Grant Park Music Festival Presents
CYSO’s Symphony Orchestra
Wednesday, July 1, 2015 at 6:30 p.m.

Jay Pritzker Pavilion
CYSO’s SYMPHONY ORCHESTRA
Allen Tinkham, Conductor
Terrance Malone Gray, Conductor
Blue Man Group, Special Guest Soloists

RACHMANINOV
Symphonic Dances, Op. 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace—Lento assai —
Allegro vivace

INTERMISSION

Blue Man Group Medley No. 1

KABALEVSKY

TCHAIKOVSKY
Capriccio Italien, Op. 45

Blue Man Group Medley No. 2

The Grant Park Orchestra does not appear on this concert.
**CHICAGO YOUTH SYMPHONY ORCHESTRAS (CYSO)** has provided music education through orchestral programs and performance opportunities of the highest caliber since 1946. CYSO not only offers exceptional ensemble training to student musicians, it provides inspiring performances for audiences worldwide and engages the Chicago community through music. Each year, the organization serves nearly 500 talented Chicago-area musicians ages 6-18 through three full orchestras, three string orchestras, multiple steel orchestras and supplemental programs that include chamber music ensembles, music theory and composition. CYSO musicians experience superb instruction from Chicago’s most respected professional musicians, perform in the world’s great concert halls and gain the skills necessary for a successful future. CYSO also reaches the diverse population of Chicago Public School students, educators and community members through its Music Pathways program. Music Pathways includes an In-School Residency Program with several partner Chicago Public elementary schools, Clinics for partner Chicago Public high schools, free Community Concerts, a Private Lesson Program for current CYSO students and Neighborhood Ensembles. Through these Music Pathways components, CYSO provides access to high-quality instrumental music training and encourages a life-long love of music among thousands of Chicago youth. 100% of CYSO musicians pursue college studies at the most prestigious universities and conservatories in the nation. Many then go on to become professional musicians in the world’s finest orchestras and music ensembles. They can also be found as teachers, community leaders, doctors, lawyers, business professionals and entrepreneurs. Whether or not CYSO students continue their music studies, they leave with a strong sense of discipline, accomplishment, confidence, self-esteem, and an appreciation for music and the arts.

**ALLEN TINKHAM** is Music Director of the Chicago Youth Symphony Orchestras, overseeing all artistic programming and faculty for the institution whose ensembles include five orchestras and an extensive chamber music program. Mr. Tinkham leads the CYSO Symphony Orchestra and Encore Chamber Orchestra in performances throughout Chicago as well as on domestic tours and to Europe and South America. Mr. Tinkham began his conducting career as Apprentice Conductor of the Oregon Symphony Orchestra. Before the end of his apprenticeship, he was appointed Music Director of CYSO, where his initial accomplishments included the first live broadcast performance for CYSO from the studios of WFMT as well as the orchestra’s first recording, including Tchaikovsky’s Symphony No. 4. Tinkham has won both Youth Orchestra of the Year and Illinois Council of Orchestras’ Programming Awards, as well as nine ASCAP National Awards for Adventurous Programming of Contemporary Music with CYSO. He recently initiated the new CYSO Composer-in-Residence post with Joel Puckett. Mr. Tinkham also collaborates regularly with Chicago area youth and professional organizations, including the Chicago Children's Choir, Chicago Sinfonietta and Chicago Symphony Orchestra. He has additionally guest conducted the Amarillo Symphony, Dubuque Symphony, Racine Symphony, Elmhurst Symphony and Kansas City Symphony. He is in demand as a guest teacher, advisor and speaker for music education organizations. Allen Tinkham has been a faculty member of the League of American Orchestras’ Orchestra Leadership Academy and is a regular guest conductor and educator at the New York Summer Music Festival. He received his bachelor’s degree from Eastman and master’s from the University of Michigan, and continued his studies at Aspen, Conductors Retreat at Medomak, and International Institute for Conductors in Kiev.
Wednesday, July 1, 2015

TERRANCE MALONE GRAY’s career as a violinist and conductor has garnered him national and international recognition. Born in Wisconsin, he began studying the violin with Elizabeth Grabow Mueller at the age of eight. Mr. Gray went on to study with Marc Zinger and Victor Aitay at DePaul University and later studied with Ruben Gonzalez. He served as concertmaster of the DePaul University Orchestra and as concertmaster of the Civic Orchestra of Chicago. Mr. Gray later became a founding member of the internationally acclaimed Chicago Sinfonietta as well as embarking on the study of conducting. In his post-college years, Mr. Gray became Music Director of the South Side Family Chamber Orchestra and Principal Conductor of CYSO’S Concert Orchestra, which led to engagements at the Grant Park Music Festival as well as the Rocky Ridge Music Festival in Colorado. In 1999 Mr. Gray became the Principal Conductor of the Illinois Chamber Symphony, and during the 2002 season was Music Director/Conductor and Professor of Violin at Kalamazoo College in Michigan. In 2010, Mr. Gray made his debut conducting Chicago Sinfonietta at Orchestra Hall and spent the year as cover conductor for the Joffrey Ballet under Scott Speck. Later that same year, Mr. Gray was awarded a Conductor of the Year award from the Illinois Council of Orchestras. As a chamber musician, he has performed internationally as a member of the American Arts Trio, Tower Ensemble, EDU String Quartet and with such jazz greats as Edward Wilkerson, Ari Brown and Orbert Davis. Mr. Gray is currently on the faculty of the Sherwood Conservatory at Columbia College and The People’s Music School, a member of Chicago Sinfonietta and concertmaster of the New Black Repertory Ensemble, Conductor of the CYSO Concert and Debut Orchestras, and Music Director of the South Side Family Chamber Orchestra.

BLUE MAN GROUP is an award-winning global entertainment company best known for its creative stage productions around the world. Blue Man Group developed through collaboration between three close friends, Chris Wink, Phil Stanton and Matt Goldman on Manhattan’s Lower East Side. Blue Man Group currently has ongoing theatrical productions in Las Vegas, Orlando, Boston, Chicago, New York and Berlin, along with a North/South American tour. In addition to the theatre show, Blue Man Group has toured the globe with their “Megastar World Tour,” a rock concert parody, released five albums (including the Grammy®-nominated Audio), contributed to numerous feature film scores, performed with prestigious orchestras around the country, and appeared in advertising campaigns for prominent brands.
SYMPHONIC DANCES, OP. 45 (1940)
Sergei Rachmaninov (1873-1943)

The Symphonic Dances are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, E-flat alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, and strings. Performance time is 34 minutes.

Rachmaninov was one of the last of the great Russian Romantics in a world turning toward modernism, angularity and the twelve-tone system. He was also one of the last great pianists to be a composer of renown (in previous generations, it was expected a pianist could also compose and improvise). The world of his youth, of the Moscow Conservatory, and of conversations with Tchaikovsky was fading away. World Wars and the Russian Revolution meant that Rachmaninov, a descendent of the Russian aristocracy, was no longer welcome in his own country. He would die in, of all places, Los Angeles, as one of the many European composers who sought refuge in the United States at the time their home continent heaved, broke and reshaped itself into a place they no longer recognized.

Perhaps it was a sense of nostalgia combined with alarm over his own failing health that led to the composition of the Symphonic Dances. During a stay on Long Island, New York with his friends, pianist Vladimir Horowitz and his wife and choreographer Michel Fokine and his wife, Rachmaninov reported having a strong urge to compose again as he began practicing and preparing for another performing tour. Throughout his life Rachmaninov composed and then halted, sometimes for years at a time, when his works received tepid or bad reviews. He suffered occasionally from writer’s block, perhaps an indication of some insecurity over his abilities to compose in the face of his popularity as a pianist (which put money in his pocket and food on the family table). His Symphony No. 1 was panned by César Cui, one of the monumental Russian composers (and a member of the so-called “Mighty Five”), and he subsequently stopped composing for three years. Snippets of the Symphony show up again, curiously, in the first movement of the Symphonic Dances, as if in some effort to revive the sounds or redeem them. Bits of his All-Night Vigil are also self-quoted in the final movement, along with the Medieval Dies Irae, one of the musical sequences for the Requiem Mass (Mass for the Dead).

Rachmaninov had developed a friendship and good working partnership with Eugene Ormandy, who supported the performances of Rachmaninov’s compositions with the Philadelphia Orchestra, and the Symphonic Dances would be yet another premiere given by them, in 1941. It met with mixed reviews and little critical acclaim. Rachmaninov simultaneously had to face the loss of his friend Fokine. He had hoped that with Fokine (who had worked for Diaghilev at the Ballet Russes and given the world such ballets as The Firebird, Petrushka and Les Sylphides) the Symphonic Dances would become a successful ballet. It had happened before for the two of them, when they collaborated on a ballet version Rachmaninov’s Variations on a Theme of Paganini called simply, Paganini (1939). Sadly, Rachmaninov wouldn’t live long enough to see his Symphonic Dances become part of the orchestral repertoire. His contributions to music, as both a performer and composer, were more far reaching than he perhaps knew or supposed.

The notes above for the Symphonic Dances are by Kathryn J Allwine Bacasmot. Kathryn J Allwine Bacasmot is a pianist/harpsichordist, musicologist, freelance writer, and music critic. She received her Masters in Musicology at New England Conservatory with her thesis on Björk Guðmundsdóttir and aspects of the female experience in her fifth studio album, Medúlla.
OVERTURE TO COLAS BREUGNON,
THE MASTER OF CLAMECY, OP. 24 (1935-1937)
Dmitri Kabalevsky (1904-1987)

The Overture to Colas Breugnon calls for piccolo, three flutes, three oboes, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. Performance time is 5 minutes.

The 1937 three-act opera Colas Breugnon, generally acknowledged to be Soviet composer Dmitri Kabalevsky's masterpiece, was based on a novel by the distinguished French man of letters and music Romain Rolland. Rolland, trained as a musicologist, wrote biographies of Beethoven, Handel, Michelangelo, Tolstoy and Gandhi, won the Nobel Prize in 1915 for his ten-volume musical novel Jean-Christophe, and was extremely active and influential as a teacher and administrator in French musical life from the turn of the 20th century until his death in 1944. His novel Colas Breugnon, The Master of Clamecy (Rolland was born in the Burgundian village of Clamecy) is the imaginary diary covering one year in the life of the title character, a 16th-century master woodcarver. Colas' chronicle recounts the people and events that touch him during that year—a shrewish wife, an early and still-longed-for lover, a granddaughter, a notary and a curate, as well as a grape harvest, a plague and a peasant uprising—and his philosophy of humor and resilience in the face of difficulty and crisis. The novel enjoyed amazing popularity in Russia, having run through 120 editions in that country even before Kabalevsky adopted it for his opera. The spirit of wit, bonhomie and youthful vigor pervade the sparkling Overture to Colas Breugnon.

CAPRICCIO ITALIEN, OP. 45 (1880)
Peter Ilyich Tchaikovsky (1840-1893)

Capriccio Italien is scored for piccolo, three flutes, two oboes, English horn, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp and strings. Performance time is 16 minutes.

For nearly a decade after his disastrous marriage in 1877, Tchaikovsky was filled with self-recrimination and doubts about his ability to compose anything more. He managed to finish the Violin Concerto during the spring of 1878, but then had to wait more than three years for someone to perform it, and did not undertake another large composition until the Manfred Symphony of 1885. His frustration was only increased when he stayed at home in Moscow, so he traveled frequently and far during those years for diversion. In November 1879 he set off for Rome via a circuitous route that took him and his brother Modeste through Berlin and Paris, finally arriving in the Eternal City in mid-December. Though Tchaikovsky was never long parted from his residual melancholy, his spirits were temporarily brightened by some of the local tunes he heard in Rome, and he decided to write an orchestral piece incorporating several of them.

The Capriccio Italien opens with the trumpet fanfare of the Royal Cuirassiers, which Tchaikovsky heard from his hotel every morning, and gives way to a dolorous melody intoned above an insistent accompanimental motive. There follows a swinging tune given first by the oboes in sweet parallel intervals and later by the full orchestra. A brisk folk dance comes next, then a reprise of the dolorous melody and finally a whirling tarantella, perhaps inspired by the finale of Mendelssohn’s “Italian” Symphony. This “bundle of Italian folk tunes,” as Edwin Evans called the Capriccio Italien, ends with one of the most rousing displays of orchestral sonority in all of Romantic music.