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## Grant Park Music Festival

Seventy-seventh Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Artistic Director and Principal Conductor*

Christopher Bell, *Chorus Director*

### Independence Celebration

Sunday, July 3, 2011 at 5:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Christopher Bell, *Conductor*

Artists from Remy Bumppo Theatre

KEY/SMITH arr. Toscanini	<i>The Star-Spangled Banner</i>
COPLAND	<i>Fanfare for the Common Man</i> for Brass and Percussion
BAGLEY	<i>National Emblem</i>
COPLAND	<i>Hoe-Down</i> from <i>Rodeo</i>
SOUSA	<i>The Belle of Chicago</i>
INTERMISSION	
arr. LOWDEN	<i>Armed Forces Salute</i> <i>The Caisson Song</i> (Army) — <i>Semper Paratus</i> (Coast Guard) — <i>The Marines' Hymn</i> — <i>The U.S. Air Force</i> — <i>Anchors Aweigh</i> (Navy)
OFFENBACH	<i>Can-Can</i> from <i>Orpheus in the Underworld</i>
arr. WENDEL	<i>St. Bailey's Rag</i> <i>When the Saints Go Marching In</i> — <i>Won't You Come Home, Bill Bailey</i> — <i>Twelfth Street Rag</i>
COHAN arr. Cacavas	<i>Star-Spangled Spectacular</i>
WARD arr. Dragon	<i>America the Beautiful</i>
TCHAIKOVSKY	<i>1812, Overture Solennelle</i> , Op. 49
SOUSA	<i>The Stars and Stripes Forever</i>

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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 its 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 trellis 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.

In the first volume of his autobiography (*Copland, 1900 through 1942*, St. Martin's/Marek, 1984), Aaron Copland (1900-1990) recounted the genesis of his popular *Fanfare for the Common Man*: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August [1942] about an idea he wanted to put into action for the 1942-43 concert season. During World War I, he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers. [Goossens' additional requests inspired a total of ten fanfares from such other notable musicians as Creston, Cowell, Piston, Thomson, Milhaud and Gould.] Goossens wrote: 'It is my idea to make these fanfares stirring and significant contributions to the war effort, so that I suggest you give your fanfare a title, as for instance, "A Fanfare for Soldiers, or for Airmen or Sailors."' After I decided on *Fanfare for the Common Man* and sent the score to Goossens, I think he was rather puzzled by the title. He wrote, 'Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 14 March [sic] 1943 at income tax time....' [The income tax deadline was changed to April after the war.] I was all for honoring the common man at income tax time. I later used the *Fanfare* in the final movement of my *Third Symphony*."

Edwin E. Bagley, born in 1857 in Craftsbury, Vermont, began his musical career at the age of nine as a boy vocalist with a touring company called Leavitt's Bellingers. He learned the cornet without benefit of a single lesson, and toured with the Swiss Bellingers before joining Blaisdell's Orchestra in Concord, New Hampshire. He was engaged by the Park Theatre Orchestra in Boston as solo cornetist in 1880, but later switched to trombone, and performed on that instrument with the Germania Band of Boston and the Boston Symphony. He died in Keene, New Hampshire in 1922. The most famous of Bagley's two-dozen known compositions, mostly marches, is *National Emblem* of 1905, given its title because of a brief quotation from *The Star-Spangled Banner*.

The great success of *Billy the Kid* in the spring of 1938 prompted the Ballet Russe de Monte Carlo to commission Aaron Copland four years later to write a second ballet on a cowboy theme; Agnes de Mille was engaged to devise the scenario and the choreography. The story of *Rodeo* is a simple one: a cowgirl, tough of hide but tender of heart, searches for — and finds — a man from the prairie whom she can invite to the Saturday night dance. Copland's music reflects the plot's folksiness and unaffected characters in its lean, uncluttered style, its quotations of American folk melodies, and its ebullient spirit. For the *Hoe-Down* that closes the suite, Copland borrowed the traditional tunes *Bonyparte* and *McLeod's Reel* to portray the foot-stomping, country fiddling and swaggering bravado of a rousing Western square dance.

John Philip Sousa (1854-1932) earned a sterling national reputation as a conductor and composer during his dozen years with the United States Marine Band in Washington, D.C., so when his enlistment ran out in 1892, agent David Blakely of Chicago, who had managed several tours for the renowned band of Patrick S. Gilmore, convinced him that he could organize a new civilian band with almost unlimited economic and artistic potential. (And economics counted — it is estimated that Sousa earned no more than \$1,800 during his last year as a bandmaster in the Marine Corps.) Sousa gave his final concert with the Marine Band on July 30, 1892 on the White House lawn, left the service the next day, and immediately set off for Philadelphia and New York to audition players; the new Sousa Band debuted on September 26, 1892 in Plainfield, New Jersey and would give more than 15,000 concerts on its international tours over the next 39 years. It was expected that the operation would be headquartered in Chicago, Blakely's town, but Sousa insisted on offices in New York, so as a sort of consolation, Sousa agreed to perform a joint concert on October 21, 1892 at the dedication of the World's Columbian Exposition — the Chicago World's Fair — with a specially assembled orchestra of 190 players conducted by Theodore Thomas, founder the year before of the Chicago Symphony Orchestra, and return there for three full weeks the following summer, when the fair had been completed and opened to the public. For his engagements in the city, and as a tribute to its ladies, Sousa composed *The Belle of Chicago*. The rousing march apparently had something other than the desired effect, however, since one local journalist opined, "Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a foghorn and feet like sugar-cured hams."

Composer and arranger Robert Lowden was born in Camden, New Jersey in 1920, trained as a music educator at Temple University, and served with the United States Army Band during World War II before returning to his hometown to teach. Lowden started writing advertising jingles and arranging for the Philadelphia Pops in the 1950s, and in 1957 he was hired by Philadelphia record producer Dave Miller to arrange for the "101 Strings" and other groups appearing on his Somerset label. Lowden went on to create hundreds of jingles and well-received jazz, commercial, show and orchestral arrangements, including the 1980 *Armed Forces Salute*, which comprises *The Caisson Song* (Army), *Semper Paratus* (Coast Guard), *The Marines' Hymn*, *The U.S. Air Force* and *Anchors Aweigh* (Navy) ingeniously woven together with reminiscences of such patriotic favorites as *America the Beautiful*, *Dixie*, *Yankee Doodle*, *Columbia*, *the Gem of the Ocean*, *When Johnny Comes Marching Home* and *The Battle Hymn of the Republic*.

In 1855, Jacques Offenbach (1819-1880) opened a little theater in the Champs-Élysées for the presentation of one-act musical farces using a small orchestra and a handful of singers. He managed to keep the venture afloat, but by 1858 he had amassed enough debts to put the future of the operation in doubt. To raise the money needed to pay his bills, he created a riotous musical satire based on the exploits of the ancient gods, notably those told in the legend of Orpheus and Euridice — *Orpheus in the Underworld*. The work, the first in which his famous *Can-Can* melody appears, did not have much success until the review of critic Jules Janin appeared. When Janin described *Orpheus* as "a profanation of holy and glorious antiquity in a spirit of irreverence that bordered on blasphemy," the Parisians rushed to see for themselves what outrages Offenbach had committed. The highly profitable run ended after 227 consecutive performances only when the cast pleaded exhaustion. The hit number of *Orpheus in the Underworld* was the *Can-Can*, the lubricious dance that was to take Europe and America by storm in the 1860s. Upon his visit to Paris in 1867, Mark Twain left a vivid word-picture of the *Can-Can*: "The idea is to dance as wildly, as noisily, as furiously as you can, expose yourself as much as possible, if you are a woman, and kick as high as you can — no matter which sex you belong to. The *Can-Can* is a whirl of shouts, laughter, furious music, a bewildering chaos of darting and interminable forms, stormy jerking and snatching of gay dresses, bobbing heads, flying arms, lightning flashes of white-stockinged calves and dainty slippers in the air, and then the grand final rush, riot, terrific hubbub and wild stampede."

Robert Wendel 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 in America, Europe, Canada, Southeast Asia and Australia, and his work has been featured on NBC's *Today* program and in numerous television commercials. In 1991, Wendel arranged *When the Saints Go Marching In*, *Won't You Come Home, Bill Bailey* and *Twelfth Street Rag* into a swinging Dixieland march that he called *St. Bailey's Rag*.

George M. Cohan, one of the seminal figures in the American musical theater, was born in Providence, Rhode Island on July 3, 1878 (though he always claimed July 4th as his birthday), and toured from boyhood with his vaudevillian parents. By age thirteen, he was writing songs and sketches for the act, which, with his sister, Josephine, became a headliner across the country under the billing "The Four Cohans." Cohan's first full-length show, with which he began his practice of providing the book, lyrics and music, was the 1901 *The Governor's Son. Little Johnny Jones* (1904), which included the songs *Yankee Doodle Boy* and *Give My Regards to Broadway* and a scene in which Cohan draped himself in a flag, made him America's best-loved entertainer of the day. For the next twenty years, he dominated the Broadway musical theater, writing some forty shows, collaborating on another forty, and producing (with Sam R. Harris) over a hundred more. Cohan died in New York in 1942. With his vibrant shows and performances, George M. Cohan brought a new, specifically American character to the country's musical theater which enabled it leave behind the old operetta style imported from Europe and create its own identity. His more than 500 songs reflect the bursting patriotic spirit of the years surrounding the First World War, and have taken their place in the country's heritage as the musical embodiment of national pride.

Katherine Lee Bates, a professor of English at Wellesley College, was inspired to write the words for *America, the Beautiful* by a visit to Pike's Peak in Colorado. Her poem was first published in the Boston magazine *The Congregationalist* on July 4, 1895. Lyricist and editor Thomas Bailey Aldrich encouraged Miss Bates to have music composed for the poem, but an existing melody titled *Materna* written by Samuel Augustus Ward (1848-1903) in 1882 had become associated with the poem in some unknown way; the words and music for *America, the Beautiful* were first published together in Boston in 1913. The National Federation of Music Clubs sponsored a competition in 1926 for new music for the poem, which elicited several hundred entries, but Samuel Ward's melody remains the only one used for Katherine Bates' stirring verses. The arrangement is by American composer, arranger, conductor, educator, and radio and television personality Carmen Dragon (1914-1984).

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. The *1812 Overture* represents the conflict — militarily and musically — of Russia and France, and the eventual Russian "victory" over the invaders. It opens with a dark, brooding setting of the Russian hymn *God, Preserve Thy People* for violas and cellos. The full orchestra is gradually collected up as the section progresses to make a splendid climax. The French forces appear to the sound of thumping drums and 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 that occupies three full pages in the score, the opening hymn returns in a grand setting for wind and brass choir 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 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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as Chorus Director of the Grant Park Music Festival

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