Chicago Symphony Orchestra

Sir Georg Solti, Music Director
Daniel Barenboim, Music Director Designate

99th Season/Sixteenth Subscription Week

Thursday Evening, February 1, 1990, at 8:00
Friday Evening, February 2, 1990, at 8:00
Saturday Evening, February 3, 1990, at 8:00

Symphony No. 10 by Andrzej Panufnik, a Centennial Commission, has been underwritten by The Louise Durham Mead New Music Fund.

Sir Georg Solti  Conductor
Andrzej Panufnik  Guest Conductor
Samuel Magad  Violin

PANUFNIK  Concerto for Violin and Strings
Rubato
Adagio
Vivace
  Samuel Magad
  Andrzej Panufnik, Conductor
  First Chicago Symphony performances

PANUFNIK  Symphony No. 10
In one movement
  Andrzej Panufnik, Conductor
World premiere performances

Intermission

BEETHOVEN  Symphony No. 2, D major, Op. 36
Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto
  Sir Georg Solti, Conductor

The Baldwin Piano is the official piano of the Chicago Symphony Orchestra.
This program is partially supported by a grant from the Illinois Arts Council, a state agency; and by a grant from the National Endowment for the Arts, a federal agency.
Patrons are requested to turn off signal watches and paging devices.
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COMMENTS

ANDRZEJ PANUFNIK
Born September 24, 1914, Warsaw.

Concerto for Violin and Strings
First performed July 18, 1972, London. The work is scored for solo violin and strings. It lasts approximately 20 minutes. See page 50 for a biography of Andrzej Panufnik.

The concerto starts with a quasi-cadenza, like an improvisation on one 3-note cell, which later is passed over to the orchestra as a harmonie and contrapuntal background while the soloist introduces a long cantilena:

These cells are followed by a new, syncopated thematic idea built on another 3-note cell consisting of minor thirds, but the previous cell eventually returns and the solo violin concludes the first movement, Rubato, with a passage similar to the opening of the Concerto. The next two movements, Adagio and Vivace, are built on alternating minor and major thirds:

Throughout the Concerto, the violin is treated as a singing instrument and tends to have rather long, unbroken melodic lines, except in the last movement Vivace, where, with an emphasis on rhythm and constant cross-rhythms, I wanted to convey feelings of joyousness and vitality.

—Andrzej Panufnik
ANDRZEJ PANUFNIK

Symphony No. 10

Commissioned by the Chicago Symphony Orchestra in honor of the orchestra's centennial. The score calls for 3 flutes, 2 oboes, 3 clarinets and bass clarinet, 2 bassoons and contrabassoon; 6 horns, 3 trumpets, 3 trombones, tuba; percussion

In His Own Words: Andrzej Panufnik

Accepting a new commission is always a euphoric experience and I spend happy moments after signing an agreement dreaming of how I can make the most of each particular opportunity. However, I always resist the temptation of tackling the fresh project until any current undertaking is safely completed. I do not like to involve myself with several compositions at once.

So for a long time the promised piece remains a pleasurable future challenge. Then suddenly an alarming moment arrives, when I come face to face with blank manuscript paper, often with a deadline roaring towards me.

That early stage in the creation of a new work is for me the hardest. Everything has to be imagined and worked out in my head before a single note is put on paper. Here my geometry is a great help, providing as it can an unseen framework around which I can organise my notes, my thoughts and feelings. Sometimes an idea comes at once; sometimes this chrysalis stage takes weeks, even months. I just think and plan, keeping to my daily discipline, going to my studio from nine in the morning till seven in the evening, either sitting silently, or experimenting with new harmonies and new sound combinations at the piano. Most days I continue my efforts as I go for walks along the River Thames, my mind totally abstracted in my search for a new musical architecture and climate, which I try to make different for each successive work. At these times, I am so absorbed in my patterns of emerging sound that, apparently I stride straight past and stare right through my Twickenham friends and neighbours, who by now understand and do not take offence.

Once the structure of a new work is clear to me—once I know where I am going—I roughly sketch the whole outline in pencil and the first important stage of creative work is over. Every note, every sound-combination, whether for symphony orchestra or small ensemble, is safely in my head. Now follows the hard manual labour—literally hard: when I come into the house in the evening my wrist is aching.

Even when I am composing for a large symphony orchestra—say twenty instrumental parts—because the whole work is clearly mapped out in my imagination I write the full score immediately as the composition will sound, unlike many composers who write a kind of piano reduction and orchestrate later; and perhaps this gives me the advantage that from the very beginning I conceive the music symphonically.

from Composing Myself, Copyright © 1987 Andrzej Panufnik, Methuen London Ltd.
To Sir George Cotlli and the Chicago Symphony Orchestra

SYMPHONY No 10

ANDRZEJ PANUFNIK

3 Lento (1-48)

symphony which, through various combinations of groups of instruments, would demonstrate their supreme sound quality, show off their collective musicianship and humanity, and their ability to convey their intense and profound feeling.

The musical material of Symphony No. 10 consists of tonal melodic lines with a simultaneous flow of reflected and transposed 3-note cells:

The numbers indicate sections: 1 - 4 largo, 5 - 8 allegro moderato, 9 - 12 presto, 13 - 14 adagio. The letters represent the tonal melodic lines, which ascend (every 2nd section) in major seconds: D flat, E flat, F, etc. to D flat.

The triangles symbolize the 3-note cells and their meters.

I drew the accompanying diagram for myself only as an architectural outline in my search for new structure. Though I am sharing this creative process with those who want to know how I work, I would greatly prefer that it should not be read by the listeners during the performance, because otherwise they might become so preoccupied with the technicalities that they could not freely allow their perceptive powers to work inwardly and fully.

—Andrzej Panufnik ©1990

LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn.
Died March 26, 1827, Vienna.

Symphony No. 2, D major,
Op. 36

First performed April 5, 1803, Vienna. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani, and strings. The work lasts approximately 34 minutes.

The first Chicago Symphony Orchestra performance was on December 2, 1893, under the direction of Theodore Thomas. The most recent performances at subscription concerts were led by Sir Georg Solti on December 8 and 9, 1978.

A young man does not expect to go deaf. And so it was with surprise and fear that Beethoven first admitted to himself a musician’s worst nightmare, that he was having trouble hearing. We cannot be certain when he first acknowledged his cruel fate, but he apparently kept it a secret for a number of years. In June 1801 he finally confessed to his dear friend, Franz Wegeler, who also happened to be a doctor:

For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.
world's major opera houses including the Vienna Staatsoper, the Paris Opéra, and New York's Metropolitan Opera. Sir Georg first conducted the Chicago Symphony at the Ravinia Festival in 1954. His debut as a guest conductor in Orchestra Hall took place on December 9 and 10, 1965.

ANDRZEJ PANUFNIK,
Composer/Conductor

Andrzej Panufnik was born in 1914 in Warsaw, Poland, and grew up in a musical family. He began composing at the age of 9, and after earning a diploma with distinction at the Warsaw State Conservatoire, he studied conducting with Felix Weingartner, in Vienna. He pursued further studies in Paris and London. At the outbreak of World War II he returned to Warsaw, where he remained throughout the Nazi occupation. Under a pseudonym he wrote patriotic songs and played the piano in underground and charity concerts (often piano duets with Witold Lutoslawski). All his compositions were destroyed in the 1944 Warsaw Uprising; however, he reconstructed three scores in the following years. After the war Mr. Panufnik became conductor of the Krakow Philharmonic (1945-46) and then director of the Warsaw Philharmonic (1946-47). He appeared with many of the leading European orchestras such as the Berlin Philharmonic, the Orchestre Nationale, Paris, and the London Philharmonic. In 1950 he was elected vice chairman, with Arthur Honegger, of the International Music Council of UNESCO; as head of a Polish cultural delegation to China in 1953, he was personally received by Chairman Mao. Andrzej Panufnik became one of Poland's leading composers and conductors, receiving many honors and awards. However, in 1954 he left his native country as a protest against political control over creative artists. He settled in England and subsequently gained British citizenship. From 1957-59 he was musical director of the City of Birmingham Orchestra, after which he decided to concentrate on composing. His output includes 10 symphonies, concertos for piano, violin (for Yehudi Menuhin), and bassoon, two string quartets, vocal and choral works— notably the cantata Universal Prayer (1968-69), which was conducted and recorded by Leopold Stokowski—works for young people, and transcriptions of old Polish music. In 1977, after a 23-year-long silence, Panufnik's music was once again heard in Poland with a performance of Universal Prayer at the Warsaw Autumn festival. Subsequent festivals have also programmed his music to standing ovations. During the 1980s several major commissions originated in the United States. The eighth symphony, Sinfonia Variora (1981), was commissioned by the Boston Symphony Orchestra for its centennial and premiered by Seiji Ozawa: Arbor Cosmica (1983) for 12 solo strings was a Koussevitzky Music Foundation commission, which received its first performance under Gerard Schwarz; and the Bassoon Concerto (1985) was commissioned by the bassoonist Robert Thompson and premiered with the Milwaukee Chamber Orchestra conducted by the composer. Andrzej Panufnik's most recent works are Harmony—A Poem for Chamber Orchestra, premiered by the New York Chamber Symphony in 1989, and the Tenth Symphony, commissioned by the Chicago Symphony Orchestra for performance at these concerts. Future plans include a cello concerto for Misia Rostropovich and a new string quartet. Recordings of Arbor Cosmica and Sinfonia Sacra, performed by the Concertgebouw Orchestra on the Nonesuch label, will be released this year. Andrzej Panufnik's autobiography, Composing Myself, was published in 1987 by Methuen (UK).