



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

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

Concerto for Saxophones

Wednesday, August 7, 2013 at 6:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

James Carter, *Saxophones*

PIAZZOLLA *Milongón Festivo*
Allegro vivace — Milonga lenta — Allegro vivace

GINASTERA *Pampeana No. 3, Pastoral Symphony*
Adagio contemplativo
Impetuosamente
Largo con poetica esaltazione

SIERRA Concerto for Saxophones
Ritmico
Tender
Playful
Fast, with swing

JAMES CARTER

VILLA-LOBOS *Bachianas Brasileiras No. 7*
Prélude: Ponteio
Gigue: Quadrilha Caipira
Tocata: Desafio
Fuga: Conversa

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



CARLOS KALMAR's biography can be found on page 8.



JAMES CARTER, an artist long intrigued by contrasts and hybrids, resists comfortable categorization. Born in 1969 and raised in Detroit, Carter grew up surrounded by music, soaking up everything from funk and fusion to rock, soul, and various strains of acoustic jazz. It was Lester Bowie, the late trumpeter, who first brought Carter to New York, inviting him to perform with his New York Organ Combo. The Bowie connection led to Carter's debut recording at age 23, 1993's *JC on the Set*. Carter always finds a way into whatever musical situation he finds himself in.

"You have to be totally comfortable wherever," Carter says. "I think there's tremendous beauty in cross-pollinations of music and influences." In 2000, he released two albums simultaneously that seemed to proclaim everything fair game: *Chasin' the Gypsy*, a voluptuous, lyrical session partly inspired by the timeless collaboration between Django Reinhardt and Stephane Grappelli, and *Layin' in the Cut*, which combines harmolodic freedom with a deep reservoir of funk. He explored the music of alt-rock band Pavement on 2005's *Gold Sounds*, and paid tribute to Billie Holiday on 2003's *Gardenias for Lady Day*. He's reinvented the organ combo with 2005's *Out of Nowhere*, in 2009 with John Medeski on *Heaven and Earth* and in 2011 with *At the Crossroads*. The Concerto for Saxophones was commissioned by the Detroit Symphony for James Carter from Roberto Sierra, marrying classical and jazz elements and showcasing Carter's virtuosity.



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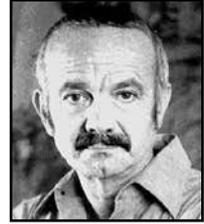
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MILONGÓN FESTIVO (CA. 1970) **Astor Piazzolla (1921-1992)**



Milongón Festivo, as arranged by Gabriel Castagna, is scored for piccolo, two flutes, alto flute, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings. The performance time is six minutes. This is the first performance of this work by the Grant Park Orchestra.

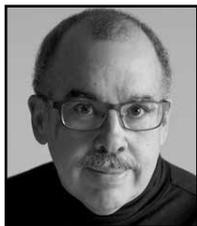
The greatest master of the modern tango was Astor Piazzolla. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all tango composers in Argentina. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris. When Piazzolla returned in 1956, he began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a "Nuevo Tango" that was as suitable for the concert hall as for the dance floor. The *Milongón Festivo*, Piazzolla's interpretation of the traditional Uruguayan tango, was composed around 1970, and apparently unperformed until José Bragato, the composer's cellist, friend and archivist, discovered the score among Piazzolla's papers in 1990. Originally scored for piano, three bandoneóns, electric guitar and orchestra, *Milongón Festivo* was first recorded by bandoneónist Juan José Mosalini in 2001 and arranged for full orchestra in 2009 by Argentinean conductor and music scholar Gabriel Castagna. The *Milongón Festivo*, except for its slow, sensuous central episode, is nearly frenetic in pace and temperament, with what one commentator said was "exhilaration enough to make Bernstein's *Mambo* from *West Side Story* seem tame."



PAMPEANA NO. 3, PASTORAL SYMPHONY (1954) **Alberto Ginastera (1916-1983)**

Pampeana No. 3 is scored for piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta, and strings. The performance time is seventeen minutes. The Grant Park Orchestra first performed this work on August 7, 1993 conducted by Eduardo Mata.

Concerning his *Pampeana No. 3* of 1954, Argentinean composer Alberto Ginastera wrote, "Every time I have gone across the Pampa or when I spent a season there, my mind was invaded by different and changing impressions, gay or melancholy, full of euphoria or calmness, produced probably by the Pampa's unlimited immensity and by the transforming aspects of the country during the course of the day. The same feelings, aroused by the contemplation of 'that immensity,' as Hernandez calls the Pampa in *Martín Fierro*, have been perceived also by painters like Pedro Figari or writers like Richardo Güiraldes. The latter in *Don Domingo Sombra* says: 'Over the earth, suddenly darkened, a huge sun appeared and I felt as an exultant man full of life's happiness'; and when he speaks of the night's mystery and tranquility, he says: 'I exhaled deeply the breath of the sleepy fields. The dark night was serene, enlivened by lights bright as the sparkles of a noisy fire.' And further on, he writes: 'Above us the starry sky seemed an immense eye full of the dreams' bright sands.'



CONCERTO FOR SAXOPHONES AND ORCHESTRA (2002)

Roberto Sierra (born in 1953)

Sierra's Concerto for Saxophones is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, percussion, harp, piano and strings. The performance time is 22 minutes. This is the work's first performance by the Grant Park Orchestra.

Roberto Sierra, one of the leading figures in American music today, was born in Vega Baja, Puerto Rico on October 9, 1953. After graduating from the Conservatory of Music and the University of Puerto Rico in 1976, he attended the Royal College of Music and the University of London (1976-1978), and then pursued further study at the Institute for Sonology in Utrecht, Holland. From 1979 to 1982, he was a pupil of György Ligeti at the Hochschule für Musik in Hamburg. Sierra returned to Puerto Rico in 1982, serving first as Director of the Cultural Activities Program at the University of Puerto Rico and later as Chancellor of the Puerto Rico Conservatory of Music. From 1989 to 1992, he was Composer-in-Residence with the Milwaukee Symphony Orchestra. Sierra's distinctions include awards from the International Composers Competition of the Budapest Spring Festival, Aliénor Harpsichord Composition Competition, American Academy of Arts and Letters, and Kenneth Davenport Competition for Orchestral Works. In 2008, Sierra's Viola Concerto was a finalist for a Pulitzer Prize.

Sierra wrote of his Concerto for Saxophones and Orchestra, "When one thinks of a Saxophone Concerto the sounds and rhythms of jazz are immediately conjured. This was the case for me when I sat down to sketch the Concerto for Saxophones and Orchestra. The work starts with a brief orchestral fanfare that leads to a rhythm in the bass line perfumed with Caribbean overtones (there has been always a strong influence of jazz in *salsa*, while some of the Caribbean syncopations have been adopted into jazz rhythms). The soloist enters playing a free floating line evocative of a jazz improvisation (though in this case the line is written down). The element of improvisation was very important for me when I was writing the piece, and improvisatory passages appear in different guises: some consist of lines inspired by jazz improvisations that are fully notated; some are limited improvisations in which the soloist is given a pattern to repeat independent of the rest of the ensemble or a melodic line to be improvised upon; and some are freely improvised, in which the soloist fully improvises the line using materials from the work itself.

"The structure of the slow movement (*Tender*) is built upon a very old model favored by many Baroque composers: the passacaglia. This variation technique is based on the notion of having a bass line that repeats uninterruptedly throughout the entire piece. The bass line that can be heard here at the start of the movement slowly fades into the background, migrating through the different registers and instruments of the orchestra, to give way to the expressive lines and lush textures of the soloist and the orchestra. A kind of modern scherzo follows (*Playful*), where instead of having the traditional three sections (*scherzo-trio-scherzo*), two contrasting types of music alternate: one virtuosic and playful, the other melodic and blues-like. A cadenza improvised by the soloist at the end of the movement gives way to the wild boogie-woogie that ends the Concerto. Like the slow movement, the finale uses a fixed element upon which to build variations: the basic harmonies of the boogie-woogie."



BACHIANAS BRASILEIRAS NO. 7 (1942) Heitor Villa-Lobos (1887-1959)



Bachianas Brasileiras No. 7 is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, tuba, timpani, percussion, harp, celesta and strings. The performance time is 28 minutes. This is the first performance of this work by the Grant Park Orchestra.

The set of nine *Bachianas Brasileiras* holds a special place in Villa-Lobos' enormous output of more than 2000 works. These compositions, which Arthur Cohn called "less a musical form than a type of creative principle," combine the melodic and rhythmic characteristics of Brazilian music with the texture and style of Bach. Of this genre, original with him, Villa-Lobos wrote, "This is a special kind of musical composition, based on an intimate knowledge of the great works of Bach and also on the composer's affinity with the harmonic, contrapuntal and melodic atmosphere of the folklore of Brazil. The composer considers Bach a universal and rich folklore source, deeply rooted in the folk music of every country in the world. Thus Bach is a mediator among all races."

The *Bachianas Brasileiras No. 7*, composed in 1942 and premiered in Rio de Janeiro on March 13, 1944 under the composer's direction, comprises four movements whose titles and content suggest the dual musical aspects of the genre's name: *Prélude: Ponteio*; *Gigue: Quadrilha Caipira*; *Tocata: Desafio*; and *Fuga: Conversa*. The *Prélude* is formed around a smooth, pensive melody often borne along on a subtle pizzicato string accompaniment. ("*Ponteio*" in Portuguese means "picked" or "plucked.") The second movement is a hybrid of the bounding rhythmic motion of the English *Gigue* and the spirit and style of the *Quadrilha Caipira*, the "country quadrille" that is the Brazilian Carnival version of a European dance performed by couples standing in a square. The vivacious *Tocata* evokes the festive atmosphere that surrounds the *Desafio*, the "challenges" of contestants in the traditional competitions of singing and poetry that reached Brazil from Portugal and Africa. The carefully worked closing *Fuga*, a *Conversa* ("*Conversation*") based on a long, winding theme, is a worthy tribute to Bach in both its contrapuntal technique and its thoughtful nature.

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