

Marquette Symphony Orchestra
Octavio Más-Arocas, Principal Conductor

presents

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Saturday, August 14, 2021 – 7:30 p.m.
Presque Isle Bandshell

Hungarian March from *The Damnation of Faust*, Op. 24.....Hector Berlioz

Of Our New Day Begun.....Omar Thomas

“Feelin’ Good”.....Bricusse & Newley, trans. Cy Payne

Olivia Simerman, vocalist

“Shallow” from *A Star is Born*.....Lady Gaga (among others), arr. Victor Lopez

Olivia Simerman, vocalist

Marche Slave, Op. 31.....Peter Ilyich Tchaikovsky

“At Last”.....Etta James, arr. Riley Hampton

Olivia Simerman, vocalist

“Skyfall”.....Adkins & Epworth, arr. J.A.C. Redford

Olivia Simerman, vocalist

Selections from *The Sound of Music*.....Rodgers & Hammerstein, arr. Robert Russell Bennett

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at
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October 9, 2021

Feat. Beethoven's Symphony No. 7

December 18, 2021

Sounds of the Holiday, w. Steve Grugin and Janis Peterson conducting

March 12, 2022

Feat. Youth Concerto winner Xiaoya Liu performing Prokofiev's Piano
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String players are listed alphabetically

Hungarian March from “The Damnation of Faust”, op. 24

Hector Berlioz

Born 1803

Died 1869

Hector Berlioz, the ingenious Frenchman is known to many as the inventor of the modern orchestra, was above all, a man of romantic passion. His personality was as fiery as his head of wavy, reddish hair. All his life, he experienced emotions very deeply. It is said that he would weep like a child while reading the works of Virgil. This Romanticism animates his music, but it is also what made for a tumultuous life. If he disliked something, he abhorred it. Conversely, what he loved he almost smothered in his grasp.

Berlioz was dedicated to promoting the new music of his time. Although his musical ideas were thought too radical for his time, he significantly influenced symphonic form in the nineteenth century. His creations were considered by some to be bizarre at times and reflective of his changeable emotions; he often broke the standard rules of orchestration. But as tempestuous as his works were, they were also graceful, and there is no denying their superb craftsmanship.

Hector (Louis) Berlioz was born in La Cote-St. Andre, France in the winter of 1803. As a boy, he studied flute, guitar and voice, but unlike most composers, he never studied piano. His father, a physician, was outraged at the thought of his son becoming a composer. He enrolled him in a Paris medical school. But Berlioz hated the sight of blood and cadavers. Besides, the environment in Paris only enhanced his affinity for music. He abandoned school and attended operas and concerts instead.

Soon after, he entered the Conservatoire, where he studied opera and composition and began to write an original opera in 1822. This decision was not well-received by his father, who refused to fund his son's rebellious endeavors, and Berlioz had to find other ways to make ends meet. He was an excellent sight-reader, and in 1827 he took a job as a chorus singer at a vaudeville theater. He felt ashamed of the work, however, and kept his pursuits hidden from his friends.

He could not, however, keep secret his feelings for Irish actress Harriet Smithson. She played the part of Ophelia in a British drama troupe's performance of Shakespeare's *Hamlet*, and Berlioz fell passionately in love with her. He knew no English and Miss Smithson no French, but it didn't matter to Berlioz. It seemed perfectly natural for him to communicate his feelings through his music. And that he did in his most well-known and enduring work *Symphonie Fantastique*, (1831) an offering of adoration and devotion to Miss Smithson. This work helped create a new romantic genre referred to as program music. The two wound up married, but his music fared much better than this relationship, to be sure.

But no matter what circumstances life dealt Berlioz, he would never lose his lust for music, and he continued to compose vigorously. The cult of the romantic hero, which pervaded 19th-century ideology, inspired another of Berlioz's works—*Harold in Italy* (1834), based on an epic poem by Lord Byron, and scored, unusually, for solo viola with orchestra.

It was in 1845 that Berlioz set to work on his own text of Goethe's epic poem, *Faust*. The real Doctor Johannes Faust lived at the beginning of the 16th century. He was a medical man and studied alchemy and astrology. Some reports claimed that he was calling up the dead and practicing black magic. Rumor held that he was murdered, and with his death in 1540, the legend that he had made a pact with the devil was well believed.

The plot of Goethe's *Faust* has the protagonist trading his soul with Mephistopheles in exchange for youth and embarking on a life of indulgence and military glory. He seduces the beautiful Marguerite and then abandons her and is finally transported to hell, while Marguerite is redeemed.

Berlioz's work is not really an opera, but (as described by the composer) a “dramatic legend” entitled *La Damnation de Faust*. It is a succession of somewhat static scenes, with most of the action happening not on the stage but within the music. The orchestral piece that results includes the *Hungarian* or *Rakoczy March*, which we will hear tonight. In an earlier work, Berlioz selected several songs from Goethe's drama to set to music. He

published these songs together with some other scenes like the chorus of the Sylphs as *Eight Scenes from Faust*. He later integrated them into the more comprehensive dramatic work *La Damnation de Faust*.

Three orchestral excerpts from this “legend” are often heard at symphony concerts. I. Minuet of the Will-o’-the-Wisps, a graceful dance melody carried by woodwinds and brass, II. Dance of the Sylphs, a waltz melody for violins depicting the dancing of gnomes in Faust’s dream, and III. The *Hungarian* or *Rakoczy March*. This rousing Hungarian March is based on a folk melody. The music is a background for Faust’s travels through Hungary. Berlioz speaks of the March in his Memoirs:

“The night before my departure from Vienna for Hungary, a Viennese amateur well up on the ways of the country I was to visit came to see me, bringing a volume of old airs. ‘If you want the Hungarians to like you,’ he said, ‘write a piece on one of their national tunes.’”

Berlioz selected this song written in 1809 by John Bihari to honor the Rakoczys, a noble family long active in the Hungarian fight for liberation from Austria. The Hungarian patriots were stirred up by the piece when it premiered in the winter of 1846. They felt the March got to the heart of their plea for independence. Two years later, violence would break out.

George Bernard Shaw wrote after hearing this spirited piece that he would “charge out of Trafalgar Square single-handed” if it went on any longer. It was the success of this music that caused Berlioz to take pen in hand and say, ‘hmmm--I think I’ll plunk my German hero down in a plain in Hungary to observe a charge of the national cavalry.’ The wise composer explained, “I should not have hesitated to bring him in any other direction if it would have benefited the piece.”

The main theme creeps up softly in the woodwinds and is followed by a fanfare in the trumpets. The strings present a countertheme. Both ideas are meshed, and the first Hungarian tune grows in intensity until there is an eruption of sound throughout the whole ensemble. The music is absolutely triumphant and grand.

Berlioz would go on to compose his *Te Deum* in 1849, the oratorio *L’Enfance du Christ* between 1850 and 1854, and his monumental opera, *Les Troyens* (The Trojans) in 1856-59. By about this time, Berlioz was getting some recognition and appreciation. His work Treatise on Instrumentation was becoming a standard textbook. By the late 1860s, his health began to fail, and in 1869 he was bedridden. He died in March of that year.

The real renown didn’t come to Berlioz in his lifetime. Even posthumously, the recognition came about slowly. There was no cult comparable to the ones surrounding the names of Wagner and Liszt, for instance. But eventually, Berlioz was hailed by critics and listeners as the embodiment of the romantic sensibility. His compositions brought back pure modal tonalities from French folk music, combining them with chromaticism, which reflected the spirit of his revolutionary times. Berlioz was a complex man. He had a bold sense of idealism on the one hand and a fascination with the macabre on the other. But both hands and every cell of his being were in agreement on one thing—Romanticism. “Which of these two powers,” he said, “love or music, can elevate man to the sublimest heights? Why separate them? They are the two wings of the soul.”

Of Our New Day Begun

Omar Thomas
Born 1984

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of composer, arranger and educator Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008 and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." Following his Berklee tenure, he served on the faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. He is currently an Assistant Professor of Composition at The University of Texas at Austin.

Omar's music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, and the Colorado Symphony Orchestra, in addition to several the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Dionne Warwick and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life."

Omar's first album, "I AM," debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, "We Will Know: An LGBT Civil Rights Piece in Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." "We Will Know" was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."

The composer says of this work: "*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families."

"Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem") and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have

always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Of Our New Day Begun begins with a unison statement of a melodic cell from “Lift Every Voice....” before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of “Lift Every Voice and Sing,” fueled by the stomping and clapping reminiscent of the black church.

“In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of “Lift Every Voice....” in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.” The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble. The MSO takes great pride in bringing you a performance of it this evening.

Feelin' Good

Anthony Newley and Leslie Bricusse/arr. Payne

Olivia Simerman, vocalist

“Feelin’ Good” is a song written by English composers Anthony Newley and Leslie Bricusse for the musical *The Roar of the Greasepaint – The Smell of the Crowd*. It was first performed on stage in 1964 by Cy Grant on the UK tour and by Gilbert Price in 1965 with the original Broadway cast.

Feeling Good” is perhaps the ultimate feelgood song: it ascends and dives, making us sense the joy of nature, the freedom of birds in flight. It is empowering and thrilling. It is also written to express a particular kind of euphoria: that which comes with liberation from oppression. The great Nina Simone recorded “Feelin’ Good” for her 1965 album *I Put a Spell on You*. Her rendition is known as a staple and is sampled by many electronic and hip hop artists today. You can hear the proud rise from oppression in her voice.

The song has also been covered by Traffic, John Coltrane, George Michael, Victory, Eels, Joe Bonamassa, Muse, Sammy Davis Jr., among others, including Canadian singer Michael Bublé, who made it the lead single from his album *It's Time*. The single was released in 2005. The song was the opening track on Bublé’s live album, *Caught in the Act*, and has appeared in television commercials, notably one in the U.S. for Volkswagen in 1994, TV and film media series including “Six Feet Under”, “Scandal”, and “Point of No Return” and the 2010 NBA draft broadcast.

“Shallow” from *A Star is Born*

Olivia Simerman, vocalist

“Shallow” is a song performed by American singer Lady Gaga and American actor and filmmaker Bradley Cooper. It was released through Interscope Records on September 27, 2018, as the lead single from the soundtrack to the 2018 musical romantic drama film, *A Star Is Born*. “Shallow” was written by Gaga with Andrew Wyatt, Anthony Rossomando and Mark Ronson. The song is heard three times throughout the film, most prominently during a sequence when Cooper's character Jackson Maine invites Gaga's character Ally to perform it onstage with him. The scene was filmed in front of a live audience at the Greek Theater in Los Angeles.

Warner Bros. synopsisizes this movie thusly: “Seasoned musician Jackson Maine (Cooper) discovers and falls in love with struggling artist Ally (Gaga.) She has just about given up on her dream to make it big as a singer - until Jack coaxes her into the spotlight. But even as Ally's career takes off, the personal side of their relationship is breaking down, as Jack fights an ongoing battle with his own internal demons.

The song “Shallow” is a pivotal moment in the film since it speaks about Ally and Jackson's conversations. Gaga wrote it from Ally's point of view with the self-aware lyrics asking each other if they are content being who they are. It a power ballad that blends rock, country, and folk-pop, finding Gaga and Cooper trading verses and gradually moves towards the climactic final chorus with a vocal run by Gaga. The recording is interspersed with the sound of audience noise and applause. Gaga premiered it on DJ Zane Lowe's Beats 1 radio show while giving an interview about the film. An accompanying music video was also released, showing both Gaga's and Cooper's characters singing “Shallow” together onstage, interspersed with scenes from *A Star Is Born*.

“Shallow” received universal acclaim from music critics, who commended Gaga's vocals, the dramatic nature of the composition and the songwriting. Commercially, the song topped the charts in more than twenty countries and reached the top ten elsewhere. It received numerous accolades, including the Academy Award for Best Original Song, the Golden Globe Award for Best Original Song, the BAFTA Award for Best Film Music and the Critics' Choice Movie Award for Best Song. It harvested four Grammy Award nominations, including Record of the Year and Song of the Year while winning for Best Pop Duo/Group Performance. It is one of the best-selling singles of all time. It was a testament to Gaga’s status in the music industry. Billboard dubs it as “a sweet, yet somber back and forth between a boy and a girl. But the guttural bridge launches it off the deep end and into iconic territory. In the film, it’s the precise moment that Ally’s star is born. In the real world, it further cemented Gaga’s legacy.”

There are lots of interpretations of the song, the most interesting one of which is Gaga’s idea of how it reflects on our society. In an interview with “Elle” magazine, the singer states “I really believe in my heart that the unfortunate truth is that our cell phones are becoming reality”, she said. “It's become reality for the world. And in this song, we provide not just a conversation, but also a very poignant statement. I wish not to be in the shallow, but I am. I wish to dive off the deep end but watch me do it. I think this is something that speaks to many people, and during, I think, a very shallow time, it's a chance for us all to grab hands and dive into the water together and swim into the deepest depths of the water that we can.” Please enjoy Olivia’s version of this influential tune.

Marche Slave, Op. 31

Peter Ilyich Tchaikovsky
Born 1840
Died 1893

So much has been written and uttered about the great Tchaikovsky, it is a challenge to find something fresh to add, but it is never a challenge to find something amazing in his music that one may have missed upon hearing it previously. Before we address the work at hand, *Marche Slave*, it may be interesting to point out the fact that it was Tchaikovsky's *Nutcracker Suite*,” (six selections from The Nutcracker ballet) that inspired more people's interest in classical music than any music in history. You would be hard-pressed to find someone who has no knowledge of it.

Tchaikovsky, born in Votkinsk, Russia in 1840, was a private man, and a rather odd man, who did not have a very happy start in life. At the age of seven, after hearing Mozart's *Don Giovanni* on a music box, Peter begged for piano lessons. He learned the piano, but his father didn't want his musical desires to go further, because he didn't think music was a fit career. So, Tchaikovsky became a law clerk instead. However, the separation from his mother when he was sent away to law school crushed him. One month after her death, he began to write music.

He got musical ideas quickly and is quoted as saying: “I forget everything and behave like one demented. Everything inside me begins to pulse and quiver.” When composing, Tchaikovsky would forget to sleep and eat. Once, in the middle of a writing frenzy, he wrote, “I continue to bake musical pancakes.”

Even so “Western” a composer as he, found the folk idioms of his native land a convenient device with which to express nationalistic fervor. That the composer was, indeed, a patriot is well illustrated by a childhood incident: Seizing a map, the young Tchaikovsky passionately kissed the area that was Russia, then spat at the other countries. His beloved nurse reminded him that she was French. “I know, he explained, “so I covered France with my hand.”

In his famous “1812 Overture” he used old Russian hymns and folk songs—plus the “Marseillaise”—to celebrate Russia's victory over the invading Napoleon Bonaparte. And in his best-known march composition, the *Marche Slave*, which we will hear performed this evening, he drew on his folk tunes of Slavonic and Serbian origin to honor the Serbian heroes of the Turko-Serbian War.

Composed in 1876, and first performed in Moscow in November of that year, the *Marche Slave* is a rousing, patriotic work based largely on the Russian anthem, “God Save the Czar,” and a Serbian song, which roughly translates as: “Come, my dearest, why so sad this morning?” The work is in three sections, the first being a funeral hymn of slightly Oriental cast, the final section a song of victory. It is in the second section of this work that Tchaikovsky reveals his nationalism in the use of the Russian anthem.

Tchaikovsky was commissioned to write the piece specifically for a concert to benefit Serb soldiers wounded while fighting (with help from Russian volunteers) against the Ottoman Empire. So, rather than it being simply for Russians, the title declared it a march for all Slavs. The piece, though relatively brief, includes a number of distinct moods; bright, festive passages contrast with threatening ones. At several moments, different sections of the orchestra carry their own melodies at the same time, creating a layered effect. As the march progresses toward its triumphant conclusion, the intensity of the music builds, and the main theme is gradually shifted from the woodwinds and strings to the brass and percussion.

At Last

Mack Gordon and Harry Warren, arr. Riley Hampton

Olivia Simerman, vocalist

Etta James was born Jamesetta Hawkins on January 25, 1938, in Los Angeles. She started singing when she was just five years old in her Baptist church choir. Known for her amazing voice, many people considered James the “Queen of Soul” before Aretha Franklin claimed the title. Her stage name came from switching around the letters in first name, Jamesetta.

Released in 1960, “At Last” was Etta James’s second hit single from and the title track of her debut album. It crossed over from the R&B charts to the Billboard Hot 100 and went on to the Grammy Hall of Fame in 1999. From commercial, to the first dance at President Obama’s first inaugural ball (covered by Beyoncé), the song has become part of our culture. According to IMDb, James’s “At Last” appeared in 64 TV show episodes or movies. From classics like *Rain Man* to unexpected venues like Justin Bieber’s *Never Say Never* documentary, the song, written by Mack Gordon and Harry Warren in 1941, has triumphantly celebrated victory in love!

However, James was almost twenty years too late to claim this song as her own. Ironically, the original song was written for a movie, *Sun Valley Serenade*, in 1941. But this original version done by Glenn Miller and his fine orchestral crew was deemed by the head of the studio to be over the top. The vocals were then deleted from the film version, not to be heard until a 1954 reissue along with the outtake.

In 1942, the song was re-recorded by Glenn Miller, his orchestra, and Ray Eberle on vocals. Featured in another movie, *Orchestra Wives*, this version even made it on the Billboard pop music chart in 1942. This version of “At Last” also featured on a “Victory Disk” sent by the U.S. War Department to troops overseas in World War II. That’s quite a lot of mileage for a romantic ballad.

The original has more of a mellow, big-band style, with woodwinds and brass trading off, each driving the melody in turn. The instruments fade in and out; you can almost picture how it would be the perfect backdrop to a movie: prominent during transitions, more reserved during peak dialogue or action. The mood is fairly bright, no hint of the past “lonely days.

But even those who prefer the original must admit that nobody can resist the throaty, striking impact of the opening vocal declaration in Etta’s version: “At last/ My love has come along/My lonely days are over/And life is like a song.” She channels Dinah Washington and Billie Holiday. But she never oversells the vocal. Instead, she suits her pipes to the music and injects her special romantic longing. The strings swell and dive with power and hope. Her thrilling delivery still has hints of the sadness of life before it became “like a song.” She both rejoices at finding love and is relieved that her longing has come to a close. The song has allure for listeners sharing in the victory of found romance, and others whose spirits are lifted by the fact that maybe this song with ring true for them. With lyrics about finding that one true love and a classical feel, this is a very popular wedding song.

Surprisingly, even though this version is a classic, it never made it onto the charts! James was singing well into the 2000s (she passed in 2012) and was inducted into the Rock and roll Hall of Fame in 1993, but “At Last” is not among her nine chart hits according to “Billboard.” It doesn’t matter though, as they say, the People have spoken. James wrote of “At Last” in her autobiography, “Thirty-five years later, they’re still asking for it.” “At Last” is chief among Etta James’s great legacy. And no amount of time or other covers of the song, heartfelt though they may be, seem likely to ever diminish it.

Skyfall

Adele Adkins & Paul Epworth, arr. J.A.C. Redford

Olivia Simerman, vocalist

The James Bond blockbuster motion picture *Skyfall* is a 2012 spy film and the twenty-third in the series produced by Eon Productions. When James Bond's (Daniel Craig) latest assignment goes terribly wrong, it leads to a devastating turn of events: Undercover agents around the world are exposed, and MI6 is attacked, forcing M (Judi Dench) to relocate the agency. With MI6 now compromised inside and out, M turns to the one man she can trust: Bond. Aided only by a field agent, Bond takes to the shadows and follows a trail to Silva (Javier Bardem), a man from M's past who wants to settle an old score.

Paul Epworth co-wrote the theme song for the film with superstar Adele. The collaboration had been rumored to be in the works for a long time. In early 2011, Sony Pictures suggested Adele because her “soulful, haunting, evocative quality” would bring back the “classic Shirley Bassey feel” associated with early Bond movies. Because the producers wanted “a dramatic ballad” Epworth and Adele were to do something that was simultaneously dark and final, like a funeral, and try to turn it into something that was not final. A sense of death and rebirth.” Epworth explained “It’s like, when the world ends and everything comes down around your ears, if you’ve got each other’s back, you can conquer anything. This is what we’re out to capture.”

Adele was hesitant at first about getting involved in the project, as she felt she was not the person they were looking for. “My songs are personal, I write from the heart,” she said. The director, Sam Mendes told her to “just write a personal song,” telling her to think of Carly Simons “Nobody Does It Better” from *The Spy Who Loved Me* as an inspiration. That did the trick. It was finally released in October of 2012. The team aimed to capture the mood and style of the other Bond themes, including dark and moody lyrics to work with the film’s plot. With Adele’s soulful, haunting, evocative vocals, it is no wonder that numerous critics ranked it among the best Bond themes ever.

“Skyfall” went on to win the Golden Globe and Academy Award for Best Original Song, as well as the Grammy Award for Best Song Written for Visual Media. *Skyfall* is one of the best-selling digital singles of all time. Tonight, we will hear Olivia sing J.A.C. Redford’s full symphony orchestra version adapted from his film score, which includes drum set, electric bass, and optional parts for guitar and SATB chorus.

Selections from The Sound of Music

Rodgers & Hammerstein, arr. Robert Russell Bennett

The *Sound of Music* (1965) was an exceptionally successful film. At the time of its release, it surpassed *Gone with the Wind* (1939) as the number one box office hit of all time. It was the high point of the Hollywood musical. The film's status as the most successful music was finally surpassed by *Grease* in 1978. This wholesome picture was produced/directed by Robert Wise, who also directed *West Side Story* in 1961, for which he won the same two Oscars as he did for this movie— (Best Director and Best Picture).

This joyous, uplifting, three-hour film adaptation of Richard Rodgers and Oscar Hammerstein II's 1959 hit Broadway stage musical has become one of the most beloved films of moviegoers. A tuneful, heartwarming story, taking place in 1930s Austria, it is based on the real-life story of the Von Trapp Family singers, one of the world's best-known concert groups in the era immediately preceding World War II.

Actress and singer Julie Andrews (fresh from her Oscar-winning role in 1964's *Mary Poppins*) stars as Maria, the good-natured, tomboyish young woman, who is failing miserably in her attempts at becoming a nun. When ice-cold militaristic Navy Captain Georg Von Trapp (played by Christopher Plummer) writes to the convent asking for a governess that can handle his seven mischievous children, Maria is given the job. Their lives are threatened by the encroachment of the Nazis, but Maria ultimately wins the heart of the children, marries the captain, and embraces the opportunity to bring a new love of life and music into his home. Together, they find a way to survive the loss of their homeland to the Nazis.

Marketing slogans at the time yelled out: "The Happiest Sound in All the World." Ernest Lehman's screenplay was based on the book by Howard Lindsay and Russel Crouse. That book was in turn based on Baroness Maria von Trapp's 1949 autobiography (*The von Trapp Family Singers*) about the exploits of the family of singers and their escape from the Nazis in Austria in 1938.

Andrews' clear, beautiful singing voice, the on-location travelogue views of Salzburg, Austria and so many memorable tunes including "So Long, Farewell," "Sixteen Going on Seventeen," "The Sound of Music," "Climb Ev'ry Mountain," "Do-Re-Mi," "Edelweiss," "How Can Love Survive," "The Lonely Goatherd," "Maria," "My Favorite Things" and more, make this movie a special treat for every generation to witness. With the help of Robert Russell Bennett, the MSO brings you the songs from this timeless production this evening. With pleasure.

—Program Notes by Claudia Drosen