



**GRANT PARK  
MUSIC FESTIVAL  
IN MILLENNIUM PARK**

Grant Park Orchestra and Chorus  
Carlos Kalmar, *Principal Conductor*  
Christopher Bell, *Chorus Director*

**Iris dévoilée**

Friday, June 21, 2013 at 6:30PM

Saturday, June 22, 2013 at 7:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

Wu Yanyu, *Soprano*

Meng Meng, *Soprano*

Wei-Yang Andy Lin, *Erhu*

Yang Wei, *Pipa*

Yang Yi, *Zheng*

QIGANG CHEN

*Iris dévoilée*

Ingenious  
Chaste  
Libertine  
Sensitive  
Tender  
Jealous  
Melancholic  
Hysterical  
Voluptuous

WU YANYU  
MENG MENG  
WEI-YANG ANDY LIN  
YANG WEI  
YANG YI

INTERMISSION

FAURÉ

Suite from *Pelléas et Mélisande*, Op. 80

Prélude: Quasi adagio  
Fileuse: Andantino quasi Allegretto  
Sicilienne de Pelléas et Mélisande:  
Allegretto molto moderato  
Mort de Mélisande: Molto adagio

RAVEL

*La Valse*



**WU YANYU**, soprano, graduated from Shenyang Conservatory of Music's Vocal Music Department in 1997. In 2004, she was accepted as a postgraduate student in the Opera Department of the Central Conservatory of Music, where she studied voice with Guo Shuzhen and aesthetics with Wu Long. Wu Yanyu has been an Assistant Professor in the Opera Department of the Shenyang Conservatory since 2002. She won First Prizes in the 29th Bellini Vocal Music International Competition in Italy in December 1998 and II Tonmaze Alcaide International Vocal Music Competition in Portugal in October 2000. Wu Yanyu's concert and opera appearances include Queen of the Night in *The Magic Flute* in a 2006 performance celebrating the 250th anniversary of Mozart's birth, the première of Chen Qigang's *Iris dévoilée* in Germany, Violetta in *La Traviata* in the Central Conservatory of Music's 55th Anniversary Celebrations, Vitellia in *La Clemenza di Tito* and the title role in *Lucia di Lammermoor*.

**MENG MENG**, an award-winning and highly respected vocal performing artist in China, has had a successful international career spanning more than a decade. Highly sought for her unique ability to sing in both traditional Chinese and Peking opera styles, Meng Meng has performed in countries on four continents. Born in Shandong, Meng Meng entered the Opera School of Shandong Province at the age of twelve. She studied the performance of Peking opera, majoring in Qingyi, Huashan and Cheng styles. She has performed in many distinguished productions in the Cheng style, such as *Snow in June*, *The Lucky Purse*, *The Story of Chen Sanliang*, *Sweet Dream* and *Qingshuang Sword*. After graduating in 1998, Meng worked in Qingdao Peking Opera Theatre. Recently Meng Meng has sung the role of Qingyi and Soprano II in *Iris dévoilée* with the Milwaukee Symphony Orchestra under conductor Edo de Waart and Carnegie Hall in May 2012 and with the Bamberg Symphony Orchestra and conductor Yu Long. Previously, she performed *Iris dévoilée* with the Guangzhou Symphony Orchestra at the Sydney Opera House under the baton of Yu Long in July 2004.



**WEI-YANG ANDY LIN**, born in Taiwan and recognized as one of today's most promising young violists, holds his bachelor's and master's degrees from Juilliard. Mr. Lin has won numerous competitions, including the 2008 Juilliard Viola Concerto Competition, for which he made his Avery Fisher Hall solo debut with the Juilliard Orchestra. In January 2013, he appeared as soloist on both the viola and *erhu* with the Yonkers Philharmonic Orchestra. In addition to his solo career Mr. Lin is a member of the award-winning Amphion String Quartet. Mr. Lin is a member of the Musicians of Lenox Hill and serves as principal violist of the Solisti Ensemble and the New York Classical Players. In addition to his accomplishments as a classical musician, he



is an internationally recognized professional *erhu* player. He has recorded film music for a number of movies and short films, including *The Blood Brothers* and the award-winning short film *Daughters* (Best Original Score at NYU Tisch Film Festival). Wei-Yang Andy Lin currently serves as a faculty member at the Chinese Cultural Arts Institute of Harrisburg, and is Artistic Director of the New Asia Chamber Music Society and the New York Formosa Choir.



**YANG WEI's** musical education began at age six, and at thirteen, he decided to concentrate upon mastering the *pipa*. The years of study and dedication began to pay off when at eighteen he performed as a soloist with the National Shanghai Orchestra. He has since performed throughout Asia, Europe and the United States with orchestras and in various ensembles, as well as teaching and participating in educational programs in both public and educational settings. Since 2000, Yang Wei has toured with the acclaimed Silk Road Project, performing

alongside cellist Yo-Yo Ma. In 1996, Yang Wei moved permanently to the United States, making his home in the Chicago area. He has been instrumental in commissioning new works by such well-known composers as Bright Sheng, Zhu Jianer, Gabriela Lena Frank and Yao Chen. He has engaged in various collaborations with other artists, blending the sound of his *pipa* with Western instruments and themes, including in his own ensemble, Qi Lin. In 2007, Yang Wei sponsored a major collaborative performance with his mentor, Master Liu Dehai, at the Art Institute of Chicago, where he has served as Artist-in-Residence. He has appeared on the *David Letterman Show* and *Good Morning America* with the Silk Road Project.

**YANG YI** is a leading virtuoso on the Chinese classical 21-string zither known as the *zheng*. A winner of the International Chinese Instruments Competition, among other awards, Yang Yi is also a distinguished *zheng* educator and lecturer, and has served on the faculty of the prestigious China Conservatory of Music, her alma mater. Since moving to the United States in 1991, Yang Yi has served as Music Director at American Alliance for World Music and Arts in New Jersey, Music Director and teacher at the Princeton University Chinese Music Ensemble, founder and Artistic Director of the Princeton International Chinese Music Festival, and founder and chairwoman of the Chinese instrument competition programs of the New Jersey Music Teacher Association (the first competition of its kind in America). As a soloist, Yang Yi has performed with most of China's leading ensembles, and with such leading Western music groups such as the California-based Kronos Quartet and Del Sol Quartet. She has premiered new works by several of today's renowned composers, including Lutz-Werner Hesse (Germany), Lee Tzzy-sheng (Taiwan), Chen Yi and Tan Dun (both Chinese-American and both Grammy Award winners) and Zhou QinRu (China).





**IRIS DÉVOILÉE ("IRIS UNVEILED")  
FOR SOPRANO, TRADITIONAL CHINESE SOPRANO,  
ERHU, PIPA, ZHENG AND ORCHESTRA (2001)  
Qigang Chen (born in 1951)**

*Iris dévoilée* is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, percussion, harp, piano and strings. Performance time is 35 minutes. This is the work's first performance by the Grant Park Orchestra and its Chicago debut.

"His compositions display real inventiveness, very great talent and a total assimilation of Chinese thinking to European musical concepts. He is endowed with exceptional intelligence and an excellent internal 'ear.' I hold him in high esteem, and wish him the greatest success, for he deserves it." Olivier Messiaen offered this encomium shortly before his death, in 1992, about his last student, the only one he accepted after retiring from the faculty of the Paris Conservatoire in 1978 — composer Qigang Chen. Chen's entry into Western musical life was hard won. He was born in 1951 in Shanghai and raised in Beijing, where his father, a noted calligrapher and painter, was administrator of the Academy of Fine Arts. When the Cultural Revolution abruptly halted China's educational, intellectual and artistic life in 1966, his father was sent to a labor camp and Chen's musical studies were interrupted while he was held in confinement for the next three years to undergo "ideological re-education." His passion for music never wavered, however, and he continued to study composition on his own. When the schools were reopened in 1977, Chen was one of just 26 of some 2,000 applicants to be accepted at the Central Conservatory of Music in Beijing. He graduated first in his class, a distinction that earned him a visa to continue his training abroad; a grant from the French government in 1983 brought him to Paris to study with Messiaen. Chen became a French citizen in 1992, and he has since divided his career between France and China, where he has taught at the conservatories in Shanghai and Beijing, and served as music director for the Opening Ceremony of the 2008 Beijing Olympics.

*Iris dévoilée* ("Iris Unveiled") was composed in 2001 on a commission from the Koussevitzky Music Foundation and premiered at the Presences Festival in Paris on February 6, 2002 by the Orchestre National de France, conductor Muhai Tang and soloists Wu Bixia, Ke Luwa and Ma Shuai (sopranos), Wang Nan (*erhu*), Li Jia (*pipa*) and Chang Jing (*zheng*). The score calls for large orchestra, three soprano voices — one singing in the exotic style of Beijing Opera — and three traditional Chinese instruments: *erhu* (a Chinese fiddle), *pipa* (a pear-shape lute brought to China from Persia along the Silk Road) and *zheng* (a plucked-string, zither-like instrument with a long, narrow, curved wooden body). Qigang Chen explained that the movements of the sensuous *Iris dévoilée* portray "nine aspects, nine frames of mind, nine facets of woman — changeable, elusive. They form a mosaic of impressions, tempers, appearances and natures expressing her unfathomable richness." *Iris dévoilée* is Chen's expression of the feminine archetype "unveiled," a concept rooted in both the mythological Iris — the personification of the rainbow (her name is a source of the word "iridescence") and a messenger of the gods who links humanity to a higher consciousness — and the famous lines that close Goethe's monumental *Faust*: *Das Ewig Weibliche zieht uns hinan* — "The Eternal Feminine draws us onward."



1. Ingenious

2. Chaste

(admiringly) Ai ya ya. He is such a handsome man. I tell him of my admiration: "How handsome you are, young man ..."

(surprised) Ai ya ya. Don't do that, don't do that ...

I would like to confide in you, and at the same time I fear that my love might be disappointed ... Love, I feel it. Fear, I feel it too.

3. Libertine

How fantastic it is to fly away!

Hai ...

4. Sensitive

5. Tender

6. Jealous

7. Melancholic

Life is so difficult ...

What should I do?...

Hu ... Wei ...

Life is so difficult ...

Hai ... it is, it is, it is, it is ... difficult ...

Life is so difficult ...

8. Hysterical

(crazy) HA! ...

HA! HA! HA! HA! ...

I am not your wife ...

(madness) I am not your wife!!!

(very coldly) Here you are, petrified ...

HA! HA! HA! HA! ...

I am not even your spouse!!!

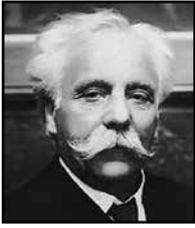
9. Voluptuous

My lord ...

Ya ... I want ...

Ya ...

My lord ...



**SUITE FROM THE INCIDENTAL MUSIC TO  
MAETERLINCK'S PELLÉAS ET MÉLISANDE,  
OP. 80 (1898)  
Gabriel Fauré (1845-1924)**

*Pelléas et Mélisande* is scored for woodwinds in pairs, four horns, two trumpets, timpani, harp and strings. Performance time is eighteen minutes. The Grant Park Orchestra first performed this Suite on August 7, 1968, with Irwin Hoffman conducting.

Gabriel Fauré was one of the great figures of French music at the turn of the twentieth century. A student of Saint-Saëns, a master organist, the teacher of Ravel, Enesco, Koechlin and Nadia Boulanger, director of the Paris Conservatoire, and a composer of immense skill and refinement, Fauré was best suited to composing in the small forms of song and chamber music. Among the most successful of his handful of works for orchestra is the beautiful Suite that he drew from his incidental music to Maeterlinck's symbolist play, *Pelléas et Mélisande*, which he created for a production of the drama at the Prince of Wales Theatre, London in 1898. (Fauré generally disliked writing for large ensembles and often entrusted his most talented students with the orchestration of his pieces. Charles Koechlin was assigned the original theatrical version of *Pelléas*; Fauré based his 1901 suite upon the orchestration of his pupil.) This haunting and haunted drama, which premiered in Paris in 1893, embodied the Symbolists' philosophy that mood is more important than plot. Robert Layton summarized the drama's plot: "*Pelléas* is set in mythical Allemonde, the protagonists in the drama remain shadowy and we are left knowing little or nothing of their background. Prince Golaud out riding one day discovers Mélisande, weeping and lost in the forest, and takes her under his protection. Maeterlinck's play charts her growing infatuation for his younger half-brother, Pelléas, and Golaud's ensuing jealousy." The play inspired incidental music from Jean Sibelius for a 1905 production in Helsinki (in Finnish!), a concert overture from Cyril Scott in 1912, and a vast symphonic poem from Arnold Schoenberg in 1903. It also proved to be the perfect subject for the wispy, Impressionistic idiom of Debussy and was equally well suited to the art of Fauré, whose incidental music preceded Debussy's opera by four years.

The *Prélude* was intended to be played before the curtain rises on *Pelléas* to evoke the play's aura of melancholy and mystery. There is a meditative quality about this music, a deep stillness that rises only briefly to peaks of tension before again subsiding. The horn-calls near the end invest the music with a suggestion of the antique, sylvan setting of the drama. The second movement (*Fileuse*) depicts Mélisande at her spinning wheel. The whirring of the wheel is portrayed by the steady rhythmic filigree in the strings, which serves as background for the heroine's plaintive song, intoned by the oboe. The third movement, *Sicilienne*, is one of Fauré's most famous inspirations, though it was not originally composed for the incidental music for the play. Pressed for time during his preparations for the opening night of the London *Pelléas*, the composer borrowed this work from a chamber piece first written for cello and piano. In the London production, its quality of bittersweet nostalgia was used to underline the touching love scene between Pelléas and Mélisande. The finale, *The Death of Mélisande*, is a mournful elegy of quiet intensity.



**LA VALSE, POÈME CHORÉOGRAPHIQUE  
(1919-1920)  
Maurice Ravel (1875-1937)**

*La Valse is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings. Performance time is twelve minutes. The Grant Park Orchestra first performed La Valse on July 24, 1954, with Alfredo Antonini conducting.*

Ravel first considered composing a musical homage to Johann Strauss as early as 1906. The idea forced itself upon him again a decade later, but during the years of the First World War, he could not bring himself to work on a score which he had tentatively titled "Wien" ("Vienna"). As the war had sapped a great deal of his energy, it took a proposal from the great ballet impresario Sergei Diaghilev in 1918 to convince Ravel to bring the project to fruition. (Diaghilev hoped to pair Ravel's new work with Stravinsky's *Pulcinella*, but upon its completion, the impresario was dissatisfied with *La Valse* — "a masterpiece, but it's not a ballet," he said — which then had to wait until 1929 for its stage premiere under Ida Rubinstein.)

By January 1919, when Ravel was immersed in the composition of his tribute to Vienna, he said that he felt he was "waltzing frantically." He saw *La Valse* both as "a kind of apotheosis of the Viennese waltz" and as a "fantastic and fatefully inescapable whirlpool." The "inescapable whirlpool" was the First World War toward which Vienna marched in three-quarter time, salving its social and political conscience with the luscious strains of Johann Strauss. There is more than a touch of the surreal in *La Valse*. Familiar and real things are placed against a background strange and a little threatening in its disorienting effect. This artifice paralleled the situation that Ravel saw as characteristic of late-19th-century Vienna in particular and Europe in general.

A surrealistic haze shrouds the opening of *La Valse*, a vague introduction from which fragments of themes gradually emerge. In the composer's words, "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disappear, revealing an immense ballroom filled with dancers. An Imperial court ball about 1855." In the form typical of the Viennese waltz, several continuous sections follow, each based on a different melody. At the half-way point of the score, however, the murmurs of the introduction return, and the melodies heard previously in clear and complete versions are now fragmented, played against each other, unable to regain the rhythmic flow of their initial appearances. Persistent rustlings in the low strings and woodwinds, flutter-tongue wails from the flutes, snarling muted brass, abrupt and violent crescendos challenge the old waltz melodies. The musical panacea of 1855 cannot smother the reality of 1915, however, and the music becomes consumed by the harsh thrust of the roaring triple meter transformed from a seductive dance into a demonic juggernaut. The dissonances grind, the rhythms become brutal, the orchestral colors blaze as the world of order is sucked toward the awaiting cataclysm in what Ravel called "a fantastic and fatal sort of dervish's dance." At the almost unbearable peak of tension, the dance is torn apart by a five-note figure spread through the entire orchestra, a figure so alien to the triple meter that it destroys the waltz and brings this brilliant, forceful and disturbing work to a shattering close.

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