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Illinois Philharmonic Orchestra

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A Premiere Season

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1995-96

Carmon DeLeone.
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LETTER FROM THE PRESIDENT

Dear Friends:

Welcome!

There are many reasons we have cause to celebrate A Premiere Season: a beautiful venue at the Center for Arts and Technology at Governors State University, Maestro DeLeone’s 10th Anniversary Season, and the presentation of three World Premiere compositions. We are all excited about our move to this state-of-the-art facility and the opportunity it presents to advance the artistic excellence of the IPO. Many changes have occurred since the early days of the volunteer Park Forest Symphony Orchestra, most notably our “find of the decade,” Maestro Carmon DeLeone. He attracts the finest musicians and soloists, and is responsible for the exciting programming we have come to expect. Happy 10th Anniversary, Carmon! That exciting programming will shine with three world premiere works: Overture to An Egress by David Matthews, Concertino for Flute and Orchestra by Lita Grier (co-commissioned by the IPO and American Women Composers Midwest), and Maestro DeLeone’s own Peter Pan Suite.

Congratulations are in order for our Maestro who was awarded the 1995 Illinois Music Director of the Year Award by the Illinois Council of Orchestras. Carmon was chosen from a field of 104 colleagues. The ICO has recognized what we have known every year; he’s always been our Music Director of the Year! Bravo!

Thank you for your continuing support of the IPO, both financially and in your attendance at concerts. Together we can continue to grow and provide the expanding Chicago Southland area with the finest classical and pops concerts and an innovative approach to providing the youth of our area with an opportunity to experience classical music through our Artists-in-the-Schools program.

Again, welcome to our Premiere Season and thank you for your commitment to live classical music in the Chicago Southland. Enjoy the concert!

Sincerely,

Jo Anne Heuser
Board President

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KEEPING SCORE

A part of “keeping score” with the music is knowing the text of what’s being sung in a foreign language. The text of Bernstein’s Chichester Psalms is in Hebrew and so, we provide a translation below.

I.

Psalm 108, vs. 2:
Urah, hanevael, v’chinar!
A-irah shahar!

Psalm 100:
Hariri l’Adonai kol haaret.
I’e’du et Adonai b’simha.
Bo-u l’fanav bir’nanah.

D’u ki Adonai Hu Elohim.
Hu asanu, v’lo anahnu.

Amo v’tison mar’ito.
Bo-u sh’arav b’todah,
Hatseirotav bit’hilah,
Hodu lo, bar’chu sh’mo.

Ki tov Adonai, l’olam has’do,
V’ad dor vador emunato.

II.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadest me in the paths of righteousness,
For His name’s sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bans asunder,
And cast away their cords from us.
He that sitteth in the heavens shall laugh,
And the Lord shall have them in derision!

Lord, Lord
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself in great matters or in things
Too wonderful for me.
Surely I have calmed and quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord from henceforth and forever.

Behold how good
And how pleasant it is,
For brethren to dwell together in unity.
Program:

Leonard Bernstein
Selections from Candide
Overture
Glitter and Be Gay
Make Our Garden Grow

Cecily Nall, Soprano Soloist
Park Forest Singers

Leonard Bernstein
Chichester Psalms
I. Psalm 108:2
Psalm 100
II. Psalm 23
Psalm 2:1-4
III. Psalm 131
Psalm 133:1
Spyridon Alexopoulos, Boy Soprano Soloist
Dennis Northway, Tenor Soloist
Park Forest Singers

Intermission

Suite from Peter Pan
Overture: Battle and Tango
Magic Hut
Pirate’s Hornpipe
Indian Princesses Dance
Act II Opening Waltz
Flying: Home and Reunion
(World Premiere Performance)

This concert is sponsored by

Ford Motor Company, Community Relations Committee
**Cecily Nall**

Cecily Nall has been a favorite artist with the Cincinnati Opera, where this season she was acclaimed for her performance in LeNozze di Figaro. She has been featured in other productions such as Romeo et Juliette, The Magic Flute, Un Ballo in Maschera, and Der Rosenkavalier.

Recent seasons have seen her performing in the U.S. with Baltimore Opera (in a production of Bernstein's Candide), Florentine Opera in Milwaukie, the Nashville Symphony, Lyric Opera Cleveland, Atlanta Opera, and Toledo Opera.

In Europe, Miss Nall has been engaged as leading soprano with the Stadttheater Aachen in Germany. In 1991, she joined the Staatstheater Darmstadt where she was heard in L'Elisir d'Amore and La Boheme. Miss Nall has also been a guest artist in a number of German theaters, including Hannover, Mannheim, Wiesbaden, Wurzburg and Bielefeld.

On the concert stage, Miss Nall has sung with the Miami Chamber Orchestra and the Columbus Symphony. She has also been a featured soloist with ensembles of the Cincinnati Symphony Orchestra.

Miss Nall first attracted attention as a winner of the Metropolitan Opera, Baltimore Opera, Eleanor Steber, and Rosa Ponselle Vocal Competitions. Shortly thereafter, she made her international debut with the Spoleto Festivals, which led to her engagement with the Teatro Municipal in Santiago, Chile.

A native of Georgia, Miss Nall is an alumna of Berry College, the Brevard Music Center and graduate studies in voice and opera at the College-Conservatory of Music in Cincinnati.

**Dennis E. Northway**

Dr. Dennis E. Northway is an active musician in the Chicago area. In addition to his duties as Artistic Director and Conductor of the Park Forest Singers, he is Parish Musician at Grace Episcopal Church in Oak Park, Conductor at Chicago Children's Choir, Chorus Master for Light Opera Works in Evanston, and Professor of Music at Vandercook College of Music in Chicago.

Dr. Northway holds a Bachelor of Music degree from the University of Missouri, St. Louis, a Master of Church Music degree from Concordia University in River Forest, Illinois, and a Doctorate of Music degree in conducting from Northwestern University.

Dr. Northway is in demand as a choral clinician and guest conductor, and has led many seminars and performances. He has presented numerous lecture series on music appreciation in the Chicago area. As a composer, he has more than 100 works to his credit and his organ works are published by Belwin Mills.

Comfortable on the operatic stage as well as on the concert stage, Dr. Northway has appeared in lead roles with Light Opera Works, Chamber Opera of Chicago, The Chicago Chamber Choir, College of DuPage, The Gilbert and Sullivan Society, and the Pamiro Opera.

**Leonard Bernstein (1918-1990)**

**Selections from Candide**
First performed on December 1, 1956 in New York City.

"Man's capacity for laughter is nobler than his divine gift of suffering." So wrote Bernstein in 1953. This credo is borne out in the satirical music and action of Candide.

The operetta Candide is based on a novella published in 1759 by Voltaire, the influential French philosopher who lived from 1694-1778. Voltaire's work was a sarcastic blow against the overly optimistic philosophy of Wilhelm Leibniz and the corruption of the world in general. Voltaire sought to comment on the cynical but optimistic acceptance of these "corruptions" in our everyday lives. (In Candide, the hero sees a blessing in every bit of greed, chicanery, disease and disaster he encounters.) The finale "Make our Garden Grow" serves as the focal point of the moral of the story. The somewhat naïve optimism of the hero in the face of hardship is heightened in this moving and resonate anthem full of hope for a better world.

Bernstein described the score as both an homage and jab to European music. Besides European dance forms throughout such as the polka, mazurka, waltz, Bernstein gently caricatured the conventions of opera. The comic aria "Glitter and Be Gay" takes its humor from the contrast between the recitative-like slow waltz and the character Cunegonde's "insouciant coloratura warblings" as she outfits herself with jewels.

Shortly after the mixed reception of the first production in 1956, Bernstein began programming the scintillating overture on his own concerts and it has since become a staple of the orchestral repertoire.

**Chichester Psalms**
First performed on July 15, 1965 in New York City.

Chichester Psalms was written on a commission from the Very Reverend Walter Hussey, Dean of Chichester Cathedral, Sussex, England, in celebration of their annual Chichester Festival. When Bernstein accepted the commission, Dean Hussey explained to him that "many of us would be very delighted if there was a hint of West Side Story about the music." Not only did Bernstein use small elements from West Side Story, but the melodic material in all three movements was reworked from Bernstein's musical The Skin of Our Teeth.

Bernstein composed the Psalms in the spring of 1965. By May, he wrote Dean Hussey upon the completion of the piece: "It is quite popular in feeling ... and it has an old-fashioned sweetness along with its more violent moments." Bernstein then requested whether the New York Philharmonic could premiere the piece early in July of 1965, before the Chichester premiere in late July. Dean Hussey agreed. The New York premiere, however, utilized the mixed, adult choir while Chichester premiered Bernstein's preferred version of an all-male chorus with boys' voices singing the soprano and alto lines.

One critic at the sold-out New York performance described the piece as "extremely direct and simple and very beautiful." The Chichester premiere, on the other hand, impressed the critics only as a "shallow experience" and "slick professionalism without much else." In part because of Bernstein's familiar musical language, the Psalms have nonetheless become Bernstein's most popular choral work.
CARMON DELEONE
Suite from Peter Pan
World Premiere of the Suite by the Illinois Philharmonic Orchestra.

From The Program Notes Of The First Complete Ballet Performance...

The music for PETER PAN was written each and every night from midnight until dawn between Memorial Day and Labor Day in the summer of 1994.

I began making sketches for the ballet well over a year before. The motifs for “Flying” and the “Crock” came to me first. Yes, I've done some borrowing — first from myself (The “Peter” motif is based on a never-used jingle for “Kings Island!”) and then from some of my musical heroes. Prokofiev’s “Three Oranges” seemed to work well for “Hook” (The “one-armed bandit” — get it?). The Indian Princesses dance to noble notes inspired by a Bach Prelude and Fugue. Richard Strauss, Poulenc, Gershwin, Miles Davis and Benjamin Britten are also given nods “Alia DeLeonese.” There are many other “inside” ideas of my own for character motifs. Anyone interested can just ask me — I’ll be happy to bend your ear. Isn’t that what composers do anyway?

The score for PETER PAN was written at the computer; not in the manner used by some television and film composers (for the purpose of synthesizing an orchestra), but as a means of storing and layering musical ideas. After going through an arduous learning curve to feel comfortable with the technique, I found it a great time-saver and a way to immediately communicate my musical ideas to the choreographer (I could play back all of my accumulated sketches for him to hear and react to).

Great thanks have to go to The Corbett Foundation and Pat (Corbett) herself for having the confidence in me to underwrite this wonderful project.

In a letter to the Cincinnati Ballet’s Executive Director dated more than a year and half before the opening of PETER PAN, I foolishly, yet boldly, said that there was no one who could do a better job on this project (“with the exception, perhaps, of Stephen Sondheim or Leslie Bricusse with orchestrations by Billy Byers, Don Sebesky or Johnny Mandel”). After 50 years of living and 25 years with the Ballet, finally here is something I’m really proud of. I hope you enjoy it too.

Some new notes for the Suite From PETER PAN:

I. Overture: Battle and Tango

My goal in the first few seconds of the Ballet was to put a knowing smile on the face of the audience (with an unlikely wood block solo)!

The Suite also starts with this “crocodile tick-tick” and then quickly shifts to the Battle Scene between the Pirates and Lost Boys from Act II. Peter (with his dagger in hand) backs Hook out to the edge of the plank and then into the briny! The Crock is waiting, and the humorous Tango danced by Hook and the Crock follows. “Dark Eyes” (also known as “Ochi Chornye” or “Ojos Negros”) seemed like the perfect choice. A synthesized “Bass Calliope” represents the Crocodile’s song with a solo gypsy-style violin obligato.

II. Magic Hut

The Lost Boys mistakenly shoot Wendy out of the sky with an arrow. Peter orders them to build a “Magic Hut” around her lifeless body. As the music swells and the Lost Boys dance in a reverent circle, the Hut begins to glow. Wendy emerges fully cured!

This music (beginning with the solo horn) came to me suddenly while I was behind the wheel of my car. I pulled into a parking lot and luckily found some manuscript paper in the trunk.

An innocent little Pas de Deux follows in 3/4 time for Peter and Wendy which is interrupted first by the Lost Boys and then finally by a cannon blast from the “PIRATES!!”

III. Pirate’s Hornpipe

This cornerstone-piece from the Ballet is an original Theme with Six Variations and a Finale. It’s ushered in with a Ship’s Bell (pitched to an “A”) and several swells from the ocean. The sound of the on-board concertina (an accordion-like squeeze-box) is then heard as a special signature before each variation. You will recognize Variation No. IV as the “Drunken Sailor’s” Variation. Variation No. VI (featuring the xylophone solo) is reserved for Captain Hook himself!

IV. Indian Princesses Dance

These Princesses were not intended to be styled upon any “American” model (Disney or otherwise). Our plan was to create a dance for noble, almost mystical, ladies of an ancient “Never Land” culture. Johann Sebastian’s Prelude and Fugue No. 12 in F Minor from the Well-Tempered Clavier Book II served as a guide for me to create a new piece in three danced segments for a stage full of lovely ladies.
V. Act II Opening Waltz

The curtain rises on Act II of PETER PAN with "mother" Wendy attempting to teach the Lost Boys how to properly dance. This waltz-tune breaks down into a chop-sticks-like piano solo (not included here in the Suite) which accompanies the Lost Boys in their feeble attempts at "cultured" dance. With a broad sweep of the strings (yes, included in the Suite), Wendy demonstrates how it's done. She continues with a variation accompanied by pizzicato strings. Soon after this, the Lost Boys join back in with great gusto which succeeds in landing them all in a heap on the floor as the last note sounds.

VI. Flying: Home and Reunion

One of the fabulous features of this Ballet is that dancers can be seen flying! Dancers know how to move through space, whether on a dance floor or in mid-air. Therefore it was a great pleasure to create music for them to fly-by. The first music you hear is a "Pre-Flight" scene from Act I. TinkerBell is caught in a dresser drawer and finally escapes. As she flies out, Wendy, John and Michael all are amazed! Peter asks them if they'd like to try it and sprinkles some fairy dust on all three of them.

It takes a little while to get the hang of it; but first Wendy and then both of her brothers are air-born! They are led by Peter himself.

After a musically soaring flying sequence, we find ourselves at the end of the ballet. In fact, Wendy, John and Michael have just flown back home from their adventures in Never Land. The scene at home is a sad one because Mr. and Mrs. Darling (not to mention Nana, the nurse-maid doggy) have missed their children terribly. Soon though, total joy overcomes everyone as the children are discovered back in their own room!

The Ballet ends as Wendy is left in the room alone. Peter suddenly appears hovering in flight just outside the big window. He waves. Wendy blows him a kiss and then runs to join her family as the final curtain falls.

I hope you will enjoy this Suite of Music from PETER PAN, and that you will wish to see it danced in its entirety sometime soon. Thank you for listening!

Maestro DeLeone wishes to acknowledge the following people for their help with PETER PAN.

His "Music Team": Steve Reineke - Orchestrations; Joe Price - Score Preparation and Copying (Orchestrations and Score Preparation Supervised by the Composer).

Others to Thank: David Smith - Computer "Guru"; Greg Cooper - Synthesizer "Guru" and MidWest Music Distributors. David Matthews, Mike Reid and Randy Villars for their friendship and technical support. Kathy DeLeone for her patience and love. Carmon DeLeone Sr., Julia (Klein) DeLeone and Sylvia Klein who are remembered in this music and always.
DID YOU KNOW?

Single Tickets
Single tickets for all orchestra series concerts are priced at $28, $22 and $16. For ticket availability, please call the box office at 708/481-7774 between 9 a.m. and 5 p.m. weekdays. Visa and Mastercard accepted. All seats reserved.

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Latecomers will be seated during the first appropriate pause in the program. Latecomers will be directed to their seats by an usher.

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