

JANUARY 16 & 17

BEETHOVEN'S EMPEROR CONCERTO



SATURDAY January 16, 2016 – 8:00pm
SUNDAY January 17, 2016 – 2:00pm



JACOBS MASTERWORKS SERIES

guest conductor Cristian Măcelaru
piano Jeremy Denk

All performances at The Jacobs Music Center's Copley Symphony Hall

PROGRAM

FRANZ LISZT
(Orch. John Adams)

The Black Gondola

DMITRI SHOSTAKOVICH

Symphony No. 1 in F minor, Op. 10
Allegretto – Allegro non troppo
Allegro
Lento
Allegro molto – Lento

INTERMISSION

LUDWIG VAN BEETHOVEN

Piano Concerto No. 5 in E-flat Major, Op. 73: *Emperor*
Allegro
Adagio un poco moto
Rondo: Allegro, ma non troppo

Jeremy Denk, piano

The approximate running time for this concert, including intermission, is one hour and forty minutes.

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CRISTIAN MĂCELARU, CONDUCTOR

Winner of the 2014 Solti Conducting Award, **CRISTIAN MĂCELARU** has established himself as one of the fast-rising stars of the conducting world. With every concert he displays an exciting and highly regarded presence, thoughtful interpretations and energetic conviction on the podium. Mr. Măcelaru came to public attention in February 2012 when he conducted the Chicago Symphony Orchestra as a replacement for Pierre Boulez in performances met with critical acclaim. Since his Chicago debut, he has conducted that orchestra on subscription in three consecutive seasons. *The Chicago Sun-Times* exclaimed: "Măcelaru is the real thing, displaying confidence without arrogance and offering expressiveness without excess demonstration."

Conductor-in-Residence of the Philadelphia Orchestra, Mr. Măcelaru made an unexpected subscription debut with the Philadelphia Orchestra in April 2013. Since then, he has conducted Philadelphia on four subscription programs and will lead a subscription program in 2015-16. Of his May 2015 concerts, the *Philadelphia Inquirer* wrote: "His Beethoven showed the best summation of his talent and why Măcelaru is such an up-and-coming figure in his field."

The 2015-16 season sees Mr. Măcelaru make his Lincoln Center debut at the Mostly Mozart Festival in August and his New York Philharmonic debut on an all-Rachmaninoff subscription program in November. He returns on subscription to the Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic and the National Symphony Orchestra in D.C. Internationally, he makes

debut with the Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra, Royal Scottish National Orchestra, RTE National Symphony Orchestra of Dublin and Tokyo Metropolitan Symphony Orchestra. In North America, his debut appearances include the Atlanta Symphony, Cincinnati Symphony, Minnesota Orchestra, National Arts Centre Orchestra, New World Symphony and the San Diego Symphony Orchestra.

Guest-conducting highlights of the 2014-15 season included Mr. Măcelaru's Carnegie Hall debut on a program with the Danish National Symphony Orchestra and Anne-Sophie Mutter and subscription concerts with the Los Angeles Philharmonic and symphony orchestras of Chicago, Toronto, Baltimore, Detroit, Houston, Milwaukee, St. Louis and Seattle. Abroad he made debuts with the U.K.'s Hallé Orchestra and Bournemouth Symphony, the Hague's Residentie Orkest in the Netherlands and on a four-city tour of Germany with Ms. Mutter and the Danish National Symphony Orchestra.

Mr. Măcelaru made his first conducting appearance at Carnegie Hall in 2012, leading a work on a program alongside Valery Gergiev in a Georg Solti Centennial Celebration. In June 2015 he made his Cincinnati Opera debut in highly acclaimed performances of *Il trovatore*. In 2010 he made his operatic debut with the Houston Grand Opera in *Madama Butterfly* and led the U.S. premiere of Colin Matthews's *Turning Point* with the Tanglewood Music Center Orchestra as part of the Tanglewood Contemporary Music Festival.

In addition to being appointed the 2014 Solti Fellow, Mr. Măcelaru previously received the Sir Georg Solti Emerging Conductor Award in 2012, a prestigious honor only awarded once before in the Foundation's history. He has participated in the conducting programs of the Tanglewood Music Center and the Aspen Music Festival, studying under David Zinman, Murry Sidlin, Rafael Frühbeck de Burgos, Robert Spano, Oliver Knussen and Stefan Asbury. His main studies were with Larry Rachleff at Rice University, where he received master's degrees in conducting and violin performance. He completed under-

graduate studies in violin performance at the University of Miami.

An accomplished violinist from an early age, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and first performed at Carnegie Hall with that orchestra at the age of nineteen. He also played in the first violin section of the Houston Symphony for two seasons.

Mr. Măcelaru formerly held the position of Resident Conductor at Rice University's Shepherd School of Music, where he was Music Director of the Campanile Orchestra, Assistant Conductor to Larry Rachleff and Conductor for the Opera Department. A proponent of music education, he has served as a conductor with the Houston Youth Symphony, where he also conceptualized and created a successful chamber music program. As Founder and Artistic Director of the Crialis Music Project, Mr. Măcelaru spearheaded a program in which young musicians perform in a variety of settings, side-by-side with established artists. Their groundbreaking inaugural season produced and presented concerts featuring chamber ensembles, a chamber orchestra, a tango operetta and collaborations with dancer Susana Collins, which resulted in a choreographed performance of Vivaldi/Piazzolla's *Eight Seasons*.

Cristian Măcelaru resides in Philadelphia with his wife Cheryl and children Benjamin and Maria. ■

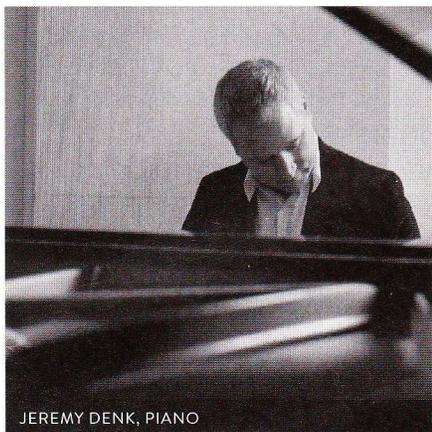
JEREMY DENK is one of America's foremost pianists – an artist *The New York Times* hails as someone "you want to hear no matter what he performs." Winner of a 2013 MacArthur "Genius" Fellowship, the 2014 Avery Fisher Prize and *Musical America's* 2014 Instrumentalist of the Year award, he has recently appeared as soloist with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra and the symphony orchestras of Boston, Chicago, San Francisco and London.

Last season, he launched a four-season tenure as an Artistic Partner of the Saint Paul Chamber Orchestra, and he performed Bach concertos with Academy of St. Martin-in-

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the-Fields in London as well as on tour throughout the US. He also appeared with the New York Philharmonic and LA Philharmonic, conducted by Esa Pekka Salonen, and made his debut with the Cleveland Orchestra, as well as at the BBC Proms, both in recital and with the San Francisco Symphony and Michael Tilson Thomas. Following the release of his disc of the *Goldberg Variations* – which reached number one on *Billboard's* Classical Chart – he performed the piece throughout Europe, including his debut at the Concertgebouw in Amsterdam, and at London's LSO St. Luke's.



JEREMY DENK, PIANO

Mr. Denk's 2015-16 engagements include a 14-city recital tour of the United States – including performances in Boston, Philadelphia, Washington, San Francisco and Miami – culminating in his return to Carnegie Hall. He will return to the Chicago Sym-

phony performing Bartók's Second Piano Concerto, and to the San Diego, Detroit and Baltimore Symphonies in performances of Beethoven's Fifth Piano Concerto. He makes his debut with the Finnish Radio Symphony, and in the UK appears on tour in recital (including a return to the Wigmore Hall) and on tour with the Britten Sinfonia in Cambridge, Norwich, Southampton and London. In a specially curated program of the Ives Violin Sonatas, he also performs in North America with Stefan Jackiw and the vocal ensemble New York Polyphony.

In 2014 Mr. Denk served as Music Director of the Ojai Music Festival, for which, besides performing and curating, he wrote the libretto for a comic opera. The opera was presented by Carnegie Hall last season. Denk is known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." The pianist's writing has appeared in *The New Yorker*, *The New Republic*, *The Guardian* and on the front page of the *New York Times Book Review*. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a memoir for future publication by Random House in the United States, and Macmillan in the UK. Recounting his experiences of touring, performing and practicing, his blog, Think Denk, was recently selected for inclusion in the Library of Congress web archives.

In 2012 Mr. Denk made his Nonesuch debut

with a pairing of masterpieces old and new: Beethoven's final Piano Sonata, Op. 111, and Ligeti's *Études*. The album was named one of the best of 2012 by The New Yorker, NPR, and The Washington Post; Mr. Denk's account of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano. Mr. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas featured in many "best of the year" lists. In March 2012 the pianist was invited by Michael Tilson Thomas to appear as soloist in the San Francisco Symphony's American Mavericks festival, and he recorded Henry Cowell's Piano Concerto with the orchestra. Having cultivated relationships with many living composers, he currently has several commissioning projects in progress.

Mr. Denk has toured frequently with violinist Joshua Bell, and their recently released Sony Classical album, French Impressions, won the 2012 Echo Klassik award. He also collaborates regularly with cellist Steven Isserlis, and he has appeared at numerous festivals, including the Italian and American Spoleto Festivals and the Verbier, Ravinia, Tanglewood, Aspen Music and Mostly Mozart Festivals.

Jeremy Denk graduated from Oberlin College, Indiana University and The Juilliard School. He lives in New York City, and his website and blog are at jeremydenk.net. ■

The Black Gondola (an orchestration by John Adams of Liszt's *La lugubre gondola II*)

FRANZ LISZT

Born October 22, 1811, Raiding, Hungary
Died July 31, 1886, Bayreuth

This piece bears the imprint of three quite different composers. Richard Wagner and Franz Liszt were once very good friends. Liszt admired Wagner's operas, conducted the premiere of *Lohengrin*, and supported Wagner in many other ways. But Liszt's daughter Cosima abandoned her husband to run off with Wagner, bear his three

illegitimate children and eventually become his wife and posthumous champion. Relations between Liszt and Wagner were badly strained in the wake of all this, and only slowly were the two composers able to resume a (somewhat) cordial relationship.

In December 1882 Liszt and Wagner were both living in Venice, and one day Liszt saw a procession of black-draped funeral gondolas move across the water toward a cemetery. Instantly he was assailed by a premonition of Wagner's death and wrote a short piece for piano that he titled *La lugubre gondola*,

setting it in the rocking 6/8 meter of the barcarolle, the traditional song of the gondoliers. And then in one of those strange coincidences, Wagner died two months later in Venice (though his body was transported to Bayreuth for burial). Three years after that, Liszt returned to *La lugubre gondola* and revised the piece, re-casting it in 4/4 in the second version.

Liszt's career as a touring virtuoso was now long in the past, and in his final years his dedication to "hurl my javelin into the infinite space of the future," as he defined his mission

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