

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, July 28, 2017 at 6:30 p.m.

Saturday, July 29, 2017 at 7:30 p.m.

Jay Pritzker Pavilion

MOZART *LINZ* SYMPHONY

Grant Park Orchestra and Chorus

Carlos Kalmar Conductor

Christopher Bell Chorus Director

Colleen Daly Soprano

Lauren Segal Mezzo-Soprano

David Pomeroy Tenor

James Westman Baritone

Daniel Okulitch Bass

Mozart

Symphony No. 36 in C Major, K. 425, “Linz”

Adagio — Allegro spiritoso

Andante

Menuetto

Presto

INTERMISSION

Martin

In terra pax

An oratorio in four parts

This concert is sponsored by Sheli and Burt Rosenberg



COLLEEN DALY's most recent performances include Musetta in *La Bohème* with Annapolis Opera, Lyric Opera of Baltimore and Des Moines Metro Opera; Violetta in Opera Delaware's production of *La Traviata* (which she also covered at New York City Opera); Fiordiligi in *Così fan tutte* with Intermountain Opera; Micaëla in both *La Tragédie de Carmen* with Syracuse Opera and in *Carmen* with Baltimore Concert Opera and Maryland Symphony Orchestra; Fidelity in Puccini's *Edgar* with the Baltimore Concert Opera; Countess in Annapolis Opera's production of *Le Nozze di Figaro*; and the title role in *Thaïs* at Opera Company of Middlebury. A native of the Washington, D.C. metropolitan area, Ms. Daly frequently appears as a featured soloist at embassies and political events, including the Italian, Austrian, Irish, Bulgarian and Columbian embassies, and for Vice President Joseph Biden, Maryland Governors Martin O'Malley and Larry Hogan, and several Supreme Court justices. Colleen Daly has received awards from the Vocal Arts Society of Washington, D.C., Gerda Lissner Foundation, Liederkrantz Foundation, Washington International Competition and Annapolis Opera. She holds a bachelor's degree from DePaul University, a master's from the Opera Studio at the University of Maryland in College Park, and an Artist Diploma from the Academy of Vocal Arts.

Upcoming engagements for **LAUREN SEGAL**, a recipient of two Metropolitan Opera National Council Auditions Encouragement Awards, include Meg Page in *Falstaff* and Charlotte in *Werther* for Manitoba Opera, Third Lady in *Die Zauberflöte* for Canadian Opera Company, *El Amor Brujo* for the Hamilton Philharmonic, *Messiah* for the Edmonton Symphony, and *Elijah* for Montreal's Choeur St. Laurent. She recently performed in the world premiere of Tapestry Opera's *M'dea Undone*, as well as Katisha in *The Mikado* (Calgary Projects), Flora in *La Traviata* (Canadian Opera Company), Emilia in *Otello* (Opera de Montréal), Hermia in *A Midsummer Night's Dream* (Pacific Opera Victoria), Suzuki in *Madama Butterfly* and Maddalena in *Rigoletto* (Opera Tampa), *Messiah* (San Francisco Symphony, Edmonton Symphony and McGill Chamber Orchestra), Respighi's *Il Tramonto* (Festival de musique de chambre de Montréal), and on a recital tour of the Maritime Provinces for Debut Atlantic. In concert, she has sung with Nézet-Séguin and l'Orchestre Métropolitain, Grand Philharmonic Choir, Victoria Symphony and Windsor Symphony. Her recital appearances include the Westben Festival, Fes-tiVoix de Trois-Rivières and Aldeburgh Connection, and in galas with the National Arts Centre in Ottawa, Toronto Mendelssohn Choir, l'Opéra de Montréal and Manitoba Opera. Lauren Segal, born in South Africa, holds a Master of Science from the Department of Physics at the University of Toronto.





DAVID POMEROY, a native of Newfoundland, made his Metropolitan Opera debut in the title role of *Les Contes d'Hoffmann* opposite soprano Anna Netrebko and conducted by James Levine. He also appeared at the Met in the title role in *Faust*. With the Canadian Opera Company in Toronto, Mr. Pomeroy performed the title roles in *Faust* and *Hoffmann* as well as Rodolfo (*La Bohème*), Skuratov (*From the House of the Dead*), Pinkerton (*Madama Butterfly*) and Alfred (*Die Fledermaus*). In the 2015-2016 season, he starred as Paul

in *Die tote Stadt* in Frankfurt and Calgary and as Don José in *Carmen* for the Canadian Opera Company. His concert appearances include Mahler's Symphony No. 8 with the Calgary Philharmonic, Beethoven's Symphony No. 9 with the Vancouver Symphony, *Messiah* with the Newfoundland Symphony and Janáček's *Glagolitic Mass* with the Orchestre Métropolitain du Grand Montréal. Among David Pomeroy's additional career highlights are *Les Vepres Siciliennes* with the Royal Danish Opera, *Fidelio* with Manitoba Opera, *Carmen* with Staatsoper Stuttgart, Lyric Opera of Kansas City, Vancouver Opera, Cork (Ireland) and Pacific Opera Victoria, and *Madama Butterfly* with Lyric Opera of Kansas City, Opera Theatre of St. Louis, Fort Worth Opera, Connecticut Lyric Opera, Michigan Opera and Opéra de Québec. He created the role of Stefano in the world premiere of Calgary Opera's *Filumena* by Estacio and Murrell and reprised it in Banff, Ottawa and Edmonton.

JAMES WESTMAN's wide-ranging repertory for the 2016-2017

season includes the Doctor in Barber's *Vanessa* (Wexford Festival), Enrico in *Lucia di Lammermoor* (Utah Opera), and Sir John MacDonald in Somers' *Louis Riel* (Toronto and Ottawa, celebrating Canada's Sesquicentennial Year). In concert, Mr. Westman is heard in Verdi's *Requiem* for the Brott Festival, *Elijah* for Choeur St. Laurent in Montreal, and in the Ontario premiere of Kuzmenko's *Golden Harvest* for the Orpheus Choir of Toronto. His recent engagements include

Germont in productions of *La Traviata* with the Canadian Opera Company and FestiVoix de Trois-Rivières, Ford in Verdi's *Falstaff* for Calgary Opera, Sharpless in *Madama Butterfly* for Opera Lyra Ottawa, Sandy Keith in Tovey's *The Inventor* for Vancouver Symphony, Brahms' *Requiem* with the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, Beethoven's Symphony No. 9 in Calgary, Bach's *Mass in B Minor* with Kitchener's Grand Philharmonic Choir, *Messiah* with the McGill Chamber Orchestra, and in *Carmina Burana* with the Toronto and Vancouver symphonies and on a tour of the Okanagan Valley. James Westman's recordings, on the Decca, Opera Rara, Sony BMG, CBC and BBC labels, have been nominated for two Grammy awards and three Canadian Juno Awards.





Canadian bass-baritone **DANIEL OKULITCH** first garnered wide attention as Schaunard in the original cast of Baz Luhrmann's Tony Award-winning Broadway production of *La Bohème*. He has since become noted as a leading interpreter of Mozart roles, most notably Don Giovanni, Almaviva and Figaro, which he has performed in New York, Buenos Aires, New Orleans, Los Angeles, Santa Fe, Palm Beach, Warsaw, Vancouver, Dallas, Portland, Detroit, Hawaii, Manitoba, Kansas City and Milwaukee. Mr. Okulitch's leading

roles in contemporary operas include Ennis del Mar in Charles Wuorinen's *Brokeback Mountain* (Teatro Real, Madrid), Seth Brundle in Howard Shore's *The Fly* (Los Angeles Opera and Théâtre du Châtelet, Paris), Willy Wonka in Peter Ash's *The Golden Ticket* (Opera Theatre of St. Louis and Atlanta Opera), Herman Broder in Ben Moore's *Enemies, A Love Story* (Palm Beach Opera), LBJ in the world premiere of David T. Little's *JFK* (Fort Worth Opera), Joseph De Rocher in Jake Heggie's *Dead Man Walking* (Vancouver Opera), Theseus in Britten's *A Midsummer Night's Dream* (Teatro alla Scala, Milan), and Swallow in *Peter Grimes* (Washington National Opera). Daniel Okulitch's other recent engagements include his role debut as Leporello in *Don Giovanni* at L'Opera de Montreal, his debut at San Francisco Opera, and Handel's *Messiah* with the Edmonton Symphony and Toronto Symphony Orchestra.



WOLFGANG AMADEUS MOZART (1756-1791) **SYMPHONY NO. 36 IN C MAJOR, K. 425, "LINZ"** (1783)

Scored for: two oboes, two bassoons, two horns, two trumpets, timpani and strings

Performance time: 26 minutes

First Grant Park Orchestra performance: July 11, 1948;
Paul Breisach, conductor

On August 4, 1782 in Vienna, Mozart married Constanze Weber — without the blessing of his father. Papa Leopold thought that the humble, uneducated girl was not worthy of his blazingly talented son, and he made no secret of his opposition to the union. In an attempt to heal the family rift, the new Herr and Frau Mozart went to Salzburg the following summer for an extended stay. The visit changed little. Leopold spent the rest of his life telling his son what a poor choice of a wife he had made. Wolfgang tried to put a good face on the situation, but he was bitterly disappointed at the results of the Salzburg visit. He left the town of his birth on October 27, 1783, and never returned.

The Mozarts journeyed back to Vienna by way of Linz, where they found a warm welcome. "When we arrived at the gates of Linz," Mozart reported to his father on October 31st, "a servant was waiting there to conduct us to the palace of old Count Thun [father-in-law of one of

Mozart's Viennese pupils], where we are still living. I can't tell you how they overwhelm us with kindness in this house. On Thursday, November 4th, I am going to give a concert in the theater, and since I haven't a single symphony with me, I am up to my ears writing a new one which must be finished by then." The piece was completed on time, in the astonishing space of just five days. Such speed characterized the creation of many of Mozart's works, and is an important indication of his compositional process: formulating a work completely in his head before committing it to paper, so that the actual writing out of the manuscript was largely clerical, merely a transcription of music already finished in his imagination. (There are numerous reports of him spending an evening at a local café copying out a score between billiards shots.) It seems probable, therefore, that Mozart had been devising this Symphony for some time, and he simply took advantage of the opportunity in Linz to write it down.

The "Linz" Symphony, one of the most masterful examples of the genre composed in the 18th century, shows the influence of the Viennese orchestral music of the day, notably that of Joseph Haydn. (Mozart had long been friendly with Haydn's brother, Michael, a talented composer in his own right and a colleague of the Mozart family in the Salzburg archbishop's musical establishment. During his stay in Linz, Mozart composed an introduction to a recent symphony by Michael, and it was thought for many years that the entire work — erroneously labeled "No. 37" — was by him.) In the "Linz" Symphony, the slow introduction to the first movement, the extensive development sections and the close relationship of main and second themes were techniques probably modeled on Haydn's works. It is not coincidental that in 1782, only a year before writing this Symphony, Mozart began the series of six quartets dedicated to (and thoroughly influenced by the chamber music of) Joseph Haydn. The "Linz" Symphony, for all of the musical streams flowing into it, is, however, thoroughly Mozartian in style and expression. By 1783, when he was 27, Mozart was able to absorb any influence into the magical cauldron of his genius, and produce music that made him a wonder of the age.

The Symphony begins with an introduction in slow tempo whose chromatic inflections and strong emotions presage the opening of the *Don Giovanni Overture*, composed four years later. The tempo quickens for the presentation of the main theme, an energetic melody with martial overtones. The complementary theme is played sweetly by the woodwinds. The development treats the second theme and a mock-fanfare motive derived from the principal theme. The thematic materials from the exposition are restated in the recapitulation. In the slow movement, Mozart created precisely the necessary pathos to balance the exuberant expression of the surrounding music. The third movement is a cheerful *Minuet*, whose trio, with its gentle, swaying rhythmic motion, is reminiscent of the Austrian national dance, the *Ländler*. The finale is a quicksilver affair, filled with dashing vitality and irresistible *joie de vivre*.



FRANK MARTIN (1890-1974)

IN TERRA PAX (1944)

Scored for: piccolo, flute, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two pianos, celesta and strings

Performance time: 43 minutes

First Grant Park Orchestra performance

Frank Martin, one of Switzerland's greatest composers, was the tenth child of a Calvinist minister whose ancestors fled from France to Geneva with the Huguenots in the 18th century. Martin (mar-TAN, as in French) began composing when he was only eight and studied piano, composition and harmony privately with Joseph Lauber, but never undertook a formal music curriculum. From 1918 to 1923, he lived in Zurich and Rome, then moved to Paris, where he was strongly influenced by the trends in modern French music. He returned to an active professional life in Geneva in 1926 that included criticism, performance as a pianist and harpsichordist, administering the Association of Swiss Musicians, directing the Dalcroze Institute, and composing. His earliest works were indebted to the German tradition, but after his stay in Paris he turned increasingly to experimenting with new styles and techniques, including those of ancient, Indian, Bulgarian and folk music. By 1932, those explorations had led Martin to the serial technique of Arnold Schoenberg, which he handled with an individuality that did not eschew traditional tonal elements. *Le Vin Herbé* ("The Doctored Wine"), his retelling of the old Tristan legend in the form of a "secular oratorio," won him international prominence despite the difficult conditions at the time of its premiere in Zurich in 1942. After World War II, he settled in Amsterdam, his wife's hometown, and in 1956 moved to the distant suburb of Naarden, remaining active as a composer, conductor and teacher (notably at the Hochschule für Musik in Cologne from 1950 to 1957) until his death in 1974. Of the style of Martin's later compositions, the Austrian pianist and composer Jacques de Menasce wrote, "[They] are characterized by broad melodic lines of a chromatic nature, subtle harmonic and rhythmic patterns, and a sustained contrapuntal texture. The common denominator can be described as an organic blend of several methods, which as a composite make for an idiom that is clearly personal."

D-Day — the Allied landings on the beaches of Normandy on June 6, 1944 — was the decisive turning point of World War II. The fighting was long, difficult and costly — Allied casualties were at least 10,000, with 4,414 confirmed dead — but by July 21, the city of Caen, the operation's main initial objective, had been liberated and the Germans forced to retreat. With the end of the war increasingly assured, the following month Radio Geneva commissioned Frank Martin to compose a work that would be performed as soon as peace had been restored. "I wrote *In Terra Pax*

from August to October 1944,” Martin recalled, “competing, so to speak, with the Allied forces to see who could get the job done first. They unfortunately allowed me far too much time. [The formal surrender of all German forces was signed in Berlin on May 8, 1945.]” Paul Sacher conducted the Basle Kammerchor, Orchestra de la Suisse Romande and soloists in the premiere of *In Terra Pax* on May 5, 1945 in Geneva.

Martin wrote, “*In Terra Pax* was composed in anticipation of the return of peace after the terrible years of World War II.... In Part I of this brief oratorio, I tried to depict the times of war. The Apocalypse, with its description of the Four Horsemen who carry war, famine, pestilence and death, gave me the first text. The chorus responds to this somber prophesy with a Psalm of lamentation: *My God, my God, why hast thou forsaken me?* Then the prophet, incarnating the word of God, pronounces the condemnation of sinful humanity. A Psalm of supplication rises from the chorus to end Part I: *O Lord God of my salvation, I have cried day and night before thee.*

“Part II begins with the extraordinary cry of Isaiah: *Watchman, what of the night?* which is followed by a Psalm of repentance. Then the atmosphere lightens and the prophet announces the return of peace: *Comfort ye, comfort ye my people, saith your God!* Part II finishes with a Psalm of jubilation: *Make a joyful noise unto the Lord!*

“But all was not said in these first two parts, because there cannot exist true peace without true pardon. Here we leave the world, the social side of war and peace, and enter into the intimacy of personal attitude with the long description Isaiah gives of the Servant of the Eternal, a description that is, at the same time, a foreshadowing of the countenance of Christ. And when this prophecy is over, sung by the mezzo-soprano soloist, the tenor says a few of the essential words of Christ, among them the greatest of all: *Father forgive them, for they know not what they do.* No other text could conclude this part but the *Lord’s Prayer*. All of this was said in the intimacy of one’s own heart.

“But an end was necessary that could return to a less intimate and more collective sentiment. I looked for this sentiment in pure adoration, and I tried to demonstrate that true peace can only exist on a purely spiritual plane: *Then I saw a new heaven and a new earth.* And the choir, alternating with the soloists and choir, sing: *Holy, holy, holy, is the Lord God Almighty, who was, and is, and is to come,* the text the author of Revelation himself had taken of the vision of Isaiah by which men could join the celestial choir in praise. It is no longer a question of peace acquired by arms that is discussed. It is about the peace spoken of by Christ: *I leave you peace, I give you my peace.*

“May this small oratorio bring to people something of this peace that we can here below only fleetingly glimpse.”

©2017 Dr. Richard E. Rodda

Part I

No. 1

Lorsque l'Agneau rompit
le premier sceau,
je regardai, et voici, parut
un cheval blanc.
Celui que le montait portait un arc,
et on lui donna une couronne,
et il partit en vainqueur
et pour vaincre.
Lorsque l'Agneau rompit
le second sceau,
il sortit un cheval roux.
Celui qui le montait reçut le pouvoir
d'abolir la paix de la terre,
afin que les hommes se tuent
les uns les autres.
Quand il brisa le troisième sceau,
il parut un cheval noir.
Celui qui le montait tenait
une balance dans sa main.
Lorsque l'Agneau rompit
le quatrième sceau,
je regardai encore, et, voici,
il parut un cheval livide.
Celui qui le montait était la Mort,
et l'Enfer le suivait.
Ils eurent le pouvoir de faire périr
les hommes
par l'épée, par la famine
et par les maladies.
Et il y eut un tremblement de terre.
Le soleil devint noir comme
un sac de crin,
et la lune entière devint
comme du sang,
les étoiles du ciel tombèrent
sur la terre,
comme les fruits verts que jette
un figuier
secoué par le vent.
Le ciel se retira comme un livre
qu'on roule,
et les îles furent ébranlées.
Les rois de la terre, les grands,
les capitaines, les riches
et les puissants,
les esclaves et les hommes libres,

And I saw when the Lamb opened one
of the seals
and behold a white horse:
and he that sat on him had a bow;
and a crown was given unto him:
and he went forth conquering,
and to conquer.
And when he had opened the second seal,
there went out another horse that was red:
and power was given to him that
sat thereon
to take peace from the earth,
and that they should kill one another.
And when he had opened the third seal,
Behold a black horse;
and he that sat on him had a pair
of balances in his hand.
And when he opened the fourth seal,
I looked, and behold a pale horse:
and his name that sat on him was Death,
and Hell followed him.
And power was given unto them
over the fourth part of the earth,
to kill with sword, and with hunger,
and with death.
There was a great earthquake;
and the sun became black
as sackcloth,
and the moon became as blood;
and the stars of heaven fell unto the earth,
even as a fig tree sheds her untimely figs
when she is shaken of a mighty wind.
And the heaven departed as a scroll
when it is rolled together;
and every mountain and island
were moved out of their places.
The kings of the earth, and the great men,
and the rich men, and the chief captains,
and the mighty men,

se cachèrent dans les cavernes,
et ils criaient aus rochers et
aux montagnes:

Tombez sur nous et cachez-nous
devant sa face!

Car le jour est venu, le grand jour,
le jour de sa colère.
et qui donc pourrait subsister?

Mon Dieu, mon Dieu, pourquoi
m'as-Tu abandonné?
Pourquoi T'éloignes-Tu
sans me secourir,
sans écouter ma plainte?
Mon Dieu, le jour je crie
et Tu ne réponds pas,
et la nuit je n'ai point de repos.
Mon Dieu, mon Dieu, pourquoi
m'as-Tu abandonné?

Malheur au peuple chargé
de péchés!
À la race perverse, aux
enfants corrompus!
Quel châtement nouveau
vous infliger,
quand vous multipliez vos révoltes?
Voici, le jour de l'Éternel arrive!
jour cruel, jour de colère
et d'ardente fureur,
qui réduira la terre en solitude,
qui en exterminera les pécheurs.
Car le soleil, s'obscurira dès son lever.
et la lune n'aura plus de clarté.

Je punirai le monde pour sa malice,
et les méchants pour leurs péchés.
J'abattraï l'orgueil des hautains,
et l'arrogance des tyrans.
C'est pourquoi j'ébranlerai les cieus,
et la terre frémira sur sa base,
car c'est le jour de l'Éternel,
le jour de sa colère,
le jour de l'ardente fureur!

and every bondman, and every free man,
hid themselves in the dens and the rocks of
the mountains. And said to the mountains
and rocks,

Fall on us, and hide us from the face of him
that sitteth on the throne,
and from the wrath of the Lamb:

For the day, the great day;
of his wrath is come
and who shall be able to stand?

No. 2

My God my God, why hast thou
forsaken me?
Why art thou so far from helping me,

and from the words of my roaring?
O my God, I cry in the daytime,
but You do not answer,
and by night, I find no rest.
My God my God, why hast thou
forsaken me?

No. 3

Ah sinful nation, a people laden
with iniquity,
offspring of evildoers, children
that are corrupters!
why should ye be stricken any more?

ye will revolt more and more.
Behold, the day of the Lord cometh,
cruel both in wrath and fierce anger,

to lay the land desolate:
and he shall destroy the sinners thereof.
The sun shall be darkened in his going forth,
and the moon shall not cause her light
to shine.

And I will punish the world for their evil,
and the wicked for their iniquity;
and I will cause the arrogance
of the proud to cease, and will lay low
the haughtiness of the terrible.
Therefore I will shake the heavens,
and the earth shall remove out of her place,
in the wrath of the Lord of hosts,
and in the day of his fierce anger.

No. 4

Éternel, Dieu de mon salut,
la nuit, le jour, je crie à Toi.
Que ma prière atteigne ta présence!
Prête l'oreille à mes supplications!
Car mon âme est lourde de maux,
et ma vie descend au séjour
de la mort.

Tu m'as frappé dans ta fureur,
Tu m'as couché dans le cercueil,
Tu m'as jeté dans la fosse profonde.
Loin de ta face, en vain, je T'ai prié.

Je suis seul, je souffre, mon Dieu.
Pourquoi donc, pourquoi
m'as-Tu abandonné?
Est-ce donc pour les morts
que Tu fais des miracles?
Les morts se lèvent-ils pour Te louer?
Parle-t-on de ta bonté dans
le sépulcre,
de Ta fidélité dans l'abîme?

La nuit j'implore ton secours,
et le matin je crie à Toi.
Pourquoi, Seigneur, repousses-Tu
mon âme?

O pourquoi donc T'éloignes-Tu
de moi?

Je T'appelle, o Dieu, je T'attends.
Pourquoi donc, pourquoi
m'as-Tu abandonné?

O Lord God of my salvation,
I have cried day and night before thee:
Let my prayer come before thee:
incline thine ear unto my cry;
For my soul is full of troubles:
and my life draweth nigh unto the grave.

Thou has laid me in the lowest pit,
in darkness in the deeps.
Thy wrath lieth hard upon me.
Thou hast put away mine acquaintance
far from me.

Mine eye mourneth by reason of affliction:
Lord, I have called daily upon thee,

I have stretched out my hands unto thee.

Wilt thou show wonders to the dead?
shall the dead arise and praise thee?

Shall thy lovingkindness be declared
in the grave?

or thy faithfulness in destruction?
But unto thee have I cried, O Lord;
and in the morning I cry to thee.

Lord, why castest thou off my soul?

I call to thee, O Lord. I wait.
why hidest thou thy face from me?

Part II

No. 5

Sentinelle, que dis-tu de la nuit?
Et la sentinelle répond: Le matin vient,
la nuit aussi. Interrogez! Interrogez!
Repentez-vous, et revenez!

Pitié, mon Dieu, pitié,
dans ta miséricorde!

J'ai péché contre Toi. Pardonne-moi,
mon Dieu!

Seigneur! délivre moi du sang versé!
Lave-moi! Lave-moi
et je serai plus pur et plus blanc
que la neige.

Seigneur, rends-moi la joie
de ton salut!

Watchman, what of the night?
The watchman said, The morning cometh,
and also the night: if ye will inquire, inquire:
repent and return.

Have mercy upon me, O God,

according to thy lovingkindness,

against thee, have I sinned.
Deliver me from bloodguiltiness, wash me,
and I shall be whiter than snow.

Restore unto me the joy of thy salvation.

No. 6

Mais les ténèbres ne régneront
pas toujours
sur la terre lourde d'angoisse.
Le peuple qui marchait
dans les ténèbres
voit une grande lumière.
Sur ceux qui habitaient le pays
de l'ombre de la mort,
une lumière resplendit.
Qu'ils sont beaux sur les montagnes
les pas de celui qui apporte
de bonnes nouvelles!
qui publie la paix!
qui publie le salut!
qui dit au peuple: Ton Dieu règne!
La voix de tes sentinelles retentit!
Elles élèvent la voix,
elles poussent ensemble
des cris de joie,
car de leurs propres yeux elles voient
que l'Éternel ramène la paix.
Eclatez ensemble en cris de joie,
ruines de nos cités!
Car l'Éternel ramène son peuple;
et toutes les extrémités de la terre
verront la paix de notre Dieu.

But darkness will not endure forever
upon the earth oppressed with suffering.
The people that walked in darkness
have seen a great light:
they that dwell in the land
of the shadow of death,
upon them hath the light shined.
How beautiful upon the mountains
are the feet of him that bringeth
good tidings,
that publisheth peace;
that publisheth salvation;
that saith unto the people, thy God reigneth!
Thy watchmen shall lift up the voice;
with the voice together shall they sing:
for they shall see eye to eye,
when the Lord shall bring peace again.
Break forth into joy, sing together,
ye waste places.
For the Lord hath comforted his people,
and all the ends of the earth
shall see the salvation of our God.

No. 7

Consolez, consolez mon peuple,
dit votre Dieu.
Parlez à la terre entière
selon son coeur,
et criez lui, que son temps de guerre
est accompli, que son iniquité
est pardonnée,
qu'elle a reçu de la main de l'Éternel
au double de tous ses péchés.
Une voix crie:
Préparez au désert le chemin
de l'Éternel!
Aplanissez dans la solitude
une route pour notre Dieu!
Que toute vallée soit comblée,
que toute montagne soit abaissée,
que les coteaux se changent
en plaine
et les défilés étroits en vallons!
Alors la gloire de l'Éternel
sera manifestée,

Comfort ye, comfort ye my people,
saith your God,
and cry unto her [Jerusalem]
that her warfare
is accomplished, that her iniquity
is pardoned:
for she hath received of the Lord's hand
double for all her sins.
The voice of him that crieth
in the wilderness,
Prepare ye the way of the Lord,
make straight in the desert a highway
for our God.
Every valley shall be exalted, and
every mountain and hill shall be made low:
and the crooked shall be made straight,
and the rough places plain:
And the glory of the Lord shall be revealed,

et toute chair en même temps
 la verra.
 Car la bouche de l'Éternel a parlé.
 Une voix dit: Crie! Et je répons:
 Que crierai-je?
 Toute chair est comme l'herbe
 et son éclat se fane comme
 la fleur des champs.
 L'herbe sèche, la fleur tombe,
 quand le vent de l'Éternel souffle
 sur elle.
 Vraiment le peuple est
 comme l'herbe,
 et son éclat se fane comme
 la fleur des champs.
 Mais le verbe de Dieu demeure
 éternellement.
 Réveille-toi, réveille-toi, lève-toi,
 peuple de Dieu!
 Revêts tes habits de fête!
 Revêts ta parure, Sion!
 Détache les liens de ton cou!
 Revêts ta parure, Sion!
 Réveille-toi, lève-toi, peuple de Dieu!

Réveille-toi! Secoue ta poussière!
 Revêts tes habits de fête!
 Tu as bu de sa main la coupe
 de sa colère.
 Tu as bu jusqu'à la lie la coupe
 d'étourdissement!
 Car un enfant nous est né,
 un fils nous est donné.
 Ou l'appellera: Admirable,
 Conseiller, Dieu
 puissant, Père éternel,
 Prince de la Paix!
 Poussez vers Dieu des cris de joie,
 vous toutes nations!
 Peuples, chantez la gloire
 de son nom!
 Célébrez-le par vos louanges!
 Sachez que l'Éternel est Dieu!
 Toute la terre prosternée devant Lui,
 chante sa grandeur.

Car sa bonté à toujours dure,
 a toujours sa fidélité.

and all flesh shall see it together:
 for the mouth of the Lord hath spoken it.
 The voice said, Cry. And he said,
 What shall I cry?
 All flesh is grass and all
 the goodness thereof is as
 the flower of the field:
 The grass withereth, the flower fadeth:
 because the spirit of the Lord bloweth
 upon it:
 surely the people are like grass,
 And its brightness fades like the
 flower fadeth.
 But the word of our God shall stand forever.
 Awake, awake, stand up, people of God.
 Put on thy beautiful garments;
 put on thy strength.
 Shake thyself from the dust;
 loose thyself from the bands of thy neck.
 Thou has drunk at the hand of the Lord
 the cup
 of his fury;
 thou hast drunk the dregs of the cup of
 trembling, and wrung them out.
 For unto us a child is born,
 unto us a son is given;
 and his name shall be called Wonderful,
 Counsellor, The Mighty God,
 The Prince of Peace.
 Make a joyful noise unto the Lord,
 all ye lands.
 Serve the Lord with gladness:
 come ye before his
 presence with singing.
 Know ye that the Lord he is God:
 all the earth bows down to sing his glory.
 For the Lord is good; his mercy
 is everlasting;
 and his truth endureth to all generations.

Part III

No. 8

Voici mon serviteur, mon élu,
 en qui mon âme prend plaisir.
 J'ai mis mon esprit sur lui.
 Il annoncera la justice aux nations.
 Il ne criera point, il n'élèvera
 point la voix

et ne la fera point entendre
 dans les rues.

Il ne brisera point le roseau cassé,
 il n'éteindra point la mèche
 qui brûle encore.

Il annoncera la justice selon la vérité.
 Il montera, il montera. Il s'élèvera
 bien haut.

De même qu'il a été pour plusieurs
 un sujet d'effroi,
 tant son visage était défiguré,

tant son aspect différait
 de celui des fils de l'homme,
 de même il sera pour beaucoup de
 peuples la source de leur joie.

Devant lui des rois fermeront
 la bouche,

car ils verront ce qu'on ne leur
 avait point raconté,
 ils apprendront ce qu'ils n'avaient
 point entendu.

Qui a cru à nos prophéties?
 Qui a reconnu le bras de l'Éternel?

Il s'est élevé devant Lui comme
 une faible plante,
 comme un rejeton qui sort
 d'une terre desséchée;

il n'avait ni beauté ni éclat
 pour charmer nos regards,
 et son aspect n'avait rien
 pour nous plaire.

Méprisé, abandonné des hommes,
 choisi par la douleur,
 habitué à la souffrance
 et semblable à celui dont on
 détourne le visage,
 nous l'avons dédaigné.
 not.

Cependant il a porté nos souffrances,

Behold my servant whom I uphold;
 mine elect, in whom my soul delighteth;
 I have put my spirit upon him:
 he shall bring forth judgment.

He shall not cry, nor lift up, nor cause his
 voice to be heard in the street.

A bruised reed shall he not break,
 and the smoking flax shall he not quench:

He shall bring forth judgment unto truth.
 He shall be exalted and extolled,
 and be very high.

As many were astonished at thee,

his appearance was so marred, more than
 any man,
 and his form more than the sons of men:

So shall he sprinkle many nations;

the kings shall shut their mouths at him:

for that which had not been told them
 shall they see,
 and that which they had not heard shall
 they consider.

Who hath believed our report?
 And to whom is the arm of the Lord
 revealed?

For he shall grow up before him
 as a tender plant,
 and as a root out of a dry ground.

He hath no form nor comeliness;
 and when we shall see him,
 there is no beauty that we should
 desire him.

He is despised and rejected of men;
 a man of sorrows,
 and acquainted with grief:
 and we hid as it were our faces from him;

he was despised, and we esteemed him

Surely he hath borne our griefs,

il s'est chargé de nos douleurs;
et nous l'avons considéré
comme puni,
frappé de Dieu, et humilié.
Mais il était blessé pour nos fautes,
brisé pour nos péchés.
Il a été maltraité, opprimé,
et il n'a pas ouvert la bouche,
semblable à un agneau qu'on mène
à la boucherie,
à une brebis muette devant ceux
qui la toisent.
Il n'a pas ouvert la bouche.
Il a été enlevé par l'angoisse
et le châtement.
Et qui donc, parmi nous
a cru qu'il était
retranché de la terre des vivants,
et frappé pour les péchés de tous.

Heureux les affligés,
car ils seront consolés.
Heureux ceux qui pardonnent,
car il leur sera pardonné.
Heureux ceux qui apportent la paix
car ils seront appelés fils de Dieu.
Aimez vos ennemis, et priez pour
ceux qui vous persécutent?

Père, pardonne-leur, car ils
ne savent ce qu'ils font.

Notre Père, qui es aux cieux,
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite,
sur la terre comme au ciel!
Donne-nous aujourd'hui
notre pain quotidien!
pardonne-nous nos offenses,
comme nous pardonnons
à ceux qui nous ont offensés.
Ne nous induis point en tentation,
mais, délivre-nous du mal! Amen.

and carried our sorrows:
yet we did esteem him stricken,
smitten of God, and afflicted.
But he was wounded for our transgressions,
he was bruised for our iniquities.
He was oppressed, and he was afflicted,
yet he opened not his mouth:
he is brought as a lamb to the slaughter,
and as a sheep before her shearers is dumb,
so he openeth not his mouth.
He was taken from prison
and from judgment:
and who shall declare his generation?
for he was cut off out of the land
of the living:
for the transgression of all people
he was stricken.

No. 9

Blessed are they that mourn:
for they shall be comforted.
Blessed are the merciful:
for they shall obtain mercy.
Blessed are the peacemakers:
for they shall be called the children of God.
Love your enemies, and pray for them
which despitefully use you,
and persecute you.
Father, forgive them for they know not
what they do.

No. 10

Our Father which art in heaven,
Hallowed be thy name,
Thy kingdom come,
Thy will be done,
in earth as it is in heaven.
Give us this day our daily bread
and forgive us our trespasses
as we forgive them that trespass against us.
Lead us not into temptation,
But deliver us from evil. Amen.

Part IV

No. 11

Puis je vis un nouveau ciel
 et une terre nouvelle,
 car le premier ciel et
 la première terre avaient disparu,
 et la mer n'était plus.
 Et je vis descendre du ciel,
 d'après de Dieu, la ville sainte,
 la nouvelle cité, ornée
 comme une épouse
 qui s'est parée pour son époux.
 Et j'entendis du trône une voix
 forte qui disait:
 Voici le tabernacle de Dieu
 avec les hommes.
 Et ils seront son peuple,
 et Dieu lui-même sera avec eux.

Il essuyera toutes larmes
 de leurs yeux,
 et la mort ne sera plus,
 et il n'y aura plus ni deuils,
 ni cris, ni douleurs.
 car tout ce qui était a disparu.
 Voici, je fais toutes choses nouvelles.
 Saint! le Seigneur Dieu,
 le Tout Puissant,
 qui était, qui est et qui sera.
 Tu es digne, notre Seigneur et notre
 Dieu, de recevoir l'honneur,
 la gloire et la puissance.
 Nos robes sont lavées,
 nos robes sont blanchies
 dans le sang de l'Agneau.
 Et nous n'avons plus faim,
 et nous n'avons plus soif,
 car l'Agneau nous conduit
 aux sources de la vie.
 Saint! Saint! Saint! le Seigneur Dieu,
 le Tout-Puissant, qui était,
 qui est, et qui sera! etc.

And I saw a new heaven and a new earth:
 for the first heaven and the first earth
 were passed away;
 and there was no more sea.
 And I saw the holy city,
 new Jerusalem, coming down from
 God out of heaven, prepared as a
 bride adorned for her husband.
 And I heard a great voice out of heaven
 saying,
 Behold the tabernacle of God is with men.
 And God himself shall be with them.
 And God shall wipe away all tears
 from their eyes;
 and there shall be no more death,
 neither sorrow, nor crying,
 neither shall there be
 any more pain:
 for the former things are passed away.
 Behold, I make all things new.
 Holy, holy, holy, Lord God Almighty,
 which was, and is, and is to come.
 Thou art worthy, O Lord, to receive glory
 and honor and power.
 We have washed our robes,
 and made them white
 in the blood of the Lamb.
 We hunger no more,
 neither thirst any more,
 for the Lamb leads us unto
 living fountains of waters.
 Holy, holy, holy, Lord God Almighty,
 which was, and is, and is to come.



REMINDER

THE GRANT PARK MUSIC FESTIVAL MOVES INDOORS TO THE HARRIS THEATER

Friday, August 4, 6:30PM

Saturday, August 5, 7:30PM

DEBUSSY LA MER

Hindemith: Concert Music for Strings and Brass

Strauss: Oboe Concerto in D Major

(Featuring François LeLeux on Oboe)

Mendelssohn: Calm Sea and Prosperous Voyage

Debussy: La Mer

*Pre-Concert Lectures take place one hour
before concert begins.*

312.742.7647

GPMF.ORG



GRANT PARK
MUSIC FESTIVAL

Binny's
BEVERAGE DEPOT

**If you can't find it at Binny's,
it's probably not worth drinking!™**

**BINNY'S BEVERAGE DEPOT
IS PROUD TO SUPPORT
THE GRANT PARK
MUSIC FESTIVAL**

CHICAGO FAMILY OWNED SINCE 1948
BINNYS.COM