

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, July 14, 2017 at 6:30 p.m.

Saturday, July 15, 2017 at 7:30 p.m.

Jay Pritzker Pavilion

BEETHOVEN PIANO CONCERTO NO. 2

Grant Park Orchestra

Simone Young Guest Conductor

Andrew Tyson Piano

Hindson

Headbanger

Beethoven

Piano Concerto No. 2 in B-Flat Major, Op. 19

Allegro con brio

Adagio

Rondo: Molto allegro

ANDREW TYSON

INTERMISSION

Strauss

Symphonia Domestica, Op. 53

Introduction: Themes of Husband, Wife and Child

Scherzo: Parents' Happiness — The Child at Play

Cradle Song

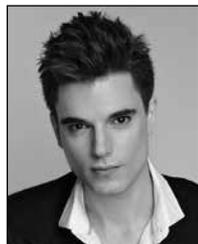
Adagio: Doing and Thinking — Love Scene — Dreams and Cares

Finale: Merry Argument — Happy Conclusion



SIMONE YOUNG was Artistic Director of the Hamburg State Opera and Music Director of the Hamburg Philharmonic Orchestra from 2005 to 2015, where she conducted a wide range of operas by Mozart, Verdi, Puccini, Wagner, Strauss, Hindemith, Britten, Henze and others in new productions and repertory performances, including several world and German premieres. Ms. Young positioned herself on an international scene as a Wagner and Strauss specialist conducting several cycles of *Der Ring des Nibelungen* at the Wiener Staatsoper, Staatsoper Unter den Linden in Berlin, and Hamburger Staatsoper. At the Bayerische Staatsoper, she conducted *Elektra*, *Salome*, *Die Frau ohne Schatten*, *Ariadne auf Naxos*, *Die Meistersinger von Nürnberg* and a new production of Pfitzner's *Palestrina*, among others. At the Wiener Staatsoper, where she debuted in 1993, she led a wide repertory, including the main works of Richard Wagner and Richard Strauss, a new production of Halévy's rare *La Juive*, and numerous works of the Italian repertoire. After a period of absence from the Wiener Staatsoper, she returned during the 2011-2012 season with a celebrated revival of Strauss' *Daphne*. Simone Young, born in Sydney, has also appeared at many leading opera houses throughout the world, including the Opéra National de Paris, Covent Garden in London and Metropolitan Opera in New York.

During the 2016-2017 season, **ANDREW TYSON** appears in recital and concerto performances in Europe, Russia, Australia, New York, Sarasota and Louisville. His past appearances include the Library of Congress, Caramoor Festival, Brevard Music Festival, Isabella Stewart Gardner Museum, and Morgan Library and Museum. Abroad, he has performed at Moscow's International Festival of Arts "Art November," Brussels Piano Festival, Louvre, Palais des Beaux-Arts, Portugal's Sintra Festival, Festival Cultural de Mayo, and in Azerbaijan, Estonia, Latvia and Lithuania.



Mr. Tyson's accolades include First Prize as well as the Mozart and Audiences Prizes at the 2015 Géza Anda Competition in Zürich, a 2013 Avery Fisher Career Grant, First Prize at the 2011 Young Concert Artists International Auditions, Laureate of the Queen Elisabeth Competition, and Laureate at the 2012 Leeds International Piano Competition, where he also won the Terence Judd-Hallé Orchestra Prize, bringing an engagement with the Hallé Orchestra that was so acclaimed he was re-engaged the following three seasons. His critically acclaimed debut CD of the complete Chopin Preludes was released on the Zig-Zag Territories label in 2014. His second CD, *Ravel & Scriabin: Miroirs*, was released on the Alpha Classics label in March 2017. Andrew Tyson is a graduate of the Curtis Institute of Music and Juilliard School.





Matthew Hindson (b. 1968)

HEADBANGER (2001)

Scored for: piccolo, two flutes, two oboes, English horn, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings

Performance time: 6 minutes

First Grant Park Orchestra performance

Matthew Hindson (pronounced HYND-son), Head of School as well as Acting Associate Dean, Learning and Teaching at the Sydney Conservatorium of Music, was born in 1968 in the coastal city of Wollongong, sixty miles south of Sydney, and studied composition at the University of Sydney and University of Melbourne with Peter Sculthorpe, Eric Gross, Brenton Broadstock and Ross Edwards. From 2004 to 2010, Hindson was the Artistic Director of the Aurora Festival, which is dedicated to the work of living composers; he was Chair of the Music Board of the Australia Council for the Arts from 2009 to 2013 and a board member of the same organization for the following two years. His works, all written for traditional acoustical instruments though often infused with stylistic elements of popular music, have been performed across Australia, Europe, America, Japan and Southeast Asia by noted orchestras, chamber ensembles and soloists. Hindson has held residencies with the leading Australian orchestra, and received commissions from several noted performers and ensembles. He also writes educational works for performance by both professional and youth orchestras. In the 2008 Queen's Birthday Honours, Hindson was awarded an "AM" (Member of the General Division of the Order of Australia) "for service to the arts as a leading Australian composer and teacher of music, and through the wide promotion of musical works to new audiences."

Hindson wrote, "*Headbanger*, commissioned by Symphony Australia [the organization that provides centralized support, scores and products for the country's six state orchestras], is a six-minute orchestral fanfare. The term 'headbanger' usually describes an adherent of heavy metal music, and seems to come from the motion of severe head-shaking employed by audience members at heavy metal concerts. It is unlikely that many of the audience members will be induced to bang their heads upon hearing this piece. However, they may be able to hear some musical gestures that could be associated with heavy metal or rock music — such as an often-'heavy' bass-line based around a repeated drone note, many bass-drum figures, generally loud dynamic levels, and quite aggressive rhythmic motives. *Headbanger* is not at all entirely a piece of heavy metal popular music. It also displays a number of quieter sections, including a passage for three clarinets utilizing slow *glissandos*. *Headbanger* is the latest installment in a series of short orchestral works written around particular objects of our time. Other works include *RPM*, *Boom-Box* and *Auto-Electric*."



Ludwig van Beethoven (1770-1827)

PIANO CONCERTO NO. 2 (1794-1795)

Scored for: flute, two oboes, two bassoons, two horns and strings

Performance time: 28 minutes

First Grant Park Orchestra performance: July 9, 1986; Christopher Lyndon Gee, conductor; Robert Levin, piano

In November 1792, the 22-year-old Ludwig van Beethoven, full of talent and promise, arrived in Vienna from his native Bonn. The occasion of his first Viennese public appearance was a concert on March 29, 1795 at the Burgtheater whose proceeds were to benefit the Widows' Fund of the Artists' Society. Beethoven chose for the occasion the Piano Concerto No. 2 in B-flat major he had been working on for several months and completed just in time for the performance. It was a fine success, and did much to further his dual reputation as performer and composer.

A traditional device — one favored by Mozart — opens the Concerto: a fanfare motive balanced by a suave lyrical phrase. These melodic fragments are spun out at length in the orchestral introduction. The piano joins in for a brief transition to the re-presentation of the principal thematic motives. The sweet second theme is sung by the orchestra alone, but the soloist quickly resumes with commentary on this new melody. The development is based largely on transformations of the principal theme. The recapitulation proceeds apace and includes an extended cadenza. The touching *Adagio* is a lengthy song of rich texture and operatic sentiment. The finale is a rondo based on a bounding theme announced by the soloist.



Richard Strauss (1864-1949)

SYMPHONIA DOMESTICA, OP. 53 (1902-1903)

Scored for: piccolo, three flutes, two oboes, English horn, oboe d'amore, three clarinets, clarinet in D, bass clarinet, four bassoons, contrabassoon, eight horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, strings and optional saxophone quartet

Performance time: 44 minutes

First Grant Park Orchestra performance

On September 10, 1894, Strauss married Pauline de Ahna, the daughter of an old and honorable German family and a graduate in voice of the Munich Conservatory. In April 1897, their union was blessed with issue — a son named Franz, after the composer's father, the best German horn player of his day. The boy was a joy to his parents, and Strauss played with him for hours on end (their favorite game required the composer to transform himself into a child-laden steam locomotive; there were three departures

daily) and toted him to concerts and official receptions. (Franz went on to become a lawyer; he died in 1980.) When plans for Strauss' first tour of America were finalized in 1902, he pledged to compose a new piece for the venture, and settled on the subject of his own home life as its topic. ("I don't see why I shouldn't write a symphony about myself," he explained after completing *Ein Heldenleben* in 1899. "I find myself quite as interesting as Napoleon or Alexander.") The score was sketched between May 1902 and July 1903, and the last jot was applied to the orchestration on New Year's Eve in Berlin, where Strauss was conductor of the opera. Strauss conducted the premiere of the *Symphonia Domestica* in Carnegie Hall on March 21st at the fourth and last concert of a festival in his honor arranged by Herman Wetzler, a German expatriate who organized what proved to be a short-lived orchestra in the city.

Strauss told the New York press that his *Symphonia Domestica*, which he dedicated to "my beloved wife and our boy," represented "a day in the life of my family, partly lyrical, partly humorous." The work is in five large, continuous movements depicting 24 hours in the Strauss household. Though the composer did not issue a scenario for the work, he authorized a descriptive analysis by Alfred Kalisch and Percy Pitt for the first London performance, in February 1905, which suggested the following topics for the sections: *Introduction* (themes of Papa, Mama and Child); *Parents' Happiness — The Child at Play* (scherzo); *Cradle Song*; *Doing and Thinking*

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— *Love Scene* — *Dreams and Cares* (Adagio); and *Merry Argument* — *Happy Conclusion* (the finale, disposed as a boisterous double fugue).

The *Introduction* houses a musical portrait gallery of the family. Strauss displayed various elements of his own personality in the work's opening gestures: "easygoing" (cello); "dreamy" (oboe); "sullen" (clarinets); and "fiery" (violins). The scherzo (*Parents' Happiness* — *The Child at Play*), built upon a frisky transformation of the Child's theme, depicts both horseplay in the living room and a joyously messy bath scene. All this activity inevitably tuckers out the little fellow, who starts to nod off in the *Lullaby*, which alludes to the rocking *Gondola Song* from Mendelssohn's *Songs Without Words*, Op. 19. Seven taps on the glockenspiel indicate the child's evening bedtime. The following movement contains three scenes. The first (*Doing and Thinking*), based on the Father's "dreamy" motive, is contemplative and then exultant. The music quiets, and the theme of the Mother re-enters to be interwoven with that of the Father in the voluptuous *Love Scene* that follows. Passions spent, the music again subsides for a thoughtful episode of *Dreams and Cares*. The glockenspiel sounds the seven notes of the morning alarm, and the household is mustered for the finale, which begins with a double fugue depicting a *Merry Argument*, said to concern the couple's disagreement over the boy's future. The themes of the work are masterfully elaborated in the fugue and in the glowing peroration that serves as the *Happy Conclusion* of the *Symphonia Domestica*.

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