

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, July 24, 2019 at 6:30 p.m.

Jay Pritzker Pavilion

TCHAIKOVSKY SWAN LAKE

Grant Park Orchestra

Cristian Măcelaru Conductor

Edgar Moreau Cello

Friedrich Gulda

Concerto for Cello and Wind Orchestra

Overture

Idylle

Cadenza

Menuett

Finale alla Marcia

EDGAR MOREAU

Piotr Ilyich Tchaikovsky

Suite from *Swan Lake*, Op. 20a

Scène

Valse

Danse de Cygnes

Pas d'Action.

Danse Hongroise (Csárdás)

Danse Espagnole

Danse Napolitaine

Mazurka

Scène et Finale

This concert is presented with generous support from
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The appearance of Cristian Măcelaru is underwritten by
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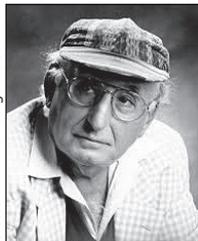
Cristian Măcelaru, Music Director and Conductor of the Cabrillo Festival of Contemporary Music in Santa Cruz, California, becomes Chief Conductor Designate of the WDR Sinfonieorchester in Cologne at the beginning of the 2019-2020 season. Mr. Măcelaru (*match-a-law-roo*) first attracted international attention in 2012, when he stepped in at the last moment for Pierre Boulez with the Chicago Symphony Orchestra. That same year, he received the Solti Emerging Conductor Award, followed in 2014 by the Solti Conducting Award. He has since appeared regularly with the

orchestras of Chicago, New York, Los Angeles, Cleveland, St. Louis, Washington, D.C. and others. A particularly close collaboration connects him with the Philadelphia Orchestra: since his subscription debut in 2013, he has led that orchestra over 100 times and served there for three seasons as Conductor-in-Residence. Prior to that, he was Associate Conductor for two seasons and Assistant Conductor for one season in Philadelphia from September 2011. He continues a close relationship with the Philadelphia Orchestra, leading them on annual subscription programs and special concerts. In Europe, Cristian Măcelaru is in great demand as a guest conductor with many orchestras and festivals, including the Bayerischen Rundfunk Symphonieorchester, Royal Concertgebouw, Dresden Staatskapelle, Leipzig Gewandhaus, City of Birmingham Symphony Orchestra, Rotterdam Philharmonic Orchestra, Orchestre Philharmonique de Radio France and Danish National Symphony Orchestra.



French cellist **Edgar Moreau** was the youngest-ever Second Prize winner in Russia's formidable Tchaikovsky Competition in 2011 and the Young Soloist Prize winner in the 2009 Rostropovich Cello Competition in Paris two years before. In 2013, he was awarded *Les Victoires de la Musique*, which named him the year's "Révélation" among young classical instrumentalists. Mr. Moreau released his debut album in March 2014 on Erato with pianist Pierre-Yves Hodique, a collection of short pieces by Popper, Paganini, Chopin, Saint-Saëns, Fauré, Dvořák, Massenet, Schubert, Poulenc and

Tchaikovsky. His follow-up album, *Giovincello*, contains 18th-century cello concertos recorded with the Italian Baroque ensemble Il Pomo d'Oro. Parisian by birth, Edgar Moreau began playing cello when he was four years old. He started lessons soon afterwards, and was giving concerts with major orchestras by the time he was eleven. He began his studies at the Conservatoire National Supérieur de Musique in Paris two years later. He has also participated in master classes given by Lynn Harrell, Anner Bylisma, Miklós Perényi, Gary Hoffman and David Geringas, and since October 2013 has attended the Kronberg Academy near Frankfurt.



FRIEDRICH GULDA (1930-2000)

CONCERTO FOR CELLO AND WIND ORCHESTRA (1980)

Scored for: piccolo, flute, two oboes, two clarinets, bassoon, two horns, two trumpets, trombone, tuba, percussion, guitar and two string basses

Performance time: 30 minutes

First Grant Park Orchestra performance

The “Terrorist Pianist,” he was called — a title he proudly claimed — though the prodigious life and career of Friedrich Gulda were unconventional and all-embracing rather than simply anarchistic. Gulda was born in Vienna in 1930 and studied at the city’s Grossmann Conservatory as a youngster before entering the Vienna Music Academy in 1942. While he was immersing himself in the classical repertory from Bach to Ravel during his formal studies, he spent evenings with friends playing jazz, defying the Nazis prohibition on such music. (A 2007 documentary about his life was titled *So What?*) Gulda won First Prize at the Geneva International Music Competition in 1946 and quickly established himself as one of the leading virtuosos of his generation, especially renowned for his interpretations of Bach, Mozart, Beethoven and Debussy. (He recorded Beethoven’s complete sonatas and both books of Bach’s *The Well-Tempered Clavier*.) He made his American debut at Carnegie Hall in 1950, and devoted himself primarily to his international concert career for the following decade, though he increasingly embraced other musical genres as well — during a return to New York for another Carnegie Hall recital in 1956, he made his American jazz debut at the Broadway club Birdland and then went to the Newport Jazz Festival. He



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founded a jazz combo and a big band in the 1960s, initiated a modern jazz competition in Vienna in 1966, established a school for improvisation in 1968 at the International Musikforum in Ossiach, Austria, collaborated regularly with jazz great Chick Corea (including a recording together of Mozart's Concerto for Two Pianos), and often mixed jazz improvisations with classical repertory in his recitals. In his compositions, he ranged wide, incorporating classical, jazz, folk, rock, techno and other influences. Gulda was known as much for his wit as for his iconoclasm, and those characteristics led to the remarkable circumstance of his dying — twice. In March 1999, he issued a press release announcing his own death. When that news turned out to be somewhat premature, he used the publicity to promote his upcoming concert in Vienna, which he then labeled "Resurrection Party." It was sold out. (He explained that he wanted to see how he would be remembered after he was gone. "People have thrown so much muck at me while I'm alive, I don't want them to chuck it into my grave as well.") The real thing happened, from a heart attack, on January 27, 2000, the anniversary of Mozart's birth.

Gulda's irresistible Cello Concerto was the result of a not particularly subtle bribe. In 1980, the Austrian cellist Heinrich Schiff wanted to record the Beethoven sonatas with Gulda, but Gulda said he would only agree to the project if Schiff commissioned a work from him. After he premiered Gulda's Cello Concerto in Vienna on October 9, 1981 (Gulda conducted), Schiff liked it so well that he scrapped the plans for the Beethoven sonatas and recorded the new Concerto instead, filling out the disc with his Variations on "Das Mädchen oder Weibchen" from Mozart's *The Magic Flute*.

The *Ouverture* makes improbable, abruptly alternating bedfellows out of muscular rock music and a pretty duet melody accompanied by guitar. The *Idylle* uses bucolic strains from the horns with cello episodes for its outer sections and a country *Ländler* straight out the Austrian Alps for its central passage. The *Cadenza*, completely unaccompanied, is a long rumination with two improvised inserts for which Gulda indicated a technical or expressive character but no notes. The *Menuett*, with its guitar and pizzicato bass accompaniment, has a Spanish flavor, perhaps Gulda's Austrian analog to Boccherini's "famous" minuet (from the E major String Quintet, G. 275), though somewhat darker in mood and color. The movement trades strains between cello and winds, modulating to a brighter key for the central trio. The finale is a rousing beer-hall march with cello breaks that sound like bluegrass outtakes; a simple, sentimental song reminiscent an Italian screen romance and a hint of blues are tossed in for contrast and formal balance. This unlikely concatenation is threaded together with hair-raising, non-stop virtuosity from the soloist.



PIOTR ILYICH TCHAIKOVSKY (1840-1893)

SUITE FROM SWAN LAKE, OP. 20A (1875-1876)

Scored for: pairs of woodwinds plus piccolo, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp and strings

Performance time: 38 minutes

First Grant Park Orchestra performance: July 29, 1937, Carlton Kelsey, conductor

During the years after Tchaikovsky took up his faculty position at the Moscow Conservatory in 1866, he fell in with a group of young men who unblushingly called themselves the Artistic Circle of Moscow, an informal tavern society whose members met regularly to impress each other with their theories of art and their capacity for alcohol. Among the Artistic Circle were Vladimir Begichev, stage manager

of the Bolshoi Ballet, and Vasily Geltser, one of that company's leading dancers. Early in 1875, they conceived a new ballet for which their companion, Tchaikovsky, then the author of two symphonies, the tone poem *Romeo and Juliet* and a brand new piano concerto, would provide the music. Tchaikovsky liked the idea. Begichev, on behalf of the directors of the Imperial Theaters of Moscow, offered him 800 rubles to write the music; the libretto, based on German legend and Russian supernatural tales, was devised by Begichev, Geltser and the composer, and titled *Swan Lake*. Tchaikovsky agreed to start the score as soon as he finished his Third Symphony during the summer break from his Conservatory classes.

Little is known about the composition of *Swan Lake*, though Tchaikovsky admitted to Rimsky-Korsakov that he did it "partly for the sake of the money, which I needed, and partly because I wanted to try myself in this kind of music." Tchaikovsky began the music in August 1875, and the first two acts were sketched in a fortnight. The rest of the score came more slowly, however, hampered by Tchaikovsky's classroom duties, and was not completed until the following April. Almost a full year passed before *Swan Lake* was staged on March 4, 1877 at the Moscow Bolshoi Theater, and it made little impression on the first-night audience and critics. It stayed in the Bolshoi repertory until the costumes fell apart in 1883, and, except for a staging in Prague of Act II in 1888, when Tchaikovsky met Dvořák, the ballet was not seen again during its composer's lifetime. It was not until a lovingly prepared production at St. Petersburg's Mariinsky Theater on January 27, 1895, more than a year after Tchaikovsky's death, that *Swan Lake* was finally recognized as one of his masterpieces. It has since been among the most popular of all evening-length ballets.

Act I of *Swan Lake* is a festival celebrating the coming of age of Prince Siegfried the following day, when he must choose a bride. Attracted by a flight of swans over the castle, Siegfried and his friends form a hunting party and leave the festivity. At the beginning of Act II, Siegfried arrives at the lake to see the swans, led by Odette, the Swan Queen, glide across the surface. Just as Siegfried is about to unleash his crossbow, Odette appears to him not in avian form, but as a beautiful princess. She tells him that she and the other swan-maidens live under a curse by the evil magician Rothbart which lets them take human shape just from midnight to dawn. The spell can be broken, she says, only by one who promises to love her and no other. Though Rothbart vows to undo them both, Siegfried promises his love to Odette. Act III is again set in the castle. Amid the birthday celebration, Rothbart, in disguise, suddenly enters with his daughter, Odile, who appears to Siegfried in the exact image of Odette. Odette, hovering at the window, tries to warn Siegfried of the deception, but to no avail. Siegfried asks for Odile's hand in marriage. Rothbart and Odile exult in their vile triumph. Siegfried realizes he has been trapped. Odette seems doomed. In Act IV, Odette returns to the lake, prepared to kill herself. The other maidens urge her to wait for the Prince. He appears and again vows his love to her, but she knows that Rothbart's power can only be broken by death. She throws herself from the parapet of a lakeside fortress. Siegfried, his life meaningless without her, follows. Rothbart's enchantment is destroyed by the power of love. At the final curtain, Odette and Siegfried are seen sailing off together on a beautiful, celestial ship, united forever.

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