



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

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

Frozen in Time

Wednesday, July 25, 2012 at 6:30PM

Jay Pritzker Pavilion
Grant Park Orchestra
James Gaffigan, *Guest Conductor*
Martin Grubinger, *Percussion*

DORMAN *Frozen in Time*
Indoafrika
Eurasia
The Americas

MARTIN GRUBINGER

PROKOFIEV *Symphony No. 5 in B-flat major, Op. 100*
Andante
Allegro marcato
Adagio
Allegro giocoso



Guest conductor **JAMES GAFFIGAN** was one of eight young conductors chosen to participate as an Academy Conductor in the inaugural year of the American Academy of Conducting at the Aspen Music Festival. Two years later he received the Academy's first Robert Harth Conducting Award and the following summer he was selected to study at the Tanglewood Music Center. In 2004, he won First Prize at the Sir Georg Solti International Conducting Competition in Frankfurt, Germany. Mr. Gaffigan has served as Assistant Conductor of the Cleveland Orchestra (2003-2006) and Associate Conductor of the San

Francisco Symphony (2006-2009), and in 2011, he became Chief Conductor of the Lucerne Symphony Orchestra and Principal Guest Conductor of the Netherlands Radio Philharmonic Orchestra. He has guest conducted the Cleveland, Chicago, St. Louis, Detroit, Cincinnati, Houston, Indianapolis, Philadelphia, Los Angeles, Vancouver, Seattle, New World and other leading American orchestras, and in Europe worked with the Munich and Rotterdam Philharmonics, Dresden Staatskapelle, Deutsches Symphony Orchestra (Berlin), City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Gürzenich Orchestra (Cologne), Tonhalle Orchestra (Zurich) and Camerata Salzburg, among others. He made his professional opera debut at the Zurich Opera in 2005 conducting *La Bohème*, and has since appeared with the Aspen Music Festival, Houston Grand Opera, Vienna State Opera and Glyndebourne. Born in New York City, James Gaffigan holds degrees from the New England Conservatory of Music and the Shepherd School of Music at Rice University in Houston. This performance marks his Grant Park Music Festival debut.



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Sundays *Closed*



Austrian percussionist **MARTIN GRUBINGER**, born in Salzburg, was the youngest-ever finalist at the World Marimbaphone Competition in Okaya, Japan and has received both the Bernstein Award from the Schleswig-Holstein Music Festival and the Jeunesses Musicales' Würth Prize. He studied at the Bruckner Conservatory in Linz and the Universität Mozarteum in Salzburg. In 2007-2008 on the recommendation of the Vienna Konzerthaus, Mr. Grubinger appeared in the Philharmonie Köln, Concertgebouw Amsterdam, Palais des Beaux Arts Brussels, Athens Megaron, New York's Carnegie Hall and other prestigious international venues in the "Rising Stars" series. He has since performed throughout Europe in recital and as an orchestral soloist, including his major project "The Percussive Planet" at the Beethovenfest in Bonn, a residency at the Leipzig Gewandhaus, a triumphant debut at the Salzburg Festival, and a marathon appearance at the Musikverein in Vienna with the Radio-Symphonieorchester Wien performing six percussion concertos, two of which had been composed specially for him by Rolf Wallin and Anders Koppel. He has also appeared in Japan, Taiwan, South Korea and Hong Kong, and toured with the Bergen Philharmonic Orchestra, City of Birmingham Symphony Orchestra and Die Deutsche Kammerphilharmonie Bremen. Martin Grubinger records exclusively for Deutsche Grammophon; his first CD, *Drums 'n' Chant* (2010), was soon followed by a live recording of "The Percussive Planet" on DVD. He makes his debut with the Grant Park Music Festival performing Avner Dorman's *Frozen in Time*, a work he premiered in 2007 with the Hamburg Philharmonic



FROZEN IN TIME (2007) Avner Dorman (born in 1975)

Frozen in Time is scored for piccolo, two flutes, two oboes, E-flat clarinet, clarinet, bass clarinet, two bassoons, alto saxophone, tenor saxophone, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, piano and strings. The performance time is 25 minutes. This is the first performance of the work by the Grant Park Orchestra.

Avner Dorman was born in 1975 into a musical family in Tel Aviv — his father plays bassoon and conducts — and had cello and piano lessons as a child but only took up music seriously as a teenager. He studied composition with the Georgian émigré composer Josef Bardanashvili at Tel Aviv University while also taking courses in musicology and physics, and then pursued graduate study at Juilliard, where his doctoral work as a C.V. Starr Fellow was guided by John Corigliano. Dorman was a Composition Fellow at the Tanglewood Music Center and also served as Composer-in-Residence for the Israel Camerata from 2001 through 2003; he was a member of the composition faculty of the Cabrillo Music Festival in 2009. In 2000, at age 25, Dorman became the youngest composer to win Israel's prestigious Prime Minister's Award, and that same year he received the Golden Feather Award from ACUM (the Israeli Society of Composers and Publishers) for his *Ellef Symphony*. His additional distinctions include being named "2002 Composer of the Year" by *Ma'ariv*, Israel's second largest newspaper, awards from ASCAP and the Asian Composers League, and selection as an I Excellence Chosen Artist in 2008.

Dorman's compositions, in which he says he tries to achieve "a combination of rigorous construction while preserving the sense of excitement and spontaneity usually



associated with jazz, rock or ethnic music," have been performed by the Vienna Radio Symphony Orchestra, Salzburg Festival, Israel Philharmonic, Munich Philharmonic, UBS Verbier Festival Orchestra, Los Angeles Philharmonic, Nashville Symphony, Hamburg Philharmonic, Cabrillo Music Festival and other leading ensembles; Zubin Mehta conducted the duo-percussion team PercaDu (Tomer Yariv and Adi Morag) and the New York Philharmonic in the United States premiere of his concerto *Spices, Perfumes, Toxins!*, commissioned by the Israel Philharmonic, in March 2009. In 2006, Naxos released Eliran Avni's album of Dorman's piano works to critical acclaim.

The composer writes, "The title *Frozen in Time* refers to imaginary snapshots of the Earth's geological development from prehistoric times to the present day. Although we cannot be sure what the Earth looked like millions of years ago, most scientists agree that the separate continents used to be one mega-continent (as most agree that mankind descended from one prehistoric womb). Each movement imagines the music of a large prehistoric continent at a certain point in time.

"*Indoafrika* opens with a grand gesture, like an avalanche, that is followed by a 'time freeze.' The main theme of the first movement is based on South Indian rhythm cycles (*talas*) and scales. The range of the theme is gradually expanded like a spiral, as it would in classical Indian improvisation. The second theme is based on the inner rhythm of the *tala*, which is also found in some traditions of West African music. As the solo percussionist starts playing the theme on the marimba and the *cencerros* (a keyboard of cowbells), it becomes more similar to gamelan music of Southeast Asia. The soloist then returns to the drum-set and takes the music back to its African origins, building the movement up to an ecstatic culmination. At this point, the opening avalanche returns as a burst of emotions rather than a natural phenomenon. After a short cadenza, the movement wraps up with a fugue that recaps the themes of the opening section.

"*Eurasia* is an exploration of the darker sides of that mega-continent, where emotions run deep but are kept quiet (the movement mainly deals with the traditions of central Europe and central and eastern Asia). The opening bass drum rhythm (which is borrowed from the *siciliana*) and the long high notes in the strings separate this movement from the outer ones in terms of geography and climate. Also, the fact that the soloist only uses metal instruments in this movement makes it colder and more northern in character. The melodic materials of this movement are inspired by Mozart's lilting *sicilianas* that appear in some of his most intimate and moving works (Piano Concerto, K. 488; Sonata, K. 280; Rondo, K. 511; the aria *Ach, ich fühl's* from *The Magic Flute*). One can hear that war is brewing under the surface throughout the movement, although it only erupts briefly in the form of central Asian bells and modes that invade the introspective mood of the *siciliana*. The movement ends with a long meditation on the opening theme — with many moments frozen in time.

"*The Americas*. The final movement is a snapshot of the present (the Americas are, in fact, still one continent). Moreover, the mixture of cultures is a staple of modern America. The movement is constructed as a rondo. The refrain represents mainstream American styles (Broadway at first, American Symphonic style in its second repeat, Mellow Jazz in the third, and Grunge Music — Seattle Style Rock — in its final repeat). The episodic sections explore other sounds of the Americas: the Tango, AfroCuban Jazz, Swing and Minimalism. As American music is by nature inclusive, the movement includes a recapitulation of the African, European and Asian music, tying the piece together."



SYMPHONY NO. 5, OP. 100 (1944) **Sergei Prokofiev (1891-1953)**



Prokofiev's Symphony No. 5 is scored for piccolo, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings. The performance time is 46 minutes. The Grant Park Orchestra first performed this Symphony on August 9, 1961, with Irwin Hoffman conducting.

"In the Fifth Symphony I wanted to sing the praises of the free and happy man — his strength, his generosity and the purity of his soul. I cannot say I chose this theme; it was born in me and had to express itself." The "man" that Prokofiev invoked in this description of the philosophy embodied in this great Symphony could well have been the composer himself. The work was written in the summer of 1944, one of the happiest times he knew. His home life following marriage to his second wife four years earlier was contented and fulfilling; he was the most famous and often-performed of all Soviet composers; and Russia was winning World War II. In fact, the success of the premiere of this work was buoyed by the announcement immediately before the concert that the Russian army had just scored a resounding victory on the River Vistula. The composer's mind was reflected in the fluency and emotional depth of his music. Prokofiev never hinted that there was a program underlying the Fifth Symphony except to say that "it is a symphony about the spirit of man." During the difficult years of the War, Soviet music, according to Boris Schwartz, "was meant to console and uplift, to encourage and exhort; nothing else mattered." Though some, like Martin Bookspan, find "ominous threats of brutal warfare" lurking beneath the surface of Prokofiev's music, there is really nothing here to match such symphonies born of the violence of war as Shostakovich's Seventh and Vaughan Williams' Fourth.

The opening movement is a large sonata form in moderate tempo that begins without introduction. The wide-ranging main theme is presented simply by flute and bassoon before being taken up by the strings; flute and oboe sing the lyrical second theme. Two brief motives close the exposition. One is characterized by dotted rhythms; the other is an angular, skittish fragment. The development gives prominence in its first portion to the opening theme and the skittish motive from the end of the exposition; it later focuses on the second theme and the arch-shaped complementary melody. The recapitulation is heralded by the stentorian sounds of the brass choir announcing the main theme. The second-movement scherzo is one of those pieces that Prokofiev would have classified as "motoric": an incessant two-note rhythmic motive drives the music forward through its entire first section. The movement's central section is framed by a bold, strutting phrase from the woodwinds adorned with the piquant "wrong notes" that spice so much of Prokofiev's quick music. The brooding third movement is in a large three-part design. The outer sections are supported by the deliberate rhythmic tread of the low instruments used as underpinning for a plaintive melody initiated by the clarinets. A sweeping theme begun by the tuba serves as the basis for the middle section. The finale opens with a short introduction comprising two gestures based on the main theme of the first movement: a short woodwind phrase answered by the strings, and a chorale for cellos. The main body of the movement is a sonata-rondo structure propelled by an insistent rhythmic motive. The movement accumulates a large amount of thematic material as it progresses, though it is the solo clarinet playing the main theme which begins each of the important structural sections of the form. A furious, energetic coda ignites several of the movement's themes into a grand closing blaze of orchestral color.