



BARTÓK CONCERTO FOR ORCHESTRA
LOS ANGELES PHILHARMONIC
GUSTAVO DUDAMEL

 **LA PHIL LIVE**

Los Angeles Philharmonic
Gustavo Dudamel, conductor

Casual Fridays

Thursday, January 4, 2007, 8:00
Friday, January 5, 8:00
Saturday, January 6, 2:00

BARTÓK

- ① Introduction: Allegro non troppo
- ② Giuoco delle coppie: Allegretto scherzando
- ③ Elegia: Andante non troppo
- ④ Intermezzo interrotto: Allegretto
- ⑤ Finale: Presto



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Audio recording:
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Audio Producer/Engineer: Fred Vogler
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Program notes: © Los Angeles Philharmonic Association
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About the Program Notes by Herbert Glass

Concerto for Orchestra
Béla Bartók

Composed: 1943
Length: c. 35 minutes
Orchestration: 3 flutes (3rd = piccolo), 3 oboes (3rd = English horn), 3 clarinets (3rd = bass clarinet), 3 bassoons (3rd = contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum [without snares], tam-tam, triangle), 2 harps, and strings

First Los Angeles Philharmonic performance: November 28, 1946, Alfred Wallenstein conducting

At the beginning of 1943, while he was delivering a series of lectures on folk music at Harvard University, Béla Bartók's already fragile health took a drastic downturn, necessitating a battery of medical examinations. When these proved inconclusive, "the Harvard people persuaded me to go through another examination," the composer wrote, "led by a doctor highly appreciated by them and at their expense. This had a certain result as an X-ray showed some trouble in the lungs which they believed to be [tuberculosis] and greeted with great joy: 'at last we have the real cause!' (I was less joyful at hearing this news)."

After the composer returned to his home in New York, ASCAP (the American Society of Composers, Authors and Publishers), "somehow got interested in my case," he continues, "and decided to cure me at their expense... They sent me to their doctors who again took me to a hospital. The new X-rays, however, showed a lesser degree of lung trouble... maybe not tuberculosis at all! So, we have the same story again, doctors don't know the real cause of my illness."

While in the New York hospital, however, he was visited by Serge Koussevitzky, conductor of the Boston Symphony, who – at the behest of two of Bartók's fellow Hungarian expatriates, violinist Joseph Szigeti and conductor Fritz Reiner – came with a commission for a work in memory of his recently deceased wife, Natalie Koussevitzky. Bartók accepted and produced the *Concerto for Orchestra*, his last completed work save for the *Sonata for Solo Violin* of 1944.

It was shortly after the meeting with Koussevitzky that leukemia, which was to prove fatal two years hence, was diagnosed; but the composer was kept in the dark. A wise decision, as it turned out, since during the subsequent months he regained strength and, obviously, creativity.

The score was written in only two months at the health resort of Saranac Lake in upstate New York and completed on October 8, 1943. The first performance, an enormous success with audience and critics, was given by the Boston Symphony under Koussevitzky on December 1, 1944.

The composer, in Boston for the premiere with his wife, Ditta Pásztory, reported: "We went there for the rehearsals and performances – after having obtained the grudgingly granted permission of my doctor for this trip... The performance was excellent. Koussevitzky says it is the 'best orchestra piece of the last 25 years' (including the works of his idol, Shostakovich!)."

Bartók provided the following brief program note for the occasion:

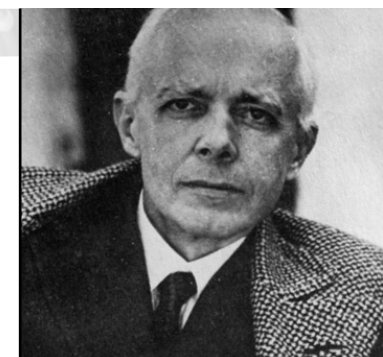
"The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one... The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertant* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages."

A charming, seldom-quoted story about that second movement is related by the late conductor Antal Dorati, who studied piano and composition with Bartók in Budapest and would occasionally visit his old teacher in New York:

"Once when we were alone, Bartók asked me, 'Do you know what the interruption in the [Concerto's] *intermezzo interrotto* is?'"

"Of course I do, professor. It's from *The Merry Widow*."

"And who is that?"



BÉLA BARTÓK

Born: 1881, Nagyszentmiklós, Hungary
Died: 1945, New York

"I cannot conceive of music that expresses absolutely nothing."

In his early years, Bartók was heavily influenced by the exotic music of French composer Claude Debussy, but his passionate and painstaking research into the native music of Hungary and the surrounding regions was to change his own music profoundly. The element of rhythm pervades his later works, which combine startling harmonies and vivid orchestral colors with an intensity that makes them immediately identifiable. His gifts as a pianist led him to produce a body of keyboard music of great distinction.

Further listening:
Duke Bluebeard's Castle (opera, 1911)
Christa Ludwig, Walter Berry,
London Symphony, István Kertész
(Decca)

Piano Concertos No. 1 (1926), No. 2
(1930-1931), No. 3 (1945)
Yefim Bronfman, Los Angeles
Philharmonic, Esa-Pekka Salonen
(Sony Classical)

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About the Artists

"Momentarily nonplussed, I then established that he did, after all, know who Lehár was, and had heard of *The Merry Widow*. But because its music was quite unfamiliar to him, and had no conceivable bearing on what he had been thinking of, he had not grasped what I was referring to.

"So, evidently it was not a quote from there. What was it then? Having extracted my solemn promise that I would not tell anyone while he was still alive... he confided that he was caricaturing a tune from Shostakovich's Seventh Symphony, the "Leningrad," which was then enjoying great popularity in America, and, in Bartók's view, more than it merited. 'So, I gave vent to my anger,' he said."

The "Leningrad" punch line is familiar from recollections by other members of the Bartók circle; the *Merry Widow* reference, less so. The coincidental resemblance to the operetta's famous "Da geh' ich zu Maxim" (you know, 'Lolo, Joujou, Zsazsa,' etc.) is at least as apparent as is the intended resemblance to the latter part of the egregious "crescendo theme" in the first movement of Shostakovich's Symphony.

The *Concerto for Orchestra* follows the palindromic form Bartók employed in his Fourth String Quartet (1928), in which the core slow middle movement is surrounded by two scherzos, which are in turn surrounded by two larger movements.

Not least among the many attractions of this, the composer's most popular orchestral work, is his splendidly achieved end of allowing each section of his hundred-headed virtuoso to shine and, finally, to exhibit his virtuosity in a spectacularly complex fugue (in the finale's development), prior to the delectably rabble-raising conclusion.

Herbert Glass, after many years as a columnist for the Los Angeles Times, has for the past decade been the English-language annotator and editor for the Salzburg Festival.

Wild fire took hold within days of Venezuelan conductor **GUSTAVO DUDAMEL**'s triumph in the inaugural Bamberger Symphoniker Gustav Mahler Conducting Competition in 2004, spreading news of a sensational podium talent across the globe.

Dudamel was born in 1981 in Barquisimeto, Venezuela. He initially studied violin at the Jacinto Lara Conservatory with José Luis Jiménez and continues today with José Francisco del Castillo at the Latin American Academy of Violin.

In 1996 he began conducting studies with Rodolfo Saglimbeni and during that same year he was named Music Director of the Amadeus Chamber Orchestra. In 1999 he was admitted to study with Jose Antonio Abreu, with whom he continues to this day. It was under Abreu's tutelage and inspiration that he subsequently became Music Director of the Simón Bolívar Youth Orchestra of Venezuela. In this position, he conducts circa 60 performances per season. The youth orchestra system in Venezuela, widely praised for its social contributions to the Venezuelan and Latin American young people, celebrated its 30th anniversary in 2005 and encompasses a musical and social program for over 250,000 young Venezuelans who begin their musical instruction at three years of age.

In 2006, the Simón Bolívar Youth Orchestra toured Italy and Spain with Gustavo Dudamel on the podium and opened a new concert venue in Caracas, the "Center for Social Action through Music," dedicated to the growing needs of well over 90 orchestras in the country. Future plans also include concerts at the Lucerne Festival and at New York's Carnegie Hall, as a part of the 2007 Berlin Philharmonic Residency.

In 2006/07 Dudamel makes his debut with the Boston Symphony Orchestra, Maggio Musicale Fiorentino, the Czech Philharmonic Orchestra, the Chicago Symphony Orchestra, and the Vienna Symphony Orchestra, among others. He has re-engagements with the City of Birmingham Symphony Orchestra, the Filharmonica della Scala, the Bamberger Symphoniker, the Los Angeles and Israel Philharmonic Orchestras, and the Philharmonia Orchestra, London.



From the 2007/08 season, Gustavo Dudamel will become Principal Conductor of the Gothenburg Symphony Orchestra (the National Orchestra of Sweden). He has been appointed Music Director of the Los Angeles Philharmonic, beginning with the 2009/2010 season.

He has forged close ties with his mentors Daniel Barenboim, Claudio Abbado, and Simon Rattle.

Gustavo Dudamel is an exclusive Deutsche Grammophon artist; his debut recording of Beethoven Symphonies Nos. 5 and 7 was released worldwide in September 2006.

The **LOS ANGELES PHILHARMONIC** is defining the concept of a "21st-century orchestra" with innovation and exuberance under the dynamic leadership of Esa-Pekka Salonen, music director since 1992 and a distinguished composer in his own right. Now in its 88th season, the Philharmonic is recognized as one of the world's outstanding orchestras, and is received enthusiastically by audiences and critics alike. Both at home and abroad, journalists agree that "...in 2006, [it] tops the list of America's premier orchestras and serves as a lesson in how to update an august cultural institution without cheapening its work." (*The New York Times*)

This view is shared by more than one million listeners who experience live performances by the Philharmonic each year. The Philharmonic demonstrates a breadth and depth of programming unrivaled by other orchestras and cultural institutions, performing or presenting nearly 300 concerts throughout the year at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl, a popular tradition since 1922. The orchestra's involvement with Los Angeles also extends far beyond regular symphony concerts in a concert hall, embracing schools, churches, and neighborhood centers of a vastly diverse community.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., a multi-millionaire and amateur musician, who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first music director, serving until 1927 and, since then, nine renowned conductors have served in that capacity: Georg Schnéevoigt (1927-1929); Artur Rodzinski (1929-1933); Otto Klemperer (1933-1939); Alfred Wallenstein (1943-1956); Eduard van Beinum (1956-1959); Zubin Mehta (1962-1978); Carlo Maria Giulini (1978-1984); André Previn (1985-1989); and, since the 1992-93 season, Esa-Pekka Salonen.

In October 2003, the doors to one of the world's most celebrated venues – the Frank Gehry-designed Walt Disney Concert Hall – were opened and the Los Angeles Philharmonic took the stage in its new home, which has become known not only as local cultural landmark, but also as "...a sensational place to hear music... In richness of sound, it has few rivals on the international scene, and in terms of visual drama it may have no rival

at all." (*The New Yorker*) Praise for both the design and acoustics of the hall has been effusive, and the glistening curved steel exterior of the 293,000-square-foot Walt Disney Concert Hall embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra.

Inspired to consider new directions, Salonen and the Philharmonic aim to find programming that remains faithful to tradition, yet also seeks new ground, new audi-

certs, organ recitals, and the Baroque Variations, Songbook, and Visiting Orchestras series.

Music Director Esa-Pekka Salonen and the Philharmonic have led the way into the digital age, being the first orchestra to offer live performances for download exclusively online within a week of the performance. Through a partnership with Deutsche Grammophon, DG Concerts has brought Philharmonic concerts of music by



ences, and ways to enhance the symphonic music experience. During its 30-week winter subscription season of 110 performances at Walt Disney Concert Hall, the Philharmonic creates festivals, artist residencies, and other thematic programs designed to delve further into certain artists' or composers' work. Recent projects such as *Minimalist Jukebox*, the *Tristan Project*, and the upcoming *Shadow of Stalin*, as well as the annual *On Location* artist residencies, are representative of the originality that defines this orchestra.

The Los Angeles Philharmonic's commitment to the presentation of music of our time is evident in its subscription concerts, in its exhilarating Green Umbrella series, and through its extensive commissioning initiatives. Celebrating its 25th anniversary this season (2006-07), the Los Angeles Philharmonic New Music Group is devoted exclusively to compositions on the cutting edge of the repertoire, and attracts leading composers and performers of contemporary music.

LAPhil Presents, the presentation arm of the Association, expands the cultural offerings by producing concert series with distinguished visiting artists. In addition to special holiday concerts, these events include recitals, jazz and world music con-

Los Angeles Philharmonic

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Walt and Lilly Disney Chair
 Alexander Mielchewate
Associate Conductor
 Joana Carneiro *Assistant Conductor*
ASOL Conducting Fellow
 Steven Stucky *Consulting Composer*
for New Music
 Deborah Borda *President*

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Principal Concertmaster
Marjorie Connell Wilson Chair
 Alexander Treger *Concertmaster*
Ernest Fleischmann Chair
 Bing Wang *Associate Concertmaster*
 Mark Baranov
Assistant Concertmaster
Philharmonic Affiliates Chair
 Tamara Chernyak
 Michele Bovyer

Rochelle Abramson
 Camille Avellano
 Elizabeth Baker
 Mischa Lefkowitz
 Edith Markman
 Judith Mass*
 Mitchell Newman
 Barry Socher
 Lawrence Sonderling
 Stacy Wetzel

SECOND VIOLINS
 Lyndon Johnston Taylor *Principal*
Dorothy Rossel Lay Chair
 Mark Kashper *Associate Principal*
 Kristine Hedwall

Dale Breidenthal
 Ingrid Chun
 Chao-Hua Jin
 Nikolai Kurganov
 Guido Lamell
 Johnny Lee
 Varty Manouelian
 Paul Stein
 Yun Tang
 Jonathan Wei
 SuLi Xue

VIOLAS
Principal (vacant)
John Connell Chair
 Dale Hikawa Silverman
Associate Principal
 Arthur Royval *Assistant Principal*
 Jerry Epstein

Richard Elegino
 Dana Hansen
 John Hayhurst
 Ingrid Hutman
 Hui Liu
 Meredith Snow
 David Stockhammer*
 Leticia Oaks Strong
 Minor L. Wetzel

CELLOS
 Peter Stumpf *Principal*
Bram and Elaine Goldsmith
Chair
 Daniel Rothmuller
Associate Principal
Sadie and Norman Lee Chair
 Ben Hong *Assistant Principal*
 Jonathan Karoly

Stephen Custer
 David Garrett
 Barry Gold
 Jason Lippmann
 Gloria Lum
 Serge Oskotsky
 Brent Samuel
 Peter Snyder

BASSES
 Dennis Trembly *Principal*
 Christopher Hanulik *Principal*
 Oscar M. Meza *Assistant Principal*
 David Allen Moore

Jack Cousin
 Richard D. Kelley
 Peter Rofé
 John Schiavo
 Frederick Tinsley

FLUTES
 Anne Diener Zentner *Principal*
Mr. and Mrs. H. Russell Smith
Chair
Principal (vacant)
Virginia and Henry Mancini

Chair
 Catherine Ransom Karoly
 Sarah Jackson

PICCOLO
 Sarah Jackson

OBOES
 Ariana Ghez *Principal*
 Marion Arthur Kuszyk
Associate Principal
 Anne Marie Gabriele
 Carolyn Hove

ENGLISH HORN
 Carolyn Hove

CLARINETS
 Michele Zukovsky *Principal*
 Lorin Levee *Principal*
 Monica Kaenzig
Mauk/Nunis Chair
 David Howard

E-FLAT CLARINET
 Monica Kaenzig

BASS CLARINET
 David Howard

BASSOONS
 David Breidenthal *Principal*
 Shawn Mouser *Associate Principal*
 Michele Grego
 Patricia Kindel

CONTRABASSOON
 Patricia Kindel

HORNS
 William Lane *Principal*
 Eric Overholt *Associate Principal*
 Elizabeth Cook-Shen
William and Sally Rutter Chair
 Brian Drake
Loring Charitable Trust Chair
 Bruce Hudson
 Robert Watt *Assistant Principal*
Bud and Barbara Hellman Chair

TRUMPETS
 Donald Green *Principal*
 James Wilt *Associate Principal*
 Boyde Hood

TROMBONES
 James Miller *Associate Principal*
Abbott and Linda Brown Chair
 Herbert Ausman

TUBA
 Norman Pearson
Minturn Family Foundation
Chair

TIMPANI AND PERCUSSION
 Raynor Carroll *Principal Percussion*
 James Babor
 Perry Dreiman

KEYBOARDS
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Katharine Bixby Hotchkis Chair

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*on sabbatical

The Los Angeles Philharmonic
string section utilizes revolving
seating on a systematic basis.
Players listed alphabetically change
seats periodically.

In those sections where there are
two principals the musicians share
the position equally and are listed
in order of length of service.

The musicians of the Los Angeles
Philharmonic are represented by
Professional Musicians Local 47,
AFM.