

60th Season 2005-2006
Greater Bridgeport Symphony
Gustav Meier, *Music Director / Conductor*
The Klein, Bridgeport, 8:00 PM

Saturday, October 1, 2005

AVIENNESE GALA

Tiffany Jackson, Soprano

Dress up for a night on the town
and the opening of the 60th season

Saturday, November 5, 2005

BEST OF 60 YEARS

Joel Fan, Piano

Highlights include
Rachmaninoff Piano Concerto No. 2
& Respighi Pines of Rome

Saturday, December 3, 2005

BIRTHDAY POPS!

Oscar Bustillo &

Kurt Anderson, Guest Conductors

Catherine Viscardi, Soprano

A nostalgic symphonic trip back to the 40s
and 50s and the early years of the orchestra,
which coincided with the Swing era, the
heyday of the Broadway Musical, and the
birth of television.

Saturday, March 4, 2006

MAD ABOUT MOZART

Alex Weill, Violin

Winner, 2005 Carlson-Horn Competition

Celebrating the 250th anniversary of
Mozart's birth.

Saturday, April 22, 2006

ITALIAN OPERA GALA

The Mendelssohn Choir of Connecticut,

Carole Ann Maxwell, Artistic Director

Great choral and orchestral selections from
Verdi's *Aida, Il Trovatore, Otello, Don Carlo,*
Nabucco, Macbeth, La Forza Del Destino;
Mascagni's *Cavalleria Rusticana*
& Puccini's *Madama Butterfly*

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SPECIAL BENEFIT CONCERT

Saturday, May 20, 2006

CLASSIC/ROCK

An Electrifying Experience

Alexander Markov,

Classical & Electric Violin

Featuring the romantic works of Massenet,
Paganini and Sarasate,
plus the U.S. Premiere of
"Rock Concerto," composed by
Alexander Markov & James Remington,
for electric violin, orchestra,
choir and rock group.

All programs, dates, and artists are subject to change.

GBS Program Notes are now available online at www.bridgeportsymphony.org.

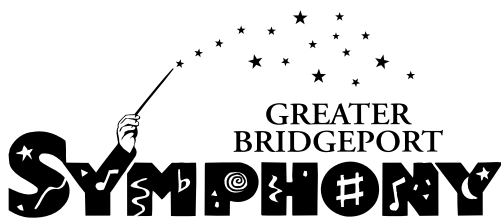
GREATER BRIDGEPORT SYMPHONY OFFICE

446 University Avenue, Bridgeport, CT 06604

TICKET RESERVATIONS AND INFORMATION are available by calling the Greater
Bridgeport Symphony office weekdays from 10 A.M. to 4 P.M. at (203) 576-0263.

The box office at Klein Memorial Auditorium, 910 Fairfield Avenue, Bridgeport, is open
only on concert days starting at 1 P.M. for telephone reservations at (203) 576-8115.

Walk-up sales start at 5 P.M.



Gustav Meier
Music Director
60th Season

3rd Subscription Concert
Klein Memorial Auditorium
Saturday, December 3, 2005
8:00 p.m.

Oscar Bustillo and Kurt Anderson
Guest Conductors
Catherine Viscardi, Soprano

ROSSINI

William Tell Overture

ELLINGTON

The Essential Ellington

arr. Tyzic

REZNICEK

Donna Diana Overture

BERLIN

White Christmas

arr. Moss

Catherine Viscardi, Soprano

ANDERSON

The Syncopated Clock

arr. Norris

Here Come the Bands

INTERMISSION

BERNSTEIN

Times Square 1944 from 'On the Town'

arr. Wendel

When TV Was Young

WRIGHT
(after Borodin)

Baubles, Bangles and Beads from 'Kismet'

Catherine Viscardi, Soprano

WILLSON

76 Trombones from 'Music Man'

ANDERSON

The Typewriter

RODGERS

'Oklahoma' Selections

arr. Bennett

*Tonight's concert is made possible in part by generous grants from
JPMorganChase and the Connecticut Commission on Culture & Tourism.*

PROGRAM NOTES

The Big Band/early TV/ Broadway Musical nostalgia of this evening's program is another slant on the GBSO's Best of 60 season. So is the fact that band leader Duke Ellington once played on a summer Pops program at Fairfield University; Benny Goodman was clarinet soloist on a winter concert; Leroy Anderson once conducted the orchestra; and Richard Rodgers and Leonard Bernstein, both of whom had houses in Fairfield, attended a concert.

Jazz itself, America's contribution to international musical style, was a coalescence of many threads which first were concentrated in the New Orleans area. Just as the whites brought their hymns and dance forms to the colonies from Europe, the blacks brought their rhythms and improvisations from Africa. All these elements were in place well before the Original Dixieland Jazz Band (ODJB) made its first recordings in New York in 1917 and confirmed a new era's name. It then remained for Louis Armstrong, Duke Ellington et al to develop this beginning into a 20th century style applicable worldwide. This happened through the 1920's and by the mid-1930's there developed what Gunther Schuller in his brilliant study, *The Swing Era*, characterized as "that remarkable period in American musical history when jazz was synonymous with America's popular music, its social dances and its musical entertainment." This was reflected right here at the Pleasure Beach Ballroom where this writer remembers hearing trumpeter Harry James in the early 1940's. Between sets the band took their jackets off and washed down sandwiches with coffee or coke backstage. Thousands of one-night stands was a grueling pace in spite of its glamour.

From then on to the present its been more or less splintersville for many political/social/philosophic as well as musical reasons - all of which might be characterized as globalization on many levels. Where is it all going? What matters is finding truth, but its very hard at present to see wherein that lies.

WILLIAM TELL OVERTURE

Giocchino Rossini (1792 - 1865)

DONNA DIANA OVERTURE

Emil von Reznicek (1860 - 1945)

Rossini's mostly comic operas were a breath of fresh air in post-Napoleonic Europe where their agile vocal lines, sparkling orchestrations and witty plots preempted performances of Beethoven's works in Vienna for a time. By 1829 when his last stage work, *William Tell*, an opera seria (serious), was premiered the winds had begun to change. The "fullness of romanticism" with its exaggerations, violence and high drama was a new creative place Rossini was not prepared to go, but his **William Tell Overture** does move in that direction. An opening reflective section for five cellos is followed by a vivid Alpine storm which in turn leads to a pleasant *pastorale* featuring the English Horn and

then finally to the galop representing the rising of Swiss patriots against their Austrian overlords - this last the theme that introduced the Lone Ranger radio/TV programs for years.

Reznicek is a late-Romantic composer of Czech origin who lived an active life as opera conductor, composer and teacher. He wrote several comic operas, string quartets, symphonies and a mass. The 1894 **Donna Diana Overture** is the sparkling curtain raiser of one of his comic operas. Its main theme also served as the theme song of the radio, later TV, series "Sargeant Preston of the Yukon" (and his dog, King), which is its relevance tonight.

WHITE CHRISTMAS

Irving Berlin (1888 - 1989)

BAUBLES, BANGLES AND

BEADS from 'KISMET'

Robert Wright

(after Alexander Borodin 1833 - 1887)

Of the two songs sung this evening, **White Christmas** was introduced in the 1942 movie, *Holiday Inn*, by Bing Crosby and Marjorie Reynolds. Winning the Academy Award that year, it went on to become the biggest selling Christmas song of the twentieth century, Crosby's recording alone accounting for thirty million copies. Berlin realized its potential when he wrote it about 1940 and had kept it "a secret song" in the words of his daughter Mary Ellin and made it part of his movie contract. This same daughter, then 16, recalled that in 1942 with "White Christmas" the country's number one tune" she wondered whether, instead of as "a child of a celebrity, she would ever be respected on her own." (She was!)

Baubles, Bangles and Beads was first sung by Doretta Morrow in the Broadway musical, *Kismet*, in 1953 and by Ann Blyth in its movie version in 1955. The whole score is based on the music of Alexander Borodin, the orientalisms of which were typical of the determined efforts of a group of mid and late 19th century Russian composers to separate their works from too much European influence.

THE SYNCOPATED CLOCK

Leroy Anderson (1908 - 1975)

THE TYPEWRITER SONG

Anderson

Boston-born Leroy Anderson majored in music and languages at Harvard, serving after graduation as Director of the University Band from 1931-35. A job as arranger for the Boston Pops led to an assignment to make a medley of Harvard songs for Harvard Night at the Pops which its director, Arthur Fielder, let him conduct, starting a fruitful association of many years. **The Syncopated Clock** was written as an encore for the 1945 edition of this same Harvard Night, becoming almost immediately thereafter the perfect theme song for The Late Show movies on CBS TV. **The Typewriter Song** offers

the clicking keys, swishing carriage and line-end bell of the now old-fashioned typewriter, a unique sort of percussion effect, to accompany a lighthearted, scurrying melody. Co-Director this evening, Kurt Anderson, has summarized his father's achievement by writing, "many find his music special because of his ability to depict everyday events in an extraordinary way...he took his work very seriously...there are very few who have written music that makes you smile." During the Second World War, Anderson served as a translator for Army Intelligence.

TIMES SQUARE 1944 from 'On the Town'

Leonard Bernstein (1918 - 1990)

76 TROMBONES from 'Music Man'

Meredith Willson (1902 - 1984)

The plot of *On the Town* revolves around three sailors with a 24 hour shore leave in New York where they have never been. ("New York, New York, its a helluva town," is their reaction). They have the sights to see and girls to find. **Times Square, 1944** is one of the dance scenes from the show and consists of two musical themes, one high energy and ready-to-go and the other bluesy and seductive.

Adolphe Green and Betty Comden, book/lyrics/acting, Jerome Robbins, choreographer, and Bernstein, composer, were new to Broadway; only George Abbott, director, was a veteran. Bernstein later wrote "what we accomplished was a happy and moving show about wartime in the lightest possible vein but with a most serious esthetic means." This statement points to a lifelong conflict in Bernstein; jazz could have 'serious' standards, too. He was not able to be only the classical, European-oriented composer his Boston Symphony mentor, Koussevitzky, wished.

Educated at Damrosch Institute, precursor of Juilliard, Iowan Meredith Willson played flute and piccolo for Sousa's band in the early 1920's and for the New York Philharmonic under Toscani from 1924-1929. He next became a radio concert director on the West Coast where he wrote the score for Chaplin's "The Great Dictator." During World War II he worked for the Armed Services Radio Service.

Willson said of *The Music Man*, his most famous work, that it was "an Iowan's attempt to pay tribute to his home state." The central character, Professor Hill, is a con man, rather than the genuine 'music man'/band leader he purports to be, but he can be kind, brings so much hope to people, energizes them and the town librarian falls in love with him that all is forgiven. **76 Trombones** is the optimum optimistic march ready to carry all before it. Opening on Broadway in 1957, the cast recording of the show won the first Grammy award ever given.

THE ESSENTIAL ELLINGTON (arr. Tyzic)

Duke Ellington (1899 - 1974)

The Essential Ellington includes; 1. Take the A Train (1941); 2. Lush Life (1931); 3. Satin Doll

(1958); 4. Perdido (1942); 5. Come Sunday from *Black, Brown and Beige* (1945); and 6. Things Ain't What They Used to Be (1941).

Ellington had bands right up until he died and often wrote with or for specific members of them who were always the best. His arranger/ alter ego, Billy Strayhorn, wrote the classic 'Take the A Train' as well as Lush Life when he was a teenager and his trombonist, Juan Tizol, 'Perdido'. Ellington also wrote many large multi-sectioned works. This prodigious creative output prompted Groves Dictionary to call him "generally recognized as the most important composer in jazz history."

WHEN TV WAS YOUNG arr. Robert Wendel

Five theme songs from early TV series comprise this medley. 1. **Dragnet**, Miklós Rózsa's opening motive is so familiar it is part of folklore. 2. **Hitchcock Presents**, Gounod's "Funeral March of a Marionette" has the right touch of tongue-in-cheek menace and satire. 3. **Lone Ranger**, Rossini's galop from the William Tell Overture heard earlier is stirring, to say the least. 4. **The Honeymooners**, Stanley Spear. 5. **I Love Lucy**, Eliot Daniel. Along with these is the NBC chime.

HERE COME THE BANDS arr. Norris

This **Here Come the Bands** Medley consists of; 1. Glenn Miller's In the Mood (1939); 2. Cole Porter's Begin the Beguine (1935); 3. James Monaco's You Made Me Love You (1913); 4. Miller's Moonlight Serenade (1939); 5. Charlie Barnet's Skyliner (1944); 6. George Bassman's I'm Gettin' Sentimental Over You (1932); and Louis Prima's Sing, Sing, Sing (1936).

The bandleaders, composers and performers on the original recordings of the pieces in this Medley are a Who's Who of this 1935-45 Swing Era heyday which as Schuller writes, "had a happy quality impossible to recapture now and difficult to savor for those who did not actually experience it."

OKLAHOMA SELECTIONS (arr. Bennett)

Richard Rodgers (1902 - 1979)

The debut of Oklahoma on Broadway in 1943 amounted to a revolution in American musical theater; song, dance and book were so well integrated as to constitute a new level of meaning for the genre. It ran for 2243 performances.

Most of the songs of the show make an appearance in **Oklahoma Selections**. They include Oklahoma, People Will Say We're in Love, Out of my Dreams, The Surrey with the Fringe on Top, Oh What a Beautiful Morning, Poor Jud is Daid, Everything's up to Date in Kansas City and I Can't Say No.

-Burton Hatheway