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SEASON AT A GLANCE

JUNE

12  TCHAIKOVSKY SYMPHONY NO. 2
14 & 15  BEETHOVEN SYMPHONY NO. 8
19  MOZART PIANO CONCERTO NO. 23
21 & 22  BRAHMS VIOLIN CONCERTO
26  A NIGHT IN VIENNA: EMPEROR WALTZES
28 & 29*  BEETHOVEN MISSA SOLEMNIS

JULY

4  INDEPENDENCE DAY SALUTE
5 & 6  GERSHWIN PIANO CONCERTO
8* & 11*  COPLAND APPALACHIAN SPRING
10  CLASSIC MOVIE NIGHT: THE WIZARD OF OZ
12 & 13  THE ENVELOPE PLEASE: A TRIBUTE TO BROADWAY AND HOLLYWOOD
17  RAVEL MOTHER GOOSE
18* & 22*  GRANT PARK CHORUS IN THE PARKS
19 & 20  BEETHOVEN PIANO CONCERTO NO. 3
24  TCHAIKOVSKY SWAN LAKE
26 & 27  DVOŘÁK SYMPHONY NO. 7
31  COPLAND RODEO

AUGUST

2* & 3*  MOZART PRAGUE SYMPHONY
7  THE MAMBO KINGS: HOT LATIN NIGHTS
9 & 10  A MASS OF LIFE
14  FLIGHT OF THE BUMBLEBEE
16 & 17  MAHLER SYMPHONY NO. 2

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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.
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.

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
Celebrating music that makes the heart sing.

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.
# 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*
- Yoshihiko Nakano, *assistant principal*
- Amy Hess
- Frank Babbitt
- Marlea Simpson
- Pat Brennan
- Liz Hagen
- Elizabeth Breslin

## Cellos
- 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 Collierd, *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 Millstein, *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 Leave of Absence
* 2019 Season Substitute
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February 27, 2020 / 7:30PM - Symphonies 8 + 9
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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
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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 Fourier
Saira Frank*
Katherine Gray-Noon
Rebecca Guderian
Kimberly Gunderson
Suna Gunther
Jenny Haworth
Marybeth Kurnat
Kate Lee
Katelyn Lee
Rosalind Lee
Laura Boguslavsky
Brenna Boncosky
Aryssa Burrs
Laura Busch
Beena David
Julie DeBoer
Leah Dexter
Stacy Eckert
Margaret Fox*
Liana Gineitis
Michaela Gleason
Ilana Goldstein
Elizabeth Haley
Ruth Ginelle Heald
Margaret Izard
Carla Janzen
Amy Johnson
Lauren Kelly
Amanda Koopman
Emily Joy Lee
Chelse 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 Berkowitz
Matt Blanks
Madison Bolt
Hoss Brock
Erich Buchholz
Damon Cole
John J. Concepcion
Jared V. Esguerra
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 Weisheit*

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

Accompanists
Paul Nicholson
Patrick Sinozich

Project Inclusion Fellows
Vidita Kanniks, Soprano
Shaina Martinez, Soprano
Thereza Lituma, Alto

* 2019 Leave of Absence
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Can’t make it to a concert in Millennium Park? We’ll bring the concerts to you! 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.

<table>
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<tr>
<th>NIGHT OUT IN THE PARKS LINE-UP</th>
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| **THURSDAY, JUNE 13, 7 PM** | **JEFFERSON MEMORIAL PARK**, 4822 N. Long Avenue  
Project Inclusion Vocal Trio |
| **THURSDAY, JUNE 20, 7 PM** | **HARRISON PARK**, 1824 S. Wood Street  
Project Inclusion String Quartet |
| **THURSDAY, JUNE 27, 7 PM** | **INDIAN BOUNDARY PARK**, 2500 W. Lunt Street  
Project Inclusion Vocal Trio |
| **TUESDAY, JULY 2, 7 PM**  | **WASHINGTON SQUARE PARK**, 901 N. Clark Street  
Project Inclusion String Quartet |
| **MONDAY, JULY 8, 7 PM**  | **SOUTH SHORE CULTURAL CENTER**, 7059 S. South Shore Drive, Musicians of the Grant Park Orchestra |
| **TUESDAY, JULY 9, 7 PM**  | **GARFIELD PARK CONSERVATORY**, 300 N. Central Park Avenue, Project Inclusion String Quartet |
| **THURSDAY, JULY 11, 7 PM** | **COLUMBUS PARK REFECTORY**, 5701 W. Jackson Blvd  
Musicians of the Grant Park Orchestra |
| **MONDAY, JULY 15, 7 PM** | **CHICAGO WOMEN’S PARK**, 1801 S. Indiana Avenue  
Project Inclusion String Quartet |
| **THURSDAY, JULY 18, 7 PM** | **COLUMBUS PARK REFECTORY**, 5701 W. Jackson Blvd.  
Grant Park Chorus |
| **MONDAY, JULY 22, 7 PM** | **SOUTH SHORE CULTURAL CENTER**, 7059 S. South Shore Drive, Grant Park Chorus |
| **THURSDAY, JULY 25, 7 PM** | **LAKE SHORE PARK**, 808 N. Lake Shore Drive  
Project Inclusion String Quartet |

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A NIGHT IN VIENNA

Grant Park Orchestra
Carlos Kalmar Conductor

Johann Strauss, Jr.
Overture to The Gypsy Baron, Op. 417

Josef Strauss
Fireproof! Polka Française, Op. 269

Johann Strauss, Jr.
Praise of Women, Polka-Mazurka, Op. 315
Morning Papers, Waltz, Op. 279
Egyptian March, Op. 335
Overture to Indigo and the Forty Thieves, Op. 343

Josef Strauss
Chatterbox, Fast Polka, Op. 245

Johann Strauss, Jr.
Accelerations, Waltz, Op. 234
Explosions, Polka, Op. 43
Emperor Waltzes, Op. 437

Tonight’s concert honors the 20th anniversary of Artistic Director and Principal Conductor Carlos Kalmar’s extraordinary leadership of the Grant Park Orchestra and Chorus
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On a visit to Budapest to conduct his operetta *Der lustige Krieg*, Strauss met the celebrated Hungarian playwright Maurus Jókai. Strauss, like most Viennese, was addicted to the exoticism of Magyar food, wine, stories and folk music, and he decided that a new novel by Jókai, called *Saffi*, would make an excellent operetta libretto. Jókai suggested that Ignaz Schnitzer, a Viennese journalist with an instinctive feeling both for the stage and for things Hungarian, write the text. Composer and librettist worked closely and carefully together, and *The Gypsy Baron* was not completed for two years. The premiere was scheduled for the Theater-an-der-Wien on October 24, 1885, the eve of the composer’s sixtieth birthday, an occasion that engendered celebrations throughout Austria. Strauss, who had not had an unqualified stage success since *Die Fledermaus* eleven years earlier, paced the wings in nervous anxiety. It worked. *The Gypsy Baron* was a triumph. Emperor Franz Josef himself attended, stayed for the entire performance (surprisingly, this leader of the world’s most music-mad city did not care much for music, and usually exited at the first intermission), and after the final curtain told the thrilled composer, “I enjoyed myself immensely.” The Overture, like the operetta it prefaces, blends exotic Hungarian Gypsy songs and dances with lighthearted Viennese waltzes.

Papa Johann Strauss tried to discourage his sons from following him into the music business. Only Josef, the second-born, initially took his advice. Though he did not join the military as his father wished, Josef did train as an engineer and architect and started a promising career in those fields. Older brother Johann, however, was working himself into a nervous exhaustion with the Strauss Orchestra at the time — he came home late one night and collapsed at his mother’s feet. Young Eduard was only eighteen, so the sole choice seemed to be Josef. He was brought into the family discussion and at first refused to take over, pleading lack of training and ability, the duties of another occupation, and an awkward and unattractive personal appearance. Finally his objections were overcome when Johann, from his sickbed, told him, “You are the most talented of us all.” Josef acquiesced, and, after some lessons in music theory and violin, he made his debut as conductor of the Strauss Orchestra on July 23, 1853, for which he wrote a waltz called *Die Ersten und die Letzten* (“The First and the Last”). Hardly the last. He wrote 283 works, including 222 waltzes, during the remaining seventeen years of his life. *Feuerfest! — Fireproof!* — was the marketing slogan of Vienna’s Wertheim Safe Company, founded by Franz von Wertheim in 1852 to manufacture a line of products to keep “cash, securities and documents safe from burglary and fire.” Wertheim demonstrated the efficacy of his safes in a spectacular publicity stunt in Constantinople in 1857, when he set one into a bonfire before a gathering of international dignitaries and the Sultan himself; the contents emerged unscathed. The orders for 3,000 safes that flooded in from Constantinople were matched by similar demand throughout the Habsburg Empire, and Wertheim was soon one of Vienna’s wealthiest and most influential businessmen. For the staff party on March 13, 1869 celebrating the completion of the firm’s 20,000th safe, Wertheim hired the Strauss Orchestra to provide...
the music and commissioned Josef to write *Feuerfest!, a delightful Polka Française* whose delicate strains are wittily countered by the metallic clangs emanating from the percussion section to evoke the company's ironworks.

**JOHANN STRAUSS, JR.**

**PRAISE THE WOMEN, POLKA-MAZURKA, OP. 315 (1867)**

Following the defeat of the Austrian forces at Königgrätz on July 3, 1866 in the decisive battle of the Austro-Prussian War and the resultant diminishing of Habsburg influence in central Europe, the mood of the Viennese public at the beginning of the following winter's usually festive Carnival season was markedly sour. It was the most important time of the year for the Strauss family musical organization and the brothers knew they had to provide something special to brighten the mood of their audiences. They did, composing a record 24 pieces for the 1867 season: five by Johann, eleven by Josef and eight by Eduard, including *On the Beautiful Blue Danube* and *Artist's Life*. Supplementing these iconic waltzes were a number of spirit-lifting polkas as well as Johann's "polka-mazurka" *Lob den Frauen* ("Praise the Women"), a stylistic hybrid that adapts the dance movements of the quick, duple-meter polka to the moderate tempo and triple-meter music of the Polish mazurka. Its title was borrowed from a poem by Schiller: *Praise the women who braid and weave/Heavenly roses into earthly life.*

**MORNING PAPERS, WALTZ, OP. 279 (1863)**

When Jacques Offenbach, Europe's leading composer of operetta, visited Vienna in the fall of 1863, the Vienna Authors' and Journalists' Association, called "Concordia" probably as much in irony as in optimism, commissioned him to write a new waltz for their upcoming January ball. He sent them an untitled piece from Paris about the same time that Johann Strauss, Jr. and his orchestra were engaged to perform at the event. Strauss was therefore obliged to write his own new waltz for the gala and submit it to the organizing committee, which titled his contribution *Morgenblätter* ("Morning Papers") and Offenbach's *Abendblätter* ("Evening Papers"). Strauss conducted the premieres of both works, and the press judiciously limited its coverage to uncritical reportage, but history has recognized *Morgenblätter* as one of his finest creations while *Abendblätter* has faded into the historical twilight.

**EGYPTIAN MARCH, OP. 335 (1869)**

The tintinnabulous *Egyptian March* was written in celebration of the opening of the Suez Canal on November 16, 1869 and introduced in anticipation of that event at the Strauss orchestra's June 24th concert during their annual summer season at Pavlovsk, Russia. The *March* was heard again to accompany the entry of Egyptian soldiers in the final scene of Anton Bittner's play *Nach Ägypten* ("Into Egypt"), introduced at Vienna's Theater-an-der-Wien on December 26, 1869.

**OVERTURE TO INDIGO AND THE FORTY THIEVES, OP. 343 (1871)**

Johann Strauss was famed throughout the world for his waltzes and polkas for many years before he wrote his first operetta. In 1871, after much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the drudgery of conducting that had worn out his father, Strauss completed *Indigo und die vierzig Räuber* ("Indigo
“and the Forty Thieves”), which appeared just as the popularity of Jacques Offenbach’s operettas in Vienna was waning. Strauss’ irresistible music made Indigo a success at its premiere on February 10, 1871 at the Theater-an-der-Wien — the date usually cited as beginning the “Golden Age” of Viennese operetta — but Maximilian Steiner’s nearly impenetrable libretto, adapted from The Arabian Nights, eventually forced the piece from the stage, though it did establish Strauss as a composer for the theater. In 1906, seven years after Strauss’ death, Ernest Reiterer adapted Indigo’s music to a completely revised text by Leo Stein and Carl Lindau, and the new work was premiered at the Volksoper in Vienna on October 27, 1907 as 1,001 Nights. The exotic story deals with themes characteristic of the Arabian Nights — harems, tales spun by alluringly veiled ladies, dreams of brave deeds, and sacrifice out of love.

JOSEF STRAUSS
CHASETERBOX, FAST POLKA, OP. 245 (1868)

Among the Strauss family’s many lighthearted pieces referencing such matters as current events, humorous topics or local personalities is Josef’s polka Plappermäulchen — “Chatterbox” — premiered under his direction on April 26, 1868 at the “Neue Welt,” a popular amusement park in suburban Vienna. With the work’s rumbustious motion, percussion effects and evocative title, the musicians of the Strauss Orchestra knew as soon as the parts for the piece showed up on their music stands that it referred to Josef’s loquacious ten-year-old daughter, Karoline Anna Strauss, known affectionately as “Plappermäulchen.”
JOHANN STRAUSS, JR.
ACCELERATIONS, WALTZ, OP. 234 (1860)

Strauss composed his *Accelerations* for the Valentine’s Day 1860 celebration of the student society of engineers at Vienna University and premiered it with his orchestra that evening at the city’s elegant Sofienbad Ballroom. The title, a tribute to the engineering profession, is more than justified by the work’s introduction and first waltz, and made visual on the cover of its first publication, which was adorned with images of Zephyrus (the Greek god of the west wind), a paddle-wheel steamer, hot air balloon, telegraph wires and steam train.

EXPLOSIONS POLKA, OP. 43 (1847)

The German chemist Christian Friedrich Schönbein (1799-1868) established the principle of the fuel cell in 1839, identified and named the gas ozone in 1840, and in 1845 invented nitrocellulose when he grabbed his wife’s cotton apron to mop up a mixture of nitric acid and sulfuric acid he had spilled in the kitchen. When he hung the sopping rag on the clothesline to dry, the heat of the sun made it burst spontaneously into flame, so he developed this serendipitous discovery into “guncotton,” which could be used as a propellant in firearms to replace smoky and barrel-clogging black gunpowder. This new product set off a Viennese vogue for the term “explosive” — a comedian could be explosively funny; an evening gown might have an explosive effect; one humor magazine warned mothers to avoid using cotton nappies for fear of exploding the baby — and for his 1847 season, Johann Strauss capitalized on the fashion with the *Explosions Polka*, which he premiered at the “Fun Explosions Festival” he staged at Vienna’s Josefstädter Theater on February 8th. The piece, of course, met with explosive applause.

EMPEROR WALTZES, OP. 437 (1889)

In October 1889, Strauss was invited to give a series of five concerts at the newly opened concert hall in the Berlin Königsbau, the magnificent complex housing the court of the German Kaiser, Wilhelm II. Strauss composed a new waltz for his appearances that he titled *Hand in Hand*, a reference to Austrian Emperor Franz Josef’s visit to Wilhelm in August, when he extended “the hand of friendship” to Germany. By the time of the work’s premiere, however, on October 21, 1889, it had become the *Kaiser Walzer — Emperor Waltzes* — a shrewd bit of politicking suggested by Strauss’ publisher, Fritz Simrock, that obviated the need to dedicate the piece to one monarch or the other while satisfying the vanity of both. The *Emperor Waltzes* is the last of the great works in the form composed by Johann, Jr., “the most beautiful flower that the incredible tree of Strauss music had produced in 75 years,” according to French writer Guillaume Ritter. Conceived for the concert hall rather than for the ballroom, it opens with an introductory march, akin in spirit to the serenades of Mozart, which gives presentiments of the upcoming waltz. The body of the work comprises four separate waltzes in complimentary keys and moods. A wistful coda recalls the themes of the first and third waltzes. Of the *Emperor Waltzes*, Joseph Wechsberg wrote, “The mood is nostalgic, a short, last reminiscence; there is a moment of sadness — life goes so fast, and with it everything that is beautiful — but in the very end there is that final expression of ‘live and let live.’”

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Carlos Kalmar  Artistic Director and Principal Conductor  
Christopher Bell  Chorus Director  

Friday, June 28, 2019 at 6:30 p.m.  
Jay Pritzker Pavilion  
Saturday, June 29, 2019 at 7:30 p.m.  
Harris Theater  

BEETHOVEN MISSA SOLEMNIS  

Grant Park Orchestra  
Carlos Kalmar  Conductor  
Grant Park Chorus  
Christopher Bell  Chorus Director  
Maeve Höglund  Soprano  
Siena Licht Miller  Mezzo-Soprano  

Ludwig van Beethoven  
Missa Solemnis in D major, Op. 123  
Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei  

MAEVE HÖGLUND  
SIENA LICHT MILLER  
JOHN MATTHEW MYERS  
MICHAEL SUMUEL  

The Missa Solemnis is performed without intermission.  

This concert is presented with generous support from  
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Organ provided by Triune Music/S.B. Smith & Associates
Maeve Höglund, soprano, made her Opera Philadelphia debut in the 2017-2018 season as Lola in the world premiere of David Hertzberg’s award-winning opera The Wake World. She also made her Michigan Opera Theatre debut in Le nozze di Figaro and was soloist in Messiah with Milwaukee Symphony. She returned later in the season with Opera Maine and joined the Maryland Lyric Opera Studio in summer 2018. In 2018-2019, she appeared in The Pearl Fishers with Lyric Opera of Kansas City and the title role in Lucia di Lammermoor with Maryland Lyric Opera. Her engagements in the 2016-2017 season included La bohème with Charleston Opera, Floyd’s Prince of Players with Little Opera Theatre of New York, and Mozart’s La finta giardiniera with Atlanta Opera. In 2015-2016, Ms. Höglund debuted with Maine Opera in Carmen and with Long Beach Opera in Ter Veldhuis’ The News. She also sang in Mozart’s Lucio Silla for her Chicago Opera Theater debut, and was soloist in Carmina Burana with Tucson Symphony. Her other past engagements include starring roles with Gotham Chamber Opera, Pocket Opera and Cutting Edge Opera. She was soprano soloist in Mozart’s Requiem with the American Classical Orchestra and toured London with Wynton Marsalis, performing his Mass with the Jazz at Lincoln Center Orchestra. Her recordings include Stefan Weisman’s opera Darkling, released by Albany Records, and the complete vocal works of Victor Herbert on New World Records. A native of Olympia, Washington, Maeve Höglund trained in piano, theater and dance as well as classical voice and opera. She received her bachelor’s degree in voice from the New England Conservatory and master’s degree from Manhattan School. Her distinctions include a Giulio Gari Foundation Scholarship, Gerda Lissner Award recipient, Bel Canto Vocal Scholarship Competition and semi-finalist in the Rochester Classical Idol.
German-American mezzo-soprano Siena Licht Miller debuted as Second Lady in Die Zauberflöte with Opera Philadelphia and returns this season in two recitals as a part of their ground-breaking O18 Festival and Hermia in A Midsummer Night’s Dream. This summer, she was a member of Santa Fe Opera’s Apprentice Program. Highlights for her 2018-2019 season include the title role in Dido and Aeneas, Dinah in Trouble in Tahiti, Beethoven's Symphony No. 9 with the Oregon Symphony and a recital in the Carnegie Hall Citywide series. Recent engagements included the title role in L’enfant et les sortilèges with the Aspen Festival and appearances with Curtis Opera Theatre in The Rape of Lucrezia, Doctor Atomic and The Medium. In addition, Ms. Miller appeared in concert in Beethoven’s Symphony No. 9 with Symphony in C. She has worked with such artists as Renée Fleming, Robert Spano, Placido Domingo and Graham Johnson, and participated in Marilyn Horne's final year leading “The Song Continues” series at Carnegie Hall this past January. Ms. Miller is an alumna of the Oberlin Conservatory, Gerdine Young Artist Program at Opera Theatre of Saint Louis, Chautauqua Institute and Aspen Music Festival. Siena Licht Miller entered the Curtis Institute in 2016 and is now based in Philadelphia.

John Matthew Myers, tenor, currently a resident artist at the Academy of Vocal Arts in Philadelphia, was a Gerdine Young Artist with the Opera Theatre of Saint Louis, winner of Vocal Arts DC’s 2017 Art Song Discovery Competition, and a finalist in the Gerda Lissner Foundation International Vocal Competition and Metropolitan Opera National Council Auditions. Mr. Myers’ wide range of opera performances includes Norma, Carmen, Ariadne auf Naxos, Otello, Die Fledermaus, Così fan tutte, Rigoletto, Rubinstein’s The Demon, La Fanciulla del West, Rossini’s Moïse et Pharaon, Mason Bates’ The (R) evolution of Steve Jobs, Jennifer Higdon’s Cold Mountain, La Bohème, Rusalka, Candide, Eugene Onégin, Falstaff, Mozart’s Il Re Pastore and Faure’s Pénélope. Among his many concert appearances are those with the Los Angeles Philharmonic, Colorado Springs Philharmonic, Grand Rapids Symphony Orchestra, Annapolis Symphony Orchestra, Cathedral Choral Society in Washington D.C., Allentown Symphony Orchestra, Wexford Festival Orchestra and Oratorio Society of New York. John Matthew Myers received his graduate and undergraduate degrees from the Manhattan School of Music, with additional studies at the Verbier Festival Academy, Chautauqua Institute and Music Academy of the West.

American bass-baritone Michael Sumuel returned in the 2018-2019 season to perform in La Bohème at Houston Grand Opera and La Cenerentola at Norwegian National Opera and Ballet. Mr. Sumuel appeared in Beethoven's Symphony No. 9 with the Oklahoma City Philharmonic, Puccini’s Messa di Gloria with the San Diego Symphony, and participated in a Schubertiade at Wolf Trap in Vienna, Virginia. In the 2017-2018 season, Michael Sumuel returned to Glyndebourne Festival Opera to perform Sharpless in Madama Butterfly and made his debut at Teatro Massimo di Palermo performing Theseus in Britten’s A Midsummer Night’s Dream. Concert appearances included debuts with the BBC Proms, singing Kate Whitley’s “I am I say” with the Multi-Story Orchestra at Eastgate Centre Rooftop Car Park, Mozart’s Mass in C minor with the Orchestra of St. Luke’s, conducted by Pablo Heras-Casado at Carnegie Hall, Beethoven’s Symphony No. 9 with the Seattle Symphony, Handel’s Messiah with the New Jersey Symphony Orchestra, Bach’s St. John Passion with Music of the Baroque in Chicago, conducted by Jane Glover, and a return to Mercury Houston to perform the bass solos in Bach’s St. Matthew Passion.
LUDWIG VAN BEETHOVEN (1770-1827)
MISSA SOLEMNIS IN D MAJOR, OP. 123 (1818-1823)

Scored for: pairs of woodwinds plus contrabassoon, four horns, two trumpets, three trombones, timpani, organ, strings and chorus

Performance time: 80 minutes

First Grant Park Orchestra performance: August 21, 1965, Irwin Hoffman, conductor, with Martina Arroyo, Florence Kopleff, Jan Peerce and Justino Diaz as soloists

In 1818, rumors began to circulate around Vienna that the Archduke Rudolph, youngest son of Emperor Leopold II and brother of Emperor Franz, was going to be elevated to the highest levels of the Austrian Church hierarchy. Beethoven was especially interested in the rumors, since he had been associated with Rudolph for nearly twenty years as his teacher of piano and composition. (The piano part of the “Triple” Concerto of 1803-1804 was written for Rudolph.) For his part, Rudolph seems to have revered his teacher, carefully preserving over a hundred of his letters and assembling a collection of first editions, autographs and fair copies of his compositions. In the years after 1809, he became one of the composer’s most important patrons, and received in gratitude the dedications of fifteen important works. The rumors concerning Rudolph were substantiated when he was elected Cardinal in April 1819 and Archbishop of Olmütz two months later. As soon as he heard the news, Beethoven sent his congratulations and offered to compose a grand new Mass for his installation ceremony, scheduled for March 20, 1820. As it turned out, Beethoven was more than three years late in fulfilling his promise.

It was in no small part wrenching personal problems that kept the Missa Solemnis as the central musical concern of Beethoven’s life during the following years, when he was also working on the Ninth Symphony. He was ill for much of the time from 1818 to 1823, and his hearing had almost gone completely. He was also deeply involved in a legal battle to wrest custody of his nephew Karl from the boy’s incompetent (in Beethoven’s opinion) mother, the composer’s sister-in-law. The eventual settlement in 1820 was painful for Beethoven, not because he lost the suit (he won, but alienated the boy), but because the proceedings revealed that he was without noble ancestors, a life-long belief he held tenaciously until it was publicly exploded in court.

With the problems Beethoven endured during the composition of the Missa Solemnis, and with the massive proportions the work ultimately assumed, it is small wonder that it was not ready for Archbishop Rudolph’s installation in 1820. He continued to work on it steadily until the middle of 1823 and tinkered with the score frequently thereafter. The Missa Solemnis was first heard on April 7, 1824 in St. Petersburg, six years after it had first been proposed, at a concert sponsored by Prince Nicholas Galitzin, a devoted admirer and patron of the composer. Plans for the Viennese premiere on May 9th met with difficulties, however, since the Church authorities were opposed to the performance of the sacred text of the Mass in a secular theater. The concert would be allowed to proceed, it was decided, if Beethoven replaced the Latin texts with German translations. He omitted the Gloria and Sanctus and billed the remaining movements as “Three Grand Hymns for Solo and Chorus.”

There have been many explications of the Missa Solemnis, though these often are more exegesis than analysis. There are two principal conclusions at which all of these writings arrive, however, and those general observations rather than a detailed discussion will have to suffice here. The first one is that the most vivid possible expression of the text was the motivating force behind every note Beethoven inscribed into this score. His careful matching of tone to word arose from things pictorially descriptive (for example, the flying scales at “et ascendit in coelum”—“and ascended into heaven”), things
liturgical (the hushed *Praeludium* preceding the *Benedictus*, which would accompany the elevation of the Host), or things personal (the pastoral and martial sections inserted into the *Agnus Dei*, which were called “a prayer for inner and outer peace” — Beethoven knew little of either during his life in Napoleonic Europe). The second conclusion is that the abstract, purely musical processes of the *Missa* are a culmination of those in all his previous works, that the musical vocabulary and the profound formal structures he had perfected in his earlier compositions here brought a logical and completely abstract continuity to this work with sung text. *Kyrie II,* for example, is not a simple repetition of *Kyrie I,* but a reworking of the earlier motives, a kind of symphonic development with voices.

*Missa Solemnis* represents the culmination of Beethoven's life-long concern with joining music and philosophy, with infusing mere tones with profound thought and deep emotion. French composer Vincent d'Indy wrote of it, “We stand in the presence of one of the greatest masterworks in the realm of music.”

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**KYRIE**

Kyrie eleison.  
Lord, have mercy.  
Christe eleison.  
Christ, have mercy.  
Kyrie eleison.  
Lord, have mercy.

**GLORIA**

Gloria in excelsis Deo,  
Glory to God in the highest,  
et in terra pax hominibus bonae voluntatis.  
and on earth peace to men of good will.

Laudamus te, benedicitumus te,  
We praise you, we bless you,  
adoramus te, glorificamus te.  
we worship you, we glorify you.

Gratias agimus tibi propter magnam gloriam tuam.  
We give you thanks for your great glory.

Domine Deus, Rex coelestis, Deus pater omnipotens.  
Lord God, heavenly King,  
Dominus Domini, Jesus Christe,  
The only-begotten Son, Lord Jesus Christ,

qui tollis peccata mundi:  
you take away the sin of the world:  
miserere nobis.  
have mercy on us.

Qui tollis peccata mundi:  
you take away the sin of the world:  
suscipe deprecationem nostram;  
receive our prayer;

qui sedes ad dexteram Patris:  
you are seated at the right hand of the Father:  
miserere nobis.  
have mercy on us.

Quoniam tu solus sanctus,  
For you alone are the Holy One,
tu solus Dominus,  
you alone are the Lord,
tu solus altissimus, Jesu Christe,  
you alone are the Most High, Jesus Christ,
cum sancto spiritu,  
with the Holy Spirit.

In gloria Dei Patris. Amen.  
In the glory of God the Father. Amen.

Gloria in excelsis Deo.  
Glory to God in the highest.

**CREDO**

Credo in unum Deum,  
We believe in one God,  
Patrem omnipotentem,  
the Father, the Almighty,  
factorem coeli et terrae,  
maker of heaven and earth,  
visibilium omnium et invisibilium.  
of all that is, seen and unseen.

Credo in unum Dominum, Jesum Christum,  
We believe in one Lord, Jesus Christ,  
Filium Dei unigenitum,  
the only Son of God,  
et ex patre natum ante omnia saecula.  
eternally begotten of the Father.
Deum de Deo, lumen de lumine, God from God, Light from Light,
Deum verum de Deo vero, true God from true God,
Genitum, non factum, begotten, not made,
consubstantialem Patri, of one Being with the Father,
Per quem omnia facta sunt. Through him all things were made.
Qui propter nos homines et for us men and
propter nostram salutem for our salvation
descendit de coelis. he came down from heaven.
Et incarnatus est de Spiritu he became incarnate from the Virgin Mary,
Sancto ex Maria virgine, and was made man.
Crucifixus etiam pro nobis, under Pontius Pilate; he suffered death
sub Pontio Pilato passus, and was buried.
Et resurrexit tertia die On the third day he rose again
et ascendit in coelum sedet in accordance with the Scriptures;
et ascendit in coelum sedet and ascended into heaven and is seated
ad dexteram Patris. at the right hand of the Father.
Et iterum venturus est cum gloria He will come again in glory
to judge the living and the dead,
judicare vivos et mortuos, and his kingdom will have no end.
cujus regni non erit finis.
Credo in Spiritum Sanctum, We believe in the Holy Spirit,
Dominum et vivificantem, the Lord, the giver of life,
qui ex Patre Filioque procedit. who proceeds from the Father and the Son.
Qui cum Patre et Filio simul with the Father and the Son
adoratur et conglorificatur. he is worshipped and glorified.
Qui locutus est per Prophetas. He has spoken through the Prophets.
Credo in unum sanctam catholicam et We believe in one holy catholic and
apostolicam ecclesiam. apostolic Church.
Confiteor unum baptisma in We acknowledge one baptism for the
remissionem peccatorum. forgiveness of sins.
Et expecto resurrectionem mortuorum, We look for the resurrection of the dead.

SANCTUS

Sanctus, sanctus, sanctus Dominus, Holy, holy, holy Lord,
Deus Sabaoth,
Pleni sunt coeli et terra gloria tuae. Heaven and earth are full of your glory.
Osanna in excelsis. Hosanna in the highest.
Benedictus qui venit Blessed is he who comes
in nomine Domini. in the name of the Lord.
Osanna in excelsis. Hosanna in the highest.

AGNUS DEI

Agnus Dei, Lamb of God,
qui tollis peccata mundi: you take away the sins of the world:
miserere nobis. Agnus Dei, have mercy on us.
qui tollis peccata mundi: you take away the sins of the world:
miserere nobis. Agnus Dei, have mercy on us.
dona nobis pacem. grant us peace.

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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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