



**GRANT PARK  
MUSIC FESTIVAL**  
IN MILLENNIUM PARK

Grant Park Orchestra and Chorus  
Carlos Kalmar, *Principal Conductor*  
Christopher Bell, *Chorus Director*

**Sibelius Violin Concerto**

Friday, July 26, 2013 at 6:30PM

Saturday, July 27, 2013 at 7:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Hannu Lintu, *Guest Conductor*

Karen Gomyo, *Violin*

SIBELIUS      *Pohjola's Daughter, Op. 49*

GLAZUNOV      Symphony No. 4 in E-flat Major, Op. 48  
Andante — Allegro moderato — Andante —  
Allegro moderato  
Scherzo: Allegro vivace — Tranquillo — Tempo I  
Andante — Allegro

INTERMISSION

SIBELIUS      Violin Concerto in D Minor, Op. 47  
Allegro moderato  
Adagio di molto  
Allegro, ma non tanto

KAREN GOMYO

Winners of the Annual Picnic Contest will be announced  
during tonight's intermission.



MARIANO'S

Official Picnic Sponsor



HANNU LINTU's biography can be found on page A6.



Violinist **KAREN GOMYO** was born in Tokyo and grew up in Montreal and New York. Recipient of the prestigious Avery Fisher Career Grant in 2008, Ms. Gomyo has appeared as soloist with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco, Tokyo Symphony Orchestra, City of Birmingham Symphony, Royal Scottish National Symphony, and Orchestre National de Lille, among others. She is also deeply interested in the *Nuevo Tango* music of Astor Piazzolla, and in 2012, toured in a unique program

featuring his music with several of his musical associates. In 2008, she performed at the First Symposium for the Victims of Terrorism held at the United Nations in New York City, and the following year was guest soloist for the New York Philharmonic's Memorial Day concert at the Cathedral of St. John the Divine. Karen Gomyo plays a Stradivarius violin that was bought for her exclusive use by a private sponsor.

## **POHJOLA'S DAUGHTER, OP. 49 (1906)**

### **Jean Sibelius (1865-1957)**

*Pohjola's Daughter* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp, and strings. The performance time is seventeen minutes. This is the first performance of the work by the Grant Park Orchestra.



As the basis for his tone poem *Pohjola's Daughter*, Sibelius took an episode related in the *Kalevala* in which Väinämöinen sets out from Kaleva to the northern land of Pohjola to woo the daughter of its ruler, Louhi. The maiden, however, has already been promised to the smith Ilmarinen in return for his forging the "sampo," a talisman of happiness and prosperity. Väinämöinen first sees Louhi's daughter seated upon a rainbow weaving a golden tapestry. Thrilled by her beauty, he pleads, "Come down here to me, O fair one," but she will only descend if he can accomplish a series of such seemingly impossible tasks as splitting a horsehair with a blunt knife, or tying an egg into invisible knots. These he does, but when she demands that he build a boat from fragments of her spindle and shuttle, Väinämöinen slips and drives an axe into his knee. Having had his fill, Väinämöinen heads for home: "Full of anger, sorely wounded, Since the fair one has renounced him, To his sleigh he springs ... and onward!"

The tone poem that Sibelius formed around this fabled encounter is one of his most colorful and richly scored works. The somber opening portrays the meditative side of "the vigorous old man" Väinämöinen, and the music of mounting intensity that follows, climaxing in a stentorian proclamation from the brass, his journey into the hostile north country. Glistening passages from the harp and strings and a playful oboe melody evoke the maiden and her rainbow throne. The intertwining of their themes — his determined, hers mocking — evokes their conversation. Väinämöinen's Herculean accomplishments and his misfortune are implied by the following music, which again culminates in the brasses' stentorian proclamation. Broad melodic phrases unsettled by a slowly rising tremolo line in the low strings signal his anger, which subsides quickly as he leaves behind the mists and disappointments of the land of Pohjola and its unattainable daughter.



## **SYMPHONY NO. 4 IN E-FLAT MAJOR, OP. 48 (1893)** **Alexander Glazunov (1865-1936)**



*Glazunov's Symphony No. 4 is scored for piccolo, two flutes, oboe, English horn, three clarinets, two bassoons, four horns, three trumpets, three trombones, timpani and strings. The performance time is 31 minutes. The Grant Park Orchestra first performed this Symphony on August 8, 1939 with Hans Lange conducting.*

The Fourth Symphony premiered in 1894, conducted by Nikolai Rimsky-Korsakov, Glazunov's teacher at the Conservatory. A broad, elegiac melody perfectly suited to the throaty timbre of the English horn opens the Symphony. The full orchestra takes up this reflective theme to lead to the quickening of the tempo and the presentation of the movement's pastoral main theme, a smooth, expressive strain introduced by the oboe above a gently pulsing accompaniment. The second theme, assigned to the clarinet, is a playful transformation of the elegiac melody of the introduction, an ingenious formal device attesting to Glazunov's skill at integrating large symphonic designs. The development section treats the subsidiary subject and then the main theme, finding unexpected dramatic potential in the pastoral phrases of the latter. The main theme returns largely intact in the recapitulation, but the second theme is given not in its playful transformation but in its original elegiac form. A brief coda based on the main theme brings the movement to a quiet close.

The finale is a fully developed sonata form that begins with an atmospheric introduction whose lyrical theme presages the movement's principal subject, an energetic version of the melody heralded by fanfares from trumpets and horns. A complementary rising motive is announced by the violins; the movement's arching formal second theme is presented by the oboe. An almost chant-like recitation of the main theme by unison trombones begins the development section, which includes extensive working out of the exposition's motives as well as reminiscences of ideas from the first movement. Brass fanfaronades announce the recapitulation, which builds to a festive close.

## **VIOLIN CONCERTO IN D MINOR, OP. 47 (1903, 1905)** **Jean Sibelius**

*Sibelius' Violin Concerto is scored for pairs of woodwinds, four horns, two trumpets, three trombones, timpani, strings, and solo violin. The performance time is 31 minutes. The Grant Park Orchestra first performed the Concerto on August 23, 1941. Fritz Siegal was the soloist, with Leroy Shield conducting.*

The opening movement of Sibelius' Violin Concerto's employs sonata form, modified in that a succinct cadenza for the soloist replaces the usual development section. The exposition consists of three theme groups — a doleful melody announced by the soloist over murmuring strings, a yearning theme initiated by bassoons and cellos with rich accompaniment, and a bold, propulsive strophe in march rhythm. The development-cadenza is built on the opening motive and leads directly into the recapitulation of the exposition themes. The second movement is among the most avowedly Romantic music in any of Sibelius' works for orchestra. The finale launches into a robust dance whose theme the esteemed English musicologist Sir Donald Tovey thought could be "a polonaise for polar bears." The form is sonatina, a sonata without development, here employing two large theme groups.