

JOIN US!

A Pastoral Picnic in White

Grant Park Music Festival in Millennium Park



SATURDAY, JULY 28

Dress in white from head to toe, bring a white tablecloth and your finest foodie spread and join us for our annual picnic! Find a place on the lawn and toast to an evening of Mendelssohn's Scottish Symphony and Vaughan Williams' Norfolk Rhapsody No. 2. It's our backyard party for the city, and **everyone's welcome!**

6 PM Picnic Setup Begins, Great Lawn
7:30 PM Concert Begins, Jay Pritzker Pavilion




**GRANT PARK
MUSIC FESTIVAL**

Official Picnic Sponsor


For more information, visit gpmf.org/picnic



The

Walter E. Heller Foundation

is a proud supporter of these distinguished guest conductors in the following concerts:

Dennis Russell Davies

Tchaikovsky Symphony No. 5

July 6 and 7

Vinay Parameswaran

Music of the Silver Screen: An American in Paris and More

July 11

Roderick Cox

Beethoven Symphony No. 2

July 18

Markus Stenz

Barber Violin Concerto

July 20 and 21

Gemma New

Liszt Piano Concerto No. 2

July 25

David Danzmayr

Mendelssohn Scottish Symphony

July 27 and 28

Funding from the Walter E. Heller Foundation is given in memory of Alyce DeCosta.

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, July 25, 2018 at 6:30 p.m.

Jay Pritzker Pavilion

LISZT PIANO CONCERTO NO. 2

Grant Park Orchestra

Gemma New Guest Conductor

Kirill Gerstein Piano

Douglas Lilburn

Aotearoa Overture

Franz Liszt

Piano Concerto No. 2 in A Major

Adagio sostenuto assai—Allegro agitato assai—Allegro moderato—
Allegro deciso—Marziale un poco meno allegro—Allegro animato

KIRILL GERSTEIN

Jean Sibelius

Symphony No. 2 in D Major, Op. 43

Allegretto

Tempo Andante, ma rubato

Vivacissimo—Lento e suave—Tempo primo—Lento e suave—

Finale: Allegro moderato

This concert is partially supported by Walter E. Heller Foundation
with a grant given in memory of Alyce DeCosta

Tonight's concert is being broadcast live on 98.7WFMT
and streamed live at wfmt.com.



New Zealand-born conductor **GEMMA NEW** is Music Director for the Hamilton Philharmonic Orchestra in Ontario and Resident Conductor of the Saint Louis Symphony Orchestra. During the 2017–2018 season, she also has guest engagements with the Royal Scottish National Orchestra, Helsingborgs Symfoniorkester, Filharmonia Szczecin, Orchestre de Chambre de Lausanne, Auckland Philharmonia, Christchurch Symphony, Chamber Orchestra of San Antonio, and the Omaha, Albany and Berkeley

symphonies. Now beginning her third season with the Hamilton Philharmonic, Ms. New is committed to deepening the orchestra's artistic level and expanding its reach in the community. This season she led the HPO's first "Intimate and Immersive" series, creating a "closer to the music" atmosphere with a wide range of orchestral repertory, electronic indie-band music, lights and art installations. The orchestra's regular concert series explores a wide range of repertory, presents international soloists to Hamilton's audiences, and highlights local theatrical and choral talent. The HPO Family series, launched with Ms. New's first concert as Music Director, merges music, science, theater and Canadian culture, and in recent seasons has collaborated with filmmakers such as KV265, Jeremy Major and Nathan Fleet. As Resident Conductor for the Saint Louis Symphony, Gemma New makes her subscription debut this season; leads community, family, education and Live at Powell Hall performances; covers for Music Director David Robertson and guest conductors; and serves as Music Director of the Saint Louis Symphony Youth Orchestra.



KIRILL GERSTEIN made his debuts in recent seasons with the Vienna Philharmonic, Berlin Philharmonic and Royal Concertgebouw Orchestra. This season in Europe, he tours with the Leipzig Gewandhaus and Orchestra of RAI Torino, and performs with the Bavarian Radio Symphony Orchestra, Berlin Radio Symphony Orchestra, Royal Stockholm Philharmonic, Czech Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, Netherlands Radio Philharmonic, Gürzenich Orchestra, Hamburg Symphony, Royal

Philharmonic Orchestra and Royal Scottish National Orchestra. In the United States, he performs piano concertos by Brahms with the Chicago Symphony Orchestra, Bach with the Boston Symphony Orchestra, and Gershwin with the Baltimore Symphony. In recital, Mr. Gerstein appears at London's Wigmore Hall; Louisiana Museum of Modern Art in Denmark; Rudolfinum in Prague; Arthur Rubinstein Festival in Łódź, Poland; Gilmore Keyboard Festival in Kalamazoo, Michigan; and Peoples' Symphony Concerts in New York. Equally at home in chamber music, Kirill Gerstein tours Japan with Berlin Philharmonic concertmaster Daishin Kashimoto and North America with Clemens Hagen performing Beethoven's Cello Sonatas, and appears in a French program at Amsterdam's Concertgebouw.



Douglas Lilburn (1925–2001)
***AOTEAROA OVERTURE* (1940)**

Scored for: pairs of woodwinds, four horns, two trumpets, three trombones, timpani and strings

Performance time: 8 minutes

Grant Park Music Festival premiere

Douglas Lilburn, a leading figure in the music of New Zealand, was born in the North Island coastal town of Wanganui on November 2, 1915. He majored in both literature and music at Canterbury University in Christchurch, and was decisively swayed toward composition as a career when he won the Percy Grainger Prize for his tone poem *In the Forest* in 1936. From 1937 to 1940, he studied composition at the Royal College of Music in London with Ralph Vaughan Williams, whose music and character proved to be lasting influences. Lilburn's presence in England was publicly recognized when he received the Cobbett Prize in 1939 for his *Phantasy String Quartet* and had his *Aotearoa Overture* performed the following year at His Majesty's Theatre by Warwick Braithwaite and the Sadlers Wells Orchestra, on a program observing the centenary of New Zealand becoming an independent British colony. Following his return home, Lilburn was appointed to the faculty of Victoria University in Wellington, where, in 1963, he established the first electronic music studio in Australasia; he retired from the school in 1979. His distinctions included an honorary doctorate from the University of Otago, the Order of New Zealand, a Composers Association of New Zealand Award, and a *Festschrift* (a "festive publication" of honorific scholarly essays) to commemorate his retirement from Victoria University.

Lilburn's works include three symphonies, several independent orchestral scores, songs, a string quartet and other chamber works, piano and choral compositions, film and theater music, and pieces for tape and electronics. J.M. Thomson summarized Lilburn's creative personality in the *New Grove's Dictionary*: "Lilburn is a New Zealand composer with an authentic voice, an individual utterance, and the power to evoke both real and visionary landscapes. Composition in New Zealand has a continuity, commitment and purpose it would signally have lacked but for him. He has overcome the at-times crippling difficulties of working on the outer fringe of European musical culture, and forged from unpromising material (a negligible folk inheritance, a pastiche English church and pastoral tradition) a highly articulate, unmistakable personal style."

The title for *Aotearoa*—"land of the long white cloud," the Maori name for New Zealand—was suggested to Lilburn by Warwick Braithwaite, conductor of the work's premiere in London in 1940. *Aotearoa* is a dramatic evocation of the composer's homeland, with open-air melodies glistening in the woodwinds, a succession of expansively lyrical themes nicely balanced by thoughtful episodes, and a sweeping, heroic climax.



Franz Liszt (1811–1886)
PIANO CONCERTO NO. 2 IN A MAJOR
(1839, 1849)

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

Performance time: 21 minutes

First Grant Park Orchestra performance: August 7, 1938;
Rico Marcelli, conductor; Rosa Linda, soloist

Liszt sketched his two piano concertos in 1839, but they lay unfinished until he went to Weimar. He completed the Second Concerto, in A Major, in the summer of 1849 but did not get around to having it performed for more than seven years. The formal procedure on which Liszt built this Concerto and other of his orchestral works is called “thematic transformation”—or, to use the rather more jolly phrase of American critic William Foster Apthorp, “The Life and Adventures of a Melody.” Never bothered that he was ignoring the Classical models of form, Liszt concocted his own new structures around this transformation technique. Basically, the process consisted of inventing a theme that could create a wide variety of moods, tempos, orchestrations and rhythms to suggest whatever emotional states were required by the different sections of the piece. There are at least six such episodes in Liszt’s Second Piano Concerto. The composer provided no specific plot for any of these, but wrote music of such extroverted emotionalism that it is not difficult for imaginative listeners to provide their own: languor, storm, love, strife, resolve and battle is only one possible sequence. It is a diverting game to play, and Liszt has invited all to take part. The melody on which this Concerto is based is presented immediately at the beginning by the clarinet. It courses through each section, and can most easily be identified by the descending half-step sigh at the end of the first phrase.



Jean Sibelius (1865–1957)
SYMPHONY NO. 2 IN D MAJOR, OP. 43
(1901–1902)

Scored for: pairs of woodwinds, four horns, three trumpets, three trombones, tuba, timpani and strings

Performance time: 43 minutes

First Grant Park Orchestra performance: July 29, 1936;
Robert Sanders, conductor

At the turn of the 20th century, Finland was experiencing a surge of nationalistic pride that called for independence and recognition after eight centuries of domination by Sweden and Russia. Jean Sibelius became imbued with the country’s spirit, lore and language, and several of his early works—*En Saga*, *Kullervo*, *Karelia*, *Finlandia*—earned him a hero’s reputation among his countrymen. Sibelius became an emblem of his homeland in 1900 when conductor Robert Kajanus and the Helsinki

Philharmonic featured his music on a European tour whose purpose was less artistic recognition than a bid for international sympathy for Finnish political autonomy. The young composer went along on the tour, which proved to be a success for the orchestra and its conductor, for Finland, and especially for Sibelius, whose works it brought before an international audience.

A year later Sibelius was again traveling. Through a financial subscription raised by writer Axel Carpelan, he was able to spend the early months of 1901 in Italy away from the rigors of the Scandinavian winter. So inspired was he by the culture, history and beauty of the sunny south (as had been Goethe and Brahms) that he envisioned a work based on Dante's *Divine Comedy*. However, a second symphony to follow the First of 1899 was gestating, and the Dante work was eventually abandoned. Sibelius was well launched on the new Second Symphony by the time he left for home. He made two important stops before returning to Finland. The first was at Prague, where he met Dvořák and was impressed with the famous musician's humility and friendliness. The second stop was at the June Music Festival in Heidelberg, where the enthusiastic reception given to his compositions enhanced the budding European reputation that he had achieved during the Helsinki Philharmonic tour the preceding year. Still flush with the success of his 1901 tour when he arrived home, he decided he was secure enough financially (thanks in large part to an annual stipend initiated in 1897 by the Finnish government) to leave his teaching job and devote himself to composition. Though it was to be almost two decades before Finland became independent of Russia as a result of the First World War, Sibelius had come into his creative maturity by the time of the Second Symphony. So successful was the work's premiere on March 8, 1902, that it had to be repeated at three successive concerts in a short time to satisfy the clamor for further performances.

The Symphony opens with an introduction in which the strings present a chordal motive that courses through and unifies much of the first movement. A bright, folk-like strain for the woodwinds and a hymnal response from the horns constitute the opening theme. The second theme exhibits one of Sibelius' most characteristic constructions—a long-held note that intensifies to a quick rhythmic flourish. This theme and a complementary one of angular leaps and unsettled tonality close the exposition and figure prominently in the ensuing development. A brass chorale closes this section and leads to the recapitulation, a compressed restatement of the earlier themes. The *Andante*, though related to sonatina form (sonata without a development), is best heard as a series of dramatic paragraphs whose strengths lie not just in their individual qualities but also in their powerful juxtapositions. The third movement is a three-part form whose lyrical, unhurried central trio, built on a repeated note theme, provides a strong contrast to the mercurial surrounding scherzo. The slow music of the trio returns as a bridge to the sonata-form finale, which has a sweep and spirituality that make it one of the last unadulterated flowerings of the Romantic tradition.

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