

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, July 31, 2019 at 6:30 p.m.
Jay Pritzker Pavilion

COPLAND RODEO

Grant Park Orchestra

Carlos Kalmar Conductor

Conrad Tao Piano

Edward MacDowell

Suite No. 2, Op. 48, "Indian"

Legend

Love Song

In War-Time

Dirge

Village Festival

Dmitri Shostakovich

Piano Concerto No. 2 in F Major, Op. 102

Allegro

Andante —

Allegro

CONRAD TAO

Aaron Copland

Four Dance Episodes from *Rodeo*

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe-Down

This concert is presented with generous support from
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Piano provided by Steinway Galleries of Chicago

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



Conrad Tao has appeared worldwide as pianist and composer, performing to acclaim from critics and audiences alike. His accolades and awards include being named a Presidential Scholar in the Arts, a YoungArts Gold Medal Winner, a Gilmore Young Artist, an Avery Fisher Career Grant winner, and a Lincoln Center Emerging Artist. In 2018-2019, Mr. Tao made his performance debuts with the Los Angeles Philharmonic, New York Philharmonic and Cleveland Orchestra; that season also included the world premiere of *Everything Must Go*, commissioned and performed by the New York Philharmonic, as well as the inauguration of their new *Nightcap* series. He made his LA Opera debut in the West Coast premiere of David Lang's *the loser*, in which he plays the onstage role of the apparition and memory of Glenn Gould. In January 2019, he and dancer-choreographer Caleb Teicher continued to develop *More Forever* as part of Guggenheim's Works & Process series. Mr. Tao performs with orchestras around the world, including returns to the Swedish Radio, San Diego, Baltimore, Pacific and Colorado symphonies, as well as with the Orchestra dell'Accademia Nazionale di Santa in Rome. He also appears in duo chamber music concerts with violinist Stefan Jackiw, including a debut performance at 92Y, ensemble engagements with the JCT Trio around the world, and in solo recitals. Conrad Tao's career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI; he has been commissioned by the Dallas Symphony, Chamber Orchestra of Philadelphia, Washington Performing Arts Society, ProMusica Chamber Orchestra, and others. Conrad Tao is a Warner Classics recording artist. His first two albums, *Voyages* and *Pictures*, have been praised by NPR, *The New York Times*, *The New Yorker's* Alex Ross and others.



EDWARD MACDOWELL (1860-1908)

SUITE NO. 2, OP. 48, "INDIAN" (1891-1895)

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

Performance time: 30 minutes

First Grant Park Orchestra performance: August 26, 1938, Leroy Shield, conductor

Edward MacDowell, the first American composer whose music received wide international acclaim, was born in New York City in 1860. His musical talent was recognized early, and he was given piano lessons with several fine teachers, including the young Venezuelan virtuoso Teresa Carreño. In 1876, MacDowell and his mother moved to Europe, where he studied in Paris, Stuttgart, Wiesbaden and Frankfurt. Encouraged to devote himself to creative work by the redoubtable Franz Liszt, MacDowell was composing regularly and with success by 1880. He began teaching at the Darmstadt Conservatory in 1881, but left that position after only one year to concentrate on composing, concertizing and teaching private students. Among his piano pupils was Marian Nevins, an American, with whom he fell in love. In 1884, he returned to the United States to marry her, but the couple went back to Germany almost immediately after the wedding. MacDowell's reputation in both Europe and America grew steadily until he moved to Boston in 1888. During the years that followed, when he published many of his piano compositions and appeared frequently as pianist in concerts of his own music, he came to be regarded in this country as not only America's greatest composer but as the equal of any living musician. In 1896, he became the first professor of music at Columbia

University. After leaving Columbia in 1904, he taught privately in New York City and remained active in several professional societies, but during his last years he was subject to periods of mental instability. His most important contribution to American cultural life during that difficult time was the founding of a retreat for artists at his summer home in Peterborough, New Hampshire, a dream his wife realized in 1907, a year before her husband's death.

MacDowell's Suite No. 2, whose "thematic material," he said, "has been suggested for the most part by melodies of the North American Indians," is his most overtly nationalistic composition. He began the piece in 1891 but did not complete it until 1895, when he was negotiating for a faculty position at Columbia University. He managed to include it in his *curriculum vitae* by scheduling its premiere for January 23, 1896 on one of the Boston Symphony Orchestra's performances at the Metropolitan Opera House and, for good measure, also appeared as soloist in his own Piano Concerto No. 1; he joined the Columbia faculty that fall.

MacDowell's student Henry F. Gilbert, who was among the first to seriously study the music of African-Americans, wrote of the genesis of the "Indian" Suite: "MacDowell became interested in Indian lore and was curious to see some real Indian music. I brought him Theo. Baker's *Über die Musik der Nordamerikanischen Wilden*. [Baker, the American musicologist remembered as author of a *Biographical Dictionary of Musicians* that is still a standard reference in its revised editions, lived among the Seneca Indians of New York State and published this first scholarly study of North American Indian music in 1882.] From Baker's book, all the main themes of his 'Indian' Suite are taken.... Although the themes have been changed, more or less, the changes have always been in the direction of musical beauty, though enough of the original tune has been retained to leave no doubt as to its barbaric flavor. The theme of the first movement (*Legend*) occurs



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in a sacred ceremony. A *Love Song* of the lowas is used almost in its entirety as the theme of the second movement." *In War-time* is based on two themes, in one of which Philip Hale, critic and later program annotator for the Boston Symphony Orchestra, detected "characteristic features of the Iroquois scalp-dance." Theodore Baker wrote, "A Kiowa tune (a woman's song of mourning for her lost son) is used in the fourth movement (*Dirge*). In the last movement (*Village Festival*), a women's dance and war-song of the Iroquois are utilized."



DMITRI SHOSTAKOVICH (1906-1975)

PIANO CONCERTO NO. 2 IN F MAJOR, OP. 102 (1956-1957)

Scored for: pairs of woodwinds plus piccolo, four horns, timpani, percussion and strings

Performance time: 20 minutes

First Grant Park Orchestra performance: June 29, 1994, Christopher Wilkins, conductor and Jorge Federico Osorio as soloist

The life and music of Dmitri Shostakovich abound in dichotomies. In 1925, he was accompanying silent films on a battered piano in a frigid Leningrad cinema; a year later, after the premiere of the First Symphony, he was hailed at age twenty as the leader of the first generation of post-Revolution Soviet composers. During Hitler's siege of Leningrad, he worked on the giant Seventh Symphony between tours of duty as a fireman. He was denounced in 1948 as a musical scoundrel; in 1954, he was honored as "People's Artist of the U.S.S.R." and two years later given the Lenin Prize. He was the chief adornment and most visible representative of Soviet culture for almost four decades, though he did not formally join the Communist Party until 1962.

Shostakovich's music, as well, is filled with stark contrasts. Beginning with the Symphony No. 1, many of his individual works juxtaposed satire and pathos, grandeur and tragedy. The avant-garde style of his first mature decade — grotesque humor, biting dissonance, steely expression — was followed beginning with the Fifth Symphony by much music of conservatism and universal appeal. Symphonies (Nos. 11 and 12) extolling Lenin and the Revolution were succeeded by a musical condemnation of Soviet anti-Semitism in the Thirteenth Symphony. While maintaining a singular personality throughout his career, Shostakovich displayed a wider range of musical attitudes than perhaps any composer except Gustav Mahler, by whom he was indelibly influenced.

The dichotomy dividing Shostakovich's works between those primarily for public display and those that were more introspective and reflective of his deepest thoughts veered in his later years toward the latter — the wondrous series of string quartets and the last three symphonies are the principal evidence. Standing beside these inward-looking pieces, however, is a large amount of immediately appealing music embodying one of his most important tenets: "I consider that every artist who isolates himself from the world is doomed. I find it incredible that an artist should wish to shut himself away from the people." One of the best-crafted among this group of film scores, tone poems, jingoistic anthems and occasional instrumental works is a piano concerto Shostakovich wrote in 1956-1957 for his son, Maxim, who was just finishing his studies at the Moscow Conservatory. The Concerto, his second for piano, follows the Classical model in its three-movement, fast-slow-fast structure, but brings to the old formal type a typically Shostakovian wit and personality that make it very much a work of the mid-20th century. The outer movements, both marked *Allegro*, are propelled by an almost demonic energy grown from a hybrid of march and galop. They call for an invigorating display of virtuosity — nimble, powerful, percussive by turns — that gives the soloist ample opportunity for technical display. In

contrast, the slow middle movement, for piano and strings only (with the exception of a single entry by the solo horn), is of a lyricism and tenderness reminiscent of Chopin, filtered perhaps, in its harmonic suavities, through Poulenc.



AARON COPLAND (1900-1990)

FOUR DANCE EPISODES FROM *RODEO* (1942)

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

Performance time: 19 minutes

First Grant Park Orchestra performance: July 1, 1972, Aaron Copland, conductor

The great success of *Billy the Kid* in the spring of 1938 prompted the Ballet Russe de Monte Carlo to commission Copland four years later to write a second ballet on a cowboy theme; Agnes de Mille was engaged to devise the scenario and the choreography. Copland worked quickly on the score for *Rodeo*, composing it between May and September while teaching at Tanglewood. The premiere in October was received enthusiastically (“We took an extraordinary number of curtain calls that night,” he recalled), and *Rodeo* has remained among Copland’s most popular scores. The story of *Rodeo* is a simple one: a cowgirl, tough of hide but tender of heart, searches for — and finds — a man from the prairie whom she can invite to the Saturday night dance. Copland’s music reflects the plot’s folksiness and unaffected characters in its lean, uncluttered style, its quotations of American folk melodies, and its ebullient spirit.

Buckaroo Holiday, the first of the Four Episodes Copland extracted from the ballet for concert performance, opens with a syncopated version of a descending scale punctuated by jazz-derived rhythms. Two folksongs, *Sis Joe* and *If He’d Be a Buckaroo by Trade*, provide the thematic material for the movement. *Corral Nocturne* is a modest, expressive song suffused with the moonlit stillness of the prairie. Though Copland employed no folksongs in this movement, its themes are imbued with the manner and mood of many familiar vernacular melodies. *Saturday Night Waltz* exudes an air of faded courtliness and manners-carefully-observed. The rhythm of the dance sways gently between 3/4 and 6/8, as though the participants were not quite sure about the proper pattern of the steps. For the *Hoe-Down* that closes the suite, Copland borrowed the traditional tunes *Bonyparte* and *McLeod’s Reel* to portray the foot-stomping, country fiddling, and swaggering bravado of this rousing Western square dance.

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