

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, August 11, 2017 at 6:30 p.m.

Saturday, August 12, 2017 at 7:30 p.m.

Jay Pritzker Pavilion

TCHAIKOVSKY MANFRED SYMPHONY

Grant Park Orchestra

Carlos Kalmar Conductor

Jonathan Boen Horn

Nikolai Rimsky-Korsakov

Overture to *The Tsar's Bride*

Aaron Jay Kernis

Legacy, Concerto for Horn, Strings, Harp and Percussion

Introduction: Echoes of ...

1. Will

2. Divided

3. ... Grace

JONATHAN BOEN

This is a world premiere, commissioned by the Grant Park Music Festival and the Royal Liverpool Philharmonic.

INTERMISSION

Piotr Ilyich Tchaikovsky

Manfred Symphony, Op. 58

Lento lugubre — Moderato con moto — Andante

Vivace con spirito

Andante con moto

Allegro con fuoco

The Walter E. Heller Foundation is proud to support works
by American composers, in memory of Alyce DeCosta.

This concert is supported in part by many generous donations in memory of
Maita Honey Adolph, a longtime member and friend of the Festival.

The commissioned work by Aaron Jay Kernis
is supported in part by New Music USA.



JONATHAN BOEN, recipient of the Harvey Shapiro Award for Excellence in Brass as a Fellow at the Tanglewood Music Festival, has served as Principal Horn for Lyric Opera of Chicago since 1979, a position he secured at the age of 22, one year after joining the company as the orchestra's third horn. He has also been Principal Horn of the Grant Park Orchestra since 1998 and of Music of the Baroque since 1994. Mr. Boen has performed with the Chicago Symphony Orchestra under Georg Solti and Daniel Barenboim and with

the Israel Philharmonic at the Ravinia Festival, and served as Guest Principal Horn of the Dallas Symphony, Santa Fe Opera and Milwaukee Symphony. As a chamber musician, he has appeared with the Chicago Chamber Players, Rembrandt Chamber Players, Contemporary Chamber Players, MusicNow, Colorado College Summer Festival, Sanibel Music Festival and Midsummer's Music in Door County, Wisconsin. Mr. Boen is a former member of the Denver Symphony and Chicago Brass Quintet, with whom he toured extensively and released three recordings. In 1983, he premiered the Horn Concerto written for him by Illinois composer Jan Bach. Jonathan Boen has given master classes throughout the United States and in England and Japan, and currently serves on the faculty of Northwestern University.



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Nikolai Rimsky-Korsakov (1844-1908)
OVERTURE TO *THE TSAR'S BRIDE* (1898)

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

Performance time: 7 minutes

First Grant Park Orchestra performance

The Tsar in Rimsky-Korsakov's *The Tsar's Bride* is Ivan Vasilyevich, Grand Prince of Moscow — “Ivan the Terrible” — the first Tsar, by his own proclamation, of Russia. (“Tsar,” a title meaning “emperor,” was derived from the Latin “Caesar,” the Russian equivalent of the German “Kaiser.”) Despite the nickname earned because of his brutal treatment of real and imagined enemies, Ivan (1530-1584) left an indelible mark on his country by centralizing the government, promoting culture (he was a good writer on religion and politics, encouraged printing, and is credited with a choral composition in honor of St. Peter), limiting the power of the aristocracy, bringing non-Slavic regions into the Russian state, solidifying the influence of the Orthodox Church, and fostering relations with Western Europe (he considered marrying an English noblewoman late in his life).

The playwright Lev Alexandrovich Mey, imbued with the intense nationalism sweeping Russia in the middle of the 19th century, took up the subject of Tsar Ivan in his dramas *The Tsar's Bride* in 1849 and *The Maid of Pskov* eleven years later. Alexander Borodin sketched a few ideas for an opera based on *The Tsar's Bride* in 1867, but abandoned the project; Anton Rubinstein composed an orchestral “musical character picture” inspired by the play in 1869 (of which Tchaikovsky made a four-hand piano arrangement); and in 1898, sixteen years after premiering an operatic version of Mey's *The Maid of Pskov* (alternately titled *Ivan the Terrible*), Nikolai Rimsky-Korsakov composed *The Tsar's Bride*. The story tells of Marfa, the daughter of a Novgorod merchant, who plans to marry the nobleman Lykov. Gryaznoy, a member of Tsar Ivan's special retinue, the *oprichniki*, also loves Marfa, however, and he gives her a love potion to draw her affections to him. Gryaznoy's jealous mistress, Lyubasha, has become aware of the plot and, unknown to him, substitutes poison for the love potion. These events are further complicated when Tsar Ivan chooses Marfa as his bride. Gryaznoy blames Lykov for the poisoning, and orders his execution. When Lyubasha confesses that it was she who was responsible, Gryaznoy, furious, stabs her with his dagger. Marfa, suffering from the evil potion and the death of her beloved Lykov, descends into madness.

Little of the malevolence of the plot is discernable in the opera's brilliant overture, which follows a compact sonata form: main theme reminiscent of a vigorous Russian dance; second theme of lyrical, arching phrases; development section built from main-theme motives; recapitulation; and a quiet coda that Rimsky-Korsakov added for concert use.



Piotr Ilyich Tchaikovsky (1840-1893)

MANFRED SYMPHONY (1885)

Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, percussion, two harps, harmonium, and strings

Performance time: 57 minutes

First Grant Park Orchestra performance

One of the highlights of Hector Berlioz's second visit to Russia, in 1867-1868, was the performance of his composition inspired by Byron's *Childe Harold*, the symphony *Harold in Italy*. The Russian passion for Byron was still strong after it had largely run its course in the rest of Europe, and Berlioz's colorful, programmatic work created a considerable stir among both public and musicians. *Harold in Italy* was the direct inspiration for Rimsky-Korsakov's *Antar Symphony* of 1868 and also caused Vladimir Stassov (the influential journalist and philosophical shepherd of the group of nationalistic composers known as "The Five") to concoct a literary program for a four-movement symphony based on another of Byron's writings, *Manfred*. Stassov sent his précis to Mili Balakirev, one of "The Five," who, finding the sketch "not in harmony with my intimate moods," chose not to set it to music. Balakirev elaborated Stassov's outline and sent it to Berlioz with the hope of inspiring a sequel to *Harold in Italy*. He even suggested the use in the proposed work of an *idée fixe* — a melody heard in every movement — a technique that had proven successful in the *Symphonie Fantastique*. Berlioz, tired, ill and nearing the end of his life, declined. Balakirev's scenario lay fallow for fourteen years.

In 1882, Balakirev wrote Tchaikovsky a letter full of praise for the tone poems *The Tempest* and *Francesca da Rimini* and thanking him for the recent dedication of the revised version of *Romeo and Juliet*, whose form and subject he had originally suggested. He took the occasion to offer Tchaikovsky the long-dormant *Manfred* program. Tchaikovsky replied that the plan seemed too close to the Berlioz model to allow for much originality, and told Balakirev that he was not interested. Two years later, Balakirev met Tchaikovsky at the first performance of *Eugene Onégin* at St. Petersburg's Imperial Theater, and again urged him to consider *Manfred*. Tchaikovsky, having become more familiar with the poet's works since Balakirev first suggested the topic, arrived at the realization that this might indeed be a subject for him. Balakirev sent him a revised version of the scenario, even suggesting keys, moods and forms, and Tchaikovsky took it and a newly purchased copy of the original poem with him on a visit to Switzerland. He decided to go ahead with the project, despite reservations about composing to a literary plan. ("It is a thousand times pleasanter to compose without a program," he confided to a friend.) He made sketches for *Manfred* during his spring 1885 travels, and settled down to serious work on the score when he returned home in the summer.

The new piece did not come easily. “Nothing has ever been so difficult for me or cost me so much effort as the symphony I am now composing,” he wrote in a letter. Work on *Manfred* was made more difficult by his busy schedule. He was beginning production plans for the just-completed comic opera *Cherevitzki* (“*The Tsarina’s Slippers*”) and he had a waiting commission for another opera (*The Enchantress*) that he had to begin before *Manfred* could be finished. When *Manfred* was finally completed in December, he was curiously ambivalent about it. He called it “my finest symphonic composition” yet refused to accept any payment from his publisher, Jurgenson, because he thought it would never be popular enough with audiences to repay the investment. Though the work has not won the acclaim of the late numbered symphonies, it is nevertheless one of Tchaikovsky’s most gripping orchestral essays.

Though Byron called *Manfred* a drama, he never intended that it be staged but rather read as a poetic recitation. He wrote to his publisher that it was “quite impossible to stage,” and that negotiations with the Drury Lane Theatre to mount a production “have given me the greatest contempt.” In 1817, Byron described the haunted, illusory world of *Manfred*: “It is in three acts, of a very wild, metaphysical and inexplicable kind. Almost all of the persons — but two or three — are spirits of the earth and air, or the waters; the scene is in the Alps; the hero is a kind of magician, who is tormented by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these spirits, which appear to him, and are of no use; he at last goes to the very abode of the Evil Principle, in *propria persona*, to evocate a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act he is found by an attendant dying in the tower, where he had studied his art.”

The symphonic plan that Stassov and Balakirev wove around Byron’s play contains four scenes, which are faithfully mirrored by Tchaikovsky’s music.

“I. Manfred wanders over the Alps,” begins Balakirev’s outline. “His life is ruined; many burning questions remain unanswered; nothing remains to him but memory. The form of the ideal Astarte floats before his fancy; in vain he calls to her; only the echoes of the rocks give back her name. His thoughts and memories burn his brain and eat out his heart; he seeks and pleads for oblivion which none can give him.

“II. *Scherzo fantastique*. The spirit of the Alps appears to Manfred in the rainbow of the waterfall.

“III. A mood entirely different from the earlier movements. Program: the customs of the Alpine huntsmen, patriarchal, simple and kindly. With these customs Manfred comes into contact, and is in sharp contrast. Naturally, you must first of all have a little hunting motive, only here the greatest caution is necessary so as not to fall into triviality. Heaven preserve you from the commonplaces after the manner of German fanfares and hunting music!

“IV. Finale. A wild *Alllegro* that depicts the caves of Arimanes, to which Manfred has gone to seek a meeting with Astarte. The contrast to this infernal orgy will be given by the appearance of Astarte’s shade. The music must be light, clear and

maidenly. Then a repetition of the pandemonium; then sunset and the death of Manfred.”

In composing *Manfred*, Tchaikovsky not only followed Balakirev’s program but also adopted the technique of *idée fixe* that he suggested. The *idée fixe* melody, symbolizing Byron’s romantic protagonist, is presented at the Symphony’s outset and occurs in every movement. The work, especially in its opening movement, does not follow traditional symphonic forms, and it is perhaps for that reason that Tchaikovsky did not include it among his numbered symphonies, considering it rather a multi-movement symphonic poem.

So truly do the individual movements reflect the literary scheme given above that they need little further comment. *Manfred* is one of Tchaikovsky’s most colorful orchestral pictures, exhibiting a richness and variety of instrumental sonorities unsurpassed by any of his other compositions. “Of all Tchaikovsky’s works, it is *Manfred* which has least deserved its fate,” wrote John Warrack in his biography of the composer. “He constructs a form of his own that is remarkably successful as an expression of his program.... It is a musical portrait, as strongly drawn as Berlioz’s *Harold*, of the guilty, doomed sensibility that was perhaps the aspect of Byron which most vividly appealed to the Russians.”

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Aaron Jay Kernis (born in 1960)

**LEGACY, CONCERTO FOR HORN, STRINGS,
HARP AND PERCUSSION (2017)**

Scored for: strings, harp and percussion

Performance time: 20 minutes

World Premiere, commissioned by the Grant Park Music Festival and the Royal Liverpool Philharmonic

“I want to write music that is visceral, that is moving, and that is impeccably put together. I don’t want classical music to be a passive experience. I want it to have as much impact as the best rock concerts.” Aaron Jay Kernis, who distilled the essence of his art in these words, is very much a composer for the turn of the millennium — eclectic, brazen, exuberant, aggressive, plugged-in. “I want everything to be included in music,” he says, “soaring melody, consonance, tension, dissonance, drive, relaxation, color, strong harmony and form — and for every possible emotion to be elicited actively by the passionate use of these elements.” Passion, laced with chutzpah, marked his earliest recognition by the music world: when Jacob Druckman, his teacher at Yale and then Composer-in-Residence with the New York Philharmonic, scheduled an open reading of Kernis’ *Dream of the Morning Sky* at the Philharmonic’s Horizons Festival of new music in June 1983, Kernis vigorously defended his handling of the orchestra after the conductor, Zubin Mehta, criticized it from the podium. Audience and critics were won over, and Kernis was news.

Aaron Jay Kernis was born in Philadelphia on January 15, 1960, and started teaching himself piano and violin at age twelve; he began composing soon thereafter. He took his professional training at the San Francisco Conservatory of Music (with John Adams), Manhattan School of Music (Elias Tanenbaum and Charles Wuorinen), Yale (Morton Subotnik, Bernard Rands and, principally, Jacob Druckman) and the American Academy in Rome; he was appointed to the faculty of the Yale University School of Music in 2003. Since his coming-out with *Dream of the Morning Sky* at that New York Philharmonic concert in 1983, Kernis has created an impressive catalog: significant scores for orchestra (three symphonies, *New Era Dance*, *Invisible Mosaic III*, *Musica Celestis*, a double concerto for guitar and violin, solo concertos for English horn, guitar violin and cello); numerous compositions for varied chamber ensembles; pieces for piano, organ and accordion; and many works for solo voices and for chorus. He has held extended residencies with the St. Paul Chamber Orchestra, Minnesota Orchestra, Nashville Symphony and Mannes College of Music.

**I want to write music
that is visceral, that
is moving, and that is
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—Aaron Jay Kernis

Kernis won the Pulitzer Prize for his String Quartet No. 2 (“Musica Instrumentalis”) in 1998, and the University of Louisville’s prestigious Grawemeyer Award four years later for the cello concerto *Colored Field*. In addition to the 2012 Nemmers Prize in Music Composition from Northwestern University, for which he fulfilled month-long residencies during 2012-2013 and 2013-2014, his many other distinctions include the Stoeger Prize from the Chamber Music Society of Lincoln Center, Guggenheim Fellowship, Rome Prize, a grant from the National Endowment for the Arts, Bears Prize, New York Foundation for the Arts Award, Award in Music from the American Academy of Arts and Letters, and awards from BMI and ASCAP, as well as many commissions from some of the country’s leading ensembles and institutions; in March 2011 he was inducted into the American Academy of Arts and Letters. Kernis fulfilled commissions for works for two significant occasions in the year 2000: one for the centennial celebrations of the Philadelphia Orchestra; the other, from Michael Eisner and the Disney Corporation, observing the arrival of the new millennium. In February 2000, his “permanently installed ambient music” for the Rose Center for Earth and Space at New York’s Museum of Natural History, titled *Cosmic Cycle*, was first heard. In 1995, Kernis signed an exclusive recording contract with Decca/London, which has released several highly acclaimed albums of his music.

FROM THE ARTIST

In the months following President Barack Obama’s farewell address in Chicago, I began to turn my thoughts to composing this new horn concerto for tonight’s premiere at the Grant Park Music Festival.

The President’s inspiring summation of the previous eight years of our history rests incongruously next to the daily turmoil that has taken hold since then. A great deal has been written about the idea of the former President’s ‘legacy’: a commitment to protect our air, water, health, children ... which, since then is being torn down, many pieces at a time, every single day.

As a creative artist, I think frequently about what I will be able to pass on to my family, and to our world, as I spend my life attempting to create works of beauty, healing, confrontation and ideas. Building, not destroying. I hope my children will appreciate and take part in giving their best to the world that we live in together.

This concerto — titled *Legacy* — is both an abstract work made up of themes presented in harmonious and conflicting relationships, as well as a record of personal emotions and thoughts transformed into those ideas and into sound.

Legacy is commissioned jointly by the Grant Park Music Festival and the Royal Liverpool Philharmonic for their respective principal hornists, Jonathan Boen and Timothy Jackson. It is dedicated to President Barack Obama to honor his humanity, humility, intelligence and inspiration as the nation’s former leader.

—Aaron Jay Kernis





FRITZ KAENZIG

Musician Tribute

Fritz Kaenzig joined the Grant Park Orchestra as Principal Tubist in 1984. When he began his tenure, he was professor of tuba and euphonium at the University of Illinois at Urbana-Champaign. Since 1989, he has served in the same capacity at the University of Michigan, being named in 2013 as an Arthur F. Thurnau Professor for outstanding undergraduate teaching. Kaenzig retired from the Grant Park Orchestra near the end of the 2017 season.

Some favorite memories from his decades performing in the orchestra are concerts like Mahler's 5th Symphony with Zdenek Macal conducting at the previous home of the orchestra in the Petrillo Music Shell, and Mahler's 9th Symphony with Carlos Kalmar in the Harris Theater. Another standout memory was a 1992 solo performance of the John Williams Concerto for Tuba with the orchestra. Playing with this outstanding orchestra has been one of the greatest honors and pleasures of his life. The camaraderie enjoyed by the orchestra members is evident in the wonderful music-making produced.

Some lighter memories include the Invasion of the Bugs at the Petrillo Shell, when the flying green bugs were so thick that the program had to be shortened when orchestra members couldn't avoid inhaling them. A few little dead bug bodies still remain in the tuba parts from that evening's concert. Kaenzig was one of the finalists in the Ugly Shirt contest held between orchestra members when Doc Severinson was the guest artist; he almost outsparkled Doc! The low brass section, led by former bass trombonist, Bruce Nelson, used to do their own "taste of Chicago" by visiting various ethnic neighborhoods and trying the sampler plates in places like Andersonville, Pilsen, Chinatown, and Little Lithuania and Italy.

Kaenzig and his wife, Monica, retired clarinetist with the Los Angeles Philharmonic, look forward to spending summers in Ann Arbor and traveling back to Chicago whenever possible to visit this great city, and enjoying the cultural opportunities, including the Grant Park Music Festival.





DEL HALL

CHARLENE ZIMMERMAN

Musician Tribute

My wife, clarinetist **Charlene Zimmerman**, retired from the Grant Park Orchestra at the end of last season. She joined the orchestra in 1978. At the time, we had one child and lived in Elmhurst. “Well, I won that one!” she said as she returned from the audition. Initially she played second clarinet, but in 1988, she auditioned for the principal clarinet chair, a position she held until her retirement.

In her 39 years with the orchestra, she played more than 1,300 concerts, was the chairman of the orchestra’s audition committee for 23 seasons, and served on the committee that negotiated the orchestra’s first multi-year contract. “My colleagues were what made the job so special,” she says. “Rehearsing, performing, and talking about music with them are memories that I’ll always treasure.”

Raising two sons while adhering to the orchestra’s schedule was a formidable task. Both boys played baseball, with games scheduled in the late afternoon. Charlene attended many of them, sitting in the bleachers in full concert dress. After the fourth inning, she’d hop in her car and speed down the Eisenhower for another evening in the orchestra.

“For a good part of my time in the orchestra I played for Carlos Kalmar,” she says. “Before he was named principal conductor, he did a Brahms First that was revelatory, and so was his *Don Juan*. Even though I’d played those pieces many times, I never thought of them the same way after that. The Mahler Nine we did with Carlos a few years back is unforgettable, too.”

And there was the orchestra’s softball team. For a couple of years, Charlene was the pitcher. “I had a career-ending injury—was hit in the shoulder by a line drive. I figured the next time it’s going to be my mouth.”

Charlene performed the Debussy *Premiere Rhapsody for Clarinet and Orchestra* in 1992 and played a note-for-note transcription of Benny Goodman’s “Chicago” with the orchestra on six separate occasions.

In September of 2013, at a banquet at the Fairmont Hotel, the Grant Park Music Festival presented Mayor Richard M. Daley with the Festival’s *Advocate for the Arts Awards Benefit*. Central to the presentation was Charlene playing the Benny Goodman “Chicago” solo. Daley was ecstatic with the tribute and remarked, “If I were still Mayor, I’d have her follow me everywhere.”

—Jack Zimmerman

Jack Zimmerman is a Chicago writer, storyteller, and the reluctant co-owner of 106 clarinet mouthpieces.