

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, June 21, 2019 at 6:30 p.m.

Saturday, June 22, 2019 at 7:30 p.m.

Jay Pritzker Pavilion

BRAHMS VIOLIN CONCERTO

Grant Park Orchestra

Carlos Kalmar Conductor

Augustin Hadelich Violin

Stacy Garrop

Shiva Dances

World premiere, commissioned by the Grant Park Music Festival

Dmitri Shostakovich

Symphony No. 1, Op. 10

Allegretto

Allegro

Lento —

Lento — Allegro molto

INTERMISSION

Johannes Brahms

Violin Concerto in D Major, Op. 77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

AUGUSTIN HADELICH

This concert is presented with generous support from
Classic Series Sponsor William Blair and
the Elizabeth F. Cheney Foundation

The appearance of Augustin Hadelich is underwritten by
Jerry and Jeannette Goldstone

Additional support is provided by the Kierscht Family
in memory of Chuck Kierscht

Friday's concert is being broadcast live on 98.7WFMT
and streamed live at wfmt.com



Augustin Hadelich, violin, one of the most distinguished virtuosos of his generation, is winner of the Gold Medal at the 2006 International Violin Competition of Indianapolis, an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship (2011), Lincoln Center's Martin E. Segal Award (2012), the inaugural Warner Music Prize (2015), a Grammy Award (2016), an honorary doctorate from the University of Exeter in England (2017), and recognition as *Musical America's* "2018 Instrumentalist of the Year." Mr. Hadelich, born in Italy to German parents, holds an Artist Diploma from the Juilliard School, where he was a student of Joel Smirnoff; he is now an American citizen. He

has appeared as soloist with many of the world's leading orchestras and conductors, and as recitalist and chamber music collaborator in major concert halls from New York and London to São Paulo and Tokyo. Highlights of his 2018-2019 season include a debut with the Bavarian Radio Orchestra in Munich and engagements with the Belgian National Orchestra, Danish National Symphony, Finnish Radio Symphony, Hong Kong Philharmonic, Orchestre National de Lyon and Orquesta Nacional de España, as well as a ten-concert tour of Germany with the Academy of St. Martin in the Fields featuring double concertos with violinist Julia Fischer. In the United States, Mr. Hadelich returns to the orchestras of Cincinnati, Dallas, Indianapolis, Minnesota, New Jersey, North Carolina, San Diego and Seattle, as well as the Los Angeles Philharmonic at the Hollywood Bowl. A prolific recording artist, he has made acclaimed recordings of concertos by Tchaikovsky, Lalo, Sibelius, Dutilleux, Bartók, Adès, Mendelssohn, Brahms and Haydn, as well as much chamber music; his latest release is Paganini's 24 Caprices. Augustin Hadelich plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



GRANT PARK MUSIC FESTIVAL

SUPPORT CHICAGO'S SUMMER MUSICAL SENSATION

DONATE TODAY!



Students in the Young Artists Showcase perform in Millennium Park as part of Festival Connect

Text **GPMF** to **56512**
to connect everyone
with the power of music!

Message and data rates may apply.



STACY GARROP (born 1969)

SHIVA DANCES (2019)

Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta and strings

Performance time: 8 minutes

World Premiere

Commissioned by the Grant Park Music Festival

Stacy Garrop says that her music is “centered on dramatic and lyrical storytelling,” and her diverse compositions — an opera, an oratorio, orchestral works and concertos, chamber music, and many choral and vocal pieces — are rooted in narrative and reference. Garrop, born in Columbus, Ohio in 1969, received her baccalaureate from the University of Michigan, her master’s degree from the University of Chicago, and her doctorate from Indiana University. From 2006 to 2016, she was Associate Professor of Composition at the Chicago College of Performing Arts of Roosevelt University, and now devotes herself principally to composition. Garrop has lectured at conservatories and universities across the country, served on the composition faculty of the Fresh Inc Festival in Kenosha, Wisconsin, and held residencies with the Albany Symphony, Skaneateles Festival, Aspen Music Festival, Banff Centre for the Arts, MacDowell Colony, Millay Colony, Oxford Summer Institute, Ragdale Colony, Round Top Music Festival, Ucross Foundation, Wellesley Composers Conference and Yaddo; she was also guest composer and speaker at the Texas Association for Symphony Orchestras conference in Amarillo in 2004. Among Garrop’s rapidly accumulating distinctions are an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, Detroit Symphony Orchestra’s Elaine Lebenbom Memorial Award, Boston Choral Ensemble Competition Contest, Utah Arts Festival Composition Competition, Pittsburgh New Music Ensemble’s Harvey Gaul Composition Competition, Raymond and Beverly Sackler Music Composition Prize, Sorel Medallion Choral Composition Competition, and prizes in competitions sponsored by the Civic Orchestra of Chicago, Omaha Symphony and New England Philharmonic; she also received a 2002 Artists Fellowship Award from the Illinois Arts Council and was a finalist for the 2001 Rome Prize. New Music USA and the League of American Orchestras chose Stacy Garrop and the Champaign-Urbana Symphony Orchestra as one of five orchestra/composer pairings for Music Alive’s 2016-2019 residence program. In addition, she was selected by Chicago Opera Theater to be the inaugural Emerging Opera Composer of their Vanguard Initiative for 2018-2020, during which she will compose two new chamber operas.

Garrop wrote, “When the Grant Park Music Festival commissioned me to write a piece in honor of Carlos Kalmar’s 20th anniversary as Principal Conductor, I began searching for a topic suitable for this celebratory occasion. During this brainstorming process, I came across pictures of bronze statues of Shiva, one of the three main gods in Hinduism, which depict Shiva in his role as the *Nataraja*, or Lord of the Dance. Shiva is performing the Cosmic Dance in order to destroy the universe and allow for a new universe to be born. The concept of rebirth and renewal was very appealing to me in a celebratory work, as was the prospect of writing music that would have Maestro Kalmar dancing on the podium as he conducts.

“In these statues, every aspect is symbolic: Shiva is surrounded by a ring of fire, which represents the cosmos locked in its eternal cycle of destruction and rebirth; he lifts his left leg high and his right knee is bent, frozen in a posture of ecstatic dancing; his right foot is firmly placed on a demon, which embodies ignorance; his four arms are

raised in various functions (i.e., one hand holds a drum to accompany his dance, while another clasps divine fire which he will use to destroy the universe); and the river Ganges flows through his wildly streaming hair. Throughout the dance, Shiva's face remains tranquil.

"*Shiva Dances* consists of four sections, each with its own distinct music. In the first section, Shiva slowly awakens from deep meditation as the sun sets on the old universe. The second section represents Shiva performing the Cosmic Dance in the dead of night. Shiva starts the dance slowly, but as he dances faster and faster, the universe begins to break apart. When the tempo has increased to a feverish pitch, Shiva simultaneously destroys the old universe while creating a new universe in its place. In the third section, Shiva observes the young universe as it shimmers and bubbles with energy in the pre-dawn hours of a new day. In the concluding fourth section, Shiva sees the sun's rays break into view, representing that a new universe has begun.

"I drew inspiration from four North Indian *rāgas* (scales) to create the musical language of the piece. However, for ease of tuning, I chose to use Western tunings instead of traditional Indian tunings, since the North Indian tuning system contains 66 pitches within an octave, compared to our Western 12-pitch octave. *Rāgas* are traditionally associated with specific times of day, so I chose my four *rāgas* accordingly. In the first section, I use the *Dīpaka rāga*, which is performed at sunset; this relates to the sun setting on the old universe. The second section features two *rāgas*: *Mālakosha*, to be played at midnight, and *Shankarā*, an end-of-night *rāga* that is associated with the Cosmic Dance. These two *rāgas* are used to represent Shiva's dance and the universe's destruction. The third section features the *Lalitā rāga*, which is performed at dawn before the sun rises on the new universe. The fourth and final section also uses the *Lalitā rāga*, but with a twist: this *rāga* is missing the 5th scale degree above its starting pitch. In Indian *rāga*, each pitch has a specific meaning, and the 5th scale degree represents the sun. In this final section, I layer the 5th scale degree into *Lalitā rāga* to represent that the sun has risen on a new era."



DMITRI SHOSTAKOVICH (1906-1975)

SYMPHONY NO. 1, OP. 10 (1925-1926)

Scored for: woodwinds in pairs plus piccolo, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano and strings

Performance time: 28 minutes

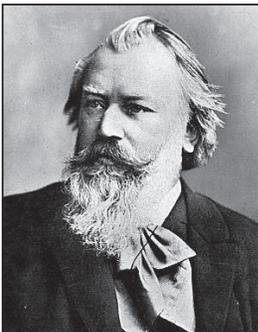
First Grant Park Orchestra performance: June 27, 1945, Nikolai Malko, conductor

By early 1925, Shostakovich had completed his studies at the Leningrad Conservatory, and he was seeking to gain a reputation beyond the walls of the school. He chose to write a symphony — a grand, public piece rather than a small-scale chamber work — as his graduation exercise: "the product of my culminating studies at the Conservatory," as he called it. The new work, his first for orchestra, was grounded in the Russian traditions of Tchaikovsky, Rimsky-Korsakov, Glazunov and Scriabin that his composition teacher Maximilian Steinberg had passed on to him, but also allowed for such modern influences as the music of Hindemith, Prokofiev, Mahler and Stravinsky. Of the Symphony's progressive traits, Nicolas Slonimsky noted that they show "some definite departures from traditionalism.... The harmony of the Symphony is far more acrid than any academic training would justify and the linear writing is hardly counterpoint conscious. There are such strange interludes as a kettledrum solo.

The melodic structure is angular, dramatic at times, and then again broad, suggesting folksong rather than a subject for a symphony."

The Symphony was completed early in 1926, and scheduled for its premiere in May, though his family's economic hardship was so severe at the time that Shostakovich could not afford to have the parts copied and the score published. The Conservatory, as a gesture of faith in the young composer's talent, underwrote the expenses, and the Symphony was first heard on May 12th. It was an immediate success. Shostakovich was proclaimed the leader of the first generation of post-Revolution Soviet composers (Prokofiev had left for the West in 1918), and the twenty-year-old musician became a celebrity at home and abroad in a matter of months.

The Symphony's first movement follows a form derived from traditional sonata-allegro. The exposition consists of four theme groups, presented almost like large tiles in a mosaic: a melody with long notes presented by the solo trumpet, with a cheeky retort from the bassoon; a scalar theme punctuated by spiky intervals given by the violins alone; a mock-march strutted out by the clarinet; and a cockeyed waltz from the flute. All four themes are whipped together in the development, which reaches a noisy climax before the themes are recapitulated — backwards. First the waltz is heard (flute again), then the mock-march (low strings), followed by the long-note melody (clarinet) and a compressed version of the scalar tune (briefly, in the lower strings). This music exudes the distinctive personality, technical craftsmanship and wry wit that mark the best of Shostakovich's works. The second movement is a sardonic scherzo built on a cocky theme initiated by the clarinet. The woodwind-dominated trio, contrasting in mood and meter, is icy and detached in its quiet intensity. The third movement, full of pathos, begins with a lamenting theme for the oboe. A short, rhetorical gesture insinuates itself as accompaniment, and serves as transition to the second theme, a dirge, again entrusted to the oboe. Both themes are recalled, with the rhetorical gesture used as the bridge to the finale. A swell on the snare drum leads directly to the slow introduction of the closing movement. A snappy, chromatic melody from the clarinet is followed at some distance by the movement's broad second theme. These two themes, along with the rhetorical gesture (in mirror image — i.e., rising rather than falling) dominate the remainder of the movement, which ends with a stentorian proclamation from the full orchestra.



JOHANNES BRAHMS (1833-1897)

VIOLIN CONCERTO IN D MAJOR, OP. 77 (1878)

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

Performance time: 38 minutes

First Grant Park Orchestra performance: August 27, 1942, Henry Weber, conductor, with Michael Wilkomirski as soloist

"The healthy and ruddy colors of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather; his thick straight hair of brownish color came nearly down to his shoulders. His clothes and boots were not of exactly the latest pattern, nor did they fit particularly well, but his linen was spotless.... [There was a] kindness in his eyes ... with now and then a roguish twinkle in them which corresponded to a quality in his nature which would perhaps be best described as good-natured sarcasm." So wrote Sir George Henschel, the singer and conductor who became the first Music Director of the Boston Symphony Orchestra, of his friend Johannes Brahms at the time of the composition of his Violin Concerto, when Brahms, at 45, was coming into the full efflorescence of his talent and fame.

The twenty-year gestation of the First Symphony had finally ended in 1876, and the Second Symphony came easily only a year later. He was occupied with many songs and important chamber works during the mid-1870s, and the two greatest of his concertos, the B-flat for piano and the D Major for violin, were both conceived in 1878. Both works were ignited by the delicious experience of his first trip to Italy in April of that year, though the Piano Concerto was soon laid aside when the Violin Concerto became his main focus during the following summer. After the Italian trip, he returned to the idyllic Austrian village of Pörtlach (site of the composition of the Second Symphony the previous year), where he composed the Violin Concerto for his old friend and musical ally, Joseph Joachim.

The first movement is constructed on the lines of the Classical concerto form, with an extended orchestral introduction presenting much of the movement's main thematic material before the entry of the soloist. The last theme, a dramatic strain in stern dotted rhythms, ushers in the soloist, who plays an extended passage as transition to the second exposition of the themes. This initial solo entry is unsettled and anxious in mood and serves to heighten the serene majesty of the main theme when it is sung by the violin upon its reappearance. A melody not heard in the orchestral introduction, limpid and almost a waltz, is given out by the soloist to serve as the second theme. The vigorous dotted-rhythm figure returns to close the exposition, with the development continuing the agitated aura of this closing theme. The recapitulation begins on a heroic wave of sound spread throughout the entire orchestra. After the return of the themes, the bridge to the coda is made by the soloist's cadenza. With another traversal of the main theme and a series of dignified cadential figures, this grand movement comes to an end.

The rapturous second movement is based on a theme that the composer Max Bruch said was derived from a Bohemian folk song. The melody, intoned by the oboe, is initially presented in the colorful sonorities of wind choir without strings. After the violin's entry, the soloist is seldom confined to the exact notes of the theme, but rather weaves a rich embroidery around their melodic shape. The central section of the movement is cast in darker hues, and employs the full range of the violin in its sweet arpeggios. The opening melody returns in the plangent tones of the oboe accompanied by the widely spaced chords of the violinist.

The finale is an invigorating dance whose Gypsy character pays tribute to the two Hungarian-born violinists who played such important roles in Brahms' life: Eduard Reményi, who discovered the talented Brahms playing piano in the bars of Hamburg and first presented him to the European musical community; and Joseph Joachim. The movement is cast in rondo form, with a scintillating tune in double stops as the recurring theme. This movement, the only one in this Concerto given to overtly virtuosic display, forms a memorable capstone to one of the greatest concerted pieces of the 19th century. John Horton wrote, "That Brahms should have ventured upon a Violin Concerto in D with the sound of Beethoven's, as interpreted by Joachim, in his ears was in itself an act of faith and courage; that he should have produced one of such originality, sturdily independent of its mighty predecessor yet worthy to stand beside it, is one of the triumphs of Brahms' genius."

©2019 Dr. Richard E. Rodda