

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, July 20, 2018 at 6:30 p.m.

Saturday, July 21, 2018 at 7:30 p.m.

Jay Pritzker Pavilion

BARBER VIOLIN CONCERTO

Grant Park Orchestra

Markus Stenz Guest Conductor

Paul Huang Violin

Detlev Glanert

Frenesia

Samuel Barber

Violin Concerto, Op. 14

Allegro

Andante

Presto in moto perpetuo

PAUL HUANG

INTERMISSION

Robert Schumann

Symphony No. 1 in B-Flat Major, Op. 38, "Spring"

Andante un poco maestoso—Allegro molto vivace

Larghetto—

Scherzo: Molto vivace

Allegro animato e grazioso

This concert is partially supported by Walter E. Heller Foundation
with a grant given in memory of Alyce DeCosta



MARKUS STENZ is Principal Conductor of the Netherlands Radio Philharmonic Orchestra, Principal Guest Conductor of the Baltimore Symphony Orchestra, and Conductor-in-Residence of the Seoul Philharmonic. He has appeared at many of the world's major opera houses and international festivals, including Teatro alla Scala, Milan; La Monnaie in Brussels; English National Opera; San Francisco Opera; Stuttgart Opera; Frankfurt Opera; Glyndebourne Festival Opera; Lyric Opera of Chicago; and Edinburgh

International Festival. His notable performances in Cologne have included Wagner's *Ring*, *Lohengrin*, *Tannhäuser* and *Die Meistersinger von Nürnberg*, as well as Janáček's *Jenůfa* and *Katya Kabanova*, Mozart's *Don Giovanni* and Eötvös' *Love and other Demons*. Mr. Stenz's recent and forthcoming engagements include concerts with Antwerp Symphony Orchestra, Hamburger Symphoniker, Helsinki and Bergen Philharmonics, Konzerthausorchester Berlin, New Japan Philharmonic, São Paulo Symphony and Melbourne Symphony Orchestra, as well as the orchestras of Saint Louis, Utah, San Diego, Colorado and Oregon. He returns to Bayerische Staatsoper Munich for Schreker's *Die Gezeichneten* and the world premiere of Kurtág's *Fin de Partie* at La Scala and Netherlands Opera. Markus Stenz studied at the Hochschule für Musik in Cologne under Volker Wangenheim and at Tanglewood with Leonard Bernstein and Seiji Ozawa. He has been awarded an Honorary Fellowship of the Royal Northern College of Music and the Silberne Stimmgabel ("Silver Tuning Fork") of the state of North Rhein/Westphalia.



PAUL HUANG is the recipient of the prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists. His recent and forthcoming engagements include a recital debut at the Lucerne Festival in Switzerland and concerto appearances with the Mariinsky Orchestra, Berliner Symphoniker, Detroit Symphony, Houston Symphony, Orchestra of St. Luke's, Seoul Philharmonic and Taipei Symphony (both in Taipei and on a U.S. tour). He also appears this season with the National Symphony Orchestra of Taiwan, Buffalo

Philharmonic, Pacific Symphony and the orchestras of Baltimore, Santa Barbara, Charlotte and Alabama. A frequent guest artist at music festivals worldwide, Mr. Huang has performed at the Seattle, Music@Menlo, Caramoor, La Jolla, Moritzburg and Kissinger Sommer (Germany), Sion (Switzerland), Orford Musique (Canada), and Pyeongchang and Seoul International (South Korea) festivals. Winner of the 2011 Young Concert Artists International Auditions, he earned bachelor's and master's degrees at the Juilliard School, where he was the recipient of the inaugural Kovner Fellowship. He plays the 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago, and is an artist member of the Chamber Music Society of Lincoln Center and a Principal Artist for Camerata Pacifica.



Detlev Glanert (born in 1960)

***FRENESIA* (2013)**

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

Performance time: 19 minutes

Grant Park Music Festival premiere

Detlev Glanert, born in Hamburg in 1960, has composed in a range of genres but has been most strongly drawn to large-scale works—operas, symphonies, concertos—since his first exposure to opera with Mozart's *The Magic Flute* and Bernd Alois Zimmermann's *Die Soldaten* ("The Soldiers") when he was 12. He took up trumpet and double bass and tried composing on his own at that time, but did not begin formal composition studies until his early 20s, when he took lessons with Diether de la Motte and Günther Friedrichs in Hamburg and Frank Michael Beyer in Berlin; he also studied with Oliver Knussen at Tanglewood. In 1984, he went to Cologne to work with Hans Werner Henze, who was a formative influence on both Glanert's thinking and music with his intensely held social and political views and his prolific and varied creative output, which then included more than 30 music theater works, 12 ballets, seven symphonies and several dozen compositions for large and varied forces.

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In 1988, Glanert wrote *Leyla und Medjnun*, his first full-length opera, for a new festival Henze was establishing in Munich. The following year he moved to Montepulciano, Italy, to teach at and help run the *Cantiere Internazionale d'Arte* (“*International Art Workshop*”), which Henze had founded to train and support young actors and musicians. Glanert quickly built a reputation as a composer and teacher during those years, receiving performances, awards, grants, commissions and residencies in Germany, Italy, England, Australia, Japan, America and Indonesia, and is now among Germany’s most highly regarded composers, notably for his operas and orchestral works. Glanert’s success stems from the lyricism he has fostered by writing for the voice as well as the communicative goal he has for his compositions: “The music must tell you something about your life and something about what you are. Opera has to have this principle, and so does orchestral music. If it does not, then it will die.”

Glanert composed *Frenesia* (“*Frenzy*,” in Italian) in 2013, during his six-year residency with the Royal Concertgebouw Orchestra in Amsterdam, on the occasion of the 150th anniversary of Richard Strauss’ birth; it was premiered by that ensemble on January 23, 2014, conducted by Xian Zhang. Glanert turned to Strauss’ *Ein Heldenleben* (“*A Hero’s Life*”) as the catalyst for his work, but said that “*Frenesia* could be considered an anti-*Heldenleben*, not in any critical or satirical sense, but rather because the piece is against the traditional Romantic view of grand heroism, which I think is no longer possible after the historic events leading to 1945 [i.e., the end of World War II].” What *Frenesia* does share with Strauss’ tone poem is its opulent scoring, episodic construction, muscular energy and expressive immediacy. “The music of Richard Strauss,” Glanert continued, “has always awakened in me associations of an organic body, a living body of sound. Rarely in musical history has more sensual music been composed.... Its physicality tells us something of the situation of the people living in Strauss’ time. I wanted to try a similar process and approach in my orchestral piece—using my own sound world, of course, but in a way that doesn’t imitate or quote the gestures of Strauss, but rather develops them further. In this way, *Frenesia* can be heard as a portrait of the modern human being—the physicality, nervous system, muscles and movements.... When you hear the start of a work like *Ein Heldenleben*, you are struck by the strong muscular gesture and the way it energizes the direction of the music. I wanted my work to have a similar opening gesture, here wild and frenetic—hence the title *Frenesia*—which could act as a source for what follows. This richness is contrasted with material that is an example of ‘*musica povera*,’ stripped bare, down to small melodic cells.”

Critic Andrew Clements wrote in *The Guardian* following the 2016 British premiere of *Frenesia*, “The exhausted close of the piece, as the energy of everything that has propelled the previous 15 minutes seeps away, vividly suggests a curtain falling on an era, its great gestures in the end proving futile. In its own way, *Frenesia* is the most subversive of anniversary celebrations.”



Samuel Barber (1910–1981)
VIOLIN CONCERTO (1939)

Scored for: solo violin, piccolo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, piano and strings

Performance time: 25 minutes

First Grant Park Orchestra performance: July 24, 1963; Theodore Bloomfield, conductor; Jaime Laredo, violin

The 1939 Violin Concerto, with the warm lyricism of its first two movements and the aggressive rhythms and strong dissonances of its finale, is a microcosm of the stylistic evolution that Samuel Barber's music underwent at the outbreak of World War II. The idiom of the works of his earlier years—the *Overture to "The School for Scandal"* (1932), *Essay for Orchestra* (1937), *Adagio for Strings* (1938), those pieces that established his international reputation as a 20th-century romanticist—was soon to be augmented by the more modern but expressively richer musical language of the *Second Symphony* (1944), *Capricorn Concerto* (1944) and the ballet for Martha Graham, *The Serpent Heart* (1946), from which the orchestral suite *Medea* was derived.

The Violin Concerto's opening movement, almost Brahmsian in its nostalgic songfulness, is built on two lyrical themes. The first one, presented immediately by the soloist, is an extended, arching melody; the other, initiated by the clarinet, is rhythmically animated by the use of the "Scottish snap," a short-long figure also familiar from jazz idioms. The two themes alternate throughout the remainder of the movement, which follows a broadly drawn, traditional concerto form. The expressive *cantabile* of the first movement carries into the lovely *Adagio*. The oboe intones a plangent melody as the main theme, from which the soloist spins a rhapsodic elaboration to serve as the movement's central section. *Moto perpetuo*—"perpetual motion"—Barber marked the finale of this Concerto, and the music more than lives up to its title. After an opening timpani flourish, the soloist introduces a fiery motive above a jabbing rhythmic accompaniment that returns throughout the movement.



Robert Schumann (1810–1856)
**SYMPHONY NO. 1 IN B-FLAT MAJOR,
 OP. 38, "SPRING" (1840–1841)**

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

Performance time: 30 minutes

First Grant Park Orchestra performance: July 12, 1950; Walter Hendl conductor

Schumann began sketching his First Symphony in December 1840. (An attempt at a G Minor Symphony in 1832 was abandoned after two movements and later disowned.) He seems to have taken the emotional

milieu of this “Spring” Symphony, as he called it, from a largely rather glum poem by his friend Adolph Böttger (1815-1870) about the “Spirit of the Clouds, murky and heavy, flying with menace over land and sea.” It was the poem’s closing lines, however, that caught Schumann’s imagination: “O turn, turn thy course, In the valley blooms the spring!”

The Symphony begins with a stentorian summons from trumpet and horn to open the slow introduction. There follows a vivacious exposition of the movement’s thematic materials, including a main theme derived from the melody of the introduction and a wistful subsidiary phrase for woodwinds. A development, far more lovable than its four-squareness would seem to allow, ensues. After some grand chords spread through the full orchestra and a momentary silence, the recapitulation returns the themes of the exposition. An animated coda brings this lovely movement to a close. The *Larghetto*, lyrical, long-limbed, rich in harmony, warm in sonority and impassioned in expression, is perhaps Schumann’s most Romantic orchestral essay. The burnished sound of trombones leads directly to the *Scherzo* (with two trios), whose lusty theme is a transformation of that of the preceding movement. A joyous sonata-form finale, infused with a dancing, youthful *joie de vivre*, rounds out Schumann’s beautiful “Spring” Symphony.

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