

GRANT PARK MUSIC FESTIVAL

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, June 14, 2023 at 6:30 p.m.

Jay Pritzker Pavilion

SCHUMANN SYMPHONY NO. 4

Grant Park Orchestra

Carlos Kalmar, conductor

Jeremy Black, violin

Robert Muczynski

Symphonic Dialogues

Camille Saint-Saëns

Violin Concerto No. 3

Allegro non troppo

Andantino quasi allegretto

Molto moderato e maestoso

JEREMY BLACK

Robert Schumann

Symphony No. 4

Ziemlich langsam – Lebhaft

Romanze: Ziemlich langsam

Scherzo: Lebhaft

Langsam – Lebhaft

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



Jeremy Black has been concertmaster of the Grant Park Orchestra since 2005 and principal second violin of the Pittsburgh Symphony Orchestra since 2017. Black has performed with many of the nation's major orchestras. Highlights include appearing as soloist in the Dvořák Violin Concerto with Manfred Honeck and the Pittsburgh Symphony Orchestra, and in the Bach Concerto for Two Violins with Pinchas Zuckerman and the Grant Park Orchestra. A native of Evanston, Jeremy Black studied with the late Mark Zinger, a former student and colleague of David Oistrakh. His secondary

education began in 1996 at Case Western Reserve University where he studied with Linda Cerone at the Cleveland Institute of Music. He then pursued his master's degree with Paul Kantor at the University of Michigan. Jeremy Black resides in Pittsburgh with his wife, Kate, and their two sons. He plays a violin made by Lorenzo and Tommaso Carcassi, dated 1783.



ROBERT MUCZYNSKI (1929 - 2010)

SYMPHONIC DIALOGUES

Scored for: three flutes, two oboes, two clarinets, two bassoons, four French horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings

Performance time: 8 minutes

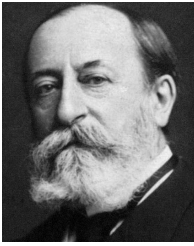
First Grant Park Orchestra performance

Polish-American composer Robert Muczynski was born and raised in Chicago. Though he spent most of his career as composer-in-residence at the University of Arizona, he got his start at DePaul University. After graduating with his bachelor's and master's in piano performance, Muczynski taught briefly at his alma mater and at Roosevelt University. Though he is known more for his solo piano pieces and chamber music than for his orchestral output, major orchestras around the world are performing his larger-scale works with increasing frequency.

Muczynski composed *Symphonic Dialogues* in 1965, the same year he moved to Tucson. Dedicated to Howard Mitchell, the principal conductor of the National Symphony Orchestra in Washington, D.C., *Symphonic Dialogues* is one continuous movement but with three distinct sections. These follow the traditional fast-slow-fast scheme of a concerto. The title, *Symphonic Dialogues*, refers to the frequent interplay between various instruments and sections of the orchestra. The piece has a rhythmic drive full of syncopation and irregular meters. Even the slow section maintains the drama and tension of the opening Allegro with eerie wind solos accompanied by the harp. Momentum builds with a restatement of the opening subject in the final section, bringing the work to an energetic close.



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CAMILLE SAINT-SAËNS (1835 - 1921)

CONCERTO NO. 3 IN B MINOR FOR VIOLIN & ORCHESTRA, OP.61 (1880)

Scored for: two flutes including piccolo, two oboes, two clarinets, two bassoons, two French horns, two trumpets, three trombones, timpani, strings, and solo violin

Performance time: 29 minutes

First Grant Park Orchestra performance: July 30, 1941; George Dasch, conductor and Melvin Baddin, violin

Camille Saint-Saëns was a child prodigy to rival Mozart. Though he spent the first two years of his life in a care home for tuberculosis, the precocious child started taking piano lessons with his great-aunt soon after coming home. By the time he made his public performing debut at ten years old, he had learned all thirty-two of Beethoven's piano sonatas and offered to play any one the audience requested from memory. Saint-Saëns was not your typical flashy virtuoso, however. A traditionalist at heart, he favored substance over style and preferred to adapt instead of revolutionize. In fact, Hector Berlioz famously quipped, "[Saint-Saëns] knows everything, but he lacks inexperience."

Saint-Saëns fully owned up to this characterization, saying that while some composers sought passion, he "ran after the chimera of purity, of style and perfection of form." A leader of the French musical renaissance beginning in the 1870s, he was unique among his French colleagues in his affinity for traditionally Germanic compositional forms. Though he wrote in every genre, it is in these forms—the sonata, symphony, and concerto—that he found the most enduring success.

Saint-Saëns' Violin Concerto No. 3 in B minor is one such example. Written in 1880, it is the most popular and conventional of the three violin concertos Saint-Saëns wrote. He dedicated it to the Spanish violinist Pablo de Sarasate. A longtime friend and colleague, Saint-Saëns had dedicated his first violin concerto to him two decades earlier. In a nod to Sarasate's heritage, he lends the solo violin themes a vaguely Spanish flavor. Despite this dedication, Sarasate wasn't so keen on the concerto at first—he only added it to his repertoire after being won over by another violinist's performance. Perhaps he recognized that in the 20 years that had elapsed between Saint-Saëns' first two violin concertos and his third, the composer had honed his ability to write instantly memorable melodies that are now the hallmark of his best-known music.



ROBERT SCHUMANN (1810 - 1856)

SYMPHONY NO. 4 IN D MINOR, OP.120 (1841)

Scored for: two flutes, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, timpani, & strings

Performance time: 28 minutes

First Grant Park Orchestra performance: July 21, 1940; Rudolph Ganz, conductor

"Robert's mind is very creative now, and he began a symphony yesterday... from seeing Robert's doings, and from hearing a D minor echoing wildly in the distance, I know in advance that this will be another work that is emerging from the depths of his soul." So wrote Clara Schumann, Robert Schumann's wife, in her diary on May 31, 1841.

That year would be one of the happiest—and most productive—of her husband’s life.

Robert Schumann had just married Clara the previous September after a fractured five-year courtship and protracted legal battle with Clara’s father, Friedrich Wieck. Schumann had studied piano with Wieck as a young adult and fell in love with Clara, a piano prodigy with a burgeoning concert career. Wieck vehemently opposed their relationship and prevented Schumann from seeing her “upon pain of death.” He sent his daughter away on prolonged concert tours to separate the two and forced them to burn their letters. After 16 months apart, they rekindled their romance through secret correspondence and clandestine meetings. When Schumann asked Wieck for his permission to marry Clara in 1837, Wieck threatened to disinherit Clara, seize her concert earnings, and take the couple to court if they married, claiming that Schumann was a drunk who could not financially support a wife. But love wins out, and after much back and forth, the courts finally ruled in the couple’s favor.

In 1841, the newlywed composer turned his sights to symphonic music. Up to this point, he had focused mainly on shorter forms like piano miniatures and art songs. Undaunted by the larger scale of a symphony, he dived in head first, sketching his first symphony in only four days. It premiered in March to great acclaim under the direction of Felix Mendelssohn. Buoyed by this success, he rattled off a draft of a symphony in D minor in one week that June and orchestrated it by early October.

The symphony’s premiere that December was not as much of a success as his first foray into the genre. The lack of audience enthusiasm can be attributed to many factors, including Franz Liszt stealing the show in a piano duet with Clara. Mendelssohn also was unavailable to conduct, so the orchestra gave what Clara considered a subpar performance. But likely, the main reason was that Schumann’s symphony was pretty radical. Schumann subverted the audience’s expectations in terms of form and structure. For instance, he conceived of this symphony as one continuous work with no breaks between movements. The way he developed musical material, recalled themes from previous movements, and introduced new themes at unusual points was also unorthodox and would influence other great symphonists such as Bruckner and Mahler.

As a result of the tepid reception, Schumann’s publisher refused to release the symphony. Ten years later, Schumann revised and reorchestrated the score, adding short breaks between the first three movements and making some other structural changes that would help his audience follow it more easily. The new version premiered in 1853 to hearty applause, and it was published shortly thereafter as Schumann’s Symphony No. 4.

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