



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

Grant Park Orchestra and Chorus
Carlos Kalmar, *Principal Conductor*
Christopher Bell, *Chorus Director*

Shostakovich Fifth Symphony

Wednesday, July 24, 2013 at 6:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Hannu Lintu, *Guest Conductor*

Kirill Gerstein, *Piano*

BEETHOVEN

Piano Concerto No. 1 in C Major, Op. 15
Allegro con brio
Largo
Rondo: Allegro

KIRILL GERSTEIN

SHOSTAKOVICH

Symphony No. 5 in D Minor, Op. 47
Moderato — Allegro non troppo — Moderato
Allegretto
Largo
Allegro non troppo

Piano provided by
Steinway Piano Galleries of Chicago



HANNU LINTU, currently Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, becomes Chief Conductor of the Finnish Radio Symphony Orchestra with the 2013-2014 season. He is also Principal Guest Conductor of the RTÉ National Symphony Orchestra in Dublin, and has previously held Artistic Director positions with the Helsingborg Symphony and Turku Philharmonic. Highlights of his recent seasons include appearances with the London Philharmonic, BBC Scottish Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, Adelaide Symphony Orchestra, Sydney Symphony, Orchestre National Bordeaux Aquitaine, Tokyo Metropolitan Symphony, Hong Kong Philharmonic, Seoul Philharmonic, St. Louis Symphony, Houston Symphony, Oregon Symphony, Cincinnati Symphony and Indianapolis Symphony, as well as debuts with the Minnesota and Baltimore Symphony Orchestras. Last season Lintu conducted a cycle of the complete Beethoven symphonies with the Iceland Symphony Orchestra. Hannu Lintu studied cello, piano and conducting at the Sibelius Academy in Helsinki, and participated in masterclasses with conductor Myung-Whun Chung at the Accademia Chigiana in Siena, Italy; he took first prize at the Nordic Conducting Competition in Bergen in 1994. He has received several prizes for his recordings both at home and abroad as well as a 2011 Grammy nomination in the Best Opera CD category.

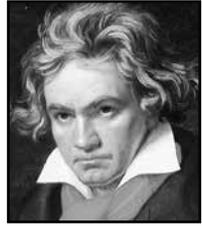
Pianist **KIRILL GERSTEIN** is the sixth recipient of the prestigious Gilmore Artist Award. Since receiving the award in 2010, he has used his prize to commission boundary-crossing works from Oliver Knussen, Brad Mehldau, Chick Corea and Timothy Andres, with additional commissions scheduled for future seasons. Mr. Gerstein was also awarded First Prize at the 2001 Arthur Rubinstein Piano Competition in Tel Aviv, a 2002 Gilmore Young Artist Award and a 2010 Avery Fisher Grant. During the 2012-2013 season, he made debuts with the Philadelphia Orchestra, Boston Symphony Orchestra, Montreal Symphony and Toronto Symphony. His return engagements included performances with the Indianapolis Symphony, Oregon Symphony, St. Louis Symphony and San Antonio Symphony. He has appeared in recital at the La Jolla Music Society and Eastman School of Music. Internationally he made recent debuts with the Czech Philharmonic, NDR Hamburg, and Tonkünstler Symphony Vienna. His first solo recording, featuring works by Schumann, Liszt and Oliver Knussen, was chosen by *The New York Times* as one of the Best Recordings of 2010. Born in 1979 in Voronezh, Russia, Mr. Gerstein studied piano at a music school for gifted children and while studying classical music, taught himself to play jazz. He came to the United States at fourteen to study jazz piano as the youngest student ever to attend Boston's Berklee College of Music. After completing his studies and a second summer in the Boston University program at Tanglewood, Mr. Gerstein moved to New York City to attend the Manhattan School of Music, where he earned both bachelor's and master's degrees by age twenty. He continued his studies in Madrid with Dmitri Bashkirov and in Budapest with Ferenc Rados. An American citizen since 2003, Mr. Gerstein now divides his time between the United States and Germany, where he has taught at the Musikhochschule in Stuttgart since 2006.





**PIANO CONCERTO NO. 1 IN C MAJOR, OP. 15
(1785, 1800)**

Ludwig van Beethoven (1770-1827)



Beethoven's First Piano Concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The performance time is 36 minutes. The Grant Park Orchestra first performed this Concerto on July 25, 1955, with Nikolai Malko conducting. The soloist was Edward Gordon.

"His genius, his magnetic personality were acknowledged by all, and there was a gaiety and animation about the young Beethoven that people found immensely attractive. During his first few months in the capital, he had indeed been desperately poor, depending very largely on the small salary allowed him by the Elector of Bonn, but that was all over now. He had no responsibilities, and his music was bringing in enough to keep him in something like affluence. He had a servant, for a short time he even had a horse; he bought smart clothes, he learned to dance (though not with much success), and there is even mention of his wearing a wig! We must not allow our picture of the later Beethoven to throw its dark colors over these years of his early triumphs." Peter Latham painted this cheerful picture of the young Beethoven as Vienna knew him during his twenties, the years before his deafness, his recurring illnesses and his titanic struggles with his mature compositions had produced the familiar dour figure of his later years.

Beethoven came to Vienna for good in 1792, and he quickly attracted attention for his piano playing. His appeal was in an almost untamed, passionate quality in both his manner of performance and his personality, characteristics that first intrigued and then captivated those who heard him. It was for his own concerts that Beethoven composed the first four of his five mature piano concertos. The opening movement of the First Piano Concerto is indebted to Mozart for its handling of the concerto-sonata form, its technique of orchestration, and the manner in which piano and orchestra are integrated. Beethoven added to these quintessential qualities a wider-ranging harmony, a more openly virtuosic role for the soloist and a certain emotional weight characteristic of his large works. The second movement is a richly colored song with an important part for the solo clarinet. The rondo-finale brims with high spirits and good humor.



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SYMPHONY NO. 5 IN D MINOR, OP. 47 (1937) Dmitri Shostakovich (1906-1975)

Shostakovich's Symphony No. 5 is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta and strings. The performance time is 44 minutes. The Grant Park Orchestra first performed this Symphony on June 28, 1961, with Milton Katims conducting.

The background of Shostakovich's Fifth Symphony is well known. His career began before he was twenty with the cheeky First Symphony; he was immediately acclaimed the brightest star in the Soviet musical firmament. In the years that followed, he produced music with amazing celerity, and even managed to catch Stalin's attention, especially with his film scores. (Stalin was convinced that film was one of the most powerful weapons in his propaganda arsenal.) The mid-1930s, however, the years during which Stalin tightened his iron grasp on Russia, saw a repression of the artistic freedom of Shostakovich's early years, and some of his newer works were assailed with the damning criticism of "formalism." The denunciation encouraged him to continue his work, but in a manner consistent with Soviet goals. As "A Soviet composer's reply to just criticism" — a phrase attributed to Shostakovich by the press — the Fifth Symphony was created, and presented to an enthusiastic public. Shostakovich had apparently returned to the Soviet fold, and in such manner that in 1940 he was awarded the Stalin Prize, the highest achievement then possible for a Russian composer.

Since the appearance in 1979 of the purported memoirs of Shostakovich (*Testimony*), however, the above tale needs some reconsideration. The prevailing interpretation of the Fifth Symphony had been that generally it represented triumph through struggle, à la Beethoven's Fifth and Ninth Symphonies. But in *Testimony*, Shostakovich, bitter, ill, disillusioned, said, "I think it is clear to everyone what happens in the [finale of the] Fifth Symphony. The rejoicing is forced, created under threat. It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that." Shostakovich's thoughts about the Fifth Symphony bear directly on the listener's perception of the work. The key to the work's meaning, its finale, can no longer be seen as a transcendence or negation of the tragic forces invoked in the earlier movements, but rather as an affirmation of them. The boisterous trumpets and drums are not those of a festival or a peasant dance, but of a forced death march. The Fifth Symphony arose not from Shostakovich's glorification of his nation. It arose from his pity.

The Fifth Symphony is cast in the traditional four movements. The sonata form of the first movement begins with a stabbing theme in close imitation. A group of complementary ideas is presented before the tempo freshens for the second theme, an expansive melody of large intervals whose shape bears some resemblance to that of the main theme. The sinister sound of unison horns in their lowest register marks the start of the development section. The intensity of this section builds quickly to a powerful, almost demonic march. The recapitulation rockets forth from a series of fierce brass chords leading to a huge, sustained climax after which the music's energy subsides to allow the second theme to be heard in a gentle setting assigned to flute and horn. Quiet intensity pervades until the movement ends with ethereal scales in the celesta.



The Symphony's scherzo comes second to act as a buffer between the emotional weight of the first and third movements. It has much of the sardonic humor that Shostakovich displayed in such movements throughout his life, but it also bears an unmistakable debt to the music of Gustav Mahler, especially in the passage in the trio for solo violin, which resembles an important sonority in Mahler's Fourth Symphony.

The Symphony's greatest pathos is reserved for the third movement. It is dominated by string sonorities, with woodwinds and percussion providing limited timbral contrast. The heavy brass are silent. This movement is best heard not in a specific formal context but as an extended soliloquy embracing the most deeply felt emotions. For much of its length, the expression is subdued, but twice the music gathers enough strength to hurl forth a mighty, despairing cry. As in the first movement, the disembodied sound of the celesta closes this gripping *Largo*, which the conductor Sergei Koussevitzky thought to be the greatest symphonic slow movement since Beethoven.

The finale is in three large sections, determined as much by moods as by themes. The outer sections are boisterous and extroverted, the central one, dark-hued and premonitory. The robust scoring and vigorous marching motion of the beginning and end are deeply indebted to the Russian tradition of such works as Tchaikovsky's Second and Fourth Symphonies. Whether the mood of rough vigor of this framing music or the tragedy of the central section stays longer in the mind is a matter listeners must determine for themselves. The delicate formal balance Shostakovich here achieved could be tipped in either direction depending on the experience the individual brings to it. Only great masterworks can simultaneously be both so personal and so universal.

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