



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

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

Nielsen Clarinet Concerto

Wednesday, June 26, 2013 at 6:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

Martin Fröst, *Clarinet*

VAUGHAN WILLIAMS

Symphony No. 5 in D Major

Preludio: Moderato — Allegro — Tempo I

Scherzo: Presto misterioso

Romanza: Lento

Passacaglia: Moderato

INTERMISSION

NIELSEN

Clarinet Concerto, Op. 57

MARTIN FRÖST

MARTINU

Thunderbolt P-47



CARLOS KALMAR's biography can be found on page 8.

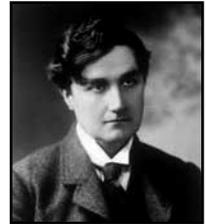


Clarinetist **MARTIN FRÖST** is one of today's most outstanding wind instrumentalists. His repertoire encompasses not only all of the mainstream works for his instrument, but also includes a number of contemporary commissions which he has personally championed, including Anders Hillborg's *Peacock Tales* (which incorporates elements of mime and dance) and Kalevi Aho's *Clarinet Concerto*. During the 2010-2011 season, he premiered a concerto by Rolf Martinsson and in 2012-2013 performed a new concerto by Bent Sørensen with the Netherlands Radio

Philharmonic Orchestra in Amsterdam and Cologne. Martin Fröst is the Artistic Director of the Vinterfest in Mora, Sweden and Artistic Director of the International Chamber Music Festival in Stavanger, Norway. His recording, *Dances to a Black Pipe*, includes music by Copland, Brahms, Lutoslawski and Piazzolla and was released in 2011 to coincide with a European tour with Australian Chamber Orchestra, with whom he made the recording.

SYMPHONY NO. 5 IN D MAJOR (1942) **Ralph Vaughan Williams (1872-1958)**

Vaughan Williams' Symphony No. 5 is scored for pairs of woodwinds plus piccolo and English horn, two horns, two trumpets, three trombones, timpani, and strings. The performance time is 39 minutes. This is the Symphony's first performance by the Grant Park Orchestra.



One monument of English culture that threaded itself through Vaughan Williams' creative life was John Bunyan's allegory revealing the road to Christian salvation, *The Pilgrim's Progress*, a book that was probably more widely read for the two centuries after its publication in 1678 than any English text except the Bible. Vaughan Williams first treated Bunyan's words in a hymn setting of 1904, *Who would true valour see, let him come hither*. In 1922, he completed a "pastoral episode" titled *The Shepherds of the Delectable Mountains* based on a scene from Bunyan's book. In 1925, he returned to it with the intention of incorporating it into a full-length opera based on *The Pilgrim's Progress*. In 1938, he began to draft his Fifth Symphony and noted at the head of the new score that "some of the themes of this Symphony are taken from an unfinished opera, *The Pilgrim's Progress*." A year later, Britain was at war, and Vaughan Williams could not complete the Symphony No. 5 until 1942.

More than just thematically related to the operatic version of *The Pilgrim's Progress*, the Fifth Symphony grows from the peaceable vision of the Celestial City that is the object of the journey of the opera's title character, Christian. It opens quietly, as if from a distance, with a sustained note in the low strings above which the horns intone a tiny, misty fanfare whose rocking, long-short rhythm figures prominently throughout the movement. The violins introduce a brief, lyrical arch-shaped phrase that grows into a longer melody embedded in a subtle yet luxuriant contrapuntal fabric. These motives are treated at some length, become hushed, and are followed by a radiant modulation to the second theme, a melody of warm emotion that is among Vaughan Williams' greatest inspirations. Rather than a traditional development, the center of the movement is occupied by a contrasting section in quicker tempo based on a scurrying motive initiated by the strings.



The mood and themes of the first two sections return before the movement closes quietly with sounds recalled from its opening measures.

Some commentators have found in the following *Scherzo* evidence of the “hobgoblin and foul fiend” that bedevils Christian in Bunyan’s allegory. The music springs from a wide-interval theme first given by the strings and then taken up by the woodwinds. The horns interject a repeated-note motive spiced with a strident grace note that is reminiscent of the “Satan” motive in Vaughan Williams’ ballet of 1930, *Job*. The first of the movement’s two trios begins with the trombones discussing the opening theme of the *Scherzo*. The *Scherzo* proper returns in a mysterious, staccato setting. The second trio is an energetic, brilliantly scored passage in duple meter. A quiet, brief recall of the movement’s main motive by bassoon and flute closes the *Scherzo*.

Above the manuscript of the *Romanza*, the expressive heart of the Symphony, Vaughan Williams inscribed these lines from *The Pilgrim’s Progress*: “Upon that place there stood a cross, and a little below, a sepulchre. Then he said, ‘He hath given me rest by His sorrow and life by His death.’” Vaughan Williams’ borrowings from his opera here include the plaintive English horn theme and the accompanying curtain of harmonies that serve as the gateway to this transcendent movement. The strings present a smooth melody that is a celestial transfiguration of the demonic theme of the *Scherzo*. The dynamic climax of the movement is achieved in a more animated central section.

The finale is titled *Passacaglia*, an old variations form based on a short, repeating melodic fragment. The passacaglia theme, presented by the cellos, is joined almost at once by a flowing melody in the flutes and first violins that, through the processes of variation and thematic development, comes to dominate the movement. In the final pages, a grand statement of the horn theme that opened the first movement is spread across the entire orchestra to fulfill the formal cycle of this magnificent Symphony. A coda, sweet and clear, floats above a long-sustained pedal note, the glowing goal toward which this magnificent symphonic pilgrimage has progressed.



CLARINET CONCERTO, OP. 57 (1928) **Carl Nielsen (1865 -1931)**

Nielsen’s Clarinet Concerto is scored for two bassoons, two horns, percussion and strings. The performance time is 24 minutes. This is the concerto’s first performance by the Grant Park Orchestra.

Carl Nielsen, Denmark’s greatest composer, was fascinated by the wind instruments of the orchestra all his life. As a boy, he received instruction on the cornet and demonstrated such early proficiency that he was able to perform as a military trumpeter in Odense by the age of fourteen. Among his earliest compositional ventures during those teenage years were some dance pieces for the Odense band and a quartet for cornet, trumpet and two trombones. In the six symphonies of his maturity, which form the heart of his output, Nielsen always took special care with the scoring of the wind and brass instruments. His interest in composing specifically for the winds was spurred in 1921 when he heard a rehearsal of Mozart’s *Sinfonia Concertante* in E-flat major (K. 297b) by the Copenhagen Wind Quintet. He produced a Wind Quintet (Op. 43) the following year and was determined to write a concerto for each of the members of the Copenhagen ensemble, but he was able to finish only those for flute and clarinet.



"In the Clarinet Concerto," wrote Robert Simpson in his study of Nielsen, "choleric humor, pathos and kindness are mingled with conflict." The conflict is represented by the snare drum, which goads and challenges the soloist throughout much of the course of the work. The Concerto is constructed in a single span, with several sections corresponding roughly to traditional movements: an opening *Allegro*, a deeply felt *Adagio*, a vivacious triple-meter scherzo and a rhythmic finale. The structure is not easily followed, however, and the first-time listener is advised to give more heed to the virtuosic exploits of the soloist and the variety of moods explored than to a detailed observation of the form. This work repays careful attention with special rewards not easily found in any other music. Nielsen lived with a foot in each of two musical worlds, and he speaks with a distinctive voice that preserves the values of vanishing 19th-century style while exploring the exciting new language of 20th-century art.



THUNDERBOLT P-47 (1945) **Bohuslav Martinu (1890-1959)**

Martinu's Thunderbolt P-47 is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, percussion and strings. The performance time is eleven minutes. This is its first performance by the Grant Park Orchestra.

Hans Kindler was one of the most brilliant and dedicated musicians of his generation. Born in Rotterdam in 1892 and trained at the city's conservatory, Kindler emigrated to the United States in 1914 to become Principal Cellist of the Philadelphia Orchestra. After serving in that distinguished ensemble for six years, he followed a solo career until choosing in 1927 to devote himself to conducting; the following year he led the premiere of Stravinsky's ballet *Apollon Musagète* in Washington, D.C. Realizing that the nation's capital did not have an adequate permanent orchestra, four years later, at the height of the Great Depression, he founded the National Symphony Orchestra. The venture was a success, and Kindler became an influential advocate of contemporary composers during his seventeen years as the ensemble's music director. Early in 1945, when World War II was entering the final phase of its exhausting course, Kindler commissioned the Polish emigré composer Bohuslav Martinu to write a work for the NSO. He could only offer \$200 (of his own money) for the job, however, so a short, one-movement piece was agreed upon. Martinu chose to write a high-energy scherzo for Kindler and completed the score during the first two weeks of September ("lots of work for little money," he grumbled to a friend). He titled the piece *Thunderbolt P-47*, a tribute to both the pilots of the U.S. Air Force and to Republic Aviation's eponymous plane, America's largest, heaviest, most expensive, most durable and most effective single-engine fighter-bomber of World War II. Martinu's *Thunderbolt P-47* follows the traditional tripartite form of the scherzo (A-B-A), though its style embodies a decidedly modern musical evocation of the speed and power of military aviation: the muscular outer sections are driven by strong, repetitive rhythms and full scoring, while the central episode is rather dance-like in mood and lighter in texture.

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