



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Thirteenth Program: A Child of Our Time

Friday, July 23, 2010 at 6:30 p.m.

Saturday, July 24, 2010 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Christopher Bell, *Conductor*

Jonita Lattimore, *Soprano*

Anita Krause, *Mezzo-Soprano*

Garrett Sorenson, *Tenor*

John Relyea, *Bass*

TIPPETT

A Child of Our Time

An Oratorio for Soprano, Mezzo-Soprano,
Tenor and Bass Soloists,
Chorus and Orchestra

Part I

Part II

Part III

CHRISTOPHER BELL's biography can be found on page 12.



JONITA LATTIMORE, a lyric soprano of wide vocal range and strongly expressive musicality, has garnered plaudits for her vivid portrayals of roles ranging from Micaëla to Jackie O, as well as for oratorio performances with major orchestras across the United States and abroad. Ms. Lattimore made her Lyric Opera of Chicago debut in Kurt Weill's *The Rise and Fall of the City of Mahagonny*, and was also seen on Lyric's stage as Micaëla in Bizet's *Carmen*. She recently performed with Tulsa Opera, Blue Lake Fine Arts Festival and Houston Grand Opera, and made her Paris debut at the Bastille Opera as Serena in

Porgy and Bess. The highlights of her current season include a debut with Orquesta Sinfonica Nacional de México and a return to the Chicago Sinfonietta and Grant Park Music Festival. During the 2008-2009 season, Ms. Lattimore sang with Lyric Opera of Chicago, the Eugene, Virginia and Colorado symphonies, and the Grant Park Music Festival. During the 2007-2008 season, she appeared with the Moab Music Festival, Oakland East Bay Symphony and Louisiana Philharmonic. Her previous season featured performances with the Houston Symphony, Orquestra Metropolitana de Lisboa, Chicago Sinfonietta, Calgary Philharmonic, Helena Symphony and a recital at the New York Festival of Song. Jonita Lattimore's other recent oratorio and symphonic highlights include engagements with the Tonkünstler Orchestra of Vienna, Northern Israel Symphony, Winter Park Bach Festival, Elgin Symphony, Albany Symphony and Chicago Sinfonietta.



Canadian mezzo-soprano **ANITA KRAUSE** is equally esteemed in the concert hall and on the operatic stage. She has performed with many of North America's leading orchestras, including the Chicago Symphony, l'Orchestre Symphonique de Quebec, l'Orchestre Symphonique de Montreal, Baltimore Symphony and Toronto Symphony, and has collaborated with such leading conductors as Christoph Eschenbach, Charles Dutoit, Hans Graf, Bernard Labadie, Bramwell Tovey and Yoav Talmi. In the summer of 2009, Ms. Krause appeared in Mendelssohn's *St. Paul* with the Berkshire Choral Festival

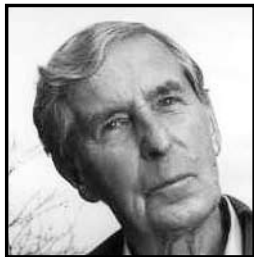
in Montreal. Her engagements during the current season include the role of Suzuki in *Madama Butterfly* for the Canadian Opera Company, Beethoven's *Missa Solemnis* and Mahler's Symphony No. 8 with the National Arts Centre Orchestra of Ottawa, and the Toronto Aldeburgh Connection's Schubertiad. She will be heard with l'Orchestre Symphonique de Quebec in Mahler's Symphony No. 2 and in Shostakovich's *Seven Romances on Poems by Blok* with the Duke Trio. Anita Krause's discography includes Vivaldi sacred music with the Aradia Ensemble on the Naxos label and *Verdi and Rossini Rarities* with the Canadian Opera Company Orchestra for CBC discs.



American tenor **GARRETT SORENSON** has been praised for a rich lyric voice of beauty and power. His 2009-2010 season began with the San Francisco Opera's production of *Salome*, followed by *Katya Kabanova* with Lyric Opera of Chicago. He also made his debuts with the Canadian Opera as well as the West Australian Opera as Don José in *Carmen*. His orchestral engagements include an appearance with the Alabama Symphony in Handel's *Messiah* and Verdi's Requiem with the Grand Rapids Symphony. His other recent engagements include the role of Froh in Wagner's *Das Rheingold* at the Metropolitan Opera (conducted by James Levine), the Duke of Mantua in *Rigoletto* in a debut at Arizona Opera, and the title role of Massenet's *Werther* in his debut with Kentucky Opera with his wife, Elizabeth Batton, as Charlotte. Mr. Sorenson appeared as a soloist in Beethoven's Ninth Symphony with the San Francisco Symphony under the baton of Michael Tilson Thomas (including a concert at Carnegie Hall), as well as with the Pacific Symphony. He also sang a concert version of *Simon Boccanegra* with the Boston Symphony Orchestra conducted by James Levine and Handel's *Messiah* with the Omaha Symphony.



JOHN RELYEA, one of today's finest bass-baritones, has appeared in the world's most celebrated opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House (Covent Garden) Paris Opera, Munich State Opera and Vienna State Opera. His many roles include the title characters in *Le Nozze di Figaro*, *Bluebeard's Castle* and *Aleko*, Méphistophélès in both *Faust* and *La Damnation de Faust*, the Four Villains in *Les Contes d'Hoffman*, Raimondo in *Lucia di Lammermoor*, Giorgio in *I Puritani*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress*, Marke in *Tristan und Isolde*, Caspar in *Der Freischütz* and Banquo in *Macbeth*. Mr. Relyea is also in demand throughout the concert world, appearing with the distinguished orchestras of Chicago, New York, Philadelphia, Boston, Pittsburgh, Cleveland, London and Berlin. He has also performed at the Tanglewood, Ravinia, Salzburg, Edinburgh, Lucerne and Mostly Mozart festivals, and at the BBC Proms. In recital, he has been presented at Weill Hall and the Metropolitan Museum of Art in New York City, Wigmore Hall in London, University Musical Society in Ann Arbor and University of Chicago Presents series. Mr. Relyea's most recent recording, of the Verdi Requiem, was released on the LSO [London Symphony Orchestra] Live label in September 2009. His other recordings include Idomeneo with Sir Charles Mackerras and the Scottish Chamber Orchestra (EMI), Mahler's Symphony No. 8 with Sir Simon Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Metropolitan Opera's DVD presentations of *Don Giovanni*, *I Puritani* and *Die Meistersinger von Nürnberg* (Deutsche Grammophon), and *Macbeth* (Metropolitan Opera HD Live Series).



A CHILD OF OUR TIME (1939-1942)

Sir Michael Tippett (1905-1998)

A Child of Our Time is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, timpani, cymbals and strings. The performance time is approximately 62 minutes. This is the work's first performance by the Grant Park Orchestra and Chorus.

Isabel Tippett was a woman of diverse talents and enormous, passionately undertaken enthusiasms, not least her unceasing commitment to social causes — she was an active member of England's Labour Party and a campaigning suffragette who once went to prison for her beliefs. Isabel's son, Michael, inherited his mother's strong political views, working in North Yorkshire as a young man to experience at first hand the distressed circumstances of the miners, aiding theater musicians who had lost their jobs with the coming of sound to the movies in the early 1930s by establishing an orchestra for them at London's Morley College, flirting briefly with the Communist Party and Trotskyism, writing an anti-war play titled *War Ramp* in 1935, and adhering so resolutely to his pacifist philosophy that he was imprisoned for three months during World War II. As Britain slipped deeper into the worldwide Depression of the 1930s, Tippett sought to voice his social concerns in a large, public musical work, perhaps, he thought, an opera. An elderly cousin in Ireland suggested that he consider as a subject the Easter Rising in Dublin in April 1916, which resulted in the execution of fifteen Sinn Fein leaders by the English for demonstrating for home rule, but he was unable to construct a satisfactory scenario and laid the idea aside.

In September 1938, British Prime Minister Neville Chamberlain appeased Hitler's demand to occupy the Czech territory of Sudetenland in return for a promise of peace with the other European powers. Tippett, however, echoing Winston Churchill's dire assessment, saw this "Munich Agreement" as nothing less than a prelude to war against the rapacious Nazis. The incident that finally gave focus and impetus to Tippett's plan for his work of social conscience occurred two months later in Paris. In October, the Polish government, in an attempt to avoid the problem of its expatriate Jews returning home to escape Nazi persecution in Germany, declared that any Polish citizen living abroad for more than five years would not be readmitted to the country without a special visa, effectively stripping them of their citizenship. The Germans retaliated by rounding up 15,000 Jews and shipping them to the Polish border, where they were confined in miserable conditions. The seventeen-year-old son of one of those incarcerated Jewish families, Herschel Grynszpan, had been sent to live with his aunt and uncle in Paris the year before to escape the coming pogrom. In August 1938, the French government ordered Grynszpan expelled because he did not have a proper residence permit, but his relatives continued to shelter him illegally. On November 3rd, with his own fears of deportation and becoming a stateless person proving to be nearly unbearable, Grynszpan received a postcard from his sister telling him of the family's distress. Four days later he bought a revolver and carried it into the German embassy, where he fired two shots into Ernst vom Rath, the legation's third-ranking official. The following day the German media called for demonstrations against Jews in retribution. Vom Rath died on November 9th, and that night, driven by what the Nazi propaganda minister Joseph Goebbels excused as "the justified and understandable indignation of the German people," more than a hundred synagogues across Germany and Austria were destroyed by government-directed mobs, countless Jewish businesses were wrecked, thousands of Jews beaten and arrested, and 91 killed. Such was the thoroughness and brutality of the destruction that the event became known as *Kristallnacht* — "*The Night of Broken Glass*." It was the opening act of the Holocaust.

Tippett was deeply shaken by *Kristallnacht* and by the trials of Grynszpan and his aunt and uncle that followed. (Grynszpan was convicted and disappeared into oblivion in the French penal system; his aunt and uncle were sentenced to several years in jail.) Tippett felt compelled to respond with the most potent weapon in his pacifist arsenal — music — and he began planning an oratorio that would embody the painful essence of the Grynszpan incident while also being more "anonymous and general, in order to reach down to the deeper levels of our common humanity." He had recently formed an admiring friendship with T.S. Eliot, and the young composer asked the experi-

enced poet if he would help with the text. Eliot replied that he would need to know the details of Tippett's plan for the libretto — where solos, choruses and recitatives should occur, how long they should be and in what mood — and Tippett outlined a “sketch for a modern oratorio” that turned out to be so satisfactory and nearly complete that Eliot advised him to finish it himself. Tippett did so during the ensuing months, when he also found the title for his work in a recent novel by the German-Hungarian writer Ödon von Horvath about a young Nazi soldier whose illusions are shattered by senseless violence and social injustice: *Ein Kind unser Zeit* — *A Child of Our Time*.

In devising a formal plan for *A Child of Our Time*, Tippett, deeply immersed in the great traditions of European music, turned to the Passions of Bach and the oratorios of Handel. He explained that his work's tripartite structure found its precedent in *Messiah* (whose three parts concern “The Advent of the Messiah, The Passion of Christ, and His Resurrection”): “Part I deals with the general state of oppression in our time; Part II presents the story of a young man's attempt to seek justice ... and the catastrophic consequences; Part III considers the moral to be drawn, if any.” The use of separate movements to relate the story — arias, choruses, recitatives, commentaries — as well as having a male soloist as narrator and the chorus as participants in the action were derived from Bach. Tippett had trouble, however, deciding on a modern equivalent for the simplicity, immediacy and wide recognition of Bach's chorales until he chanced to hear the American spiritual *Steal Away* on the radio. He recognized in such old slave songs expressions of the “collective unconscious” that he valued so highly in the writings of Carl Jung, and saw how they could be used as the formal pillars of his oratorio, a 20th-century analogue to the chorales in Bach's Passions. He ordered a book of spirituals from America, and found, he said, “that it contained words and tunes for every dramatic or religious situation that could be imagined. I chose five spirituals which provided the exact congregational ‘metaphor’ for the situations in my scheme.” Composition of the work began on September 3, 1939, the day Britain declared war on Germany; the score was completed in 1942. The premiere of *A Child of Our Time*, in London in March 1944, was one of the most significant British musical events of the war years, and the oratorio was quickly recognized not only as a masterwork of the modern choral literature but also as the distillation of Tippett's belief in the necessity of drawing goodness and understanding from dealing with evil, a notion he had the tenor express just before the oratorio's close: “*I would know my shadow and my light, so shall I at last be whole.*”

A Child of Our Time is rooted in the essential dialectic of human life that Tippett so prized in Jung's philosophy — winter/spring, darkness/light, evil/good, reason/pity, dreams/reality, loneliness/fellowship, the man of destiny/the child of our time — as is reflected in his précis of the work's progress: “Part I deals only with the general state of affairs in the world today as it affects all individuals, minorities, classes or races who are felt to be outside the ruling conventions — Man at odds with his Shadow [i.e., the dark side of personality]. In Part II appears the Child of Our Time, enmeshed in the drama of his personal fate and the elemental social forces of our day. The drama is due to the fact that the forces which drive the young man prove stronger than the good advice of his uncle and aunt — as it always was and always will be. Part III is concerned with the significance of this drama and the possible healing that would come from Man's acceptance of his Shadow in relation to his Light.”

A Child of Our Time is very much a work of the modern age, yet it deals with issues as timeless as civilization itself — man's inhumanity to man, the place of the individual who confronts ruthless power, the perversion of established institutions to achieve political and social hegemony, the need for learning the lessons of history and for compassion and understanding and honesty and equality in our dealings with each other, whatever our differences may be. Tippett's *Child* still speaks profoundly to us in our own deeply troubled time.

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