

## GRANT PARK ORCHESTRA AND CHORUS

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Friday, August 18, 2017 at 6:30 p.m.

Saturday, August 19, 2017 at 7:30 p.m.

Jay Pritzker Pavilion

## BEETHOVEN SYMPHONY NO. 9

**Grant Park Orchestra and Chorus**

**Carlos Kalmar** Conductor

**Benjamin Rivera** Guest Chorus Director

**Janai Brugger** Soprano

**Allyson McHardy** Mezzo-Soprano

**Brendan Tuohy** Tenor

**Russell Braun** Bass

### Johannes Brahms

*Schicksalslied* for Chorus and Orchestra, Op. 54

INTERMISSION

### Ludwig van Beethoven

Symphony No. 9 in D Minor, Op. 125, "Choral"

Allegro ma non troppo, un poco maestoso

Molto vivace — Presto — Molto vivace

Adagio molto e cantabile

Finale, Presto — Allegro ma non troppo —

Vivace — Adagio cantabile — Allegro — Allegro assai

JANAI BRUGGER

ALLYSON MCHARDY

BRENDAN TUOHY

RUSSELL BRAUN

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

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**BENJAMIN RIVERA** has prepared and conducted choruses at all levels—from elementary school through adult, volunteer and professional—in repertoire from sacred polyphony and chant, choral/orchestral masterworks, and contemporary pieces to gospel, pop, and folk. He has served as Chorus Director and regular conductor of the Fort Wayne Philharmonic since 2013, and has appeared multiple times as Guest Chorus Director of the Grant Park Music Festival and Guest Music Director of Chicago a cappella.

Artistic director and conductor of Cantate Chicago since 2000, he also serves as Music Director and Choirmaster of the Church of the Ascension and High Holidays Choir Director at Temple Sholom, both featuring fully professional ensembles.

A member of the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He sang for many years with Chicago a cappella and several other ensembles, appearing as a soloist on numerous programs, and singing on dozens of recordings.

Rivera has been on the faculty of several colleges and universities, directing choirs and teaching conducting, voice, diction, music theory, and history. In addition, he has adjudicated competitions (solo and ensemble), led master classes and in-school residencies, and has presented at the Iowa Choral Directors Association summer conference.

Especially adept with languages, Benjamin Rivera frequently coaches German, Spanish, and Latin, among others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a DMA in choral conducting from Northwestern University. His studies have also included the German language in both Germany and Austria, for which he received a Certificate of German as a foreign language in 2001; conducting and African American spirituals with Rollo Dilworth; and workshops, seminars, and performances in early music. In 2011, he researched choral rehearsal and performance practice in Berlin, Germany.

Dr. Rivera is a member of the American Choral Directors Association (ACDA), the American Guild of Musical Artists (AGMA), Chorus America, and the College Music Society (CMS).



**JANAI BRUGGER**, a 2012 winner of Operalia and the Metropolitan Opera National Council Auditions, appeared at the Met this season as Jemmy in *Guillaume Tell* (role debut), Micaëla in *Carmen*, Pamina in *The Magic Flute* and Marzelline in *Fidelio* (role debut). In 2016, she received the Marian Anderson Award and gave a recital at the Kennedy Center in Washington, D.C. Her other recent engagements include the role of Amor in *Orfeo* with the Atlanta Symphony Orchestra, Pamina in *Die Zauberflöte*

at Covent Garden in London, and the Bonn Aids Gala in Germany. Identified by *Opera News* in 2015 as one of their top 25 “brilliant young artists,” Janai Brugger appeared last season in the Metropolitan Opera’s Rising Stars concert series and made several other American concert and recital appearances, including her debut as Norina in *Don Pasquale* at Palm Beach Opera. She also sang the roles of Musetta in *La Bohème* and Pamina at Los Angeles Opera, and Liù in *Turandot* and Helena in *The Enchanted Island* at the Metropolitan Opera. Ms. Brugger’s upcoming American and international engagements include Susanna in *Le Nozze di Figaro*, Servilia in *La Clemenza di Tito*, Iliia in *Idomeneo* and Clara in *Porgy and Bess*.

During the 2017-2018 season, **ALLYSON MCHARDY** performs Mahler’s Symphony No. 8 and Beethoven’s Symphony No. 9 with L’Orchestre symphonique de Montréal, *Anna Bolena* with the Canadian Opera Company, Jeffrey Ryan’s Requiem with the Toronto Symphony Orchestra, and *Messiah* with the Kansas City Symphony. Her engagements last season included a debut with the Beijing Music Festival in the Aix-en-Provence production of Britten’s *A Midsummer Night’s Dream*, the Canadian Opera Company’s new production of Harry Somer’s *Louis Riel* in Toronto, Ottawa and Quebec as part of the celebrations surrounding Canada’s 150th Anniversary, the National Arts Centre Orchestra in Mozart’s Requiem and the Seattle Symphony in Ravel’s *L’Enfant et les Sortilèges* and Ligeti’s Requiem. Allyson McHardy’s other career highlights include *Madama Butterfly* with Opéra de Montréal and Vancouver Opera, Donizetti’s *Lucrezia Borgia* in St. Gallen, Switzerland, Canadian Opera Company’s *Roberto Devereux*, Handel’s *Semele* and *Alcina* with Opera Atelier, Montréal’s *Dead Man Walking*, *La Clemenza di Tito* at l’Opéra de Paris, *Amadis de Gaule* at the Paris Opéra Comique, Handel’s *Hercules* with Tafelmusik, Rossini’s *Il Viaggio a Reims* at the New York City Opera, *Norma* in Warsaw, and Rossini’s *L’Italiana in Algeri* with Calgary Opera.





**BRENDAN TUOHY** recently performed as Ferrando in Mozart's *Così fan tutte* with City Opera Bellevue, the Chevalier in Poulenc's *Dialogues des Carmélites* with Vashon Opera, Bénédict in Berlioz's in *Béatrice et Bénédict*, and Tamino in Mozart's *Die Zauberflöte* with the Berlin Opera Academy. His international engagements also include the title roles in Mozart's *La Clemenza di Tito* and *Idomeneo* with Opéra Orchestre National de Montpellier, and Diomede in Cavalli's recently rediscovered *Elena* with l'Opéra d'Angers-Nantes and l'Opéra de Rennes. In this country, he performed Peter Quint in Britten's *The Turn of the Screw*, Alfredo in Johann Strauss' *Die Fledermaus*, and the title role in Britten's *Albert Herring*. Brendan Tuohy completed his academic training at the University of Cincinnati College Conservatory of Music with a master's degree in vocal performance. In 2008, he competed in the Metropolitan Opera National Council Semi-Finals in New York City. He returns to Germany this winter and then takes the roles of Tony in Bernstein's *West Side Story* and Aeneas in Purcell's *Dido and Aeneas* with the Eugene Opera.

A highlight of **RUSSELL BRAUN**'s 2016-2017 season was performing the title role of the Canadian Opera Company's new production of *Louis Riel* in Toronto and Ottawa, presented as part of the celebrations surrounding Canada's 150th Anniversary. This season, Mr. Braun appears in Rome and London in Peter Eötvös's *Senza Sangue* (a work he premiered in May 2015 with the New York Philharmonic), Brett Dean's *Knocking at the Hell Gate* in London, Kaija Saariaho's *Cinque reflets aus: l'Amour de loin* in Stuttgart and Freiburg, *Carmina Burana* with l'orchestre symphonique de Montréal, Fauré's Requiem and Brahms' *Four Serious Songs* with the Toronto Symphony, *Elijah* with Chorus Niagara, and *Messiah* with the Nashville Symphony. His other recent engagements include Hans Werner Henze's *The Bassarids* with the Teatro dell'Opera di Roma, Massenet's *Manon* at La Scala, John Adams' *Nixon in China*, Strauss' *Capriccio*, Massenet's *Manon* and Gounod's *Faust* at the Metropolitan Opera, and, with the Canadian Opera Company, Count Almaviva in Mozart's *Le Nozze di Figaro*, Ford in *Falstaff*, Duke of Nottingham in *Roberto Devereux*, Conte di Luna in *Il Trovatore*, the title role of *Don Giovanni*, Gluck's *Iphigénie en Tauride* and Saariaho's *l'Amour de Loin*. Russell Braun's discography features the Grammy-nominated *Das Lied von der Erde* (Dorian), Juno winners *Mozart Arie e duetti* (CBC) and *Apollo e Daphne*, and Juno-nominee *Winterreise* (CBC).





**Johannes Brahms** (1833-1897)  
***SCHICKSALS LIED*** (“**SONG OF DESTINY**”)  
(1868-1871)

**Scored for:** pairs of woodwinds, two horns, two trumpets, three trombones, timpani and strings

**Performance time:** 18 minutes

**First Grant Park Orchestra performance:** August 5, 1995;  
Maximiano Valdes, conductor

Brahms began work on the *Schicksalslied*, based on a poem by Hölderlin, in 1868 but did not complete it until three years later. Hölderlin’s poem, in the words of Brahms’ biographer Karl Geiringer, “describes the bliss of the immortal gods, and, as a contrast, the despair and suffering of mankind.” The poem ends with the expression of the sorrowful human condition and so, too, would have Brahms’ composition if it followed the progression of the words. Such fidelity to Hölderlin’s text, however, would have made for an ending of hopelessness that was at odds with the optimism Brahms had expressed in such earlier choral works as the *German Requiem* and *Alto Rhapsody*. The solution that took him three years to discover was the repetition of the serene opening “music of the gods” as a postlude to the work, so that the message of the music is a far more encouraging one than that of Hölderlin’s words, and says much about the personal philosophy

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of Brahms. Walter Niemann, in his study of the music of Brahms, put it this way: “Brahms does not see it as his principal task [in the *Schicksalslied*] to bring out the dread contrasts in this poem between heaven and earth, gods and men, in equally pitiless, inflexible and inexorable music ... but to veil it in compassion.”

**Ludwig van Beethoven** (1770-1827)  
**SYMPHONY NO. 9 IN D MINOR, OP. 125,**  
**“CHORAL” (1822-1824)**

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

**Performance time:** 65 minutes

**First Grant Park Orchestra performance:** June 25, 1955; Nikolai Malko, conductor; Alice Riley, Rosemary Anoe, Harold Brindell and Andrew Foldi, soloists; Harry Carlson directed the Swedish Choral Club




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Friedrich Schiller published his poem *An die Freude* (“*Ode to Joy*”) in 1785 as a tribute to his friend Christian Gottfried Körner. By 1790, when he was twenty, Beethoven knew the poem, and as early as 1793 he considered making a musical setting of it. Schiller’s poem appeared in his notes in 1798, but the earliest musical ideas for its setting are found among the sketches for the Seventh and Eighth Symphonies, composed simultaneously in 1811-1812. Though those sketches are unrelated to the finished *Ode to Joy* theme — that went through more than 200 revisions (!) before Beethoven was satisfied with it — they do show the composer’s continuing interest in the text and the gestating idea of setting it for chorus and orchestra.

The first evidence of the musical material that was to figure in the finished Ninth Symphony appeared in 1815, when a sketch for the *Scherzo* emerged among Beethoven’s notes. He took up his draft again in 1817, and by the following year much of the *Scherzo* was sketched. It was also in 1818 that he considered including a choral movement, but as the slow movement rather than as the finale. With much still unsettled, Beethoven was forced to lay aside this vague symphonic scheme in 1818 because of ill health, the distressing court battle to secure custody of his nephew, and composition of the monumental *Missa Solemnis*, and he was not able to resume work on the piece until the end of 1822. The 1822 sketches show considerable progress on the Symphony’s first movement, little on the *Scherzo*, and some tentative ideas for a choral finale based on Schiller’s poem. Most of the remainder of the opening movement was sketched during the early months of 1823. The *Scherzo* was finished in short score by August, eight years after Beethoven first conceived its thematic material, and the third movement sketched by October. With the first three movements nearing completion, Beethoven had one major obstacle to overcome before he could complete the Symphony: how to join together the instrumental and vocal movements. He decided that a recitative — the technique used for generations to bridge from one operatic number to the next — would work perfectly, especially if the recitative included fragments of themes from earlier movements to unify the structure. Beethoven still had much work to do but he at last envisioned his goal, and

the composition was completed by the end of the year. When the final scoring of the Ninth Symphony was finished in February 1824, it had been nearly 35 years since Beethoven first considered setting Schiller's poem.

The Symphony begins with the interval of a barren open fifth, suggesting some awe-inspiring cosmic void. Thematic fragments sparkle and whirl into place to form the riveting main theme. A group of lyrical subordinate ideas follows. The open fifth intervals return to begin the highly concentrated development. A complete recapitulation and an ominous coda arising from the depths of the orchestra close this eloquent movement. The second movement is a combination of scherzo, fugue and sonata that exudes a lusty physical exuberance and a leaping energy. The *Adagio*, one of the most sublime pieces that Beethoven, or anyone else, ever wrote, is a variation on two themes, almost like two separate kinds of music that alternate. The majestic finale is divided into two large parts: the first instrumental, the second with chorus and soloists. A shrieking dissonance introduces the instrumental recitative for cellos and basses that joins together brief thematic reminiscences from the three preceding movements. The wondrous *Ode to Joy* theme appears unadorned in the low strings, and is the subject of a set of increasingly powerful variations. The shrieking dissonance is heard again, but the ensuing recitative is given voice and words by the baritone soloist. "Oh, friends," he sings, "no more of these sad tones! Rather let us raise our voices together, and joyful be our song." The song is the *Ode to Joy*, presented with transcendent jubilation by the chorus. Many sections based on the theme of the *Ode* follow, some martial, some fugal, all radiant with the glory of Beethoven's vision.

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#### Brahms: Schicksalslied

Ihr wandelt droben im Licht  
Auf weichem Boden, selige Genien!  
Shimmering divine breezes

Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

Schicksallos, wie der schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt  
In bescheidner Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller,  
Ewiger Klarheit.

Doch uns ist gegeben  
Auf keiner Stätte zu ruhn;  
Es schwinden, es fallen  
Die leidenden Menschen

Ye wander above in light,  
on soft ground, blessed immortals!

touch you lightly,  
as the fingers of the artist  
touch sacred strings.

Free of fate, like the sleeping  
child, breathe the celestials;  
Chastely guarded  
in modest bud,  
their spirit  
blooms eternally,  
and their blissful eyes  
gaze in hushed,  
eternal clarity.

But to us it is given  
to rest in no place;  
suffering humanity  
reels, falls

Blindings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen,  
Jahrlang ins Ungewisse hinab.

blindly from one  
hour to the next,  
as water thrown  
from crag to crag,  
year-long downward into uncertainty.

### Beethoven: Symphony Mo. 9

#### Baritone

O Freunde, nicht diese Töne!  
Sondern lasst uns  
angenehmere anstimmen,  
und freudenvollere.

O friends, not these sounds!  
Rather let us  
sing more pleasing songs,  
full of joy.

#### Baritone and Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder  
was die Mode streng geteilt;  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

#### Quartet and Chorus

Wem der grosse Wurf gelungen,  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seine Jubel ein!  
Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!

Whoever has won in that great gamble  
of being friend to a friend,  
whoever has won a gracious wife,  
let him join in our rejoicing!  
Yes, even if there is only one other soul  
he can call his own on the whole earth!  
And he who never accomplished this,  
let him steal away weeping  
from this company!

Freude trinken alle Wesen  
an den Brüsten der Natur,  
alle Guten, alle Bösen  
folgen ihre Rosenspur.  
Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

All creatures drink of joy  
at Nature's breast,  
All men, good and evil,  
follow her rose-strewn path.  
Kisses she gave us and vines,  
a friend, faithful to death;  
desire was even given to the worm,  
and the cherub stands before God!

#### Tenor and Chorus

Froh, wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Brüder, eure Bahn,  
freudig wie ein Held zum Siegen.

Joyously, just as His suns fly  
through the splendid arena of heaven,  
run, brothers, your course  
gladly, like a hero to victory.

## Chorus

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmliche, dein Heiligtum.  
Deine Zauber binden wieder  
was die Mode streng geteilt;  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muss er wohnen.

Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.  
Do you bow down, ye millions?  
Do you sense the Creator, World?  
Seek Him above the canopy of stars!  
Above the stars must He dwell.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmliche, dein Heiligtum.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!

Be embraced, ye millions!  
This kiss is for the entire world!

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Brüder! Brüder!  
Überm Sternenzelt  
muss ein lieber Vater wohnen.

Do you bow down, ye millions?  
Do you sense the Creator, World?  
Seek Him above the canopy of stars!  
Brothers! Brothers!  
Above the canopy of stars  
surely a loving Father dwells.

## Quartet and Chorus

Freude, Tochter aus Elysium,  
deine Zauber binden wieder  
was die Mode streng geteilt;  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Joy, daughter of Elysium,  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

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Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
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Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.

Freude, schöner Götterfunken,  
Tochter aus Elysium!

Joy, brilliant spark of the gods,  
daughter of Elysium!



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