



The

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is pleased to sponsor the following concerts:

Dvořák Cello Concerto,
featuring Johannes Moser
June 29 and 30

I Could Have Danced All Night:
The Music of Lerner and Loewe
July 13 and 14

Menotti's *The Old Maid and the Thief*,
featuring artists from Lyric Opera
of Chicago's Patrick G. and
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August 15

The season's finale weekend featuring
performances of Dvořák's *Water Goblin*
and Orff's *Carmina Burana*
August 17 and 18

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, June 29, 2018 at 6:30 p.m.

Saturday, June 30, 2018 at 7:30 p.m.

Jay Pritzker Pavilion

DVOŘÁK CELLO CONCERTO

Grant Park Orchestra

Carlos Kalmar Conductor

Johannes Moser Cello

Antonín Dvořák

Cello Concerto in B Minor, Op. 104

Allegro

Adagio, ma non troppo

Finale: Allegro moderato

INTERMISSION

Zoltán Kodály

Summer Evening

Leoš Janáček/red. Erwin Stein

Sinfonietta

Allegretto

Andante—Allegretto

Moderato

Allegretto

Andante con moto

This concert is sponsored by
the Kierscht Family, in memory of Chuck Kierscht

This concert is supported in part by a generous grant
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German-Canadian cellist **JOHANNES MOSER** has performed with the world's leading orchestras, including the Berlin Philharmonic, Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, BBC Philharmonic, London Symphony, Amsterdam Concertgebouw and Tokyo NHK Symphony. Mr. Moser recently won his third ECHO Klassik Award as "Instrumentalist of the Year 2017" for his Russian recital disk on the Pentatone label, for whom he records exclusively. His recent recordings include the concertos by Dvořák, Lalo and Elgar and Tchaikovsky's *Rococo Variations*, which gained him the Preis der Deutschen Schallplattenkritik and Diapason d'Or. He added the concertos of Lutosławski and Dutilleux to his discography in late 2017. During the 2017–2018 season, Mr. Moser returned to the Chicago Symphony, Orchestre de la Suisse Romande, Tonhalle Orchestra Zurich, Los Angeles Philharmonic, Danish National Symphony, Netherlands Radio, Orchestre National de Lille, City of Birmingham Symphony Orchestra, New World Symphony, Seattle Symphony and San Diego Symphony. Born into a musical family in 1979, Johannes Moser began studying cello at age eight and became a student of David Geringas in 1997. He won both First Prize and the Special Prize for his interpretation of the *Rococo Variations* at the 2002 Tchaikovsky Competition. In 2014 he was awarded with the prestigious Brahms Prize. Johannes Moser plays a cello made by Andrea Guarneri in 1694, from a private collection.



Antonín Dvořák (1841–1904)
CELLO CONCERTO IN B MINOR, OP. 104
(1894–1895)

Scored for: solo cello, pairs of woodwinds plus piccolo, three horns, two trumpets, three trombones, tuba, timpani, percussion and strings

Performance time: 41 minutes

First Grant Park Orchestra performance: July 31, 1953; Thor Johnson, conductor; Paul Olefsky, cello

During the three years that Dvořák was teaching at the National Conservatory of Music and composing in New York City, he was subject to the same emotions as most other travelers away from home for a long time: invigoration and homesickness. America served to stir his creative energies and during his stay from 1892 to 1895 he composed three of his greatest scores: "New World" Symphony, Op. 96 Quartet ("American") and the Cello Concerto. He was keenly aware of the new musical experiences to be discovered in the land far from his beloved Bohemia when he wrote, "The musician must prick up his ears for music. When he walks he should listen to every whistling boy, every street singer or organ grinder. I myself am often fascinated by these people." But he missed his home, and while he was composing the Cello Concerto he looked eagerly forward to returning. He wrote to a friend in Prague, "If I could work as free from cares as at Vysoká [his country home], the Cello Concerto would have been finished long ago."

The Cello Concerto's opening movement is in a sonata form whose first theme is heard immediately in the clarinets. "One of the most beautiful melodies ever composed for the horn" is how Sir Donald Tovey described the second theme. Otakar Šourek, the composer's biographer, described the second movement as a "hymn of deepest spirituality and amazing beauty." It is in three-part (A-B-A) form. The finale is a rondo of dance-like nature. Following the second reprise of the theme, a slow section recalls both the first theme of the opening movement and a melody from the *Adagio*.



Zoltán Kodály (1882-1967)
SUMMER EVENING (1906)

Scored for: flute, oboe, English horn, two clarinets, two bassoons, two horns and strings

Performance time: 16 minutes

Grant Park Music Festival premiere

When Zoltán Kodály enrolled at Budapest University in 1900 to begin his college studies, he had already shown exceptional talent in music: he had learned to play piano, violin and several other instruments in the school of his boyhood home, Nagyszombat; he had taken part in chamber music performances; he had sung with the local church choir; and he had composed a number of works, the most ambitious being an Overture in D Minor for full orchestra, which was played in 1898 when he

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was 16. Though Kodály originally arrived in the capital to study languages and literature, his interest in music soon led him to transfer to the Academy of Music. During his last year at the Academy, he wrote a one-movement tone poem titled *Summer Evening*, the first orchestral work of his maturity and the only one whose themes are not based on folk models. He said that the work's title was not intended to indicate that *Summer Evening* was program music, but simply that "it was conceived on summer evenings, amidst harvested cornfields, over the ripples of the Adriatic."



Leoš Janáček (1854–1928) /**red. Erwin Stein**
SINFONIETTA (1926)

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, harp and strings

Performance time: 25 minutes

First Grant Park Orchestra performance: August 26, 1989
Zdeněk Mácal, conductor

The conception of the *Sinfonietta* dates to Janáček's visit to Písek during the summer of 1925. "One sunny day," recounted the composer's biographer Jaroslav Vogel, "[he] was sitting in the local park listening to a military band concert. The well-rehearsed musicians played, among other things, some" fanfares that took Janáček's fancy not only as such but also by the way they were performed. The players—possibly dressed in historical costumes—stood up to play their solos and then sat down again. This refreshing experience, enhanced by the park setting, made a deep impression on Janáček." The following winter, Janáček was approached by a Czech patriotic and gymnastic society called *Sokol* ("Falcon") to write some fanfares for their quadrennial national jamboree to be held in Prague that summer. Bursting with national pride ever since the freeing of Czechoslovakia from Austro-Hungarian hegemony at the end of the First World War and with the pleasant memory of the Písek band concert still in his mind, he readily agreed to accept the commission. The *Sinfonietta* was introduced during the *Sokol* festival on June 29, 1926, in Prague in a performance by the Czech Philharmonic.

When the *Sinfonietta* was new, Janáček appended to each of its movements a title: *Fanfares*, *The Castle*, *The Queen's Monastery*, *The Street* and *The Town Hall*. In a journal article of 1927 called "My Town," Janáček explained that these sobriquets denoted landmarks in Brno, which he remembered as "small and inhospitable" in its Austro-Hungarian days during his youth and early professional life, but which, after gaining its freedom after World War I, "underwent a miraculous change. I lost my dislike of the gloomy Town Hall, my hatred of the hill from whose depths so much pain was screaming, my distaste for the street and its throng. As if by a miracle, liberty was conjured up, glowing over the town—the rebirth of 28 October 1918. I saw myself in it. I belonged to it. And the blare of the victorious trumpets, the holy peace

of the Queen's Monastery, the shadows of night, the breath of the green hill and the vision of the growing greatness of the town, of my Brno, were all giving birth to my Sinfonietta."

Though the music is devoid of explicit programmatic reference, it churns throughout with an unquenchable vitality and exuberance that undoubtedly grew from Janáček's ardent nationalism. The music is never far from folk song, which, in its melodic leadings and speech rhythms, served as the springboard for Janáček's art. Though the movements are mostly constructed in sections, they surge forward with the sort of cumulative structural logic typical of Janáček that is more easily heard than explained. The piece is brought round full circle when the fanfare of the opening movement is recalled in the finale to create a stunning climax to one of the most splendid and innovative masterworks in 20th-century music.

On July 11, 1926, two weeks after the premiere of the Sinfonietta, Janáček was honored by the placing of a memorial plaque on the house of his birth in Hukvaldy. In his remarks for the occasion, he said, "I think I succeeded best in getting as close as possible to the mind of the simple man in my Sinfonietta. I would like to continue on that road.... My latest creative period is a kind of new sprouting from the soul which has made its peace with the rest of the world and seeks only to be nearest to the ordinary Czech man."

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