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* Offsite concert. Visit GPMF.org for details

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Welcome

Dear Friends,

Welcome to the Grant Park Music Festival, where an extraordinary evolution is taking place as the Festival continues to grow and expand its service to the community.

Celebrating our 85th season, the Festival continues to be Chicago’s summer home for outstanding music experiences not found anywhere else. Throughout the summer, you’ll find the Festival orchestra and chorus in Millennium Park three nights a week. Head out to the neighborhoods and you’ll find the musicians and Festival chamber ensembles in 12 different parks during the months of June and July.

This summer, we’ll be marking 20 years of music-making under the leadership of Artistic Director and Principal Conductor Carlos Kalmar. We look forward to highlighting his legacy throughout the season, including a special concert on June 26 honoring his Austrian heritage. The festivities will include waltz lessons in the Chase Promenade tent beginning at 5:30 p.m.

For ten weeks, the Festival fills our city with music. New this year, we inaugurate CenterStage, three intimate recitals on the Pritzker Pavilion stage, along with Visiting Masters, a series of master classes where you’re invited to watch our guest soloists work with aspiring young artists. As part of our Festival Next initiative, these free programs enable us to reach even more people from all over the city.

From docent-led lunchtime rehearsals and pre-concert lectures, to our Classical Campers children’s program and performances in neighborhood parks, the Festival now produces more than 250 free concerts and events reaching every corner of Chicago—all open to everyone.

Our thanks to the Chicago Park District, the Department of Cultural Affairs and Special Events, and our donors and members for helping us keep the Festival free and accessible for all.

We hope to see you all summer long! Enjoy tonight’s concert in Millennium Park’s beautiful Jay Pritzker Pavilion—which celebrates its own 15th anniversary this summer.

Warm regards,

Paul Winberg
President and CEO
TODAY’S GRANT PARK MUSIC FESTIVAL is more dynamic and exciting than ever before.

Our Festival Connect suite of programs continues to nurture the next generation of classical musicians. Through Project Inclusion, in collaboration with the Chicago Sinfonietta, we provide mentoring and artistic development opportunities to pre-professional musicians of color. They perform both on the Pritzker stage and in the neighborhoods, as part of the Chicago Park District’s Night Out in the Parks program.

Our Young Artists Showcase continues on Friday nights, where student ensembles have the opportunity to perform before our concerts begin. In the daytime, our Classical Campers program reaches more than 1,800 children from over 40 Chicago communities each summer. This long-standing program is a partnership with the Chicago Park District.

New this year, the Festival inaugurates Festival Next, a series of programs to reimagine the concert-going experience. This summer, some of our guest artists will perform on Sunday afternoons in intimate recitals on the Pritzker stage. We’ll hold master classes where student musicians work with aspiring artists from all over the city, and we’ll rethink how to use the Millennium Park screen with our multimedia Festival HD series.

Discover today’s Grant Park Music Festival—downtown and in the neighborhoods. Explore our programs all summer long.

NEW CENTERSTAGE

See our artists in performance up close, when you have a seat on the stage of the Jay Pritzker Pavilion. Reservations are recommended for these free intimate recitals. Visit gpmf.org/centerstage or call 312.742.7647.

SUNDAY, JUNE 23, 2 PM
AUGUSTIN HADELICH, violin and ORION WEISS, piano, in concert

SUNDAY, JULY 7, 2 PM
GABRIEL KAHANE performing songs from Book of Travelers

SUNDAY, AUGUST 11, 2 PM
MUSICIANS OF THE GRANT PARK ORCHESTRA, Schubert: Trout Quintet
VISITING MASTERS

Watch our guest artists at work as they hold master classes with young professionals and students from around the city. Located in the Claudia Cassidy Theater at the Chicago Cultural Center. Free for all.

**SATURDAY, JUNE 22, 11 AM**
- **AUGUSTIN HADELICH**, violin

**SATURDAY, JUNE 29, 11 AM**
- **MAEVE HÖGLUND**, soprano

**TUESDAY, JULY 16, 5:30 PM**
- **YOLANDA KONDONASSIS**, harp

**SATURDAY, JULY 27, 11 AM**
- **ANTHONY MCGILL**, clarinet
- **DEMARRE MCGILL**, flute

**TUESDAY, JULY 30, 5:30 PM**
- **CONRAD TAO**, piano

FESTIVAL HD

A multimedia experience with the Grant Park Orchestra, capturing the live performance, spectacular visuals and captivating video on the Millennium Park screen.

**WEDNESDAY, JUNE 12, 6:30 PM**
- **TCHAIKOVSKY SYMPHONY NO. 2**

**THURSDAY, JULY 4, 6:30 PM**
- **INDEPENDENCE DAY SALUTE**

**WEDNESDAY, JULY 10, 8 PM**
- **THE WIZARD OF OZ**

**WEDNESDAY, AUGUST 14, 6:30 PM**
- **FLIGHT OF THE BUMBLEBEE**
Celebrating music that makes the heart sing.

BMO Harris Bank is a proud sponsor of the Grant Park Music Festival, the nation’s only free, outdoor classical music series of its kind.
CARLOS KALMAR
Artistic Director & Principal Conductor

Carlos Kalmar has been Principal Conductor of the Grant Park Music Festival since 2000, and in 2011 was named Artistic Director and Principal Conductor. Under Kalmar’s leadership, the Festival has become one of the world’s preeminent music festivals, and he has played a central role in shaping its artistic vision.

In addition to his role at the Grant Park Music Festival, Carlos Kalmar is the Music Director of the Oregon Symphony, a position he has held since 2003. He was the Principal Conductor of the Orquestra Sinfónica de Radio Televisión Española in Madrid and has served in artistic leadership roles for the Hamburg Symphony Orchestra, the Stuttgart Philharmonic Orchestra, the Opera House and Philharmonic Orchestra in Dessau, Germany and the Tonkünstler Orchestra in Vienna, while also traveling the world as a guest conductor appearing with some of the world’s most important orchestras. Kalmar has made six recordings with the Grant Park Orchestra.

CHRISTOPHER BELL
Chorus Director

Christopher Bell has served as Chorus Director of the Grant Park Chorus since 2002, and led the Chorus through its 50th anniversary with a series of special events, including the release of its first ever a cappella recording. During his tenure, Bell and the chorus have been recipients of the coveted Margaret Hillis Award for Choral Excellence given by Chorus America, as well as glowing reviews from both critics and audiences alike. In 2013, Bell won Chorus America’s Michael Korn Founders Award for Development of the Professional Choral Art.

In addition to his work with the Festival, Christopher Bell is the Artistic Director of The Washington Chorus. Largely responsible for the formation of the National Youth Choir of Scotland in 1996, he has been its Artistic Director ever since. Bell was awarded an Honorary Doctorate in Music from the Royal Conservatoire in Scotland in 2012, in recognition of his contribution to performing arts in Scotland. In 2015, he was awarded an Honorary Doctor of Music from the University of Aberdeen.
2019 GRANT PARK MUSIC FESTIVAL

GRANT PARK ORCHESTRA
Carlos Kalmar, Artistic Director and Principal Conductor

Violins I
Jeremy Black, concertmaster
Dayna Hepler, assistant concertmaster
Jeremias Sergiani-Velazquez
Dima Valerieva Dimitrova
Rika Seko
Bonnie Terry
Karen Sinclair
Jeanine Wynton
Matthew Lehmann
Injoo Choi
Jayna Park
Krzysztof Zimowski
Jennifer Cappelli
Hyewon Kim
Laura Park

Violins II
Liba Shacht, principal
Laura Miller, assistant principal
Alexander Belavsky
Ying Chai
Irene Radetzky
Thomas Yang
Cristina Muresan
Kjersti Nostbakken
Karl Davies
Marina Aikawa
Michael Shelton
Ann Lehmann

Violas
Terri Van Valkinburgh, principal
Yoshishiko Nakano, assistant principal
Amy Hess
Frank Babbitt †
Marlea Simpson
Pat Brennan
Liz Hagen †
Elizabeth Breslin

Cellos
Walter Haman, principal
Peter Szczepanek, assistant principal
Calum Cook
Eran Meir
Steven Houser
Eric Kutz
Larry Glazier
Linc Smelser

Basses
Colin Corner, principal
Jon McCullough-Benner, assistant principal
Chris White
Timothy Shaffer
John Floeter
Andrew Anderson
Jennifer Downing-Olsson
Ian Hallas †

Flutes
Mary Stolper, principal
Alyce Johnson
Jennifer Debiec Lawson

Piccolo
Jennifer Debiec Lawson, assistant principal

Oboe
Marty Hebert, acting principal
Nathan Mills, principal
Anne Bach, acting assistant principal
Kevin Pearl †

English horn
Anne Bach, Acting English Horn

Clarinet
Dario Brignoli, principal
Trevor O’Riordan

Bass clarinet
Gene Collerid, assistant principal

Bassoon
Eric Hall, principal
Nicole Haywood, assistant principal

Contrabassoon
Michael Davis

Horn
Jonathan Boen, principal
Stephanie Blaha, assistant principal
Neil Kimel
Brett Hodge
Robert Johnson

Trumpet
David Gordon, principal
William Denton, assistant principal
Channing Philbrick
Michael Myers

Trombone
Daniel Cloutier, principal
Jeremy Moeller, assistant principal

Bass trombone
Graeme Mutchler

Tuba
Andrew Smith

Timpani
Daniel Karas, principal

Percussion
Eric Millstein, principal
Joel Cohen, assistant principal
Doug Waddell

Harp
Kayo Ishimaru-Fleisher

Piano
Andrea Swan

Project Inclusion Fellows
Sergio Carleo, violin
Chelsea Sharpe, violin
Eva Mondragón, viola
Chava Appiah, cello

† 2019 Season Substitute
* 2019 Leave of Absence
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2019 GRANT PARK MUSIC FESTIVAL

GRANT PARK CHORUS
Christopher Bell, Chorus Director

Soprano
Elena Batman
Megan E. Bell
Alyssa Bennett
Rachel Blaustein
Anastasia Cameron Balmer
Bethany Clearfield
Nathalie Colas
Emily Crisp
Tracie Rhesean Davis
Hannah De Priest
Megan Fletcher
Kaitlin Foley
Henriët Fourie
Saira Frank*
Katherine Gray-Noon
Rebecca Guderian
Kimberly Gunderson
Suna Gunther
Jenny Haworth
Marybeth Kurnat
Kate Lee
Katelyn Lee
Rosalind Lee
Laura Boguslavsky
Hannah Dixon McConnell
Marie McManama
Susan Nelson
Karen R. Nussbaum
Máire O’Brien
Laura Perkett
Angela Presutti Korbitz
Alexia Rivera
Elizabeth Schleicher
Cindy Senneke
Emily Sinclair
Elizabeth Smith
Tiana Sorenson
Catherine Spitzer
Marin Tack
Clara Teall
Sarah van der Ploeg
Sherry Watkins
Emily Lyday Yiannis

Ilana Goldstein
Elizabeth Haley
Ruth Ginelle Heald
Margaret Izard
Carla Janzen
Amy Johnson
Lauren Kelly
Amanda Koopman
Emily Joy Lee
Chelsea Lyons
Rachel Mast
Gina Meehan
Amy Pickering
Sarah Ponder
Julia Powers
Emily Price
Michelle Reynolds
Madison Rice
Stephanie Schoenhofer
Suzanne A. Shields
Cassidy Smith
Anna VanDeKerchove
Corinne Wallace-Crane
A.J. Wester
Debra Wilder
Angela Young Smucker

Tenor
Chris Albanese
Charles Aldrich
Enrico Giuseppe Bellomo
Justin Berkowitz
Matt Blanks
Madison Bolt
Hoss Brock
Erich Buchholz
Damon Cole
John J. Concepcion
Jared V. Esguerra
Andrew Fisher
Ace Gangoso
Klaus Georg
Max Hosmer
Cameo T. Humes
Paul Hunter
J. Alfredo Jimenez Jimenez
Garrett Johannsen
Tyler Lee
Christopher Lorimer*
Thomas McNichols
Juan Carlos Mendoza
Patrick Michael Muehleise
Stephen D. Noon
Russell Pinzino
Brett Potts
Peder Reiff
Matthew W. Schlesinger
Silfredo Serrano
Joe Shadday
Peter J. Sovitzky
Ryan Townsend Strand
Alan Taylor
Andrew Weisheit*

Bass
Warnell Berry, Jr.
Elijah Blaisdell
Derek Boemler
Matthew Carroll
Michael Cavalieri
Mason Cooper
Ryan J. Cox
Matthew Cramer
Christopher Filipowicz
Dominic German
David Govertsen
Mark Haddad
David Hartley
Robert Heitzinger
Jan Jarvis
Kyle Jensen
Daniel Kazenel
Keven Keys*
Jess Koehn
Zachary Kurzenberger
Woo Chan Lee
Andrew Major
Eric Miranda
Will Myers
John E. Orduña
Adrian Packel
Wilbur Pauley
Douglas Peters
Martin Lowen Pooch
Ian Prichard
Nicholas Provenzale
Dan Richardson
Stephen Richardson
Benjamin D. Rivera
William Roberts
Kyle Sackett
Brandon Sokol
Sean Stanton
Ivo Suarez
Jeffrey W. Taylor
Scott Uddenberg
Vince Wallace
Nicholas Ward
Aaron Wardell
Ronald Watkins
Peter Wesoloski
Jonathan Wilson

Accompanists
Paul Nicholson
Patrick Sinozich

Project Inclusion Fellows
Vidita Kanniks, Soprano
Shaina Martinez, Soprano
Thereza Lituma, Alto

* 2019 Leave of Absence
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The 5 News 5, 6, & 10 PM
Brant Miller Allison Rosati Rob Stafford Siafa Lewis

2019 Grant Park Music Festival | 15
THE 2019-20 SEASON

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NIGHT OUT IN THE PARKS LINE-UP

THURSDAY, JUNE 13, 7 PM  JEFFERSON MEMORIAL PARK, 4822 N. Long Avenue
Project Inclusion Vocal Trio

THURSDAY, JUNE 20, 7 PM*  HARRISON PARK, 1824 S. Wood Street
Project Inclusion String Quartet

THURSDAY, JUNE 27, 7 PM  INDIAN BOUNDARY PARK, 2500 W. Lunt Street
Project Inclusion Vocal Trio

TUESDAY, JULY 2, 7 PM*  WASHINGTON SQUARE PARK, 901 N. Clark Street
Project Inclusion String Quartet

MONDAY, JULY 8, 7 PM  SOUTH SHORE CULTURAL CENTER, 7059 S. South Shore Drive, Musicians of the Grant Park Orchestra

TUESDAY, JULY 9, 7 PM  GARFIELD PARK CONSERVATORY, 300 N. Central Park Avenue, Project Inclusion String Quartet

THURSDAY, JULY 11, 7 PM  COLUMBUS PARK REFEKTORY, 5701 W. Jackson Blvd
Musicians of the Grant Park Orchestra

MONDAY, JULY 15, 7 PM*  CHICAGO WOMEN’S PARK, 1801 S. Indiana Avenue
Project Inclusion String Quartet

THURSDAY, JULY 18, 7 PM  COLUMBUS PARK REFEKTORY, 5701 W. Jackson Blvd.
Grant Park Chorus

MONDAY, JULY 22, 7 PM  SOUTH SHORE CULTURAL CENTER, 7059 S. South Shore Drive, Grant Park Chorus

THURSDAY, JULY 25, 7 PM*  LAKE SHORE PARK, 808 N. Lake Shore Drive
Project Inclusion String Quartet

*denotes outdoor concert
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MOZART PIANO CONCERTO NO. 23

Grant Park Orchestra
Carlos Kalmar Conductor
Inon Barnatan Piano

Carl Maria von Weber
Overture from the Incidental Music to Wolff’s Preziosa

Wolfgang Amadeus Mozart
Piano Concerto No. 23 in A Major, K. 488
   Allegro
   Adagio
   Allegro assai
INON BARNATAN

Ferruccio Busoni
Symphonic Suite, Op. 25
   Praeludium: Allegro giusto
   Gavotte: Moderato
   Gigue: Allegro vivace
   Langsames Intermezzo: Adagio non troppo
   Alla breve: Allegro energico

This concert is presented with generous support from the Elizabeth F. Cheney Foundation
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Inon Barnatan, piano, is recipient of both a 2009 Avery Fisher Career Grant and Lincoln Center’s 2015 Martin E. Segal Award, which recognizes “young artists of exceptional accomplishment.” He was recently named Music Director of the La Jolla Music Society Summerfest. A regular soloist with many of the world’s foremost orchestras, the Israeli pianist recently completed his third and final season as the inaugural Artist-in-Association of the New York Philharmonic. After his recent debuts with the Leipzig Gewandhaus Orchestra, Hong Kong Philharmonic and Chicago, Baltimore and Seattle symphonies, he opened the season with the Los Angeles Philharmonic at the Hollywood Bowl, and made debuts with the London and Helsinki Philharmonic orchestras. In recital this season, Mr. Barnatan returns to New York’s 92nd Street Y, London’s Wigmore Hall and Southbank Centre, and makes Carnegie Hall appearances with soprano Renée Fleming and his regular duo partner, cellist Alisa Weilerstein. He is a former member of the Chamber Music Society of Lincoln Center’s CMS Two program and makes regular CMS appearances. He has commissioned and performed many works by living composers, including premieres of pieces by Thomas Adès, Sebastian Currier, Avner Dorman, Alan Fletcher, Andrew Norman and Matthias Pintscher. Barnatan’s critically acclaimed discography includes recordings of Schubert’s solo piano works, as well as Adès’ Darknesse Visible, which scored a place on The New York Times’ “Best of 2012” list. His most recent release is a live recording of Messiaen’s Des canyons aux étoiles (“From the Canyons to the Stars”).

CARL MARIA VON WEBER (1786-1826)
OVERTURE FROM THE INCIDENTAL MUSIC TO WOLFF’S PREZIOSA (1820)

Scored for: pairs of woodwinds, two horns, two trumpets, timpani, percussion, and strings
Performance time: 9 minutes
First Grant Park Orchestra performance: July 11, 1947, Nikolai Malko, conductor

By the time Weber met him during a concert tour stop in Weimar in 1812, Pius Alexander Wolff had established himself as one of Germany’s foremost actors, renowned especially for his portrayal of Hamlet. Wolff also harbored ambitions as a dramatist, and in 1811, he created an adaptation of Cervantes’ 1613 novella La Gitanilla (“The Gypsy Girl”) titled Preziosa. Preziosa was staged successfully in Leipzig and Vienna during the following two years, but Wolff failed to have the play produced in Berlin until Count Carl von Brühl accepted it in 1819 for the new theater that he was opening in the city. For the incidental music for Preziosa, Brühl turned to Carl Maria von Weber, whom he had recently contracted to compose an opera for his house based on a tale of legend and fantasy titled Der Freischütz. Soon after completing Der Freischütz in May 1820, Weber set to work on the music for Preziosa, writing for it an overture, four choruses, one song, three melodramas (musical background to spoken text) and three dances — “half an opera,” according to the composer. Though the critics responded coolly to this elaborate collaboration when it was premiered at Brühl’s Berlin Opera on March 14, 1821, the public enjoyed it, and Weber staged several revivals of the piece in Germany and England before his death in London five years later.
Preziosa reflected both the Romanticists’ admiration of Cervantes and the German taste for the lure and exoticism of the Mediterranean world. John Warrack summarized Cervantes’ tale in his biography of Weber: “It is a colorfully told anecdote, filled with vivid observation, of Preziosa, a fifteen-year-old Gypsy girl whose fair looks and skillful singing and dancing make her the prize of her tribe and win her the love of a young aristocrat who abandons his home in order to follow her. Eventually she is recognized as the daughter of a noble house who had been stolen as a child by the Gypsies, and is restored to her birthright and the opportunity of a ‘respectable’ marriage to her lover. It shows a detailed knowledge of Gypsy ways and is written in a style less sharply satirical, more warmly romantic than that familiar to readers of Don Quixote alone.” Weber, who gained local color for his score by modeling some of his themes on the traditional idioms he culled from a collection of Spanish songs, described the Overture in a letter to Wolff: “It begins with a passage [in the style of a bolero] that emphasizes the Spanish character of the work. This is followed by a Gypsy March, which leads to a fiery Allegro, the purpose of which is to provide a joyful conclusion and to express the spirit of both Preziosa herself and of Spain.”

WOLFGANG AMADEUS MOZART (1756-1791)
PIANO CONCERTO NO. 23 IN A MAJOR, K. 488 (1786)
Scored for: flute, two clarinets, two bassoons, two horns, and strings
Performance time: 26 minutes
First Grant Park Orchestra performance: August 4, 1943, Nikolai Malko, conductor, with Sonia Gamburg as soloist

The year 1786 was the crucial one of Mozart’s decade in Vienna. The five years after his arrival in 1781 were marked by a steady increase in his local popularity and the demand for his works and performances: the tuneful and exotic Abduction from the Seraglio was a great hit in 1782; many chamber works and symphonies were commissioned; he had composed fifteen piano concertos for his own concerts in Vienna by the end of 1786.

During his early years in Vienna, Mozart was able to attract audiences because he was the best piano player in town, because he was something new, and because of a certain public curiosity about the durability of an aging child prodigy. As his novelty diminished, it would have been necessary for him to compose exactly what the Viennese audiences wanted to hear if he were to continue to draw listeners, and what they wanted was a good time, a frivolous entertainment, full of frothy tunes easily heard and quickly forgotten. By 1786, however, Mozart’s genius was leading him in a different direction — into musical realms that were well outside the conservative Viennese taste. For the Lenten programs of 1786, Mozart composed not only this beautiful and deeply felt A Major Concerto, but also one in the tragic key of C Minor (K. 491). The Viennese public would have none of that. From that time, his fortunes and finances steadily declined.

One need not look far in the A Major Concerto to discover the wealth of emotion that so disturbed the Viennese audiences of Mozart’s day. The tonality of A Major was, for Mozart, one of luminous beauty shadowed by somber melancholy — of “concealed intensities,” according to the great Mozart scholar Alfred Einstein. The opening Allegro is invested with a surface beauty that belies its depth of feeling. The movement begins with a presentation of the lovely and abundant thematic material by the orchestra. The soloist then takes up the themes and embroiders them with glistening elaborations. The central section is not based on the earlier themes, but rather takes up a new motive. The
key of the second movement, F-sharp Minor, is rare in Mozart’s works, and it here evokes a passionate, tragic mood. “The Finale seems to introduce a breath of fresh air and a ray of sunlight into a dark room,” wrote Einstein. The movement is an involved sonata-rondo form that gives absolutely no trouble to the ear, which Sir Donald Tovey dubbed “a study in euphony.”

FERRUCCIO BUSONI (1866-1924)
SYMPHONIC SUITE, OP. 25 (1883)
Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings
Performance time: 40 minutes
First Grant Park Orchestra performance

Ferruccio Busoni was perhaps the most cosmopolitan musician of the early 20th century. The son of an Italian virtuoso clarinetist father and a German pianist mother (he was fluent in both Italian and German from infancy), Busoni was born in 1866 near Florence, raised in Austria, studied in Leipzig, taught in Helsinki (where his students included Jean Sibelius) and Moscow (where he married the daughter of a Swedish sculptor) and Bologna and Weimar and Boston and New York, toured extensively in Europe and America, and chose Berlin as his residence. Such internationalism, coupled with his probing intellectualism, gave Busoni a breadth of vision as composer, conductor and pianist that few musicians of his time could match, but it also meant that he was something of an outsider everywhere, not unequivocally
belonging to any single land. He therefore became a man without a comfortable
country during World War I, since the Germans regarded him as a foreigner living in
Berlin (despite his having resided there for almost two decades) and the Italians felt he
had long since abandoned the country of his birth. When he approached the German
Embassy in Washington, D.C. about arranging concerts or finding a teaching post in
America, he was coldly refused with the excuse that the ambassador was unable to offer
aid to a citizen of a hostile nation. He had little choice but to move to neutral Switzerland,
where he waited out the war in Zurich. Though he had earlier regarded Switzerland as
something of a cultural backwater, Busoni liked Zurich and he developed rewarding
associations there among both the Swiss and the many refugees who made the city
an international haven. In Switzerland, he conducted, gave recitals, read voraciously,
acquired as a companion a St. Bernard dog (which he named “Giotto”), and composed,
most notably the one-act opera *Arlecchino*, premiered in Zurich with good success on
May 11, 1917. He came to be regarded locally with such high regard that the University
of Zurich conferred an honorary Doctorate of Philosophy degree upon him in July 1919.
He considered making the city his permanent residence, but a lucrative appointment to
the faculty of the Prussian Academy of Arts the following year lured him back to Berlin,
where he lived until his death in 1924.

Busoni had already been composing for nearly a decade — piano pieces, songs,
chamber music, a Requiem for chorus and orchestra — when he wrote his first work
for orchestra, the *Symphonic Suite*, in 1883, at the age of seventeen. He had entered
the Vienna Conservatory when he was nine, absorbed all the school had to offer in two
years, and then began establishing himself, with his father’s guidance, as a composer
and pianist. To nurture his creative gifts, in 1881 he put himself under the tutelage
of the Austrian composer and pedagogue Wilhelm Mayer (who published under the
pseudonym W.A. Rémy). When Busoni polished off the rigorous two-year course in
fifteen months, Mayer recommended him for membership in the venerable Accademia
Filarmonico in Bologna, which counted Corelli, Mozart, Verdi, Rossini, Wagner and
Brahms among its members. As an informal graduation thesis from Mayer’s curriculum,
Busoni composed the ambitious *Symphonic Suite*, a half-hour in length, fully developed
in form, and sonorously scored, and gave its premiere at Trieste on June 9, 1883. At
the urging of his father and Mayer, the teenage composer convinced Hans Richter,
conductor of the Vienna Philharmonic, to read through the piece; they did, but it lost by
one vote among the musicians to give it a public performance. (The Philharmonic was,
and is, a self-governing institution.) The score was published in Leipzig in 1888, but its
performances have been both rare and welcome.

In a letter of September 5, 1883 to Antonio Zampieri, an old family friend, Busoni
described the influences and expressive intent of the opening movements of the
*Symphonic Suite*: “The first part [Praeludium] is reminiscent of Handel. The second
[Gavotte] is kind of recitative in a style that could be Bach–Mendelssohn if it didn’t also
contain a little Busoni (there’s pride for you). It represents that mixture of classical and
modern for which I am striving.” The *Gigue* traces its style to a Renaissance dance type,
though its sensibility is hobgoblinish Romantic. The warm lyricism of the outer sections
of the *Langsames [slow] Intermezzo* are balanced by a central episode of more agitated
character. Busoni made the closing *Alla breve* [i.e., in a quick, two-beat meter] a showcase
for his skills in counterpoint and thematic development.

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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
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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.
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 Dipaka 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] kindliness 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 Pörtschach (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.”
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Kate Donaldson is a proud Impresario Society member and has been attending Grant Park Music Festival concerts since the late 1980s. She joined the Festival’s Board of Directors in 2012 and has served as Chair of the Development Committee and the Investment Committee, in addition to her position as Secretary of the Board.

A violinist herself, Kate says supporting the Festival has been a natural fit. “It’s very important to me that classical music continues to thrive in all generations,” she says. “Having an outdoor festival that is free to the public is a perfect way to ensure that people of different ages, and racial and economic backgrounds have access to world class musicians and performances.”

With too many concerts to claim as her “favorites,” she especially loves the violin soloists and the large orchestral and choral works that are hallmarks of the Grant Park Music Festival. This year, she also looks forward to the world premieres that the Festival has made a priority for its 85th anniversary season.

We thank Kate for her dedication to the Grant Park Music Festival and her generous support over the years.
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