

SEATTLE **SYMPHONY** LUDOVIC MORLOT

DUTILLEUX

MÉTABOLES

L'ARBRE DES SONGES

AUGUSTIN HADELICH, VIOLIN

SYMPHONY NO. 2, LE DOUBLE

HENRI DUTILLEUX

Métaboles

1	<i>Incantatoire</i> —.....	3:19
2	<i>Lineaire</i> —.....	2:48
3	<i>Obsessionnel</i> —.....	3:30
4	<i>Torpide</i> —	2:47
5	<i>Flamboyant</i>	4:54

Violin Concerto, L'arbre des songes

6	<i>Librement-Interlude</i> —.....	7:22
7	<i>Vif-Interlude 2</i> —	4:03
8	<i>Lent-Interlude 3</i> —	8:03
9	<i>Large et Animé</i>	5:50

Augustin Hadelich, violin

Symphony No. 2, Le double

10	<i>Animato, ma misterioso</i>	8:24
11	<i>Andantino sostenuto</i>	9:16
12	<i>Allegro fuocososo—Calmato</i>	12:39

TOTAL TIME 73:02

NOTE ABOUT THE RECORDING:

In this performance of Dutilleux's Symphony No. 2, *Le double*, the chamber ensemble specified by the composer (Violin 1, Violin 2, Viola, Cello, Harpsichord, Celeste, Bassoon, Clarinet, Oboe, Trumpet, Trombone and Timpani) is set in the center section of the stage, in front of the full orchestra.

SEATTLESYMPHONY.ORG

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MADE IN USA

SEATTLE SYMPHONY

Founded in 1903, the Seattle Symphony is one of America's leading symphony orchestras and is internationally acclaimed for its innovative programming and extensive recording history. Under the leadership of Music Director Ludovic Morlot since September 2011, the Symphony is heard live from September through July by more than 300,000 people. It performs in one of the finest modern concert halls in the world – the acoustically superb Benaroya Hall – in downtown Seattle. Its extensive education and community-engagement programs reach over 100,000 children and adults each year. The Seattle Symphony has a deep commitment to new music, commissioning many works by living composers each season, including John Luther Adams' *Become Ocean*, which won the 2014 Pulitzer Prize for Music and a 2015 Grammy Award for Best Contemporary Classical Composition. The orchestra has made more than 140 recordings and has received 18 Grammy nominations, two Emmy Awards and numerous other accolades. In 2014 the Symphony launched its in-house recording label, Seattle Symphony Media. For more information, please visit seattlesymphony.org.





LUDOVIC MORLOT, CONDUCTOR

As the Seattle Symphony's Music Director, Ludovic Morlot has been received with extraordinary enthusiasm by musicians and audiences alike, who have praised him for his deeply musical interpretations, his innovative programming and his focus on community collaboration. From 2012 to 2014 Morlot was also Chief Conductor of La Monnaie, one of Europe's most prestigious opera houses.

In the U.S., Ludovic Morlot has conducted the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra and Pittsburgh Symphony. Additionally, he has conducted the Budapest Festival Orchestra, Czech Philharmonic, Danish National Symphony Orchestra, Dresden Staatskapelle, London Philharmonic Orchestra, Orchestre National de France, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Tokyo Philharmonic Orchestra and the Tonhalle-Orchester Zürich.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Ludovic was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contributions to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.



AUGUSTIN HADELICH, VIOLIN

Constantly astonishing audiences with his phenomenal technique, poetic sensitivity and gorgeous tone, Augustin Hadelich has established himself as one of the most sought-after violinists of his generation. His remarkable consistency throughout the repertoire, from Beethoven to Thomas Adès, is seldom encountered in a single artist.

Hadelich has performed with every major orchestra in the United States. Worldwide appearances include the BBC Philharmonic/Manchester, BBC Symphony/London, Bournemouth Symphony, Danish National Symphony, Helsinki Philharmonic, London Philharmonic, Mozarteum Orchestra Salzburg, Netherlands Philharmonic, Royal Scottish National Orchestra, RTÉ National Symphony/Dublin, Stuttgart Radio Orchestra, NHK Symphony/Tokyo and the symphonies of São Paulo, Toronto and Vancouver. Festival appearances include Aspen, Blossom, Bravo! Vail Valley, Chautauqua, the Hollywood Bowl, Marlboro and Tanglewood.

The 2006 Gold Medalist of the International Violin Competition of Indianapolis, Hadelich is the recipient of an Avery Fisher Career Grant (2009), a Borletti Buitoni Trust Fellowship in the UK (2011) and Lincoln Center's Martin E. Segal Award (2012).

A resident of New York City since 2004, Hadelich was born and raised in Italy. He plays on the 1723 "ExKiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

SEATTLE SYMPHONY

LUDOVIC MORLOT

The Harriet Overton Stimson Music Director

Thomas Dausgaard, Principal Guest Conductor
Jeff Tyzik, Principal Pops Conductor

Joseph Crnko, Associate Conductor for Choral Activities
Stilian Kirov, The Douglas F. King Associate Conductor

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FIRST VIOLIN

Alexander Velinzon
The David & Amy Fulton
Concertmaster
Emma McGrath
The Clowes Family
Associate Concertmaster
John Weller
Assistant Concertmaster
Simon James
Second Assistant
Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Cordula Merks
Mikhail Shmidt
Clark Story
Jeannie Wells Yablonsky
Arthur Zadinsky

SECOND VIOLIN

Elisa Barston
Principal, supported
by Jean E. McTavish
Michael Miropolsky
The John &
Carmen Delo
Assistant Principal
Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
Xiao-po Fei
Sande Gillette
Artur Girsky
Mae Lin
Andrew Yeung

VIOLA

Susan Gulkis Assadi
The PONCHO
Principal Viola
Arie Schächter
Assistant Principal
Mara Gearman
Timothy Hale
Vincent Comer
Penelope Crane
Wesley Anderson Dyring
Sayaka Kokubo
Rachel Swerdlow
Julie Whitton

CELLO

Efe Baltacıgil
Principal
Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
Eric Han
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
Joy Payton-Stevens
David Sabee

BASS

Jordan Anderson
The Mr. & Mrs. Harold H.
Heath Principal String Bass
Joseph Kaufman
Assistant Principal
Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green
Nancy Page Griffin

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Demarre McGill++
Principal, sponsored
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Hovind
Christie Reside*
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Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
The Robert & Clodagh
Ash Piccolo

OBOE

Mary Lynch
Principal
Ben Hausmann
Associate Principal
Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

Benjamin Lulich,
Christopher Sereque
The Mr. & Mrs. Paul R.
Smith Principal Clarinet
Laura DeLuca
Larey McDaniel

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Larey McDaniel

BASSOON

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Principal
Paul Rafanelli
Mike Gamburg

CONTRABASSOON

Mike Gamburg

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The Charles Simonyi
Principal Horn
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Associate Principal
Jonathan Karschney*
Assistant Principal
Susan Carroll
Adam Iascone
Cara Kizer*

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The Boeing Company
Principal Trumpet
James Ross,
Alexander White*
Assistant Principals
Geoffrey Bergler

TROMBONE

Ko-ichiro Yamamoto
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David Lawrence Ritt
Stephen Fissel

BASS TROMBONE

Stephen Fissel

TUBA

Christopher Olka
Principal

TIMPANI

Michael Crusoe
Principal

PERCUSSION

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Principal
Michael Clark
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HARP

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Sally G. Phinny

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THE SEATTLE SYMPHONY WISHES TO RECOGNIZE THE FOLLOWING ADDITIONAL MUSICIANS WHO PERFORMED ON THIS RECORDING:

Blayne Barnes, Eugene Bazhanov,
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Farkas, Nathan Farrington, Kelly Farris,
Brian Fox, Joseph Gottesman, Erik
Gratton, Kimberly Hougum, Adrianna
Hulscher, Charles Jacot, Matthew
Kocmierski, Melanie Lançon, Matthew
McGrath, Steven Morgan, Jennifer
Nelson, Sean Osburn, Victoria Parker,
Robin Peery, Masaru Podgorny,
Shannon Spicciati, Rob Tucker, Sarah
Viens and Dan Williams.

MUSIC OF HENRI DUTILLEUX

This disc, presenting three major works by Henri Dutilleux, continues a project by Seattle Symphony and Ludovic Morlot to perform and record all of the late French composer's orchestral music. The merits of this endeavor can hardly be overstated. One of the most original and accomplished composers of the last 60 years, Dutilleux developed a refined compositional style in which aural color and texture, as much as any dramatic gestures or the development of thematic ideas, is an essential part of the music. Dutilleux himself acknowledged this aspect of his work, describing its chief quality as "a penchant towards a certain type of sonority (with priority given to what might be called 'the joy of sound')." More than joyful, this "certain type of sonority" is consistently sensuous and exquisitely wrought, for which Dutilleux, as much as any composer, stands as the principal heir of Debussy and Ravel in the line of great French composers.

Written in 1964, **Métaboles** takes its title from the Greek *metabolos*, meaning "changeable." Change, transformation, metamorphosis, evolution are fundamental features of the natural world, and Dutilleux cited the continual flux and transfiguration so integral to organic life as the principal inspiration for the piece. As the composer explained, "the spirit and form of this music originated in an intense contemplation of nature." *Métaboles* unfolds in five connected movements. Each of the first four features a different family of instruments: woodwinds, strings, brass and percussion in turn. The final movement uses the entire orchestra in a brilliant conclusion. Within and

between each movement melodic, rhythmic and harmonic shapes emerge and change in a fascinating kaleidoscope of aural colors and patterns. Essentially, a musical idea metamorphoses into something new during the course of each movement, and this transformed sonic shape then becomes the starting point for the next movement.

Incantatoire, the opening movement, begins with straining sonorities, from which emerge a series of chant-like phrases for several woodwind instruments. While this music seems a distant echo of Stravinsky's *The Rite of Spring*, Dutilleux makes it very much his own. The sustained, straining figure sounds again in the final measures, then is taken up by the strings at the start of the second movement, but now in a lush, lyrical manner. In the ensuing third movement, Dutilleux adds a jazzy bass line and equally jazzy rhythms and brass sonorities. The music soon grows more complex and energetic, but the tempo slows again with the dark and mysterious fourth movement. Here percussion instruments provide a delicate, pointillist background. The final movement begins quietly but quickly assumes a brilliance that justifies its title, "Flamboyant." Fleeting remembrances of music heard in preceding movements pass by during the course of its increasingly wild ride.

Dutilleux often attached poetic titles to his compositions. He called his string quartet, for example, *Ainsi la nuit* ("Thus the Night"); his cello concerto is *Tout un monde lointain* ("A Whole Distant World"); and his **Violin Concerto** bears the title *L'arbre des songes* ("Tree of Dreams"). Dutilleux completed this work in 1985, after two years of work, fulfilling a commission from the eminent American violinist Isaac Stern.

With this piece the composer adopted a novel approach to concerto form, connecting the work's four movements with three interludes. Dutilleux acknowledged much of his musical thinking was guided by what he called a "predilection for the spirit of variation," a penchant we observe in *Métaboles*. Similarly, in *L'arbre des songes*, much of the melodic substance of this piece derives from the expansion and metamorphoses of brief phrases played by the solo violin at the outset. Other musical ideas include particular orchestra sonorities and a "carillon" figure, contributed by metal percussion, which intrudes on the proceedings in striking fashion at several junctures. The evolution of these few ideas into profuse and imaginative passages occurs not only in the four movements but also in the interludes, whose function is greater than their shared designation implies. Among other things, these connecting passages mediate the varied pace and characters of the different movements. The first interlude, for example, effects a transition from the moderate tempo of the opening to the quicker pulse of the scherzo-like second movement. Moreover, they embody some highly imaginative developments. Notable in this regard is the third interlude, in which Dutilleux writes out an episode that has the soloist and orchestra tuning and warming up, as they might before a concert performance.

As for the four movements, they are varied in character yet unified by their consistent and coherent musical ideas and syntax. The first builds from the brief phrases played by the solo violin in the opening moments, phrases that engender both lush responses from the orchestra and expansive lines for the featured instrument. A refined sensuality pervades the music. There follows a nervous scherzo and a dream-like slow movement, the latter with

recollections in the solo violin part of both the rhapsodic style of the first movement and skittering rhythms of the second. The fourth movement proves the most dramatic part of the concerto, the soloist and orchestra each playing in a highly charged manner. A central episode slows the pace and pulls the music to a contemplative vein, but the final passage briefly recaptures the fierce energy of the movement's initial minutes.

The combination of thoughtful structure and rich fantasy that seem equally to shape *L'arbre des songes* gave rise to the composition's title. "All in all," Dutilleux wrote in a preface to his score, "the piece grows somewhat like a tree, for the constant multiplication and renewal of its branches is the lyrical essence of the tree."

Dutilleux composed the second of his two symphonies, "**Le double**," for the Boston Symphony Orchestra, to commemorate its 75th anniversary. By the time he began this work, in 1958, the composer had come to regard symphonic conventions as overly rigid, conservative and predictable. He therefore set out to produce a new kind of symphony. To begin, he deployed the orchestra in an unusual manner. Within the full ensemble the composer created a smaller group of twelve instruments – oboe, clarinet, bassoon, trumpet, trombone, timpani, harpsichord, celesta, two violins, viola and cello – that sometimes plays alone, sometimes as a featured contingent within the orchestra. This smaller ensemble and the orchestra often interact to yield developments that seem greater than the sum of their parts, superimposing rhythms, instrumental colors and much else. This use of two orchestras, as it were, gave the symphony its subtitle, "*Le double*."

Other aspects of Dutilleux's musical discourse in this work also depart significantly from standard symphonic procedure. Traditionally, symphonic music relies on contrast, usually between sharply differentiated themes whose distinct characters yield a varied emotional complexion and, often, a subliminal sense of drama. Abandoning this dualistic approach, Dutilleux creates his music largely from evolution and variation of concise ideas.

The symphony's initial moments provide an example of Dutilleux's meticulous and imaginative handling of instrumental sonority. A brief figure for timpani heralds a fragment of scale, played by clarinet. Rising like a genie from a bottle, this figure provokes a dense, luminous, cloud-like chord from the strings. These events repeat several times, the music expanding in a seemingly organic manner. Soon a more rhythmic idea, derived from the timpani figure of the opening measures, comes to the fore, forming the substance for a series of entwined solos by oboe, violin, trumpet and other members of the small ensemble. As this idea passes to the larger orchestra, the music grows increasingly energetic. At length the dense string chords reappear, as does the rising scale figure, restoring a measure of calm, though the movement's final moments briefly recall the animated music of the movement's central episode.

The symphony's second movement is slow and, during its first moments, colored with string timbre. But as the music grows more active and more impassioned, Dutilleux brings other instrumental hues into play. Variants of the ascending scale from the previous movement sound at different junctures. Despite some violent climactic moments, the overall tone is lush, somber and mysterious.

The finale synthesizes elements from both preceding movements into wholly new music, imbued with a joyous energy. Syncopated rhythms again reveal Dutilleux's love of jazz. The music races along, then, in a startling development, suddenly changes course and tempo. Slowly, long tones in the orchestra's treble range float downward in pitch, while others in its low range rise to meet them. This leads to a remarkable passage in which lyrical phrases and slowly changing sonorities combine to create a ravishing tapestry of sound. At last the music returns to the extreme low and high ends of the orchestra's range and magically seems to evaporate.

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Recorded in the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington. *Métaboles* was recorded live in concert on September 25, 27 and 28, 2014. *L'arbre des songes* was recorded on November 4 and 7, 2014. Symphony No. 2, *Le double* was recorded live in concert on June 5 and 7, 2014.

The performances of *Métaboles* were presented as part of the Delta Air Lines Masterworks Season and the performance on September 28 was sponsored by Microsoft. The June 5 performance of Symphony No. 2, *Le double* was sponsored by Delta Air Lines.

Métaboles — © Heugel & Cie, 1964

L'arbre des songes — © Schott Music, 1985

Symphony No. 2, *Le double* — © Heugel & Cie, 1959

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Executive Producer: Simon Woods

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