



GRANT PARK MUSIC FESTIVAL IN MILLENNIUM PARK

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

Saint-Saëns Organ Symphony

Friday, July 19, 2013 at 6:30PM

Saturday, July 20, 2013 at 7:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Thierry Fischer, *Guest Conductor*

Mary Stolper, *Flute*

Douglas Carlsen, *Trumpet*

Nathan Mills, *Oboe*

Jonathan Boen, *Horn*

Gene Collerd, *Clarinet*

Daniel Cloutier, *Trombone*

Eric Hall, *Bassoon*

David Schrader, *Organ*

BERLIOZ Overture, *King Lear*, Op. 4

MARTIN Concerto for Seven Wind Instruments
Allegro
Adagietto
Allegro vivace

MARY STOLPER

NATHAN MILLS

GENE COLLERD

ERIC HALL

DOUGLAS CARLSEN

JONATHAN BOEN

DANIEL CLOUTER

SAINT-SAËNS Symphony No. 3 in C Minor, Op. 78, "Organ"
Adagio — Allegro moderato —
Poco adagio
Allegro moderato — Presto — Allegro moderato —
Maestoso — Allegro

DAVID SCHRADER

This concert is partially underwritten by the



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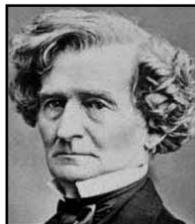
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Swiss conductor **THIERRY FISCHER** recently renewed his contract as Music Director of the Utah Symphony Orchestra, where he has instituted a major commissioning program. Fischer was Principal Conductor of the BBC National Orchestra of Wales from 2006-2012. As a guest conductor he has appeared with the Philharmonia, Orchestra of the Age of Enlightenment, Czech Philharmonic, Orchestre National de Lyon, Cincinnati Symphony, London Sinfonietta and other leading orchestras. He has also collaborated regularly with such noted chamber ensembles as the Scottish Chamber Orchestra, Northern Sinfonia, Netherlands Radio Chamber, Swedish Chamber and Ensemble Orchestral de Paris. Fischer started his career as a flutist in Hamburg and at the Zurich Opera. His conducting career began when he replaced an ailing colleague, subsequently directing his first concerts with the Chamber Orchestra of Europe, where he was Principal Flute under Claudio Abbado. He spent his apprentice years in Holland, and was Principal Conductor and Artistic Advisor of the Ulster Orchestra 2001-2006. From 2008 to 2011, he was Chief Conductor of Japan's Nagoya Philharmonic, where he is now Honorary Guest Conductor.

OVERTURE, KING LEAR, OP. 4 (1831) Hector Berlioz (1803-1869)

Berlioz's King Lear Overture is scored for pairs of woodwinds plus piccolo, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings. The performance time is sixteen minutes. This is the work's first performance by the Grant Park Orchestra.



After three unsuccessful attempts, Berlioz finally won the *Prix de Rome* at the end of 1830, but then pried himself away from Paris only with the greatest reluctance. His reputation as a leader of the city's musical *avant garde* was just beginning to blossom, and a recent passion conceived for the pianist Camille Moke had resulted in their betrothal. Upon his arrival in Rome, Berlioz proceeded to worry more about the lack of correspondence from Camille than about his creative work. By April, waiting for word from Paris had proven intolerable to him, and he broke the terms of his *Prix* appointment by bolting north from Rome.

Illness halted Berlioz's journey in Florence, and he speeded his recovery by reading Shakespeare's *King Lear* on the banks of the Arno. He was overwhelmed by the drama: "I uttered a cry of admiration in the face of this work of genius; I thought I would burst from enthusiasm, I rolled around (in the grass, honestly) to appease my utter rapture." Immediately upon the heels of this literary revelation, however, came a letter from Camille's mother reporting that her daughter had married. Revenge, the jilted composer vowed, must be done upon his faithless fiancée. He purchased two revolvers and a measure of laudanum and strychnine, as well as some serving maid's clothes that he planned to use as a disguise. He got as far as Nice, where his reason apparently gave way, and threw himself into the ocean in an attempted suicide. After being "yanked out like a fish," as he put it in his memoirs, his rage completely drowned, and he spent the next three weeks recovering ("the happiest twenty days of my existence") and working on a concert overture inspired by *King Lear*.

Though Berlioz left no specific program for *King Lear* relating the score's progress to the characters and events of the drama, he did give a hint that the music has some



pictorial qualities. Berlioz noted, "It used to be the custom at the court of Charles X to announce the King's entrance to the sound of an enormous drum. From this, I had the idea of accompanying Lear into his council chamber for the scene of the division of the kingdom by a similar effect on the timpani. I did not intend his madness to be represented until the middle of the *Allegro*, when the basses bring in the theme of the introduction in the middle of the storm." Lear himself seems to be evoked by the commanding unison string figure that begins the extended slow introduction. Cordelia enters with the plaintive melody in the oboe above pizzicato strings. The return of Lear's theme at the end of the introduction is heightened by thundering rolls on the timpani. The main body of the Overture, in fast tempo, largely follows traditional sonata form, with a violent main theme placated by two gentle strains unfolded by oboe and bassoon. There is much contention between the contrasting emotional states of the principal thematic material in the development and recapitulation sections until Lear's motto from the introduction reappears as a menacing recitative for basses that leads to the stormy closing pages of the Overture.

CONCERTO FOR SEVEN WIND INSTRUMENTS, PERCUSSION AND STRING ORCHESTRA (1949) Frank Martin (1890-1974)



Martin's Concerto for Seven Winds is scored for single woodwinds, horn, trumpet, trombone, timpani, percussion, and strings. The performance time is twenty minutes. The Grant Park Orchestra first performed this Concerto on August 9, 1968, with Irwin Hoffman conducting. The soloists were Jean Hoogheem, Flute; Gladys Elliot, Oboe; Marilyn Base, Clarinet; Robert Broemel, Bassoon; Thomas Bacon, Horn; Charles Geyer; Trumpet; and Ardash Marderosian, Trombone.

Frank Martin, one of Switzerland's greatest composers, began composing when he was only eight and studied privately with Joseph Lauber, but never undertook a formal music curriculum. His earliest works were indebted to the German tradition, but after his stay in Paris he turned increasingly to experimenting with new styles and techniques, including those of ancient, Indian, Bulgarian and folk music. By 1932, those explorations had led Martin to the serial technique of Arnold Schoenberg, which he handled with an individuality that did not eschew traditional tonal elements. After World War II, he settled in Amsterdam, his wife's hometown, remaining active as a composer, conductor and teacher until his death in 1974.

For a 1962 recording of his *Concerto*, Martin provided the following comments: "The Concerto for Seven Wind Instruments was composed in 1949 for a commission which the Bern Orchestra gave me for an instrumental work. I set out to display the musical qualities of the various soloists in the wind and brass groups as well as their virtuosity, and so I made the music brilliant and technically difficult. The first movement is particularly characteristic in this regard: each musical element is connected with one soloist, and they make up a conversation in which each speaks his own language. Towards the end of this movement, the violins take up a melody, first stated by the trombone, while each of the high instruments repeats what it introduced at the beginning of the movement. The second movement rests entirely on an ostinato beat in 2/4, which serves to accompany various musical elements, some elegant and serene, others somber or violent. A lyrical phrase, originally played by the bassoon at the very top of its range, concludes the movement, but now on the trombone in the sweetness of its middle register. The third



movement, with some exceptions (the trumpet provides a phrase all of its own), generally places the soloists in groups. It is a lively dance in 3/4 which is interrupted by an important timpani solo. The rhythm now changes, and far away a march is heard, which gradually becomes louder until it seizes the whole orchestra. At the height of its development, the melody played by the bassoon and trombone in the second movement bursts in. Then the rhythm changes again, returning imperceptibly to the 3/4 of the start and, after a chase of the flute and clarinet and then of the other high instruments, the piece ends with a new theme of popular character in a brilliant *accelerando*."



**SYMPHONY NO. 3 IN C MINOR, OP. 78, "ORGAN"
(1886)**

Camille Saint-Saëns (1835-1921)

Saint-Saëns' "Organ" Symphony is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ, piano four-hands, and strings. The performance time is 36 minutes. The Grant Park Orchestra first performed this Symphony on July 2, 1969, with

Irwin Hoffman conducting.

The Paris in which Saint-Saëns grew up, studied and lived was enamored of the vacuous stage works of Meyerbeer, Offenbach and a host of lesser lights in which little attention was given to artistic merit, only to convention and entertainment. Berlioz tried to break this stranglehold of mediocrity, and he earned for himself a reputation as an eccentric, albeit a talented one, whose works were thought unperformable. Saint-Saëns, with his love of Palestrina, Rameau, Beethoven, Liszt and, above all, Mozart, also determined not to be enticed into the Opéra Comique but to follow his calling toward a more noble art. To this end, he established with some like-minded colleagues the Société Nationale de Musique in 1871 to perform the serious concert works of French composers. The venture was a success, and it did much to give a renewed sense of artistic purpose to the best Gallic musicians.

Saint-Saëns produced a great deal of music to promote the ideals of the Société Nationale de Musique, including five symphonies, the second and third of which were unpublished for decades and discounted in the usual numbering of these works. The last of the symphonies, No. 3 in C minor, is his masterwork in the genre. Saint-Saëns pondered the work for a long time, and realized it with great care. "I have given in this Symphony," he confessed, "everything that I could give."

Of the work's construction, Saint-Saëns wrote, "This Symphony is divided into two parts, though it includes practically the traditional four movements. The first, checked in development, serves as an introduction to the *Adagio*. In the same manner, the scherzo is connected with the finale." Saint-Saëns clarified the division of the two parts by using the organ only in the second half of each: dark and rich in Part I, noble and uplifting in Part II. The entire work is unified by transformations of the main theme, heard in the strings at the beginning after a brief and mysterious introduction. In his "Organ" Symphony, Saint-Saëns combined the techniques of thematic transformation, elision of movements and richness of orchestration with a clarity of thought and grandeur of vision to create one of the masterpieces of French symphonic music.