

# GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director

Friday, July 26, 2019 at 6:30 p.m.

Saturday, July 27, 2019 at 7:30 p.m.

Jay Pritzker Pavilion



## DVOŘÁK SYMPHONY NO. 7

**Grant Park Orchestra**

**David Danzmayr** Conductor

**Anthony McGill** Clarinet

**Demarre McGill** Flute

**Jimmy Lopéz**

*Fiesta!*, Four Pop Dances for Orchestra

Trance I

Countertime

Trance II

Techno

**Joel Puckett**

*Concerto Duo*

The Great American Scream Machine (The Tallest Wooden Rollercoaster  
in the World): Andantino con fuoco

Mama Dee's Song for Joel: Adagio, Meditative — Andante

For Audrey: Free, Largo — Andante

DEMARRE MCGILL

ANTHONY MCGILL

**Camille Saint-Saëns**

Tarantelle, Op. 6

DEMARRE MCGILL

ANTHONY MCGILL

INTERMISSION

**Antonín Dvořák**

Symphony No. 7 in D minor, Op. 70

Allegro maestoso

Poco adagio

Scherzo: Vivace

Finale: Allegro

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

The appearance of David Danzmayr is underwritten by  
Walter E. Heller Foundation with a grant given  
in memory of Alyce DeCosta

Friday's concert is being broadcast live on 98.7WFMT  
and streamed live at [wfmt.com](http://wfmt.com)



**David Danzmayr** is Chief Conductor of the Zagreb Philharmonic Orchestra, Music Director of the ProMusica Chamber Orchestra in Columbus, Ohio, and Artistic Advisor of the Breckenridge Music Festival. Previously, he served as Music Director of the Illinois Philharmonic Orchestra in Chicago and Assistant Conductor of the Royal Scottish National Orchestra. He won Second Prize at the International Gustav Mahler Conducting Competition, prizes at the International Malko Conducting Competition, and received the Bernhard Paumgartner Medal from the Internationale Stiftung Mozarteum. Mr. Danzmayr has appeared as guest conductor across America and Europe; his upcoming engagements include concerts with the Milwaukee Symphony, Pacific Symphony, Colorado Symphony, Essener Philharmoniker and Hamburger Symphoniker. David Danzmayr received his musical training at the University Mozarteum in Salzburg, where he studied conducting with Dennis Russell Davies. He was also a conducting stipendiate with the Gustav Mahler Youth Orchestra and served as assistant to Neeme Järvi, Stéphane Denève, Carlos Kalmar, Sir Andrew Davies and Pierre Boulez.



Clarinetist **Anthony McGill** is Principal Clarinet of the New York Philharmonic, that orchestra's first African-American principal player. Mr. McGill took part in the inauguration of President Obama, premiering a piece by John Williams with violinist Itzhak Perlman, cellist Yo-Yo Ma and pianist Gabriela Montero. He appears regularly as a soloist with top orchestras around North America, and is a frequent collaborator of the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, as well as Emanuel Ax, Inon Barnatan, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. A graduate of Curtis, Anthony McGill previously served as Principal Clarinet of the Metropolitan Opera. He is now on the faculties of the Juilliard School, Curtis Institute of Music, Bard College's Conservatory of Music and Manhattan School of Music.



**Demarre McGill** is Principal Flute of the Seattle Symphony, having previously served as Principal Flute of the Dallas Symphony, San Diego Symphony, Florida Orchestra and Santa Fe Opera Orchestra, and Acting Principal Flute of the Metropolitan Opera Orchestra and Pittsburgh Symphony Orchestra. Winner of an Avery Fisher Career Grant, he has appeared as soloist with the orchestras of Philadelphia, Seattle, Pittsburgh, Dallas, San Diego and Baltimore, and, at age 15, Chicago. A founding member of the Myriad Trio and former member of Chamber Music Society Two, Mr. McGill has participated in the Aspen, Santa Fe, Marlboro, Seattle and Stellenbosch chamber music festivals. He is co-founder of "The Art of Élan" and, along with clarinetist Anthony McGill and pianist Michael McHale, founded the McGill/McHale Trio in 2014. Their first CD, *Portraits*, released in 2017, received rave reviews. A native of Chicago, Demarre McGill began studying flute at age seven and attended the Merit School of Music and studied with Susan Levitin. He received his bachelor's degree from the Curtis Institute and his master's degree from Juilliard. In September 2017, Demarre McGill was named Visiting Assistant Professor of Flute at the University of Cincinnati College-Conservatory of Music.



**JIMMY LÓPEZ** (born in 1878)

**FIESTA!, FOUR POP DANCES FOR ORCHESTRA (2007)**

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

**Performance time:** 10 minutes

**First Grant Park Orchestra performance:** July 12, 2013, Miguel Harth-Bedoya, conductor

Jimmy López, born in Lima, Peru in 1978, studied composition at the National Conservatory of Music in Lima and received his master's degree from the Sibelius Academy in Helsinki (where he was the only Latin American among the school's 1,000 students); he completed his doctorate at the University of California, Berkeley in 2007. López is Composer-in-Residence with the Houston Symphony for the 2019-2020 season. *Bel Canto*, his full-length opera based on Anne Patchett's bestselling novel, was commissioned by Lyric Opera of Chicago and premiered to critical acclaim in December 2015 and broadcast nationwide on PBS' *Great Performances*. López's international honors include the Hewlett50 Arts Commissions from the Hewlett Foundation, TUMI USA Award, Musician of the Year from Opera Peru, Prince Prize from the Prince Charitable Trusts, Kranichsteiner Musikpreis at the Darmstadt Festival of Contemporary Music, Morton Gould Young Composer Award and Orchestra Prize of the Taiwan International Composition Competition.

*Fiesta!, Four Pop Dances for Orchestra*, was commissioned by Miguel Harth-Bedoya to mark the 100th anniversary of the Lima Philharmonic Society in 2007. López wrote, "*Fiesta* draws influences from several sources: European academic compositional techniques, Latin American music, Afro-Peruvian music and today's pop music. It utilizes

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elaborate developmental techniques while keeping the primeval driving forces still latent in popular culture. Movements one (*Trance 1*) and three (*Trance 2*) are related to each other in spirit and form. Both start energetically, feature slow passages and lead to the following movement by means of open endings. The word 'trance' belongs to the realm of techno music, a form of electronic dance music that generally uses hypnotic and repetitive rhythms. But I also use the word in its original meaning, trying to convey the hypnotizing state achieved while listening to a constantly shifting melody against a static background. Movements two (*Countertime*) and four (*Techno*) are conclusive in character and keep high levels of energy from beginning to end."



**JOEL PUCKETT** (born in 1977)

**CONCERTO DUO (2012)**

**Scored for:** piccolo, flute, two oboes, clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, and strings

**Performance time:** 23 minutes

**First Grant Park Orchestra performance**

Joel Puckett was born in 1977 into a musical family in Atlanta and introduced to music early in life by his father, a classical tubist and Dixieland musician. Puckett went on to study at the Shenandoah Conservatory in Winchester, Virginia and then the University of Michigan, where he completed master's and doctoral degrees working with Pulitzer Prize-winner William Bolcom, Kennedy Center's Friedheim

Competition-winner Michael Daugherty and MacArthur Foundation Genius Grant-recipient Bright Sheng. After teaching at the Shenandoah Conservatory and Towson University, Puckett was appointed to the faculty of the Peabody Conservatory in Baltimore, where he is now Chair of Music Theory, Ear Training and Piano Skills. Puckett served as Composer-In-Residence for the Chicago Youth Symphony Orchestras from 2010 to 2012; his other honors include a B.M.I. Student Composer Award and the first American Bandmasters Association/University of Florida Commission. Among his recent compositions is *The Fix*, premiered by Minnesota Opera in March 2019, whose libretto, by Academy Award and Tony Award-winner Eric Simonson, is based on the rise and scandalous fall of the 1919 Chicago White Sox. Joel Puckett's music has been recorded on the Albany, Troy, Mark, Naxos, Innova and Equilibrium labels.

Puckett composed *Concerto Duo* for the brothers Demarre and Anthony McGill in 2012, during his residency with the Chicago Youth Symphony Orchestra. Allen Tinkham conducted the sibling soloists and CYSO in the premiere on May 13, 2012 (Mother's Day) at Orchestra Hall in Chicago. Puckett wrote of the composition, "As I began work on this concerto for the brilliant brothers Anthony and Demarre McGill, my thoughts naturally turned to family and childhood, to shared experiences and the joy of comradery and sibling rivalries. Although the entire piece is dedicated to the brothers, the movements take their inspiration from, and their dedications are given to, three very special toddlers.

"The first movement carries the title *Great American Scream Machine*. While my sister and I were growing up in Atlanta, my folks used to take us to Six Flags over Georgia every summer. That park features the world's largest wooden rollercoaster, the Great American Scream Machine. Needless to say, this thing terrified me (and does to this day). This movement is dedicated to Roya McAllister, whose parents are my dear friends Roshanne Etezady and Timothy McAllister. I came to know Roshanne's music when we were students together. She wrote a fantastic piece for the Albany Symphony's 'Dogs of Desire'

project. I remember thinking, 'That first measure is AWESOME!' I stole my memory of her first measure and created a sketch version of what eventually became this movement as tribute to her and a testament to little Roya.

"If you have ever tried to put a toddler down for a nap, you will understand the sentiments behind the second movement. The image of the soft lullaby gently and smoothly soothing children to sleep seems ridiculous in the face of my nightly reality! Doing my part, I sing her slow lullabies while rocking her and she does her part, fighting the onset of sleep. Her favorite lullaby is the one my grandmother, Mama Dee, used to sing to me: 'Sail Far Away, Sail Across the Sea, Only don't forget to Sail, back again to me.' I have had this material in my head, virtually nonstop, since the day my daughter was born. Following an extended introduction of the lullaby material by the soloists, you will hear them take turns trying to coax the toddler to sleep only to be interrupted by the stomps of a very tired and stubborn (but very cute) little girl. Approximately two-thirds of the way through the movement, a dramatic change occurs where daddy and daughter begin to succumb to sleep.

"The soloists emerge from this singing to begin the third movement by passing arpeggiations back and forth, slowly picking up more and more steam. This movement is dedicated to Audrey Simonds, the daughter of Chicago Youth Symphony Orchestra's general manager, Joshua Simonds, who was a sounding board and source of constant support throughout my time as CYSO's composer-in-residence."



## **CAMILLE SAINT-SAËNS** (1835-1921)

### **TARANTELE FOR FLUTE, CLARINET AND ORCHESTRA, OP. 6 (1857)**

**Scored for:** piccolo, two oboes, two bassoons, two horns,  
two trumpets, two trombones, timpani and strings

**Performance time:** 7 minutes

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

The artistic, literary and intellectual life of 19th-century Paris was immeasurably enriched by the endless round of soirées that were given by many of the city's most glamorous personalities. Camille Saint-Saëns was perfectly suited by temperament and talent to the stimulating world of the salon, and as soon as he finished his studies at the Conservatoire, he started receiving invitations to join in the conversation, entertain at the piano, and hobnob with such celebrities as Pauline Viardot, Franz Liszt and Clara Schumann. In the mid-1850s, Mme. Viardot introduced Saint-Saëns to Gioacchino Rossini, who had ruled Parisian musical society since becoming a permanent resident of the city after abandoning opera composition with *William Tell* almost three decades earlier. Rossini soon came to recognize the young composer's talent and frequently invited him to his salons. In 1857, Saint-Saëns composed a showy *Tarantelle* whose sparkling style was an homage to his host.

The *Tarantelle* is arranged in three succinct formal paragraphs. It opens with a spirited section, built above a repeated motif in the orchestra, modeled on the traditional tarantella, the old Neapolitan dance in whirling 6/8 meter that was said to rid the body of poison after the bite of the deadly tarantula spider. Next comes a broad, lyrical passage in which the flute and clarinet trade melodic phrases and sweeping arabesques. This delightful example of Saint-Saëns' precise and tasteful art closes with a dazzlingly virtuosic episode that recalls the whirling dance music of the opening.



**ANTONÍN DVOŘÁK** (1841-1904)

**SYMPHONY NO. 7 IN D MINOR, OP. 70 (1884-1885)**

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

**Performance time:** 35 minutes

**First Grant Park Orchestra performance:** August 15, 1943, Hans Lange, conductor

When Dvořák attended the premiere of the Third Symphony of his friend and colleague Johannes Brahms on December 2, 1883, he was already familiar with the work from a preview Brahms had given him at the piano shortly before. The effect on Dvořák of Brahms' magnificent creation, with its inexorable formal logic and its powerful shifting moods, was profound. Dvořák considered it, quite simply, the greatest symphony of the time, and it served as one of the two emotional seeds from which his D minor Symphony grew. The other, which followed less than two weeks after the first presentation of the Third Symphony, was the death of his mother.

With thoughts of his mother still fresh in his mind, and with the example of Brahms always before him ("It must be something respectable for I don't want to let Brahms down," he wrote to his publisher, Simrock), Dvořák determined to compose an ambitious Symphony in D minor that would solidify his international reputation and be worthy of those who inspired it. He was so pleased with progress on the piece, even during the busy holiday season, that on New Year's Eve he told a friend, Alois Göbl, "I am again as happy and contented in my work as I have always been up to now and, God grant, I always shall be." The orchestration was undertaken during the winter, and the score finished in March 1885, only a month before its premiere in London.

The Seventh Symphony begins with an ominous rumble deep in the basses. The haunting main theme is introduced by the violas and cellos, then echoed by the clarinets. Almost immediately, the possibilities for development built into the theme are explored, and the music rapidly grows in intensity until a climax is achieved when the main theme bursts forth in dark splendor from the full orchestra. The tension subsides to allow the flute and clarinet to present the lyrical second theme. The development, woven from the thematic components of the exposition, is compact and concentrated. The recapitulation is swept in on an enormous wave of sound that is capped by the re-entry of the timpani. The main theme is abandoned quickly, and the reprise of the flowing second theme is entrusted to two clarinets in a rich setting. The main theme returns, at times with considerable vehemence, to form the coda to this magnificent movement. The second movement opens with a chorale of an almost otherworldly serenity that had been little portrayed in music since the late works of Beethoven. A complementary thematic idea with wide leaps of pathetic beauty is heard from the strings. The unusual form of the movement, part variations, part sonata, is perhaps best heard as the struggle between the beatific grace of the opening and the various states of musical and emotional tension that militate against it. It is possible that Dvořák intended this music to portray feelings that had troubled him since his mother's death. The *Scherzo* is graceful and compelling, airy and forceful. Its bounding syncopations give it a vivacity set in a glowing, burnished orchestral sonority. Though the central trio is more lyrical, it has an incessant rhythmic background in the strings that lends it an unsettled quality. The finale, which continues the brooding mood of the preceding movements, is large in scale and assured in expression.

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