



# Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

**Fourteenth Program: The Fairy's Kiss**

**Wednesday, July 28, 2010 at 6:30 p.m.**

**Friday, July 30, 2010 at 6:30 p.m.**

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Hannu Lintu, *Guest Conductor*

Markus Groh, *Piano*

STRAVINSKY      *The Fairy's Kiss*, Allegorical Ballet in Four Scenes  
The Lullaby in the Snowstorm  
A Village Fête  
By the Mill  
The Lullaby of the Land Beyond Time and Place

*Intermission*

LISZT      Piano Concerto No. 2 in A major, Op. 23  
Adagio sostenuto assai  
Allegro agitato assai  
Allegro moderato  
Allegro deciso  
Marziale un poco meno Allegro  
Allegro animato  
    Played without pause  
MARKUS GROH

TCHAIKOVSKY      *Capriccio italien*, Op. 45

This concert is supported by the John D. and Catherine T. MacArthur Foundation.

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Foundation



**HANNU LINTU**, Chief Conductor of Finland's Tampere Philharmonic Orchestra, is consistently hailed for his grasp of repertoire and highly original interpretations. In the United States, Mr. Lintu has appeared with the Colorado Symphony Orchestra, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic at the Hollywood Bowl, Milwaukee Symphony, National Symphony, New Jersey Symphony, Oregon Symphony, Pacific Symphony, Rochester Philharmonic and Utah Symphony. His upcoming debuts include the orchestras of Atlanta, Baltimore, Cincinnati, St. Louis and Toronto.

He has also conducted numerous orchestras in Europe, Scandinavia, Australia and the Far East. Hannu Lintu has held artistic director positions with the Helsingborg Symphony, Turku Philharmonic and Bergen (Norway) Collegium Musicum Chamber Orchestra. Reflecting his strong commitment to contemporary music, he is a regular guest conductor of the Avanti! Chamber Orchestra and was the artistic director of their 2005 Summer Sounds Festival. For Ondine and Naxos, Mr. Lintu has released CDs of works by Rautavaara, Saariaho and Luca Francesconi. With the Helsingborg Symphony, he recorded the two Shostakovich piano concertos with Oleg Marshev. Born in Finland, Hannu Lintu studied conducting at the Sibelius Academy in Helsinki with Eri Klas and Jorma Panula. In 1994, he was First Prize winner at the Nordic Conductor's Competition in Bergen.



**MARKUS GROH**, consistently cited for his "sound imagination" and astonishing power, made recent debuts with both the National Symphony and the Cleveland Orchestra, eliciting praise from audiences and critics alike. Mr. Groh has also appeared with the orchestras of Baltimore, Detroit, Indianapolis, New York, Philadelphia, San Francisco and Seattle, among others. His international appearances include the Beijing Symphony, Berlin Symphony, Helsinki Philharmonic, London Symphony, New Japan Philharmonic, St. Petersburg Philharmonic and Warsaw Philharmonic. His future engagements include debuts with

the Cincinnati Symphony, Houston Symphony, Vancouver Symphony and a collaboration with the Tokyo String Quartet at the 92nd Street Y in New York. Mr. Groh is also a recitalist widely acclaimed for his interpretations of Liszt. He released an all-Liszt CD (including the *Totentanz* and B minor Sonata) on AVIE in 2006 that was named "Editor's Choice" by *Gramophone* magazine. Markus Groh gained immediate world attention after winning the prestigious Queen Elisabeth International Competition in Brussels in 1995, the first German pianist to do so. His other awards include First Prize at the 1990 Artur Schnabel Competition in Berlin.



**THE FAIRY'S KISS, ALLEGORICAL BALLET IN FOUR SCENES  
(1928)**

**Igor Stravinsky (1882-1971)**

The Fairy's Kiss is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, harp and strings. The performance time is approximately 43 minutes. This is the work's first performance by the Grant Park Orchestra.

Serge Diaghilev liked to think that his *Ballet Russe* was the only show in town, at least as far as Stravinsky's music was concerned. Every one of the glittering series of Stravinsky's stage works from *Firebird* (1910) through *The Rite of Spring* (1913) and *Pulcinella* (1920) to *Oedipus Rex* (1927) — with the single exception of war-time *The Soldier's Tale* (1917) — had been produced for the Russian impresario's Paris company, and he regarded Stravinsky (rightly) as the mainstay of its repertory. By 1927, the relations between these two strong creative personalities had become strained, however, and Stravinsky saw no reason to refuse a commission for a ballet from another source. When he accepted one, however, their friendship split apart, and the two never worked together again.

In the mid-1920s, Ida Rubinstein, the wealthy actress and dancer, wanted to establish a ballet company but was having difficulty assembling a suitable repertory because of the exclusive rights that Diaghilev held to so many recent works for his *Ballet Russe*. Taking the bull by the horns late in 1927, she sent the artist Alexandre Benois to Stravinsky with his idea for a ballet called *The Fairy's Kiss* based on the music of Peter Tchaikovsky for the new company. Stravinsky, who admired Tchaikovsky as the greatest of all Russian composers, was responsive to the Rubinstein-Benois proposal, and he accepted the commission. He set to work as soon as possible so that the production could be ready to commemorate the 35th anniversary of Tchaikovsky's death, in November 1928.

For the music of *The Fairy's Kiss*, Stravinsky adapted several of Tchaikovsky's songs and piano pieces, and, for the story, he turned to a tale of Hans Christian Andersen, *The Ice Maiden*. The story tells of a fairy's magic kiss bestowed upon an infant on the day of his birth. Twenty years later, on his wedding day, the day of the young man's greatest happiness, the fairy returns with a second kiss and bears the young man off to eternity. Stravinsky identified the young man with Tchaikovsky and the fairy with the Muse of music. Thus *The Fairy's Kiss* became an allegory of "a mystic influence that bespeaks the whole world of this great artist," wrote Stravinsky. He derived the musical accompaniment for this story from little-known songs and keyboard works of Tchaikovsky. Stravinsky did the orchestration, composed transitional material to join the many short pieces together, and added some original music. He made few changes in the substance of his predecessor's works except for a general cleansing of some of the more saccharine harmonies. There is no sense of parody or distortion here, as there had been in Stravinsky's insouciant treatment of the music of Pergolesi in *Pulcinella*. *The Fairy's Kiss* is rather an affectionate review of the art of the first Russian composer to achieve international distinction. In the words of Stravinsky's biographer Roman Vlad, "His fondness for Tchaikovsky led him to compose one of his most tenderly lyrical works, in which nostalgia for bygone days is expressed quite openly."

Eric Walter White, in his authoritative study of Stravinsky, gave the following synopsis of the ballet's plot: "Scene I (*Prologue: The Lullaby in the Snowstorm*). Pursued by spirits in a storm, a mother is separated from her child, who is found and kissed by a fairy. A group of villagers passing by discover the abandoned child and take him away.

"Scene II (*A Village Fête*). Eighteen years later the young man and his fiancée are taking part in a village fête. They join in the country dances. When his fiancée and the villagers have gone home, the young man is approached by the fairy disguised as a Gypsy. After reading his hand and promising him great happiness in the future, she brings him to a mill.

"Scene III (*By the Mill*). There he finds his fiancée surrounded by her friends. The lovers dance together; but when his fiancée retires to put on her bridal dress, the fairy reappears disguised as the bride and carries him off to her everlasting dwelling-place.

"Scene IV (*Epilogue: The Lullaby of the Land Beyond Time and Place*). She then kisses him again, this time on the sole of his foot. 'I kissed you when you were little,' she says in Andersen's original story. 'Now I kiss your feet and you are mine altogether!'"



## PIANO CONCERTO NO. 2 IN A MAJOR, OP. 23

### Franz Liszt (1811-1886)

*Liszt's Second Piano Concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals and strings. The performance time is approximately 21 minutes. The Grant Park Orchestra first performed this Concerto on August 7, 1938. Rico Marcelli conducted, and Rosa Linda was the pianist.*

Liszt sketched his two piano concertos in 1839, but they lay unfinished until he gave up the life of a touring virtuoso in favor of becoming music director at the court of Weimar in 1848. He completed the Second Concerto, in A major, in the summer of 1849, but he did not get around to having it performed for more than seven years, with Hans von Bronsart as soloist; Liszt conducted. The procedure on which Liszt built this Concerto and other of his orchestral works is called “thematic transformation,” or, to use the rather more jolly phrase of William Foster Apthorp, “The Life and Adventures of a Melody.” Basically, the “thematic transformation” process consists of inventing a theme that could be used to create a wide variety of moods, tempos, orchestrations and rhythms to suggest whatever emotional states were required by the different sections of the piece. There are at least six such passages in Liszt’s Second Piano Concerto. The composer provided no specific program for any of these, but wrote music of such extroverted emotionalism that it is not difficult for imaginative listeners to provide their own: languor, storm, love, strife, resolve and battle is only one possible sequence. The melody on which this Concerto is based is presented immediately at the beginning by the clarinet. It courses through each section, and can most easily be identified by the little half-step sigh at the end of the first phrase.



## CAPRICCIO ITALIEN, OP. 45 (1880)

### Peter Ilyich Tchaikovsky (1840-1893)

*The Capriccio italien is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is approximately 16 minutes. The Grant Park Orchestra first performed the Capriccio italien on July 15, 1935, A.F. Thavin conducting.*

For nearly a decade after his disastrous marriage in 1877, Tchaikovsky was filled with self-recrimination and doubts about his ability to compose anything more. He managed to finish the Violin Concerto during the spring of 1878, but then had to wait more than three years for someone to perform it, and did not undertake another large-scale composition until the *Manfred Symphony* of 1885. His frustration was only increased by staying at home in Moscow, and he traveled frequently and far during those years for diversion. In November 1879, he set off for Rome via a circuitous route that took him and his brother Modeste through Berlin and Paris, finally arriving in the Eternal City in mid-December, where they spent the holidays and took part in the riotous festivities of Carnival. (Tchaikovsky recorded that this “wild folly” did not suit him very well.) Though Tchaikovsky was never long parted from his residual melancholy, his spirits were temporarily brightened by some of the local tunes he heard in Rome, and he decided to write an orchestral piece that would incorporate several of them. As introduction to the work, he used a bugle call sounded every evening from the barracks of the Royal Italian Cuirassiers, which was adjacent to the Hotel Costanzi, where he was staying. He sketched the *Capriccio* in a week, but then did not return to the score until he was back in Russia in the spring; the orchestration was completed in mid-May at his summer home in Kamenka.

The *Capriccio italien* opens with the trumpet fanfare of the Royal Cuirassiers, which gives way to a dolorous melody intoned above an insistent accompanimental motive. There follows a swinging tune given first by the oboes in sweet parallel thirds and later by the full orchestra in tintinnabulous splendor. A brisk folk dance comes next, then a reprise of the dolorous melody and finally a whirling *tarantella*.

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