



**GRANT PARK
MUSIC FESTIVAL
IN MILLENNIUM PARK**

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

Dvořák and Beethoven

Friday, July 18, 2014 at 6:30 p.m.

Saturday, July 19, 2014 at 7:30 p.m.

Jay Pritzker Pavilion
GRANT PARK ORCHESTRA
Hugh Wolff, *Guest Conductor*
Stephen Hough, *Piano*

DAUGHERTY *Route 66*

DVOŘÁK Piano Concerto in G Minor
 Allegro agitato
 Andante sostenuto
 Finale: Allegro con fuoco

STEPHEN HOUGH

INTERMISSION

BEETHOVEN Symphony No. 6 in F Major, "Pastoral"
 The Awakening of Cheerful Feelings at the
 Arrival in the Country: *Allegro ma non troppo*
 Scene at the Brook: *Andante molto moto*
 Merry Gathering of the Peasants: *Allegro —*
 Storm: *Allegro —*
 Shepherd's Song: Joyful, Thankful Feelings
 after the Storm: *Allegretto*

This concert is sponsored by
Marion and Charles Kierscht

The appearance of Stephen Hough is sponsored by
Ginger and Jim Meyer

Piano provided by
Steinway Piano Galleries of Chicago

Tonight's concert is being broadcast live on 98.7WFMT



Friday, July 18 and Saturday, July 19, 2014



HUGH WOLFF, Music Director of the Grant Park Music Festival from 1994 to 1997, is among the leading conductors of his generation. He has appeared with the major North American and European orchestras, including those of Chicago, New York, Boston, Philadelphia, Los Angeles, San Francisco, Cleveland, Toronto, Montreal, London, Paris, Berlin, Munich, Prague and Israel. He is also a regular guest conductor with orchestras in Japan, Scandinavia and Australia and at such prestigious summer music festivals as Aspen, Tanglewood and Ravinia. Mr. Wolff has also served as Music Director of the New

Jersey Symphony (1986-1993), Principal Conductor of the Frankfurt Radio Orchestra (1997-2006) and Music Director of the Saint Paul Chamber Orchestra (1988-2000), with whom he recorded twenty discs and toured the United States, Europe and Japan. His extensive discography includes a complete set of Beethoven symphonies with the Frankfurt Radio Orchestra, music from the Baroque to the present, and new works of John Corigliano, John Harbison, Aaron Kernis, Edgar Meyer and Mark-Anthony Turnage. He has collaborated on recordings with Mstislav Rostropovich, Yo-Yo Ma, Joshua Bell, Hilary Hahn, Dawn Upshaw, Jennifer Larmore, Jean-Yves Thibaudet and jazz guitarist John Scofield. Born in Paris in 1953 to American parents, Hugh Wolff spent his early years in London and Washington, D.C. After graduating from Harvard, he returned on a fellowship to Paris, where he studied conducting with Charles Bruck and composition with Olivier Messiaen, and continued his piano studies with Leon Fleisher.



STEPHEN HOUGH combines a distinguished career as a concert pianist with those of composer and writer. Named by *The Economist* as one of "20 Living Polymaths," he was the first classical performer to be awarded a MacArthur Fellowship. Born in northwest England, Stephen Hough launched his career when he won First Prize at the 1983 Naumburg Competition in New York. He has since performed with many of the world's major orchestras and given recitals at the most prestigious concert halls. He is a regular guest at festivals such as Salzburg, Mostly Mozart, Tanglewood, Edinburgh and

BBC Proms, where he has made over twenty concerto appearances. In 2010, he was named winner of the UK's Royal Philharmonic Society Instrumentalist Award. As a composer, he has been commissioned by Wigmore Hall, Musée du Louvre, Australia's Musica Viva, members of the Berlin Philharmonic, Indianapolis Symphony, London's National Gallery, Westminster Abbey and Westminster Cathedral. As a writer, Stephen Hough has been published by *The Guardian*, *The Times* and *The Telegraph*, where he is author of a popular cultural blog. In October 2012, the Broadbent Gallery in London hosted the first exhibition of Mr. Hough's paintings. He was appointed a Governor of the Royal Ballet Companies in 2012. A London resident, Stephen Hough is Visiting Professor at the Royal Academy of Music and holds the International Chair of Piano Studies at his alma mater, the Royal Northern College of Music. He was made a Commander of the Order of the British Empire (CBE) in the 2014 New Year's Honours List.



ROUTE 66 (1988)
Michael Daugherty (born in 1954)

Route 66 is scored for piccolo, two flutes, two oboes, English horn, E-flat clarinet, clarinet, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion, piano, harp and strings. Performance time is 7 minutes. This is the work's first performance by the Grant Park Orchestra.

Michael Daugherty, born in 1954 in Cedar Rapids, Iowa, has been Professor of Composition at the University of Michigan since 1991; he taught at Oberlin during the preceding five years. Daugherty holds a baccalaureate from North Texas State University, a master's degree from the Manhattan School, and a doctorate from Yale. From 1982 to 1984, Daugherty studied with György Ligeti in Hamburg, Germany, during which time he developed his distinctive compositional language, which fuses elements of jazz, rock, popular and contemporary music with traditional classical idioms.

The composer wrote, "Route 66 is a musical reflection on America. [This country's] icons can be people, places or things: Elvis Presley, James Cagney, Jackie O, Liberace, Barbie dolls, Motown, pink flamingo lawn ornaments, Route 66. Such icons have personal meanings for me, as well as a wide range of associations within contemporary American culture. As a composer, I am inspired by these and other icons to ... bring the excitement and energy of American popular culture to the concert hall.... Through an unconventional use of American icons, I open a door to listeners, inviting them to bring their own emotions and associations into the musical experience."



PIANO CONCERTO FOR IN G MINOR, OP. 33 (1876)
Antonín Dvořák (1841-1904)

Dvořák's Piano Concerto is scored for pairs of woodwinds, two horns, two trumpets, timpani and strings. The performance time is 34 minutes. The Grant Park Orchestra first performed this Concerto on July 10, 1985, with Zdeněk Mácal conducting and Justus Frantz as soloist.

In 1875, Dvořák was urged to undertake a concerto for piano by Karel von Slavovský (1845-1919), recently the founder of a school of piano playing in Prague and an active soloist, chamber musician and promoter of native composers throughout Bohemia. Dvořák accepted Slavovský's proposal, and chose as inspiration and models for the new work the concertos of Beethoven and the D minor Concerto of his benefactor, Johannes Brahms. The piece, his earliest work in the genre, evidently caused Dvořák much trouble during its composition in the late summer months of 1876 — the manuscript shows many corrections and changes; whole pages were re-written and pasted into the score; numerous solo passages were re-worked time and again — but the Concerto was well received at its premiere on March 28, 1878 in Prague by Slavovský and conductor Adolf Čech.

The first movement shares its somber mood with the *Stabat Mater*, written at the same time as the Concerto to help assuage Dvořák's grief over the recent death of his eldest child. It is said that he was particularly fond of the theme that opens the large sonata form of this movement. He worked this sad melody out at some length before allowing the strings to introduce the second theme, a countrified, major-



tonality strain. A prolix development of the main theme leads to a recapitulation of the earlier material; the ending is abrupt and grave. The *Andante* is nostalgic in feeling and lyrically rhapsodic in treatment. The finale is built from three themes: the stabbing motive initiated by the solo piano; a phrase of skipping rhythms first played by the piano and then taken over by the violins; and a broad melody decorated with triplet figurations. The movement's structure blends sonata and rondo forms, and ends with a bright, G major flourish incorporating all three themes.



**SYMPHONY NO. 6 IN F MAJOR, OP. 68,
"PASTORAL" (1807-1808)
Ludwig van Beethoven (1770 -1827)**

Beethoven's Symphony No. 6 is scored for pairs of woodwinds plus piccolo, two horns, two trumpets, two trombones, timpani and strings. The performance time is 39 minutes. The Grant Park Orchestra first performed the Symphony on July 19, 1937, with Walter Steindell conducting.

Beethoven gave each of the five movements of his "Pastoral" Symphony a title describing its general character. The first movement, filled with verdant sweetness and effusive good humor, is headed *The Awakening of Cheerful Feelings at the Arrival in the Country*. The violins present a simple theme that pauses briefly after only four measures, as though the composer were alighting from a coach and taking a deep breath of the fragrant air before beginning his walk along a shaded path. The melody grows more vigorous before it quiets to lead almost imperceptibly to the second theme, a descending motive played by violins above a rustling string accompaniment. Again, the spirits swell and then relax before the main theme returns to occupy most of the development. To conclude the first movement, the recapitulation returns the themes of the exposition in more richly orchestrated settings.

The second movement, *Scene at the Brook*, exudes an air of tranquility amid pleasing activity. The form is a sonata-allegro whose opening theme starts with a fragmentary idea in the first violins sounded above a rich accompaniment. The second subject begins with a descending motion, like that of the first movement, but then turns back upward to form an inverted arch. A full development section utilizing the main theme follows. The recapitulation recalls the earlier themes with enriched orchestration and leads to a most remarkable coda. In the closing pages of this movement, the rustling accompaniment ceases while all Nature seems to hold its breath to listen to the songs of three birds — the nightingale, the dove and the cuckoo. Twice this tiny avian concert is performed before the movement comes quietly to its close. Beethoven titled the scherzo *Merry Gathering of the Peasants*, and filled the music with a rustic bumptiousness and simple humor that recall a hearty if somewhat ungainly country dance. The central trio shifts to duple meter for a stomping dance before the scherzo returns. The festivity is halted mid-step by the sound of the distant thunder that portends a *Storm*. As the tempest passes over the horizon, the silvery voice of the flute leads directly into the finale, *Shepherd's Song: Joyful, Thankful Feelings after the Storm*. The clarinet and then the horn sing the unpretentious melody of the shepherd, which returns, rondo-fashion, to support the form of the movement. The mood of well-being and contented satisfaction continues to the end of this wonderful work.

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