



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

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

Beethoven's Fifth Symphony

Friday, July 27, 2012 at 6:30PM

Saturday, July 28, 2012 at 7:30PM

Jay Pritzker Pavilion

Grant Park Orchestra

Jun Märkl, *Guest Conductor*

Pascal Rogé, *Piano*

DEBUSSY *Khamma*

SAINT-SAËNS Piano Concerto No. 5 in F major, Op. 103, "Egyptian"
Allegro animato
Andante
Molto allegro
PASCAL ROGÉ

BEETHOVEN Symphony No. 5 in C minor, Op. 67
Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

The appearance of Jun Märkl is partially underwritten by a generous gift from

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Guest conductor **JUN MÄRKL**, born in Munich, is Chief Conductor of the MDR Leipzig Radio Symphony, with whom he has toured Spain and the Baltics and appeared regularly in Berlin and Cologne. His previous appointments include music directorships at the Staatstheater in Saarbrücken (1991-1994), Mannheim Nationaltheater (1994-2000) and Orchestre National de Lyon (2005-2011). The son of a German concertmaster father and a Japanese pianist mother, Mr. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover and the University of Michigan. In 1986 he won the conducting competition of the Deutsche Musikrat and a year later won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. Mr. Märkl has conducted orchestras around the world, including the Munich Philharmonic, Orchestre de Paris, Royal Scottish National, Czech Philharmonic, Oslo Philharmonic, Helsinki Philharmonic, Orchestre National de Belgique, Hong Kong Philharmonic and Orchestre Philharmonique de Monte Carlo, as well as the major American orchestras of Boston, Chicago, Cleveland, Philadelphia, Minnesota, St. Louis, Baltimore, Atlanta, Dallas, Seattle, Montreal and Toronto. He has worked regularly with the Berlin State Opera, Vienna State Opera, Bavarian State Opera, Semper Oper Dresden, Royal Opera House Covent Garden and Metropolitan Opera, and between 2001 and 2004 conducted the complete Wagner *Ring* cycle with the NHK and Tokyo Philharmonic Orchestras at the New National Theatre in Tokyo. Jun Märkl's recordings include the complete orchestral music of Debussy (Orchestre National de Lyon), Mendelssohn's *Elijah* (Leipzig Radio Symphony) and the symphonies of Schumann (NHK Symphony).



Pianist **PASCAL ROGÉ**, born in Paris and the last student to be mentored by the renowned French teacher Nadia Boulanger, began his international solo career in 1971 after winning First Prize in the Long-Thibaud Competition and has since performed with almost every major orchestra in the world, including the Philadelphia Orchestra, Montreal Symphony, L'Orchestre de Paris, L'Orchestre National de Radio France, Royal Concertgebouw Orchestra (Amsterdam), NHK Symphony Orchestra (Tokyo), Wiener Symphoniker, Leipzig Gewandhaus Orchestra, Sydney Symphony and all the major London orchestras. Mr. Rogé appears

regularly in recital in the United States, Europe, Latin America, Australia, New Zealand and, especially, Japan. His many festival appearances include Aldeburgh, Chautauqua, City of London, Grand Teton, Newbury Spring, Saratoga and Sintra (Portugal). He is also Artistic Director of Incontri in Terra di Siena, an annual summer festival in Tuscany. Pascal Rogé became an exclusive Decca recording artist at the age of seventeen, and he has since won many prestigious awards, including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concertos. His other recordings include the complete piano works of Poulenc and Ravel, four albums of Satie, four of Debussy (as part of a continuing series encompassing all of Debussy's piano music), one of Fauré and a Bartók cycle with the London Symphony Orchestra. For Decca's "Poulenc Edition" in 1999, he recorded both piano concertos, the *Aubade* and the *Concerto Champêtre* with the Orchestre National de France and Charles Dutoit.



KHAMMA (1912-1913)

Claude Debussy (1862-1918)

Orchestrated by Charles Koechlin (1867-1950)



Debussy's Khamma, as orchestrated by Koechlin, is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta and strings. The performance time is 22 minutes. This is the first performance of the work by the Grant Park Orchestra.

The year 1911 was a difficult one for Debussy — one of the succession of difficult years that comprised the last decade and a half of his life. The success of his only completed opera, *Pelléas et Mélisande* of 1902, had catapulted him into the public consciousness as an important musical personality, but that notoriety meant that Debussy could no longer play the reclusive bohemian, composing what he like, when he liked. Fame increased the demand for both his music and his personal appearances, and to fulfill the former, he undertook an ambitious agreement with the publisher Jacques Durand that imposed heavy creative obligations on him. Though Debussy frequently found Durand's demands difficult to meet, the works that he produced during the succeeding years were among the greatest to come from his pen — *La Mer*, *Jeux*, the *Images for Orchestra* and most of the important piano compositions. He satisfied the calls for his personal appearances with several strenuous European concert tours in which he conducted his own works. Concerning those trips, he wrote in a letter to his wife, "Everything annoys me. My nerves are on edge and I find that a composer of music is required to excel in those qualities of toughness possessed by a traveling salesman."

The reason that Debussy gave so much time to these wearing activities was, of course, money. He had abandoned his first wife, Lilly, in 1904, and her subsequent suicide attempt created a good deal of animosity toward him among the Parisian public. The judgment at their divorce hearing went against him, with the result that he was harassed by lawsuits regarding his first wife for the rest of his life. At the same time he left Lilly, Debussy had taken up with Emma Bardac; they were married in 1908. She had expected a large inheritance from a wealthy uncle on his death in 1907, but it turned out that she had been disinherited, probably because of her liaison with this composer who could barely support himself. The financial burden of two marriages plus the birth of a daughter to his second wife made seeking all available work mandatory for Debussy. In addition to his familial and financial problems, those years also saw a severe decline in his health. In January 1909, his plans for several concerts in England were cancelled because of the first signs of an illness that was diagnosed later that year as cancer. Morphine and cocaine to ease the pain helped him to continue — after a fashion. Following a February concert in London, he wrote to Durand, "Arrived here Thursday, have been ill all the time. The concert today went off admirably. It only depended on me to secure an encore for *L'Après-midi d'un faune*, but I could hardly stand up — a very bad posture for conducting anything."

In 1911, the Canadian-born, Berlin-based dancer Maud Allan, who had become notorious in 1906 for her inflammatory choreographic representation of Oscar Wilde's *Salome* (Richard Strauss' sensational opera had premiered just one year earlier), asked Debussy to compose a work to a scenario she had developed with the English drama critic and Oxford philosophy lecturer W.L. Courtney. He accepted. "The ballet is Egyptian," Debussy wrote to a friend. "The plot is simple and, rightly, presents no interest in itself. The reasons that have persuaded me to write this work are another matter, and some are economic." He began Allan's *Khamma* the following year but



two more enticing commissions arrived at that same time: one for incidental music for Gabriele d'Annunzio's new play *Le Martyre [martyrdom] de Saint Sébastien* starring the beautiful and sensuous Russian-born Ida Rubinstein, who would dance and speak the title role; the other a modernist ballet — *Jeux ("Games")* — from Sergei Diaghilev for his trend-setting Ballet Russe. Debussy finished the piano score of *Khamma* and orchestrated the first few pages, but then turned that task over to Charles Koechlin, who carefully matched his style in completing the ballet. Allan's premiere of the work was delayed at first by her wide-ranging tours to North America, Australia, Africa and Asia, and ultimately abandoned when her career collapsed following her unsuccessful libel suit against a British journalist (and member of parliament) who contended in print that not only was her *Salome* licentious (Wilde's play had been banned in England) but that she had also conspired with the Germans during World War I. *Khamma* was not performed until Gabriel Pierné conducted it at the Concerts Colonne in Paris in November 1924, six years after Debussy's death. The work finally reached the ballet stage at the Opéra-Comique in 1947.

In his study of Debussy's orchestral music, David Cox recounted the plot of the ballet: "The scene is the temple of the Egyptian sun-god Amun-Ra. The quiet but ominous opening music, with distant trumpet calls, suggests the plight of a city that is besieged and in grave danger. The High Priest implores the god to deliver the people from their enemies, but there are no favorable signs. The music reflects the supplication, the uncertainty and the terror. *Khamma*, the dancing girl, is brought into the temple. Musically, the atmosphere changes. Eventually she begins a series of dances of propitiation, which give the composer immense scope for contrast and variety — beginning with the portrayal of fear and gradually gaining confidence; then becoming ecstatic, reaching a triumphant climax in which the god is appeased and the city is saved. In a crash of thunder, *Khamma* falls to the ground, dead. She has been sacrificed for her people. Distant trumpet-calls this time portray victory, and the rejoicing crowd gradually approaches the temple. The doors are thrown open and the High Priest and his throng enter. The joyous orchestral sounds are quickly stifled as the crowd catches sight of *Khamma's* dead body, and the ballet ends with the High Priest giving her his blessing. All is now calm, but a final distant fanfare is a reminder of the ever-present fear of forces beyond human control."

**PIANO CONCERTO NO. 5 IN F MAJOR,
OP. 103, "EGYPTIAN" (1896)
Camille Saint-Saëns (1835-1921)**



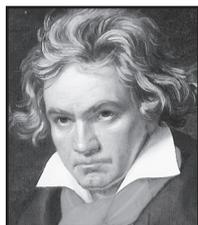
Saint-Saëns' Piano Concerto No. 5 is scored for pairs of woodwinds plus piccolo, four horns, two trumpets, three trombones, timpani and strings. The performance time is 29 minutes. The Grant Park Orchestra first performed this Concerto on August 14, 1997, conducted by Hugh Wolff with Jean-Yves Thibaudet as soloist.

At the age of two, Camille Saint-Saëns climbed up onto the piano bench and spent a large part of the rest of his life there. To perform, of course, meant to tour, and travel became one of Saint-Saëns' chief pastimes. He went to the corners of the earth, from Singapore to San Francisco, but he tried to spend his winters in the baking sun and relative anonymity of Algiers, away from the drab Parisian weather. His fondness for North Africa carried him on at least two occasions to Egypt, each visit inspiring a work for piano and orchestra: *Africa*, of 1891, was based on native songs, and the Fifth Piano Concerto ("Egyptian"), composed at Luxor in 1896. The composer was the soloist in the premiere of the Concerto on June 2, 1896 in Paris at a concert



celebrating the fiftieth anniversary of his debut as a pianist.

The Concerto's opening movement follows the traditional sonata-concerto structure, with a chordal main theme and a complementary, dance-like subordinate melody. "The second movement," Saint-Saëns wrote, "takes us on a journey to the East and even, in one section, to the Far East. The G major passage is a Nubian love song which I heard sung by the boatmen on the Nile as I went down the river in a *dahabieh*." The finale is a breathtaking *tour-de-force* of keyboard technique, proof that Saint-Saëns had lost none of his piano facility during the half-century of his performing career. Arthur Hervey, one of the composer's early biographers, interpreted the incessant rhythmic motion of the finale as Saint-Saëns' attempt "to describe his experiences on the sea voyage" home from Egypt. "A note of realism," Hervey continued, "is introduced by the sound of the propeller, while the serenity of the voyage is interrupted by a short storm." Storms, propellers and voyages there well may be, but the real point of this music is its dazzling display for the soloist in one of Saint-Saëns' great, unsinkable exercises in virtuosity.



SYMPHONY NO. 5 IN C MINOR, OP. 67 (1804-1808) Ludwig van Beethoven (1770-1827)

Beethoven's Symphony No. 5 is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani and strings. The performance time is 31 minutes. The Grant Park Orchestra first performed this Symphony on August 26, 1936, with Dino Bigalli conducting.

Beethoven's Fifth Symphony, more than any work in the musical repertory, is the archetypal example of the technique and content of the form. Its overall structure is not one of four independent essays linked simply by tonality and style, as in the typical 18th-century example, but is rather a carefully devised whole in which each of the movements serves to carry the work inexorably toward its end. The progression from minor to major, from dark to light, from conflict to resolution is at the very heart of the "meaning" of this work. The triumphant nature of the final movement as the logical outcome of all that preceded it established a model for the symphonies of the Romantic era. The psychological progression toward the finale — the relentless movement toward a life-affirming close — is one of Beethoven's most important technical and emotional legacies, and it established for following generations the concept of how such a creation could be structured, and in what manner it should engage the listener.

The opening gesture is the most famous beginning in all of classical music. It establishes the stormy temper of the *Allegro* by presenting the germinal cell from which the entire movement grows. Though it is possible to trace this memorable four-note motive through most of the measures of the movement, the eminent English musicologist Sir Donald Tovey has pointed out that the power of the music is not contained in this fragment, but rather in the "long sentences" that Beethoven built from it. The key to appreciating Beethoven's formal structures lies in being aware of the way in which the music moves constantly from one point of arrival to the next. The gentler second theme derives from the opening motive, and gives only a brief respite in the headlong rush that hurtles through the movement. It provides the necessary contrast while doing nothing to impede the music's flow. The development section is a paragon of cohesion, logic and concision. The recapitulation roars forth after a series of breathless chords that pass from woodwinds to strings and back. The stark hammerblows of the closing chords bring the movement to its powerful end.



The second movement is a set of variations on two contrasting themes. The first theme, presented by violas and cellos, is sweet and lyrical in nature; the second, heard in horns and trumpets, is heroic. The ensuing variations on the themes alternate to produce a movement by turns gentle and majestic. The *Scherzo* returns the tempestuous character of the opening movement, as the four-note motto from the first movement is heard again in a brazen setting led by the horns. The *fughetta*, the "little fugue," of the central trio is initiated by the cellos and basses. The *Scherzo* returns with the mysterious tread of the plucked strings, after which the music wanes until little more than a heartbeat from the timpani remains. Then begins another accumulation of intensity, first gradually, then more quickly, as a link to the finale, which arrives with a glorious proclamation, like brilliant sun bursting through ominous clouds. The finale, set in the triumphant key of C major, is jubilant and martial. The sonata form proceeds apace. At the apex of the development, however, the mysterious end of the *Scherzo* is invoked to serve as the link to the return of the main theme in the recapitulation. It also recalls and compresses the emotional journey of the entire Symphony. The closing pages repeat the cadence chords extensively as a way of discharging the work's enormous accumulated energy.

Concerning the effect of the "struggle to victory" that is symbolized by the structure of the Fifth Symphony, a quote that Beethoven scribbled in a notebook of the Archduke Rudolf, one of his aristocratic piano students, is pertinent. The composer wrote, "Many assert that every minor [tonality] piece must end in the minor. *Nego!* On the contrary, I find that ... the major [tonality] has a glorious effect. Joy follows sorrow, sunshine — rain. It affects me as if I were looking up to the silvery glistening of the evening star."

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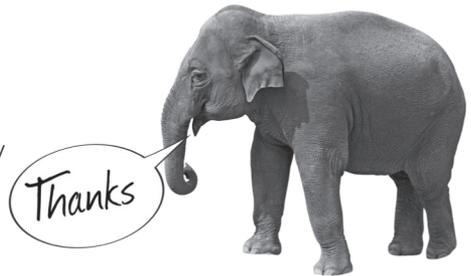
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