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* Offsite concert. Visit GPMF.org for details

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A free outdoor summer concert series in the heart of Chicago—we like the sound of that. AbelsonTaylor is a proud sponsor of the 2019 Grant Park Music Festival.
WELCOME

Dear Friends,

Welcome to the Grant Park Music Festival, where an extraordinary evolution is taking place as the Festival continues to grow and expand its service to the community.

Celebrating our 85th season, the Festival continues to be Chicago’s summer home for outstanding music experiences not found anywhere else. Throughout the summer, you’ll find the Festival orchestra and chorus in Millennium Park three nights a week. Head out to the neighborhoods and you’ll find the musicians and Festival chamber ensembles in 12 different parks during the months of June and July.

This summer, we’ll be marking 20 years of music-making under the leadership of Artistic Director and Principal Conductor Carlos Kalmar. We look forward to highlighting his legacy throughout the season, including a special concert on June 26 honoring his Austrian heritage. The festivities will include waltz lessons in the Chase Promenade tent beginning at 5:30 p.m.

For ten weeks, the Festival fills our city with music. New this year, we inaugurate CenterStage, three intimate recitals on the Pritzker Pavilion stage, along with Visiting Masters, a series of master classes where you’re invited to watch our guest soloists work with aspiring young artists. As part of our Festival Next initiative, these free programs enable us to reach even more people from all over the city.

From docent-led lunchtime rehearsals and pre-concert lectures, to our Classical Campers children’s program and performances in neighborhood parks, the Festival now produces more than 250 free concerts and events reaching every corner of Chicago—all open to everyone.

Our thanks to the Chicago Park District, the Department of Cultural Affairs and Special Events, and our donors and members for helping us keep the Festival free and accessible for all.

We hope to see you all summer long! Enjoy tonight’s concert in Millennium Park’s beautiful Jay Pritzker Pavilion—which celebrates its own 15th anniversary this summer.

Warm regards,

Paul Winberg
President and CEO
TODAY’S GRANT PARK MUSIC FESTIVAL is more dynamic and exciting than ever before.

Our Festival Connect suite of programs continues to nurture the next generation of classical musicians. Through Project Inclusion, in collaboration with the Chicago Sinfonietta, we provide mentoring and artistic development opportunities to pre-professional musicians of color. They perform both on the Pritzker stage and in the neighborhoods, as part of the Chicago Park District’s Night Out in the Parks program.

Our Young Artists Showcase continues on Friday nights, where student ensembles have the opportunity to perform before our concerts begin. In the daytime, our Classical Campers program reaches more than 1,800 children from over 40 Chicago communities each summer. This long-standing program is a partnership with the Chicago Park District.

New this year, the Festival inaugurates Festival Next, a series of programs to reimagine the concert-going experience. This summer, some of our guest artists will perform on Sunday afternoons in intimate recitals on the Pritzker stage. We’ll hold master classes where student musicians work with aspiring artists from all over the city, and we’ll rethink how to use the Millennium Park screen with our multimedia Festival HD series.

Discover today’s Grant Park Music Festival—downtown and in the neighborhoods. Explore our programs all summer long.

NEW CENTERSTAGE

See our artists in performance up close, when you have a seat on the stage of the Jay Pritzker Pavilion. Reservations are recommended for these free intimate recitals. Visit gpmf.org/centerstage or call 312.742.7647.

SUNDAY, JUNE 23, 2 PM    AUGUSTIN HADELICH, violin and ORION WEISS, piano, in concert
SUNDAY, JULY 7, 2 PM     GABRIEL KAHANE performing songs from Book of Travelers
SUNDAY, AUGUST 11, 2 PM  MUSICIANS OF THE GRANT PARK ORCHESTRA, Schubert: Trout Quintet
Watch our guest artists at work as they hold master classes with young professionals and students from around the city. Located in the Claudia Cassidy Theater at the Chicago Cultural Center. Free for all.

**SATURDAY, JUNE 22, 11 AM**
**AUGUSTIN HADELICH**, violin

**SATURDAY, JUNE 29, 11 AM**
**MAEVE HÖGLUND**, soprano

**TUESDAY, JULY 16, 5:30 PM**
**YOLANDA KONDONASSIS**, harp

**SATURDAY, JULY 27, 11 AM**
**ANTHONY MCGILL**, clarinet
**DEMARRE MCGILL**, flute

**TUESDAY, JULY 30, 5:30 PM**
**CONRAD TAO**, piano

A multimedia experience with the Grant Park Orchestra, capturing the live performance, spectacular visuals and captivating video on the Millennium Park screen.

**WEDNESDAY, JUNE 12, 6:30 PM**
**TCHAIKOVSKY SYMPHONY NO. 2**

**THURSDAY, JULY 4, 6:30 PM**
**INDEPENDENCE DAY SALUTE**

**WEDNESDAY, JULY 10, 8 PM**
**THE WIZARD OF OZ**

**WEDNESDAY, AUGUST 14, 6:30 PM**
**FLIGHT OF THE BUMBLEBEE**
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BMO Harris Bank is a proud sponsor of the Grant Park Music Festival, the nation’s only free, outdoor classical music series of its kind.
CARLOS KALMAR
Artistic Director & Principal Conductor

Carlos Kalmar has been Principal Conductor of the Grant Park Music Festival since 2000, and in 2011 was named Artistic Director and Principal Conductor. Under Kalmar’s leadership, the Festival has become one of the world’s preeminent music festivals, and he has played a central role in shaping its artistic vision.

In addition to his role at the Grant Park Music Festival, Carlos Kalmar is the Music Director of the Oregon Symphony, a position he has held since 2003. He was the Principal Conductor of the Orquestra Sinfónica de Radio Televisión Española in Madrid and has served in artistic leadership roles for the Hamburg Symphony Orchestra, the Stuttgart Philharmonic Orchestra, the Opera House and Philharmonic Orchestra in Dessau, Germany and the Tonkünstler Orchestra in Vienna, while also traveling the world as a guest conductor appearing with some of the world’s most important orchestras. Kalmar has made six recordings with the Grant Park Orchestra.

CHRISTOPHER BELL
Chorus Director

Christopher Bell has served as Chorus Director of the Grant Park Chorus since 2002, and led the Chorus through its 50th anniversary with a series of special events, including the release of its first ever a cappella recording. During his tenure, Bell and the chorus have been recipients of the coveted Margaret Hillis Award for Choral Excellence given by Chorus America, as well as glowing reviews from both critics and audiences alike. In 2013, Bell won Chorus America’s Michael Korn Founders Award for Development of the Professional Choral Art.

In addition to his work with the Festival, Christopher Bell is the Artistic Director of The Washington Chorus. Largely responsible for the formation of the National Youth Choir of Scotland in 1996, he has been its Artistic Director ever since. Bell was awarded an Honorary Doctorate in Music from the Royal Conservatoire in Scotland in 2012, in recognition of his contribution to performing arts in Scotland. In 2015, he was awarded an Honorary Doctor of Music from the University of Aberdeen.

The position of Artistic Director and Principal Conductor is partially underwritten by a generous gift from Sage Foundation.

The position of Chorus Director is partially underwritten by a generous gift from Joyce Saxon.
2019 GRANT PARK MUSIC FESTIVAL

GRANT PARK ORCHESTRA
Carlos Kalmar, Artistic Director and Principal Conductor

Violins I
Jeremy Black, concertmaster
Dayna Hepler, assistant concertmaster
Jeremias Sergiani-Velazquez
Dima Valerieva Dimitrova
Rika Seko
Bonnie Terry
Karen Sinclair
Jeanine Wynton
Matthew Lehmann
Injoo Choi
Jayna Park
Krzysztof Zimowski
Jennifer Cappelli
Hyewon Kim
Laura Park

Violins II
Liba Shacht, principal
Laura Miller, assistant principal
Alexander Belavsky
Ying Chai
Irene Radetzky
Thomas Yang
Cristina Muresan
Kjersti Nostbakken
Karl Davies
Marina Aikawa
Michael Shelton
Ann Lehmann

Violas
Terri Van Valkinburgh, principal
Yoshiihiko Nakano, assistant principal
Amy Hess
Frank Babbitt †
Marlea Simpson
Pat Brennan
Liz Hagen †
Elizabeth Breslin

Celllos
Walter Haman, principal
Peter Szczepanek, assistant principal
Calum Cook
Eran Meir
Steven Houser
Eric Kutz
Larry Glazier
Linc Smelser

Basses
Colin Corner, principal
Jon McCullough-Benner,* assistant principal
Chris White
Timothy Shaffer
John Floeter
Andrew Anderson
Jennifer Downing-Olsson
Ian Hallas †

Flutes
Mary Stolper, principal
Alyce Johnson
Jennifer Debiec Lawson

Piccolo
Jennifer Debiec Lawson, assistant principal

Oboe
Marty Hebert, acting principal
Nathan Mills,* principal
Anne Bach, acting assistant principal
Kevin Pearl †

English horn
Anne Bach, Acting English Horn

Clarinet
Dario Brignoli, principal
Trevor O’Riordan

Bass clarinet
Gene Collerdt, assistant principal

Bassoon
Eric Hall, principal
Nicole Haywood, assistant principal

Contrabassoon
Michael Davis

Horn
Jonathan Boen, principal
Stephanie Blaha, assistant principal
Neil Kimel
Brett Hodge
Robert Johnson

Trumpet
David Gordon, principal
William Denton, assistant principal
Channing Philbrick
Michael Myers

Trombone
Daniel Cloutier, principal
Jeremy Moeller, assistant principal

Bass trombone
Graeme Mutchler

Tuba
Andrew Smith

Timpani
Daniel Karas, principal

Percussion
Eric Millslein, principal
Joel Cohen, assistant principal
Doug Waddell

Harp
Kayo Ishimaru-Fleisher

Piano
Andrea Swan

Project Inclusion Fellows
Sergio Carleo, violin
Chelsea Sharpe, violin
Eva Mondragón, viola
Chava Appiah, cello

† 2019 Season Substitute
* 2019 Leave of Absence
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February 27, 2020 / 7:30PM Symphonies 8 + 9
February 28, 2020 / 7:30PM Symphony 1 + Prometheus and Leonore Excerpts
February 29, 2020 / 7:30PM Symphonies 2 + 3
March 2, 2020 / 7:30PM Symphonies 4 + 5
March 3, 2020 / 7:30PM Symphonies 6 + 7

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GRANT PARK CHORUS  
Christopher Bell, Chorus Director

**Soprano**
Elena Batman  
Megan E. Bell  
Alyssa Bennett  
Rachel Blaustein  
Anastasia Cameron Balmer  
Bethany Clearfield  
Nathalie Colas  
Emily Crisp  
Tracie Rhesean Davis  
Hannah De Priest  
Megan Fletcher  
Kaitlin Foley  
Henriët Fourie  
Saira Frank  
Katherine Gray-Noon  
Rebecca Guderian  
Kimberly Gunderson  
Suna Gunther  
Jenny Haworth  
Marybeth Kurnat  
Kate Lee  
Katelyn Lee  
Rosalind Lee  
Laura Boguslavsky  
Hannah Dixon McConnell  
Marie McManama  
Susan Nelson  
Karen R. Nussbaum  
Maire O’Brien  
Laura Perkett  
Angela Presutti Korbitz  
Alexia Rivera  
Elizabeth Schleicher  
Cindy Senneke  
Emily Sinclair  
Elizabeth Smith  
Tiana Sorenson  
Catherine Spitzer  
Marin Tack  
Clara Teall  
Sarah van der Ploeg  
Sherry Watkins  
Emily Lyday Yiannias  
Ilana Goldstein  
Elizabeth Haley  
Ruth Ginelle Heald  
Margaret Izard  
Carla Janzen  
Amy Johnson  
Lauren Kelly  
Amanda Koopman  
Emily Joy Lee  
Chelsea Lyons  
Rachel Mast  
Gina Meehan  
Amy Pickering  
Sarah Ponder  
Julia Powers  
Emily Price  
Michelle Reynolds  
Madison Rice  
Stephanie Schoenhofer  
Suzanne A. Shields  
Cassidy Smith  
Anna VanDeKerchove  
Corinne Wallace-Crane  
A.J. Wester  
Debra Wilder  
Angela Young Smucker  

**Tenor**
Chris Albanese  
Charles Aldrich  
Enrico Giuseppe Bellomo  
Justin Berkwitz  
Matt Blanks  
Madison Bolt  
Hoss Brock  
Erich Buchholz  
Damon Cole  
John J. Concepcion  
Jared V. Esquerra  
Andrew Fisher  
Ace Gangoso  
Klaus Georg  
Max Hosmer  
Cameo T. Humes  
Paul Hunter  
J. Alfredo Jimenez Jimenez  
Garrett Johannsen  
Tyler Lee  
Christopher Lorimer  
Thomas McNichols  
Juan Carlos Mendoza  
Patrick Michael Muehleise  
Stephen D. Noon  
Russell Pinzino  
Brett Potts  
Peder Reiff  
Matthew W. Schlesinger  
Silfredo Serrano  
Joe Shadday  
Peter J. Sovitzky  
Ryan Townsend Strand  
Alan Taylor  
Andrew Weisholt  

**Bass**
Warnell Berry, Jr.  
Elijah Blaisdell  
Derek Boehler  
Matthew Carroll  
Michael Cavalieri  
Mason Cooper  
Ryan J. Cox  
Matthew Cramer  
Christopher Filipowicz  
Dominic German  
David Govertsen  
Mark Haddad  
David Hartley  
Robert Heitzinger  
Jan Jarvis  
Kyle Jensen  
Daniel Kazenel  
Keven Keys  
Jess Koehn  
Zachary Kurzenberger  
Woo Chan Lee  
Andrew Major  
Eric Miranda  
Will Myers  
John E. Orduña  
Adrian Packel  
Wilbur Pauley  
Douglas Peters  
Martin Lowen Pooch  
Ian Prichard  
Nicholas Provenzale  
Dan Richardson  
Stephen Richardson  
Benjamin D. Rivera  
William Roberts  
Kyle Sackett  
Brandon Sokol  
Sean Stanton  
Ivo Suarez  
Jeffrey W. Taylor  
Scott Uddenberg  
Vince Wallace  
Nicholas Ward  
Aaron Wardell  
Ronald Watkins  
Peter Wesoloski  
Jonathan Wilson  

**Alto**
Lindsey Adams  
Karen Archbold  
Melissa Arning  
Rebekah Kirsten Askeland  
Laura Auge  
Katie Bieber  
Laura Boguslavsky  
Brenna Boncosky  
Aryssa Burrs  
Hannah Busch  
Beena David  
Julie DeBoer  
Leah Dexter  
Stacy Eckert  
Margaret Fox  
Liana Gineitis  
Michaela Gleason  
Eric West  
Jonathan Zeng  

**Accompanists**
Paul Nicholson  
Patrick Sinozich  

**Project Inclusion Fellows**
Vidita Kannon, Soprano  
Shaina Martinez, Soprano  
Thereza Lituma, Alto  

* 2019 Leave of Absence
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THE 2019-20 SEASON

BACH’S MASS IN B MINOR
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Discover musicians from the Grant Park Orchestra and Chorus, along with our Project Inclusion fellows in neighborhood parks all summer long. It’s part of the Chicago Park District’s Night Out in the Parks program and a part of our Festival Connect initiative.

NIGHT OUT IN THE PARKS LINE-UP

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<td>THURSDAY, JUNE 20, 7 PM*</td>
<td>HARRISON PARK, 1824 S. Wood Street</td>
<td>Project Inclusion String Quartet</td>
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<td>THURSDAY, JUNE 27, 7 PM</td>
<td>INDIAN BOUNDARY PARK, 2500 W. Lunt Street</td>
<td>Project Inclusion Vocal Trio</td>
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<td>TUESDAY, JULY 2, 7 PM*</td>
<td>WASHINGTON SQUARE PARK, 901 N. Clark Street</td>
<td>Project Inclusion String Quartet</td>
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<td>MONDAY, JULY 8, 7 PM</td>
<td>SOUTH SHORE CULTURAL CENTER, 7059 S. South Shore Drive, Musicians of the Grant Park Orchestra</td>
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<td>TUESDAY, JULY 9, 7 PM</td>
<td>GARFIELD PARK CONSERVATORY, 300 N. Central Park Avenue, Project Inclusion String Quartet</td>
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<td>THURSDAY, JULY 11, 7 PM</td>
<td>COLUMBUS PARK REFECTORY, 5701 W. Jackson Blvd</td>
<td>Musicians of the Grant Park Orchestra</td>
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<td>MONDAY, JULY 15, 7 PM*</td>
<td>CHICAGO WOMEN’S PARK, 1801 S. Indiana Avenue</td>
<td>Project Inclusion String Quartet</td>
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<tr>
<td>THURSDAY, JULY 18, 7 PM</td>
<td>COLUMBUS PARK REFECTORY, 5701 W. Jackson Blvd.</td>
<td>Grant Park Chorus</td>
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<td>MONDAY, JULY 22, 7 PM</td>
<td>SOUTH SHORE CULTURAL CENTER, 7059 S. South Shore Drive, Grant Park Chorus</td>
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<td>THURSDAY, JULY 25, 7 PM*</td>
<td>LAKE SHORE PARK, 808 N. Lake Shore Drive</td>
<td>Project Inclusion String Quartet</td>
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OPENING NIGHT:
TCHAIKOVSKY SYMPHONY NO. 2

Grant Park Orchestra
Carlos Kalmar Conductor
Benjamin Beilman Violin

Ellen Taaffe Zwilich
Jubilation

Sergei Prokofiev
Violin Concerto No. 1 in D Major, Op. 19
  Andantino
  Scherzo: Vivacissimo
  Moderato — Allegro moderato

BENJAMIN BEILMAN

Peter Ilyich Tchaikovsky
Symphony No. 2 in C Minor, Op. 17, Little Russian
  Andante sostenuto — Allegro vivo
  Andantino marziale, quasi moderato
  Scherzo: Allegro molto vivace
  Finale: Moderato assai — Allegro vivo

This concert is supported by
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POWERING THE ARTS. ComEd is proud to support the Grant Park Music Festival. 

Best wishes to all on wonderful performances!
ELLEN TAAFFE Zwilich (born in 1939)

**JUBILATION** (1996)

Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings

Performance time: 6 minutes

First Grant Park Orchestra performance

Ellen Taaffe Zwilich, a native of Miami, was the first woman both to earn a doctoral degree from Juilliard and to win a Pulitzer Prize in music. From 1995 to 1999, she was the inaugural appointee to the Composer’s Chair at Carnegie Hall in New York City. Zwilich now holds the Francis Eppes Distinguished Professorship at Florida State University. “Jubilation was commissioned,” she wrote, “by the University of Georgia for the opening of its Performing and Visual Arts Center in Athens, Georgia in April 1996. Though short, the piece is almost a concerto for orchestra, emphasizing the ensemble’s vibrant colors and contrasts, the virtuosity of its players, and the orchestra’s almost unparalleled ability to give voice to musical drama.”

Sergei Prokofiev (1891-1953)

**Violin Concerto No. 1 in D Major, Op. 19** (1915-1917)

Scored for: woodwinds in pairs plus piccolo, four horns, two trumpets, tuba, timpani, percussion, harp and strings

Performance time: 22 minutes

First Grant Park Orchestra performance: July 16, 1954, Nikolai Malko, conductor, with Fritz Siegal as soloist

Early in his career, Sergei Prokofiev classified his music into four distinct styles: classical or neo-classical; modern; toccata or motoric; and lyrical. It was largely in this last style that he composed his First Violin Concerto. The gentle mood that pervades the Concerto is established immediately at the beginning by the principal theme; a quickening of the tempo introduces the second subject. The scherzo, an example of Prokofiev’s toccata or motoric style, is in the form of a compact rondo. The finale returns the introspective mood of the first movement.

In June 1872, after an exhausting year of teaching, composing and writing music criticism in Moscow, Tchaikovsky visited his beloved sister, Alexandra, in Kamenka in Ukraine. He was refreshed not only by the time spent with his family, but also by the chance to return to the country and its people. Among the things he enjoyed most was hearing the peasants sing, and it may have been that the Second Symphony was inspired by rustic music. The work’s subtitle refers to the Ukrainian region from which Tchaikovsky borrowed those themes, known in Tsarist days as “Little Russia.” The Symphony’s slow introduction is based on a variant of the traditional Russian song Down by Mother Volga, which appears elsewhere in the movement. The second movement was taken whole from Undine, Tchaikovsky’s unsuccessful opera of 1869, where it was used as a wedding march. The center of this three-part movement (A–B–A) is a treatment of Spin, My Spinner. The third movement is a scherzo whose central trio shifts rhythmic gears into a jaunty duple meter. The dazzling finale is a set of variations on the Ukrainian tune The Crane.
GRANT PARK ORCHESTRA AND CHORUS
Carlos Kalmar Artistic Director and Principal Conductor
Christopher Bell Chorus Director

Friday, June 14, 2019 at 6:30 p.m.
Saturday, June 15, 2019 at 7:30 p.m.
Jay Pritzker Pavilion

BEETHOVEN SYMPHONY NO. 8
Grant Park Orchestra and Chorus
Carlos Kalmar Conductor
Christopher Bell Chorus Director

Jean Sibelius
Karelia Overture, Op. 10

Ludwig van Beethoven
Symphony No. 8 in F Major, Op. 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di minuetto
- Allegro vivace

INTERMISSION

Kareem Roustom
Turn to the World: A Whitman Cantata
World premiere, commissioned by the Grant Park Music Festival

Carl Vine
Symphony No. 6, Choral Symphony
- Enuma Elish (“When in the Height”)
- Eis Gên Mêtera Pantôn (“To the Earth, Mother of All”)
- Eis Selênên (“To the Moon”)
- Eis Hêlion (“To the Sun”)

This concert is presented with generous support from
Classic Series Sponsor William Blair
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JEAN SIBELIUS (1865-1957)

KARELIA OVERTURE, OP. 10 (1893)

Scored for: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings

Performance time: 8 minutes

First Grant Park Orchestra performance

The ardently nationalistic citizens of Finland tried diligently to maintain their native customs, language and personality during the Russian rule of their country in the 19th century. In 1893, the Student Corporation of Viipuri University sponsored a benefit to support cultural education in Karelia, which, as the southeastern-most province of Finland, was the area where Russian influence had the most immediate and decisive impact. The centerpiece of the event, given in Helsinki on November 13th, was a series of tableaux-vivant, living recreations of seven episodes and characters from Karelian history. The music to accompany the tableaux was commissioned from Jean Sibelius. The Overture to Karelia is based on three themes: a noble opening strain in striding rhythms; a hymn-like melody of serious demeanor; and what Sibelius called the “march in the old style.”

LUDWIG VAN BEETHOVEN (1770-1827)

SYMPHONY NO. 8 IN F MAJOR, OP. 93 (1811-1812)

Scored for: woodwinds, horns and trumpets in pairs, timpani and strings

Performance time: 26 minutes

First Grant Park Orchestra performance: July 9, 1937, Henry Weber, conductor

At the time he wrote his Eighth Symphony (he was 42), Beethoven was immensely fond of a certain rough fun and practical jokes, and Sir George Grove believed that “this symphony, perhaps more than any other of the nine, is a portrait of the author in his daily life, in his habit as he lived; the more it is studied and heard, the more will he be found there in his most natural and characteristic personality.”

The compact sonata form of the first movement begins without preamble. The opening theme, dance-like if a bit heavy-footed, appears immediately in vigorous triple meter; the second theme is built from short sequentially rising figures. The development section is concerned with a quick, octave-skip motive and a rather stormy treatment of the main theme. The second movement is a sonatina — a sonata form without a development section — based on a ticking theme in the woodwinds (intended to imitate the metronome recently invented by Beethoven’s friend Johann Nepomuk Mälzel) and an impeccable music-box melody presented by the violins. The third movement is in the archaic form of the minuet; its central trio features horns and clarinets. The length of the finale almost equals that of the preceding three movements combined, and it carries significant importance in the work’s total structure because of the diminutive size of the internal movements. In mood it is joyous, almost boisterous; in form, it is sonata, with enough repetitions of the main theme thrown in to bring it close to a rondo. The coda occupies more time than the development, and maintains the Symphony’s bustling energy and high spirits to the end.
KAREEM ROUSTOM (born in 1971)

**TURN TO THE WORLD: A WHITMAN CANTATA**

**Scored for:** piccolo, three flutes, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings, and chorus

**Performance time:** 18 minutes

**World Premiere**

**Commissioned by the Grant Park Music Festival**

Kareem Roustom, who calls himself a “musically bilingual composer,” was born in Damascus, Syria in 1971 and came to the United States when he was thirteen. Roustom’s musical experience began with playing guitar, and as a teenager he explored a wide variety of styles, from Miles Davis, John Coltrane and Pink Floyd to traditional Middle Eastern music and modern classical works. He took his undergraduate training at the University of Massachusetts at Lowell, and earned a master’s degree in ethnomusicology from Tufts University; he is now Professor of the Practice of Music at Tufts. Roustom has composed for orchestra, chamber ensembles, chorus, theater and in traditional Arabic styles, and has received particular recognition for his music for film and television, including an Emmy nomination (for *The Mosque in Morgantown*), a fellowship to the Sundance Film Composers Lab, and BMI’s Pete Carpenter Fellowship Award.

Roustom’s genre-crossing collaborations include music commissioned for the Kronos Quartet, conductor Daniel Barenboim and the West-Eastern Divan Orchestra, Dallas Symphony and Grand Teton Music Festival, where Roustom was Composer-in-Residence in 2018. He is Composer-in-Residence with the Württembergische Philharmonie in Reutlingen, Germany from 2018 to 2020. Roustom’s music has been
recorded by the Deutsches Symphonie-Orchester (Berlin) and Philharmonia Orchestra (London). He has also collaborated with such pop artists as Shakira, Beyonce and Tina Turner.

_**Turn to the World: A Whitman Cantata**_ was commissioned by the Grant Park Music Festival and is dedicated to Carlos Kalmar and the Grant Park Music Festival Orchestra and Chorus. Of it, Roustom wrote, “Walt Whitman’s text has inspired many composers, from England’s Frederick Delius (Sea Drift), Gustav Holst (Walt Whitman Overture), Ralph Vaughan Williams (A Sea Symphony) and, more recently, Oliver Knussen (Whitman Settings) to such American composers as Charles Ives, Roy Harris, Ned Rorem and the immigrant/World War II refugee Paul Hindemith (When Lilacs Last in the Dooryard Bloom’d), to name a few. So in this sense, my attraction to Whitman’s text is nothing new. However, my inspiration to set Whitman’s poetry about nationwide, and worldwide, moral and spiritual collapse is, perhaps, new.

“Though Whitman spoke to many subjects in his poetry, I am attracted to the Whitman who had his finger on the pulse of this nation before, during and after the Civil War, who was not afraid to speak out against injustice, corruption and tyranny, and whose forthright and frank criticism sought a path towards a remedy to all these ailments. As [University of Kentucky Professor of Literature] Arthur Wrobel wrote of Whitman’s 1871 pamphlet Democratic Vistas, ‘Whitman assumes several roles: that of a Jeremiah — harsh and uncompromising in his detailing of America’s many spiritual and moral failures; a cultural diagnostician who looks below the surface of America’s body politic to “the inmost tissues, blood, vitality, morality, heart & brain” in order to determine a course of treatment; and a visionary seer who anticipates the unfolding of the Great Republic of the future comprised of superbly developed individuals whose freedom lies in their obedience to eternal spiritual laws.’ In this pamphlet Whitman issues a dire warning: ‘The United States are destined either to surmount the gorgeous history of feudalism, or else prove the most tremendous failure of time.’ Though Whitman states that he is ‘not in the least doubtful ... on any prospects of their material success,’ he warns of the dangers of a society of hypocrisy, the ‘depravity’ of greed in business, and a political class that is ‘saturated in corruption, bribery, falsehood, mal-administration.’ Whitman was also ‘distressed,’ as Wrobel wrote, about ‘society’s fragmentation, its fabric seemingly in imminent danger of being torn apart by a divisiveness he attributes to vestiges of feudalism — competing factions and classes, racial and gender tensions, distinctions between mass and polite culture, party politics, and incipient conflicts between labor and capital — as traditional standards retreat before the advance of accelerating change.’

“Though the remedies that Whitman offered in Democratic Vistas, critics wrote, were naive and not very practical, the alarm bells that he rang through his prose and poetry are bold and inspiring. The text I chose to set comes from the last edition of Whitman’s Leaves Of Grass. Though my work is through-composed, it is cast in four movements. The first movement, As If, uses short poems titled Thought on ... that Whitman had interspersed through various parts of Leaves of Grass. Each of these address issues of social justice and does so with indignation. The second movement, Reversals & Transpositions, is based on short poems found throughout Leaves of Grass, though they would later become part of a longer poem titled Poem of The Propositions of Nakedness. In both these texts, we find Whitman as a Jeremiah, stentorian and full of fire. In movement three, which is based on a poem called Roaming in Thought (After reading Hegel), we find Whitman the idealist, his words both echoing those of the nineteenth-century transcendentalist minister Theodore Parker and foreshadowing those of Dr. Martin Luther King, Jr. (‘the arc of the moral universe is long, but it bends toward justice’). Movement four is based on the poem Turn, O Libertad, in which Whitman urges the nation to turn to the world, not away from it. He tells us that we must also turn away from the faded glories of the past: ‘Turn from lands
retrospective, recording proofs of the past. Greatness, Whitman tells us, lies ahead of us, not behind, and achieving it requires bravery and unity: ‘— Then turn, and be not alarm’d, O Libertad — turn your undying face, To where the future, greater than all the past, Is swiftly, surely preparing for you.’”

I. AS IF

(Thought)
Of Equality — As if it harm’d me, giving others the same chances and rights as myself —
   As if it were not indispensable to my own rights that others possess the same.

(Thought)
Of Justice — As if Justice could be anything but the same ample law, expounded by natural judges and saviors — As if it might be this thing or that thing, according to decisions.

(Thought)
Of obedience, faith, adhesiveness;
As I stand aloof and look, there is to me something profoundly affecting in large masses of men, following the lead of those who do not believe in men.

II. REVERSALS & TRANSPOSITIONS

REVERSALS
Let that which stood in front go behind,
Let that which was behind advance to the front,
Let bigots, fools, unclean persons, offer new propositions,
Let the old propositions be postponed.

TRANSPOSITIONS
Let the reformers descend from the stands where they are forever bawling —
let an idiot or insane person appear on each of the stands;
Let judges and criminals be transposed —
let the prison-keepers be put in prison —
let those that were prisoners take the keys;
Let them that distrust birth and death lead the rest.

III. ROAMING IN THOUGHT

(After reading HEGEL)
Roaming in thought over the Universe, I saw the little that is good steadily hastening towards immortality,
And the vast all that is call’d Evil I saw hastening to merge itself and become lost and dead.

IV. TURN, O LIBERTAD

Turn, O Libertad, for the war is over,
(From it and all henceforth expanding, doubting no more, resolute, sweeping the world,)
Turn from lands retrospective, recording proofs of the past;
From the singers that sing the trailing glories of the past;
From the chants of the feudal world--the triumphs of kings, slavery, caste;
Turn to the world, the triumphs reserv’d and to come — give up that backward world;
Leave to the singers of hitherto — give them the trailing past;
But what remains, remains for singers for you — wars to come are for you;
(Lo! how the wars of the past have duly inured to you — and the wars of the present also inure:)
— Then turn, and be not alarm’d, O Libertad — turn your undying face,
To where the future, greater than all the past,
Is swiftly, surely preparing for you.
CARL VINE (born in 1954)
SYMPHONY NO. 6, CHORAL SYMPHONY

Scored for: two piccolos, two flutes, alto flute, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp, organ, strings, and chorus

Performance time: 26 minutes
First Grant Park Orchestra performance

Carl Vine, one of Australia's busiest and most gifted composers, was born in 1954 in Perth, on the country's west coast, and was playing cornet, piano and organ by age twelve. He began composing soon thereafter and won First Prize in the Australian Society for Music Education Composers' Competition in 1970; he was commissioned to write a piece for the West Australian Ballet Company the following year. In 1972, Vine entered the University of Western Australia to study physics, but continued to apply himself to music, winning prizes in the Perth Music Festival and the ABC Instrumental and Vocal Competition, and taking a course in recording engineering in London. He transferred into the music program at UWA when he returned to Perth, then worked as pianist with the West Australian Symphony Orchestra before settling in Sydney in 1975. After a brief stint teaching at the Queensland Conservatorium of Music in the early 1980s, he devoted himself largely to composing until he was appointed Senior Lecturer in Composition at the Sydney Conservatorium of Music in 2014. Among Carl Vine's many distinctions are the Don Banks Award for Outstanding and Sustained Contribution to Music in Australia (the highest accolade for a musician conferred by the Australian Council for the Arts), an APRA-AMC Classical Music Award, Heinze Memorial Award from Melbourne University, an honorary degree from the University of Western Australia, and appointment as an Officer of the Order of Australia.

Vine harbored fond memories of his early years at Guildford Grammar School in suburban Perth throughout his life and in 1996 accepted a commission for a major work to celebrate the centenary of the institution's founding. “Some of my first revelatory musical experiences occurred in the choir loft of Guildford Grammar School's splendid chapel,” he recalled. “While attending the school I was an occasional chorister and regular organist for the choir, and as this Choral Symphony was commissioned in honor of the school's centenary, it seemed fitting that the instrumentation should include both choir and organ.

“I wanted this work to revel in the power of human community. There should be no soloists, and the text should relate to our basic need for religion without being overtly religious. To focus on this ‘inner’ humanity, I selected four hymns from religions long-dead in languages that have not been spoken for thousands of years. Although there are only a handful of scholars in the world who could plumb the depth of both these languages, the sequence of phonemes and the rhythm and intent of the sounds still resonate with our primal need to create order from chaos. (I owe an enormous debt of gratitude to Professors Trevor Evans and Noel Weeks of Sydney University for their painstaking instruction and guidance.)

“Enuma Elish ['When in the height'] is a myth describing the creation of the world from primeval chaos. Although generally described as ‘Sumerian’ or ‘Babylonian’ and possibly originating before 2,000 BCE, this version of the myth is taken from a cuneiform tablet in Semitic Akkadian of Northern Babylonia, 1,300-1,250 BCE. The remaining three texts are Eis Gên mètera pantón, Eis Selénên and Eis Hêlion — hymns to the Earth, the Moon, and the Sun. These are taken from the Homeric Hymns (circa 400 BCE), written in the centuries following Homer’s death as introductions to public readings of his great
Eis Gên mêtera pantôn (“To the Earth, Mother of All”)

Gaian pammêteiran a’eisomai,  
ê’uthemethlon,  
presbiztên, hè ferbe epi chthoni panth  
hopos estin;  
èmen hosa chthona dian eperchetai,  
èd hosa ponton,  
èd hosa pôtontai, tade ferbetal  
ek sethen olbu.  

Ek se’o deuaideste kai eukarpoi telethusi,  
potnia, seu dechetai dunai bion  
edafelesthai  
thnéois anthrpoisoin; ho dolbios,  
honkè sù thûmò  
profrón timêsês; tò taftthona panta paresti.  

Brithèi men sfìn arura feresbios  
ède katagrus  
ktènesin euthènei, oikos dempiplatai  
esthlôn;  
Autoi deunomiësi polin kata kalligûnaika  
koirane’us, oblos de polûs kai plutos  
opèdei;  
paides deufrosûne ne’othèlei küdio’ôsi,  

parthenikaite choroi feresantasin  
eufroni thûmò  
pai’du’ uai kiarusi katanthea  
malthaka poèês,  
huske sù timêsês semnè thea,  
afthonè daimon.

Eunma Elish
Text: The Seven Tablets of the History of Creation: Semitic Akkadian (Northern Babylonia), 1300-1250 BC

Enuma Elish  
la nabu shamamu  
Shaplish ammatum shuma la zakrat  
Apsu rishtu zarushun  
uumumu Tianat mualidat girmishun  
mushunu ishtenish ichiquuma  
gipara Ja kitsu tsutsa la she’u  
enuma ilani la shupu manama  
shuma la zukku la shimatu la shimu  
ibanuma ilanu qiribshun …

When in the height heaven was not named  
And the earth beneath did not yet bear a name  
And the primeval Apsu, who begat them,  
and Muumu, Tianat, the mother of all.  
Their waters mingled as one  
And no field was formed, no marsh was to be seen.  
When of the Gods none had appeared,  
And none bore a name, and no destinies were ordained;  
The Gods were created in their midst …

Text: The Seven Tablets of the History of Creation, Semitic Akkadian (Northern Babylonia), 1300-1250 BC.
Eis Selênên (“To the Moon”)

... hès apo aiglê gaian helissetai
uranodeiktos
kratos apathanatoi'o, polüs dúpo
kosmos orôren aiglês lampusês;
... tekmor de brotois kai séma tetuktai.

Chaire, anassa, the’a leukólene dia Sêléne ... Hail, white-armed goddess, bright Selene ...

Eis Hêlion (“To the Sun”)

Hêlion hümnein ... archeo ...
fa’ethonta, ton Eurüfä’essa bo’ôpis
geinato Gai’ês paidi kai Uranu
astero’entos;
gême gar Eurüfä’essan agakleitên Hüperi’ôn
autokasignêtên, hé hoi teke kallima tekna,
ê’ôte hrodopêchün, e’üplokamonte Selênên,
ê’elion takamant, epi’eikelon anathanosisa,
hos fainei thnêtoisi kai anathanosi the’oisin

hippois embeba’ôs; smerdnon doge
derketai ossois
chrüsês ek koruthos, lamprai
daktines apautu
aiglê’en stilbusi, para krotafonte pare’ai

lamprai apo kratos chari’en katechusi
prosôpon
telauges; kalon de peri chro’i
lampetai esthos
lepturges pnoi’ê anemôn, húpo
darsenes (h)ippoi
enth ar hoge stêsas chrüsozdügon (h)arma
kai hippus
thespesios pimpêsi di uranu ökeanon de.

Chaire anaks, profrôn de bion
thümêre opazde.

First ... sing a hymn of the radiant Sun, whom mild-eyed Euryphaëssa
bore to the son of the Earth and starry Heaven;
For Hyperion married glorious Euryphaëssa, his own sister, who bore him lovely children:
rosy-armed Aurora, rich-tressed Selene and tireless Helion who is like the immortal gods.
As he rides his chariot he shines down on men
and immortal Gods, his gaze piercing from under
his gold helmet. Bright rays beam from him,
dazzling, and his bright locks stream from his temples gracefully framing his far-seen face.

A rich, fine-spun garment glows upon his body
and flutters in the wind: his stallions carry him ... Then, when he has stopped his golden-yoked chariot and horses, he rests on high before diving through Heaven down to the Ocean.
Hail! Lord. Give me, in your kindness, a life to please my heart.

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DONOR SPOTLIGHT: KATE DONALDSON

Kate Donaldson is a proud Impresario Society member and has been attending Grant Park Music Festival concerts since the late 1980s. She joined the Festival's Board of Directors in 2012 and has served as Chair of the Development Committee and the Investment Committee, in addition to her position as Secretary of the Board.

A violinist herself, Kate says supporting the Festival has been a natural fit. “It’s very important to me that classical music continues to thrive in all generations,” she says. “Having an outdoor festival that is free to the public is a perfect way to ensure that people of different ages, and racial and economic backgrounds have access to world class musicians and performances.”

With too many concerts to claim as her “favorites,” she especially loves the violin soloists and the large orchestral and choral works that are hallmarks of the Grant Park Music Festival. This year, she also looks forward to the world premieres that the Festival has made a priority for its 85th anniversary season.

We thank Kate for her dedication to the Grant Park Music Festival and her generous support over the years.
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