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GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, June 27, 2018 at 6:30 p.m.

Jay Pritzker Pavilion

SCHUBERT: SYMPHONY NO. 3

Grant Park Orchestra

Carlos Kalmar Conductor

Adam Walker Flute

Albert Roussel

Symphonic Fragments from *Le Festin de l'Araignée*, Op. 17

Prelude—Entry of the Ants—

Dance of the Butterfly—

Hatching and Dance of the Dayfly—

Funeral Procession of the Dayfly

Carl Nielsen

Flute Concerto

Allegro moderato

Allegretto—Adagio ma non troppo—

Allegretto—Tempo di marcia

Charles Tomlinson Griffes

Poem

Franz Schubert

Symphony No. 3 in D Major, D. 200

Adagio maestoso—Allegro con brio

Allegretto

Menuetto vivace

Presto vivace

This concert is presented with generous support
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Tonight's concert is being broadcast live on 98.7WFMT
and streamed live at wfmt.com



ADAM WALKER was appointed Principal Flute of the London Symphony Orchestra in 2009, at the age of 21, after receiving the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010, he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. Mr. Walker's repertory ranges from little-known French Baroque pieces to newly commissioned works. He has given world premieres of Brett Dean's *The Siduri*

Dances (2011); Kevin Puts' Flute Concerto (2013); and, with the London Symphony Orchestra, Huw Watkins' Flute Concerto, commissioned for him jointly by the LSO and Borletti-Buitoni Trust (2014). Highlights of his 2017–2018 season include solo appearances with the London Symphony Orchestra and Royal Northern Sinfonia. As a recitalist and chamber musician, Mr. Walker continues to expand his range of partners and repertory with new and exciting collaborations, including new partnerships with pianist Cédric Tiberghien, with whom he returns to Wigmore Hall, and with pianist James Baillieu and bassoonist Amy Harman. Born in 1987, Adam Walker studied at Chetham's School of Music and London's Royal Academy of Music, graduating with distinction in 2009 and winning the HRH Princess Alice Prize for exemplary studentship. In 2004 he was a Concerto Finalist in the BBC Young Musicians Competition and in 2007 was selected for representation by Young Classical Artists Trust (YCAT). Adam Walker is Visiting Professor at the Royal College of Music.



Albert Roussel (1869–1937)
SYMPHONIC FRAGMENTS FROM *LE FESTIN DE L'ARAIGNÉE* ("THE SPIDER'S FEAST"), OP. 17 (1912)

Scored for: piccolo, flute, oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, harp, celesta and strings

Performance time: 16 minutes

Grant Park Music Festival premiere

Albert Roussel, born in 1869 in Tourcoing, at the Belgian border 30 miles from the North Sea, showed musical promise as a boy but decided on a naval career and was admitted to the *École Navale* as a cadet in 1887. The duty and travels of military life did nothing to diminish his interest in music, however, and in 1894, he resigned his naval commission to devote himself to the study of composition. After several years of private tuition and some tentative creative undertakings, he enrolled in 1898 in Vincent d'Indy's *Schola Cantorum* to begin a demanding 10-year curriculum, which he saw to completion. Roussel was appointed to teach the counterpoint class at the *Schola* beginning in 1902, and he remained in that post for the next dozen years; Eric Satie and Edgar Varèse were among his pupils. By the time he finally completed his studies at the *Schola*, in 1908, Roussel had already

written several large works, including his First Symphony. In 1909, he went on an extended tour of India and Southeast Asia, an exotic experience that deeply affected his creativity. With the outbreak of World War I, he rejoined the armed forces, and after a period as an ambulance driver he was taken into the artillery corps. Following the war, he lived on the coast in Brittany and later in Normandy, where, despite persistent health problems, he produced a succession of major scores. Roussel's lifelong interest in music education was reflected in the composition he left unfinished at his death, in 1937: a large theatrical piece involving workers' choral groups.

In 1912, Jacques Rouché, the ballet impresario at the Théâtre des Arts in Paris, approached Roussel about composing a one-act ballet for his company based on a scenario by Gilbert de Voisons that was inspired by the *Souvenirs entomologiques* of the eminent French scientist Henri Fabre— *Le Festin de l'Araignée* (“*The Spider's Feast*”). Though Roussel was strongly attracted to the musical theater and was an inveterate nature-lover, he was at first reluctant to accept Rouché's proposal, and needed to be talked into it by his wife. Once he was convinced, however, the score was written quickly, between October and December 1912, and given its premiere at the Théâtre des Arts on April 3, 1913.

The Spider's Feast is set in the corner of a garden, a tranquil place from the human perspective but seething with activity from the arachnidian point of view. The curtain rises to show the spider in its web, intently scanning the vicinity for prey. The titles of the “Symphonic Fragments” suggest the ballet's narrative progression: *Prelude —Entry of the Ants— Dance of the Butterfly—Hatching and Dance of the Dayfly—Funeral Procession of the Dayfly*.



Carl Nielsen (1865–1931)
FLUTE CONCERTO (1926)

Scored for: solo flute, pairs of oboes, clarinets, bassoons and horns, trombone, timpani and strings

Performance time: 19 minutes

Grant Park Music Festival premiere

Carl Nielsen, Denmark's greatest composer, was fascinated by the wind instruments all his life, and his interest in composing large-scale pieces for them 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 his own *Wind Quintet* (Op. 43) the following year, and also determined to write a concerto for each of the members of the Copenhagen ensemble that would be tailored to the technique and personality of the individual musicians. He was able to finish only the concertos for flute and clarinet (there is a third concerto, for violin), but those pieces are among the most important for their instruments written during the 20th century.

In his study of Nielsen's music, the British author and composer Robert

Simpson wrote that the Flute Concerto “has a ripe sense of fun with a deeply poetic insight into human character; in many ways it is the richest and most original concerto ever written for the flute.” One of Nielsen’s favorite compositional techniques was to pit two instruments against each other as virtual combatants. In the Fourth, Fifth and Sixth Symphonies, that device was used to realize the music’s underlying philosophical program, but in this Concerto, it was used for fun—specifically in the squaring off between the flute and the bass trombone, which Kaikhosru Sorabji described as the soloist’s *persona ingratisissima*. “This coarse individual spreads himself all over the score with a grotesque and aimless blether,” noted Simpson, “as if looking for something he has never even remembered to forget, while the aristocratic flute expresses its outraged sensibilities.” The object of the Concerto’s search is not discovered until late in the second movement, when the trombone stumbles upon a tidy little march tune in 6/8 meter. “This is plainly what everybody has been looking for,” continued Simpson, “and the discomfiture of the flute at having been forestalled by a mere uncouth yokel is clear in the exquisitely graceful and pained phrases he emits. As for the trombone, his chortles of joy take the form of distinctly uncultured *glissandi*, and the Concerto ends on this delightful note.”



Charles Tomlinson Griffes (1884–1920)
***POEM* (1918)**

Scored for: solo flute, two horns, percussion, harp and strings

Performance time: 9 minutes

First Grant Park Orchestra performance: July 10, 1964;
Louis Lane, conductor; Joane Bennett, flute

American composer Charles Tomlinson Griffes wrote his evocative *Poem* for the renowned flutist Georges Barrère in 1918, only two years before the composer’s premature death at age 36. Its style is reminiscent of Griffes’ earlier Impressionism, but with a certain leanness and clarity of style that mark this as a late work and one of his most masterful creations. The composition had an outstanding success at its premiere, following which Griffes was recalled to the stage of New York’s Aeolian Hall seven times. The composer did not ascribe a program to the piece, but Walter Damrosch, conductor of the first performance, found in the music a hint of the spirit of ancient Greece. One critic heard in *Poem* something “rhapsodic and Oriental,” while for another writer the music summoned up the “naive and elemental qualities of an Irish folksong.” Equivocacy is one of the chief attractions of Griffes’ work.

Poem opens with a subtly swaying refrain for the soloist above a shimmering accompaniment from the strings. Two episodes in quicker tempo follow. The first, in 6/8 meter, is dance-like; the second (2/4), flashing and virtuosic. The return of the bittersweet, nocturnal music from the beginning of the work brings this miniature masterpiece to its haunting close.



Franz Schubert (1797-1828)
SYMPHONY NO. 3 IN D MAJOR, D. 200 (1815)

Scored for: pairs of woodwinds, horns and trumpets, timpani and strings

Performance time: 26 minutes

First Grant Park Orchestra performance: June 28, 1958;
 Joseph Rosenstock, conductor

Schubert's interest in orchestral music first surfaced while he was a student at the Imperial Chapel in Vienna. His talents were recognized not only by his teachers, Wenzel Ruzicka ("I can't teach him anything else, he learned it all from God himself") and the famed Antonio Salieri ("You can do everything, you are a genius"), but also by his fellow students. Josef von Spaun, who became a lifelong friend, wrote of their school days together, "I was leader of the second violins. Little Schubert stood behind me and fiddled. Very soon, I noticed that the little musician far surpassed me in rhythmic surety. This aroused my interest and made me realize with what animation the lad, who seemed otherwise quiet and indifferent, gave himself up to the impression of the beautiful symphonies which we played." The school orchestra tackled works by Haydn, Mozart ("You could hear the angels sing," Schubert wrote of the G Minor Symphony) and early Beethoven, as well as such lesser masters as Krommer, Koželuch, Méhul and Weigl. Schubert wrote his First Symphony in 1813, the year his voice broke and he left the Royal Chapel.

Schubert maintained many of his school friendships by taking part as violist and pianist in informal amateur musical soirées that ranged from intimate evenings of song to concerts for full orchestra. It was apparently for such gatherings that he wrote his Second and Third Symphonies. The Third Symphony opens with a slow introduction that presents the rushing scales which become prominent later in the movement. To begin the movement's sonata structure, the clarinet struts out the perky main theme; the oboe supplies the ingratiating subsidiary melody. A brief development section concerns itself chiefly with the opening rhythmic motive of the first theme. The recapitulation proceeds apace, though the clarinet here has both of the tunes. The *Allegretto* is an irresistible slow dance in three-part form (A-B-A) that displays just about all the *Gemütlichkeit* it is possible for music to hold. The following movement, though marked "*Menuetto*," is closely related to the Austrian folk dance, the *Ländler*. The *Ländler*, it is worth recalling, was the progenitor of the sinfully popular waltz, that indelible symbol of Schubert's hometown, Vienna. The passion for the waltz was spread throughout the continent by the representatives to the Congress of Vienna, which was sitting (or, more accurately, dancing and singing and wining and dining) when this Symphony was written in 1815, as that august council determined how to split up the booty after their countries had banished Napoleon. The finale reflects, in its tarantella rhythm and skittish vivacity, something of the "Rossini fever" sweeping Europe at the time of the Symphony's composition.