

# GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director

Friday, August 2, 2019 at 6:30 p.m.

Saturday, August 3, 2019 at 7:30 p.m.

Harris Theater



## MOZART PRAGUE SYMPHONY

**Grant Park Orchestra**

**Carlos Kalmar** Conductor

**Vadim Gluzman** Violin

**Jennifer Higdon**

*blue cathedral*

**Leonard Bernstein**

Serenade (after Plato's *Symposium*) for Solo Violin,

String Orchestra, Harp and Percussion

Phaedrus — Pausanias: Lento — Allegro marcato

Aristophanes: Allegretto

Erixymathus: Presto

Agathon: Adagio

Socrates — Alcibiades: Molto tenuto — Allegro molto vivace

VADIM GLUZMAN

INTERMISSION

**Ole Schmidt**

*Hommage à Stravinsky* for Wind Orchestra

Quarter note = 114

Largo — Allegro — Largo — Allegro

Quarter note = 132

**Wolfgang Amadeus Mozart**

Symphony No. 38 in D major, K. 504, "Prague"

Adagio — Allegro

Andante

Finale: Presto

This concert is presented with generous support from  
*Classic Series* Sponsor William Blair



**Vadim Gluzman** is recognized among today's top performing artists. His wide repertoire embraces both classics and new music and his performances are heard around the world through live broadcasts and a striking catalogue of award-winning recordings exclusively for the BIS label. The Israeli violinist has appeared with the Berlin Philharmonic, Boston Symphony, Orchestra de Paris, Leipzig Gewandhaus, Israel Philharmonic, London Symphony Royal Concertgebouw and many others. He collaborates with leading conductors, including Riccardo Chilly, Christoph von Dohnányi,

Tugan Sophie, Sir Andrew Davis, Neeme Järvi, Michael Tilson Thomas, Semyon Bychkov and Hanno Lintu. His festival appearances include performances at Ravinia, Tanglewood, Verbier and the North Shore Chamber Music Festival in Chicago, which he founded by with pianist Angela Yoffe, his wife and recital partner. Highlights of his 2018-2019 season have included performances with the Chicago Symphony, Cleveland Orchestra, Sydney and Melbourne symphonies, Tokyo's NHK Symphony Orchestra, and ProMusica Chamber Orchestra in Ohio, where he leads performances as its Creative Partner and Principal Guest Artist. He also celebrated the 100th anniversary of the birth of violinist Henryk Szeryng with the Deutsche Radio Philharmonie, Hamburg NDR Elbphilharmonie Orchestra, Jerusalem Symphony and Warsaw Philharmonic. Vadim Gluzman, Distinguished Artist in Residence at the Peabody Conservatory in Baltimore, performs on the legendary 1690 "ex-Leopold Auer" Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago.



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## JENNIFER HIGDON (born in 1962)

### *blue cathedral* (1999)

**Scored for:** pairs of woodwinds plus piccolo and English horn, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta and strings

**Performance time:** 10 minutes

### **First Grant Park Orchestra performance**

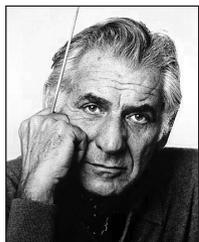
Jennifer Higdon, born in Brooklyn, New York on New Year's Eve 1962 and raised in Atlanta and Tennessee, is one of America's foremost composers. She took her undergraduate training in flute performance at Bowling Green State University, and received her master's and doctoral degrees in composition from the University of Pennsylvania; she also holds an Artist Diploma from the Curtis Institute of Music in Philadelphia. Her teachers have included George Crumb, Marilyn Shrude, David Loeb, James Primosch, Jay Reise and Ned Rorem in composition, Judith Bentley and Jan Vinci in flute, and Robert Spano in conducting. Higdon joined the composition faculty of the Curtis Institute of Music in Philadelphia in 1994 after having served as conductor of the University of Pennsylvania Orchestra and Wind Ensemble and Visiting Assistant Professor in music composition at Bard College; she now holds the Milton L. Rock Chair in Composition Studies at Curtis. She also served as Karel Husa Visiting Professor at Ithaca College in 2006-2007 and Composer-in-Residence at the Mannes College The New School for Music in 2007-2008. Her distinctions include three Grammy Awards and a Pulitzer Prize. Among her recent projects is the opera *Cold Mountain*, with a libretto by Gene Scheer based on Charles Frazier's best-selling novel, which premiered at Santa Fe Opera in 2015.

Of *blue cathedral*, composed in 1999 in celebration of the 75th anniversary of the Curtis Institute of Music, Higdon wrote, "Blue — like the sky. Where all possibilities soar. Cathedrals — a place of thought, growth and spiritual expression, serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating this church. In my mind's eye, the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling that would open to the sky. As this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

"These were my thoughts when the Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge — a place to reach towards that beautiful expression of the soul that comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group — of our inner travels and the places our souls carry us, the lessons we learn, and the growth we

experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

“This is a musical story that commemorates living and passing through places of knowledge and of sharing and of that song called life.”



## LEONARD BERNSTEIN (1918-1990)

### SERENADE (AFTER PLATO'S SYMPOSIUM) FOR SOLO VIOLIN, STRING ORCHESTRA, HARP AND PERCUSSION (1954)

**Scored for:** timpani, percussion, harp, and strings

**Performance time:** 31 minutes

**First Grant Park Orchestra performance:** July 16, 1994, Hugh Wolff, conductor, and Robert McDuffie as soloist

By 1954, when the *Serenade* was written, Leonard Bernstein had established himself on the American musical scene as both conductor and composer. He had served as Assistant Conductor of the New York Philharmonic, Music Director of the New York City Symphony and Musical Advisor to the Israel Philharmonic. As a composer, he had won the New York Music Critics Circle Award for his “Jeremiah” Symphony, and had completed his Second Symphony (*The Age of Anxiety*), the ballets *Fancy Free* and *Facsimile*, and the scores for two Broadway shows (*On the Town* and *Wonderful Town*). During the mid-1950s, he was on the faculties of Brandeis University and the Tanglewood Music Festival, and much in demand as a guest conductor in Europe and America, having created a sensation in December 1953 when he became the first American to conduct at La Scala.

Bernstein's *Serenade*, commissioned by the Koussevitzky Foundation, was dedicated “To the Beloved Memory of Serge and Natalie Koussevitzky.” On August 8, 1954, the day after he completed the score, Bernstein wrote the following description of its literary origin: “There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, *The Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The ‘relatedness’ of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one.

“I. *Phaedrus* — *Pausanias* (*Lento* — *Allegro*). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata form, based on material of the opening fugato.

“II. *Aristophanes* (*Allegretto*). Aristophanes does not play the role of clown in this dialogue, but that of bedtime storyteller, invoking the fairytale mythology of love.

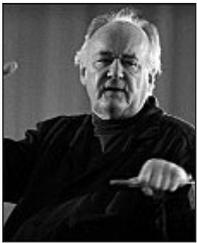
“III. *Erixymathus* (*Presto*). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

“IV. *Agathon* (*Adagio*). Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms and functions. This movement is a simple three-part song.

“V. *Socrates* — *Alcibiades* (*Molto tenuto* — *Allegro molto vivace*). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a

slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the *Allegro*, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner-party.”

The musical processes of the *Serenade* seem a bit abstruse in Bernstein’s above description, but are really a logical counterpart to the spoken conversation they represent. An initial theme is given out, just as an idea, spoken, opens a conversation. The first speaker pursues that thought until another converser puts forth another idea engendered by what was just heard. The conversation goes on, unwinding, fueled by the interchange and development of its basic ideas — in the case of Plato’s *Symposium*, the aspects of love. In Bernstein’s *Serenade*, one theme gives rise to another, to which the first may, for example, then become an accompaniment. Each musical idea, like each conversational statement, leads logically to another, related to it, yet different according to the thought and the speaker. Bernstein’s “conversational” composition is brought round full circle when the opening theme from the first movement reappears in the closing pages.



**OLE SCHMIDT** (1928-2010)

**HOMMAGE À STRAVINSKY FOR WIND ORCHESTRA (1985)**

**Scored for:** pairs of woodwinds, four horns, three trumpets, three trombones, tuba, and percussion

**Performance time:** 10 minutes

**First Grant Park Orchestra performance**

Conductor, composer, pianist, educator and Carl Nielsen Award recipient for his dedication to that Danish master’s music, was born in Copenhagen in 1928, taught himself piano and played in Copenhagen restaurants and clubs during his early years, graduated from the Royal Danish Academy of Music in 1952, served on the conducting staff of the Royal Danish Ballet (1959-1965), as Chief Conductor of Hamburg Symphony Orchestra (1969-1970) and Danish Radio Sinfonietta (1971-1974), Artistic Director of the Aarhus Symphony Orchestra (1978-1984), Permanent Guest Conductor of the Royal Northern College of Music in Manchester, England (1986-1996), and Principal Guest Conductor of the Toledo (Ohio) Symphony Orchestra (1990-1995). He also recorded and guest conducted widely, often programming Scandinavian and little-known compositions; he was the first to record the complete cycle of Carl Nielsen’s symphonies, in 1974 with the London Symphony Orchestra. Schmidt also composed productively throughout his life — four ballets when he was working with the Royal Danish Ballet (he married one of the company’s dancers in 1960), an opera, musicals, many orchestral works, ten string quartets, numerous other chamber scores, and incidental and film music.

“A good composer doesn’t borrow,” Igor Stravinsky supposedly said. “He steals.” Proper citation for the quotation is lacking, and it has been attributed to several other artists, but the concept certainly captures an essential element of Stravinsky’s “Neo-Classical” period, from *Pulcinella* (1920) to *The Rake’s Progress* (1951), when he adapted old forms, techniques and even thematic material to his decidedly 20th-century compositional needs. Ole Schmidt renewed that spirit of cross-generational creative

fertilization in his good-natured *Hommage à Stravinsky* (1985) — its scoring for wind orchestra recalls Stravinsky's *Symphonies of Wind Instruments*; two of its movement titles, metronome markings rather than verbal indications, follow a common practice of Stravinsky; its crystalline textures, mixed-meter rhythms, and crisp sectional construction echo Stravinsky's methods. Most obviously, however, its three succinct movements contain a wealth of "stolen" bits, from Stravinsky's *Petrushka*, *Octet*, *The Rite of Spring*, *A Soldier's Tale*, and a catalog of others, to Wagner's *Die Meistersinger*, Mendelssohn's *Wedding March*, and even Gershwin's *Rhapsody in Blue*.



## WOLFGANG AMADEUS MOZART (1756-1791)

### SYMPHONY NO. 38 IN D MAJOR, K. 504, "PRAGUE" (1786)

**Scored for:** pairs of flutes, oboes, horns and trumpets, timpani and strings

**Performance time:** 26 minutes

**First Grant Park Orchestra performance:** June 29, 1968, Irwin Hoffman, conductor

"No work has ever created such a sensation as the Italian opera *The Marriage of Figaro*," reported the Prague *Oberpostamtszeitung* on December 12, 1786. "Word of this triumph must have reached Mozart himself, for rumor has it that he will come here to see the performance." The rumor proved to be correct — Mozart and his wife, Constanze, left Vienna on January 8, 1787, and arrived in the Bohemian capital three days later. As well as witnessing performances of *Figaro* in Prague, Mozart also hoped to present a concert of his instrumental music during his stay, so he organized a program on January 19th at the local opera house. He introduced a new D major Symphony he had brought with him from Vienna, played some concerted works, and offered a half hour of improvisation at the keyboard, but the audience demanded more, so he extemporized a dozen brilliant variations on *Non più andrai* from *Figaro*. When Mozart left Prague in mid-February, he took with him not only the unstinting praises of the city and a substantial cache of earnings, but also a contract for a new opera for Prague's fall season — *Don Giovanni*.

The Symphony (No. 38, D major, K. 504) Mozart premiered at his Prague concert, which has always borne the name of that city as its sobriquet, opens with an extended introduction whose turbulent moods presage the darker pages of *Don Giovanni*. Mozart, one of music's most fecund melodists, is positively profligate with themes in the *Allegro* that comprises the main body of the movement. Musicologist Alfred Einstein counted "almost a dozen" motives that are welded into an expansive sonata form enriched by some of Mozart's most masterful contrapuntal writing. The long-limbed and lyrical *Andante*, another fully developed sonata form, is one of those pieces of Mozart's maturity that exquisitely balance ineffable serenity with a world of pathos and poignant emotions. The quicksilver finale, the third of the Symphony's sonata forms, was a particular delight at its premiere to *Figaro*-mad Prague, since Mozart borrowed the theme for the movement from the opera's Act II duet of Susanna and Cherubino, *Aprite presto*.

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