



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Fifth Program: Muzyka Polska

Wednesday, June 30, 2010 at 8:00 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Krzysztof Urbański, *Guest Conductor*

Krzysztof Jabłoński, *Piano*

KILAR *Krzęsały*

CHOPIN Piano Concerto No. 1 in E minor, Op. 11

Allegro maestoso

Romanze: Larghetto

Rondo: Vivace

KRZYSZTOF JABŁOŃSKI

Intermission

LUTOSŁAWSKI Concerto for Orchestra

Intrada: Allegro maestoso

Capriccio notturno e Arioso: Vivace

Passacaglia, Toccata e Corale: Andante con moto —

Allegro giusto — Poco più tranquillo

This concert is sponsored by the Polish Consulate.

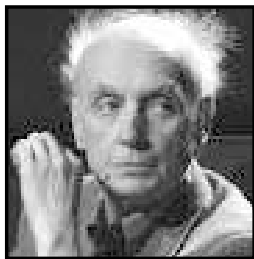




From the start of the 2010/11 season, **KRZYSZTOF URBAŃSKI** will become Chief Conductor of Trondheim Symfoniorkester in Norway. He was appointed only a week after his highly successful debut with the orchestra in September 2009. Urbański makes his U.S. debut with the Indianapolis Symphony Orchestra in spring 2010, as will make return visits to NDR Sinfonieorchester (Hamburg), Radio Sinfonieorchester Stuttgart, Frankfurt Radio Symphony Orchestra and Göteborgs Symfoniker. Other highlights of this season include his Japanese debut with the Tokyo and Osaka Symphony Orchestras, as well as appearances with the Royal Liverpool Philharmonic Orchestra, the Residentie Orkest (both in The Hague and at the Amsterdam Concertgebouw), Dresden Philharmonic, Bergen Philharmonic Orchestra, the Swedish Radio and Danish National Symphony Orchestras, and the Orchestra of the Royal Danish Opera. He will also conduct Sinfonia Varsovia at the Schleswig Holstein Musik Festival in summer 2010. Further ahead, he will make his debut with Deutsches Symphonie Orchester Berlin, Bamberger Symphoniker, MDR Sinfonieorchester (Leipzig), NDR Radiophilharmonie (Hannover), the Netherlands Radio Philharmonic Orchestra, Orquesta y Coro Nacionales de España, and the Philharmonia and Royal Scottish National Orchestras. Urbański graduated from the Chopin Music Academy in Warsaw in 2007, and in the same year was the unanimous First Prize Winner of the Prague Spring International Conducting Competition. He works regularly with all the major Polish Orchestras, including Sinfonia Varsovia, the National Polish Radio Symphony Orchestra and Poznań Philharmonic Orchestra. He has just ended his final season as Assistant Conductor at the Warsaw Philharmonic Orchestra.



KRZYSZTOF JABŁOŃSKI, born in Wrocław, Poland, started piano lessons at age six with Janina Butor and under her guidance won many prizes at piano competitions in Poland and performed his first concert with an orchestra at the age of twelve. He later studied with Andrzej Jasiński at the Academy of Music in Katowice, graduating with honors in 1987 and earning his doctorate in 1996. Krzysztof Jabłoński won Third Prize at the 1985 Chopin International Piano Competition in Warsaw and followed that with top prizes at piano competitions in Palm Beach, Monza (Italy), Dublin, Tel Aviv and Calgary, as well as the “Jorge Bolet Prize” at the Walter Naumburg Foundation International Piano Competition in New York. Mr. Jabłoński appears regularly as recitalist, chamber musician and orchestral soloist in Europe, North and South America, Mexico, Israel, South Korea and Japan. He founded Chopin Duo with cellist Tomasz Strahl in 1999 and has been a member of the Warsaw Piano Quintet since 2004. In September 2005, Mr. Jabłoński performed in Warsaw on an 1845 Erard piano with the Orchestra of the 18th Century, conducted by Frans Brüggen, during a series of concerts presenting Chopin’s compositions played on instruments of his time. Mr. Jabłoński has made many live recordings for radio and television and released compact discs in Germany, Japan and Poland. His recordings of the Études, Preludes, Impromptus and works for piano and orchestra were made in conjunction with The National Edition of F. Chopin’s Works. Krzysztof Jabłoński has taught at the Music Academy in Wrocław and the Academy of Music in Katowice, and has been on the faculty of the Chopin Academy of Music in Warsaw since 2004.

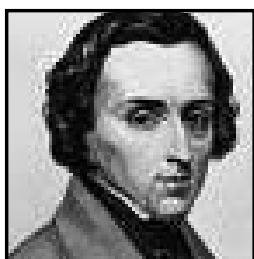
**KRZESANY (1974)****Wojciech Kilar (born in 1932)**

Krzesany is scored for four flutes, four oboes, four clarinets, four bassoons, four horns, four trumpets, four trombones, timpani, percussion, organ and strings. The performance time is seventeen minutes. This is the first performance of the work by the Grant Park Orchestra.

The name Wojciech Kilar may not be familiar to many American listeners, but anyone who has seen Francis Ford Coppola's *Bram Stoker's Dracula*, Jane Campion's *The Portrait of a Lady*, or Roman Polanski's *Death and the Maiden* or *The Ninth Gate* has heard his music — since scoring his first movie in his native Poland in 1958, Kilar has contributed to more than 150 feature films and television shows while maintaining a parallel career as one of his country's most respected concert composers.

Kilar, born on July 17, 1932 in Lvov, Poland (now Lviv, Ukraine), studied piano and composition at the Katowice Academy (1950–1955) and the State Higher School of Music in Kraków (1955–1958) before winning a grant from the French government to study with Nadia Boulanger in Paris (1959–1960). He returned home to teach at the Katowice State College of Music and to join Krzysztof Penderecki, Henryk Górecki, Tadeusz Baird and others in charting the path that made Polish music some of the most daring and experimental being composed anywhere during the 1960s. Despite his forays into serialism, extended vocal and instrumental techniques, and other avant-garde practices, Kilar always displayed simple structures, immediacy of expression and an interest in Polish folk music in his works, and these qualities gained increasing prominence in his music after the late 1960s, when he began devoting much of his creative energy to writing for the cinema. Many of his works since that time testify to his religious belief (in 1981, he scored a television documentary about Pope John Paul II titled *From a Far Country*; in 1996, he composed *Requiem Father Kolbe*, inspired by the beatification of the Polish priest and religious publisher Maximilien Kolbe) or his fascination with the spirit and the music of the Tatra Mountains, which straddle Poland's southern border. Among Kilar's numerous international distinctions are the Lili Boulanger Memorial Fund Award of Boston (1960), the Jurzykowski Foundation Award of New York (1983), a Polish State Award Grade I (1980), two awards from the Polish Minister of Culture (1967, 1976), the Prize of the Polish Composers' Union (1975), an ASCAP Award for his score for *Bram Stoker's Dracula* (1992), and the Grand Cross of the Order of Polonia Restituta (2008).

The *Krzesany* is a recreational dance for one man and one woman from the rugged Tatra Mountains, along Poland's southern border with Slovakia. In 1937, at a time when European folk traditions were more strongly attached to their sources than they are today, ethnomusicologist Joseph Needham wrote in the *Journal of the English Folk Dance and Song Society*, "The name *Krzesany* is derived from the verb *krzesac*, meaning to strike sparks as from flint and steel, and the steps involve much striking of the heels together, as well as light taps with the toes, and from time to time an emphasizing of the rhythm by three heavy stamps." In 1974, Wojciech Kilar made a orchestral analog of the *Krzesany*, which was premiered at the Warsaw Autumn Festival on September 24, 1974. The work is built from two kinds of music: one imitates the dance's stamping movements with a few hammered notes upon which are piled mountainous chords that are greatly sustained to end the phrase; the other is muscularly rhythmic, sometimes given as a rustic, small-interval dance theme, sometimes as a stream of fast, repeated notes. *Krzesany* comes to a riotous close with a massive, swelling wave of sound.

**PIANO CONCERTO NO. 1 IN E MINOR, OP. 11 (1830)****Frédéric Chopin (1810-1849)**

Chopin's Piano Concerto No. 1 is scored for woodwinds in pairs, four horns, two trumpets, bass trombone, timpani and strings. The performance time is approximately 39 minutes. The Grant Park Orchestra first performed this Concerto on August 5, 1949, with Antal Dorati conducting. The pianist was Jacob Lateiner.

Chopin, the greatest poet of the piano, left a slim catalog of works involving the orchestra, and all of those include parts for solo keyboard: two concertos (Opp. 11 and 21), a set of variations on *La ci darem la mano* from Mozart's *Don Giovanni* (Op. 2), the *Grand Fantasia on Polish Airs* (Op. 13), the *Krakowiak* (Op. 14) and the *Grand Polonaise Brillante* (Op. 22). Despite the opus numbers, which indicate the sequence of publication rather than composition, these are all very early works, completed by 1830. In other words, Chopin did not write a note for orchestra after his twentieth year. The reasons for this illuminate not only Chopin's career, but also the musical milieu in which he was spawned.

The instrumental music of the first half of the 19th century was ruled, in very large part, by the touring virtuoso. With the advent of Paganini in 1805 and Liszt in 1823, the performance standards, methods of concertizing and show business savvy of the master executant were established. If any young hopeful wanted to crash the gates of such elite company, he not only had to play like a wizard, but he also had to play his own music. Such music was of three sorts: improvisations, composed solo works and concerted pieces with orchestra. All were included on a typical concert of the early 19th century, along with a miscellany of vocal and orchestral compositions. The actual pieces chosen for these programs were dictated by the crossing paths of performers, the availability of certain instrumental combinations and the current love affairs of the participants. (Chopin's inamorata of 1830, a soprano, shared the bill with the premiere of the E minor Concerto.) Chopin had determined to make his mark in the world as a pianist, so he needed to produce the required works for solo piano with orchestral accompaniment if he was to have thoughts of organizing successful concerts across Europe.

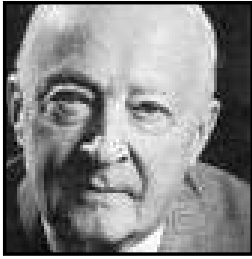
So why, then, did Chopin stop composing concertos? He stopped precisely because he was Chopin. He was probably the most sensitive piano player ever to walk the earth, but he was not a showman, at least not in the extravagant manner needed to attract attention in such a highly competitive field. He was unable to create the thunderous avalanche of sound required to: 1) acoustically fill a large hall; 2) be heard above the orchestra; and 3) drown out the competition. Berlioz said that to appreciate Chopin's playing, "It is necessary to hear him at no great distance, rather in the salon than in the theater." The Pole was a good judge of his own talents, and when fate beckoned him to abandon the public concert platform in 1835 by becoming the darling of Parisian society and its private salons, he bought himself some fancy clothes and waded right into the aristocratic whirl. The need for concerted pieces evaporated, and he never wrote another.

The E minor Concerto was premiered at Chopin's third public concert in Warsaw, a performance that was not only to be his last in that city but also the final one he would ever play on his native Polish soil. Soon after he departed for Vienna three weeks later, the political ferment blowing across Europe swept into Warsaw, and insurrection broke out. Prevented from returning, Chopin was drawn eventually to Paris and never to set foot in his home country again.

The E minor is actually the second of Chopin's two piano concertos, but because it was published before the F minor it is known as No. 1. Its three movements follow the Classical pattern of fast-slow-fast, but it is considerably expanded in length from the Mozartian model. For the work of a twenty-year-old composer, it is an amazing accomplishment. All the characteristics of the mature genius of Chopin are to be found here: the sure melodic sense, the beautiful harmonic felicity, the perfect understanding of the piano's sonorities and the ineffable quality of generating exactly the mood appropriate for the material and the genre. The opening movement begins with a long orchestral introduction that presents the thematic material: a melodramatic main theme in E minor and a perfect, grandly arched second theme in E major. The piano enters for the reprise of the themes to complete the exposition. The development is largely occupied with the main theme, around which the soloist strews exquisite scales and chords, proving that Chopin was a master of keyboard figuration from his earliest works. The recapitulation commences with the orchestra alone while the pianist returns only with the second theme, heard, rather curiously, in G major. An abrupt unison closes the movement.

Of the second movement, entitled *Romanze*, Chopin wrote, "[It is] of a romantic, calm and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories, for instance, of a fine moonlit spring night." This lovely soliloquy, in E major, is the closest of this Concerto's three

movements to the finely wrought mastery of Chopin's later works. The rondo-finale partakes of the jubilant character of a native Polish dance, the *Krakowiak*, with the returning theme separated by several glittering, tuneful episodes.



CONCERTO FOR ORCHESTRA (1950-1954)

Witold Lutosławski (1913-1994)

Lutosławski's Concerto for Orchestra is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, four trombones, tuba, timpani, percussion, two harps, celesta, piano and strings. The performance time is approximately 28 minutes. This is the first performance of the work by the Grant Park Orchestra.

Witold Lutosławski was among the giants of late-20th-century music. Born into a highly cultured family in Warsaw, Poland on January 25, 1913, Lutosławski took up piano and violin as a teenager before entering the Warsaw Conservatory to study keyboard and composition. His first important work, the *Symphonic Variations* (1938), dates from the year after his graduation. He supported himself during the difficult years of World War II, when he was in constant fear of deportation, as a pianist in the Warsaw cafés. At that time he also worked on his First Symphony, which was condemned following its 1947 premiere for not conforming to the government-prescribed style of “socialist realism.” Many of his works of the following decade avoided “formalism” by deriving their melodic and harmonic inspiration from folk songs and dances, a period that culminated in the splendid *Concerto for Orchestra* of 1950-1954. After the *Funeral Music* for String Orchestra of 1957, Lutosławski's music was written in a more decidedly modern idiom, akin in some respects to twelve-tone serialism but still individual in its formal strength, colorful sonority, lucid texture and emotional power. His last works, notably the Third (1983) and Fourth (1992) Symphonies and the Piano Concerto (1987), turned to an idiom that is less dissonant, dense, complicated and unpredictable, and more lucid and obviously melodic than the compositions of the preceding two decades. In summarizing the style of Lutosławski's music, Bohdan Pocij wrote, “For him sound is primary, but this does not mean that he tends in the direction of impressionism; rather the superior position given to sound quality is combined with an unusually acute sense of proportion and of the expressive capacities of shape. The sources of his music may be traced to the deepest and most vital European traditions, and he has renewed and developed currents of musical thought basic to those traditions: the idea of form in sound as a manifestation of beauty and the idea of dramatic form generated by conflict.”

The composer gave the following account of the genesis of his *Concerto for Orchestra*:

“In 1945, the Polish Music Publishing Company — which had just been established — asked me to compose a series of easy pieces based on Polish folk song and dance themes. I readily accepted this proposition and began for the first time to introduce elements of folk music into my work. Soon afterwards I accepted several similar commissions and in this way I came to compose a series of works based on Polish folk tunes. Among these are my *Little Suite* for orchestra, *Bucolics* for piano, etc. I did not attach any great importance to these works and treated them merely as a sideline to my real work as a composer. At this time I was busy above all on my First Symphony and later on my Overture for Strings and on problems of composition technique which were entirely unconnected with folk music. At the same time, however, the whole series of ‘functional’ pieces which I wrote based on folk themes gave me the possibility of developing a style which though narrow and limited, was nevertheless characteristic enough. This mainly involved blending simple diatonic motifs with chromatic atonal counterpoint, and with non-functional, multicolored, capricious harmonies. The rhythmic transformation of these motifs, and the polymetrical texture resulting from them together with the accompanying elements are a part of the characteristic style which I have mentioned. In doing all this, I thought at the time that this marginal style would not be entirely fruitless and that despite its having come into being while I was writing typical ‘functional’ music, I could possibly make use of it in writing something more serious. A suitable opportunity for putting this into practice soon turned up. This was in 1950. The director of the Warsaw Philharmonic

Orchestra, Witold Rowicki, asked me to write something especially for his new ensemble. This was to be something not difficult, but which could, however, give the young orchestra an opportunity to show its qualities. I started to work on the new score not realizing that I was to spend nearly four years on it. Folk music and all that follows with it — of which I have already spoken — was to be used in my new work. Folk music has in this work, however, been merely a raw material used to build a large musical form of several movements which does not in the least originate either from folk songs or from folk dances. A work came into being, which I could not help including among my most important works, as a result of my episodic symbiosis with folk music and in a way that was for me somewhat unexpected. This work is the *Concerto for Orchestra*. It seems to me that my possibilities of making use of folk themes have been almost completely exhausted in this score.”

Lutosławski's *Concerto for Orchestra* is one of the most brilliant and exciting pieces of the 20th century. Like Bartók's familiar work of the same title, it allows each orchestral section solo opportunities, creating a richly varied kaleidoscope of instrumental colors enlivened by a clear and invigorating harmonic palette and a bursting rhythmic energy. The first movement is titled *Intrada*, a term used in the 16th and 17th centuries for the festive opening piece of a musical evening. Lutosławski's *Intrada* begins over a gigantic sustained pedal-point in the basses and proceeds through several sections that are played in reverse order after the movement's central point to create a symmetrical, mirror-like structure with the pedal-point and its decorating themes returning at the end to round out the form. The second movement (*Capriccio notturno e Arioso*) opens and closes with skittering music that brings to mind the whirrings and buzzings of a country summer night. The *Arioso* at the movement's center, initiated by unison trumpets, is an extended melody given above heavy accompanimental punctuations. The finale comprises three continuous sections — *Passacaglia*, a set of increasingly elaborate variations around an unchanging melody, first played by the basses; *Toccata*, a vibrantly rhythmic stanza commencing after the *Passacaglia* fades into silence; and *Chorale*, begun by oboes and clarinets and growing through the full ensemble to stentorian proportions to conclude this brilliant work.

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