



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Sixteenth Program: Christian Tetzlaff Returns

Wednesday, August 4, 2010 at 6:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

Christian Tetzlaff, *Violin*

ADAMS *Lollapalooza*

DVOŘÁK Violin Concerto in A minor, Op. 53
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo
CHRISTIAN TETZLAFF

SHOSTAKOVICH Symphony No. 9, Op. 70
Allegro
Moderato
Presto
Largo
Allegretto

This concert is performed in honor of the Millennium Park Founders.

CARLOS KALMAR's biography can be found on page 10.



CHRISTIAN TETZLAFF, *Musical America's* "Instrumentalist of the Year" in 2005, is internationally recognized as one of the most important violinists of his generation. From the start of his career, Mr. Tetzlaff has performed and recorded a broad spectrum of repertoire. He has been in demand as a soloist by many of the world's leading orchestras and conductors, establishing close artistic partnerships that are renewed season after season. Mr. Tetzlaff has performed in North America with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York, San Francisco, Los Angeles and Toronto, and in Europe with the Berlin Philharmonic, London Symphony, London

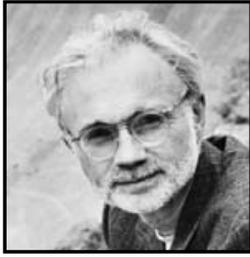
Philharmonic, Orchestre de Paris, Vienna Philharmonic, Rotterdam Philharmonic and Royal Concertgebouw Orchestra of Amsterdam. Also a dedicated chamber musician, he frequently collaborates with distinguished artists. Mr. Tetzlaff's highly regarded recordings reflect the breadth of his musical interests. They include an album of 20th-century sonatas by Janáček, Debussy, Ravel and Nielsen, the complete works for violin and orchestra of Jean Sibelius, a Grammy-nominated album of Bartók's Violin Sonatas Nos. 1 and 2 and Sonata for Solo Violin, the Brahms Violin Sonatas, and the concertos of Tchaikovsky and Beethoven. His most recent releases are Bach's Sonatas and Partitas for Solo Violin and the Brahms and Joachim Violin Concertos. Christian Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three children. He currently performs on a violin modeled after a Guarneri del Gesù made by the German violinmaker Peter Greiner.

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LOLLAPALOOZA (1995)

John Adams (born in 1947)

Lollapalooza is scored for two piccolos, flute, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano and strings. The performance time is approximately six minutes. This is the work's first performance by the Grant Park Orchestra.

John Adams today enjoys a success not seen by an American composer since the zenith of Aaron Copland's career: a recent survey of major orchestras conducted by the League of American Orchestras found him to be the most frequently performed living American composer; he received the University of Louisville's distinguished Grawemeyer Award in 1995 for his Violin Concerto; in 1997, he was the focus of the New York Philharmonic's Composer Week, elected to the American Academy of Arts and Letters, and named "Composer of the Year" by *Musical America Magazine*; he has been made a *Chevalier dans l'Ordre des Arts et des Lettres* by the French Ministry of Culture; in 2003, he received the Pulitzer Prize for *On the Transmigration of Souls*, written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, and was also recognized by New York's Lincoln Center with a two-month retrospective of his work titled "John Adams: An American Master," the most extensive festival devoted to a living composer until then mounted at Lincoln Center.

"*Lollapalooza* was composed in 1995," Adams wrote, "as a fortieth birthday present for [the English conductor] Simon Rattle, who has been a friend and collaborator for many years. The term 'lollapalooza' has an uncertain etymology, and just that vagueness may account for its popularity as an archetypal American word. It suggests something big, large, oversized, not unduly refined. H.L. Mencken suggests it may have originally meant a knockout punch in a boxing match. I was attracted to it because of its internal rhythm: da-da-da-DAAH-da. Hence, in my piece, the word is spelled out in the trombones and tuba, C-C-C-E-flat-C (emphasis on the E-flat) as a kind of *idée fixe* [i.e., recurring idea]. The 'lollapalooza' motive is only one in a profusion of other motives, all appearing and evolving in a repetitive chain of events that moves this dancing behemoth long until it ends in a final shout by the horns and trombones and a terminal thwack on timpani and bass drum."



VIOLIN CONCERTO IN A MINOR, OP. 53 (1879)

Antonín Dvořák (1841-1904)

Dvořák's Violin Concerto is scored for woodwinds in pairs, four horns, two trumpets, timpani and strings. The performance time is approximately 32 minutes. The Grant Park Orchestra first performed this Concerto on July 22, 1981. David Zinman conducted and Sergiu Luca was the soloist.

Dvořák composed his Violin Concerto during the first flowering of his representative Czech style. His biographer Otakar Sourek wrote, "The national character of Dvořák's music became strongly marked when he began to make his appeal outside his own country, and felt impelled to emphasize his national origins and characteristics. This was about the beginning of 1878." In this Concerto, Dvořák was influenced by several facets of the Czech personality — the blending of sadness and determination in the first movement, the tenderness of the second, and the boisterous peasant joy of the finale. The main theme group of the first movement comprises a bold, almost tragic, opening statement, a lamenting phrase presented by the soloist and (after a repetition of the first two motives) a lyrical woodwind strain above a simple string accompaniment. These three motives are treated at some length before the smoothly flowing second theme is introduced as a duet for oboe and solo violin. The development section is a challenging exercise in broken chords for the soloist. The recapitulation is greatly truncated, and brings back only the lamenting theme from the exposition. The second movement is a song of sweet nostalgia sung by the soloist; the bucolic mood is twice interrupted by stern proclamations from the orchestra. The finale is a scintillating rondo whose main theme is reminiscent of the fiery Czech dance, the *furiant*.

**SYMPHONY NO. 9, OP. 70 (1945)****Dmitri Shostakovich (1906-1975)**

Shostakovich's Ninth Symphony is scored for woodwinds in pairs plus piccolo, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is approximately 27 minutes. The Grant Park Orchestra first performed this Symphony on June 25, 1947, Nikolai Malko conducting.

A transcendent paean to peace; a celebration of victory; an affirmation of goodness and right — such was the role the Ninth Symphony of Shostakovich was supposed to fill. He began the piece in 1945 at the country retreat house for Soviet composers near Ivanova during the interval between the end of hostilities in Europe and the Allied victory in Asia, and it was everywhere conceded that the piece would be the third of the trio of “War Symphonies” that began in 1941 with the Symphony No. 7, which depicted the barbarous Nazi siege of Leningrad, and continued with the evocation of the bitter suffering and destruction of the massive conflict in the Eighth Symphony of 1943. “They wanted a fanfare from me, an ode; they wanted me to write a majestic Ninth Symphony,” recalled Shostakovich in his purported memoirs, *Testimony*. By “they” Shostakovich meant Stalin, and what “they” got was a surprise — a compact orchestral essay brimming with sardonic wit that many took as an insult to the Soviet hierarchy just when it was trying to rebuild spirits and cities (and solidify its own political power) in the months immediately after the war. “Stalin was incensed,” said the composer of the dictator.

In *Testimony*, his purported memoirs, Shostakovich revealed his difficulty in writing a heroic, apotheosizing symphony in 1945: “I doubt that Stalin ever questioned his own genius or greatness. But when the war against Hitler was won, Stalin went off the deep end. He was like the frog puffing himself up to the size of the ox, with the difference that everyone around him already considered Stalin to be an ox, and gave him an ox’s due. Everyone praised Stalin, and now I was supposed to join in this unholy affair. There was an appropriate excuse. We had ended the war victoriously; no matter what the cost, the important thing was that we had won, the empire had expanded. And they demanded that Shostakovich use quadruple winds, choir and soloists to hail the leader. All the more because Stalin found the number auspicious: the Ninth Symphony ... [but] I couldn’t write an apotheosis to Stalin, I simply couldn’t.” Shostakovich saw the Ninth Symphony as one of the main causes of the condemnation of his music in 1948, after which he did not release a single important work until after Stalin’s death in 1953.

The Ninth Symphony is in five movements, the last three played without pause. The opening *Allegro* is a pedantically correct sonata form, a cheeky godchild of Prokofiev’s “Classical” Symphony. The violins give out the tripping main theme. A blast from the solo trombone ushers in the second theme, a sardonic little tune piped by the piccolo. The exposition is marked to be repeated. After both themes are treated to a bit of manipulation in the development section, and the main theme returns in its original form, comes one of the funniest moments in the symphonic repertory. The trombone, overly anxious to play its solo again, keeps butting into the main theme with its two-note call. The muted trumpets give a strident cry of derision before, finally, the aggressive trombone coaxes the solo violin to play the second theme again before the movement comes to a swaggering close.

The second movement is a somber *valse triste* largely entrusted to the woodwinds supported by coldly solemn parallel harmonies in the strings. Following is a crackling scherzo that leads without pause to the sepulchral *Largo*, in which powerful, solemn statements by the trombones and tuba are answered by plaintive recitatives in the bassoon’s highest register. Hardly the stuff of high comedy, this brief movement casts a strong shadow across the entire work, as though some seething inner emotion that here breaks out could turn all the surrounding music to bitter irony. How then to hear the whirling finale? As a denial of the dark omens of the fourth movement? As the unbridled merriment of a happy soul? As some sort of gallows humor? As an abstract, meaningless pattern of tones? There is no answer, only the response of the individual listener.

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