Please note that CSO Helen Regenstein Conductor Emeritus Pierre Boulez has withdrawn from his appearances this week upon the advice of his ophthalmologist. The Chicago Symphony Orchestra welcomes Cristian Macelaru, who has graciously agreed to conduct these concerts. The program remains the same.

**PROGRAM**

ONE HUNDRED TWENTY-FIRST 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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Saturday, February 25, 2012, at 8:00

Tuesday, February 28, 2012, at 7:30

**Cristian Macelaru** Conductor

**Arnold Schoenberg**

*Pierrot lunaire*, Op. 21

  KIERA DUFFY, soprano
  PIERRE-LAURENT AIMAR, piano
  MATHIEU DUFORT, flute, piccolo
  J. LAWRIE BLOOM, clarinet, bass clarinet
  ROBERT CHEN, violin, viola
  JOHN SHARP, cello
  CRISTIAN MACELARU, conductor

First Chicago Symphony Orchestra subscription concert performances

Projected titles by Gerard McBurney, with art direction by Hillary Leben

**INTERMISSION**
Igor Stravinsky

The Soldier’s Tale

JOHN LITHGOW ................................. Narrator
KEVIN GUDAHL......................... The Devil, Speaker
DEMETRIOS TROY..................... The Soldier, Speaker
ADAM VAN WAGONER ............ The Soldier, Actor
LINDSEY MARKS..................... The Princess, Dancer

STEPHEN WILLIAMSON, clarinet
DAVID McGILL, bassoon
CHRISTOPHER MARTIN, trumpet
MICHAEL MULCAHY, trombone
ROBERT CHEN, violin
MICHAEL HOVNANIAN, bass
CYNTHIA YEH, percussion
CRISTIAN MACELARU, conductor

ANNABEL ARDEN, director
PETER MUMFORD, lighting designer

English translation by Michael Flanders and Kitty Black

Saturday’s concert is sponsored by ITW.

CSO Tuesday series concerts are sponsored by United Airlines.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.
Igor Stravinsky arrived in Berlin on November 20, 1912, to join Sergei Diaghilev for the winter season of the Russian Ballet. Fresh from the triumph of *The Firebird*, Stravinsky was just finishing a new ballet about the pagan rituals of springtime that would soon send seismic waves throughout the music world. In Berlin, Stravinsky met Arnold Schoenberg for the first time, and, on December 8, he attended a performance of Schoenberg’s *Pierrot lunaire*, following the music in a score the composer gave him. Stravinsky was so stunned by this work that for years he could not admit its impact, although decades later—after Schoenberg had died, not coincidentally—he called the experience “the most prescient confrontation in my life” and pronounced *Pierrot* the “solar plexus as well as the mind of early twentieth-century music.” (Today, it is still astonishing to realize that two of the epochal works of modernism, *The Rite of Spring* and *Pierrot lunaire*, were conceived almost simultaneously, each composer unaware of the other’s achievement.)

*Pierrot lunaire* is the keystone of contemporary chamber music—the work that fundamentally altered the course of composition, and a score that, to this day, resembles no other. *Pierrot* is a century-spanning score, its roots reaching back to the heart of romanticism, its shadow falling beyond the horizon, far into the future. Albertine Zehme, the Viennese singer-actress who asked Schoenberg to write her something to perform, was trained as a singer by Richard Wagner’s widow, Cosima, in Bayreuth. Schoenberg’s score is itself the logical (though

<table>
<thead>
<tr>
<th>COMPOSED</th>
<th>1912</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>October 16, 1912, Berlin, Germany</td>
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<tr>
<td>These are the first Chicago Symphony Orchestra subscription concert performances</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>solo voice (<em>Sprechstimme</em>), piano, flute and piccolo, clarinet and bass clarinet, violin and viola, cello</td>
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<tr>
<td>TEXT</td>
<td>Albert Giraud/ Otto Erich Hartleben</td>
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<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>35 minutes</td>
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unpredictable) outgrowth of the great romantic song cycles such as Schumann’s *Dichterliebe*. In place of the solo piano, Schoenberg calls for a small, unconventional ensemble, a kind of oddly matched pickup band. (There are just five players, playing eight different instruments.) And instead of conventional song, Schoenberg creates something halfway between speaking and singing—*Sprechstimme*, as he called it—an extraordinary invention that decisively changed our understanding of pitch and the relationship between words and music.

Like all of Schoenberg’s most daring works, *Pierrot* was written at white heat—all but two of the twenty-one songs were completed over the course of ten weeks, and fourteen of them took no more than a single day’s work. Composed just four years after Schoenberg gave up on key signatures, *Pierrot* is an astonishingly accomplished essay in the bracing new world of atonality (a term Schoenberg always hated, “as if one called swimming merely the act of not drowning, or flying the act of not falling”).

*Pierrot* has two faces, one directed to the concert hall, the other to the theater. It was composed for Zehme, who was known for giving dramatic readings to a

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**PIERROT LUNAIRE**

**PART 1**

1. Mondestrunken (Moondrunk)  
   flute, violin, piano, cello

2. Colombine  
   clarinet, violin, piano, flute

3. Der Dandy (The Dandy)  
   piccolo, clarinet, piano

4. Ein blasé Wäscherin (A Chlorotic Maid)  
   flute, clarinet, violin

5. Valse de Chopin  
   flute, bass clarinet, cello, piano

6. Madonna  
   flute, bass clarinet, violin, cello, piano

7. Der kranke Mond (The Ailing Moon)  
   flute

**PART 2**

8. Nacht (Night)  
   bass clarinet, cello, piano

9. Gebet an Pierrot (Prayer to Pierrot)  
   clarinet, piano

10. Raub (Loot)  
    flute, clarinet, violin, cello

11. Rote Messe (Red Mass)  
    piccolo, bass clarinet, viola, cello, piano

12. Galgenlied (Song of the Gallows)  
    viola, cello, piccolo

13. Enthauptung (Decapitation)  
    bass clarinet, viola, cello, piano

14. Die Kreuze (The Crosses)  
    piano, flute, clarinet, violin, cello

**PART 3**

15. Heimweh (Nostalgia)  
    clarinet, violin, piano, flute, cello

16. Gemeinheit! (Atrocity)  
    piccolo, clarinet, violin, cello, piano

17. Parodie (Parody)  
    piccolo, clarinet, viola, piano

18. Der Mondfleck (The Moonfleck)  
    piccolo, clarinet, violin, cello, piano

19. Serenade  
    cello, piano, flute, clarinet, violin

20. Heimfahrt (Journey Home)  
    flute, clarinet, violin, cello, piano

21. O alter Duft (O ancient scent)  
    flute, piccolo, clarinet, bass clarinet, violin, viola, cello, piano
musical background, and at the premiere she performed Pierrot in costume, with the players hidden behind a screen. Schoenberg’s “moonstruck” Pierrot is the stock masked figure of the commedia dell’arte—the white-faced clown of pantomime and puppet shows (and, by extension, even Leoncavallo’s Pagliacci). Schoenberg took his title from a volume by the Belgian poet Albert Giraud, picked twenty-one of Giraud’s fifty poems, and arranged them in three groups of seven. (Schoenberg set the German translation by Otto Erich Hartleben.) In a decision of far-reaching influence, he cast each song for a different combination of instruments, with the entire ensemble coming together only for the final number.

Schoenberg’s instrumentation, shifting from song to song, mirrors the extreme diversity of mood in the poems—from nightmarish madness, pain, and decadence to romance, poignancy, and genuine wit. The musical language veers from the most learned kinds of contrapuntal devices to the cabaret style Schoenberg knew from his days as the conductor and arranger in Berlin’s Überbrettl in the early 1900s. Each song lasts just a minute or two, yet every one ruthlessly exposes a small world, like an entire scene suddenly lit by a photographer’s flash.

Schoenberg did not want listeners to puzzle over Giraud’s texts. In the program booklet for the first performance, he quoted the German poet Novalis:

One can imagine tales where there would be no coherence, and yet associations—like dreams; poems that are simply euphonious and full of beautiful words, but with no meaning or coherence whatever—at most, a few comprehensible strophes—like fragments of utterly various things. Such true poesy can have, at most, an allegorical meaning, as a whole, and an indirect effect, like music.

Schoenberg was identified with Pierrot lunaire for his entire career, just as Stravinsky could not escape The Rite of Spring. Pierrot is one of a handful of works that launched Modernism and irrevocably pulled music away from the safe harbor of the past. After all these years, Pierrot continues to shock audiences. It still seems utterly original, despite all the music written under its influence. It is likely that its impact and consequences will be felt far into the future, and that it will continue to provoke and challenge listeners—while its audience continues to grow. Like the greatest of masterpieces, it is a work that is forever new.
**Igor Stravinsky**  
Born June 18, 1882, Oranienbaum, Russia.  
Died April 6, 1971, New York City.

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**The Soldier’s Tale**

On March 25, 1918, the day Debussy died, Stravinsky finished writing a piano rag; the next month he began *The Soldier’s Tale*. A page in music history had been turned. Stravinsky first learned about ragtime and jazz when the conductor Ernest Ansermet returned to Paris from the U.S. in 1917 with his suitcase full of sheet music. Stravinsky copied the music out and then borrowed its snappy rhythmic style “not as played but as written,” he admitted, because he hadn’t yet actually heard this new American music. The infiltration of ragtime into serious music wasn’t novel—Debussy and Satie had both alluded to it—but the way Stravinsky allowed the character of popular music to infuse his language, especially in his big project of 1918, *The Soldier’s Tale*—now pointed music in a fresh direction. *The Soldier’s Tale* was conceived during the First World War, when royalties were at a low and Stravinsky was eager to write something that would be easy to get performed (he needed some ready cash). He and the Swiss poet and novelist C.F. Ramuz devised this “traveling entertainment,” inspired by Russian stories about a soldier who tricks the devil into drinking too much vodka. The soldier then deserts the devil, who inevitably comes to claim his soul. In their final version, *The Soldier’s Tale* is a Faust legend touched by the Orpheus myth (the soldier, Orpheus-like, turns at the end to glance back at the princess he leaves behind).

Although Stravinsky’s music displays many of the techniques (like the ticking rhythmic ostinatos) of *The Rite of Spring* and his

<table>
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<tr>
<th>COMPOSED</th>
<th>1918</th>
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<tr>
<td><strong>FIRST PERFORMANCE</strong></td>
<td>September 28, 1918, Lausanne, Switzerland. Ernest Ansermet conducting</td>
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<tr>
<td><strong>FIRST CSO PERFORMANCE</strong></td>
<td>May 1, 1978 (Special Concert), Orchestra Hall, Henry Mazer conducting</td>
</tr>
<tr>
<td><strong>MOST RECENT CSO PERFORMANCE</strong></td>
<td>April 21, 2002, Orchestra Hall, William Eddins conducting</td>
</tr>
<tr>
<td><strong>INSTRUMENTATION</strong></td>
<td>violin, clarinet, bassoon, cornet, trombone, bass, and percussion (two side drums without snare, bass drum, cymbals, tambourine, and triangle)</td>
</tr>
<tr>
<td><strong>TEXT</strong></td>
<td>English version of C.F. Ramuz’s original French libretto by Michael Flanders and Kitty Black</td>
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<tr>
<td><strong>APPROXIMATE PERFORMANCE TIME</strong></td>
<td>60 minutes</td>
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earlier Russian music, the tone and character of *The Soldier’s Tale* are new, and the language is stripped clean to a spare and bracing vocabulary. (Although five years separate them, *The Soldier’s Tale* is his first major instrumental work since *The Rite*.) Stravinsky’s music now sounds closer than ever to pure tonality, even though only two of the musical numbers have key signatures.

For the first time, Stravinsky reveals his tendency for kleptomania, or at least for the kind of wholesale borrowing that would lead, in just two years, to the grand larceny of *Pulcinella*, where Pergolesi’s two-hundred-year-old scores are stylishly ransacked and transformed into music that sounds as if it were written by Stravinsky. In *The Soldier’s Tale*, Stravinsky quotes the style of popular French song (in the Soldier’s March), the pasodoble of a Spanish bullfight band (in the Royal March), even the venerable Lutheran chorale (the Great Chorale). And in the princess’s three dances, he imitates the Argentinean tango that was the rage of European dance halls, the Viennese waltz, and American ragtime. Some of this is affectionate, some tongue-in-cheek, and some parody as sharp and efficient as a Hirshfeld caricature.

Stravinsky’s medium-size, “portable” ensemble—emphasizing the contrasting high and low members of each family: violin and double bass, clarinet and bassoon, cornet and trombone—resembles some American jazz bands of the period, although Stravinsky didn’t hear jazz firsthand until the following year. The influence of jazz also is responsible for the

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**THE SOLDIER’S TALE: THE MUSICAL NUMBERS**

<table>
<thead>
<tr>
<th>The Soldier’s March</th>
<th>The Royal March</th>
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<tbody>
<tr>
<td>Airs by a Stream</td>
<td>The Little Concert</td>
</tr>
<tr>
<td>The Soldier’s March (reprise)</td>
<td>Three Dances</td>
</tr>
<tr>
<td>Pastorale</td>
<td>Tango</td>
</tr>
<tr>
<td>Airs by a Stream (reprise)</td>
<td>Waltz</td>
</tr>
<tr>
<td>The Soldier’s March (reprise)</td>
<td>Ragtime</td>
</tr>
<tr>
<td>The Devil’s Dance</td>
<td>Little Chorale</td>
</tr>
<tr>
<td>The Devil’s Song</td>
<td>Great Chorale</td>
</tr>
<tr>
<td>Triumphal March of the Devil</td>
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*Pablo Picasso, The Three Musicians, 1921*
important and busy percussion—so prominent, in fact, that it has the last word. (Stravinsky bought a set of percussion instruments in a shop in Lausanne and learned to play them himself.) “I could imagine jazz sound, however, or so I liked to think,” he later wrote. “Jazz meant, in any case, a wholly new sound in my music, and The Soldier’s Tale marks my final break with the Russian orchestral school in which I had been fostered.”

This new sound was particularly compatible with Picasso’s work at the time—The Soldier’s Tale evokes the two-dimensional cutout figures and pure, bright colors of Picasso’s The Three Musicians painted just three years later. The two men had met for the first time in Rome the year before Stravinsky began The Soldier’s Tale, and Picasso made the first of his three portraits of the composer. (When Stravinsky attempted to cross the Italian border, the authorities declined to admit Picasso’s work, refusing to believe it was a portrait by a distinguished artist. “It is not a portrait,

THE SOLDIER’S TALE
Director’s Note by Annabel Arden

The Soldier’s Tale is an enigmatic, seductive gem. It is usually referred to as “music theater,” but it also has been interpreted as a pure dance piece, a pure concert piece, a film, and a boxing match, as well as many other things. It invites artists to create their own response to the seemingly simple story of a soldier who meets the devil and sells his soul without quite realizing it.

It is a tale of the debt which must be paid, and the soldier does pay. He loses home, mother, sweetheart, his music, his sense of purpose, his soul. Then, he seems, for a short time, to win, and, thinking he has it all now—wealth, a new sweetheart, and his music—he is fatally tempted to try to go home. Because then, he says, “I would really have it all.”

But as the omniscient narrator reminds us, we must learn to choose. We cannot in that sense “have it all” because “you cannot have what you once were.” The journey only goes forward. The rules are set. And as he crosses the fatal frontier to return to his homeland, he is claimed forever by the devil. The princess is abandoned—or did she betray him?

The Soldier’s Tale is a Faust story written in Switzerland in 1917 by a Russian who knew he could never go “home” and that the very idea of home was changing forever all across Europe and the near East. It was created in exile, and it is particularly poignant, as Stravinsky forges a new musical and theatrical style out of many aspects of his past.

Here in Chicago 2012, we have decided to do a little more than just give a concert version of the piece, and yet, it is not a full theatrical version. But we will try to give you a taste—a fleeting glimpse—of the drama and the atmospheres of The Soldier’s Tale.

The music naturally leads us into movement, and so we have two moving actors as well as the three speakers. The piece seems highly—even austerely—structured. Stravinsky offers us a narrator, who can distance us from the main characters, he proposes repeated musical motifs and journeys, he works with strict economy and clear conventions. However, with devilish cunning and charm, and unexpected tricks, he plays with and breaks all the rules, and a new unique form emerges.

We have enjoyed playing in the context of the concert hall, and offer you our response to the enigmatic seductive gem.
but a plan,” one of the officials decided.) The year after *The Soldier’s Tale*, Picasso agreed to provide the cover art for the first edition of Stravinsky’s *Ragtime*, drawing two musicians with a single, uninterrupted line.

*The Soldier’s Tale* is a new kind of theater piece “to be read, played, and danced.” The balance of music and text changes throughout the work, and, as the story reaches its climax, music takes over. Not a single word of the text is actually sung, although the Narrator and the Devil occasionally speak over the music. Each of the musical numbers inhabits its own sound world, even though they all share a cartoonlike brilliance of color and oversized gesture. The range of Stravinsky’s music is remarkable—from stately processional to café music, from the church to the fairgrounds. Using just seven players, Stravinsky gives *The Soldier’s Tale* a sonority new to music, despite its echoes of marching bands and the dance hall. “If every good piece of music is marked by its own characteristic sound,” Stravinsky wrote, “then the characteristic sounds of *The Soldier’s Tale* are the scrape of the violin and the punctuation of the drums.”

*The Soldier’s Tale* proved to be a success, although it was first performed not as Stravinsky had imagined, but at a society event. It was conducted by Ansermet, whose present of American popular sheet music had helped to unlock Stravinsky’s new style, and for a while the composer toyed with dancing the final Triumphal March of the Devil himself because no one else could achieve the wild and jerky movements he wanted. The work didn’t turn out to be the road-show hit Stravinsky hoped for, however, because a number of Swiss performances following the premiere were called off due to a flu epidemic which laid up, one by one, the musicians, the actors, and the stagehands. Eventually, the work became one of Stravinsky’s most popular, both in its complete staged version and in the concert suite that is more often performed. Both Paul Klee and Wassily Kandinsky attended the 1923 performance at the Bauhaus Exhibition in Weimar, and, for a New York production in 1966, Elliott Carter was the narrator, Aaron Copland portrayed the soldier, and John Cage was the devil.

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

ACKNOWLEDGEMENTS
Anyia Plotkin production stage manager
Nan Zabriskie costumes
Nick Heggestad properties manager