



## AMERICAN ADVENTURES

Friday, October 7-10, 2022

## Program

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HARTFORD SYMPHONY ORCHESTRA

Carolyn Kuan, Music Director

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### AMERICAN ADVENTURES

Friday, October 7, 2022 / 8:00 p.m.

Saturday, October 8, 2022 / 8:00 p.m.

Sunday, October 9, 2022 / 3:00 p.m.

Belding Theater, The Bushnell Center for the Performing Arts

CAROLYN KUAN, *conductor*

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VALERIE COLEMAN  
(b. 1970)

*Seven O'Clock Shout*

FERDE GROFÉ  
(1892-1972)

*Grand Canyon Suite*

Sunrise

Painted Desert

On the Trail

Sunset

Cloudburst

-INTERMISSION-

AARON COPLAND  
(1900-1990)

*Appalachian Spring Suite*

GEORGE GERSHWIN  
(1898-1937)

*An American in Paris*

*The 2022-23 Masterworks Series is presented by*

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FOUNDATION

*The 2022-23 Masterworks Series is also sponsored by  
The Elizabeth M. and Harriette M. Landon Foundation*

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The post of Music Director is endowed by The Beatrice Fox Auerbach Foundation.

Cameras and recording equipment are not permitted during the performance.

As a courtesy to the performers and other audience members, please turn off watch alarms and cell phones.

The Hartford Symphony Orchestra receives major support from the Greater Hartford Arts Council, the Hartford Foundation for Public Giving, and with support from the Department of Economic and Community Development, Connecticut Office of the Arts

which also receives support from the National Endowment for the Arts, a federal agency.

### Program Notes

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#### VALERIE COLEMAN (Born September 3, 1970 in Louisville, Kentucky)

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Seven O’Clock Shout (2020)

World Premiere: *June 6, 2020*

Most Recent HSO Performance: *This is the HSO’s first performance of this work.*

Instrumentation: *2 flutes, piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 trombone, tuba, timpani, bass drum, crash cymbals, suspended cymbal, whistle, claves, cowbell, marimba, vibraphone, harp and strings: violin I, violin II, viola, cello, and bass*

Duration: 5'

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Valerie Coleman, *Performance Today’s* “2020 Classical Woman of the Year,” was born in Louisville, Kentucky in 1970 and began her music studies at age eleven; within three years she had written three symphonies and won several local and state flute competitions. Coleman received bachelor’s degrees in both theory/ composition and flute performance from Boston University, where she was two-time winner of the Young Artist Competition and recipient of the University’s Woodwind Award; she earned a master’s degree in flute performance from the Mannes College of Music in New York. Coleman made her Carnegie Hall recital debut as winner of Meet the Composer’s 2003 Edward and Sally Van Lier Memorial Fund Award; among her additional distinctions are the Aspen Music Festival Wombwell Kentucky Award, inaugural Michelle E. Sahn Memorial Award from the Tanglewood Music Festival, first recipient in the Brooklyn Philharmonic’s Mentorship Program, ASCAP Concert Music Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from the American Academy of Arts and Letters and United States Artists.



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Valerie Coleman was the founder of the Grammy-nominated Imani Winds and the ensemble's flutist and resident composer; her *Umoja* ("Unity" in Swahili), honored as one of the "Top 100 American Chamber Works" by Chamber Music America, is the group's signature piece. Coleman has also performed across North America and Europe as soloist and chamber musician collaborating with such renowned ensembles and artists as the Philadelphia Orchestra, Hartford Symphony, New Haven Symphony, Orpheus Chamber Orchestra, Spoleto USA, Dover Quartet, Orion String Quartet, Miami String Quartet, Harlem String Quartet, Yo-Yo Ma, Ani and Ida Kavafian, David Shifrin, members of the Los Angeles Chamber Orchestra, and jazz legends Paquito D'Rivera, Stefon Harris, Jason Moran and René Marie. Coleman's rapidly expanding creative catalog includes works for orchestra, concert band, chamber ensembles, ballet (*Portraits of Josephine Baker*), and arrangements for woodwind quintet; in September 2021, she was commissioned by the Metropolitan Opera along with two other Black composers—Jessie Montgomery and Joel Thompson—to develop new works in collaboration with the Lincoln Center Theater. Valerie Coleman has appeared as performer, guest artist, clinician and adjudicator at festivals, concert series, universities and flute societies across the country, served on the boards of Composers Now, Sphinx LEAD, APAP's Classical Connections Committee, and National Flute Association's New Music Advisory Committee and Board Nomination Committee, and taught at Juilliard and the University of Miami; she was appointed Clara Mannes Fellow for Music Leadership at the Mannes School of Music in New York in 2021.

When Covid shut down concert life In March 2020, musicians began exploring ways that modern technology could keep them in contact not just with audiences but with each other. Valerie Coleman's *Seven O'Clock Shout*, commissioned by the Philadelphia Orchestra, not only addressed that technical challenge but also used the circumstance of those difficult months as the inspiration for its content. Coleman composed *Seven O'Clock Shout* for a modest-size ensemble, parts were distributed to the individual isolated musicians, the tricky on-line coordination of the players was achieved, and the virtual premiere was directed by Yannick Nézet-Séguin on July 6, 2020 (video at philorch.org); the same forces gave the concert premiere on October 6, 2021 at the gala re-opening of New York's Carnegie Hall after its eighteen-month closure.

"*Seven O'Clock Shout* is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic," wrote Coleman, "and the heartwarming ritual of evening serenades that brought people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon humankind, and the





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need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives and nature transforming and healing herself during a time of human self-isolation.

“One of the technical devices that could facilitate a multi-track recording of separated musicians playing as if they were in the same room is the use of an ‘*ostinato*’ [i.e., ‘obstinate’ in Italian], a rhythmic motif that repeats to generate forward motion and, in this case, ‘groove.’ The repeating ostinato patterns here are laid down by the bass section, allowing the English horn and strings to float over them, gradually building up to 7:00 p.m., when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world. The trumpets drive an infectious rhythm, layered with a traditional Cuban rhythmic pattern, while solo trombone boldly rings out an anthem in an African call- and-response style. The orchestra ‘shouts’ back in response and the entire ensemble rallies into an anthem that embodies the struggles and triumph of humanity. *Seven O’Clock Shout* ends in a proud anthem in which we all come together with grateful hearts to acknowledge that we have survived yet another day.”

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### **FERDE GROFÉ (Born March 27, 1892 in New York City Died April 3, 1972 in Santa Monica, California)**

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Grand Canyon Suite (1931)

World Premiere: *November 22, 1931*

Most Recent HSO Performance: *This is the HSO’s first performance of this work.*

Instrumentation: *3 flutes with third flute doubling on piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, glockenspiel, triangle, chimes, bass drum, snare drum, wind machine, vibraphone, horse hooves, suspended cymbal, lightning machine, harp, piano, celeste, and strings: violin I, violin II, viola, cello, and bass*

Duration: 30

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Though he is often remembered only as the orchestrator of George Gershwin’s *Rhapsody in Blue* for its 1924 premiere at Aeolian Hall in New York, Ferde Grofé was one of America’s most talented and popular composers and arrangers during the first half of the 20th century. He was born Ferdinand Rudolf von Grofé to a musical family in New York on March 27, 1892; his mother, an accomplished cellist, was a graduate of the Leipzig Conservatory, and his father was an actor and operetta



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performer. Mrs. Grofé's father, Bernard Bierlich, shared the principal cello desk at the Metropolitan Opera with Victor Herbert at that time, and later became principal cellist of the Los Angeles Philharmonic; one of Ferde's uncles, Julius Bierlich, was concertmaster of the Los Angeles Philharmonic. The family moved to Los Angeles when Ferde was an infant, and there the boy learned to read music and displayed a pronounced talent for playing violin and piano. Following his father's death in 1900, his mother took Ferde to Leipzig to study for three years at her alma mater, returning to Los Angeles in 1906. The following year she remarried. When Ferde's stepfather tried to discourage his musical pursuits, the fifteen-year-old prodigy simply ran away from home, supporting himself with all manner of odd jobs and accepting any available engagements as a violinist or pianist or arranger (including a tour of California mining camps as accompanist for a cornet player).

Grofé was reconciled with his family in 1909 and returned to Los Angeles, where he played in the viola section of the Philharmonic for the next decade. He supplemented his income during those years by performing in theaters and dance halls and by forming a jazz band that drew considerable attention because of his improvisations and arrangements. His work came to the notice of Paul Whiteman, a classically trained musician (he played viola in the Denver Symphony for a short time) who was also interested in jazz and had formed his own band in Santa Barbara. Whiteman hired Grofé as his pianist and arranger in 1920. The first arrangement by Grofé that Whiteman recorded—*Whispering*—became a tremendous hit, selling over a million copies. Grofé wrote all of Whiteman's arrangements for the next ten years, including the *Rhapsody in Blue*, a composition whose success encouraged him to attempt his own large-scale concert works in the vernacular idiom at which he was so adept. His *Mississippi Suite* of 1925 was the first of a number of orchestral compositions that took as their subjects American topography, culture and history. In addition to the *Grand Canyon Suite* of 1931, his most celebrated creation, the series came to include suites titled *Tabloid* (a tribute to American newspapers which included a rank of typewriters in its orchestral ensemble), *Rudy Vallee*, *Hollywood*, *A Day on the Farm*, *Kentucky Derby*, *Lincoln's Gettysburg Address*, *Hudson River*, *Yellowstone*, *San Francisco*, *Niagara Falls*, *World's Fair* (in honor of the 1964 World's Fair in New York) and *Death Valley*. After leaving Whiteman's organization in 1931, Grofé made numerous appearances as a conductor in the concert hall and on radio, and in January 1937, he led a program entirely of his works in Carnegie Hall. From 1939 to 1942, he taught composition and arranging at the Juilliard School in New York, and then returned to California, contributing scores to several movies, including one for the 1944 *Minstrel Man* for which he received an Academy Award. Grofé died in Santa Monica on April 3, 1972, one week after his



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eightieth birthday.

Ferde Grofé occupies important places in the histories of both American popular and concert music. In his arrangements for the Whiteman band, he brought an unprecedented breadth and color of orchestral sonority to popular music that influenced Broadway, Hollywood and dance bands around the country. In his concert compositions, he filled the symphonic structures of the European tradition with a content that reflects the vitality of American jazz, folk and popular idioms. “I have spoken of America in this music simply because America spoke to me, just as it has spoken to you and to every one of us,” he wrote of the *Grand Canyon Suite*. “If I have succeeded in capturing some part of the American musical spirit, I am grateful that I was trained to do so. But this music is your music, and mine only in the highly technical sense that a copyright has been filed away with my name on it. Always we must realize that there is much more to hear. Our land is rich in music, and if you listen you can hear it right now. This is our music you hear, surging forth, singing out to every one of us.”

The *Grand Canyon Suite* was written in 1931 for Whiteman’s concert at the Studebaker Theatre in Chicago on November 22<sup>nd</sup>, an event, like the legendary Aeolian Hall program in New York seven years before, that sought to meld the worlds of popular and concert music. The *Suite*, originally scored for the twenty pieces of Whiteman’s ensemble, was a success at its premiere; two years later, during his stint as music director of the Capitol Theater Orchestra in New York, Grofé expanded the orchestration to the full symphonic proportions in which the music is known today. “I was able at last to draw on the full resources of the modern symphony orchestra,” he said, “and make use of all the colors I needed to describe my tremendous subject in musical terms.” The *Grand Canyon Suite* has enjoyed a fine and well-deserved popularity ever since it was first heard, finding its way into the repertory of such noted conductors as Arturo Toscanini, who recorded the work with the NBC Symphony in 1946, his first recording of music by an American composer.

The following comments on the *Grand Canyon Suite* were provided as a preface to the published score:

“SUNRISE. It is early morning on the desert. The sun rises slowly, spattering the darkness with the rich colors of dawn. The sun comes from beyond the horizon, and a brilliant spray of colors announces the full break of day.

“The movement begins with a soft roll on the kettledrums; a series of chords played by the woodwinds follows. The main theme is played by the English horn. The development of the movement is taken up by other instruments, reaching a triumphant climax that depicts the dawn of a new day.





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“THE PAINTED DESERT. The desert is silent and mysterious, yet beautiful. As the bright rays of the sun are reflected against majestic crags and spread across the sands in varying hues, the entire scene appears as a canvas thick with the pigment of nature’s own blending.

“The movement starts with a mysterious theme played by bass clarinet and viola accompanied by weird chords in the lower registers of the orchestra. It is interrupted by strange harmonies from the woodwinds and the upper register of the piano. A contrasting melody of lyric quality follows. This is succeeded by the mysterious music which opened the movement.

“ON THE TRAIL. A traveler and his burro are descending the trail. The sharp hoof beats of the animal form an unusual rhythmic background for the cowboy’s song. The sounds of a waterfall tell them of a nearby oasis. A lone cabin is soon sighted and, as they near it, a music box is heard. The travelers stop at the cabin for refreshment. Now fully rested, they journey forth at a livelier pace. The movement ends as man and burro disappear in the distance.

“This is the most popular movement of the suite. It starts as the orchestra simulates the loud bray of a burro. After a violin cadenza, the first theme—a graceful melody in a rhythmic pattern—is established. It has the feeling of a burro walking. The second theme of the movement—a melody in Western style—is played contrapuntally to the first. This is followed by a suggestion of an old music box, which is played by the celesta. The opening theme is heard again in a faster tempo. The movement is concluded with the bray of the burro. The ending is short and incisive.

“SUNSET. Now the shades of night sweep over the golden hues of day. As evening envelops the desert in a cloak of darkness, there is a suggestion of animal calls coming from the distant rim of the canyon.

“A wild, animal-like call, played by the horns, opens this movement. This is followed by the main theme, which is introduced by bells and violins. In the development, the theme is repeated by oboes and violins, then by woodwinds and violins, again by cellos and horns, horns and flutes. Finally the horns again play the calls heard in the opening bars, and the movement ends as the tones fade into the distance,

“CLOUDBURST. This is the most pictorial movement of the suite. We hear the approach of the storm. Lightning flashes across the sky and thunder roars from the darkness. The torrent of rain reaches its height in a cloudburst, but the storm disappears rapidly and the moon comes from behind clouds. Nature again rejoices in all its grandeur.



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“Glissando effects in the violin section describe the approach of the storm. All the resources of the orchestra are used to portray the battle of the elements in the development. The agitated movement subsides, and then follows a gradual crescendo that reaches its climax at the very end.”

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**AARON COPLAND (Born November 14, 1900 in Brooklyn, New York, Died December 2, 1990 in North Tarrytown, New York)**

Suite from Appalachian Spring (1943-1944)

World Premiere: *October 4, 1945*

Most Recent HSO Performance:

*November 11, 2012*

Instrumentation: *2 flutes with second flute doubling on piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, bass drum, suspended cymbal, snare drum, tabor, triangle, glockenspiel, xylophone, woodblock, claves, harp, piano, and strings: violin I, violin II, viola, cello, and bass*

Duration: 24'

In 1942, Mrs. Elizabeth Sprague Coolidge, one of America's greatest patrons of the arts, went to see a dance recital by Martha Graham. So taken with the genius of the dancer-choreographer was Mrs. Coolidge that she offered to commission three ballets specially for her, and Graham chose as composers of the music Darius Milhaud, Paul Hindemith and an American whose work she had admired for over a decade—Aaron Copland. In 1931, Graham had staged Copland's *Piano Variations* as the ballet *Dithyramb*, and she was eager to have another dance piece from him, especially in view of his recent successes with *Billy the Kid* and *Rodeo*. She devised a scenario based on memories of her grandmother's farm in turn-of-the-20th-century Pennsylvania, and it proved to be a perfect match for the direct, quintessentially American style that Copland espoused in those years.

The premiere was set for October 1944 (in honor of Mrs. Coolidge's 80th birthday) in the auditorium of the Library of Congress in Washington, D.C., and the limited space in the theater allowed Copland to use a chamber orchestra of only thirteen instruments (flute, clarinet, bassoon, piano and nine strings). He began work on the score in June 1943 in Hollywood while writing the music for the movie *North Star* and finished it a year later in Cambridge, where he was delivering the Horatio Appleton Lamb Lectures at Harvard. The plot, the music and most of the choreography were completed before a





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title for the piece was selected. Graham was taken at just that time with the name of a poem by Hart Crane—*Appalachian Spring*— and she adopted it for her new ballet, though the content of the poem has no relation with the stage work.

*Appalachian Spring* was unveiled in Washington on October 30, 1944, and repeated in New York in May to great acclaim, garnering the 1945 Pulitzer Prize for Music and the New York Music Critics Circle Award as the outstanding theatrical work of the 1944–1945 season. Soon after its New York premiere, Copland revised the score as a suite of eight continuous sections for full orchestra by eliminating about eight minutes of music in which, he said, “the interest is primarily choreographic.” On October 4, 1945, Artur

Rodzinski led the New York Philharmonic in the premiere of this version, which has become one the best-loved works of 20th-century American music.

Edwin Denby’s description of the ballet’s action from his review of the New York premiere in May 1945 was reprinted in the published score: “[The ballet concerns] a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple are left quiet and strong in their new house.”

Copland wrote, “The suite arranged from the ballet contains the following sections, played without interruption:

“1. *Very Slowly*. Introduction of the characters, one by one, in a suffused light.

“2. *Fast*. Sudden burst of unison strings in A-major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.

“3. *Moderato*. Duo for the Bride and her Intended—scene of tenderness and passion.

“4. *Quite fast*. The Revivalist and his flock. Folksy feelings—suggestions of square dances and country fiddlers.

“5. *Still faster*. Solo dance of the Bride— presentiment of motherhood. Extremes of joy and fear and wonder.

“6. *Very slowly (as at first)*. Transition scene to music reminiscent of the introduction.



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“7. *Calm and flowing*. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift To Be Simple*. The melody I borrowed and used almost literally, is called ‘Simple Gifts.’ It has this text:

Tis the gift to be simple, 'Tis the gift to be free,  
'Tis the gift to come down Where we ought to be.  
And when we find ourselves In the place just right, 'Twill be in  
the valley

Of love and delight.  
When true simplicity is gain'd,  
To bow and to bend we shan't be asham'd. To turn, turn will be  
our delight,  
'Til by turning, turning we come round right. “8. *Moderate. Coda*  
. The Bride takes her place

among her neighbors. At the end the couple are left ‘quiet and strong in their new house.’ Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.”

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**GEORGE GERSHWIN (Born September 26, 1898 in Brooklyn, New York, Died July 12, 1937 in Hollywood, California)**

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An American in Paris (1928)

'World Premiere: December 13, 1928

Most Recent HSO Performance: June 12, 2016

Instrumentation: 3 flutes with third flute doubling on piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, alto saxophone, tenor saxophone, baritone saxophone, timpani, snare drum, woodblock, cymbals, bass drum, triangle, 2 tomtoms, 4 taxihorns, xylophone, glockenspiel, celeste, and strings: violin I, violin II, viola, cello, and bass

Duration: 17'

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In 1928, George Gershwin was not only the toast of Broadway, but of all America, Britain and many spots in Europe, as well: he had produced a string of successful shows (*Rosalie* and *Funny Face* were both running on Broadway that spring), composed two of the most popular concert pieces in recent memory (*Rhapsody in Blue* and the Piano Concerto in F), and was leading a life that would have made the most glamorous socialite jealous. The pace-setting *Rhapsody in Blue* of 1924



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had shown a way to bridge the worlds of jazz and serious music, a direction Gershwin followed further in the exuberant yet haunting Concerto in F the following year. He was eager to move further into the concert world, and during a side trip in March 1926 to Paris from London, where he was preparing the English premiere of *Lady Be Good*, he hit upon an idea, a “walking theme” he called it, that seemed to capture the impression of an American visitor to the city “as he strolls about, listens to the various street noises, and absorbs the French atmosphere.” He worried that “this melody is so complete in itself, I don’t know where to go next,” but the purchase of four Parisian taxi horns on the Avenue de la Grande Armée inspired a second theme for the piece. Late in 1927, a commission for a new orchestral composition from Walter Damrosch, music director of the New York Symphony and conductor of the sensational premiere of the Concerto in F, caused Gershwin to gather up his Parisian sketches, and by January 1928, he was at work on the score: *An American in Paris*. From March to June, Gershwin was in Europe, renewing acquaintances in London, hobnobbing with Milhaud, Prokofiev, Poulenc, Ibert, Ravel and Boulanger in Paris (Ravel turned down Gershwin’s request for some composition lessons, telling him that anybody making as much money as he did hardly needed instruction), meeting Berg, Lehár and Kálmán in Vienna, and working on *An American in Paris* as time allowed. He returned to New York in late June to discover that the New York Symphony had announced the premiere for the upcoming season. The two-piano sketch was finished by August 1st, and the orchestration completed only a month before the premiere, on December 13, 1928. *An American in Paris*, though met with a mixed critical reception, proved a great success with the public, and it quickly became clear that Gershwin had scored yet another hit.

For the premiere, Deems Taylor collaborated with the composer to produce the following insouciant description of *An American in Paris*:

“You are to imagine an American visiting Paris, swinging down the Champs-Élysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries and is off at full speed at once to the tune of The First Walking Theme, a straightforward diatonic air designed to convey the impression of Gallic freedom and gaiety. Our American’s ears being open, as well as his eyes, he notes with pleasure the sounds of the city. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in brief episodes introducing four real Paris taxi horns.

“Having safely eluded the taxis, our American apparently passes the open door of a café where, if one is to believe the trombone, *La Maxixe* is still popular. Exhilarated by this reminder of the gay 1900s, he resumes his stroll through the





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medium of The Second Walking Theme, which is announced by the clarinet in French with a strong American accent. Both themes are now discussed at some length by the instruments, until our tourist happens to pass a church, or perhaps the Grand Palais—where the *Salon* holds forth. At all events, our hero does not go in.

“At this point, the American’s itinerary becomes somewhat obscured. It may be that he continues down the Champs-Élysées, and that when The Third Walking Theme makes its eventual appearance our American has crossed the Seine and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors, speaking American with a French intonation as befits that region of the city where so many Americans foregather. ‘Walking’ may be a misnomer for despite its vitality, the theme is slightly sedentary in character and becomes progressively more so. Indeed, the end of this section of the work is couched in terms so unmistakably, albeit, pleasantly blurred as to suggest that the American is on a *terrasse* of a café exploring the mysteries of Anise de Lozo.

“And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in the soprano register) and addresses him in the most charming broken English; and his response being inaudible—or at least unintelligible—repeats the remark. This one-sided conversation continues for some little time. Of course, one hastens to add, it is possible that the whole episode is simply a musical transition. This may well be true, for otherwise it is difficult to believe what ensues: our hero becomes homesick. He has the blues; and if the behavior of the solo trumpet be any criterion, he has them very thoroughly. He realizes suddenly, overwhelmingly, that he does not belong to this place, that he is that most wretched creature in all the world, a foreigner.

“However, nostalgia is not a fatal disease—nor, in this instance, of over-long duration. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a compatriot; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins. For the moment, Paris is no more; and a voluble, gusty, wise-cracking orchestra proceeds to demonstrate at some length that it’s always fair weather when two Americans get together, no matter where. Walking Theme Number Two enters soon thereafter, enthusiastically abetted by Number Three. Paris isn’t such a bad place after all: as a matter of fact, it’s a grand place! Nice weather, nothing to do until tomorrow, nice girls. The blues return but mitigated by the Second Walking Theme—a happy reminiscence rather than a homesick yearning—and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris!”

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