

Pittsburgh Symphony Orchestra
2015-2016 Mellon Grand Classics Season

October 9 and 11, 2015

GUSTAVO GIMENO, CONDUCTOR
PABLO VILLEGAS, GUITAR

JONNY GREENWOOD Suite from *There Will Be Blood*
I. Open Spaces
II. Future Markets
III. HW/Hope Of New Fields
IV Henry Plainview
V. Proven Lands
VI. Oil

JOAQUÍN RODRIGO *Fantasia para un Gentilhombre* for Guitar and Orchestra
I. Villano y Ricercar: Adagietto — Andante moderato
II. Española y Fanfare de la Caballería de Nápoles:
 Adagio — Allegretto — Adagio
III. Danza de la Hachas: Allegro con brio
IV. Canario: Allegro ma non troppo
Mr. Villegas

Intermission

IGOR STRAVINSKY *Jeu de cartes*, Ballet in Three Deals

MAURICE RAVEL Suite No. 2 from *Daphnis et Chloé*
 Daybreak — Pantomime — General Dance

PROGRAM NOTES BY DR. RICHARD E. RODDA

JONATHAN RICHARD GUY (“JONNY”) GREENWOOD

Born 5 November 1971 in Oxford, England.

Suite from *There Will Be Blood* (2007; suite arranged in 2012)

FILM RELEASED: September 2007

PREMIERE OF SUITE: Amsterdam, 6 June 2012; Muziekgebouw; Amsterdam Sinfonietta; André de Ridder, conductor

THESE PERFORMANCES MARK THE PSO PREMIERE

APPROXIMATE DURATION: 23 minutes

INSTRUMENTATION: strings and Ondes Martenon (or oboe)

The multi-talented Jonny Greenwood first gained recognition as the lead guitarist, keyboardist and songwriter for the English rock group Radiohead, but he has also established a parallel reputation in recent years for his concert works and film scores. Born in Oxford in 1971, Greenwood entered Oxford Brookes University in 1991 to study music and psychology but left within a month when Radiohead signed a recording contract with EMI; he was the only member of the group without a university degree but the only one classically trained on any instrument (viola). One thing Greenwood took with him from his brief college experience was exposure to the music of the avant-garde Polish composer Krzysztof Penderecki, which has been a powerful influence on both his perception of contemporary classical music and his own creative style, which also incorporates elements of jazz, rock, reggae, hip-hop and electronica. As Radiohead became one of the most successful bands of its generation — three Grammy Awards, an Ivor Novello Award, and Q Awards from the British pop music magazine Q in 2001, 2002 and 2003 as “Best Act in the World Today” — Greenwood expanded his own creative activities by writing software for the computers used in Radiohead’s performances and recordings, performing on viola, harmonica, glockenspiel, banjo, drums and *Ondes Martenon* (the electronic “Martenon waves” instrument developed by Maurice Martenon in the 1920s, whose eerie tones have featured prominently in numerous sci-fi and horror movies and in Olivier Messiaen’s massive *Turangalila-Symphonie*, which Greenwood has long claimed to be his favorite classical composition), and composing independently for concert and film; he was Composer-in-Residence with the BBC Concert Orchestra from 2004 to 2013. His concert works include *Smear* for two Ondes Martenon and chamber ensemble (2004), *Piano for Children* for piano and orchestra (2004), *Popcorn Superhet Receiver* for string orchestra (2005), *Doghouse* for string trio and orchestra (2010), *48 Responses to Polymorphia* for 48 solo strings (2011), and *Water* for string orchestra, two flutes, upright piano, chamber organ and two *tanpura* (a long-necked, plucked string instrument that plays an unvarying accompaniment in Indian music) (2014). Greenwood wrote his first original film score in 2003 for the BAFTA Award-winning documentary *Bodysong*, and he has since composed the soundtracks for *There Will Be Blood* (2007), *Norwegian Wood* (2010), *We Need To Talk About Kevin* (2011), *The Master* (2014) and *Inherent Vice* (2014); he also wrote the song *Magic Works* for *Harry Potter and the Goblet of Fire* (2005). Greenwood has received dozens of nominations for his film work and won multiple awards for *There Will Be Blood* and *The Master*; *Popcorn Superhet Receiver* won the Radio 3 Listeners’ Award at the 2006 BBC British Composer Awards. (A “superhet[erodyne] receiver” mixes various frequencies with a fixed frequency.)

There Will Be Blood, director Paul Thomas Anderson’s screen adaptation of Upton Sinclair’s 1927 novel *Oil!*, about California’s oil barons in the early 20th century, was one of the most acclaimed films of 2007 — eight Academy Award nominations, including Best Picture and Best Director; an Oscar, a Golden Globe and a Screen Actors Guild Award for Daniel-Day Lewis as Best Actor; dozens of American and international recognitions; and selection by *Rolling Stone* magazine in 2009 as “Best Film of the Decade.” *Rolling Stone* cited Jonny Greenwood’s brooding, atmospheric soundtrack as a major factor in the film’s success, “redefining what is possible in film scores.” Though his score was not eligible for an Oscar because it included sections of *Popcorn Superhet Receiver*, it received the Evening Standard British Film Award as well as awards from the Broadcast Film Critics Association, New York Film Critics, Berlin International Film Festival and International Cinephile Society. In 2007, Greenwood premiered a “live film” version of *There Must Be Blood*, in which the London Contemporary Orchestra performed during a screening of the complete movie whose soundtrack had been filtered out, and in 2014 he extracted a six-

movement concert suite from the score that both distills some of the film's essential emotional qualities and underlines pivotal moments of the drama: *Open Spaces*; *Future Markets*; *HW/Hope Of New Fields*; *Henry Plainview*; *Proven Lands*; and *Oil*.

JOAQUÍN RODRIGO

Born 22 November 1901 in Sagunto, Valencia, Spain; died 6 July 1999 in Madrid

Fantasia para un Gentilhombre (“*Fantasia for a Gentleman*”) for Guitar and Orchestra (1954)

PREMIERE OF WORK: San Francisco, 5 March 1958; War Memorial Opera House; San Francisco Symphony; Enrique Jordá, conductor; Andrés Segovia, soloist
PSO PREMIERE: 17 January 1975; Heinz Hall; Donald Johanos, conductor; Christopher Parkening, soloist
APPROXIMATE DURATION: 22 minutes
INSTRUMENTATION: two flutes, oboe, bassoon, trumpet and strings

Though the lovely *Fantasia para un Gentilhombre*, composed for Andrés Segovia in 1954, has lived in the shadow of the more famous *Concierto de Aranjuez*, both reveal the craftsmanship and stylistic personality of Rodrigo's best music. Of this style, Tomás Marco wrote, “Rodrigo's aim has been to create a Spanish ambience, full of color and agreeable tunes, where folklore is a picturesque element and references to art music of the past consist of distilled 17th and 18th-century mannerisms.” The works on which the *Fantasia* is based were taken from the late-17th-century music of Gaspar Sanz, a noted guitarist who worked for both Philip IV of Spain and his son John of Austria. Sanz's music reflected both the noble and the sprightly dance forms of the day, and Rodrigo retained the flavor of the courtly pastimes while adding timbral and harmonic touches that make the *Fantasia* a distinctly modern work. “My ideal,” Rodrigo said, “was that if Sanz could hear this work, he would say, ‘While it isn't exactly me, I can recognize myself.’”

The *Fantasia* is divided into four movements. The first movement comprises two separate sections — a continuous variations on a simple, stately melodic pattern (*Villano*) and a *Ricercar*, an imitative instrumental type that was the most important precursor of the fugue. The following movement also uses two of Sanz's pieces. The first (*Españoleta*) is a doleful melody that acquires much elaborate embroidery from the soloist as it progresses. The second is a rhythmically buoyant *Fanfare of the Neapolitan Cavalry*, a reminder that Naples was governed by Spain in Sanz's time. The *Españoleta* returns to conclude the movement. The third movement, *Hatchet Dance*, is almost martial in tone with an appropriate role taken by the trumpet. The Finale (*Canario*), based on a native folk dance, is the most overtly Spanish music in the *Fantasia*. The mixture of two-beat and three-beat measures so characteristic of Andalusian music provides an irresistible energy and momentum that vivify the closing pages of this enchanting work.

IGOR STRAVINSKY

Born 17 June 1882 in Oranienbaum, near St. Petersburg; died 6 April 1971 in New York City

Jeu de cartes (“*A Card Game*”), Ballet in Three Deals (1936)

PREMIERE OF WORK: New York City, 27 April 1937; Metropolitan Opera House; American Ballet; Igor Stravinsky, conductor
PSO PREMIERE: 26 January 1940; Syria Mosque; Igor Stravinsky, conductor
APPROXIMATE DURATION: 22 minutes
INSTRUMENTATION: woodwinds in pairs, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings

Games appealed strongly to Stravinsky. He derived so much pleasure from Chinese checkers after settling in Hollywood in 1939, for example, that he gave Alexandre Tansman, his close friend and eventual biographer, a set of game implements so that he could be sure of having a match whenever he

visited him. Stravinsky also enjoyed card games throughout his life as a relaxation from composing, and developed a true passion for poker in the years after World War I. He envisioned a ballet based on the characters and strategies of a card game as early as the mid-1920s, an inspiration he traced to his childhood holidays at German spas. "My first impression of a German casino," he wrote in *Themes and Episodes* in 1967, "is still a vivid memory. I remember now, too, and remembered when I composed the music [of *Jeu de cartes*], the 'trombone' voice with which the master of ceremonies at one of those spas would announce a new game. '*Ein neues Spiel, ein neues Glück*' ["a new game, a new lucky chance"], he would say, and the rhythm of the theme with which each of the three 'Deals' of my ballet begins is an echo or imitation of the tempo, timbre, and indeed the whole character of that invitation." Stravinsky approached Jean Cocteau (with whom he had collaborated on the libretto for *Oedipus Rex* in 1927) to devise a scenario for the ballet, but the author declined, so Stravinsky created his own story with the assistance of one M. Malaieff, a friend of his older son, Theodore. He included the following summary of *Jeu de cartes*, his "Ballet in Three Deals" (set, not surprisingly, in "Baden-Baden of the Romantic Age"), as an introduction to the published score:

"The characters in this ballet are the chief cards in a game of Poker, disputed between several players on the green cloth of a card-room. At each deal, the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand that holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action becomes more and more acute. This time it is a struggle between three 'flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery."

A bold, swaggering motive in march-like rhythms, stated immediately at the outset, marks the beginning of each of the three "deals" comprising the ballet. The first "deal" is arranged in a three-part form: a lyrical, wide-ranging melody for solo flute serves as the basis for the outer sections, which are separated by the vigorous and caustic *Dance of the Joker*. The second "deal" is largely occupied with a set of solo variations for the four Queens (Hearts, Diamonds, Clubs and Spades) and a variation *pas de quatre* for the *dames en ensemble*. The last and deciding "deal," with its mounting contention for victory, is a showcase of blazing orchestral color and rhythmic vitality capped by one final proclamation of the croupier's flamboyant motive.

MAURICE RAVEL

Born 3 March 1875 in Ciboure, France; died 28 December 1937 in Paris

Suite No. 2 from *Daphnis et Chloé* (1909-1912)

PREMIERE OF WORK: Paris, 8 June 1912; Théâtre du Chatelet; Ballet Russe; Pierre Monteux, conductor

PSO PREMIERE: 18 November 1937; Syria Mosque; Carlos Chavez, conductor

APPROXIMATE DURATION: 16 minutes

INSTRUMENTATION: piccolo, two flutes, alto flute, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, celesta, two harps and strings

The *Ballet Russe* descended on Paris in 1909 with an impact still reverberating through the worlds of art, music and dance. Its brilliant impresario, Sergei Diaghilev, went shopping among the artistic riches of the French capital and he soon had gathered together the most glittering array of creative talent ever assembled under a single banner: Falla, Picasso, Nijinsky, Fokine, Bakst, Monteux, Stravinsky, Massine, Debussy, Matisse, Prokofiev, Pavlova, Poulenc, Milhaud. Early in 1910 Diaghilev approached Maurice Ravel with a scenario by Fokine for a ballet based on a pastoral romance derived from the writings of the 5th-century Greek sophist Longus. In his 1928 autobiographical sketch, Ravel wrote, "I was commissioned by the director of the Russian Ballet to write *Daphnis et Chloé*, a choreographic symphony in three movements. My aim in writing it was to compose a vast musical fresco, and to be not so much

careful about archaic details as loyal to my visionary Greece, which is fairly closely related to the Greece imagined and depicted by French painters at the end of the 18th century. The work is constructed like a symphony, with a very strict system of tonality, formed out of a small number of themes whose development assures homogeneity to the work." Ravel's refined view of *Daphnis* through the eyes of Watteau was at variance with the primitive one held by others on the production staff, especially Léon Bakst, who was doing the stage designs. There were many squabbles and delays in mounting the production, and, as a ballet, *Daphnis* had a lukewarm reception at its premiere at the Théâtre du Chatelet in Paris on June 8, 1912. Ravel's score, however, was greeted with enthusiasm, perhaps because the orchestra was the only facet of the production that was completely prepared. The music immediately entered the repertory of the world's orchestras and has remained one of the most popular of 20th-century scores, though the ballet is rarely seen.

Daphnis et Chloé opens in a meadow bordering a sacred wood on the island of Lesbos. Greek youths and maidens enter with wreaths and flowers to place at the altar of the Nymphs as the shepherd Daphnis descends from the hills. His lover, Chloé, crosses the meadow to meet him. The girls are attracted to the handsome Daphnis and dance seductively around him, inciting Chloé's jealousy. Chloé, in her turn, becomes the object of the men's advances, particularly a crude one from the clownish goatherd Dorcon. Daphnis' jealousy is now aroused and he challenges Dorcon to a dancing contest, the prize to be a kiss from Chloé. Dorcon performs a grotesque dance and he is jeered by the onlookers. Daphnis easily wins Chloé's kiss with his graceful performance. The crowd leads Chloé away, leaving Daphnis alone to lapse into languid ecstasy. Daphnis' attention is suddenly drawn to the clanging of arms and shouts of alarm from the woods. Pirates have invaded and set upon the Greeks. Daphnis rushes off to protect Chloé, but she returns and is captured.

In Scene Two, set on a jagged seacoast, the brigands enter their hideaway laden with booty. Chloé, hands bound, is led in. She pleads for her release. When the chief refuses, the sky grows dark and the god Pan, arm extended threateningly, appears upon the nearby mountains. The frightened pirates flee, leaving Chloé alone.

Scene Three is again set amid the hills and meadows of the ballet's first scene. It is sunrise. Herdsmen arrive and tell Daphnis that Chloé has been rescued. She appears and throws herself into Daphnis' arms. The old shepherd Lammon explains to them that Pan has saved Chloé in remembrance of his love for the nymph Syrinx. In gratitude, Daphnis and Chloé re-enact the ancient tale, in which Syrinx is transformed into a reed by her sisters to save her from the lustful pursuit of Pan, who then made a flute from that selfsame reed — the pipes of Pan — upon which to play away his longing. Daphnis and Chloé embrace tenderly and join in the general joyous dance that ends the ballet.

From the complete ballet, Ravel extracted two Suites comprising some two-thirds of the work's length. The Second Suite parallels the action of the ballet's final Scene: *Daybreak, Pantomime* of the adventure of Pan and Syrinx, and the concluding *General Dance*.