



Grant Park Orchestra and Chorus
Carlos Kalmar, Principal Conductor
Christopher Bell, Chorus Director

Mendelssohn's Italian Symphony

Friday, July 29, 2016 at 6:30 p.m.

South Shore Cultural Center

Saturday, July 30, 2016 at 7:30 p.m.

Harris Theater for Music and Dance

GRANT PARK ORCHESTRA

Thomas Wilkins, *Guest Conductor*

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| BERLIOZ | <i>Roman Carnival Overture, Op. 9</i> |
| MÁRQUEZ | <i>Danzón No. 2</i> |
| LEHÁR | <i>Gold and Silver Waltzes</i> |
| DAUGHERTY | <i>Desi</i> |
| SAINT-SAËNS | <i>"Bacchanale" from Samson et Dalila</i> |
| | INTERMISSION |
| OFFENBACH | <i>Overture to La Vie Parisienne</i> |
| MENDELSSOHN | <i>Symphony No. 4 in A major, Op. 90, "Italian"</i> <i>Allegro vivace</i> <i>Andante con moto</i> <i>Con moto moderato</i> <i>Saltarello: Presto</i> |

Friday's concert is being broadcast live on 98.7 WFMT
and streamed live on wfmt.com.



THOMAS WILKINS is Principal Conductor of the Hollywood Bowl Orchestra. He has held a titled position at the Hollywood Bowl since 2008, when he was named Principal Guest Conductor; in spring 2014 he became Principal Conductor. He has also been Music Director of the Omaha Symphony since 2005 and holds the Germeshausen Family and Youth Concert Conductor chair with the Boston Symphony Orchestra. His past positions have included Resident Conductor of the Detroit Symphony and Florida Orchestra, and Associate Conductor of the Richmond (Virginia) Symphony. In addition, he has served on the

music faculties of North Park University in Chicago, University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. Devoted to promoting life-long enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. Following his highly successful first season with the Boston Symphony, the *Boston Globe* named him among the “Best People and Ideas of 2011.” In 2014, Mr. Wilkins received the “Outstanding Artist Award” at the Nebraska Governor’s Arts Awards for his significant contributions to music in the state. During his conducting career, Thomas Wilkins has led orchestras throughout the United States, including those of Philadelphia, Cleveland, New York, Atlanta, Rochester, Cincinnati, Dallas, Houston, Buffalo, Baltimore and Utah, as well as the Grant Park Orchestra and National Symphony in Washington, D.C. A native of Norfolk, Virginia, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and New England Conservatory of Music in Boston.



The failure of the opera *Benvenuto Cellini* by **HECTOR BERLIOZ** (1803-1869) at its premiere in September 1838 was nearly complete. Except for the original overture to the opera, everything else, Berlioz reported, “was hissed with admirable energy and unanimity.” Five years later, he mined the opera for material for a new overture that he could use either as an independent concert work or as the introduction to the second act of *Benvenuto*. With the flavor of the opera’s setting and his own Italian travels as guides, he named it *Roman Carnival*. The Overture’s two large formal sections are based on melodies from

the opera. The first borrows *Benvenuto*’s aria *O Teresa, vous que j’aime* (“O Teresa, whom I adore”); the other is a bubbling *saltarello* reminiscent of the folk dances Berlioz heard in Rome.



ARTURO MÁRQUEZ, born in Alamos Sonora, Mexico in 1950, began his musical training in La Puente, California in 1966, and subsequently studied piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico; he also studied privately in Paris with Jacques Castérède and at the California Institute of the Arts. Márquez’s professional appointments have included leader of the Navojoa Municipal Band, teacher of composition at the National School of Music of Mexico, and a residency at the National Center of Research, Documentation

and Information of Mexican Music at the National University of Mexico. In 1942, after a good-will visit to Cuba, Aaron Copland wrote his *Danzón Cubano* and gave the following description of the form: “The Cuban *danzón* is a stately dance, quite different from the rumba, conga and tango, and one that fulfills a function rather similar to that of the waltz in our own music, providing contrast to some of the more animated

dances. It is elegant and curt and very precise, as dance music goes." Of his *Danzón No. 2*, Márquez noted, "I discovered that the apparent lightness of the *danzón* hides a music full of sensuality and rigor, music of nostalgia and joy that our old folks live with, a world that we can still grasp in the music of Veracruz and the dance halls of Mexico City. *Danzón No. 2* is a tribute to the world that nurtured it."



FRANZ LEHÁR (1870-1948), son of a horn player and military bandmaster, was tutored in music by his father, and entered the Prague Conservatory at the age of twelve. In 1888, Lehár got a position as a violinist with a theater orchestra in Barmen-Elberfeld in Germany, but he was soon called up for military service and joined his father's band in the 50th Austrian Infantry Regiment. The promotion of the younger Lehár to bandmaster in 1890 coincided with the beginning of his career as a composer; he began his first stage work, the opera *Kukuska*, the following year. He resigned his military post when the opera was accepted for production by the Leipzig Municipal Theater in 1896, but the work's failure forced him to resume his old vocation, first in Trieste and later in Budapest, where he took over the 3rd Bosnian-Herzegovinian Infantry Band upon his father's retirement from that position. In 1899, he was transferred to Vienna, where some of his early orchestral works, including the *Gold and Silver Waltz*, established his reputation as a composer. His international fame was confirmed by *The Merry Widow* six years later.



MICHAEL DAUGHERTY (b. 1954), Professor of Composition at the University of Michigan since 1991, earned his baccalaureate at North Texas State University and his master's degree from the Manhattan School of Music, and spent the following year on a Fulbright Fellowship studying at IRCAM in Paris. From 1980 to 1982, he continued his professional training at Yale while collaborating with jazz arranger Gil Evans in New York; he received his doctorate from Yale in 1984. György Ligeti invited Daugherty to study with him in Hamburg, Germany from 1982 to 1984, during which time Daugherty developed his distinctive compositional

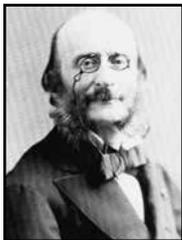
language, which fuses elements of jazz, rock, popular and contemporary music with the techniques of traditional classical idioms. Daugherty has received honors from the NEA, American Academy and Institute of Arts and Letters, BMI, Tanglewood and ASCAP, two awards from the Friedheim Competition at Kennedy Center, and three Grammys. Daugherty wrote, "*Desi* (1991) is a tribute to the persona of Desi Arnaz (1917-1987), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in *I Love Lucy*, widely regarded as one of the most innovative television comedy shows of the 1950s."



The story of *Samson et Dalila* by **CAMILLE SAINT-SAËNS** (1835-1921) is set in Gaza, Palestine about 1150 B.C.E. The mighty Samson, leader of the Hebrews during their bondage to the Philistines, kills Abimelech, Satrap of Gaza, in a scuffle. The Philistine High Priest urges vengeance upon the Hebrews, but the Philistines are themselves dispersed by the Hebrews. Dalila emerges from the Philistine temple bearing garlands for the victorious Hebrews, and approaches their hero, Samson. Bewitched by her beauty, Samson prays to heaven to be able to resist her temptations. He cannot, and is lured to Dalila's house,

where she uses her wiles to discover that his hair is the source of his strength. She shears his locks, leaving him powerless, and he is seized by the Philistine soldiers with whom she has been plotting his capture. The next scene shows Samson, his

eyes plucked out, chained to the wheel in a Philistine mill. The opera's final tableau is set in the Temple of Dagon, where the Philistines are celebrating their suppression of the rebellious Hebrews. Samson, mocked by the Philistines and particularly Dalila, is led in by a child. Realizing that he is chained to the main pillars supporting the temple roof, he prays for a brief return of his former strength. His prayer is answered and he topples the pillars, burying himself and his enemies. The *Bacchanale* accompanies the ballet depicting the revels in the temple of Dagon at the beginning of Act III.



JACQUES OFFENBACH (1819-1880) established his reputation as the foremost *farceur* of the Parisian musical stage with the riotous *Orphée aux Enfers* ("*Orpheus in the Underworld*") of 1858, which skewered the day's social mores through caricatures of figures from old myths and legends. *La Vie Parisienne* (1866, "*Parisian Life*") used modern characters but, like those from Offenbach's previous shows, they were maneuvered through a satiric tale of subterfuge, dalliance, gullibility, inebriation and escapade buoyed upon one of Offenbach's most infectious scores. Audiences loved it. Jules Claretie, director of

the Théâtre Français, said it was if "the whole house had been taking hashish." The irresistible *joie de vivre* of *La Vie Parisienne* is distilled in the operetta's melodious Overture.



When he was 21, **FELIX MENDELSSOHN** (1809-1847) embarked on an extensive grand tour of the Continent. He met Chopin and Liszt in Paris, painted the breathtaking vistas of Switzerland, and marveled at the artistic riches (and grumbled about the inhospitable treatment by the coachmen and innkeepers) of Italy. "The land where the lemon trees blossom," as his friend Goethe described sunny Italy, stirred him so deeply that he began a musical work there in 1831 based on his impressions of Rome, Naples and the other cities he visited. The composition of this "Italian" Symphony, as he always called it,

caused him much difficulty, however, and he had trouble bringing all of the movements to completion. "For the slow movement I have not yet found anything exactly right, and I think I must put it off for Naples," he wrote from Rome to his sister Fanny. The spur to finish the work came in the form of a commission for a symphony from the Philharmonic Society of London that caused Mendelssohn to gather up his sketches and complete the task by 1837.

Mendelssohn cast his "Italian" Symphony in the traditional four movements. The opening movement takes an exuberant, leaping melody initiated by the violins as its principal subject and a quieter, playful strain led by the clarinets as its subsidiary theme. The intricately contrapuntal development section is largely based on a precise, staccato theme of darker emotional hue but also refers to motives from the main theme. A full recapitulation of the exposition's materials ensues before the movement ends with a coda that recalls the staccato theme from the development. The *Andante* may have been inspired by a religious procession that Mendelssohn saw in the streets of Naples. The third movement is in the form of a minuet/scherzo whose central trio utilizes the burnished sonorities of bassoons and horns. The finale turns to a tempestuous minor key for an exuberant dance modeled on a whirling *saltarello* that Mendelssohn heard in Rome.

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