

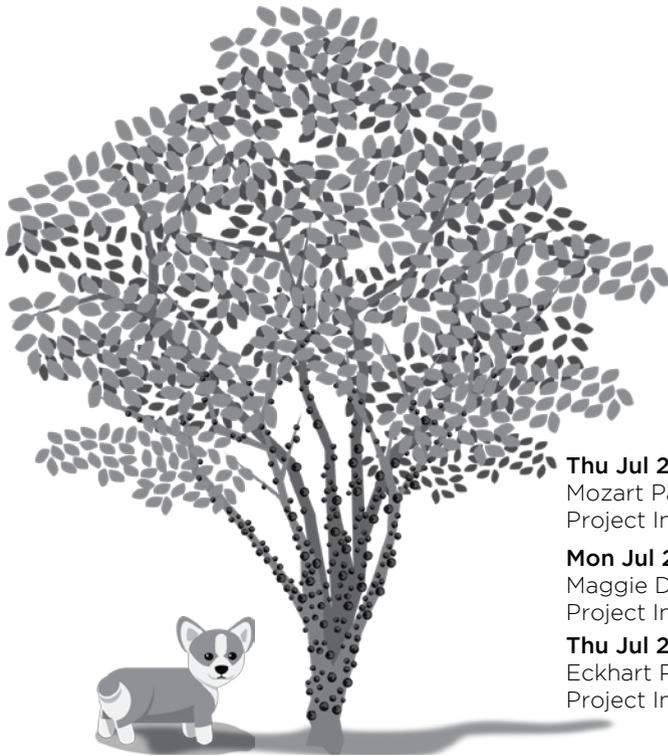


## GRANT PARK MUSIC FESTIVAL

# FREE NEIGHBORHOOD CONCERTS

Chamber and choral concerts in your community

## NIGHT OUT IN THE PARKS



**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)



City of Chicago, Rahm Emanuel, Mayor  
Chicago Park District Board of Commissioners  
Michael P. Kelly, General Superintendent & CEO

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.

For more information about your Chicago Park District, visit [www.chicagoparkdistrict.com](http://www.chicagoparkdistrict.com) or call (312) 742-7529 or (312) 747-2001 (TTY).



The

# Elizabeth F. Cheney Foundation

is pleased to sponsor the following concerts:

Opening Night concert featuring  
Vadim Gluzman performing  
Tchaikovsky's Violin Concerto  
**June 14**

The Chicago premiere of  
*Missa Latina* (2006) by Roberto Sierra  
**June 28 and 30**

Internationally noted pianist  
Stephen Hough performing  
Brahms' Piano Concerto No. 1 in D minor  
**July 26**

The season's finale weekend featuring  
performances of Brahms' *Schicksalslied*  
and Beethoven's Symphony No. 9  
**August 18 and 19**

# GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Wednesday, July 19, 2017 at 6:30 p.m.  
Jay Pritzker Pavilion

## SAINT-SAËNS VIOLIN CONCERTO NO. 3

### **Grant Park Orchestra**

**Brett Mitchell** Guest Conductor

**Angelo Xiang Yu** Violin

### **Bunch**

*Supermaximum*

### **Saint-Saëns**

Violin Concerto No. 3 in B Minor, Op. 61

Allegro non troppo

Andantino quasi allegretto

Molto moderato e maestoso —Allegro non troppo

ANGELO XIANG YU

### **Copland**

Suite from *The Red Pony*

Morning on the Ranch

The Gift

Dream March — Circus Music

Walk to the Bunkhouse

Grandfather's Story

Happy Ending

Tonight's concert is being broadcast live on 98.7WFMT  
and streamed live at [wfmt.com](http://wfmt.com).



**BRETT MITCHELL** is currently Associate Conductor of the Cleveland Orchestra, the first person to hold the title with that distinguished ensemble in over three decades and only the fifth in its 98-year history. He is also the Music Director of the Cleveland Orchestra Youth Orchestra, which he recently led on a four-city tour of China, marking the ensemble's second international tour and its first to Asia. Mr. Mitchell becomes the fourth Music Director of the Colorado Symphony at the beginning of the 2017-2018 season. From 2007 to 2011, he was

Assistant Conductor of the Houston Symphony, to which he frequently returns as a guest conductor. He has also held Assistant Conductor posts with the Orchestre National de France and Castleton Festival. In 2015, Mr. Mitchell completed a successful five-year tenure as Music Director of the Saginaw Bay Symphony Orchestra. His recent and upcoming guest engagements include appearances with the Dallas, Detroit, National, Houston, Indianapolis, Milwaukee and Oregon symphonies, Rochester Philharmonic and Saint Paul Chamber. Brett Mitchell is also known as an opera conductor, having served as Music Director of the Moores Opera Center in Houston from 2010 to 2013. His operatic repertory spans from the core works of Mozart (*The Marriage of Figaro*, *The Magic Flute*), Verdi (*Rigoletto*, *Falstaff*) and Stravinsky (*The Rake's Progress*) to contemporary pieces by Adamo (*Little Women*), Aldridge (*Elmer Gantry*), Catán (*Il Postino*, *Salsipuedes*) and Hagen (*Amelia*).

Violinist **ANGELO XIANG YU** won First Prize as well as the Bach and Audience Prizes in the 2010 Yehudi Menuhin International Violin Competition, and Third Prize in the Michael Hill International Violin Competition a year later. In March 2017, he was chosen to participate in the prestigious Chamber Music Society of Lincoln Center's CMS Two program beginning with the 2018-2019 season. In North America, Mr. Yu has appeared as soloist with the orchestras of Pittsburgh, Toronto, Vancouver, Houston and others, and internationally with the Shanghai Symphony Orchestra, Auckland Philharmonia, Munich Chamber Orchestra and Oslo Philharmonic. In 2016, he participated for the second season in Chamber Music Northwest (Portland, Oregon) and made his debut at the Green Music Center Chamberfest (Sonoma, California). An active recitalist and chamber musician, Mr. Yu has appeared in Berlin, Paris, Beijing, Singapore, Shanghai, Auckland, Pittsburgh and Boston, and at such leading summer music festivals as Verbier (Switzerland), Bergen (Norway) and Ravinia (Chicago); he also attended the Kronberg Academy in Germany and Perlman Music Program in New York. Born in Inner Mongolia, Angelo Xiang Yu moved to Shanghai at age eleven and received his early training from violinist Qing Zheng at the Shanghai Conservatory. He earned his bachelor's and master's degrees at the New England Conservatory of Music in Boston.





**Kenji Bunch** (b. 1973)  
***SUPERMAXIMUM* (2011)**

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

**Performance time:** 12 minutes

**First Grant Park Orchestra performance**

Kenji Bunch, born in Portland, Oregon on July 27, 1973, studied at the Juilliard School in New York, where he received his undergraduate degree in viola (1995) and his master's degree in viola and composition (1997); his principal teachers were Toby Appel in viola and Eric Ewazen, Stanley Wolfe and Robert Beaser in composition. Upon his graduation, Bunch received both the Lillian Fuchs Award in Viola and the William Schuman Prize for Outstanding Leadership in Music, the school's highest honor. Bunch's music has been performed widely, broadcast on NPR, BBC and German and Korean national television, and recorded on the EMI Classics, Pony Canyon, Kleos Classics and Helicon labels. He is also continuing his career as a violist in solo, chamber, orchestral and non-traditional settings. Committed to teaching, Bunch gives lectures and master classes in composition, viola, chamber music, new music and improvisation to students of all ages throughout the country, and has directed the Mark Woolman Horner Music Education Fund Juilliard Residency Program and taught at Juilliard School Pre-College and Mark O'Connor Strings Conference in San Diego. In 2014 Kenji Bunch was appointed Artistic Director of Portland, Oregon-based new music group fEarNoMusic.

Bunch composed *Supermaximum* in 2011 on a commission from the Brooklyn Friends of Chamber Music for the East Coast Chamber Orchestra, who premiered the work on May 1, 2011 at St. Ann and Holy Trinity Episcopal Church in Brooklyn, New York. The composer wrote, "*Supermaximum* is inspired by the rich tradition of 'chain gang' songs from the prison camps of the Depression-era South. Stemming from a long and painful past, with roots in West African folk song through generations of slavery and Jim Crow laws, this body of work serves as a singular example of an oppressed (and often wrongly accused) population that resorts not to violence, but to, of all things, art for spiritual and, at times, physical survival under the most hellish of circumstances. The inmates used these highly original songs not only to raise their spirits, but also simply to control and synchronize the tempo of their work so that no one would be singled out and brutalized for keeping a slower pace than the others. The word '*Supermaximum*' refers to the highest security level for incarceration in our country. In this context, the title suggests that perhaps those who experience an extreme denial of their humanity in such situations sustain wounds that can be healed only with a correspondingly extreme amount of compassion.

“The work begins with the unpitched rhythm of grueling chain gang work — the swinging and clanging of axes and hammers. The violas lead the call-and-response ‘singing’ with the violins in chorus. The antiphonal seating of the group depicts the highly coordinated sequencing of the working and singing. Using this reference as a point of departure, the music is gradually transformed with elements of gospel, Motown and meditative minimalist patterns to suggest transcending the conditions of this harsh reality to an elevated, spiritual state of grace. Towards the end, a reiteration of the chain gang elements reemerges, but perhaps now with a galvanized, hopeful resolve.”



**Camille Saint-Saëns** (1835-1921)

**VIOLIN CONCERTO NO. 3 IN B MINOR, OP. 61  
(1880)**

**Scored for:** pairs of woodwinds plus piccolo, two horns, two trumpets, three trombones, timpani and strings

**Performance time:** 29 minutes

**First Grant Park Orchestra performance:** July 30, 1941; George Dasch, conductor; Melvin Baddin, violin

The Third Violin Concerto, one of the happiest inspirations to flow from Saint-Saëns’ pen, is a fine example of his elegant style and the most popular of his three works in the form. It opens with a presentation of the main theme by the soloist above a tremulous rumble in the strings and timpani. This theme gathers intensity amid the refined figurations of the violin, and leads to a lyrical contrasting melody. A compact development of the main theme occupies the center of the movement. Saint-Saëns, always careful with the balance of his forms, begins the recapitulation with the lyrical second theme since the main theme exclusively had been used in the just-heard development. This also allows the main theme to be held in reserve to provide the movement with a vigorous, B minor conclusion.

The second movement is a sweet *barcarolle* of simple but suave melodic character. The finale begins with a Gypsy-inspired flourish from the soloist as introduction. The pace then quickens for the fleet main theme. Two contrasting melodies, one heroic, the other prayerful, are presented for variety. A short connecting passage ushers in the recapitulation of all the themes: Gypsy introduction, fleet main theme, heroic contrasting theme. The prayerful theme is treated boldly on its second appearance as a majestic hymn in the glowing key of B major for brass chorale. The tempo freshens for the final dash to the end, a brief, exhilarating coda based on the heroic contrasting theme.





**Aaron Copland** (1900-1990)

**SUITE FROM *THE RED PONY* (1948)**

**Scored for:** piccolo, two flutes, oboe, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta and strings

**Performance time:** 25 minutes

**First Grant Park Orchestra performance:** July 29, 2006;  
Gregory Vajda, conductor

Copland was engaged to write the score for *The Red Pony* at the end of 1947 by producer-director Lewis Milestone, with whom he had worked on the films *Of Mice and Men* and *The North Star*. The movie was cast with Myrna Loy, Robert Mitchum, Louis Calhern, Margaret Hamilton, Shepperd Strudwick and Peter Miles, and John Steinbeck himself adapted the screenplay from his 1938 novel. "I knew this was a film for me," Copland confessed. He negotiated a lucrative contract with Republic Pictures, and settled in the San Fernando Valley from February to April 1948 to compose and conduct the music. Just as Copland was finishing the score, he was asked by the conductor Efrem Kurtz to write a new piece for the season-opening concert of the Houston Symphony Orchestra the following autumn. Copland suggested a suite from *The Red Pony*, and Kurtz agreed, allowing this music for the cinema to be heard in the concert hall (on October 30, 1948) five months before the film opened.

Copland wrote of *The Red Pony*, "Steinbeck's well-known tale is a series of vignettes concerning a ten-year-old boy called Jody, and his life in a California ranch setting. It is not a typical Western with gunmen and Indians. The story gets its warmth and sensitive quality from the character studies of Jody, Jody's grandfather, the cowhand Billy Buck, and Jody's parents, the Tiflins. The kind of emotions that Steinbeck evokes in his story are basically musical ones, since they deal so much with the unexpected feelings of daily living. Although some of the melodies in *The Red Pony* may sound rather folk-like, they are actually mine. There are no quotations of folklore anywhere in the work. In shaping the suite, I recast much of the musical material so that, although all the music may be heard in the film, it has been reorganized into six movements for concert purposes: 1. *Morning on the Ranch*. Sounds of daybreak. 2. *The Gift*. Jody's father surprises him with the gift of a red pony. 3. *Dream March and Circus Music*. Jody often goes off into day-dreams. He first imagines himself at the head of an army of knights and then as a whip-cracking ringmaster at the circus. 4. *Walk to the Bunkhouse*. This is a scene of two pals walking to the bunkhouse. 5. *Grandfather's Story*. Jody's grandfather retells the story of how he led a wagon train 'clear across the plains to the coast.' 6. *Happy Ending*."

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