



**GRANT PARK  
MUSIC FESTIVAL  
IN MILLENNIUM PARK**

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

**Northern Lights**

Friday, August 8, 2014 at 7:30 p.m.  
Saturday, August 9, 2014 at 7:30 p.m.

Jay Pritzker Pavilion  
GRANT PARK ORCHESTRA  
Carlos Kalmar, *Conductor*  
Dr. José Francisco Salgado, *Visual Artist*  
Frank Babbitt, *Narrator*  
Nicholas Black, *Grandchild*  
Jeremy Black, *Violin*

RACHMANINOFF      Symphony No. 2 in E Minor  
   Largo — Allegro moderato  
   Allegro molto  
   Adagio  
   Allegro vivace

INTERMISSION

THEOFANIDIS      *The Legend of the Northern Lights*  
WORLD PREMIERE PERFORMANCE  
FRANK BABBITT  
NICHOLAS BLACK  
JEREMY BLACK

The Legend of the Northern Lights is a co-commission between  
KV 265 and the Grant Park Music Festival  
in association with the Adler Planetarium and the Canadian Space Agency.

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Exelon, The Pauls Foundation, Elizabeth Morse Genius  
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and Neal, Gerber & Eisenberg LLP

The performance of Rachmaninoff's Symphony No. 2 is sponsored by  
Stephen A. MacLean

Tonight's concert is being broadcast live on 98.7WFMT.



**CARLOS KALMAR's** biography can be found on page 16.

**KV 265** is a Chicago-based, non-profit organization whose mission is the communication of science through art to communities in Chicago and worldwide. It seeks to heighten appreciation and understanding of art, music, science and technology, and to inspire further exploration of these disciplines among its audience members through multimedia concerts, lectures and educational workshops. KV 265's flagship Science & Symphony films have been presented in more than ninety performances and have reached more than 150,000 people. For more information visit: [kv265.org](http://kv265.org).



**JOSÉ FRANCISCO SALGADO, PHD**, *Visual Artist, KV 265; Astronomer, Adler Planetarium*, is an Emmy-nominated astronomer (BS in Physics, University of Puerto Rico; PhD in Astronomy, University of Michigan), experimental photographer, visual artist and public speaker who creates multimedia works that communicate science in engaging ways. He works as an astronomer and science visualizer at the Adler Planetarium in Chicago. As a co-founder of KV 265, a non-profit science and arts education organization, he

collaborates with symphony orchestras, composers and electronic and chamber musicians to present films that provoke curiosity and a sense of wonder about the Earth and the Universe. His "Science & Symphony" films have been presented in fourteen countries with orchestras including the San Francisco Symphony, Boston Pops, Chicago Symphony Orchestra and Czech National Symphony Orchestra. His films *Gustav Holst's The Planets* and *Astronomical Pictures at an Exhibition* were named by the International Astronomical Union and UNESCO as Special Projects for the International Year of Astronomy (IYA2009). In 2012 *Gustav Holst's The Planets* was chosen for the Ravinia Festival's One Score, One Chicago initiative. Dr. Salgado also produces and presents short films with musician/composer Tom Bailey (formerly of British pop group Thompson Twins) as part of the audiovisual ensemble Bailey-Salgado Project and with harp duo Beyond Pluck. He has contributed visuals to documentaries produced for the History, Discovery, BBC and National Geographic channels. As a public speaker, Dr. José Francisco Salgado has given presentations about science and art in all seven continents, including a presentation at the Amundsen-Scott South Pole Station.



**FRANK BABBITT**, *Narrator*, is a violist with Lyric Opera of Chicago as well as an accomplished vocalist and actor. He completed a B.A. in music and drama at Lawrence University and a master's degree in violin performance at SUNY/Stony Brook. Appointed to the Lyric Opera Orchestra in 1995, he also performs regularly with the Chicago Philharmonic, Fulcrum Point, Ravinia Festival, Grand Teton Music Festival and Grant Park orchestras. He has appeared as a chamber musician with members of the Vermeer Quartet, Lincoln Trio and "Music

Now" series at Symphony Center, and has been heard in recital on WFMT. As a vocalist, Mr. Babbitt performed Charles Ives' *General William Booth Enters Into Heaven* at last summer's Grand Teton Music Festival and recently sang Barber's *Dover Beach* on the Chicago Philharmonic's Chamber Music series. He has appeared as narrator with Fulcrum Point, Chicago Chamber Orchestra, Concertante di Chicago and Rembrandt Chamber Players, been seen at the Chicago Shakespeare Theatre, and each December presents his acclaimed solo version of Dickens' *A Christmas Carol*.



## **SYMPHONY NO. 2 IN E MINOR, OP. 27 (1906-1907)**

### **Sergei Rachmaninoff (1873-1943)**

*Rachmaninoff's Second Symphony is scored for piccolo, three flutes, three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is 60 minutes. The Grant Park Orchestra first performed this work*

*on August 27, 1937 with Hans Lange conducting.*

Early in 1906, Rachmaninoff decided to sweep away the rapidly accumulating obligations of conducting, concertizing and socializing that cluttered his life in Moscow in order to find some quiet place in which to devote himself to composition, a determination that may have been strengthened by the political unrest beginning to rumble under the foundations of the aristocratic Russian political system. The uprising of 1905 was among the first signs of trouble for those of his noble class (his eventual move to the United States was a direct result of the swallowing of his family's estate and resources by the 1917 Revolution), and he probably thought it a good time to start looking for a quiet haven. A few years before, Rachmaninoff had been overwhelmed by an inspired performance of *Die Meistersinger* he heard at the Dresden Opera. The memory of that evening and the aura of dignity and repose exuded by the city had remained with him, and Dresden, at that time in his life, seemed like a good place to be. The atmosphere in Dresden was so conducive to composition that within a few months of his arrival he was working on the Second Symphony, First Piano Sonata, Op. 6 Russian folk songs and symphonic poem *The Isle of the Dead*. The Second Symphony was unanimously cheered when it was premiered under the composer's direction in St. Petersburg on January 26, 1908.

The majestic scale of the Symphony is established by a slow, brooding introduction. A smooth transition to a faster tempo signals the arrival of the main theme, an extended and quickened transformation of the basses' opening motive. The expressive second theme enters in the woodwinds. The development deals with the vigorous main theme to such an extent that the beginning of the formal recapitulation is engulfed by its surging sweep. The second movement is the most nimble essay in Rachmaninoff's orchestral works. After two preparatory measures, the horns hurl forth the main theme. Eventually, the rhythmic bustle is suppressed to make way for the movement's central section, whose skipping lines embody some of Rachmaninoff's best fugal writing. The rapturous *Adagio* is music of heightened passion that resembles nothing so much as an ecstatic operatic love scene. Alternating with the joyous principal melody is an important theme from the first movement, heard prominently in the central portion and the coda of this movement. The finale bursts forth in the whirling rhythm of an Italian *tarantella*. The propulsive urgency subsides to allow another of Rachmaninoff's finest melodic inspirations to enter. A development of the *tarantella* motives follows, into which are embroidered thematic reminiscences from each of the three preceding movements. The several elements of the finale are gathered together in the closing pages.



## **THE LEGEND OF THE NORTHERN LIGHTS**

### **Christopher Theofanidis (born in 1967)**

The Legend of the Northern Lights calls for piccolo, two flutes, two oboes, English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is 30 minutes. This is the work's world premiere.

**CHRISTOPHER THEOFANIDIS** (b. 1967) is one of the more widely performed American composers of his generation. He regularly writes for a variety of musical genres, from orchestral and chamber music to opera and ballet. His work, *Rainbow Body*, which is loosely based on a melodic fragment of Hildegard of Bingen, is one of the most performed orchestral works of the past decade, and has been programmed by over 120 orchestras internationally. Mr. Theofanidis' works have been performed by such groups as the New York Philharmonic, the London Symphony, the Philadelphia Orchestra, the Orpheus Chamber Orchestra, and the Moscow Soloists, and he has a long-standing relationship with the Atlanta Symphony and Maestro Robert Spano. Several of his works have been recorded by that ensemble on the TELARC label. In 2007, he was composer of the year for the Pittsburgh Symphony, for whom he wrote a violin concerto with the soloist Sarah Chang. Mr. Theofanidis has written widely for the stage, from a work for the American Ballet Theatre, to multiple dramatic pieces, including *The Refuge* for the Houston Grand Opera and *Heart of a Soldier* for the San Francisco Opera. His large-scale piece, *The Here and Now*, for soloists, chorus, and orchestra, based on poetry of Rumi, was nominated for a Grammy award in 2007. Mr. Theofanidis is currently on the faculty of Yale University and has taught at the Peabody Conservatory and the Juilliard School. He is also a fellow of the US-Japan's Leadership Program. This summer, Mr. Theofanidis will serve as artist faculty at the Aspen Music Festival and as Master Artist at the Atlantic Center for the Arts.

Of *The Legend of the Northern Lights*, written in collaboration with KV 265 and Emmy-nominated astronomer and visual artist Dr. José Francisco Salgado, Christopher Theofanidis wrote, "KV 265's admirable goal of fusing science with the arts appeals to me very deeply, as I have always thought that the most profound aspirations of humanity can be found in both disciplines. In the case of *The Legend of the Northern Lights*, the vehicle for bringing these two things together is a simple children's story told through narration, music and video, and it is one that tries to underscore the idea that the journey of evolving is driven by our basic need to both admire and to understand something technically.

"The story begins with a child looking into the night sky and asking questions of a grandparent — 'how many stars are there?', 'how old is the moon?', and the like. The final question, 'what are the northern lights,' starts the grandparent ruminating on how since the beginning of time, humankind has tried to answer these kind of questions — to explain what seems inexplicable — and has come up with answers reflecting the values of the time and the individuals searching for explanations. The grandparent explains that even in their own family there was a legend of the Northern Lights, and the rest of the story proceeds narratively from there.

"It has been exhilarating to work with both the story-telling and filmic components of this work. The music tries to respond to both of these elements in a synthesized way — allowing moments of one or the other to dominate depending on the arc of the narrative, as opera does with language, drama and music."

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