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Project Inclusion String & Vocal Quartets + Festival Apprentice Chorale

Thu Jun 29, 7 PM *
Indian Boundary Park & Cultural Center | 2500 W Lunt Ave
Project Inclusion String Quartet

Wed Jul 5, 6:30 PM
South Shore Cultural Center | 7059 S South Shore Dr
Grant Park Orchestra: Independence Day Salute

Thu Jul 6, 7 PM *
Lake Shore Park | 808 N Lake Shore Dr
Project Inclusion String Quartet

Mon Jul 10, 12:30 PM | KIDS CONCERT!
Hamilton Park | 513 W 72nd St
Project Inclusion String Quartet

Thu Jul 13, 7 PM
South Shore Cultural Center | 7059 S South Shore Dr
Grant Park Chorus: Rachmaninov’s Vespers

Mon Jul 17, 12:30 PM | KIDS CONCERT!
Marquette Park | 6743 Kedzie Ave
Project Inclusion String Quartet

Tue Jul 18, 7 PM
Columbus Park Refectory | 5701 W Jackson Blvd
Grant Park Chorus: Rachmaninov’s Vespers

Thu Jul 20, 7 PM *
Mozart Park | 2036 N Avers Ave
Project Inclusion String Quartet

Mon Jul 24, 11 AM | KIDS CONCERT!
Maggie Daley Park | 337 E Randolph St
Project Inclusion String Quartet

Thu Jul 27, 7 PM *
Eckhart Park | 1330 W Chicago Ave
Project Inclusion String Quartet

* denotes outdoor concert (weather permitting)

This program is presented as part of the Chicago Park District’s Night Out in the Parks with the support of Mayor Rahm Emanuel. Arts programming in neighborhoods across the city advances the goals of the Chicago Park District and the Chicago Cultural Plan.

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Carlos Kalmar Artistic Director and Principal Conductor
Christopher Bell Chorus Director

Wednesday, June 14, 2017 at 6:30 p.m.
Jay Pritzker Pavilion

TCHAIKOVSKY VIOLIN CONCERTO

Grant Park Orchestra
Carlos Kalmar Conductor
Vadim Gluzman Violin

Alfvén
Festival Overture, Op. 52

Tchaikovsky
Violin Concerto in D Major, Op. 35
   Allegro moderato
   Canzonetta: Andante —
   Finale: Allegro vivacissimo

VADIM GLUZMAN

Gershwin
Porgy and Bess, A Symphonic Picture
   arr. Bennett

This concert is supported by a grant from
The Elizabeth F. Cheney Foundation.

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This concert is sponsored by

Tonight’s concert is being broadcast live on 98.7WFMT and streamed live at wfmt.com.
Israeli violinist **VADIM GLUZMAN** collaborates regularly with leading conductors including Christoph von Dohnányi, Tugan Sokhiev, Sir Andrew Davis, Neeme Järvi, Michael Tilson Thomas, Semyon Bychkov, Jukka-Pekka Saraste, Paavo Järvi, Hannu Lintu and Peter Oundjian. He has performed with the Berlin Philharmonic, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, London Philharmonic, Israel Philharmonic, London Symphony, Leipzig Gewandhaus, and other major symphony orchestras. Mr. Gluzman’s festival appearances include Tanglewood, Verbier, Ravinia, Lockenhaus, and North Shore Chamber Music Festival in Illinois, which was founded by Gluzman and pianist Angela Yoffe, his wife and recital partner. His highlights of the current season include appearances in London at The Proms with the BBC Symphony, Chicago Symphony, NDR Elbphilharmonie Hamburg, Deutsches Symphonie-Orchester Berlin and Orchestre de Paris. Mr. Gluzman appeared in New York’s Carnegie Hall with the Orpheus Chamber Orchestra and leads performances of the ProMusica Chamber Orchestra in Columbus, Ohio, where he continues his third season as Creative Partner and Principal Guest Artist. His catalogue of award-winning recordings exclusively for the BIS label includes a new album released in May featuring Brahms’ Violin Concerto and Violin Sonata No. 1 with pianist Angela Yoffe. Vadim Gluzman performs on the legendary 1690 ‘ex-Leopold Auer’ Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago.
Hugo Alfvén (1872-1960)

**FESTIVAL OVERTURE, OP. 52 (1944)**

**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 and strings

**Performance time:** 10 minutes

**First performance by the Grant Park Orchestra.**

Hugo Alfvén, composer, conductor and violinist, was, throughout his long and productive life, one of the most prominent of Sweden’s musical Romanticists. He entered the Stockholm Conservatory in 1887, at the age of fifteen, where he studied composition with Johan Lindegren. In 1890, the year before he completed his studies at the Conservatory, he joined the Royal Opera Orchestra as a violinist. Though deeply involved with music at the time, he was also considering painting as a vocation, and it was not until he was awarded a government scholarship in 1896 to study violin with César Thomson in Brussels that he finally settled on a musical career.

Though a few of his songs and piano pieces date from the early 1890s, Alfvén began composing in earnest in 1897, with his First Symphony. For his Symphony No. 2, written in the following year, he received the Jenny Lind Prize, the stipend of which he used to study conducting in Dresden with Hermann Ludwig Kutschbach. After his return home he joined the faculty of the Stockholm Conservatory; in 1910 he was appointed musical director of Uppsala University, a post he retained until 1939. Alfvén was highly regarded as a choral conductor: from 1904 until 1957 (!), he conducted the Siljan Choir, a regional ensemble in Dalecarlia in west central Sweden; and, from 1910 to 1947, he directed the Orphei Drängar Chorus, with which he made 22 European tours. The four volumes of his autobiography, issued between 1946 and 1952, bear the titles *First Movement*, *Tempo Furioso*, *In Major and Minor* and *Finale*. Alfvén remained active as composer and performer well into his last years — his final work, a ballet on *The Prodigal Son*, was completed in 1957, when he was 85. He died a week after his 88th birthday.

Alfvén composed a large amount of music: five symphonies, several film scores, incidental music, two ballets, a baker’s dozen of independent orchestral pieces (including three *Swedish Rhapsodies*, the first being his best-known work), an oratorio, piano and chamber compositions, vocal and choral compositions, and folksong arrangements. His *Festival Overture* was written for the inauguration of the Municipal Theater in Malmö on September 24, 1944, a remarkable symbol of civic optimism when World War II was still being waged all around neutral Sweden. The spirit of the occasion is reflected in the buoyant *Festival Overture*, which takes a vaulting theme as its main subject and a folkish dance tune initiated by the bassoon as its second. These two ideas are worked out in the development section before being recapitulated in altered versions to round this engaging testament to Alfvén’s considerable gifts as melodicist, orchestrator and craftsman.
In the summer of 1877, Tchaikovsky undertook the disastrous marriage that lasted less than three weeks and resulted in his emotional collapse and attempted suicide. He fled from Moscow to his brother Modeste in St. Petersburg, where he recovered his wits and discovered he could find solace in his work. He spent the late fall and winter completing his Fourth Symphony and the opera *Eugene Onégin*. The brothers decided that travel outside of Russia would be a balm to the composer’s spirit, and they duly installed themselves at Clarens on Lake Geneva in Switzerland soon after the first of the year.

In Clarens, Tchaikovsky had already begun work on a piano sonata when he heard the colorful *Symphonie espagnole* by the French composer Edouard Lalo. He was so excited by the possibilities of a work for solo violin and orchestra that he set aside the sonata and immediately began a concerto of his own. By the end of April, the work was finished. Tchaikovsky sent the manuscript to Leopold Auer, a friend who headed the violin department at the St. Petersburg Conservatory and who was also Court Violinist to the Czar, hoping to have him premiere the work. Much to the composer’s regret, Auer returned the piece as “unplayable,” and apparently spread that word with such authority to other violinists that it was more than three years before the Violin Concerto was heard in public. It was Adolf Brodsky, a former colleague of Tchaikovsky at the Moscow Conservatory, who first accepted the challenge of this Concerto when he premiered it with the Vienna Philharmonic in 1881.

The Concerto opens with a tentative introductory tune. A foretaste of the main theme soon appears in the violins, around which a quick crescendo is mounted to usher in the soloist. After a few unaccompanied measures, the violin presents the lovely main theme. A transition follows that eventually involves the entire orchestra and gives the soloist the first opportunity for pyrotechnical display. The second theme begins a long buildup leading into the development, launched with a sweeping presentation of the main theme. The soloist soon steals back the attention with breathtaking leaps and double stops. The sweeping mood returns, giving way to a flashing cadenza as a link to the recapitulation. The flute sings the main theme before the violin it takes over, and all then follows the order of the exposition. The *Andante* suggests the music of a Gypsy fiddler. The finale is imbued with the propulsive spirit of a dashing Russian dance.

The brothers decided that travel outside of Russia would be a balm to the composer’s spirit.
George Gershwin (1898-1937)

**PORGY AND BESS, A SYMPHONIC PICTURE**
(1934-1935, ARRANGED 1941)

Arranged by Robert Russell Bennett (1894-1981)

**Scored for:** piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four saxophones, three horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, banjo and strings

**Performance time:** 24 minutes

**First Grant Park Orchestra performance:** July 3, 2002; James Paul, conductor

Gershwin’s music drama about the crippled African-American, Porgy, and his determined love for Bess is among the most popular and widely performed of all American operas. The story is set in the 1930s in Catfish Row, an African-American tenement in Charleston, South Carolina. The curtain rises on Clara singing a lullaby (*Summertime*) to her child. Crown quarrels with Robbins during a crap game, kills him and escapes. Robbins is mourned by his wife, Serena (*My Man’s Gone Now*). Crown’s girl, Bess, finds refuge with the cripple, Porgy, who loves her devotedly. They sing of their happiness (*I Got Plenty o’ Nothin’* and *Bess, You Is My Woman Now*). During a picnic on Kittiwah Island, Sportin’ Life, the local dope peddler, describes his cynical attitude toward religion (*It Ain’t Necessarily So*). Crown, who has been hiding on the island, confronts Bess and persuades her to stay with him. Having fallen sick, she returns to Porgy, who nurses her back to health. They reassure each other of their love (*I Loves You, Porgy*). During a storm, Crown returns to Catfish Row. Porgy strangles his rival. The police suspect Porgy, and arrest him. Sportin’ Life tempts Bess to accompany him to New York with a packet of his “happy dust.” Released from jail, Porgy finds Bess gone. Undaunted, he sets off in his goat cart to follow her (*Oh, Lawd, I’m On My Way*).

In seeking to make the music of his opera available to a wider audience, in 1936 Gershwin adapted from the score a five-movement concert suite called *Catfish Row* — named after the tenement in which the story takes place. The composer conducted this suite several times during the last years of his life, but then it fell into disuse. In 1941, Fritz Reiner, Music Director of the Pittsburgh Symphony Orchestra, requested that Robert Russell Bennett, the dean of American Broadway arrangers, prepare an orchestral synopsis of *Porgy*. Since its premiere on February 5, 1942, with Reiner conducting the Pittsburgh Symphony, it has become the most popular orchestral version of the music from Gershwin’s opera.

Bennett’s tone poem remains faithful to Gershwin’s original orchestral and stylistic intentions. It comprises the following excerpts: Scene of Catfish Row with the peddlers’ calls; Opening of Act II — Porgy and Bess sing of their love; the vigorous Opening of Act I and *Summertime*; *I Got Plenty o’ Nuthin’*; *Storm Music*; *Bess, You Is My Woman Now*; *There’s a Boat Dat’s Leavin’* Soon for New York; *It Ain’t Necessarily So*; and the finale, *Oh, Lawd, I’m On My Way*.

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