

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, August 16, 2017 at 6:30 p.m.

Jay Pritzker Pavilion

HAYDN CELLO CONCERTO

Grant Park Orchestra

Carlos Kalmar Conductor

Harriet Krijgh Cello

Ottorino Respighi

The Birds

Prelude (after Pasquini)

The Dove (after De Gallot)

The Hen (after Rameau)

The Nightingale (anon. English)

The Cuckoo (after Pasquini)

Franz Joseph Haydn

Cello Concerto in C Major, H. VIII:1

Moderato

Adagio

Allegro molto

HARRIET KRIJGH

George Whitefield Chadwick

Symphonic Sketches

Jubilee

Noël

Hobgoblin

A Vagrom Ballad

This concert is supported by
The John D. and Catherine T. MacArthur Foundation.

The Walter E. Heller Foundation is proud to support
works by American composers, in memory of Alyce DeCosta.

Tonight's concert is being broadcast live on 98.7WFMT
and streamed live at wfmt.com.



Special thanks to

The MacArthur Foundation

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world.

The Foundation's support of the Festival reflects its historic commitments to the strength and vitality of its headquarters' city, Chicago.



The 2016-2017 season sees **HARRIET KRIJGH** make debuts with the Boston Symphony Orchestra both in Boston's Symphony Hall and New York's Carnegie Hall and with the Sydney Symphony, as well as her North American recital debuts in San Francisco, Vancouver and Lincoln Center. She also appears in Vienna's Musikverein and in Amsterdam, Den Haag, Budapest, Hamburg, Baden-Baden, Ludwigshafen, Lucerne, Ghent and Gstaad, as well as in the first international Chamber Music Festival in Malmö. She tours in a quartet with

Baiba and Lauma Skride and Lise Berthaud, the Signum Saxophon Quartet and the Pavel Haas Quartet. A passionate chamber musician, Ms. Krijgh became Artistic Director of the International Chamber Music Festival Utrecht in June 2017; in 2012 she founded the "Harriet & Friends" Festival in Feistritz, Austria. Among her many honors are First Prize and Audience Award at the Amsterdam Cello Biennale (2012) and the WEMAG-Soloists Prize at the Festspiele Mecklenburg-Vorpommern (2013). In 2015-2016 she was chosen as a "Rising Star" by the European Concert Hall Organization and performed in many of Europe's major concert halls. Harriet Krijgh plays a Giovanni Paolo Maggini cello from 1620, generously loaned to her privately.



Ottorino Respighi (1879-1936)

***THE BIRDS* (1927)**

Scored for: piccolo, flute, oboe, pairs of clarinets, bassoons, horns and trumpets, harp, celesta and strings

Performance time: 19 minutes

First Grant Park Orchestra performance: August 8, 1952; Paul Breisach, conductor

Respighi had an abiding interest in the music of earlier times, and edited many works by such venerable composers as Monteverdi, Frescobaldi, Tartini and Vivaldi. Among the most charming of his works based on old models are the three sets of *Ancient Airs and Dances* (1917, 1924, 1932) and *The Birds* (1927), arrangements of Italian, French and English lute and keyboard pieces of the 16th, 17th and early 18th centuries. In his arrangements, which kept the original melodies and harmonies intact while enriching their textures and providing them with a tasteful orchestral garb, Respighi not only preserved the mood of these old courtly songs and dances — by turns wistful and robust — but also made them thoroughly modern in sonorous brilliance and musical continuity. The initial avian essay of *The Birds* (*Prelude*) draws upon the music of Bernardo Pasquini (1637-1710), an Italian Baroque organist, teacher and composer of oratorios and keyboard works, for the themes of its opening and closing sections. Fragments from later movements are previewed in its central portion. *The Dove*, which depicts the rustle of wings, is based on a piece by Jacques de Gallot, a little-known 17th-century lutenist and composer. *The Hen* derives from a famous harpsichord work by Jean-Phillipe Rameau (1683-1764). The sweetly flowing *Nightingale* originated

in a composition, according to the score, by “an anonymous 17th-century Englishman.” The chirruping finale (*The Cuckoo*) returns to the music of Pasquini.



Franz Joseph Haydn (1732-1809)
CELLO CONCERTO IN C MAJOR, H. VIIB:1
(CA. 1760)

Scored for: two oboes, two horns and strings

Performance time: 24 minutes

First Grant Park Orchestra performance

The C major Concerto was written in the early 1760s for the cellist Joseph Franz Weigl, a colleague of Haydn in the Esterházy musical establishment and a close friend for many years. It was composed during the years of transition from the Baroque to the Classical era, and shows traits of both the old and new styles — its harmonic and melodic components are largely of the later type, while certain formal characteristics and modes of expression look back to the models of preceding generations. All three movements are in the same form, as though Haydn were experimenting to discover what sort of musical material best fit into this particular construction. Each is built around alternations between the orchestra and the soloist, the basic formal principle of the Baroque concerto. There are four orchestral sections interspersed with three for the cellist. Unlike the Baroque model, however, the three cello sections take on the properties of exposition, development and recapitulation, with the intervening orchestral episodes serving as introduction, interludes and coda. The soloist is provided with an opportunity for a cadenza in the closing orchestral coda. There are only two exceptions to this pattern in the Concerto: the second movement has no orchestral interlude before the soloist’s recapitulation, and there is no cadenza in the last movement.



George Whitefield Chadwick (1854-1931)
SYMPHONIC SKETCHES (1895-1904)

Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp and strings

Performance time: 30 minutes

First Grant Park Orchestra performances: *Jubilee* on July 3, 1954; Franz Allers conductor; *Noël* on July 1, 1998.

The remaining two movements have never been performed by the Grant Park Orchestra

George Whitefield Chadwick was director of the New England Conservatory and a leading figure in the “New England School” of composers that flourished around Boston at the turn of the 20th century. Among His best-known works are the four *Symphonic Sketches* — *Jubilee* (1895), *Noël* (1895), *Hobgoblin* (1904) and *A Vagrom Ballad* (1896) — which combine German Romantic form and

orchestration with American stylistic characteristics. He prefaced each movement with a verse indicating its expressive character.

Chadwick supplied his own poetic motto for *Jubilee*: *No cool gray tones for me!/ Give me the warmest, red and green,/A cornet and tambourine,/To paint my jubilee!/For when pale flutes and oboes play,/To sadness I become a prey;/Give me the violets and the May,/But not gray skies for me!* The movement's festive sections, which recall the music of Dvořák and Brahms, and its contrasting quiet moments, derived from the straightforward style and nostalgic expression of the American spiritual, mirror the opposing moods of the poem's two stanzas.

Chadwick created his own Christmas carol lyric for *Noël*: *Through the soft, calm moonlight comes a sound;/A mother lulls her babe, and all around/The gentle snow lies glistening;/On such a night the Virgin Mother mild/In dreamless slumber wrapped the Holy Child,/While angel-hosts were listening.* *Noël* is richly layered with reference. Its lyricism and tender mood are a musical Currier & Ives holiday greeting card and also echo the slow movement of Antonín Dvořák's "New World" Symphony, which was premiered with great success on December 16, 1893 by the New York Philharmonic and played by the Boston Symphony Orchestra just two weeks later. The immediate inspiration for the movement's composition, however, was as a symphonic lullaby celebrating the birth of the Chadwick's second son, whom they named *Noël* in honor of his natal day: December 21, 1895.

For *Hobgoblin*, Chadwick borrowed a couplet of Puck (also known as Robin Goodfellow) in Shakespeare's *A Midsummer Night's Dream*: *That shrewd and knavish sprite/Called Robin Goodfellow.* During his time in Europe in the 1870s, Chadwick studied at the Leipzig Conservatory, which was founded by Felix Mendelssohn in 1842, so it was probably inevitable that *Hobgoblin*, subtitled "Scherzo capriccioso," was modeled on the elfin scherzo Mendelssohn included in his beloved incidental music for Shakespeare's comedy. Victor Yellin, Chadwick's biographer, wrote that the Halloween mood of this music evoked an "English Puck domesticated to Massachusetts in October."

The lines heading *A Vagrom Ballad* (the word is a variant of "vagrant" or "vagabond") suggest a wandering person without permanent home or regular livelihood: *A tale of tramps and railway ties,/Or old clay pipes and rum,/Of broken heads and blacken eyes/And the "thirty days" to come!* Yellin suggested that the music was motivated by an encampment of such "vagroms" near a railroad track in Springfield, Massachusetts (the "thirty days" of the last line may refer to the expected month in the local jail after a fight), but the score's performance marking — *alla burla* ("in the manner of a *burla*, a short comic opera genre in 18th-century Italy) — also connotes a theatrical association. Among the stock comic figures of early-20th-century vaudeville was the tramp or hobo, and the movement's widely varied sections — trumpet-and-drum fanfares, soft-shoe dance routines, and chase music as well as a more thoughtful episode — seem to encompass both the antics and the pathos of that iconic character.

Our Festival performances of
Beethoven's Symphony No. 9 are
dedicated to the memory of past board chair

CHARLES "CHUCK" M. KIERSCHT



A longtime Grant Park Music Festival member,
Chuck Kierscht served as Festival Board Chair from
2013 until 2016.

We pay tribute to our friend for his outstanding service,
dedication, and leadership. He was a rare and true champion
of the Grant Park Music Festival and
will be greatly missed.

