



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Sixth Program: Independence Celebration

Saturday, July 3, 2010 at 1:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Christopher Bell, *Conductor*

Chicago Human Rhythm Project's BAM!

World Champion Trinity Irish Dancers

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| KEY/SMITH | <i>The Star-Spangled Banner</i> |
| BERNSTEIN | Overture to <i>Candide</i> |
| DVOŘÁK | Second Movement (Largo) from Symphony No. 9
in E minor, Op. 95, "From the New World" |
| GOULD | <i>American Salute</i> , Variations on <i>When Johnny Comes
Marching Home</i> |
| arr. WENDEL | <i>From Sea to Shining Sea</i>

America the Beautiful — San Francisco —
Deep in the Heart of Texas — San Francisco —
Tennessee Waltz — My Old Kentucky Home —
Georgia on My Mind — New York New York |
| arr. TATE | <i>42nd Street Reel</i> |
| arr. FRY | <i>Celtic Tiger</i> |
| PORTER | Selections from <i>Can-Can</i> |
| J. STRAUSS, JR. | <i>Champagne Polka</i> , Musical Jest, Op. 211 |
| TCHAIKOVSKY | <i>1812</i> , Overture Solennelle, Op. 49 |
| SOUSA | <i>The Stars and Stripes Forever</i> |

This concert is underwritten by

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CHRISTOPHER BELL's biography can be found on page 12.



Chicago Human Rhythm Project's performing ensemble — **BAM!** — has an extensive repertory including classics, contemporary jazz, tap and experimental yet accessible rhythmic expression like body drumming. Technical virtuosity and passion are the hallmarks of the company. BAM! never fails to engage and surprise the most seasoned theater audiences. The ensemble was created in 2004 as a choreographic project with funding from the Chicago Dancemakers Forum, a

choreographers development project led by The Museum of Contemporary Art, The Dance Center of Columbia College, and Links Hall with funding by the Chicago Community Trust. BAM! has since performed at the Fifth Anniversary Beijing International Dance Festival, at Tap on Barcelona, Spain, at the Reus Dance Festival in the Jay Pritzker Pavilion in Millennium Park (with the Chicago Jazz Philharmonic), and at Dance For Life, to name a few. BAM! has received critical accolades and standing ovations in appearances as a part of Dance Chicago, Jubilate at the Harris Theater, the Spertus Institute and other Chicago venues. BAM! currently tours *We All Got Rhythm*, its lecture-demonstration designed for all ages. The demonstration teaches that rhythm is an innate form of human expression, one found in every culture in the world. The interactive performance has reached 30,000 students in just over two years.

THE WORLD CHAMPION TRINITY IRISH DANCERS

based in Chicago, Milwaukee and Madison, are the most widely recognized Irish dance program in the world. For over twenty years, Trinity has offered students a program founded on a unique philosophy of instruction — empowerment within a fun environment. From beginner through championship level, Trinity generates a spirit and style all its own, teaching respect, confidence and



other life lessons, both on and off the dance floor. Trinity students embody grace, hope and enthusiasm that help make them leaders. The World Champion Trinity Irish Dancers have garnered an unprecedented number of team world titles for the United States at the World Championships of Irish Dance and have performed to great critical and popular acclaim on sold-out tours in Europe and Asia, and appearances in such distinguished American venues as Washington's Kennedy Center, New York's Joyce and New Victory Theatres, and Los Angeles's Royce Hall. The company has appeared in feature films by Disney, Dream Works, Touchstone and Universal, including *Backdraft* and *The Road to Perdition* and on countless national television programs, including *The Tonight Show* with Johnny Carson and Jay Leno, *Late Night with Conan O'Brien*, *CBS This Morning*, *Live with Regis*, *Good Morning America*, *Martha Stewart Show*, and as the opening act for the 2010 *Jerry Lewis Telethon*. World Champion Trinity Irish Dancers holds a unique place in the dance world, offering both a highly skilled presentation of traditional Irish step dancing and a brilliantly engaging interpretation of contemporary world vision.

Construction, storage and transport of Chicago Human Rhythm Project's floor donated by L&L Hardwood Flooring.

It is well known that poet and lawyer Francis Scott Key wrote the words for *The Star-Spangled Banner* in a patriotic fervor upon seeing the United States flag still waving above Fort McHenry in Baltimore Harbor on the morning of September 14, 1814, following the unsuccessful bombardment by the British throughout the night before. What is less known is that the tune to which Key fitted his words had a long and not unchecked history before it reached the form in which it now serves to begin countless sporting, civic and cultural events. The melody was composed around 1770 by John Stafford Smith, a Gentleman of the Chapel Royal, musical antiquarian, organist and composer, for the use of the London Anacreontic Society, a convivial music club dedicated to the pursuits of its namesake, Anacreon, an ancient Greek writer of love poems and drinking songs. Ralph Tomlinson's original lyrics for the song, titled *To Anacreon in Heaven*, suggest the lubricious 18th-century view of the ancient poet: "And long may the sons of Anacreon entwine/The myrtle of Venus with Bacchus' vine." The tune had drifted to America by the 1790s, where it provided the musical trelis for numerous political and patriotic lyrics, including an early one by Key himself from 1805 titled *When the Warrior Returns* and a ballad on the death of Davy Crockett in 1836. Key's *Star-Spangled Banner* was published in the *Baltimore American* on September 21, 1814, and its words and music were included in many collections of national songs during the following years. By the time of the Civil War, *The Star-Spangled Banner* had become part of the fabric of American life, but it did not officially replace *Hail Columbia* as the country's national anthem until 1931.

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Lillian Hellman conceived a theater piece based on Voltaire's *Candide* as early as 1950, but it was not until 1956 that the project materialized. She originally intended the work to be a play with incidental music, which she asked Leonard Bernstein (1918-1990) to compose, but his enthusiasm for the subject was so great after re-reading Voltaire's novel that the venture swelled into a full-blown comic operetta; Tyrone Guthrie was enlisted as director and Richard Wilbur wrote most of the song lyrics. *Candide* was first seen in a pre-Broadway tryout at Boston's Colonial Theatre on October 29, 1956 (just days after Bernstein's appointment as co-music director of the New York Philharmonic had been announced for the following season), and opened at the Martin Beck Theatre in New York on December 1st. The Overture to *Candide* was taken almost immediately into the concert hall — Bernstein conducted it with the New York Philharmonic only six weeks after the musical opened on Broadway — and it has remained one of the most popular curtain-raisers in the orchestral repertory. Its music, largely drawn from the show, captures perfectly the wit, brilliance and slapstick tumult of Voltaire's novel. The group of first themes (the work is disposed, like many of Rossini's overtures, in sonatina form) comprises a boisterous fanfare, a quicksilver galop and a brass proclamation, used later in the show to accompany the destruction of Westphalia, the hero's home. Lyrical contrast is provided by a broad melody from the duet of Candide and his beloved Cunegonde, *Oh, Happy We*. These musical events are recounted, and the Overture ends with a whirling strain from Cunegonde's spectacular coloratura aria, *Glitter and Be Gay*.

* * *

When Antonín Dvořák (1841-1904), aged 51, arrived in New York on September 27, 1892 to direct the new National Conservatory of Music, both he and the institution's founder, Mrs. Jeanette Thurber, expected that he would help to foster an American school of composition. He was clear and specific in his assessment: "I am convinced that the future music of this country must be founded on what are called Negro melodies. They can be the foundation of a serious and original school of composition to be developed in the United States." The "New World" Symphony was not only Dvořák's way of pointing toward a truly American musical idiom but also a reflection of his own feelings about the country. "I should never have written the Symphony as I have," he said, "if I hadn't seen America." Many years before coming to America, Dvořák had encountered Longfellow's epic poem *The Song of Hiawatha*, which he read in a Czech translation. The great tale remained in his mind, and he considered making an opera of it during his time in New York. That project came to nothing, but *Hiawatha* did have an influence on the "New World" Symphony: the second movement (*Largo*) was inspired by the forest funeral of Minnehaha. The movement is a three-part form (A-B-A), with a haunting English horn melody (later fitted with words by William Arms Fisher to become the folksong-spiritual *Goin' Home*) heard in the first and last sections.

Morton Gould, composer, conductor, pianist, arranger and administrator was born in 1913 in New York City. By the age of four, he was playing the piano and composing; at six, he had one of his first compositions published (a waltz called, appropriately, *Just Six*); by the time he was eight, he had played piano on broadcasts of WOR Radio in New York. In 1932, when he was nineteen, he became staff pianist at Radio City Music Hall. After a brief stint with NBC, Gould was engaged as composer, arranger and conductor by WOR, where he did a weekly broadcast; from 1942 to 1945; he performed the same duties for the *Cresta Blanca Carnival* and *Chrysler Hour* programs on CBS. In addition to his light compositions for radio, Gould wrote for film (*Windjammer*), television (the *World War I* series, *Holocaust* and *Celebration*), ballet (*Fall River Legend*), Broadway (*Billion Dollar Baby* and *Arms and the Girl*), orchestra, symphonic band, chamber ensembles and chorus. He was also a Grammy-winning conductor. In 1994, Gould was one of five recipients of the Kennedy Center Honors, the highest award given by the United States to its artists; the following year he received the Pulitzer Prize for his *Stringmusic*. He died on February 21, 1996, while in Orlando to conduct seminars at the Disney Institute.

Gould explained the background of the brilliant orchestral treatment of *When Johnny Comes Marching Home* that he did for the CBS Radio show *Cresta Blanca Carnival* in 1943: “Shortly before World War II, I conducted a number of government-sponsored programs in which I often had to play the songs characteristic of and particular to our allied countries. When we did programs representing our own United States, I found that at that time there were few, and in some instances, no orchestral settings of many of our most traditional tunes. *When Johnny Comes Marching Home* always excited me the way it has countless others as a unique, vital and stimulating melody with an irresistible built-in rhythmic surge. I therefore used this tune for a short, direct orchestral transcription of the material, the intent of which is summed up by the title I gave the work, *American Salute*.”

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Robert Wendel (b. 1951) is one of today’s leading pops arrangers and conductors. He has guest conducted the orchestras of Pittsburgh, St. Louis, Minnesota, Baltimore, Atlanta, Cincinnati and Dallas, directed music at the 1993 Presidential Inauguration, conducted and arranged for Carol Channing, Rita Moreno and other stars, and toured the United States and Europe as conductor for Harry Connick Jr. in a show that culminated in the PBS special *Romance From Paris* and a concert for the 1998 Nobel Peace Prize in Oslo, Norway. Wendel was born in Bridgeport, Connecticut in 1951, attended the University of Connecticut, and studied conducting with Harold Farberman, Brian Priestman and Michael Charry, and composition and orchestration with Leroy Anderson and Hale Smith. His compositions and arrangements have been performed by hundreds of orchestras and featured on NBC’s *Today* program and in numerous television commercials. In 1992, Wendel arranged several well-known songs celebrating some of America’s special places into a medley titled *From Sea to Shining Sea: America the Beautiful, San Francisco, Deep in the Heart of Texas, Meet Me in St. Louis, Tennessee Waltz, My Old Kentucky Home, Georgia on My Mind* and *New York New York*.

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42nd Street Reel is an arrangement of a traditional Irish tune that conductor, trombonist and arranger John Tate did for the RTÉ Concert Orchestra, the ensemble of Raidió Teilifís Éireann (Radio and Television of Ireland) devoted to light classics and popular music.

* * *

Can-Can, the penultimate musical by Cole Porter (1891-1964) for Broadway (*Silk Stockings* followed in 1955), opened at the Shubert Theatre on May 7, 1953, won two Tonys, ran for 892 performances, and reached the silver screen in 1960 in an adaptation starring Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jordan. The plot, set in Paris in 1893, shows how a Montmartre dance hall that features the scandalous “can-can” is threatened with closure by a self-righteous judge. When he comes to the club to collect evidence of its moral turpitude, however, he falls in love with the lady proprietor. After the requisite complications involving temporary incarcerations, compromising photographs and court appearances, the judge concedes that “obscenity is in the eye of the beholder.” Among the show’s memorable numbers are *I Love Paris*, *It’s All Right With Me*, *C’est Magnifique* and the title song.

Though Johann Strauss, Jr. (1825-1899) was in constant demand throughout Europe after he

began touring in 1856, he was enticed to spend the summer seasons during the following decade performing at the fashionable Russian resort of Pavlovsk, south of St. Petersburg. For his residency at Pavlovsk in 1858, Strauss composed the effervescent *Champagne Polka* and conducted its premiere there on August 12th. He also led the work in Moscow before going home to Vienna, where he included it on a “Festival Concert on the Safe Return from St. Petersburg” on November 21st. The Viennese were particularly delighted with this new “Musical Jest,” as Strauss subtitled it, not just because it captured the gaiety (and the sound) of one of the city’s most beloved beverages but also because he included in its trio a reference to the popular tavern song *Mir is’s alles an’s, Mir is’s alles an’s, Ob I Geld hab oder kan’s — What do I care, what do I care, whether I’ve got money or not.*

* * *

The Russian penchant for myth-making extends, of course, to her warfare. It is therefore not surprising that Napoleon’s strategic withdrawal from Moscow in 1812 came to be regarded in Russia as a great military victory achieved through cunning and resourcefulness, conveniently ignoring the French General Ney’s report that “general famine and general winter, rather than Russian bullets, conquered the Grand Army.” Nearly seventy years later, the Cathedral of Christ the Redeemer was erected in Moscow to commemorate the events of 1812. For the Cathedral’s consecration, Nikolai Rubinstein, head of the Moscow Conservatory and director of the Russian Musical Society, planned a celebratory festival of music, and in 1880 he asked Peter Ilyich Tchaikovsky (1840-1893) to write a work for the occasion.

Tchaikovsky’s *1812 Overture* represents the conflict — militarily and musically — of Russia and France, and the eventual Russian “victory” over the invaders. It opens with a brooding setting of the Russian hymn *God, Preserve Thy People* for violas and cellos. The French forces appear to the martial strains of the *Marseillaise*. The battle is joined with ingenious orchestral interplay, through which are heard fragments of the French marching song. Two Slavic melodies ensue. One Tchaikovsky rescued from his first opera, *The Voyevoda*; the other is a Novgorod folksong that he first set for piano duet in 1868-1869 as one of his *Fifty Russian Folk Songs*. The sequence of battle—opera theme—folk song is reiterated. Following a huge *rallentando* (slowing-down) passage, the opening hymn returns in a grand setting reinforced with bells. The *Marseillaise* reappears, but is vanquished by the artillery fusillade and the triumphant rendition of the Russian national hymn, *God, Save the Czar*, by trombones, horns and low strings. (It is a curious historical footnote that neither the French nor Russian melodies Tchaikovsky used in this Overture could have been heard in 1812. The Russian hymn was composed by Alexis Lvov in 1833, and the revolutionary French anthem was banned when Napoleon proclaimed himself emperor in 1804.)

* * *

John Philip Sousa (1854-1932) and his wife, Jane, were vacationing in Europe in 1896 when word reached them in Italy that the Sousa Band’s manager, David Blakely, had died suddenly in his Carnegie Hall office on November 7th. The Sousas left immediately for America, and the composer recalled in his memoirs, *Marching Along*, that what followed was “one of the most vivid incidents of my career. As the vessel steamed out of the harbor, I was pacing the deck, absorbed in thoughts of my manager’s death and the many duties and decisions that awaited me in New York. Suddenly, I began to sense the rhythmic beat of a band playing in my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the same distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed.” The work that Sousa brought home to America was *The Stars and Stripes Forever*, his own favorite among his 136 marches and arguably the most famous such piece ever written. Sousa never gave a concert without performing it, and in 1987, the United States Congress proclaimed it the country’s official march. *The Stars and Stripes Forever* remains a musical symbol of its nation as surely as *The Blue Danube Waltz* and *The Marseilles* do of theirs, a phenomenon that has been acknowledged since the march’s premiere in Philadelphia on May 14, 1897, when the *Public Ledger* reported that Sousa’s music was “stirring enough to rouse the American eagle from his crag, and set him to shrieking exultantly.”

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