



BERLIOZ SYMPHONIE FANTASTIQUE
LOS ANGELES PHILHARMONIC
GUSTAVO DUDAMEL


 **LA PHIL LIVE**

Los Angeles Philharmonic
Gustavo Dudamel, conductor

Friday, March 28, 2008, 8:00
Saturday, March 29, 8:00
Sunday, March 30, 2:00

- BERLIOZ** *Symphonie fantastique*, Op. 14
- 1 Reveries; Passions
 - 2 A Ball
 - 3 Scene in the Country
 - 4 March to the Scaffold
 - 5 Dream of a Witches' Sabbath
- Bonus**
- 6 Pre-Concert Event:
Steven Stucky talks about Berlioz' *Symphonie fantastique*
(including musical excerpt)

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HECTOR BERLIOZ

Born: 1803, La Côte-Saint-André, France
Died: 1869, Paris, France

"The prevailing characteristics of my music are passionate expression, rhythmic animation, and unexpected turns."

Berlioz went to Paris to study medicine but soon found his way to the Opéra, where he listened, enraptured, to the stage works of Gluck and Spontini. He learned the fundamentals of music from Le Sueur, the master of Paris' Chapel Royal, but the works of Shakespeare, Byron, and Goethe also made a profound impression on the young man. His Romantic sensibility shines through works like the *Symphonie fantastique*, *Harold in Italy*, and *The Damnation of Faust*.

Further listening:
Harold in Italy, Op. 16 (1834)
Daniel Benyamini, viola;
Israel Philharmonic, Zubin Mehta
(Decca Eloquence)

La damnation de Faust (1845-46)
Richard Van Allan, Gillian Knight,
Josephine Veasey, Nicolai Gedda;
London Symphony, Colin Davis (Philips)

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About the Program

Notes by Herbert Glass

Symphonie fantastique, Op. 14
Hector Berlioz

Composed: 1829-1830
Length: c. 50 minutes
Orchestration: 2 flutes (2nd = piccolo), 2 oboes, English horn, 2 clarinets (1st = E-flat clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, 2 sets of timpani, percussion (2 bass drums, chime, cymbals, field drum), 2 harps, and strings

First Los Angeles Philharmonic performance:
December 4, 1927, Georg Schnéevoigt conducting

1830. Paris. Hector Berlioz, aged 26, is experiencing even more intense shocks to his psyche than is normally the case in the anything but placid life of the arch-Romantic composer. "I have just been plunged into an endless, insatiable passion," he wrote to his friend Humbert Ferrand. "She is still in London, and yet I feel her near." The "she" was Harriet Smithson, an Irish Shakespearean actress of reportedly modest professional endowments but considerable personal magnetism.

Smithson, after a period of indifference, which worked its way up to mild curiosity, then qualified interest and presumably a stage well beyond, married her wild-eyed suitor in 1833. The union proved stormy and ultimately intolerable to both parties. (The fact that she never learned to speak more than minimal French and he never learned English may have caused some misunderstandings.)

Berlioz was initially, when still a Smithson observer rather than an intimate, "paralyzed by passion" (his words) for her. He was beginning "a great symphony" when the fit of passion overtook him and froze all creativity. Smithson's arrival in Paris a few weeks later occasioned a thaw and work began on the first version of the *Symphonie fantastique*, completed in April of 1830.

The premiere had been scheduled, long before the work's conclusion, to take place in May. But the score was still incomplete when the fatal date approached. Thus, the composer "worked in a frenzy" (again, his words), borrowing bits from his other scores and leaving in portions he had planned to revise later.

Nerves were raw from the outset at the

first rehearsal, which took place on a stage far too small to accommodate the sizable orchestra. Berlioz, never the most accommodating of colleagues, was especially difficult to deal with in his capacity of conductor. After a few rehearsals all concerned decided to call it quits and the notion of presenting the premiere of the Symphony was shelved.

The delay, until the end of the same year, enabled Berlioz to do some polishing, and the "Episodes in the Life of an Artist," as the score was originally called, made its debut on December 5. It proved a huge success, contrary to what we might expect with a work so eccentric, so forward-looking – and well-publicized. Among the audience in the Great Hall of the Paris Conservatoire were Victor Hugo, Niccolò Paganini, Alexandre Dumas (père), Heinrich Heine, and Smithson.

In his "Fantastic Symphony in Five Parts," a literal translation of the composer's final title, Berlioz tells a musical tale with himself as the central character – creating not only a mood (as in Liszt's symphonic poems), but states of mind and precise, physical situations. Nothing like it had been attempted on this scale before.

If Berlioz is to have his way, the program must be read; therefore, here follows an abbreviated version of the composer's descriptive text:

I. Reveries, Passions. The first movement is in two sections, a brief adagio followed by a long allegro. The subject is an artist gifted with a lively imagination. The theme of the beloved [the *idée fixe*, an obsessively recurring theme in flutes and violins] appears in the allegro for the first time. The artist is subjected to floods of passion, tenderness, jealousy, fury, fear...

II. A Ball. The hero is at a grand ball, but the tumult cannot distract him. "She" appears in oboe and flute among the whirling dancers.

III. Scene in the Country. After great agitation, he finds hope and believes his feelings to be requited. In the country he hears two herdsmen play a *ranz des vaches* [melody played to gather the scattered cattle]. This plunges him into a delicious reverie, and we hear again the *idée fixe*. He is again filled with doubt. Silence.

IV. March to the Scaffold. He attempts to poison himself with opium, but is instead subjected to a horrible dream: He has sur-

About the Artists

vived his beloved. He is to be executed and even worse, must witness his own execution. At the march's end, she reappears – but her picture is obliterated by the final blow.

V. Dream of a Witches' Sabbath. He finds himself at a witches' revel, surrounded by sorcerers and monsters. The melody of his beloved, which has thus far been noble and full of grace, is transformed into a drunkard's song: It is the beloved coming to the revels, to assist at the funeral of her victim. She is no longer anything but a courtesan, worthy of participation in such an orgy. The ceremony begins. The bells toll. A choir [brass instruments] chants the *Dies irae*, which is then parodied by the other [instrumental] choirs. The *Dies irae* mingles with the wild revelry at its height – and the vision comes to an end.

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.



One of today's uniquely gifted conductors, **GUSTAVO DUDAMEL** continues to thrill international audiences and bring the highest level of musicianship to orchestras worldwide. His remarkable ability to communicate and become one with the orchestra takes musicians and listeners alike on a memorable journey. He is currently Principal Conductor of the Gothenburg Symphony Orchestra, has recently been appointed the Music Director of the Los Angeles Philharmonic, effective 2009/10, and enters his ninth year as Music Director of the Simón Bolívar Youth Orchestra of Venezuela.

Gustavo Dudamel's 2007/08 season officially opened with his first concert as Principal Conductor of the Gothenburg Symphony Orchestra. In September 2007, he returned to the Lucerne Festival for his debut with the Vienna Philharmonic with piano soloist Daniel Barenboim. Later in the season, he debuted with the New York Philharmonic and the Berlin Staatskapelle, and in June he will debut with the Berliner Philharmoniker. In August 2007, Dudamel and the Simón Bolívar Youth Orchestra of Venezuela embarked on a European tour with performances at the Edinburgh Festival and the BBC Proms in the UK and five German venues, including the Schleswig Holstein Festival, the Leipzig Gewandhaus, the Dresden Semperoper, the Bonn Beethovenfest, and the Frankfurt Alte Oper, followed by a US tour in October and November, with performances in Los Angeles, San Francisco, Boston, and New York's Carnegie Hall. He returns to work with the Los Angeles Philharmonic and the Israel

Philharmonic Orchestra, and conducts the Leipzig Gewandhaus Orchestra and the Orchestre Philharmonique de Radio France.

In the 2006/07 season, Dudamel made his debut with the Boston Symphony Orchestra, the Orchestra del Maggio Musicale Fiorentino, the Czech Philharmonic Orchestra, the Chicago Symphony Orchestra, and the Vienna Symphony Orchestra, among others. The season also marked his debut at the Lucerne Festival Easter, where his performances with the Simón Bolívar Youth Orchestra of Venezuela brought ovations "not seen before" at the festival's concert hall.

Dudamel is an exclusive Deutsche Grammophon artist. His debut recording of Beethoven's Symphonies Nos. 5 and 7 with the Simón Bolívar Youth Orchestra was released worldwide in September 2006, and his second recording with the Orchestra – Mahler's Symphony No. 5 – was released in 2007. Also in 2007, he received the ECHO Award (Germany) for "New Artist of the Year."

News of Gustavo Dudamel's talent spread worldwide after his triumph at the inaugural Bamberger Symphoniker Gustav Mahler Conducting Competition in May 2004. Born in 1981 in Barquisimeto, Venezuela, 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 during the 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.

Composer **STEVEN STUCKY** won the 2005 Pulitzer Prize in Music for his Second Concerto for Orchestra, commissioned by the Los Angeles Philharmonic and premiered at Walt Disney Concert Hall in March 2004. Also active as a conductor, writer, lecturer, and teacher, Stucky has taught since 1980 at Cornell University, where he chaired the Music Department from 1992 to 1997, and now serves as Given Foundation Professor of Composition. He has been Visiting Professor of Composition at the Eastman School of Music and Ernest Bloch Professor at the University of California, Berkeley. A noted expert on Polish composer Witold Lutoslawski, he won an ASCAP Deems Taylor award for his book *Lutoslawski and His Music*.

He began his relationship with the Los Angeles Philharmonic in 1988, when then Music Director André Previn appointed him Composer in Residence. Under his current title of Consulting Composer for New Music, he is now in his 20th season working with the orchestra – the longest such relationship of any American composer. He is also host of the New York Philharmonic's "Hear & Now" series, where this season he will present world premieres by Marc Neikrug and Tan Dun and a 40th-anniversary retrospective on Berio's classic *Sinfonia*.

During the current 2007/08 season, the Los Angeles Philharmonic celebrates Stucky's 20th season with the orchestra in several ways: by premiering his *Radical Light* in October before taking the work on a European tour in November, presenting him as curator and conductor of a Green Umbrella concert in December, and premiering his new version of Stravinsky's cantata *Les Noces* for

symphony orchestra in May 2008. This season will also see residencies at the Moritzburg Festival (Dresden, Germany), the universities of Buffalo, Louisville, and Michigan, and the Cleveland Institute of Music. Among the ensembles performing his work this season are the Da Camera of Houston, the China Youth Symphony, Sequitur, the Dallas Symphony, the San Francisco Symphony, the St. Louis Symphony, the Los Angeles Master Chorale, and Chicago Chamber Musicians. Stucky is currently working on commissions for the Dallas Symphony, the New York Philharmonic, and the St. Paul Chamber Orchestra. Several new recordings are due for release this season, including a Singapore Symphony disc on BIS Records including the major orchestral works Second Concerto for Orchestra, *Pinturas de Tamayo*, and *Spirit Voices* (a percussion concerto featuring Evelyn Glennie).

Stucky was born in 1949 in Kansas, attended Baylor and Cornell universities, and studied principally with Karel Husa. He makes his home in Ithaca, New York.

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 89th season, the Philharmonic is recognized as one of the world’s outstanding

(1962–1978); Carlo Maria Giulini (1978–1984); André Previn (1985–1989); and, since the 1992/1993 season, Esa-Pekka Salonen. In 2009, Gustavo Dudamel will succeed Salonen as Music Director.

In October 2003, the doors to one of the world’s most celebrated venues – the Frank Gehry-designed Walt Disney Concert Hall –



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

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 audiences, 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 *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. The Los Angeles Philharmonic New Music Group, which celebrated its 25th anniversary last season, 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 concerts, 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 several Philharmonic concerts to iTunes. In 2006, DG released Salonen and the orchestra’s first live recording in Walt Disney Concert Hall, featuring music of Bartók and Mussorgsky, along with one of the Philharmonic’s signature works, Stravinsky’s *Rite of Spring*.

Los Angeles Philharmonic

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Ward Stare *Conducting Fellow*
Steven Stucky *Consulting Composer for New Music*
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Robert Vijay Gupta
Mischa Lefkowitz
Edith Markman
Judith Mass
Mitchell Newman
Barry Socher
Lawrence Sonderling
Stacy Wetzel

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Lyndon Johnston Taylor+ *Principal*
Dorothy Rossel Lay Chair
Mark Kashper *Associate Principal*
Kristine Hedwall
Johnny Lee

Dale Breidenthal
David Chernyavsky
Ingrid Chun
Chao-Hua Jin
Nicolai Kurganov
Guido Lamell
Varty Manouelian
Paul Stein
Yun Tang
Jonathan Wei
Suli Xue

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

Richard Elegino
Dana Hansen
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 Hanuliuk *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
Assistant Principal (vacant)
Bud and Barbara Hellman Chair

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

TROMBONES
Steven Wiltser *Principal*
James Miller *Associate Principal*
Abbott and Linda Brown Chair
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*on sabbatical

+ on leave

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.

Ward Stare, Conducting Fellow of the Los Angeles Philharmonic, is a member of the American Conducting Fellows Program, a national conducting training program developed and managed by the League of American Orchestras. The program supports the musical and leadership development of exceptionally talented conductors in the early stages of their professional careers. It aims to improve the qualifications of American conductors to assume leadership roles as music directors of American orchestras. Funding for the American Conducting Fellows Program is provided by a major grant from the Andrew W. Mellon Foundation.