestral works. It is the only symphony to which he gave a name.

In mid-1816, shortly after he finished the *Tragic* Symphony, Schubert began to keep a diary. The earliest entries mention Beethoven, Goethe, and Schiller; “the magic notes of Mozart’s music”; the pleasures of a walk in the country on a hot summer’s evening; and a party honoring Salieri. But there’s only one passing reference to writing music—“Today I composed for money for the first time.” No doubt writing music was so commonplace for the young composer that it didn’t merit comment, but Schubert did call attention to the remarkable fact that for once he was paid for what he did every day (with consistency and brilliance that seldom accompanies such profusion). Generous remuneration, however, was not steady in Schubert’s life, and when he died only twelve years later—at thirty-one, music’s youngest tragic loss—he had little more than clothes, bed linens, a few dog-eared books, and a pile of manuscripts to leave behind.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
Schubert’s Symphonies: From The Sketched And Unfinished To The Numbered And Complete

From sometime around 1811 until his death seventeen years later, Franz Schubert began at least thirteen symphonies. This season, Riccardo Muti and the CSO will play the eight that have come down to us in performable condition, including one famous symphony, known as no. 8, that is itself unfinished. The numbering of Schubert’s symphonies has long presented quandaries. Although Schubert sketched Symphony no. 7 in full, he never orchestrated the score, and it is therefore unplayable (except as orchestrated by others). As a result, some scholars have proposed renumbering symphonies nos. 8 and 9 and as nos. 7 and 8, respectively. (The suggestion has not caught on; the CSO sticks to the original numbering.) A final symphony, which exists only in sketches and was left incomplete at the composer’s death, has been reconstructed by other hands and published as no. 10. Here is the rundown of all of Schubert’s symphonic attempts that survive, with the standard catalog numbers assigned by Otto Erich Deutsch in 1951.

—P.H.

Symphony, D major. First movement only. 1811 D. 2b

**Symphony No. 1.** D major
Completed by October 1813 D. 82

**Symphony No. 2.** B-flat major
December 1814–March 1815 D. 125

**Symphony No. 3.** D major
May-July 1815 D. 200

**Symphony No. 4.** C minor. (Tragic)
Completed by April 1816 D. 417

**Symphony No. 5.** B-flat major
September-October 1816 D. 485

**Symphony No. 6.** C major. [Sometimes known as the Little C major]
October 1817–February 1818 D. 589

Symphony, D major. Two movements in piano sketch
May 1818 D. 615

Symphony, D major. Sketches
After 1820 D. 708a

**Symphony No. 7. E major. Sketched in score; not orchestrated**
August 1821 D. 729

**Symphony No. 8.** B minor. (Unfinished)
October 1822 D. 759

**Symphony No. 9.** C major. (Great)
1825–1828 D. 944

Symphony, D major. [Sometimes known as no. 10]. Sketches
mid-1828 D. 936a
Giovanni Sollima
Born October 24, 1962, Palermo, Italy.

Antidotum Tarantulae XXI, Concerto for Two Cellos and Orchestra

Giovanni Sollima, whose new concerto for two cellos titled Antidotum Tarantulae XXI is receiving its premiere this week, has long been interested in expanding the expressive and sonic possibilities of his instrument. For his four-movement Terra Suite, commissioned for a dance performance at the 2001 Venice Biennale, Sollima was recorded multitracking on multiple cellos, and in Lasse Gjertsen’s accompanying video, Sollima can be seen sprouting extra arms to play all the parts on one cello. Composing a concerto for two cellos, then, was not really a stretch. The idea came from Riccardo Muti, who has long known Sollima’s music, as a way of bringing Sollima together with his colleague Yo-Yo Ma, the Chicago Symphony’s Judson and Joyce Green Creative Consultant, here in Chicago with this orchestra. (Maestro Muti has commissioned and premiered two earlier works by Sollima: Tempeste e ritratti at the Teatro alla Scala in 2001, and Passioni at the Ravenna Festival in 2008.)

As a musician, Sollima resists easy categorization. Although he performs the traditional cello repertoire, he also has invented his own instruments, and he once played an ice cello in a mountain-top igloo theater. For his work Caravaggio, he reconstructed the tenor violin that is depicted in the great Italian’s paintings (the score itself is loosely based on the tiny scraps of music, thought to be by the Flemish composer Arcadelt, that can be seen in Caravaggio’s work). He regularly collaborates with artists, choreographers, and theater directors who are as restless and innovative as he is; as a film composer, he has written music for Wim Wenders’s Palermo Shooting and Peter Greenaway’s Vaux to the Sea and Nightwatching. But the cello itself has been at the heart of Sollima’s life since childhood. “The cello,” he once said, “both as an instrument (including its case . . .) that sounds, and as an object irresistibly fascinating for me, attracted my attention immediately.”

The past, in particular the great Italian cultural heritage, is present in much of what Sollima does today. He has set texts by Dante and Michelangelo to music; he has recorded a disc of eighteenth-century Neapolitan cello concertos; and he composed a cello concerto, Fecit Neap. 17, which references the Neapolitan tradition. “I feel the past as a magnetic center that is sending out signals,” he has said. This new double cello concerto is at once a piece very much of today, and, as Sollima explains in his own commentary that follows, a work haunted by earlier centuries and populated by figures from throughout history, including the great amateur musician Leonardo da Vinci. ■

—P.H.

COMPOSED
2013

FIRST PERFORMANCES
These are the world premiere performances. Commissioned by the Chicago Symphony Orchestra. Underwritten with generous gifts from Rhoda Lea and Henry S. Frank, and Laura and Ricardo Rosenkranz

INSTRUMENTATION
two solo cellos, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone and tuba, timpani, percussion, strings

APPROXIMATE PERFORMANCE TIME
22 minutes
Writing music while traveling has its pros and cons: on one hand, new places, spaces, faces, smells, cultures, languages, influence the writing, but it doesn’t always work. On the other hand, the traveling dangerously divides the different phases of composition, and this happens to me more and more often. In the case of this piece, the time between the sketch of a fragment and the final draft of the score, annotating and archiving a number of sketches, without order, while playing some Haydn or Schumann cello concerto, made a bit of chaos for a few months, but, for a strange reason, I felt that I wanted to follow this route without a clear destination, almost improvising. The result is a mix of ritual, a sort of strange story of an Italy (especially south, perhaps more complex because layered by languages and cultures, Balkans included) going back to baroque, Renaissance, Middle Ages, etc.; and then dance—tarantism (a couple of months studying the folk music of the Salento region in Apulia has left an indelible mark); archaic-instrumental techniques or far-from-West mixed with bass lines like early baroque “division viol” music . . . . Short quotes from Matteo da Perugia; Nicola Vicentino (vertiginous chromaticism, but also nostalgic singing); the Jesuit Athanasius Kircher, which “meets” the hysterical phenomenon of tarantism; Leonardo da Vinci (a passion that I have had since childhood), specifically “decoding” one of his musical rebus, a sort of love sonnet as determined by the sequence of musical notes: re, mi, fa, sol, re, mi, re, sol, la, mi, fa, sol, sol, re, mi, fa, re, mi, fa, sol, la, mi (“amore solo mi fa remirare, sola mi fa sollicita, sola mi fa sperare, amore mi fa sollazzare” something like: “Only love makes me remember, it alone fires me up, it makes me hope, love amuses me” from which I draw a thematic line present from the beginning of the work as a unifying element and used for a set of variations for the last movement. The two cellos and the orchestra dialogue almost always in symbiosis, but are often inciting each other.

Giovanni Sollima