



ADAMS CITY NOIR

LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL

 LA PHIL LIVE

Los Angeles Philharmonic
Gustavo Dudamel, conductor

Performed live in Walt Disney Concert Hall
October 8, 2009

ADAMS

City Noir (world premiere)

(commissioned by the Los Angeles Philharmonic Association, Gustavo Dudamel, Music Director, generously underwritten by Lenore and Bernard Greenberg; London Symphony Orchestra in association with Cité de la Musique-Salle Pleyel; The Eduard van Beinum Foundation at the request of the ZaterdagMatinee, the Dutch Radio Concert Series in the Concertgebouw Amsterdam; and by Toronto Symphony Orchestra)

- ❶ The City and its Double
- ❷ The Song is for You
- ❸ Boulevard Night

Audio Recording:
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About the PROGRAM

City Noir

John Adams

Composed: 2009

Length: c. 30 minutes

Orchestration: 3 flutes (3rd = piccolo), piccolo
2, 3 oboes, English horn, 3 clarinets (3rd =
bass clarinet 2), bass clarinet 2, 2 bassoons,
contrabassoon, alto saxophone, 6 horns, 4
trumpets, 3 trombones, tuba, timpani, percus-
sion (temple block, bongos, castanets, chimes,
clave, conga, cowbell, crotales, suspended
cymbals, bass drum, snare drum, glockenspiel,
tuned gongs, jazz kit, marimba, vibraphone,
tambourine, tam tams, timbale, tom toms, tri-
angle, xylophone), piano, celesta, 2 harps, and
strings

First Los Angeles Philharmonic performance
(world premiere)

Gustavo Dudamel's first appointment of his own as Music Director Designate of the Los Angeles Philharmonic was to name John Adams to the new position of Creative Chair. Adams has a long and productive history with the orchestra, going back to 1981. Dedicated to Philharmonic President Deborah Borda "in celebration of a long friendship," *City Noir* is the final panel in a triptych of orchestral works that "have as their theme the California experience, its landscape, and its culture," Adams says. The other two are *El Dorado* (commissioned by the San Francisco Symphony) and *The Dharma at Big Sur* (a violin concerto commissioned by the Los Angeles Philharmonic for one of the Walt Disney Concert Hall inaugural galas in 2003).

The composer has written the following note about *City Noir*:

City Noir was first suggested by my reading the so-called "Dream" books by Kevin Starr, a brilliantly imagined, multi-volume cultural and social history of California. In the "Black Dahlia" chapter of his *Embattled Dreams* volume, Starr chronicles the tenor and milieu of the late '40s and early '50s as it was expressed in the sensational journalism of the era and in the dark, eerie chiaroscuro of the Hollywood films that have come to define the period sensibility for us:

"...the underside of home-front and post-war Los Angeles stood revealed. Still, for all its shoddiness, the City of Angels possessed a cer-

tain sassy, savvy energy. It was, among other things, a Front Page kind of town where life was lived by many on the edge, and that made for good copy and good film noir."

Those images and their surrounding aura whetted my appetite for an orchestral work that, while not necessarily referring to the soundtracks of those films, might nevertheless evoke a similar mood and feeling tone of the era. I was also stimulated by the notion that there indeed exists a bona fide genre of jazz-inflected symphonic music, a fundamentally American orchestral style and tradition that goes as back as far as the early 1920s (although, truth to tell, it was a Frenchman, Darius Milhaud, who was the first to realize its potential with his 1923 ballet *La création du monde*, a year before Gershwin's *Rhapsody in Blue* premiered in New York).

The music of *City Noir* is in the form of a 30-minute symphony. The formal and expressive weight of its three movements is distributed in pockets of high energy that are nested among areas of a more leisurely — one could even say "cinematic" — lyricism. The first movement, "The City and its Double," opens with a brief, powerful "wide screen" panorama that gives way to a murmuring dialog between the double bass pizzicato and the scurrying figures in the woodwinds and keyboards. The steady tick of a jazz drummer impels this tense and nervous activity forward — a late-hour empty street scene, if you like. After a broad and lyrical melodic passage in the strings, the original *scorrevole* movement returns, charged with increasingly insistent impulse and building up steam until it peaks with a full-throttle orchestral tutti. A surging melody in the horns and cellos punctuated by jabbing brass "bullets" brings the movement to a nearly chaotic climax before it suddenly collapses into shards and fragments, a sudden stasis that ushers in the second movement.

The title, "The City and its Double," is a backward glance to the French playwright Antonin Artaud, who in his writings is said to have "opposed the vitality of the viewer's sensual experience against [a conventional concept of] theater as a contrived literary form." Hence my "city" can be imagined not just as a geographic place or even as a social nexus, but rather as a source of inexhaustible sensual experience. As a child watching the early days of television I remember well the program that al-



JOHN ADAMS

Born: 1947, Worcester, Massachusetts

"The best American classical music is very open, very embracing."

One of Minimalism's shaping spirits, John Adams is a composer of distinctive stylistic élan. He made an early decision to break with the modernist aesthetic prevailing in post-war Europe and U.S. academia, launching a vigorous exploration of Minimalism infused with American vernacular influences. Adams' later music expands these elements with long-limbed polyphony, chromaticism, and his "earbox" technique of modal transposition. He won the Grawemeyer Award in 1995 for his Violin Concerto and was named Composer of the Year in 1997 by *Musical America*. Adams is also an active and esteemed conductor. He has won three Grammy awards for Best Contemporary Composition, and a Pulitzer Prize for *On the Transmigration of Souls*.

Further listening:
Phrygian Gates (1977)
Gloria Cheng, piano (Telarc)

Nixon in China (opera, 1987)
Page, Maddalena, Sylvan, Orchestra of St. Luke's, Edo De Waart (Nonesuch)

Chamber Symphony (1991)
London Sinfonietta, Adams (Nonesuch)

ways ended with the familiar tag line, "There are eight million stories in the Naked City. This has been one."

As a relief to the frenzy of the first movement's ending, "The Song is for You" takes its time assembling itself. Gradually a melodic profile in the solo alto sax emerges from the surrounding pools of chromatically tinted sonorities. The melody yearns toward but keeps retreating from the archetypal "blue" note. But eventually the song finds full bloom in the voice of the solo trombone, a "talking" solo, in the manner of the great Ellington soloists Lawrence Brown and Britt Woodman (both, fittingly enough, Angelenos). The trombone music picks up motion and launches a brief passage of violent, centripetal energy, all focused on a short obsessive idea first stated by the sax. Once spent of its fuel, the movement returns to the quiet opening music, ending with pensive solos by the principal horn and viola.

"Boulevard Night" is a study in cinematic colors, sometimes, as in the moody "Chinatown" trumpet solo near the beginning, it is languorous and nocturnal; sometimes, as in the jerky stop-start coughing engine music in the staccato strings, it is animal and pulsing; and other times, as in the slinky, sinuous saxophone theme that keeps coming back, each time with an extra layer of stage makeup, it is in-your-face brash and uncouth. The music should have the slightly disorienting effect of a very crowded boulevard peopled with strange characters, like those of a David Lynch film — the kind who only come out to strut their stuff very late on a very hot night.

— John Adams
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About the ARTISTS

Acclaimed worldwide as one of the most exciting and compelling conductors of our time, **GUSTAVO DUDAMEL** begins his tenure as Music Director of the Los Angeles Philharmonic in Fall 2009, while continuing as Music Director of the Gothenburg Symphony. Dudamel also enters his eleventh year as Music Director of the Simón Bolívar Youth Orchestra of Venezuela. His infectious energy and exceptional artistry have made him one of the most sought-after conductors by orchestras and opera companies around the world.

Following guest appearances with the Vienna Philharmonic and the Berlin Philharmonic, Gustavo Dudamel's inaugural 2009/10 season as Los Angeles Philharmonic Music Director begins on October 3 with *iBienvenido Gustavo!* This free, day-long musical celebration at the Hollywood Bowl for the Los Angeles community culminates with Dudamel leading the Los Angeles Philharmonic in Beethoven's 9th Symphony. On October 8, 2009, Dudamel leads the Los Angeles Philharmonic in the inaugural gala at Walt Disney Concert Hall, featuring the world premiere of John Adams's *City Noir* and Mahler's Symphony No. 1. This concert is scheduled to be telecast on PBS' *Great Performances* throughout the U.S. on October 21, with subsequent airings throughout the world, and Deutsche Grammophon is issuing the DVD. Further highlights of

the LA Phil season include Dudamel directing the *Americas and Americans* festival, a series of five concerts celebrating the music and shared cultural traditions of North, Central, and Latin America, as well as conducting concerts with repertoire ranging from Verdi's *Requiem* to works by composers such as Chin, Salonen, and Harrison. In May 2010, Dudamel leads the LA Phil on a coast-to-coast U.S. tour with performances in San Francisco, Phoenix, Chicago, Nashville, Washington, D.C., Philadelphia, New York, and New Jersey. With the Gothenburg Symphony, highlights include numerous performances in Sweden as well as tours to Hamburg, Bonn, Amsterdam, Brussels, and the Canary Islands. Gustavo Dudamel continues to lead the Simón Bolívar Youth Orchestra this season for multiple periods in Caracas, Venezuela, and on European and Scandinavian/Russian tours.

Gustavo Dudamel has been an exclusive Deutsche Grammophon artist since 2005. His debut recording, Beethoven Symphonies Nos. 5 & 7 with the Simón Bolívar Youth Orchestra, was released worldwide in September 2006, and received the 2007 Echo Award for "New Artist of the Year."

His second recording with the SBYO, Mahler Symphony No. 5, was released in May 2007, and was chosen as the only classical album on iTunes' "Next Big Thing." Released in May 2008, Dudamel's third album with the Simón Bolívar Youth Orchestra was *Fiesta*, featuring Latin-American works. In March 2009, Deutsche Grammophon released Dudamel's most recent recording with the SBYO, Tchaikovsky's Symphony No. 5 and *Francesca da Rimini*. His DVDs include the 2008 release of *The Promise of Music*, a documentary and concert with the Simón Bolívar Youth Orchestra; *Birthday Concert for Pope Benedict XVI* released in 2007; and the April 2009 DVD, *Live from Salzburg*, featuring performances of Mussorgsky / Ravel's *Pictures at an Exhibition* and Beethoven's Triple Concerto with Martha Argerich, Renaud and Gautier Capuçon, and the SBYO. On the iTunes front, Deutsche Grammophon has released Gustavo Dudamel and the Los Angeles Philharmonic's Berlioz *Symphonie fantastique* and Bartók Concerto for Orchestra.

Brought to international attention by triumphing in the inaugural Bamberg Symphoniker Gustav Mahler Conducting Competition in May 2004, Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela, where he studied violin at the Jacinto Lara Conservatory with José Luis Jiménez and later, with José Francisco del Castillo, at

the Latin American Academy of Violin. In 1996, he began his conducting studies with Rodolfo Saglimbeni and that same year was named Music Director of the Amadeus Chamber Orchestra. In 1999, along with assuming the Music Director position of the Simón Bolívar Youth Orchestra, he began conducting studies with José Antonio Abreu, the Orchestra's founder. In May 2007, Dudamel was awarded the Premio de la Latinidad, an honor given for outstanding contributions to Latin cultural life. In 2008, the Simón Bolívar Youth Orchestra was granted Spain's annual Prince of Asturias Award for the Arts, and in 2007, Dudamel received the Royal Philharmonic Society Music Award for Young Artists. Along with his mentor Dr. Abreu, he was granted the 2008 "Q Prize" from Harvard University for extraordinary service to children. Most recently, in June 2009, he received an honorary doctorate from the Universidad Centro-Occidental Lisandro Alvarado in his hometown of Barquisimeto, Venezuela. Gustavo Dudamel was named one of the 100 most influential people of 2009 by *TIME* magazine and has been featured twice on CBS' *60 Minutes*.



LOS ANGELES PHILHARMONIC



The Los Angeles Philharmonic is reinventing the concept of a 21st-century orchestra under the exciting new leadership of Gustavo Dudamel. Now in its 91st 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, the Philharmonic is leading the way in innovative programming that is consistently opening doors and redefining the musical experience.

This view is shared by more than one million listeners who experience live performances by the Los Angeles 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 summer tradition since 1922. The orchestra's involvement with Los Angeles also extends far beyond regular symphony concerts in a concert hall, embracing the schools, churches, and neighborhood centers of a vastly diverse community.

The Los Angeles Philharmonic was founded by William Andrews Clark Jr., a multimillionaire 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, ten 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); Esa-Pekka Salonen (1992-2009); and, in his inaugural season, Gustavo Dudamel.

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 a 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 the 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, Dudamel and the Philharmonic aim to find programming that remains faithful to tradition, yet also seeks new ground, new audiences, and new 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.

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. Now in its 27th year, the Los Angeles Philharmonic New Music Group, devoted exclusively to performing compositions on the cutting edge of the repertoire, attracts leading composers and performers of contemporary music.

The Los Angeles Philharmonic Association expands the cultural offerings by producing concerts featuring distinguished artists in recital, jazz, world music, songbook and visiting orchestra performances, in addition to special holiday concerts and series of organ recitals, chamber music, and baroque music.

The Philharmonic has led the way into the digital age, being the first orchestra to offer a live concert online exclusively for download within a week of the performance. Through a partnership with Deutsche Grammophon, DG Concerts began releasing Philharmonic concerts in 2006, including music by Beethoven, Debussy, Falla, Hillborg, Lutoslawski, Pärt, Prokofiev, Ravel, Salonen, Sibelius, and Stravinsky (conducted by Esa-Pekka Salonen), concerts from the *Minimalist Jukebox* and *Shadow of Stalin* festivals, and music of Bartók and Berlioz (conducted by Gustavo Dudamel). Additional concerts are scheduled for recording in future seasons.

Gustavo Dudamel *Music Director*
Walt and Lilly Disney Chair

Esa-Pekka Salonen
Conductor Laureate
Lionel Bringuier *Associate Conductor*
John Adams *Creative Chair*
Deborah Borda *President*

FIRST VIOLINS
Martin Chalifour
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
Robert Vijay Gupta
Mischa Lefkowitz
Edith Markman
Judith Mass
Mitchell Newman
Barry Socher
Lawrence Sonderling
Stacy Wetzel

SECOND VIOLINS
Principal (vacant)
Dorothy Rossel Lay Chair
Mark Kashper *Associate Principal*
Kristine Whitson
Johnny Lee

Dale Breidenthal
Ingrid Chun
Chao-Hua Jin
Nikolai Kurganov
Guido Lamell
Varty Manouelian
Paul Stein
Yun Tang
Suli Xue

VIOLAS
Carrie Dennis *Principal*
John Connell Chair
Dale Hikawa Silverman
Associate 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

David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Serge Oskotsky
Brent Samuel

BASSES
Dennis Tremblay *Principal*
Christopher Hanulík *Principal*
Oscar M. Meza *Assistant Principal*
David Allen Moore

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

FLUTES
Mathieu Dufour *Principal*
Virginia and Henry Mancini Chair
Catherine Ransom Karoly
Associate Principal
Mr. and Mrs. H. Russell Smith
Chair
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
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
Ethan Bearman *Assistant*
Bud and Barbara Hellman Chair

TRUMPETS
Donald Green *Principal*
James Wilt *Associate Principal*
Christopher Still
Boyd Hood*

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

BASS TROMBONE
John Lofton

TUBA
Norman Pearson
Minturn Family Foundation Chair

TIMPANI
Joseph Pereira *Principal*

PERCUSSION
Raynor Carroll *Principal*
James Babor
Perry Dreiman

KEYBOARDS
Joanne Pearce Martin
Katharine Bixby Hotchkis Chair

HARP
Lou Anne Neill

LIBRARIANS
Kazuo Asawa McGregor
Kenneth Bonebrake
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Jeffrey Neville

PRODUCTION DIRECTOR
Paul M. Geller

CONDUCTING FELLOWS
David Afkham
Diego Matheuz
Perry So
Christian Vasquez

*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.