

GRANT PARK MUSIC FESTIVAL

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, August 2, 2023 at 6:30 p.m.

Jay Pritzker Pavilion

BEETHOVEN SYMPHONY NO. 7

Grant Park Orchestra

David Danzmayr, conductor

Aniello Desiderio, guitar

UnsuK Chin

subito con forza

Joaquín Rodrigo

Concierto de Aranjuez

Allegro con spirito

Adagio

Allegro gentile

ANIELLO DESIDERIO

Ludwig van Beethoven

Symphony No. 7

Poco sostenuto - Vivace

Allegretto

Presto

Allegro con brio



David Danzmayr is music director of the Oregon Symphony and the versatile ProMusica Chamber Orchestra Columbus. As a guest conductor, he performs with orchestras across the United States and Europe. He received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he studied conducting in the class of Dennis Russell Davies. He later served as assistant to Neeme Järvi, Stephane Deneve, Sir Andrew Davis and Pierre Boulez.

Previously David Danzmayr served as music director of the Illinois Philharmonic Orchestra in the Chicago area, where he included an American work on every concert and was lauded regularly by both the *Chicago Tribune* and *Chicago Classical Review*.



At the age of eight, **Aniello Desiderio** performed in public for the first time, displaying outstanding gifts. He quickly established himself as a concert artist with a distinct voice when he won 18 first-place international awards. He gives concerts worldwide and is part of a guitar duo with Zoran Dukic. He co-founded the group Passione Napoletana with his brothers and is co-founder of the World Guitar Ensemble. He has recorded for Deutsche Grammophon, Frame, Waku Music, Koch-Universal, Adoro Records, Brilliant Classic, Accelerando

Music Production, and GuitarCoop labels. He is a guitar professor at the University of Music at Domenico Cimarosa of Avellino and is the worldwide Artist Ambassador for D'Addario Strings.



UNSUK CHIN (b. 1961)

SUBITO CON FORZA (2020)

Scored for: two flutes, two oboes, two clarinets, two bassoons, two French horns, two trumpets, timpani, percussion, and strings

Performance time: 5 minutes

First Grant Park Orchestra performance

Korean composer Unsuk Chin wrote *subito con forza* (“suddenly with force”) on the occasion of Beethoven’s 250th birthday in 2020. Chin took inspiration from Beethoven’s conversation books. These were blank notebooks the composer carried around with him later in life as his hearing worsened so he could converse with friends and colleagues. One line from these conversation books struck Chin in particular: “Major and minor. I am a winner.” In addition to this inspiration, *subito con forza* contains hidden musical references to the German composer. One can hear his *Coriolan* Overture in the introductory gesture and the iconic opening rhythm of the Fifth Symphony in the brass, as well as the contrasts in dynamic and texture for which he is known.



JOAQUÍN RODRIGO (1901 - 1999)

CONCIERTO DE ARANJUEZ (1939)

Scored for: two flutes including piccolo, two oboes including English horn, two clarinets, two bassoons, two French horns, two trumpets, strings, and solo guitar

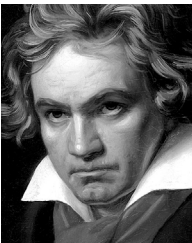
Performance time: 21 minutes

First Grant Park Orchestra performance: July 19, 1972; Theo Alcantara, conductor and Christopher Parkening, guitar

Composed in 1939, Joaquín Rodrigo's *Concierto de Aranjuez* was the first modern work for solo guitar and orchestra and the first Spanish composition to achieve international acclaim after the Spanish Civil War. Since its premiere, it has become not only the most performed concerto for the guitar but one of the most performed concertos for any instrument. The success of *Concierto de Aranjuez* launched Rodrigo's career and led to prestigious commissions, positions, and honors. He was even given the title of Marqués de los Jardines de Aranjuez in 1991.

Born in the province of Valencia, Joaquín Rodrigo contracted diphtheria when he was three, rendering him blind. He attended a school for blind children, which encouraged his interest in music. In 1927, he followed in the footsteps of his compositional predecessors Isaac Albéniz and Manuel de Falla by studying in Paris. In 1936, the Spanish Civil War stranded him and his wife, Turkish pianist Victoria Kamhi, in Germany and later France. At a dinner in Paris in 1938, guitarist Regino Sainz de la Maza suggested Rodrigo write a guitar concerto for him. Rodrigo began work on the concerto in Paris, completing it in Madrid in 1939 once the war had ended and he was able to return to his homeland.

Concierto de Aranjuez takes its title from the Spanish Bourbon royal family's eighteenth-century summer retreat renowned for its expansive gardens. Rodrigo and his wife would take day trips to Aranjuez early in their marriage, which he remembered fondly. "Its music seems to bring to life the essence of an eighteenth-century court, where aristocratic distinction blends with popular culture," Rodrigo wrote of his concerto. He notes the sensations he could appreciate as someone without sight: "In its melody the perfume of magnolias lingers, the singing of birds and the gushing of fountains." (*read more at gpmf.org*)



LUDWIG VAN BEETHOVEN (1770 - 1827)

SYMPHONY NO.7 IN A MAJOR, OP.92 (1811)

Scored for: two flutes, two oboes, two clarinets, two bassoons, two French horns, two trumpets, timpani, and strings

Performance time: 36 minutes

First Grant Park Orchestra performance: August 17, 1938; Hans Lange, conductor

Picture this: Richard Wagner doing an interpretive dance to Beethoven's Symphony No. 7 while his father-in-law, Franz Liszt, accompanies him on the piano. Wagner apparently was trying to prove his point that Beethoven's Seventh Symphony was "the apotheosis of dance." Many critics were similarly enthusiastic at the time of the symphony's premiere. One wrote, "this symphony is the richest melodically and the most pleasing and comprehensible of all Beethoven

symphonies." Some of Beethoven's colleagues were not quite as convinced, however. Composer Carl Maria von Weber thought it was evidence that Beethoven had gone mad. Similarly, Clara Schumann's father, Friedrich Wieck, said that only a drunk person could have written it.

Despite these harsh assessments, Beethoven's Symphony No. 7 was a huge success when it premiered on December 8, 1813. The work premiered alongside *Wellington's Victory*, which Beethoven wrote to commemorate the Duke of Wellington's victory at the Battle of Vitoria. The concert doubled as a charity benefit for Bavarian soldiers wounded in the Battle of Hanau two months prior as Napoleon retreated into France. The event proved such a success that three more performances were scheduled. Though Beethoven was irked by a critic calling his symphony "a companion piece" to the less consequential *Wellington's Victory*, audiences were enthusiastic, reportedly demanding encores of the second movement at each performance. (read more at gpmf.org)

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