

SEATTLE SYMPHONY

LUDOVIC MORLOT

DUTILLEUX
SYMPHONY NO. 1
TOUT UN MONDE LOINTAIN
XAVIER PHILLIPS, CELLO
THE SHADOWS OF TIME

HENRI DUTILLEUX

Symphony No. 1

1	<i>Passacaglia</i>	6:51
2	<i>Scherzo molto vivace</i>	5:53
3	<i>Intermezzo</i>	6:12
4	<i>Finale con variazione</i>	11:38

Tout un monde lointain

5	<i>Énigme</i> —	6:26
6	<i>Regard</i> —	6:20
7	<i>Houles</i> —	4:18
8	<i>Miroirs</i> —	4:57
9	<i>Hymne</i>	4:32

Xavier Phillips, cello

The Shadows of Time

for 3 Children's Voices and Orchestra

10	<i>Les heures</i>	3:16
11	<i>Ariel maléfique</i>	2:25
12	<i>Mémoire des ombres</i>	4:52
13	<i>Interlude</i>	2:14
14	<i>Vagues de lumière</i>	3:05
15	<i>Dominante bleue?</i>	5:21

Benjamin Richardson, Kepler Swanson
& Andrew Torgelson, boy sopranos**TOTAL TIME** 78:29**SEATTLESYMPHONY.ORG**

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SEATTLE SYMPHONY

Founded in 1903, the Seattle Symphony has completed more than 140 recordings and received 12 Grammy nominations, two Emmys and numerous other awards. The orchestra has enjoyed national and international acclaim for its programming and performances under Ludovic Morlot, who began his tenure as Music Director in 2011. Performing in one of the world's finest concert venues – the acoustically superb Benaroya Hall in downtown Seattle – the Symphony is internationally recognized for its adventurous and innovative programming of contemporary works, its devotion to the classics, and its extensive recording history. From September through July, the orchestra is heard live by more than 315,000 people. 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. Morlot is also Chief Conductor of La Monnaie, one of Europe's most important opera houses.

In the U.S. Morlot has conducted the Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra and Pittsburgh Symphony. Additionally, he has conducted the BBC Scottish Symphony Orchestra, Czech Philharmonic, Dresden Staatskapelle, Israel Philharmonic, Montreal Symphony Orchestra, Orchestre National de France, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Saito-Kinen Festival Orchestra and Tonhalle Orchestra (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. Morlot was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contributions to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.

XAVIER PHILLIPS, CELLO

Born in Paris, Xavier Phillips began to study the cello at age 6 and entered the class of Philippe Muller. He later received the guidance of Mstislav Rostropovich. His interpretation of Henri Dutilleux's *Tout un monde lointain* was praised by the composer, who remarked, "Xavier Phillips fully owns this work and evokes the very essence of its title – all a distant world."

Phillips is the recipient of numerous international prizes, including the Second Prize and Special Prize at the Young Artists of Belgrade Competition, Special Prize at the International Tchaikovsky Competition in Moscow, Third Prize and Special Prize at the Rostropovich Cello Competition in Paris, and First Prize at the Helsinki Competition.

As both a soloist and chamber musician, Phillips has performed with the New York Philharmonic, Chicago Symphony Orchestra, Orchestre de Paris, Washington National Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Orchestre National de France, BBC Scottish Orchestra, Bamberger Symphoniker, Berliner Symphoniker, Filarmonica della Scala, Orchestre de la Suisse Romande and Orchestre Philharmonique de Radio France.

Phillips plays a 1710 Matteo Gofriller cello.





REMEMBERING DUTILLEUX

I had just spent three months as a student at Tanglewood, the Boston Symphony's summer home, when I first met Henri Dutilleux in the fall of 2001. The symphony had commissioned The Shadows of Time (featured on this recording) and given its premiere four years earlier. Seiji Ozawa and the BSO were rehearsing the piece in Boston, and I had the privilege of sitting next to Dutilleux during the rehearsals and witnessing firsthand his considerable creative powers at work as he further refined the score. He was a perfectionist in the best sense of the word.

We subsequently met in Paris over martinis, discussing music, for sure, but also literature, which was so dear to him. He was a vital link to a generation of influential 20th-century composers whom he knew personally. He made 20th-century music come alive for me and, in the process, deepened and enriched my understanding of it. I feel grateful to have known him.

– Ludovic Morlot



SEATTLE SYMPHONY

LUDOVIC MORLOT

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Judy Washburn Kriewall
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PICCOLO

Zartouhi Dombourian-Eby
The Robert & Clodagh
Ash Piccolo

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Stefan Farkas

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MUSIC OF HENRI DUTILLEUX

Henri Dutilleux, who passed away at the age of 96 in 2013, was the outstanding French composer of recent decades. A meticulous artist, Dutilleux always composed slowly, producing barely a dozen major compositions in a career spanning more than six decades. His music is, however, impeccably wrought and unusually rich in its range of colors, textures, rhythms and invention. No doubt the very factors that constrained Dutilleux's productivity – his conscientious craftsmanship and avoidance of formulaic procedures – helped assure the high quality of his work.

Dutilleux was, moreover, a fastidiously independent artist, informed about current musical developments but abstaining from the various compositional trends – serialism, chance procedures, electronic sounds, minimalism – that enjoyed vogue at different times since the end of World War II. Although he employed a harmonic idiom characteristic of much late-modern music, the spirit of his work seems related not so much to that of his most prominent contemporaries (Boulez, Carter, Stockhausen and others) as it is to Debussy and Ravel. Like those earlier French composers, Dutilleux developed a refined style of writing that owes more to an imaginative handling of sonority than to any systematic approach to composition.

Indeed, Dutilleux described the chief quality of his music as “a penchant towards a certain type of sonority (with priority given to what might be called ‘the joy of sound’).” This “certain type of sonority” is consistently sensuous and, in many instances, intimates a sense of emanating from

unseen and mysterious worlds. Seattle Symphony Music Director Ludovic Morlot feels a strong affinity with Dutilleux's music, and under his direction the Symphony has embarked on a survey of the composer's complete orchestral works.

Dating from 1951, Dutilleux's **Symphony No. 1** is an early work and the composer's first piece for orchestra. Like many symphonies, it is in four movements, but these do not all conform to traditional types. In particular, the first takes the form of a passacaglia, a compositional format not often encountered in symphonic music, and almost never as the opening portion of a symphony. Its initial measures introduce the movement's generative theme, plucked out by the low strings. In accordance with passacaglia procedure, this theme repeats continuously over the course of the movement, providing a premise for a succession of complementary ideas woven in counterpoint to it. With the first repetition Dutilleux adds clarinets; the second brings a quiet response from the strings. Ensuing music overlaid onto the recurring passacaglia theme, or at least its implied outline, is highly varied and inventive. The movement builds to a fierce climax, then fades toward silence, the final sound being a bell-like tone played by the glockenspiel.

The second movement is a lively scherzo, one whose sonorities constantly assume new colors and textures as it races along. Its kinetic music makes the lyricism of the ensuing slow movement all the more affecting. The finale begins with a radiant explosion of orchestral sound, anchored by great timpani strokes and featuring the reiteration of a sustained pitch

by trumpets and other instruments. This initial event engenders a series of imaginative variations, as Dutilleux wrests remarkably diverse musical events from the outline of the theme presented in the opening measures.

Dutilleux composed ***Tout un monde lointain*** ("A Whole Distant World"), a cello concerto in all but name, for Mstislav Rostropovich, who as both a cellist and a conductor actively championed the composer's music. Completed in 1970, this work derives its title (which the composer desired to remain in French), and those of its five movements, from verses by the 19th-century symbolist poet Charles Baudelaire. Each movement is prefaced by a quotation from Baudelaire's *Les fleurs du mal*, and there is an all but tangible affinity between the concerto's strange, sensuous, dreamlike music and the tone and imagery of Baudelaire's poems.

The first movement, *Énigme* ("Enigma"), is headed "*Et dans cette nature étrange et symbolique ...*" ("And in this strange and symbolic nature ..."), which might well serve as a motto for the entire composition. Its initial measures trace a progression from silence to noise (soft drum and cymbal rolls) and on to the singing of the solo cello, whose arching phrases are both declamatory and rhapsodic. Punctuated by the diffuse sounds of gongs and quiet dense orchestral chords, these statements lead eventually to the main section of the movement. Here the music is angular and highly rhythmic, with considerable use of glissando, pizzicato and *col legno* playing (which has the soloist using the wood part of the bow), along with percussive effects, some subtle Spanish flavor, massive sonorities and much else. The movement ends with the cello suspended precariously on a note in its

extreme upper register, which then becomes the starting point for the second movement.

Entitled *Regard* ("Gaze"), this bears an inscription from Baudelaire's poem "Poison," which translates: "The poison that flows / From your eyes, from your green eyes, / Lakes on which my soul trembles and sees itself mirrored..." Dutilleux's music is appropriately lugubrious, even decadent, in tone. At the outset, song-like phrases for the cello are colored by rich, evocative orchestral harmonies and punctuated in pointillist fashion by basses, harp and timpani. Soon violins take over the song line, while the cello spins variations on the material in counterpoint. The music grows increasingly elaborate, then subsides, thereby forming a long sonic arch. At the close of the movement we hear a reprise of music that opened the concerto.

The third movement, *Houles* ("Swells"), from the poem from which the concerto takes its title, carries a nautical reference: "You contain, ebony sea, a dazzling dream / Of sails, rowers, flames and masts...." It begins with a cadenza for cello alone. Gradually the orchestra joins in, adding aural color and texture to the soloist's phrases. A piccolo introduces an important new element: wild arabesques that Dutilleux soon develops in a colorful orchestral passage. The general tone is strange, almost hallucinatory, but the music fades to an ethereal conclusion. The final three notes of the harp provide a bridge to the fourth movement.

That movement's title, *Miroirs* ("Mirrors"), is part of an erotic metaphor:

“Our two hearts will be vast torches / That reflect their double lights / In our two spirits, those twin mirrors....” Here, brief phrases sounded by mallet percussion, harp and piano provide a strange, clockwork companion for the meditative musings of the cello. Orchestral chords, which seem pools of liquid sound, accompany. Later, violins reflect portions of the cello’s phrases at a higher register and in backwards motion, creating a musical symbol for the movement’s title. Apart from an orchestral chord that swells briefly in the middle of the movement, the music conveys a sense of mystery and quiet reverie. The final phrase brings an orchestral crescendo leading to the finale.

That movement, *Hymne* (“Hymn”), carries a hopeful inscription: “Guard your dreams: the wise do not have such beautiful ones as fools.” Here Dutilleux recalls the animated music of the first movement, the arabesque figures from the third and other elements heard previously. The movement proceeds through a series of climaxes and finally evaporates, the solo cello’s music vanishing on a nervous tremolo figure.

Dutilleux began composing ***The Shadows of Time*** in 1995 and completed it in 1997. Its title suggests a concern with light and darkness, and with time, as do several of the titles attached to individual movements, or “episodes” as the composer calls them: *Les heures* (“Hours”), *Mémoire des ombres* (“Memory of Shadows”), *Vagues de lumière* (“Waves of Light”). That impression is confirmed by the circumstances of the music’s genesis, and by Dutilleux himself. Commencement of work on *The Shadows of Time* coincided with the 50th anniversary of the end of World War II. Dutilleux,

who endured the Nazi occupation of Paris, stated that the music is partially concerned with “distant events whose intensity, in spite of the impress of time, has never ceased to haunt me.”

Yet *The Shadows of Time* is not an obviously topical work, and still less a piece of program music. Dutilleux was a supremely subtle artist who alluded to the subjects of his compositions in the most oblique ways. The closest *The Shadows of Time* comes to open revelation of any idea behind it comes in the third of its five episodes, titled *Mémoire des ombres*. It is dedicated to “Anne Frank and to all innocent children of the world (1945-1995).” Here the voices of three boy sopranos join the orchestra, asking “*Pourquoi nous? Pourquoi l’étoile?*” (“Why us? Why the star?”)

Dutilleux alludes to time in different ways elsewhere in the composition. Much of the dramatic first episode, for example, unfolds against the metronomic tick-tocking of a temple block, and the composer recalls this clockwork motif late in the delicately scored, and enigmatically titled, final episode. A play of light and shadow also is apparent throughout the composition – not only in its title and those of several of its episodes but also in its beautifully conceived sonic textures, which evolve from bright brass fanfares at the start to muted string sounds at the close.

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