



GrantParkMusicFestival

Seventy-fifth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Seventeenth Program: Sibelius Symphony No. 1

Wednesday, July 29, 2009 at 6:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Pietari Inkinen, *Conductor*

PÄRT *Cantus in Memory of Benjamin Britten*
for Strings and Bell

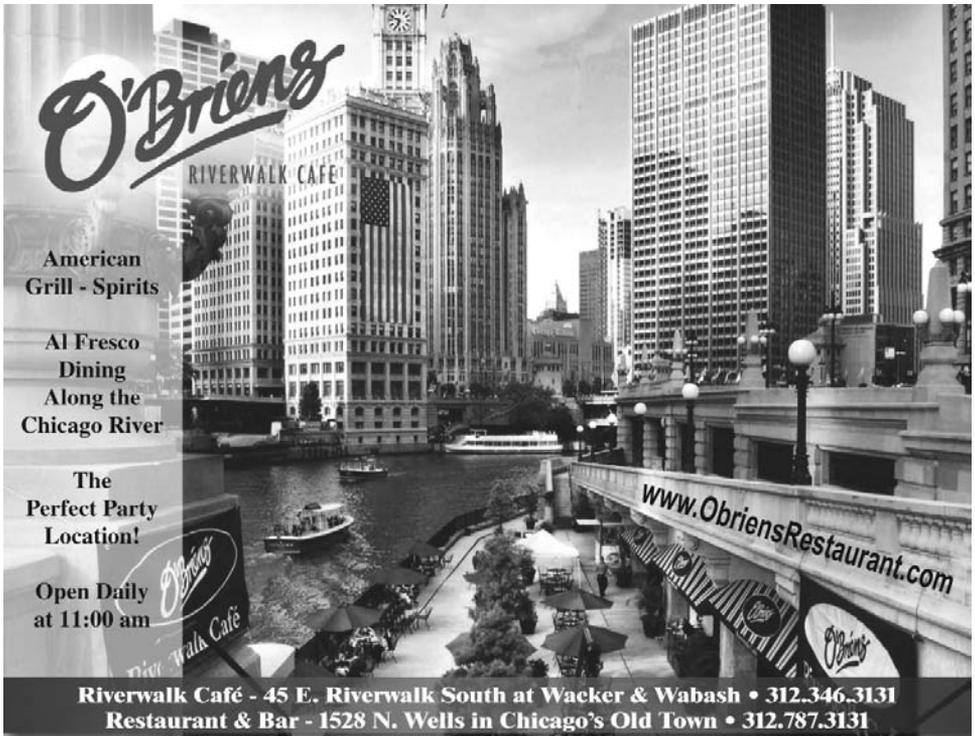
RAUTAVAARA *Manhattan Trilogy*
Daydreams
Nightmares
Dawn

SIBELIUS *Symphony No. 1 in E minor, Op. 39*
Andante, ma non troppo — Allegro energico
Andante (ma non troppo lento)
Scherzo: Allegro
Finale (Quasi una Fantasia): Andante — Allegro molto



Music Director of the New Zealand Symphony Orchestra, **PIETARI INKINEN** is one of the most exciting talents in the new generation of conductors. With invitations to the Dresden Staatskapelle, Leipzig Gewandhaus, Bayerische Rundfunk, WDR Cologne, NDR Hannover, Maggio Musicale, Israel Philharmonic, Japan and Osaka Philharmonics, BBC Philharmonic, City of Birmingham Symphony Orchestra as well as his debut at the Concertgebouw and in the US with the Cincinnati, Utah and Oregon Symphony Orchestras, Inkinen is already making a strong impression on the international concert scene. Having already

worked with a number of important orchestras including the Frankfurt Radio Symphony, Bamberg Symphony, Vienna Radio Symphony Orchestra, Rotterdam Philharmonic, Orchestre National de Belgique, Netherlands Radio Philharmonic, RAI Torino, Orchestra Sinfonica di Milano G. Verdi, Ensemble Orchestral de Paris, Orchestre National de Lyon, Toronto Symphony, BBC Symphony, BBC Scottish Symphony, Bournemouth Symphony, Hong Kong Philharmonic, and the KBS Symphony. Inkinen also enjoys successful collaborations with soloists such as Vadim Repin, Hilary Hahn, Pinchas Zukerman, Alexander Toradze, Nikolaj Znaider and Elisabeth Leonskaya. Inkinen has made a number of recordings for Naxos with the New Zealand Symphony and Bournemouth Symphony. Inkinen is an accomplished violinist and studied at the Cologne Music Academy with Zakhar Bron. He has appeared as soloist with many of the leading Finnish Orchestras including Finnish Radio Symphony and Helsinki Philharmonic. He enjoys chamber music collaborations; following a success at St. John's Smith Square, the Inkinen Trio made their Wigmore Hall debut in September 2007.



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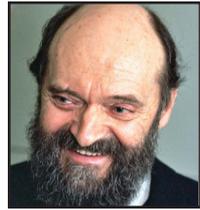
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CANTUS IN MEMORY OF BENJAMIN BRITTEN FOR STRINGS AND BELL (1977)

Arvo Pärt (born in 1935)

The performance time of Pärt's Cantus is six minutes. This is the first performance of the Cantus by the Grant Park Orchestra.



Arvo Pärt, born on September 11, 1935 in Paide, Estonia, fifty miles southeast of Tallinn, graduated from the Tallinn Conservatory in 1963 while working as a recording director in the music division of the Estonian Radio. A year before leaving the Conservatory, he won first prize in the All-Union Young Composers' Competition for a children's cantata and an oratorio. In 1980, he emigrated to Vienna, where he took Austrian citizenship; since 1982, he has made his home in West Berlin. Pärt's many distinctions include the Artistic Award of the Estonian Society in Stockholm, Scholarship Award of the Musagetis Society in Zurich, honorary memberships in the Royal Swedish Academy of Music, American Academy of Arts and Letters, and Belgium's Royal Academy of Arts, five Grammy nominations, honorary doctorates from the universities of Sydney, Tartu, Durham and the Music Academy of Tallinn, Order of the Estonian State Second Class, Herder Award conferred by the University of Vienna, and recognition as a *Commandeur de l'Ordre des Arts et des Lettres de la République Française*.

Pärt's earliest works show the influence of the Soviet music of Prokofiev and Shostakovich, but beginning in 1960 with *Necrology* for Orchestra, he adopted the serial principles of Schoenberg. This procedure quickly exhausted its interest for him, however, and, for a fruitful period in the mid-1960s during which he produced a cello concerto, the Second Symphony and the *Collage on BACH* for Orchestra, he explored the techniques of collage and quotation. Criticized by government authorities for the religious content of several of his works and still dissatisfied with the stylistic basis of his music, he abandoned creative work for several years, during which time he devoted himself to the study of the music of such Medieval and Renaissance composers as Machaut, Ockeghem, Obrecht and Josquin. Guided by the spirit and method of those ancient masters, Pärt broke his compositional silence in 1976 with the small piano piece *Für Alina*, which utilizes quiet dynamics, rhythmic stasis and open-interval and triadic harmonies to create a thoughtful mood of mystical introspection reflecting the composer's personal piety. His subsequent works, all of which eschew electronic tone production in favor of traditional instruments and voices, have been written in this pristine, otherworldly style inspired by Gregorian chant and Renaissance polyphony, and seek to unite ancient and modern ages in music that seems rapt out of time.

Pärt calls his manner of composition "tintinnabulation," from the Latin word for bells. "Tintinnabulation," the composer explains, "is an area I sometimes wander into when I am searching for answers — in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises — and everything that is unimportant falls away. Tintinnabulation is like this. Here, I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comfort me. I work with very few elements — with one voice, with two voices. I build with the most primitive materials — with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation."

Pärt composed the *Cantus in Memory of Benjamin Britten* for Strings and Bell in 1977 in tribute to the renowned English composer, who died on December 4, 1976 in Aldeburgh, Suffolk. This brief but deeply moving threnody, begun by the solitary, pealing bell, is based on a single thematic idea, a falling step-wise motive that slowly cascades from the high violins to the deep basses above a mournful sustained harmony. The music's grief grows more intense as it descends into the string choir's lower reaches, but its somber rhythmic motion becomes slower, as though the funeral cortege were increasingly reluctant to reach the final resting place. Its stark simplicity of concept and singularity of emotion give this musical obsequy an expressive significance that, like the man it honors, transcends the too-short time that it dwells among us.



MANHATTAN TRILOGY (2004)

Einojuhani Rautavaara (born in 1928)

Manhattan Trilogy calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion, two harps and strings. The performance time is eighteen minutes. This is the work's first performance by the Grant Park Orchestra.

Among the heirs of Sibelius who have given Finland one of today's most dynamic and distinctive musical cultures is Einojuhani Rautavaara.

Rautavaara was born in Helsinki on October 9, 1928, and studied composition at the Sibelius Academy in Helsinki with Aarre Merikanto and musicology at Helsinki University before being selected in 1955 by Sibelius himself to receive a Koussevitzky Foundation scholarship awarded to a young Finnish musician in honor of that venerable composer's ninetieth birthday. Rautavaara used the grant to study with Vincent Persichetti at the Juilliard School and Roger Sessions and Aaron Copland at Tanglewood during the following two years. After further study in Ascona, Switzerland with Wladimir Vogel and in Cologne with Rudolf Petzold, Rautavaara returned to Finland to compose and to serve as librarian of the Helsinki City Orchestra (1959-1961), director of Helsinki's Käpylä Music School (1965-1966) and faculty member of the Sibelius Academy (1966-1991). Among his many awards are the Finnish Artist Professor of State (an honorific without fixed duties, modeled on the government grant Sibelius received as a young composer to support his creative work), Sibelius Prize, Arnold Bax Society Medal, membership in the Royal Swedish Academy and Commander in the Order of the Finnish Lion. Rautavaara has composed steadily and prolifically throughout his life — several operas (including *Vincent*, based on the life of Van Gogh, and *Thomas*, which tells the story of Finland's first bishop), a ballet, eight symphonies, twelve concertos, much music for orchestra, chamber ensembles and chorus, piano pieces, songs — passing first through the influences of Stravinskian neo-classicism and then Schoenbergian serialism before arriving at the luminous, timeless, mystical idiom that has characterized much of his creative output since the early 1970s. "It is my belief," Rautavaara explained, "that music is great if, at some moment, the listener catches 'a glimpse of eternity through the window of time.' This, to my mind, is the only true justification for all art. Everything else is of secondary importance."

Rautavaara composed his *Manhattan Trilogy* in 2004 on a commission celebrating the centenary of the Juilliard School, where he studied for two semesters in the mid-1950s. "In Manhattan there were often extremes side by side," he recalled, "the worst banalities next to something most refined and special. Superlatives everywhere. Europe was more selective, but seemed to speak in the past tense. My two terms at Juilliard were an important time for me. What made the strongest imprint on me was Manhattan itself: its beauty, its cruelty, its changing moods." *Manhattan Trilogy* is not a simple musical souvenir, however, but is rather Rautavaara's thoughtful reflection on his own maturation as a young creative artist as he approaches the end of his eighth decade: "Hopeful daydreams, sudden nightmares of doubt, and the slowly breaking dawn of a personality — those were the three central atmospheres of my youth — possibly, probably, of any composer's or artist's youth." *Daydreams* emerges from a radiant curtain of string sound above which are suspended long, plaintive soliloquies for oboe, clarinet, horn and violin. The music becomes more restless as it passes through a central episode but again turns quiet and thoughtful before the close. *Nightmares* unfolds in an almost dream-like progression, with eerie, unsettling visions shifting seamlessly but inexplicably to intimations of agitation and action. Rautavaara's musical analogue of *Dawn* begins amid the indistinct light just before daybreak and grows to a radiant sun-bright climax accompanied by the sound of distant bells.



SYMPHONY NO. 1 IN E MINOR, OP. 39 (1899)

Jean Sibelius (1865-1957)

Sibelius' Symphony No. 1 is scored for pairs of woodwinds with piccolo, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is 38 minutes. The Grant Park Orchestra first performed this Symphony on August 24, 1937, with Leroy Shield conducting.

By the time he was 34, when he finished his First Symphony, Sibelius was already a feted national hero. He came to maturity when his native Finland was searching for its national cultural and political identity after centuries of domination by Sweden and Russia, and his music gave vent to the aspirations of his countrymen at the time when the Czar's representatives forbade inflammatory, patriotic words. To invest his works with a powerful nationalistic message, he turned for inspiration to the epic compilation of Finnish legends, the *Kalevala*. A series of stirring works based on those old stories preceded the First Symphony — *En Saga* and *Kullervo* (1892), the *Karelia Suite* (1893), and the *Four Legends*, which include the haunting *Swan of Tuonela* (1893-1895). *Finlandia* was born in the same year — 1899 — as the E minor Symphony. As early as 1897, Sibelius was granted an annual sustenance stipend from the Finnish Senate as recognition of his contribution to the life of the nation so that he would be free to continue his creative work.

The First Symphony shows the influence both of Sibelius' study of German music in Berlin and of the Russian dominance of Finland's artistic life. Coming, as it does, in the last year of the Romantic century, the Symphony looks back for its formal precedents to the orchestral works of the great masters of the German tradition, specifically Beethoven and Brahms. In melodic material, instrumentation and certain points of style, however, it turns further east, to the music of Borodin and, especially, Tchaikovsky, whose Sixth Symphony had been composed only six years before and performed in Helsinki in 1894 and 1897. Sibelius even told his wife, Aino, of Tchaikovsky that "there is much in that man that I recognize in myself." Against this Russo-German background, Sibelius placed his own strong musical personality in establishing himself as a symphonist with a work given to broad emotions and dramatic gestures in an expansive, Romantic mood.

The first movement is introduced by a bardic clarinet solo played above a timpani pedal point. (It is with such orchestral touches that Sibelius admitted trying to evoke the topography of his homeland, in this case, the solitary reddish granite blocks jutting from the sea along Finland's Baltic coast.) The sonata form proper is begun with the entry of the strings proclaiming the main theme, a typically Sibelian melody begun with a sustained note intensifying to a quick rhythmic flourish. A richly lyrical theme for violins and cellos follows. The second theme, related to the main theme in shape and rhythm, is given by the woodwinds. The development section utilizes the thematic material heard in the exposition, to which are added the stern brass chords so characteristic of Sibelius' orchestral technique. The recapitulation includes most of the material from the exposition given in a heightened setting.

The *Andante*, warm and lyrical, opens with a nostalgic melody for violins and cellos. The central section is led by the horn choir playing a serene theme above the undulating accompaniment of the harp and strings. The long closing section elaborates the opening theme. The *Scherzo*, in the traditional three-part form (A–B–A), comprises brassy, energetic outer sections surrounding a slow, sustained, contrasting trio. The finale begins with the solo clarinet melody that opened the Symphony. Though the movement is marked "Quasi una Fantasia," it follows sonata form, with an expressive second theme for strings in slower tempo. The functions of development and recapitulation are fused.

Of Sibelius' first two symphonies, American music scholar Milton Cross wrote, "[They] do not have subtlety of expression. They are Russian in their over-indulgence in dramatic statements, Slavic in their haunting, poignant melodies of peasant energy. They wear the heart on the sleeve. But what they lack in subtlety, they make up in dramatic effect. They have an overwhelming emotional impact."

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