



The  
**MARIE-JOSÉE**  
**KRAVIS PRIZE** for  
**NEW MUSIC**  
at the **NEW YORK**  
**PHILHARMONIC**  
**2011**



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**HENRI DUTILLEUX, INAUGURAL RECIPIENT**

Presented in Paris, France, on December 7, 2011, by New York Philharmonic  
Music Director Alan Gilbert, and President and Executive Director Zarin Mehta.

ON REVERSE: Henri Dutilleux following the New York  
Philharmonic's performance of *Timbres, espace, mouvement*,  
on March 20, 2003, conducted by Mstislav Rostropovich



## THE MARIE-JOSÉE KRAVIS PRIZE FOR NEW MUSIC AT THE NEW YORK PHILHARMONIC

The Marie-Josée Kravis Prize for New Music at the New York Philharmonic is awarded to a composer for extraordinary artistic endeavor in the field of new music.

The prize, consisting of \$200,000 and a commission for the New York Philharmonic, is bestowed every two years. In the interim years, a stipend of \$50,000 will go to commission an emerging composer. The total award of \$250,000 is among the largest new-music prizes in the world. Prizewinners are selected by a committee comprising leading artists and administrators who have close ties to the Philharmonic and a demonstrated interest in fostering new music.

To mark the inaugural year of the prize the recipient, Henri Dutilleux, has generously offered to share the proceeds with three other composers whom the New York Philharmonic will select with his assistance, each of whom will write a work to be performed by the Orchestra in his honor. Dutilleux will be honored with a full program of his music to be performed by the New York Philharmonic on June 26, 2012.



## SELECTION COMMITTEE

FROM ALAN GILBERT

It has been a privilege and a challenge to select the recipient of the inaugural Marie-Josée Kravis Prize for New Music at the New York Philharmonic. It offers us an opportunity to shine a spotlight on the vital work of today's composers, whom we consider to be true heroes.

The criterion is that of "extraordinary artistic endeavor in the field of new music." Despite the presence of many important compositional voices today, the committee unanimously decided upon the first honoree: Henri Dutilleux, one of the greatest composers of our time. His music is marked by a remarkable degree of beauty as well as precision, and it is no wonder that it has become an essential part of the modern orchestral repertoire.

The committee congratulates Henri Dutilleux on his decision to share the proceeds of his prize with three younger composers, whom the New York Philharmonic will select with his assistance to write works to be performed by the Orchestra. This gracious act helps foster young talent and further magnifies the attention on new music that the Kravis Prize was established to create.

Lastly, the committee would also like to express its appreciation and admiration of the commitment of Henry and Marie-Josée Kravis to music in general, and to new music in particular. Their remarkably generous gift has made it possible to celebrate the richness of today's compositional work.

### SELECTION COMMITTEE

**Alan Gilbert**

Music Director, New York Philharmonic  
The Yoko Nagae Ceschina Chair

**Emanuel Ax**

Pianist

**Ara Guzelimian**

Provost and Dean, The Juilliard School

**Magnus Lindberg**

The Marie-Josée Kravis Composer-in-Residence  
at the New York Philharmonic, 2009–12

**Midori**

Violinist

**Eric Montalbetti**

Artistic Director, Orchestre Philharmonique de Radio France

**Dawn Upshaw**

Soprano

## HENRI DUTILLEUX: AN APPRECIATION

JAMES M. KELLER, NEW YORK PHILHARMONIC PROGRAM ANNOTATOR

THE LENI AND PETER MAY CHAIR



Henri Dutilleux has long resisted classification as a composer, and although interviewers have repeatedly pressed him to describe his style, he dependably demurs. “It seems to me very hubristic for an artist to want to define his aesthetic,” he once responded. “Building up a body of work is a long process, consisting mainly of trial and error and many years must pass before one achieves the distance, the detachment, the perspective which allows one to distinguish the broader lines of development.”

In the end, Dutilleux always seems to avoid articulating those “broader lines” in much detail. One suspects that his reticence partly involves an unwillingness to commit to a description that might suggest a doctrinaire streak, since he has never adhered to any school of composition, espoused any specific method, or joined with colleagues to promote a manifesto or proclaim an aesthetic stance on the nuts and bolts of composing. In his oeuvre, the music finds its way without the benefit of preconceptions: where it leads is unpredictable. “With each new work,” he said, “I try and go a little further and not to repeat myself. So, instinctively, I take a different direction from the one everyone was expecting.” When he does speak about his music, he seems to prefer sticking to practical, verifiable observations without yielding to high-blown posturing. “You know,” he told the journalist Claude Glayman, “there are many moments when a composer is prey to doubts. You then have to keep working until the path

becomes clear and you can say: ‘Ah! That’s the way I can express myself,’ and if you manage to realize what was in your mind, then you’re happy.”

Ultimately, one’s understanding of a composer’s work depends on hearing the music more than hearing what he has to say about it. Music lovers can acquaint themselves with Dutilleux’s output in rather little time, since he has been parsimonious in his production. Although he is approaching his 96th birthday and has composed steadily throughout his adult life, his catalogue is slender. He suppressed most of his earliest works, essentially began charting his mature compositions with his Piano Sonata (written for his wife,

Geneviève Joy, in 1946–48), and since then has produced only about a dozen symphonic works (including two symphonies and two concertos, one for cello, the other for violin), a few works for the stage (ballet or theater), and a handful of keyboard, chamber, and vocal pieces.

This modest output—modest in quantity, though not in quality—is nonetheless deceptive. His biographer Caroline Potter reports, “Dutilleux has said that, contrary to what may be assumed by glancing at his catalogue, he actually writes a great deal, but uses only a small percentage of the material.” For him, composing is a process of refinement. It is not easy to invent in the first place, but to reject much of what one has created is an anguish reserved for the greatest artists. For Dutilleux, it defines the process of composition: he hones his material ceaselessly, pitilessly, leaving not the slightest trace of self-indulgence. Every measure of a Dutilleux composition has been put through the crucible. Every measure has

## HENRI DUTILLEUX: AN APPRECIATION



survived the refiner's fire. "It's through the act of writing that a style emerges, often even including mistakes along the way—which are also necessary," he told Glayman.

Despite this process of meticulous craftsmanship and obsessive reworking—or, more likely, because of it—Dutilleux's compositions sound fresh, lithe, and vibrant with motion. It seems almost paradoxical that his exorbitantly disciplined approach should yield music that sounds so spontaneous. He told his biographer Pierrette Mari, "I sense that two elements of my nature oppose one another: on one hand, freedom of expression, curiosity about everything that



is unusual; on the other, an innate tendency to surround my thought in a framework that is formal, precise, uncluttered, strict." This is perhaps as close as Dutilleux comes to defining his musical style; it resides somewhere in the balance between those conflicting inclinations. His sounds leap off the page in exquisitely calibrated textures, entrancing the ear with their beauty even when embodying undercurrents of violence.

"In my own case," the composer allows, "instrumental color is very important and that is perhaps why I'm always happy to write for orchestra." He is one of the finest orchestral composers working today, and his symphonic writing shows an unusual degree of imagination, uncovering unanticipated sonic effects through unprecedented combinations of instrumental timbres or through the timbral tension that occurs when a single instrumental line is cast into momentary opposition with an orchestral section. His scores are



challenging, but they repay the effort they demand of the performers. The New York Philharmonic has performed nine of his orchestral works so far.

It would not be wrong to say that Dutilleux is a partisan of "art for art's sake." He has never shown the slightest inclination to write music that would patently cater to commercial potential or popular acclaim. It may perhaps be a happy coincidence that his native sound nonetheless seduces the ear as it does. He proves generous to his listeners without ever compromising his art. In fact, audiences may find themselves drawn in even before the music begins, thanks



to the seductive titles the composer attaches to his compositions and to their individual movements, intriguing names like *L'arbre des songes* (*The Tree of Dreams*), *Mystère de l'instant* (*Mystery of the Moment*), *Ainsi la nuit* (*Thus the Night*), and *The Shadows of Time*. These titles never seem like ancillary afterthoughts: they conjure up a shadowy atmosphere, a world of wonder that is elementally conveyed in his poetic scores.

He has never courted fame, but the quality of his work has earned him a succession of international honors at the highest level. In naming Henri Dutilleux the first recipient of The Marie-Josée Kravis Prize for New Music at the New York Philharmonic, the Orchestra applauds him for the refined scores he has created so far, it thanks him for the satisfaction his music has provided to the New York Philharmonic's musicians and audiences, and it celebrates the exacting standards his music will inspire in generations of composers yet to come.





# HENRI DUTILLEUX: OEUVRE

## ORCHESTRAL

- Symphony No. 1 (1951)  
*Sérénade* (1956)  
Symphony No. 2, *Le Double* (1959)  
*Métaboles* (1965)  
*Timbres, espace, mouvement, ou La nuit étoilée* (1978/1990)  
*Mystère de l'instant* (1989)  
*Essai de polyphonie "pointilliste" pour une musique à naître (peut-être? ... peut-être pas! ...)* (1991)  
*The Shadows of Time*, for three children's voices and orchestra (1997)  
*Slava's Fanfare*, for spatial ensemble (1997)

## CONCERTOS

- Cello Concerto, *Tout un monde lointain ...* (1970)  
Violin Concerto, *L'arbre des songes* (1985)  
Nocturne for violin and orchestra, *Sur le même accord* (2002)

## CHAMBER/INSTRUMENTAL

- Ainsi la nuit*, string quartet (1973–76)  
*Trois strophes sur le nom de Sacher*, for solo cello (1982)  
*Les citations*, diptyque for oboe, harpsichord, double bass and percussion (1985/1991/2010)  
*Deux sonnets de Jean Cassou*, for bassoon and piano (1954/2011, same as the vocal work, transcribed by Pascal Gallois with the composer's approval)

## PIANO

- Piano Sonata (1948)  
*Blackbird* (1950)  
*Tous les chemins* (1961)  
*Résonances* (1965)  
*Figures de résonances*, for two pianos (1970/76)  
*Trois Préludes* (1973–88)  
*D'ombre et de silence* (1973)  
*Sur un même accord* (1977)  
*Le jeu des contraires* (1988)  
*Petit air à dormir debout* (1981)  
*Mini-prélude en éventail* (1987)

## VOCAL

- Deux sonnets de Jean Cassou*, for baritone and piano (1954)  
*San Francisco Night*, for soprano and piano (1963)  
*Hommage à Nadia Boulanger*, for soprano, three violas, clarinet, percussion and zither (1967)  
*Correspondances*, for soprano and orchestra (2002/2004)  
*Le temps l'horloge*, for soprano and orchestra (2006/2009)

## BALLET

- La belle* (1953)  
*Le loup* (1953)

## ARRANGEMENTS

- Choral, cadence et fugato*, for trombone and symphonic band (1995)

## FILM/INCIDENTAL MUSIC

- Le crime des justes* (1950)  
*Hernani* (1952)  
*L'amour d'une femme* (1953)  
*Under the Sun of Satan* (1987)  
*Ombre et lumière: Henri Decoin, cinéaste*, television documentary score (1997)  
*In Search of the Papin Sisters*, documentary film score (2000)



# HENRI DUTILLEUX: AT THE NEW YORK PHILHARMONIC

## Métaboles

- September 23, 24, 25, 28, 2010: Alan Gilbert, conductor
- November 1, 2, 3, 2007: Semyon Bychkov, conductor
- March 22, 23, 24, 27, 2001: Christoph Eschenbach, conductor
- April 14, 15, 16, 19, 1988: Charles Dutoit, conductor

## Les citations, diptyque

- May 4, 2008: New York Philharmonic Ensembles (Sherry Sylar, oboe; Daniel Druckman, percussion; David J. Grossman, bass; Steven Beck, guest harpsichord) at Merkin Concert Hall

## Violin Concerto, *L'arbre des songes*

- December 1, 3, 2005: Iván Fischer, conductor; Leonidas Kavakos, soloist

## Mystère de l'instant

- June 2, 3, 4, 7, 2005: Alan Gilbert conductor; Laurence Kaptain, featured cimbalom

SEPTEMBER 23-24, 2010  
 Thursday, September 23, 2010, 7:30 p.m.  
 Friday, September 24, 2010, 11:30 a.m.  
 Saturday, September 25, 2010, 8:00 p.m.  
 Sunday, September 26, 2010, 7:30 p.m.

Alan Gilbert, Conductor  
 Eshak Purihar, Violin

CHOPIN  
 Concerto for Piano and Orchestra, Op. 21

Henri DUTILLEUX  
*Métaboles* (1951-44)

INTERMISSION

BEETHOVEN  
 Concerto in E minor for Violin and Orchestra, Op. 36

MEYERBEER  
 Les Huguenots

NEW YORK PHILHARMONIC  
 Avery Fisher Hall at Lincoln Center  
 Home of the New York Philharmonic

New York Philharmonic

Alan Gilbert, Conductor  
 Eshak Purihar, Violin

R. STRAUSS  
 Op. 20, TONE POEM  
 "Don Juan"

MEYERBEER  
 Les Huguenots

Henri DUTILLEUX  
*Métaboles* (1951-44)

INTERMISSION

BEETHOVEN  
 Concerto in E minor for Violin and Orchestra, Op. 36

MEYERBEER  
 Les Huguenots

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JANUARY 22-24, 2004  
 Thursday, January 22, 2004, 7:30 p.m.  
 Friday, January 23, 2004, 8:00 p.m.  
 Saturday, January 24, 2004, 8:00 p.m.

Kurt Masur, Conductor  
 THE MUTTER-PREVIN-HARRELL TRIO  
 ANNE-SOPHIE MUTTER, Violin

CHOPIN  
 Concerto for Piano and Orchestra No. 2, F minor

Henri DUTILLEUX  
*Sur le même accord* (Nocturne for Violin and Orchestra, 2001-02)

MEYERBEER  
 Les Huguenots

NEW YORK PHILHARMONIC  
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New York Philharmonic

Kurt Masur, Conductor  
 The Mutter-Previn-Harrell Trio (North American debut of 2004)  
 Anne-Sophie Mutter, Violin

BETHOVEN  
 Concerto in E minor for Piano, Violin, and Cello, Op. 36

Henri DUTILLEUX  
*Sur le même accord* (Nocturne for Violin and Orchestra, 2001-02)

MEYERBEER  
 Les Huguenots

NEW YORK PHILHARMONIC  
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## Cello Concerto, *Tout un monde lointain...*

- January 9, 10, 11, 12, 15, 1991: Charles Dutoit, conductor; Lynn Harrell, soloist

## Nocturne for violin and orchestra, *Sur le même accord*

- January 22, 23, 24, 2004: Kurt Masur; Anne-Sophie Mutter, soloist

## *The Shadows of Time*

- February 15, 16, 19, 2002: Kurt Masur; Emily Halpern, soprano

## Symphony No. 1

- November 21, 22, 24, 1957: André Cluytens, conductor, at Carnegie Hall

## Symphony No. 2, *Le Double*

- May 15, 16, 17, 20, 2003; June 4, 6, 7, 8, 11, 1991: André Previn, conductor

## *Timbres, espace, mouvement*

- March 20, 21, 22, 25, 26, 2003: Mstislav Rostropovich, conductor

All performances by the Orchestra and at Avery Fisher Hall unless otherwise noted

1957  
 1958

Our Hundred-Eighth Season

New York Philharmonic  
 THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK, INC.

DIMITRI MITROPOLITZ  
 LEONARD BERNSTEIN | Principal Conductors

Thursday Evening, November 21, 1957, at 8:45  
 Friday Afternoon, November 22, 1957, at 2:30 | Carnegie Hall

ANDRÉ CLUYTENS, Conductor  
 ANDRÉ TCHAIKOWSKY, Pianist

DUTILLEUX | Symphony  
*Sur le même accord*  
*Andante et Scherzo*, Opus 8  
 (First Performances in New York)

CHOPIN | Concerto for Piano and Orchestra No. 2, F minor

\* STRAUSS | Tone Poem, "Don Juan," Opus 20

Mr. Tchaikovsky plays the Steinway Piano  
 \* Recorded by the New York Philharmonic

Managing Director, Bruno Zirato | Assistant, George E. Judd, Jr.  
 The Steinway is the official piano of the Society | Columbia Records



## NEW YORK PHILHARMONIC

The New York Philharmonic, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert—a milestone unmatched by any other symphony orchestra in the world.

Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director 1991–2002, Music Director Emeritus since 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein (appointed Music Director in 1958; given the lifetime title of Laureate Conductor in 1969).

Since its inception the Orchestra has championed the new music of its time, commissioning and/or premiering many important works, such as Dvořák's Symphony No. 9, *From the New World*; Rachmaninoff's Piano Concerto No. 3; Gershwin's Piano Concerto in F; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of such works as Beethoven's Symphonies Nos. 8 and 9 and Brahms's Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize—and Grammy Award—winning *On the Transmigration of Souls*; Melinda Wagner's Trombone Concerto; Esa-Pekka Salonen's Piano Concerto; Magnus Lindberg's *EXPO* and *Al largo*; Wynton Marsalis's *Swing Symphony* (Symphony No. 3); Christopher Rouse's *Odná Zhizn*; and, by the end of the 2010–11 season, 11 works in *CONTACT!*, the new-music series.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (Music Director

1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor 1947–49), Dimitri Mitropoulos (Music Director 1949–58), Klaus Tennstedt, George Szell (Music Advisor 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has become renowned around the globe, appearing in 430 cities in 63 countries on 5 continents. Under Alan Gilbert's leadership, the Orchestra made its Vietnam debut at the Hanoi Opera House in October 2009. In February 2008 the Philharmonic, conducted by then Music Director Lorin Maazel, gave a historic performance in Pyongyang, D.P.R.K., earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Philharmonic becomes an International Associate of London's Barbican.

The Philharmonic has long been a media pioneer, having begun radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week*—syndicated nationally and internationally 52 weeks per year, and available at nyphil.org. It continues its television presence on *Live From Lincoln Center* on PBS, and in 2003 made history as the first symphony orchestra ever to perform live on the Grammy Awards. Since 1917 the Philharmonic has made nearly 2,000 recordings, and in 2004 became the first major American orchestra to offer downloadable concerts, recorded live. Since June 2009 more than 50 concerts have been released as downloads, and the Philharmonic's self-produced recordings will continue with *Alan Gilbert and the New York Philharmonic: 2011–12 Season*, comprising 12 releases. Famous for its long-running Young People's Concerts, the Philharmonic has developed a wide range of educational programs, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators.

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**Alan Gilbert**  
Music Director



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OPPOSITE: Henri Dutilleux, Mstislav Rostropovich, and Witold Lutosławski



