

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Wednesday, June 28, 2017 at 6:30 p.m.

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

Jay Pritzker Pavilion

MISSA LATINA

Grant Park Orchestra and Chorus

Miguel Harth-Bedoya Guest Conductor

Christopher Bell Chorus Director

Jessica Rivera Soprano

Takaoki Onishi Baritone

Sierra

Missa Latina, "Pro Pace"

Introitus

Kyrie

Gloria

Credo

Offertorium

Sanctus

Agnus Dei

JESSICA RIVERA

TAKAOKI ONISHI

This concert is supported by a grant from The Elizabeth F. Cheney Foundation.

Additional support is provided by the Walter E. Heller Foundation,
in memory of Alyce DeCosta.

Tonight's concert is being broadcast live on 98.7WFMT and streamed live at wfmt.com.



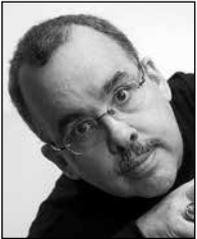
Peruvian conductor **MIGUEL HARTH-BEDOYA** is in his fourth season as Chief Conductor of the Norwegian Radio Orchestra and his seventeenth as Music Director of the Fort Worth Symphony Orchestra. Previously he was Music Director of the Auckland Philharmonia and Eugene Symphony. Mr. Harth-Bedoya regularly appears with the Chicago Symphony, Boston Symphony, Atlanta Symphony, Baltimore Symphony, Los Angeles Philharmonic, and the orchestras of Cleveland, Minnesota, New York and Philadelphia. He is also a frequent guest of the Helsinki Philharmonic, MDR Sinfonieorchester Leipzig, National Orchestra of Spain, New Zealand Symphony and Sydney Symphony Orchestra. His other recent appearances include the BBC Scottish Symphony, London Philharmonic, Munich Philharmonic, Dresden Philharmonic, NDR Sinfonieorchester Hamburg, Zurich Tonhalle, Danish National Symphony and Royal Stockholm Philharmonic Orchestras. He made his Japanese conducting debut in 2016 with the NHK Symphony and Tokyo Metropolitan Symphony Orchestra, and this season also appears with the Deutsche Radio Philharmonie Saarbrücken, Malaysian Philharmonic and Montreal Symphony. Miguel Harth-Bedoya's recordings include the Grammy-nominated *Traditions and Transformations: Sounds of Silk Road Chicago* with the Chicago Symphony and Yo-Yo Ma, music by Osvaldo Golijov with the Orquesta Sinfonica de Castilla y Leon on Deutsche Grammophon, and *Sentimiento Latino* with Peruvian tenor Juan Diego Flores on Decca.

Grammy Award-winning soprano **JESSICA RIVERA**, one of today's most creatively inspired vocal artists, has collaborated with many celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff and Nico Muhly, as well as such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Bernard Haitink and Michael Tilson Thomas. During the 2016-2017 season, Ms. Rivera appears with the Calgary Philharmonic for Mozart's Requiem and returns to Atlanta Symphony Orchestra and Chorus for Vivaldi's Gloria in D major and Handel's *Messiah*. She also joins the ASO for Christopher Theofanidis' *Creation/Creator* in Atlanta and at Kennedy Center's 2017 SHIFT Festival of American Orchestras. She appears in John Harbison's Requiem with the Nashville Symphony under Giancarlo Guerrero, and gives the world premiere of Gabriela Lena Frank's Requiem with the Houston Symphony. Her recitals at Oberlin College and the Constella Festival in Cincinnati include Robert Spano's *Hölderlin Lieder*, and she also joins baritone Andrew Garland for a joint recital featuring the American Pianist Association Competition Finalists in Indianapolis. Mr. Rivera performs Gabriela Lena Frank's *La Centinela y la Paloma* as part of her residency at Cornell University this season, and also appears as Musetta in *La Bohème* at Cincinnati Opera.





TAKAOKI ONISHI, from Tokyo, recently received top awards in the Gerda Lissner International Vocal Competition, Opera Index, Inc. Vocal Competition, Licia Albanese-Puccini International Vocal Competition, Loren L. Zachary Competition and Giulio Gari Foundation Competition. As the inaugural First Prize winner of the IFAC-Juilliard Prize Singing Competition in Japan, he received a full scholarship to attend the Juilliard School, where he appeared in Sir Peter Maxwell Davies' *Kommilitonen!* (U.S. premiere), *La scala di seta*, *Don Giovanni*, the title role in *Eugene Onégin*, and the Count in *Le nozze di Figaro*. He has also been heard as Jesus in Bach's *St. Matthew Passion* at Lincoln Center's Alice Tully Hall. In 2014 Mr. Onishi appeared in the world premiere of Marty Regan's *The Memory Stone* with Houston Grand Opera. Other recent highlights include appearance at Carnegie Hall in Vaughan Williams' *Hodie* with the Cecilia Chorus and *Carmina Burana* with the Oratorio Society of New York. A former fellowship student of the Aspen Music Festival and School, Takaoki Onishi has also participated in Japan's Musashino Academia Musicae and Germany's Internationale Meistersinger Akademie. In 2015, he joined the Ryan Opera Center of Lyric Opera of Chicago, and made his debut with the company in the premiere of *Bel Canto*, which was recorded for future telecast on PBS.



Roberto Sierra (b. 1953)
**MISSA LATINA, "PRO PACE" FOR SOPRANO,
 BARITONE, CHORUS AND ORCHESTRA
 (2004-2006)**

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, harp, piano and strings

Performance time: 68 minutes

First Grant Park Orchestra and Chorus performance.

Roberto Sierra, one of the leading figures in American music today, was born in Vega Baja, Puerto Rico on October 9, 1953. After graduating from the Conservatory of Music and University of Puerto Rico in 1976, he attended the Royal College of Music and University of London (1976-1978), and then pursued further study at the Institute for Sonology in Utrecht, Holland. From 1979 to 1982, he was a pupil of György Ligeti at the Hochschule für Musik in Hamburg. Sierra returned to Puerto Rico in 1982, serving first as Director of the Cultural Activities Program at the University of Puerto Rico and later as Chancellor of the Puerto Rico Conservatory of Music. From 1989 to 1992, he was Composer-in-Residence with the Milwaukee Symphony Orchestra; he has since held residencies with the Philadelphia Orchestra, New Mexico Symphony and Puerto Rico

Symphony Orchestra. In the autumn of 1992, Sierra joined the composition faculty of Cornell University, succeeding the retiring Karel Husa; he is now Old Dominion Foundation Professor in the Humanities at Cornell. Sierra's distinctions include two Grammy nominations for Best Contemporary Composition (*Missa Latina*, 2009; Sinfonia No. 4, 2014), awards from the International Composers Competition of the Budapest Spring Festival, Aliènor Harpsichord Composition Competition, American Academy of Arts and Letters, and Kenneth Davenport Competition for Orchestral Works, as well as commissions from the orchestras of Philadelphia, Pittsburgh, Los Angeles, Detroit, Seattle and Milwaukee, National Symphony Orchestra, Royal Scottish National Orchestra, Orquesta de Castilla y León (Barcelona), Library of Congress, Kronos Quartet, Radio France, National Endowment for the Arts, Juilliard School and Casals Festival. In 2008, Sierra's Viola Concerto was a finalist for a Pulitzer Prize; in 2010, he was elected to the American Academy of Arts and Sciences.

Concerning his creative style, Sierra said that he seeks to incorporate into his compositions "elements of folklore and of popular music (urban folklore) in order to create a music that in essence is Puerto Rican, and portrays the marvelous and contradictory world of that tropical island." Though his idiom is different, he follows a path earlier pioneered by Bartók, Chávez, Ginastera, Copland and other 20th-century nationalist composers by distilling the characteristic components of his native music and fusing the result with the forms and gestures of traditional concert music. "Because I am Puerto Rican," Sierra said, "my music is Puerto Rican. Always. The wealth of images I have in mind refers to that place where I grew up, to the sounds, the colors, the sunshine, the Puerto Rican sky. Even the more abstract music has an accent that points to where I was born."

Sierra wrote of the *Missa Latina*, composed in 2004-2006 on a co-commission from the National Symphony Orchestra and Choral Arts Society of Washington, D.C., "Musical settings of the Catholic Mass produced some of the most sublime and dramatic moments in the 18th and 19th centuries. I was motivated by the powerful texts of the Mass to use today's resources for evoking deep-felt emotions and drama. Such opportunities struck me as being particularly apparent in the text's many pleas for peace, for mercy and for forgiveness; the work I wrote, designated a Mass 'for peace' (*Pro Pace*), is rooted in ancient ecclesiastical traditions.

The concept of my *Missa Latina*, 'Pro Pace' came directly out of my experience growing up as a Catholic in Puerto Rico.

—Roberto Sierra

“The concept of my *Missa Latina*, ‘Pro Pace’ came directly out of my experience growing up as a Catholic in Puerto Rico. I still recall vividly hearing the Mass in Latin in my hometown when I was a child. These memories created a strong impression — one that has only deepened through the years: a sense of mystery combined with power and compassion in hearing Gregorian chant intoned by the priest in a ritual involving this ‘dead’ language.

“The title I chose — *Missa Latina* — has dual meaning. On the one hand, it refers to the traditional Latin text, while on the other, the work is infused with a ‘Latino’ character: full of Caribbean gestures that allude to my own Hispanic heritage, and which are present in so many of my works. These sounds can be heard particularly in the ‘Laudamus te’ of the *Gloria* and the ‘Pleni sunt caeli’ of the *Sanctus*.

“The impulse for this work was primarily personal, and the Caribbean gestures and rhythms are there to underscore the drama of the *Credo*, the grand gestures of the *Gloria*, the inherent pain of the *Crucifixus*, and the tenderness of the *Benedictus*. When I think of the expressive range of the *Missa Latina*, I feel that this may be one of the most complex works I have written. The scoring of the *Mass* calls for large modern orchestra, with a percussion section that includes such instruments as congas, bongos and Cuban timbales, which originated in Caribbean folklore and popular music but are no longer unusual in orchestral music today.

“My original intention was to compose a setting of only the Ordinary of the Mass [i.e., the unvarying texts used at every Mass — *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*], but once I began composing it, early in 2004, I changed course and decided to make it into some kind of ‘Votive Mass’ with texts for a Proper [the sections that vary with each service]. The turbulence and constant state of war in which we find ourselves led me to compose the work as a ‘Mass for Peace.’ With this in mind, I looked at the suggested chants for such an observance in the *Liber Usualis* [the standard compendium of chants and texts for the entire liturgical year], which I found to be inspiring. These liturgical chants were incorporated into the *Introitus*, *Offertorium* and at the end of the *Agnus Dei*. The first line for the soprano in the *Introitus*, in fact, is ‘Give Peace, O Lord,’ and the last part before the final *Alleluia* contains a beautiful line from the Gospels: ‘My peace I leave you; my peace I give you.’”

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The

Elizabeth F. Cheney Foundation

is pleased to sponsor the following concerts:

Opening Night concert featuring
Vadim Gluzman performing
Tchaikovsky's Violin Concerto
June 14

The Chicago premiere of
Missa Latina (2006) by Roberto Sierra
June 28 and 30

Internationally noted pianist
Stephen Hough performing
Brahms' Piano Concerto No. 1 in D minor
July 26

The season's finale weekend featuring
performances of Brahms' *Schicksalslied*
and Beethoven's Symphony No. 9
August 18 and 19

INTROITUS

| | |
|--|--|
| Da pacem, Domine, sustinentibus te, ut prophetae tui fideles inveniatur: | Give peace, O Lord, to them that patiently wait for thee, that thy prophets may be found faithful: |
| Exaudi preces servi tui, et plebis tuae Israel. Laetatus sum in his, quae dicta sunt mihi: In domum Domini ibimus. | Hear the prayer of thy servant and thy people Israel. I rejoiced at the things that were said to me: We shall go into the house of the Lord. |
| Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. | Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning is now and ever shall be, world without end. Amen. |

KYRIE

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

GLORIA

| | |
|--|---|
| Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi: | Glory to God in the highest, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thee thanks for thy great glory. Lord God, heavenly King, almighty God and Father. The only-begotten Son, Lord Jesus Christ, Lord God, Lamb of God, Only begotten Son, that takest away the sins of the world: have mercy on us; that takest away the sins of the world: receive our prayer; thou that art seated at the right hand of the Father: have mercy on us. For thou alone art holy, thou alone art the Lord, for thou alone art most high, Jesus Christ, |
| miserere nobis; qui tollis peccata mundi: | |
| suscipe deprecationem nostram; qui sedes ad dexteram Patris: | |
| miserere nobis. Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus, Jesu Christe, | |

cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

with the Holy Spirit,
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilibus omnium et invisibilibus.

Et in unum Dominum,
Jesum Christum,

Filium Dei unigenitum,
et ex Patre natum

ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum, non factum,
consubstantialia Patri,

Per quem omnia facta sunt.

Qui propter nos homines et
propter nostram salutem

descendit de caelis:

et incarnatus est de Spiritu

Sancto ex Maria virgine,
et homo factus est.

Crucifixus etiam pro nobis,
sub Pontio Pilato passus,
et sepultus est.

Et resurrexit tertia die
secundum Scripturas;

et ascendit in caelum sedet
ad dexteram Patris.

Et iterum venturus est cum gloria
judicare vivos et mortuos,

cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem,

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul

adoratur et conglorificatur,
Qui locutus est per prophetas.

Et in unam sanctam catholicam
et apostolicam Ecclesiam.

Confiteor unum baptismum
in remissionem peccatorum.

Et exspecto resurrectionem
mortuorum,

et vitam venturi saeculi. Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

I believe in one Lord, Jesus Christ,

the only begotten Son of God,
born of the Father

before time began,

God from God, Light from Light,
true God from true God,

begotten, not made,
of one substance with the Father,

by whom all things were made.

For us men and

for our salvation

came down from heaven:

and became incarnate

by the Holy Spirit

of the Virgin Mary,

and was made man.

He was also crucified for us,
suffered under Pontius Pilate,

and was buried.

On the third day he rose again

according to the Scriptures;

he ascended into heaven and sitteth

at the right hand of the Father.

He will come again in glory

to judge the living and the dead,

and his kingdom will have no end.

I believe in the Holy Spirit,

the Lord and Giver of life,

who proceeds from the Father

and the Son.

Who together with the Father

and the Son

is adored and glorified,

and who spoke through

the Prophets.

And in one holy catholic

and apostolic Church.

I confess one baptism
for the forgiveness of sins.

And I await the resurrection

of the dead,

and the life of the world to come. Amen.

OFFERTORIUM

Rogate quae ad pacem
sunt Jerusalem:
et abundantia diligentibus te.

Fiat pax in virtute tua:
et abundantia in turribus tuis.
Lauda, Jerusalem Dominum:
lauda Deum tuum, Sion.
Laudate Dominum,
qui a benignus est:
psallite nomini ejus,
quoniam suavis est:
omnia quaecumque voluit,
fecit in caelo et in terra.
Alleluia.

Pray ye for the things that are for
the peace of Jerusalem:
and abundance for them
that love thee.

Let peace be in thy strength:
and abundance in thy towers.
Praise the Lord, O Jerusalem:
praise thy God, O Sion.
Praise ye the Lord,
for he is good:
sing ye to his name,
for he is sweet:
whatsoever he pleased
he hath done in heaven and in earth.
Alleluia.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus,
Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy Lord,
God of power and might.
Heaven and earth are full
of thy glory.

Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Pacem relinquo vobis:
pacem meam do vobis,
dicit Dominus. Alleluia.

Lamb of God that taketh away
the sins of the world:
have mercy on us.

Lamb of God that taketh away
the sins of the world:
have mercy on us.

Lamb of God that taketh away
the sins of the world:
grant us peace.

My peace I leave you:
My peace I give you,
saith the Lord. Alleluia.

