

# GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Wednesday, July 11, 2018 at 8:00 p.m.

Jay Pritzker Pavilion

## MUSIC OF THE SILVER SCREEN: AN AMERICAN IN PARIS AND MORE

### **Grant Park Orchestra**

**Vinay Parameswaran** Guest Conductor

### **Miklós Rózsa**

“Parade of the Charioteers” from *Ben-Hur*

### **Sergei Prokofiev**

Suite from *Lieutenant Kijé*, Op. 60

The Birth of Kijé

Romance

Kijé’s Wedding

Troika

The Burial of Kijé

### **Bernard Herrmann**

Overture to *Citizen Kane*

### **Erich Wolfgang Korngold**

Suite from *Robin Hood*

Old England

The Poor People

Robin Hood and His Merry Men

Love Scene

The Fight, Victory, Epilogue

### **George Gershwin**

*An American in Paris*

### **John Williams**

“Raiders March” from *Raiders of the Lost Ark*

This concert is partially supported by Walter E. Heller Foundation  
with a grant given in memory of Alyce DeCosta

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



**VINAY PARAMESWARAN** became Assistant Conductor of the Cleveland Orchestra in 2017 following three seasons as Associate Conductor of the Nashville Symphony. During recent seasons, Mr. Parameswaran made his debuts with the Rochester Philharmonic, Tucson Symphony, Milwaukee Symphony Orchestra, Jacksonville Symphony, National Symphony Orchestra, Vermont Symphony Orchestra and Eugene Symphony. He was one of four participants selected to participate in the David Zinman Conductors

Workshop with the National Arts Centre Orchestra in Ottawa, Canada, and one of 24 conductors chosen to participate in the Malko Competition in Copenhagen, Denmark. He is also an accomplished pianist and percussionist, the only student to win the Brown University Orchestra Concerto Competition on two instruments. A native of the San Francisco Bay Area, Vinay Parameswaran holds a Bachelor of Arts in music and political science from Brown University, where he studied conducting with Paul Phillips and graduated with honors. He also holds an Artist Diploma from the Curtis Institute of Music in Philadelphia, where he was an Albert M. Greenfield Fellow and a conducting student of Otto-Werner Mueller.



**Miklós Rózsa** (1907-1995)  
**“PARADE OF THE CHARIOTEERS”  
FROM *BEN-HUR* (1959)**

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The Bible and ancient history have provided the sources for screen epics ever since *The Life of Christ* was presented (in 20 minutes) by two French directors in 1906. The following year Sidney Olcott made a one-reel condensation of Lew Wallace’s 1880 novel *Ben-Hur*, and MGM produced from the same book a silent spectacular in 1926. Director William Wyler’s remake of *Ben-Hur* in 1959 became one of the screen’s greatest successes, winning an unprecedented 11 Academy Awards, a record unmatched until *Titanic* equaled it in 1997. Hungarian-born Miklós Rózsa’s Oscar-winning score was integral to telling the tale of the Jewish prince Judah Ben-Hur, who survives unjustified slavery in a Roman galley and returns to wreak vengeance upon his enemy and witness the crucifixion of Christ.



**Sergei Prokofiev** (1891-1953)  
***LIEUTENANT KIJÉ, SYMPHONIC SUITE, OP. 60* (1934)**

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*Lieutenant Kijé*, directed by Alexander Feinzimmer, was a portrait of early 19th-century Russia and a satire on government bungling and militarism. Nicholas Slonimsky described the plot: “The subject of the film is based on an anecdote about Czar Nicholas I, who misread the report of his military aid so that the last

syllable of the name of a Russian officer which ended *ki* and the Russian expletive *je* formed a non-existent name, *Kijé*. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer of that name. Hence all kinds of comical adventures and fictitious occurrences.” The mythical soldier was really a blessing in disguise, since the blame for any bureaucratic bungling could be heaped on his head. So great were the errors ascribed to Kijé that he was banished to Siberia, but recalled by Nicholas in a surprising burst of clemency. When the Czar expressed a desire to meet this remarkable officer, he was informed—alas—that the good man had just expired. The movement titles give a summary of Kijé’s strange existence: *Birth of Kijé; Romance; Kijé’s Wedding; Troika; Burial of Kijé*.



**Bernard Herrmann** (1911–1975)  
**OVERTURE TO *CITIZEN KANE* (1941)**

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Bernard Herrmann was appointed to the musical staff of CBS in 1934, where he was responsible for providing background music for several radio series, including Orson Welles’ Mercury Theater. (Herrmann was a collaborator on the famous 1938 *War of the Worlds* broadcast that panicked the nation.) When Welles moved to Hollywood to produce *Citizen Kane*, he brought along Herrmann as his composer. The music Herrmann provided for that epochal movie became the touchstone of his work in Hollywood, and a paragon of the sweeping, symphonic film score precisely integrated to the drama on the screen; it was nominated for an Oscar. For the next quarter-century, Herrmann was one of the busiest composers in Hollywood.



**Erich Wolfgang Korngold** (1897–1957)  
***THE ADVENTURES OF ROBIN HOOD* (1938)**

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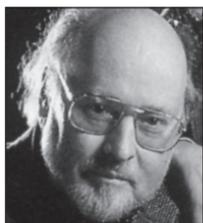
Director Michael Curtiz’s sumptuous 1938 production of *The Adventures of Robin Hood* for Warner Bros., the studio’s first full Technicolor feature, stands as the classic Hollywood telling of the legend about the nobleman who turns virtuous outlaw to rob from the rich, give to the poor, and defend England from internal usurpers and external enemies. The incomparable swashbuckler Errol Flynn played Robin; Claude Rains as Prince John and Basil Rathbone as Sir Guy of Gisbourne provided his chief nemeses; and Olivia de Havilland portrayed Robin’s love interest, Maid Marian. *The Adventures of Robin Hood* was nominated for four Oscars, including Best Picture, and won for its thrilling score by Erich Wolfgang Korngold, the Austrian émigré composer and winner of two Oscars. The concert suite includes *Old England, The Poor People, Robin Hood and His Merry Men, Love Scene* and *The Fight, Victory, Epilogue*.



## **George Gershwin** (1898–1937) **AN AMERICAN IN PARIS (1928)**

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In 1928, George Gershwin was not only the toast of Broadway but of all America, Britain and many spots in Europe. He had produced a string of successful shows (*Rosalie* and *Funny Face* were both running on Broadway that spring), composed two of the most popular concert pieces in recent memory (*Rhapsody in Blue* and the Piano Concerto in F), and was leading a life that would have made the most glamorous socialite jealous. The pace-setting *Rhapsody in Blue* of 1924 had shown a way to bridge the worlds of jazz and serious music, a direction Gershwin followed further in the exuberant Piano Concerto in F the following year. He was eager to move further into the concert world and, during a side trip in March 1926 to Paris from London (where he was preparing the English premiere of *Lady Be Good*), he hit upon an idea—a “walking theme” he called it—that seemed to capture the impression of an American visitor to the city “as he strolls about, listens to the various street noises, and absorbs the French atmosphere.” Late in 1927, a commission for a new orchestral composition from Walter Damrosch, music director of the New York Symphony and conductor of the sensational premiere of the Concerto in F, caused Gershwin to write a new piece around his Parisian sketches. He scored yet another hit when *An American in Paris* was premiered on December 13, 1928.



## **John Williams** (born in 1932) **“RAIDERS MARCH” FROM RAIDERS OF THE LOST ARK (1981)**

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Indiana Jones is such a cinematic icon of bravery, resourcefulness, applied intelligence and dry humor that it seems the character entered the popular culture long before his screen debut in 1981 in *Raiders of the Lost Ark* in the person of the perfectly cast Harrison Ford. The first adventure for the tweedy college archeologist-turned-bullwhip-toting action hero, Spielberg’s tribute to the Saturday matinee cliffhanger serials took Indy on a roller-coaster thrill-ride that included narrow escapes (from snake pits, hurtling boulders, poison darts, collapsing walls, yawning chasms, exploding airplanes, ghoulish spirits and roaring fires); nasty villains (mostly Nazis, appropriate to the film’s 1936 setting, but also a traitorous Frenchman and a spying spider monkey); and a feisty but regularly kidnapped damsel (played by Karen Allen) in a wide-ranging search for the ancient ark containing the tablets inscribed with the Ten Commandments, whose supernatural powers the Nazis want to harness. John Williams’ score matched the speed, wit, thrills and varied locales of *Raiders of the Lost Ark*, and his work was recognized with a nomination for an Academy Award—one of nine the film received, including Best Picture and Best Director.

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The

# Walter E. Heller Foundation

is a proud supporter of these distinguished guest conductors in the following concerts:

**Dennis Russell Davies**

Tchaikovsky Symphony No. 5

**July 6 and 7**

**Vinay Parameswaran**

Music of the Silver Screen: An American in Paris and More

**July 11**

**Roderick Cox**

Beethoven Symphony No. 2

**July 18**

**Markus Stenz**

Barber Violin Concerto

**July 20 and 21**

**Gemma New**

Liszt Piano Concerto No. 2

**July 25**

**David Danzmayr**

Mendelssohn Scottish Symphony

**July 27 and 28**

Funding from the Walter E. Heller Foundation is given in memory of Alyce DeCosta.