

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, June 16, 2017 at 6:30 p.m.

Saturday, June 17, 2017 at 7:30 p.m.

Jay Pritzker Pavilion

A SEA SYMPHONY

Grant Park Orchestra and Chorus

Carlos Kalmar Conductor

Christopher Bell Chorus Director

Sara Jakubiak Soprano

David John Pike Baritone

Britten

“Four Sea Interludes” and “Passacaglia” from *Peter Grimes*, Op. 33

Dawn: Lento e tranquillo

Sunday Morning: Allegro spiritoso

Moonlight: Andante comodo e rubato

Storm: Presto con fuoco

Passacaglia

INTERMISSION

Vaughan Williams

A Sea Symphony (Symphony No. 1)

A Song for All Seas, All Ships: Moderato maestoso

On the Beach at Night, Alone: Largo sostenuto

Scherzo: The Waves: Allegro brillante

The Explorers: Grave e molto adagio

SARA JAKUBIAK

DAVID JOHN PIKE



Organ provided by Triune Music/S.B. Smith & Associates.

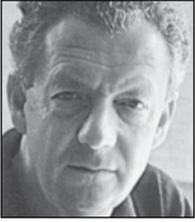


American soprano **SARA JAKUBIAK** continues as a member of the ensemble at Oper Frankfurt for the 2016-17 season, where she will sing leading roles in two new productions: Tatyana in *Eugene Onégin*, conducted by Sebastian Weigle, and Marie in Krenek's *Der Diktator*. She will be also seen in Harry Kupfer's production of *The Gambler*, conducted by Weigle. Ms. Jakubiak returns to the Hamburg Opera for her role debut in Christoph Loy's new production of Strauss' *Daphne*. She also records Schönberg's *Erwartung* with the

Bergen Philharmonic and Edward Gardner for release on Chandos Records. In recent seasons, Ms. Jakubiak has made many significant debuts: Eva in a new production of *Die Meistersinger von Nürnberg* at the Bayersische Staatsoper, under Kirill Petrenko; Rosalinde in *Die Fledermaus* and Agathe in a new production of *Der Freischütz* at the Semperoper Dresden, the latter conducted by Christian Thielemann and released commercially on DVD by Unitel; Marie in *Die tote Stadt* at the Hamburg Opera; Polina in Andrea Breth's new production of Prokofiev's *The Gambler* at the Dutch National Opera, under Marc Albrecht; Elsa von Brabant in a new production of *Lohengrin* at Oper Graz, and Marie in *Wozzeck* at the English National Opera, conducted by Edward Gardner.

Canadian baritone **DAVID JOHN PIKE** has a varied repertoire covering early music, oratorio, English song, opera and contemporary works. He returns to Grant Park for *A Sea Symphony* having interpreted the title role in Martinu's *Epic of Gilgamesh* in last year's Festival. Pike's operatic roles have included Marcello and Schaunard in *la Bohème* (Bamberg), Curio in Handel's *Giulio Cesare* (Glyndebourne, cover) *Don Giovanni* (Luxembourg), Emirenus in *Otto* by Telemann/Handel (Magdeburg), il Conte di Luna in *il Trovatore* (Scottish Opera, cover), and Scarpia in *Tosca* (Pacific Opera Victoria). He will make his role début as Malatesta in *Don Pasquale* later this season in France. In concert, recent projects include Fauré *Requiem* with the Vancouver Symphony, *Matthäus-Passion* in Magdeburg, his New York début in *Messiah* under John Scott, an all-Beethoven project with the Ottawa Choral Society, *Messiah* with the Oregon Symphony and opera galas with l'Orchestre philharmonique du Luxembourg. Amongst his contemporary music projects, he recently premiered Andrew Ager's *The Unknown Soldier*, Kerry Turner's *The Ballad of Annabel Lee*, and James Wright's Beethoven-inspired *Immortal Beloved* song cycle. Current recitals include works by Butterworth, Gurney, Finzi, Vaughan Williams and Mahler in the USA, Canada, UK and France with pianists Matthew Larkin, Iain Burnside and organist David Briggs. His début disc, "Whither must I wander?" on British label Signum, featuring English songs by Vaughan Williams, Quilter and Finzi, earned a five-star review in BBC Music Magazine and was nominated for Recording of the Year by MusicWeb International. Upcoming recording projects include Mahler's *Kindertotenlieder*, *Lieder eines fahrenden Gesellen* and *Rückert Lieder* with new transcriptions for organ by David Briggs, and a new collaboration with the celebrated Gryphon Trio. Pike studied with William Perry at the Royal Conservatory of Music, Toronto, under Theresa Goble at the Guildhall School of Music and Drama, London and privately with American bass Daniel Lewis Williams in Germany. He has worked with celebrated American baritone Sherill Milnes, British tenor Ian Bostridge and Canadian baritone Gerald Finley. Pike lives with his family on the Luxembourg Moselle. www.davidjohnpike.com





Benjamin Britten (1913-1976)

**“FOUR SEA INTERLUDES” AND
“PASSACAGLIA” FROM *PETER GRIMES*,
OP. 33 (1944-1945)**

Scored for: two flutes doubling on piccolo, two oboes, clarinet, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba,

timpani, percussion, harp, celesta and strings

Performance time: 23 minutes

First Grant Park Orchestra performance: July 1, 1949; Nicolai Malko, conductor

Britten's opera deals with Grimes' relationship to his community. Grimes, a fisherman, has had one apprentice die under suspicious circumstances, and, though a court trial has officially cleared him of guilt, the rumors in the village continue. One of the few who support him is the schoolmistress, Ellen Orford, and Grimes believes all will be well if he could only marry her. Grimes takes another apprentice and, despite Ellen's pleadings, treats the boy roughly. The villagers decide to take the law into their own hands, and their march on Peter's shack produces such excitement that the boy, in running to assess the trouble, slips over the cliff to his death. Balstrode, Grimes' only other friend, arrives ahead of the mob, and advises Peter to sail his boat into the sea and scuttle it, taking his secrets and his

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unhappiness to a watery grave. The *Four Sea Interludes* and *Passacaglia* not only set the moods for the scenes to follow, but also reveal the conflicts and motivations of the characters.



Ralph Vaughan Williams (1872-1958)
A SEA SYMPHONY (SYMPHONY NO. 1)
(1903-1909)

Scored for: piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, organ, strings, chorus, solo soprano and solo baritone

Performance time: 63 minutes

First Grant Park Orchestra performance: August 19, 1978; Leonard Slatkin, conductor; Diane Ragains and David Evitts, soloists

It was while Vaughan Williams was an undergraduate at Cambridge in the 1890s that he was introduced to the poetry of Walt Whitman by his fellow student Bertrand Russell. As early as 1903 — the year in which Delius brought out his Whitman-based *Sea Drift* — Vaughan Williams was considering a work for chorus and orchestra using the words of the American writer. As the basis of this proposed work, tentatively titled “Songs of the Sea,” he chose passages from *Leaves of Grass* that philosophically likened an ocean voyage to the individual’s journey of life. Both the topic and its musical realization were imposing artistic challenges for Vaughan Williams, who, at age 31, had written only some songs, chamber pieces and small works for orchestra. He sketched a few preliminary ideas for the new work, but did not feel that his technique had developed sufficiently to make a success of it, and he was unable to bring the piece to completion.

A year later, Vaughan Williams turned his attention to another Whitman poem, *Whispers of Heavenly Death*, and set a passage from it as “A Song for Chorus and Orchestra” titled *Toward the Unknown Region*. The work was presented at the 1907 Leeds Festival with enough success to encourage him to return to his earlier and larger Whitman piece, by then re-christened “Ocean Symphony.” Things did not go smoothly. The music went through much rejection and rewriting; at one stage he scrapped an entire movement. He consulted friends for their advice, particularly seeking recommendations for a teacher who could help him expand his musical language to encompass the large task he had set for himself. He decided that his music was “lumpy and stodgy ... and that a little French polish would be of use,” so his first thought was to study in Paris with the distinguished composer and pedagogue Vincent d’Indy. The eminent music writer M.D. Calvo-coressi, however, advised him to seek out a young composer (three years younger

**Passages from
Whitman’s *Leaves of
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than Vaughan Williams, in fact) who was little known in England at the time but, Calvocoressi was convinced, full of the brightest promise — Maurice Ravel. Calvocoressi arranged the introductions and invitations, and Vaughan Williams left for France early in 1908 for three months study with Ravel.

Ravel's influence on his British colleague was entirely beneficial. Not only did the overseas study strengthen Vaughan Williams' compositional technique, but, perhaps more significantly, it bolstered his self-confidence so that he was able to resume work with enthusiasm on the languishing Whitman piece. Charles Villiers Stanford, Vaughan Williams' teacher at the Royal College of Music and an exemplar among Victorian composers, arranged to have the composition, finally called *A Sea Symphony*, performed at the 1910 Leeds Festival. The score was finished just in time for rehearsals (though Ralph continued to tinker with it for the next fourteen years) and the composer conducted. The panoramic new work, one of the most important contributions in years to the revered English choral tradition, was a rousing success at its premiere, and was the first composition to carry Vaughan Williams' name to a wide public.

The four movements of *A Sea Symphony* approximate the traditional symphonic structure, though the form of each is adapted to the requirements of Whitman's poems. There are traces in the opening movement (*A Song for All Seas, All Ships*) of traditional sonata form in the return and development of themes, but it is the text that gives shape and character to the music. A motif is presented in the opening measures which recurs later in the Symphony as a means of unifying the work's structure: the harmonic progression occurring with the words "Behold the sea" (B-flat minor to D major).

The baritone soloist and semi-chorus are entrusted with the slow second movement, *On the Beach at Night, Alone*. It is a three-part form (A-B-A) whose outer sections are solemn and almost mysterious, while the central portion (commencing with "A vast similitude") is more animated in character. The harmonies that begin the first and third sections recall the "Behold the sea" progression from the opening movement.

The Scherzo (*The Waves*), the most pictorial movement in the Symphony, begins with a variation of the "Behold" harmonies. The bracing rhythms, the inclusion of two sea shanties as melodic material (*The Golden Vanity* and *The Bold Princess Royal*) and the sweeping glissandos in the harp lend this music an invigorating nautical air. The Trio ("Where the great vessel sailing") is a broad hymn tune in the best tradition of the grand English processional.

In the finale (*The Explorers*), Vaughan Williams posed himself the formidable task of setting not only a poem longer than the rest of the Symphony's texts combined, but one in which Whitman, noted Hugh Ottaway, "is at his most giddily metaphysical." The success of the movement comes not from its form — which episodically follows the structure of the text — but rather from the composer's melodic gift, harmonic boldness, orchestral ingenuity and sincerity of expression. It is a fitting conclusion to this visionary musical voyage.

A SONG FOR ALL SEAS, ALL SHIPS
(Baritone, Soprano, Chorus)

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

(Baritone)

Today a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships — of waves spreading and spreading far as
the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death
dismay,
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

(Soprano)

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man one flag
above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,

(Baritone)

A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

ON THE BEACH AT NIGHT, ALONE
(Baritone, Chorus)

On the beach at night, alone,
As the old mother sways her to and fro singing her husky song,

As I watch the bright stars shining, I think a thought of the clef of the uni-
verses and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and enclose them.

THE WAVES
(Chorus)

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under
the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.

THE EXPLORERS
(Baritone, Soprano, Chorus)

O vast Rondure [globe], swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeaking high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations, with questionings, baffled,
formless, feverish, with never-happy hearts, with that sad incessant
refrain, — “Wherefore unsatisfied soul? Whither O mocking life?”

Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy of that name,
The true son of God shall come singing his songs.

O we can wait no longer,
We too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like water flowing,
Bear me indeed as through regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent,
Nameless, the fiber and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.
Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
Cut the hawsers — haul out — shake out every sail!
Sail forth, steer for the deep waters only,
Reckless, O Soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

