

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, July 18, 2018 at 6:30 p.m.

Jay Pritzker Pavilion

BEETHOVEN SYMPHONY NO. 2

Grant Park Orchestra

Roderick Cox Guest Conductor

Nathan Mills Oboe

Eric Hall Bassoon

Jeremy Black Violin

Walter Haman Cello

Ludwig van Beethoven

Symphony No. 2 in D Major, Op. 36

Adagio molto—Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

Franz Joseph Haydn

Sinfonia Concertante in B-Flat Major

Allegro

Andante

Allegro con spirito

NATHAN MILLS

ERIC HALL

JEREMY BLACK

WALTER HAMAN

Richard Wagner

Overture and Venusberg Music from *Tannhäuser*

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



Winner of the 2018 Sir Georg Solti Conducting Award, **RODERICK COX** was named the Minnesota Orchestra's Associate Conductor in September 2016 after serving for a year as the ensemble's Assistant Conductor. Previously, he served for two years as Assistant Conductor of the Alabama Symphony Orchestra and Music Director of the Alabama Symphony Youth Orchestra. Mr. Cox won the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013, which

led to national recognition and a return to the Festival as a Fellow. He has also held fellowships with the Chicago Sinfonietta (as part of their *Project Inclusion* program) and Chautauqua Music Festival, where he was a David Efron Conducting Fellow. Highlights of his recent seasons include his subscription concert debut with the Minnesota Orchestra as well as appearances with the orchestras of Cleveland, Seattle, Santa Fe, Indianapolis and Louisiana, and the Madrid Excelentia Orchestra and Chineke! Orchestra (Birmingham, England). Roderick Cox also conducted a performance for the opening of the Smithsonian National Museum of African American History and Culture in Washington, D.C.



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 served as Concertmaster of the Grant Park Orchestra. He has also performed with the Minnesota Orchestra, National Symphony Orchestra, Buffalo Philharmonic, Chicago Symphony Orchestra, New York Philharmonic and Cleveland Orchestra. Mr. Black performed and recorded the world premiere of Eugene

O'Brien's *Algebra of Night* with the 21st Century Consort of Washington, D.C., and given numerous recitals throughout the Pittsburgh region. He also coaches for both Three Rivers Young Peoples Orchestras and Pittsburgh Youth Symphony Orchestra. A native of Evanston, Illinois, he studied at DePaul University, Case Western Reserve University, Cleveland Institute of Music and University of Michigan.



WALTER HAMAN joined the Grant Park Orchestra as Principal Cello in 2008 and has been a member of the Utah Symphony since 2003. He has also performed with Pink Martini, San Francisco Symphony, New Century Chamber Orchestra and Honolulu Symphony, and was Principal Cello of the Spoleto Festival (Italy) from 1998-2001, where he appeared as soloist and as a member of the Spoleto Festival String Quartet.

Mr. Haman has also performed at the Crested Butte Music Festival and Venice Biennale. In 2000 he formed a collaboration with dancer/choreographer José Navas, which has toured Europe, Canada and the United States as *The Haman/Navas Project*. In 2003 filmmaker Laura Taler produced a documentary titled *Perpetual Motion* about the duo. He is a graduate of the San Francisco and New England Conservatories

and also attended Aspen and Tanglewood. He plays a cello made by Vincenzo Rugeri in Cremona in 1697.



NATHAN MILLS currently serves as Principal Oboe of the Grant Park Orchestra and Acting Principal Oboe of the Columbus Symphony Orchestra, and is an active freelancer in the New York City area. He has performed with such other notable ensembles as the Chicago Symphony Orchestra and Metropolitan Opera Orchestra. He is a graduate of Juilliard, where he received undergraduate and graduate degrees as a student of Nathan Hughes and Elaine Douvas.



ERIC HALL has been Principal Bassoon of the Grant Park Orchestra since 2001; he holds the same position with the Canadian Opera Company and Hamilton Philharmonic Orchestra. He has appeared as soloist with the Hamilton Philharmonic, Niagara Symphony, New World Symphony, National Repertory Orchestra (Colorado) and Waterloo Symphony (Iowa). As a chamber musician, Mr. Hall has performed in festivals in Banff, Heidelberg, Spoleto, Edinburgh, Japan, Korea and Taiwan. He teaches at the University of Toronto, Wilfrid Laurier University and York University. He holds a master's degree from Juilliard and Bachelor of Music and Performer's Certificate from Eastman.

An advertisement for Binny's Beverage Depot. The background is a large, dark glass wine glass filled with a dark liquid. The text is white and centered. At the top, the word "Binny's" is written in a large, stylized font with a cluster of small circles above the 'y'. Below it, "BEVERAGE DEPOT" is written in a smaller, sans-serif font. The slogan "If you can't find it at Binny's, it's probably not worth drinking!™" is centered below that. The main message "BINNY'S BEVERAGE DEPOT IS PROUD TO SUPPORT THE GRANT PARK MUSIC FESTIVAL" is written in large, bold, all-caps sans-serif font. At the bottom, "CHICAGO FAMILY OWNED SINCE 1948" and "BINNYS.COM" are written in smaller, all-caps sans-serif font.



Ludwig van Beethoven (1770-1827)
SYMPHONY NO. 2 IN D MAJOR, OP. 36
(1802)

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

Performance time: 32 minutes

First Grant Park Orchestra performance: July 14, 1937;
Henry Weber, conductor

In summer 1802, Beethoven's physician ordered him to leave Vienna and take rooms in suburban Heiligenstadt to alleviate a disturbing ringing and buzzing in his ears. On October 6, 1802, following several months of wrestling with his misfortune, Beethoven wrote the so-called "Heiligenstadt Testament": "O Providence—grant me but one day of pure joy—it is so long since real joy echoed in my heart," he lamented. But—and this is the miracle—he did not just pour his energy into self-pity, he also channeled it into music. The Symphonies Nos. 2-5; a dozen piano sonatas; the Fourth Piano Concerto and Triple Concerto; *Fidelio*; and many songs, chamber works and keyboard compositions were all completed between 1802 and 1806.

The Symphony No. 2 opens with a stately introduction. The first movement's sonata form begins with the arrival of the fast tempo and the appearance of the brisk main theme; the second theme is a martial strain for winds. The development includes one section devoted to the main theme and another exploring the marching subject. The recapitulation compresses the earlier material. The *Larghetto* is in sonata form, with the first violins giving the second theme. A rising three-note fragment runs through the scherzo, while the central trio features the oboes. The finale is a hybrid of sonata and rondo.



Franz Joseph Haydn (1732-1809)
SINFONIA CONCERTANTE IN B-FLAT
MAJOR (1792)

Scored for: solo oboe, solo bassoon, solo violin, solo cello, flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings

Performance time: 22 minutes

First Grant Park Orchestra performance: August 1, 1962;
Julius Rudel, conductor; Fritz Siegal, Leopold Teraspulsky,
Humbert Locatelli and Bernard Wasser, soloists

Haydn's first visit to England, from January 1791 until the summer of the following year, was one of the happiest times of his life. His health was good, his works were acclaimed, he was entertained royally (literally), and he was the talk of the town. One of the highlights of his second London season was the Sinfonia Concertante for violin, cello, oboe, bassoon and orchestra that he unveiled at his concert of March 9, 1792.

The first movement, in a large sonata form, trots along at a merry pace. The full orchestra makes the traditional attempt to present all the thematic material before the soloists begin, but the jolly little band is ready to get on with things and takes over as quickly as decorum allows. Following their entry, the show belongs to the soloists. The second movement is a lovely chamber piece for the four soloists, to which the orchestra adds little more than visual presence. Haydn is often credited with a keen sense of humor in his music. One of the most important ways in which he achieved this wit was through quick juxtapositions of contrasting material. In the finale, these contrasts and the humor are so broad that they almost seem to mimic a farcical operatic scene. The orchestra opens with a jolly peasant dance. The lamenting contralto (solo violin in recitative) lumbers forward to ask who has stolen her husband, or whatever, and temporarily halts the merriment. The dancers ignore her for six measures of brisk whirling about, until she erupts with a more impassioned plea. To no avail. So she does the only sensible thing—takes up the intoxicating dance tune and leads the company through a merry festival. Near the end of the finale, she recalls the quest for her lost husband and again recites her ponderous questions. Her presence of mind still not having deserted her, however, she now knows that dancing is more fun than ululation, and the joyful entertainment continues to the end.



Richard Wagner (1813–1883)

**OVERTURE AND VENUSBERG MUSIC FROM
TANNHÄUSER (1843–1845, 1860–1861)**

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

Performance time: 21 minutes

First Grant Park Orchestra performance: August 4, 1935;
Eric De Lamarter conductor

Tannhäuser opens in a grotto in the Venusberg, the mountain where Venus, the goddess of love, is said by German legend to have taken refuge after the fall of ancient civilization. Tannhäuser has forsaken the world to enjoy her sensual pleasures, but after a year he longs to return home and find forgiveness. He invokes the name of the Virgin Mary, and the Venusberg is swallowed by darkness. Tannhäuser finds himself in a valley below Wartburg Castle, where he is passed by a band of pilgrims journeying to Rome. His friend Wolfram recognizes him, tells him how Elisabeth, his betrothed, has grieved during his absence, and invites him to the Wartburg to see her and to take part in a singing contest. Elisabeth is joyous at Tannhäuser's return, and they reassure each other of their love. At the contest, however, Tannhäuser sings a rhapsody to Venus and the pleasures of carnal love that so enrages the assembled knights and ladies that Elisabeth must protect him from their threats of violence. Tannhäuser agrees to join the pilgrims to atone for his sins. Several months later, he returns from Rome alone, haggard and in rags. He tells Wolfram that the Pope has said it is as impossible for someone

who has dwelled in the Venusberg to be forgiven as it is for the Papal staff to sprout leaves. He considers going again to Venus, but withstands that temptation when Wolfram mentions Elisabeth's name. Elisabeth, however, unaware of Tannhäuser's return and despairing of ever seeing her lover again, has died of grief. Her bier is carried past Tannhäuser, who kneels next to it and also dies. As morning dawns, pilgrims from Rome arrive bearing the Pope's staff, which has miraculously grown leaves.

The Overture to *Tannhäuser* encapsulates in musical terms the dramatic conflict between the sacred love of Elisabeth and the profane love of Venus. Wagner wrote, "The orchestra introduces the 'Pilgrims' Chorus' alone. It approaches, swells to a mighty outpouring, and passes into the distance. As night falls, magic visions show themselves. A rosy mist swirls upward, and the blurred motions of a fearsomely voluptuous dance are revealed.... This is the seductive magic of the Venusberg. It is Venus herself who appears to Tannhäuser.... In drunken joy the Bacchantes draw him into their wild dance.... The storm subsides. Only a soft, sensuous moan lingers in the air where the unholy ecstasy held sway. Yet already the morning dawns: from the far distance the 'Pilgrims' Chorus' is heard again. As day repulses night, those lingering moans are transfigured into a murmur of joy so that when the sun rises the 'Pilgrims' Chorus' proclaims salvation to all the world."

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