

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, August 2, 2017 at 6:30 p.m.

Jay Pritzker Pavilion

THE SPANISH GUITAR

Grant Park Orchestra

Carlos Kalmar Conductor

Pablo Sáinz Villegas Guitar

Juan Crisóstomo Arriaga

Overture to *Los esclavos felices*

Georges Bizet

Suite from *Carmen*

Prelude, Aragonaise, Intermezzo, Seguidilla, The Dragoons of Alcala,
The Toreadors, Danse Bohême

Joaquín Rodrigo

Fantasia para un gentilhombre

Villano y Ricercar

Españoleta y fanfare de la Caballería de Nápoles

Danza de las Hachas:

Canario

PABLO SÁINZ VILLEGAS

Joaquín Turina

Danzas fantásticas, Op. 22

Exaltación

Ensueño

Orgía

This concert is supported by Colleen and Lloyd Fry
and the Lloyd A. Fry Foundation.

The appearance of Pablo Sáinz Villegas is sponsored in part by
SPAIN: arts & culture.

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



PABLO SÁINZ VILLEGAS, born in La Rioja in northern Spain, started guitar lessons at age six and gave his first public performance just a year later. At age fifteen he won the Segovia Award and has since collected more than thirty similarly prestigious prizes. During the 2015-2016 season, Sáinz Villegas performed on a floating stage on the Amazon River with Plácido Domingo in a concert streamed worldwide, gave the world premiere of *Rounds*, the first composition for guitar by five-time Academy Award-winner John Williams, and toured Japan with the National Orchestra of Spain. In addition to his debut at the Grant Park Music Festival, the current season sees him appearing with the Norwegian Radio Orchestra in Oslo, Orquesta de Minería in Mexico City, and in concerts internationally and at New York's 92nd Street Y, Urbana's Krannert Center, Napa Valley's Lincoln Theater and South Miami-Dade Cultural Center. Pablo Sáinz Villegas continually searches for ways to communicate with young audiences and to inspire them with music. Over the last decade, he has created projects that have reached more than 15,000 children and youth through volunteering his time, establishing music programs, visiting schools, and creating unique community activities around the globe. His efforts have earned him invitations to play for both the Dalai Lama and the Spanish Royal Family.



Juan Crisóstomo Arriaga (1806-1826)
OVERTURE TO *LOS ESCLAVOS FELICES*
(“THE HAPPY SLAVES”) (1820)

Scored for: pairs of woodwinds and horns, timpani and strings

Performance time: 8 minutes

First Grant Park Orchestra performance: July 22, 1955;
Izler Solomon, conductor

Juan Crisóstomo Arriaga, admirably dubbed “The Spanish Mozart” by his fellow Basques, was, like his Austrian namesake, amazingly gifted, extremely precocious, and lamentably short-lived. Born into a prosperous merchant family in the northern coastal town of Bilbao on the fiftieth anniversary of Mozart’s birth (January 27, 1806 — his music-loving parents gave him the Spanish versions of Mozart’s first two baptismal names: Johannes Chrysostomus), Arriaga received his first music lessons from his father, at one time the organist of a local church. Young Arriaga is said to have begun composing when he was nine, and was performing as second violinist with a professional quartet by the following year. His earliest extant work is an octet (strings, trumpet, guitar, and piano) titled *Nada y mucho* (“*Nothing and a Lot!*”), written when he was eleven. In 1821, Arriaga’s parents sent him to France for advanced training at the Paris Conservatoire. He finished the entire course of study in just two years, and in 1824 was appointed teacher of harmony and counterpoint at the Conservatoire and issued the only music published during his lifetime, a set of three string quartets. Arriaga composed feverishly during the following months,

but in 1825, his health, always frail, gave way. He died in Paris in 1826, probably from tuberculosis, ten days short of his twentieth birthday.

The Overture to *Los esclavos felices*, which tells of a Spanish nobleman and his loyal wife who are faced with humiliation and death by their Moorish captors before being saved by their valor and constancy and the clemency of the King of Algiers, is a finely crafted essay reminiscent of the vivacity and tunefulness of Rossini and the suavity of Mozart.



Georges Bizet (1838-1875)

SUITE FROM CARMEN (1872-1875)

Scored for: two flutes, including piccolo, two oboes, including English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings

Performance time: 20 minutes

First Grant Park Orchestra performance: July 17, 1936; Ebba Sundstrom, conductor

Carmen, Prosper Mérimée's earthy novella of 1845, was an unlikely subject for Georges Bizet to have chosen for representation at the Opéra-Comique, whose bourgeois works had accustomed the theater's audiences to lighthearted, happy-ending stories disposed in breezy musical numbers separated by spoken dialogue. Heroism, tragedy and recitative were reserved for the hallowed environs of the Paris Opéra. Even though Bizet and his librettists, Henri Meilhac and Ludovic Halévy, smoothed the edges of the story and the characters (*Carmen* was little more than a raw prostitute in Mérimée's novella), critics and audience were bemused by the tragic progression of its plot, the depth of its characterization, the lubriciousness of its emotions, and the cumulative power of its impact at the opera's premiere on March 3, 1875. Though *Carmen* did not initially achieve the success Bizet had hoped for, neither was it the fiasco that some legends later made of it. It was retained in the Opéra-Comique repertory, and given 35 times before the end of the 1875 season and thirteen the next, though Bizet died in Paris exactly three months after the premiere, knowing little of the opera's success. *Carmen* then was produced to much acclaim across Europe and in America (first at New York's Academy of Music on October 23, 1878), and by the time it was revived at the Opéra-Comique, in 1883, the original spoken dialogue had been replaced with composed recitatives by the New Orleans-born composer Ernest Guiraud. *Carmen* was invariably performed in this through-composed version until Bizet's original score again came to light in the 1960s.

The Prelude to Act I serves as the gateway to the tragic tale that follows. The *Aragonaise* (Entr'acte to Act IV) sets the scene for the opera's searing conclusion. The Intermezzo (Entr'acte to Act III) provides a quiet, lyrical foil to the surrounding events. In the seductive *Seguidilla* (Act I), Carmen lures Don José to a local tavern. *The Dragoons of Alcalá* (Entr'acte to Act II) is the marching music that precedes Don José's arrival among the Gypsies. *The Toreadors* accompanies the procession of bullfighters entering the arena in Seville in Act IV. *The Danse Bohême* (Act II) marks Carmen's return to her Gypsy band after fleeing from Seville.



Joaquín Rodrigo (1901-1999)

FANTASIA PARA UN GENTILHOMBRE FOR GUITAR AND ORCHESTRA (1954)

Scored for: piccolo, flute, clarinet, oboe, bassoon, trumpet and strings

Performance time: 21 minutes

First Grant Park Orchestra performance: June 22, 1996; James Sedares, conductor; David Russell, guitar

Though Joaquín Rodrigo, born on November 22, 1901 at Sagunto, Valencia, on Spain's eastern coast, lost his sight when he was three from diphtheria, he early showed a pronounced aptitude for music. His parents enrolled him in a school for blind children in the nearby city of Valencia, and at age eight he began formal lessons in harmony, piano and violin. During the 1920s, Rodrigo established himself as a pianist with performances of challenging recent works by Ravel, Stravinsky and other contemporary composers, and he began composing seriously in 1923 with the *Suite para Piano* and the *Dos Esbozos* ("Two Sketches") for Violin and Piano. His first work for orchestra, *Juglares* (written, like all of his scores, on a Braille music typewriter and then dictated to a copyist), was played in both Valencia and Madrid in 1924; his *Cinco piezas infantiles*, also for orchestra, won a National Prize the following year. In 1927, he followed the path of his compatriots Albéniz, Granados, Falla and Turina, and moved to Paris, where he enrolled at the Schola Cantorum as a pupil of Paul Dukas; he later also studied at the Paris Conservatoire and the Sorbonne. The outbreak of civil war in Spain in 1936 prevented Rodrigo



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from returning home, and he spent the next three years traveling in Germany, Austria and Switzerland, and living in the French capital. He returned to Madrid after the Spanish Civil War ended in 1939, and established his position among the country's leading musicians with the premiere of the *Concierto de Aranjuez* for Guitar and Orchestra the following year. His prominence in Spanish musical life was recognized with many awards, honorary degrees and memberships, and, in 1947, the creation for him of the Manuel de Falla Chair at the University of Madrid. In addition to teaching at the University, Rodrigo also served as Head of Music Broadcasts for Spanish Radio, music critic for several newspapers, and Director of the Artistic Section of the Spanish National Organization for the Blind. He died in Madrid on July 6, 1999.

The lovely *Fantasia para un gentilhombre*, composed for Andrés Segovia in 1954, is divided into four movements. The first movement comprises two separate sections — a continuous variations on a simple, stately melodic pattern (*Villano*) and a *Ricercar*, an imitative instrumental type that was the most important precursor of the fugue. The following movement uses two pieces by Gaspar Sanz, the noted late-17th-century guitarist who worked for both Philip IV of Spain and his son John of Austria. The first (*Españoleta*) is a doleful melody that acquires much elaborate embroidery from the soloist as it progresses. The second is a rhythmically buoyant *Fanfare of the Neapolitan Cavalry*, a reminder that Naples was governed by Spain in Sanz's time. The *Españoleta* returns to conclude the movement. The third movement, *Hatchet Dance*, is almost martial in tone with an appropriate role taken by the trumpet. The Finale (*Canario*), based on a native folk dance, is the most overtly Spanish music in the *Fantasia*.



Joaquín Turina (1882-1949)

***DANZAS FANTÁSTICAS* (1920)**

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

Performance time: 17 minutes

First Grant Park Orchestra performance: August 3, 1957;
Milton Katims, conductor

With the works of Isaac Albéniz and Enrique Granados during the decades around the turn of the 20th century, Spanish music emerged as an integral part of the international cultural scene. In the years before World War I, Albéniz and Granados were joined in creating a national musical style by Manuel de Falla and Joaquín Turina, who, like their older colleagues, went to Paris both to study the traditional ways of music-making and to be inspired by the exciting modernities of Debussy, Ravel, Stravinsky and the other important composers then making that city the most vibrant center of art and culture in Europe. Turina was especially attracted to formal academic study, and he enrolled at the Schola

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Saturday, August 12

6 PM Picnic Setup Begins, Great Lawn

7:30 PM Concert Begins, Jay Pritzker Pavilion

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Cantorum as a pupil of the eminent pedagogue and composer Vincent d'Indy. Under d'Indy's tutelage, he turned out his first published work, the String Quintet in G minor, the performance of which was to have a profound effect on Turina's later music and philosophy. Albéniz, whom Turina had not previously met, was at the premiere of the Quintet in 1907 with Falla, and after the performance, Albéniz invited his younger compatriots to join him for a drink and some serious conversation at a café in the Rue Royale. Recalling the meeting with Albéniz four years later, Turina wrote, "[That evening] I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country." Turina returned to Spain in 1914, and soon came to be regarded as one of the leading musical figures of his country. Though he was best known during his lifetime for his compositions, he also gained fame as a pianist and chamber music player with the Quinteto de Madrid, as a professor at the Madrid Conservatory, as director of the performances of the Ballet Russe in Spain, as a music critic, and as a member of the Spanish Academy of Arts. Following Albéniz's advice, he sought inspiration for many of his compositions in indigenous songs and dances, and created such works in the national idiom as *La Procesión del Rocío*, *Danzas Andaluzas*, *La Oración del Torero*, *Sinfonia Sevillana* and *Canto a Sevilla*. Like these works, the *Danzas Fantásticas* abounds in Andalusian folk-rhythms and the piquant melodic leadings derived from the gypsy and flamenco traditions.

The *Danzas Fantásticas* of 1920 (Turina also made a version for solo piano) comprises three movements, each of which Turina headed with a quotation from the Spanish poet José Más:

Exaltación ("Ecstasy") — "It seems as if the figures in that incomparable picture were moving like the calix of a flower."

Ensueño ("Daydream") — "The guitar strings, when struck, sounded like the lament of a soul that could no longer bear the weight of bitterness."

Orgía ("Revel") — "The perfume of flowers is mingled with the fragrance of camomile and the bouquet of tall goblets filled with incomparable wine. From this, like an incense, the dances rises."

Exaltación opens with an atmospheric veil of string chords which serve as introduction to the swaying dance strain of the main theme. The movement passes through several episodes before the return of the opening music, into which is woven a reminiscence of the dance melody. The *Ensueño* is built upon a theme of tantalizingly ambiguous rhythmic character displayed in vibrant, Impressionist orchestral sounds. The center section is marked by sliding string harmonies from which emerges a theme of slightly melancholy cast. Delicate taps on the drum, a sigh from the flute and a distant chime bring the movement to a close. The closing *Orgía* evokes the fiery, heel-stomping music of the flamenco *cante hondo*, played here in the primary-color, sun-baked sonorities also familiar from the works of Turina's contemporary, Manuel de Falla.



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