

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Monday, July 8, 2019 at 7:00 p.m.

South Shore Cultural Center

Thursday, July 11, 2019 at 7:00 p.m.

Columbus Park Refectory

APPALACHIAN SPRING

Musicians of the Grant Park Orchestra

Jeremy Black Leader and Violin

Anne Bach Oboe

Gustav Holst

St. Paul's Suite for Strings

Jig

Ostinato

Intermezzo

Final (The Dargason)

Johann Sebastian Bach

Concerto for Oboe and Violin in C minor, BWV 1060R

Allegro

Adagio

Allegro

JEREMY BLACK

ANNE BACH

Aaron Copland

Suite from *Appalachian Spring* (Chamber Version)

This concert is presented with generous support from
Mazza Foundation



Jeremy Black, violin, has been Concertmaster of the Grant Park Orchestra since 2005 and a member of the Pittsburgh Symphony Orchestra's violin section since 2002, where he is now Principal Second Violin. He has also performed as Guest Concertmaster with the Minnesota Orchestra, National Symphony Orchestra, Buffalo Philharmonic and Blossom Festival Orchestra, and in the violin sections of the Chicago Symphony Orchestra and Cleveland Orchestra. He began his professional orchestral career in 2000 as a first violinist in the Grant Park Orchestra. As a chamber musician, Mr. Black performed and recorded the world premiere of Eugene O'Brien's *Algebra of Night* with the 21st Century Chamber Consort in Washington, D.C., and appeared in recitals throughout the Pittsburgh region, including Carnegie-Mellon, Chatham and Duquesne universities, West Liberty State College, and Pittsburgh Theological Seminary. In addition to performances with the Pittsburgh Symphony, Mr. Black has appeared as soloist with Pittsburgh Live Chamber Ensemble, Chicago String Ensemble and Evanston Symphony. He won First Prizes in the University of Michigan and Case Western Reserve University concerto competitions, Society of American Musicians Competition, Nordic Musical Arts Competition, and Fischhoff International Chamber Music Competition. Jeremy Black plays a violin made by Lorenzo and Tomasi Carcass, dated 1783.

THE GRANT PARK CHORUS IN THE PARKS

An a cappella concert featuring the
legacy of music written by women
Christopher Bell, Conductor

Thursday, July 18, 7 PM
Columbus Park Refectory

Monday, July 22, 7 PM
South Shore Cultural Center

FREE



Anne Bach, oboe, originally from Rochester, New York, studied with Richard Killmer at the Eastman School of Music, where she was awarded the prestigious Performer's Certificate. Since moving to Chicago in 2001, she has worked as an active freelancer in and around the city. She performs regularly with the Lyric Opera of Chicago and Joffrey Ballet, as well as with the Chicago Symphony Orchestra, Chicago Philharmonic, and Milwaukee Symphony Orchestra. Ms. Bach has been Principal Oboe in Chicago's Music of the Baroque since 2017, and performed Bach's Double Concerto for

Oboe and Violin in C minor with the group that year. Her other solo appearances include Mozart's Sinfonia Concertante in 2018, an Albinoni double oboe concerto in 2019, and, upcoming, Marcello's Oboe Concerto in D minor this fall. She has served on faculty at Vandercook College of Music and Sherwood Conservatory at Columbia College of Chicago. Anne Bach joined the Grant Park Orchestra in 2004, where she serves as English hornist and Assistant Principal Oboe. She lives on the west side of the city above her husband's woodworking business with their two daughters, one dog, and one cat.



GUSTAV HOLST (1874-1934)

ST. PAUL'S SUITE FOR STRINGS (1913)

Scored for: strings

Performance time: 12 minutes

First Grant Park Orchestra performance: August 8, 1939,
Hans Lange, conductor

In 1903, Gustav Holst, newly married and forced by arthritis to abandon the trombone playing that had largely provided his income for the preceding decade, took a job teaching at a girls' school in south London. There he exercised his conviction that the music curriculum should include the best available literature rather than the "reams of twaddle" usually taught, and he plied his students with a steady stream of Bach, Palestrina and Lassus. His method drew the notice of Miss Frances Ralph Gray, headmistress of St. Paul's Girls' School in Hammersmith (west London), and she appointed Holst as Director of Music at her institution in 1905. At St. Paul's, he raised the standards of both taste and performance, encouraging the girls not only to play strings and piano, the traditional maidenly instruments, but also to brave the uncharted regions of the winds — the first female woodwind player in a major British orchestra, an oboist, attended St. Paul's.

It was with considerable excitement that Holst moved into the new music wing added to St. Paul's in 1913, since, as his daughter, Imogen, wrote in her biography of him, "It was a place where he could compose in unbroken silence and solitude. On week-days, he would be teaching in it. But on Sundays, it would be all his own, and he would write and write." The music room at St. Paul's was the principal site of Holst's creativity until his death in 1934. The first piece he composed in his beloved sanctum was the *St. Paul's Suite*, written for and dedicated to his pupils. Though he originally scored it for string orchestra, Holst also fitted the piece with added wind parts for any students who wished to join in; those who did not play an instrument were invited to sing along with the folksongs he quoted in the last movement.

The *Suite's* lively opening *Jig* is based on the popular English dance type of the sixteenth century. The second movement, titled *Ostinato* after the little repeated figure that murmurs continuously in the second violins, exhibits a delicacy reminiscent of a 19th-century parlor waltz in its outer sections and a more animated vigor in the middle. The *Intermezzo* juxtaposes two musical strains: the first, stately in tempo, owes its exotic, gapped-scale melody to Holst's interest in Oriental music; the second, fast and incisive, Holst borrowed to depict the *Spirits of the Fire* in his 1922 ballet, *The Perfect Fool*. The finale, a slightly expanded transcription of the last movement of the *Second Suite for Military Band* of 1911, masterfully combines the swiftly moving melody of a morris dance known as the *Dargason* with the touching lyricism of the ancient tune *Greensleeves*. "It is difficult to believe that the two tunes were not specially intended for each other," wrote Imogen. "They live their own lives, each leaning to the other instead of fighting for their independence."



JOHANN SEBASTIAN BACH (1685-1750)
CONCERTO FOR OBOE AND VIOLIN IN C MINOR, BWV 1060R
(ca. 1720, 1736)

Scored for: strings and continuo

Performance time: 17 minutes

First Grant Park Orchestra performance

Bach's violin music was written as part of his duties at the court of Anhalt-Cöthen, where he was "Court Kapellmeister and Director of the Princely Chamber Musicians" from 1717 to 1723. Since he was responsible for the secular rather than the sacred music at Cöthen, those years saw the production of many of his purely instrumental works, including the Brandenburg Concertos, the orchestral suites, numerous suites and sonatas for solo instruments and clavier, the sonatas and suites for unaccompanied violin and cello, and much solo clavier music. Bach tried to present his noble employer with compositions that would be both of high quality (Prince Leopold was a good and appreciative musician) and in tune with the latest styles. For his concertos, Bach avidly studied the recent creations of the Italian masters, notably Vivaldi's *L'estro armonico*, which had been published in 1712. He transcribed several Italian compositions as solos or concertos for keyboard for his own use, and utilized their formal and technical components as the models for his original works in the genre. In addition to his knowledge of the fashionable Italian music of the day, Bach also drew on his own experience as a practicing violinist to polish his style of writing for strings. His son Carl wrote, "He played the violin cleanly and penetratingly. He understood to perfection the possibilities of the stringed instruments."

The original manuscript of the Concerto in C minor for Oboe and Violin (BWV 1060R) written at Cöthen is lost, but the music survived in a version for two harpsichords (BWV 1060) Bach made of it in Leipzig in 1737. The original was reconstructed (the "R" in the catalog listing) in 1970 for the *New Bach Edition*. The structure of the opening movement follows the *ritornello* form customary for Baroque concertos: a returning orchestral refrain separated by episodes for the soloists. This is music of austere countenance but vigorous rhythmic energy that embodies the Baroque ideal of touching sentiment allied with visceral stimulation. The lovely second movement, supported by a delicate pizzicato accompaniment in the strings, resembles an operatic duet in its flowing lyricism and thematic interchanges between the soloists. The finale returns the bracing vitality of the first movement.



AARON COPLAND (1900-1990)

SUITE FROM *APPALACHIAN SPRING* (CHAMBER VERSION) (1943-1944)

Scored for: flute, clarinet, bassoon, piano, four violins, two violas, two cellos and double bass

Performance time: 24 minutes

First Grant Park Orchestra performance (suite for large orchestra): July 15, 1967, Kenneth Schermerhorn, conductor

Mrs. Elizabeth Sprague Coolidge, one of America's greatest patrons of the arts, went to see a dance recital by Martha Graham in 1942. So taken with the genius of the dancer-choreographer was Mrs. Coolidge that she offered to have three ballets specially composed for her. Miss Graham chose as composers of the music Darius Milhaud, Paul Hindemith and an American whose work she had admired for over a decade — Aaron Copland. In 1931, Miss Graham had staged Copland's *Piano Variations* as the ballet *Dithyramb*, and she was eager to have another dance piece from him, especially in view of his recent successes with *Billy the Kid* and *Rodeo*. She devised a scenario based on her memories of her grandmother's farm in turn-of-the-19th-century Pennsylvania, and it proved to be a perfect match for the direct, quintessentially American style that Copland espoused in those years. Edwin Denby's description of the ballet's action from his review of the New York premiere in May 1945 was reprinted in the published score:

"[The ballet concerns] a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple are left quiet and strong in their new house."

The premiere was set for October 1944 (in honor of Mrs. Coolidge's 80th birthday) in the auditorium of the Library of Congress in Washington, D.C., and the limited space in the theater allowed Copland to use a chamber orchestra of only thirteen instruments (flute, clarinet, bassoon, piano and nine strings). He began work on the score in June 1943 in Hollywood while writing the music for the movie *North Star*, and finished it a year later in Cambridge, where he was delivering the Horatio Appleton Lamb Lectures at Harvard. The plot, the music and most of the choreography were completed before a title for the piece was selected. Miss Graham was taken at just that time with the name of a poem by Hart Crane — *Appalachian Spring* — and she adopted it for her new ballet, though the content of the poem has no relation with the stage work.

Appalachian Spring was unveiled in Washington on October 30, 1944, and repeated in New York in May to great acclaim, garnering the 1945 Pulitzer Prize for Music and the New York Music Critics Circle Award as the outstanding theatrical work of the 1944-1945 season. Soon after its New York premiere, Copland revised the score as a suite of eight continuous sections for full orchestra by eliminating about eight minutes of music in which, he said, "the interest is primarily choreographic." On October 4, 1945, Artur Rodzinski led the New York Philharmonic in the premiere of that version, which has become one the best-loved and most familiar works of 20th-century music. In 1954, at the request of Eugene Ormandy, Music Director of the Philadelphia Orchestra, Copland arranged the complete ballet for full orchestra. In 1958, he arranged the suite for the original thirteen instruments (he allowed for some extra string players in this version), thus restoring the intimacy and immediacy of his original conception to a concert adaptation of the music. *Appalachian Spring* thus exists in four versions: the original

ballet (about 35 minutes in length), scored for flute, clarinet, bassoon, piano and strings; the complete ballet arranged for full orchestra; the suite (25 minutes) for full orchestra; and the suite for the reduced instrumental ensemble of the original ballet.

The composer provided the following précis of the suite:

"The suite arranged from the ballet contains the following sections, played without interruption:

"1. Very Slowly. Introduction of the characters, one by one, in a suffused light.

"2. Fast. Sudden burst of unison strings in A-major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.

"3. Moderato. Duo for the Bride and her Intended — scene of tenderness and passion.

"4. Quite fast. The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.

"5. Still faster. Solo dance of the Bride — presentiment of motherhood. Extremes of joy and fear and wonder.

"6. Very slowly (as at first). Transition scene to music reminiscent of the introduction.

"7. Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift To Be Simple*. The melody I borrowed and used almost literally, is called *Simple Gifts*. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.
And when we find ourselves
In the place just right,
'Twill be in the valley
Of love and delight.
When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Til by turning, turning we come round right.

"8. Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

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