

FREE NEIGHBORHOOD CONCERTS

Chamber and choral concerts in your community
NIGHT OUT IN THE PARKS


**GRANT PARK
MUSIC FESTIVAL**



Thu Jul 5, 6 PM *

Washington Square Park | 901 N Clark St
Project Inclusion String Quartet

Mon Jul 9, 11 AM | KIDS CONCERT!

Maggie Daley Park | 337 E Randolph St
Kids Concert with Classical Campers

Mon Jul 9, 7 PM

South Shore Cultural Center | 7059 S South Shore Dr
Grant Park Orchestra: Vivaldi's *The Four Seasons*

Thu Jul 12, 7 PM

Columbus Park Refectory | 5701 W Jackson Blvd
Grant Park Orchestra: Vivaldi's *The Four Seasons*

* denotes outdoor concert
(weather permitting)

Mon Jul 16, 11 AM | KIDS CONCERT!

Marquette Park | 6743 S Kedzie Ave
Kids Concert with Classical Campers

Thu Jul 19, 7 PM

South Shore Cultural Center | 7059 S South Shore Dr
Grant Park Chorus

Sun Jul 22, 7 PM

Columbus Park Refectory | 5701 W Jackson Blvd
Grant Park Chorus

Mon Jul 23, 11 AM | KIDS CONCERT!

Hamilton Park | 513 W 72nd St
Kids Concert with Classical Campers

Thu Jul 26, 7 PM *

Lake Shore Park | 808 N Lake Shore Dr
Project Inclusion String Quartet



City of Chicago, Rahm Emanuel, Mayor
Chicago Park District Board of Commissioners
Michael P. Kelly, General Superintendent & CEO

This program is presented as part of the Chicago Park District's Night Out in the Parks with the support of Mayor Rahm Emanuel. Arts programming in neighborhoods across the city advances the goals of the Chicago Park District and the Chicago Cultural Plan.

For more information about your Chicago Park District, visit www.chicagoparkdistrict.com or call (312) 742-7529 or (312) 747-2001 (TTY).

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Monday, July 9, 2018 at 7:00 p.m.
South Shore Cultural Center

Thursday, July 12, 2018 at 7:00 p.m.
Columbus Park Refectory

VIVALDI FOUR SEASONS

Members of the Grant Park Orchestra

Jeremy Black Conductor and Violin

Edvard Grieg

From Holberg's Time, Op. 40

Praelude

Sarabande

Gavotte—Musette—Gavotte

Air

Rigaudon

Antonio Vivaldi

The Four Seasons, Op. 8

Spring (R. 269)

Allegro—Largo e pianissimo sempre—Danza Pastorale (Allegro)

Summer (R. 315)

Allegro non molto—Adagio—Presto

Autumn (R. 293)

Allegro—Adagio—Allegro

Winter (R. 297)

Allegro non molto—Largo—Allegro

JEREMY BLACK

This concert is supported in part by a grant from the Mazza Foundation



Appointed Principal Second Violin of the Pittsburgh Symphony Orchestra in 2017, **JEREMY BLACK** originally joined the PSO as a member of the First Violin section in 2002. Since 2005, he has also served as Concertmaster of the Grant Park Orchestra. He has performed as guest Concertmaster with the Pittsburgh Symphony Orchestra, Minnesota Orchestra, National Symphony Orchestra, Buffalo Philharmonic and Chicago Philharmonic, and in the violin sections of the Chicago Symphony Orchestra, New

York Philharmonic and Cleveland Orchestra. Mr. Black has been a featured soloist with the Pittsburgh Symphony Orchestra and Grant Park Orchestra. As a chamber musician, he performed and recorded the world premiere of Eugene O'Brien's *Algebra of Night* with the 21st Century Consort of Washington, D.C., and has given numerous recitals throughout the Pittsburgh region. A native of Evanston, Illinois, Mr. Black was a student of Mark Zinger at DePaul University and at Case Western Reserve University, where he studied violin with Linda Cerone at the Cleveland Institute of Music. After graduating, he pursued his master's degree at the University of Michigan with Paul Kantor. In addition to maintaining a private teaching studio, he coaches chamber music and leads sectionals for both Three Rivers Young Peoples Orchestras and Pittsburgh Youth Symphony Orchestra.

MEMBERS OF THE GRANT PARK ORCHESTRA

Jeremy Black Conductor and Violin

Violin I

Dayna Anderson Hepler
Sun Joo Park
Krzysztof Zimowski

Violin II

Laura Miller
Jeanine Wynton
Thomas Yang

Viola

Elizabeth Beilman
Amy Hess
Pat Brennan

Violoncello

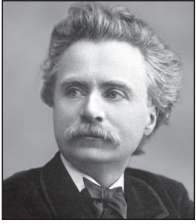
Walter Haman
Larry Glazier

Bass

Colin Corner

Harpichord

Jason Moy



Edvard Grieg (1843–1907)
FROM HOLBERG'S TIME, OP. 40 (1884)

Scored for: strings

Performance time: 21 minutes

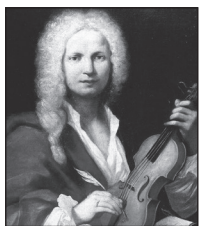
Grant Park Music Festival premiere

By 1884, the year Grieg composed the *Holberg Suite*, the pattern of his life had become well established. After serving as conductor of the *Harmoniske Selskab* in his native Bergen from 1880 to 1882, he never again held an official appointment, freeing himself to pursue the things that pleased him the most deeply. Thereafter, he usually spent the spring and early summer months in the composition of new works or the revision of older ones. Later in the summer, he would make a journey on foot through the beautiful mountains of Norway, often in the company of such friends as Julius Röntgen or Percy Grainger. The fall and winter were given over to the extensive concert tours as a pianist throughout Europe that Grieg, despite his fragile health, seemed unable to resist. By the last two decades of the 19th century, Grieg was recognized as not only the most prominent musician in Scandinavia, but also as one of the world's pre-eminent composers.

In 1884, Grieg was approached by the commission organizing the celebration of the 200th anniversary of the birth of Ludwig Holberg, the writer generally acknowledged as the founder of the Danish-Norwegian school of literature, to make a musical contribution to the proceedings. Holberg (1684–1754), a native of Grieg's hometown of Bergen, Norway, attended the universities of Copenhagen and Oxford before settling permanently in Denmark in 1717. He gained fame with his satiric comedy *Peder Paars* of 1719, a work with sufficient social barbs to rouse the ire of the authorities. His recognition continued to grow, however, and in 1722 he was named as playwright to the newly formed Danish National Theater, for which he wrote, within the next five years, a series of 26 comic masterpieces inspired by Molière and the *commedia dell'arte*. His comedies were the first original plays written in the Danish language. After 1727, he wrote several volumes of history and biography, but his early plays always remained his most popular works. "[His plays] frequently poked fun at people who thought it smart to speak Latin, German or French in preference to their native Danish or Norwegian," wrote Georg Strandvold. "They also ridiculed the mustiness and artificiality of Holberg's age and, in general, satirized the lives and manners of his contemporaries. Holberg's comedies are considered ageless because their characters remain as true to life in modern times as they were more than 200 years ago."

The center of the 1884 Holberg celebration was in Bergen, where the playwright was born. A new statue of him was to be unveiled on the waterfront, and a series of concerts was planned to commemorate the event, to which Niels Gade contributed a *Holbergian Suite* and Grieg a cantata for men's voices and the piano suite *From Holberg's Time*, which he

arranged the following year for string orchestra. Grieg cast the movements of his charming suite in the musical forms of the 18th century, but filled them with the spirit of his own time and style. A vivacious *Praelude*, a miniature sonata-form movement, is followed by a series of dances: a touching *Sarabande*; a perky *Gavotte*, which is linked to a *Musette* built above a mock-bagpipe drone; a solemn *Air*, modeled on the *Air on the G String* from Bach's Third Orchestral Suite; and a lively closing *Rigaudon*.



Antonio Vivaldi (1678–1741)
THE FOUR SEASONS (CA. 1720)

Scored for: solo violin, strings and harpsichord

Performance time: 37 minutes

First Grant Park Orchestra performance: July 12, 1978;
David Zinman, conductor; Sergiu Luca, violin

The *Gazette d'Amsterdam* of December 14, 1725, announced the issuance by the local publisher Michele Carlo Le Cène of a collection of 12 concertos for solo violin and orchestra by Antonio Vivaldi—*Il cimento dell'armonia e dell'inventione*, or “*The Contest between Harmony and Invention*,” Op. 8. The works were printed with a flowery dedication, typical of the time, to the Bohemian Count Wenzel von Morzin, a distant cousin of Haydn's patron before he came into the employ of the Esterházy family in 1761. On the title page, Vivaldi described himself as the “maestro in Italy” to the Count, though there is no record of his having held a formal position with him. Vivaldi probably met Morzin when he worked in Mantua from 1718 to 1720 for the Habsburg governor of that city, Prince Philipp of Hessen-Darmstadt, and apparently provided the Bohemian Count with an occasional work on demand. (A bassoon concerto, RV 496, is headed with Morzin's name.)

Vivaldi claimed that Morzin had been enjoying the concertos of the 1725 Op. 8 set “for some years,” implying earlier composition dates and a certain circulation of this music in manuscript copies, and hoped that their appearance in print would please his patron. The first four concertos, those depicting the seasons of the year, seem to have especially excited Morzin's admiration, so Vivaldi made specific the programmatic implications of the works by heading each of them with an anonymous sonnet, perhaps of his own devising, and then repeating the appropriate verses above the exact measures in the score they had inspired. *The Four Seasons* pleased not only Count Morzin, but quickly became one of Vivaldi's most popular works. A pirated edition appeared in Paris within weeks of the Amsterdam publication, and by 1728 the concertos had become regular items on the programs of the Concert Spirituel in Paris. Today, *The Four Seasons* remains not only Vivaldi's best-known work, but one of the most beloved compositions in the orchestral repertory.

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