

ONE HUNDREDTH SEASON

## Civic Orchestra of Chicago

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Sunday, March 10, 2019, at 3:00  
South Shore Cultural Center

### Community Concert

**Jay Friedman** Conductor

**SIBELIUS**

Four Legends from the *Kalevala*, Op. 22  
Lemminkäinen and the Maidens of Saari  
Lemminkäinen in Tuonela  
The Swan of Tuonela  
*Andrew Cooper, english horn*  
Lemminkäinen's Return

INTERMISSION

**WAGNER**

Prelude to Act 1 of *Lohengrin*

**WAGNER**

Prelude and Liebestod FROM *Tristan and Isolde*

**WAGNER**

Prelude to *Parsifal*

The 2018–19 Civic Orchestra of Chicago season is generously sponsored by  
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for Young People are supported by a generous lead gift from the Julian Family Foundation.

This program is partially supported by a grant from the Illinois Arts Council Agency.

## JEAN SIBELIUS

Born December 8, 1865; Tavastehus, Finland

Died September 20, 1957; Järvenpää, Finland

## Four Legends from the *Kalevala*, Op. 22

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### COMPOSED

1893–96

### FIRST PERFORMANCE

April 13, 1896; Helsinki, Finland

### INSTRUMENTATION

two flutes and two piccolos, two oboes and english horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, bells, bass drum, cymbals, harp, strings

### APPROXIMATE PERFORMANCE TIME

46 minutes



When Jean Sibelius first read the Finnish national epic poem, the *Kalevala*, as a young student, he found the inspiration for much of the music that would one day make him famous and also label him somewhat unfairly as a nationalistic composer.

In fact, Sibelius's first major composition, the expansive *Kullervo*, based on the *Kalevala*, was such a success in 1892 that, from that point on, Finland looked no farther for its greatest composer. (The impact of Sibelius's exposure to the *Kalevala* on the rest of his career is closely paralleled by Bartók's famous discovery of Hungarian folk song a decade later.)

Sibelius's absorption in the *Kalevala* was only possible because his family made the forward-looking decision to transfer him, at the age of seven, from a popular Swedish-language preparatory school to the brand-new, first-ever Finnish-language grammar school. (Until it was founded, Swedish and Latin were the standard languages of the Finnish school system.) Although Sibelius didn't truly master Finnish until he was in his twenties, this exposure to the sounds and rhythms of the language fired his imagination at an early age, and sparked his ongoing project

of reading and rereading the *Kalevala*. By 1891, his interest in the epic was so consuming that he made a special trip to hear Larin Paraske, a well-known runic singer, perform episodes from the *Kalevala*, carefully observing the inflections of her singing in ways that would influence his own musical style.

In 1893, Sibelius began his first opera, *The Building of the Boat*, inspired by the *Kalevala*. The next summer he went to Bayreuth, where he attended more performances of Wagner's operas than he would ever admit, falling entirely under the spell of the profoundly intoxicating music, but also realizing the competition he would face if he pursued an operatic career. He abandoned *The Building of the Boat* almost as soon as he returned home.

*The Swan of Tuonela* is what Sibelius salvaged from *The Building of the Boat*—music so striking that one cannot help but wonder about the operatic career that Wagner, in effect, cut short. Sibelius conceived this dark and moody music as the prelude to his opera, and, although it makes an unconventional operatic opening, it is close to perfection as a small tone poem. Sibelius realized that at once. In 1896, only two years after the Bayreuth experience, Sibelius had come to terms with the new direction of his career and introduced *The Swan* and three other tone poems as Four Pieces from the *Kalevala* (sometimes known as the *Lemminkäinen Suite*).

The Four Legends from the *Kalevala* all revolve around the figure of Lemminkäinen, a young and powerful hero—not unlike Wagner's Siegfried—and something of a Don Juan as well. Each of the four tone poems captures a decisive moment in Lemminkäinen's adventures—hunting, seducing, fighting, and, through his mother's magical

powers, even surviving his own death. (Her magic powers allow her to stitch together the shreds of his mutilated body and bring him back to life.) Sibelius wasn't interested in following a straight narrative arc—in fact, particularly in their original sequence, the four pieces don't attempt to tell the story in “order.”

The first (and the longest) of the pieces, *Lemminkäinen and the Maidens of Saari*, is a brilliant atmosphere piece, from the mysterious opening measures that offer our initial sighting of an ancient, unknown land slowly coming into view. Musically, this is prime Sibelius territory, with its frenetic energy of spinning woodwind melodies and stirring strings, and with its long stretches of dancing activity over low, long-held pedal notes. There are also passionate lyrical themes that suggest Lemminkäinen's erotic adventures.

*Lemminkäinen in Tuonela* begins with the unforgettable sound of the turbulent, dark waters of the River of Death, which will carry Lemminkäinen's body to Tuonela. (The surging strings are especially ominous.) The middle section, primarily scored for strings, is one of the composer's finest effects; eventually it is dominated by long, sinuous melodies (revolving, recitation-like, around just a few pitches)—the runic singing of Larin Paraske brought to life. The end is cold and bleak.

*The Swan of Tuonela*, the first of these four tone poems to be composed, was originally performed as the third piece, as it is this week (and then later moved to second place, when the complete set was published). At the top of the score Sibelius wrote:

Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river of black waters and a rapid current, in which the swan of Tuonela glides majestically, singing.

The music vividly paints the scene: a plaintive english horn melody rides serenely over deep string sonorities. There is a glimpse of sunlight, signaled by the harp, as the music reaches C major. But the swan sails off again into the darkness. Sibelius's sense of mood and color is keen. His understanding of sonority, even at this early stage in his career, is singular: listen, for example, to how the swan's song fades over a quietly beating drum as an icy chill sweeps through the strings (playing tremolos *col legno*, or with the wood of the bow).

The finale of the set, *Lemminkäinen's Return*, is triumphant music of homecoming. Sibelius writes music of extraordinary thrust, generated by the galloping rhythm suggested by the bassoon at the outset. Through the use of ostinato patterns and the continual ripple of sixteenth notes, he never lets the momentum flag. Neither of Sibelius's first two symphonies has a finale to match the excitement and suspense of this *Kalevala* music. Within a matter of years, he would leave the world of the symphonic poem behind and find ways to achieve comparable effects within the traditional form of the symphony, but he never surpassed the brilliant drama and color of the music he composed under the spell of the *Kalevala*. ■

## RICHARD WAGNER

Born May 22, 1813; Leipzig, Germany

Died February 13, 1883; Venice, Italy

## Prelude to Act 1 of *Lohengrin*

### COMPOSED

1846–48

### FIRST PERFORMANCE

August 18, 1850; Weimar, Germany

### INSTRUMENTATION

three flutes, two oboes and english horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, strings

### APPROXIMATE PERFORMANCE TIME

9 minutes



*Lohengrin* was the first opera Ludwig II of Bavaria ever attended. As an introduction to opera, Richard Wagner's four-hour drama is a risky choice, particularly for a fifteen-year-old boy, but in the case of the future king, it made him a fanatic over-

night. As Wagner put it—with characteristic modesty—the performance “affected him so deeply that from that moment onwards he based his own education upon a study of my works and writings, with the result that, as he openly admits to those around him, and now admits to one, it is I who have really been his one and only mentor and teacher.”

Ludwig attended *Lohengrin* in Munich on February 2, 1861. By a peculiar turn of fate, Wagner didn't see *Lohengrin* staged until May of that year in Vienna, even though he had completed the score more than a decade earlier, in 1848. Wagner missed the premiere, in August 1850, because he was living as a political exile in Switzerland, where he had gone in the aftermath of the May 1849 Dresden insurrection. Even though he realized he would not be able to return to Germany for the performance, Wagner urged his friend Franz Liszt, the director of the Weimar Court Opera, to stage the premiere of *Lohengrin* as soon as possible.

In January 1852, Wagner wrote from Zurich that he had abandoned plans for a concert of his music there. “When I first thought of this concert,” he

continued, “my only wish was to be able to hear the prelude to *Lohengrin*.” The following year, Wagner's music was performed in three concerts in Zurich. The program included several excerpts from *Lohengrin*, which finally gave Wagner the chance to assess portions of his most recent opera before beginning to compose the music of the *Ring*. At a morning rehearsal in late May 1853, Wagner heard the prelude to *Lohengrin* for the first time.

As a piece of pure music, the prelude is one of Wagner's most inspired creations. It begins with the shimmer of strings alone: four solo violins rise and soar above the rest of the violins, which are divided into four separate parts. Winds join in a quarter of the way through; the brass and low strings enter at the midpoint. The prelude is one gradual, inexorable crescendo to a powerful climax, followed by a slow retreat to the sounds of the opening.

The prelude to *Lohengrin* was composed after Wagner had completed the opera. Like the prelude to *Tristan and Isolde*, it introduces music that will return at a crucial moment in the drama; here it accompanies the revelation, in the final act, of *Lohengrin*'s true identity as a member of the Holy Grail at Monsalvat. Wagner suggested that the music should “pour out light like a benediction.” At the first performance of *Lohengrin* that Wagner attended, in Munich on May 15, 1861, the effect was so great that the audience turned to Wagner's box at the prelude's end, and applauded the composer long and loudly. ■

## Prelude and Liebestod FROM *Tristan and Isolde*

### COMPOSED

October 1857–August 1859 (opera)

### FIRST PERFORMANCE

March 12, 1859; Prague, Bohemia (prelude only)

June 10, 1865; Munich, Germany (opera)

### INSTRUMENTATION

three flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, harp, strings

### APPROXIMATE PERFORMANCE TIME

18 minutes



On January 25, 1860, in Paris, Richard Wagner conducted a concert of his own music, including the prelude to *Tristan and Isolde*, for an audience that contained Berlioz, Meyerbeer, Gounod, and the poet Baudelaire, who

often is said to have launched modern literature just as his contemporary Richard Wagner set the stage for modern music with the first notes of *Tristan and Isolde*.

Baudelaire was captivated by Wagner's music that evening and wrote to the composer "of being engulfed, overcome, [with] a really voluptuous sensual pleasure, like rising into the air or being rocked on the sea." The press, on the other hand, had a field day ridiculing music that was obviously well beyond their understanding, and even Berlioz, whose perception and brilliance as a critic nearly rivaled his vision and genius as a composer, had to admit that he could make no sense whatever of the prelude.

The Paris concert, like those in Zurich in 1853, and others still to come in Vienna, Munich, and London, was devised to raise money and consciousness—to further the Wagner cause. Wagner willingly played not only the overtures and preludes to his operas, but also salient excerpts (without voices) from the music dramas themselves in order to pay his bills.

**T**he performance history of the prelude to *Tristan and Isolde* in concert is older than the opera itself. The prelude was first performed in Prague in March 1859—more than six years before the premiere of the opera—under the baton of Hans von Bülow, who had already dedicated much of his talent and energy to Wagner and would soon donate his wife Cosima as well. Wagner also conducted the prelude, along with the music that would become its regular concert companion, the *Liebstock*—the final scene of the opera—before the Munich premiere.

Never before, and arguably not since, have so few pages of music had such impact. As a measure of their force, consider that even a fellow pioneer like Berlioz, whose own *Symphonie fantastique* had unsettled the musical world thirty years earlier, could not come to terms with this daring and unconventional work. Berlioz wrote of "... a slow piece, beginning pianissimo, rising gradually to fortissimo, and then subsiding into the quiet of the opening, with no other theme than a sort of chromatic moan, but full of dissonances."

His words are as unfeeling, cautious, and noncommittal as those of many a critic writing today about tough and unusual new music. In 1860, *Tristan and Isolde*, of course, was tough and unusual new music, and, although it has lost its shock appeal in the past 159 years, it still carries an emotional force virtually unmatched in music. Berlioz was right to point out the chromaticism and dissonance, for Wagner's treatment of both was startlingly new. The now-famous "Tristan chord"—the first harmony in the prelude—with its heart-rending unresolved dissonance, instantly opened new harmonic horizons for composers, not as an isolated event—similar chords can be found in Mozart, Liszt, and even in music by Bülow—but in the way it unlocks a web of harmonic tensions that will not, in the complete opera, be resolved for hours, not in fact until the final cadences of the *Liebstock*. That music—sung in the opera by Isolde, but often played in the concert hall without a soprano—picks up and completes the interrupted *Liebesnacht*, or "night of love" from the second act of the opera; now Tristan lies dead in Isolde's arms. The *Liebstock* brings not only resolution but, in Wagner's words, transfiguration. ■

## Prelude to *Parsifal*

### COMPOSED

opera: 1877–1881

### FIRST PERFORMANCE

prelude: December 25, 1878; Bayreuth, Germany

opera: July 26, 1882; Bayreuth, Germany

### INSTRUMENTATION

three flutes, three oboes and english horn, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, strings

### APPROXIMATE PERFORMANCE TIME

14 minutes



The idea of *Parsifal* lived within Wagner for thirty-six years, the longest gestation of any of his works, including the entire *Ring* cycle. Wagner first read Wolfram von Eschenbach's thirteenth-century epic *Parzifal* on a summer holiday in

Marienbad in 1845, and was captivated by the story of a young man who sets out to find his place in the world and instead discovers human compassion and the Holy Grail. But over the next years, his reading introduced other subjects that he wanted to set to music first.

Still, the hero Parsifal was never far from his thoughts. (Wagner changed the spelling because he mistakenly thought that Parsifal was Persian for “pure fool,” the perfect representation of his guileless hero.) Wagner first wrote an opera about the hero's son, Lohengrin, and later toyed with the idea of having Parsifal appear at Tristan's bedside. But *Parsifal* didn't take shape until a particularly lovely morning in 1857, when he quickly sketched a drama in three acts, later insisting, despite the evidence, that the day was Good Friday. It was still another twenty years before he actually began work on it, and the score took him more than three years to complete. Wagner always intended *Parsifal* to be his final work, and, in fact, he died seven months after the premiere was given in Bayreuth on July 26, 1882.

**T**he prelude is the first music Wagner wrote for *Parsifal*; it was composed during the summer of 1877. Wagner orchestrated it a year later (the opera itself was only half done) so that it could be performed for his wife Cosima's forty-first birthday on Christmas Day, 1878. The *Parsifal* prelude is an extraordinarily powerful piece that prepares us for the drama that follows.

*Parsifal* begins magically, with a striking sonority—muted violins and cellos with a single

clarinet and bassoon (joined briefly by english horn)—that's as individual and instantly recognizable as a familiar voice. A seamless melody unfolds slowly, as if without pulse or direction at first, leading, after reflection, to new ideas. Writing for the first time in his long career for the acoustics of the theater he had painstakingly designed at Bayreuth, with its submerged orchestra pit, Wagner mixes orchestral colors with extraordinary individuality and refinement. (The opening phrase calls for just one player on each stand of violins; using the entire section would subtly, but perceptibly, affect the way the theme sounds.)

So sensitive was Wagner's ear that a single sonority can change the complexion of the music. A soft tremolo on one note in the low strings, for example, alters the way we hear the opening theme when it returns otherwise unchanged—it's as if a cloud has crossed the sun. Even the silences are conceived as colors in the palette of this music; they aren't merely pauses between phrases or sections, but indispensable elements in Wagner's design. (It's equally important where they do *not* occur—a great brass statement ends only to reveal the strings already playing, to stunning effect.) The prelude is spacious and reflective; with each sentence in this measured opening paragraph, Wagner suggests the pace and magnitude of the opera that follows.

When Wagner conducted a private performance of the prelude for King Ludwig II of Bavaria on November 12, 1880, he gave Ludwig a program note which outlines the music's three themes: Love—the opening melody, slow and seemingly unmeasured, like plainchant; Faith—the choral “Dresden Amen” Wagner appropriated from Lutheran usage; and Hope—the steady march of the brass. ■

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*Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.*

## Jay Friedman Conductor



Jay Friedman has been a member of the Chicago Symphony Orchestra since 1962 and principal trombone since 1965.

An active conductor, Friedman was named music director of the Symphony of Oak Park

and River Forest in 1995, and as its director, he was named Conductor of the Year by the Illinois Council of Orchestras in 2000, 2011, and 2017. He was previously music director of the River Cities Philharmonic (1990–94), resident conductor of the Chicago Chamber Orchestra (1994–96), and principal guest conductor of the Chicago College of Performing Arts at Roosevelt University (1995–2010). At the invitation of Daniel Barenboim, he conducted the Civic Orchestra of Chicago in act 1 of Wagner’s *Die Walküre*.

In 2001, Friedman combined his passion for brass and conducting by organizing the Chicago Symphony brass and alumni in a concert at Symphony Center benefiting the Symphony of Oak Park and River Forest and honoring Adolph “Bud” Herseth. This all-brass concert, Brass Buddies, featured Friedman’s own arrangement of Strauss’s *An Alpine Symphony*.

Friedman’s conducting career has included guest appearances with orchestras around the world, including the RAI National Symphony

Orchestra, Malmö Symphony Orchestra, and the Chicago Symphony Orchestra’s annual donor concerts. In April 2005, he conducted three concerts with the Santa Cecilia Orchestra of Rome. In 2006, he led the Civic Orchestra in a public master class featuring Mahler’s Fifth Symphony at Symphony Center, and in 2007, he conducted the RAI National Orchestra in Italy with Daniel Barenboim as piano soloist.

In 2010, Friedman conducted Mahler’s Eighth Symphony (*Symphony of a Thousand*) at Symphony Center with the Symphony of Oak Park and River Forest. In 2011, he led the Symphony of Oak Park and River Forest, Symphony Chorus, and Chicago Chorale in a performance of Beethoven’s *Missa solemnis* and, most recently, he conducted the the Symphony of Oak Park and River Forest in Beethoven’s *Choral Fantasy* and Orff’s *Carmina Burana*, also at Symphony Center. Other guest conducting engagements have included the Louisiana Philharmonic, Berlin Staatskapelle, Zurich Opera, and National Symphony Orchestra of Mexico. In 2016, he conducted the National Symphony Orchestra of Mexico in Bruckner’s Fourth Symphony. He has led concerts with the Civic Orchestra, conducting Glière’s Symphony no. 3 in February 2017 and Mozart’s *Haffner* Symphony and Bruckner’s Seventh Symphony in October 2017. In October 2018, Friedman conducted Beethoven’s Ninth Symphony with the Symphony of Oak Park and River Forest.

[jayfriedman.net](http://jayfriedman.net)

## Civic Orchestra of Chicago

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their musicianship and to further prepare for professional careers. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra (CSO), the Civic Orchestra is the only training orchestra of its kind affiliated with a major American orchestra. The Civic Orchestra offers promising young professional musicians unique access to the CSO through training with its members, music director Riccardo Muti, and distinguished guest conductors, as well as CSO Judson and Joyce Green Creative Consultant, Yo-Yo Ma. Under the guidance of the CSO's artistic leadership, Civic Orchestra musicians develop

as exceptional orchestral players and civically engaged artists.

The Civic Orchestra provides its members with opportunities to develop important skills to make professional lives in music. Civic Orchestra members rehearse and perform at Symphony Center, and develop deep connections with CSO musicians through sectional rehearsals, private lessons, side-by-side rehearsals, mock auditions, and career development conversations. The Civic Orchestra is a signature program of the Negaunee Music Institute at the Chicago Symphony Orchestra Association. The Institute offers education and community programs that annually engage more than 200,000 people of diverse backgrounds.

[cso.org/institute](http://cso.org/institute)

## Civic Orchestra of Chicago

### VIOLINS

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Pauline Kempf Assistant  
Concertmaster  
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Rachel Peters Assistant  
Principal  
Carmen Abelson\*  
Miguel Aguirre  
Fahad Awan  
Sarah Bowen  
Hannah Cartwright  
Kai-Wei Chen  
Eunjeong Choi  
Hannah Christiansen  
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Emelinda Escobar+  
Dan Galat  
Alex Giger+  
Izumi Hoshino  
Jeongwon Kim  
Jamie Lee  
Amanda Marshall  
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Alex Norris  
Anna Piotrowski  
Crystal Qi  
Janis Sakai+  
Kristen Seto  
Brent Taghap  
Arianne Urban+  
Sofie Yang  
Tong Yu+

### VIOLAS

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Roslyn Green\* Assistant  
Principal  
Elizabeth Bellisario  
Rebecca Boelzner\*  
Kevin Lin  
Aleksa Masyuk  
Rachel Mostek  
Sofia Nikas  
Enrique Olvera  
Hanna Pederson  
Bethany Pereboom  
Taisiya Sokolova

### CELLOS

Najette Abouelhadi Principal  
Kelly Quesada Assistant  
Principal  
Eva María Barbado Gutiérrez  
Philip Bergman\*  
Jingjing Hu  
Martin Meyer  
Desiree Miller+  
Denielle Wilson  
Nari Yoon  
Nomin Zolzaya+

### BASSES

Vincent Trautwein Principal  
Adam Attard Assistant  
Principal  
Nicholas Adams  
Joe Bauer\*  
Mathew Burri  
Vince Galvan  
Gregory Heintz  
Maggie Lin

### FLUTES

Evan Fojtik  
Alexandria Hoffman\*  
Bridget Pei

### OBOES

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Andrew Cooper  
Aaron Wilbert  
Lillia Woolschlager

### CLARINETS

Laurie Blanchet  
Nicolas Chona  
Juan Gabriel Olivares\*

### BASSOONS

Quinn Delaney\*  
Vincent Disantis  
Jonathan LiVolsi  
Nicholas Ritter

### HORNS

Stephanie Diebel  
Laura Pitkin\*  
Kyle Thompson  
Renée Vogen  
Kelsey Williams

### TRUMPETS

Minwoo Kang  
Bryant Millet  
Daniel Price\*

### TROMBONES

James Perez  
Lucas Steidinger

### BASS TROMBONE

Robinson Schulze\*

### TUBA

Akshat Jain

### TIMPANI

Matthew Kibort

### PERCUSSION

Waichi Champion  
Matthew Kibort  
Jason Yoder

### HARP

Eleanor Kirk

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