



Grant Park Music Festival

Seventy-fifth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Twenty-second Program: Beethoven's 9th

Friday, August 14, 2009 at 6:30 p.m.

Saturday, August 15, 2009 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar, *Conductor*

Christopher Bell, *Chorus Director*

Amber Wagner, *Soprano*

Kathryn Leemhuis, *Mezzo-Soprano*

John McVeigh, *Tenor*

Jason Grant, *Bass*

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

This concert is generously sponsored by ComEd.

CARLOS KALMAR's biography can be found on page 8.

CHRISTOPHER BELL's biography can be found on page 10.



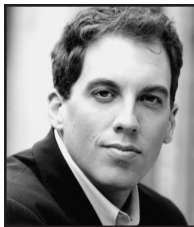
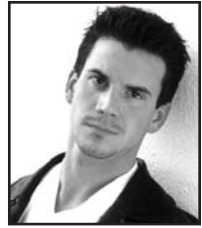
AMBER WAGNER is a winner of the 2007 Metropolitan Opera National Council Auditions Grand Finals and was featured in the documentary film “The Audition” which opened to audiences nationwide in 2009. L.A. Splash Magazine lauded Wagner for her “powerful and radiant [voice], which carried effortlessly over the orchestra.” A member of the Patrick G. and Shirley Ryan Opera Center at Lyric Opera of Chicago since 2007, Amber Wagner made her debut at Lyric Opera of Chicago as an Unborn Child in Paul Curran’s new production of *Die Frau ohne Schatten* and performed in the student

matinees of *Il barbiere di Siviglia* as Berta. In the 2008/09 season, Miss Wagner performed the role of Kate Pinkerton in *Madama Butterfly* and understudied the roles of Brangäne in *Tristan und Isolde* and Santuzza in *Caratteria Rusticana*. A native of Oregon, Amber received her undergraduate voice degree from Grand Canyon University where she studied with Dr. Sheila Corley. Ms. Wagner has made numerous concert and recital appearances on the West coast and in the Southwest. Her concert credits include John Rutter’s *Magnificat*, Mozart’s C Minor Mass, Beethoven’s Ninth Symphony and Rossini’s *Stabat Mater*. Miss Wagner is a force on the competition scene as well, recently winning a Richard Tucker Award and also the recipient of a Sullivan Foundation Career Grant. She was the first place winner of the Palm Beach Opera and Palm Springs Opera Guild Competitions, winner of the Lynne Harvey Scholarship from the Musicians Club of Women, and winner of the Union League Civic and Arts Foundation Competition.

Mezzo-soprano **KATHRYN LEEMHUIS**, a second-year member of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, recently graduated from Indiana University Jacobs School of Music, where she portrayed Mozart’s Dorabella, Humperdinck’s Hansel, and Tulip in Bolcom’s *A Wedding*. Leemhuis has previously appeared at the Teatro Colón in Buenos Aires (*Dido/Dido and Aeneas*), Tanglewood Music Center (Dorabella under James Levine, *Hermia/A Midsummer Night’s Dream*), Opera Theatre of Saint Louis (*Flora/La Traviata*, Mrs. Hildebrand/Weill’s *Street Scene*), and Severance Hall in Cleveland (*Third Maid/Elektra* with the Cleveland Orchestra). She has also performed at Carnegie Hall (soloist in The Marilyn Horne Foundation’s “The Song Continues” Festival), the Carmel Bach Festival, and the Artist Recital Series of St. Louis’s Sheldon Concert Hall. The mezzo is a former Gerdine Young Artist at Opera Theatre of Saint Louis and a former Tanglewood Music Center Fellow. She was first-place winner in the Irma Cooper Opera Columbus International Vocal Competition, a regional winner in the Metropolitan Opera National Council Auditions, an award winner in The Musicians Club of Women Competition, and recently received first place in both the American Opera Society of Chicago and Union League Civic and Arts Foundation competitions. A native of Columbus, Ohio, she completed her Bachelor of Music degree at the Oberlin Conservatory of Music. Leemhuis made her Lyric Opera debut in the 2008-2009 season as Javotte/*Manon* and also appeared in *Lulu*. In the 2009-2010 Lyric season, she will sing roles in *Ernani* and *Katya Kabanova*.



In the 2008-09 season, tenor **JOHN MCVEIGH** returns to the Théâtre du Châtelet singing the Monteverdi *Vespers* and Utah Opera for Bernstein's *Mass* and sings *Messiah* with the Nashville and San Diego Symphonies, Mendelssohn's *Elijah* with the Calgary Philharmonic, and a program of Handel and Britten with Music of the Baroque. Previous performances include Little Bat in *Susannah*, Pang in *Turandot*, Bardolfo in *Falstaff* at the Metropolitan Opera, Will Tweedy in *Cold Sassy Tree* (world premiere at Houston Grand Opera, Austin Lyric Opera, Lyric Opera of Kansas City, Opera Omaha, San Diego Opera, and Opera Carolina); Novice in *Billy Budd* (Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, Washington National Opera, Teatro Carlo Felice); Lysander in *A Midsummer Night's Dream*, the title role in *Student Prince*, Johnny Inkslinger in *Paul Bunyan* (Central City Opera), and Arbace in *Idomeneo* (Santa Fe Opera). He made his European debut as Teseo in Traetta's *Ippolito ed Aricia* with Opéra de Montpellier and returned for Adraastro in *Antigona* by the same composer and sang subsequent performances at the Théâtre du Châtelet. He sang Lurcanio in *Ariadante* (Gran Teatre del Liceu, New York City Opera, Houston Grand Opera, and de Vlaamse Opera); Emilio in *Partenope* (Göttingen Handel Festspiele, Glimmerglass Opera, New York City Opera); and Acis in *Acis and Galatea* (Glimmerglass Opera). Performances on the concert stage include Beethoven's *Missa Solemnis* and Handel's *Messiah* (Minnesota Orchestra); Bach cantatas and Handel arias, Mozart's *Mass in C minor*, and Handel's *Israel in Egypt* (Saint Paul Chamber Orchestra); and Phillip Glass' *Symphony No. 5* (Gewandhaus Orchester, Brooklyn Philharmonic, Danish National Radio Orchestra).



Bass-baritone **JASON GRANT** began the summer of 2009 with Mahler's *Symphony No. 8* with the New York Philharmonic in Lorin Maazel's final concerts as music director. During the 2009/10 season he appears in the Brahms *German Requiem* with the Virginia Symphony led by JoAnn Falletta, the Mozart *Requiem* with the San Diego Symphony and Jahja Ling, the Mozart *Requiem* and Zemlinsky's *Frühlingsbegräbnis* with the Phoenix Symphony led by Michael Christie, and the Brahms *German Requiem* with the Buffalo Philharmonic. Recent highlights include a string of debuts with New York Philharmonic in

the Bach *St. Matthew Passion* led by Kurt Masur, the Mostly Mozart Festival in Mozart's *Mass in c minor* led by Louis Langree, the Saint Louis Symphony as Don Fernando in *Fidelio* led by David Robertson; Milwaukee Symphony in the Bach *Mass in B Minor* led by Andreas Delfs, the Handel & Haydn Society of Boston singing Shakespearean Baroque Arias and duets, and the Grand Rapids Symphony in Beethoven's *Symphony No. 9*. He also returned to the New York Philharmonic as Angelotti in concert performances of *Tosca* conducted by Lorin Maazel. Among Mr. Grant's many appearances with the New York City Opera include Leporello in *Don Giovanni*, Don Profondo in *Il Viaggio a Reims*, and Dulcamara in Jonathan Miller's new production of *L'elisir d'amore* as well as several appearances with the Opera Orchestra of New York at Carnegie Hall.

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

Beethoven's Symphony No. 9 is scored for piccolo, two flutes, two oboes, two clarinets, two bassoon, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion and strings. The performance time is 65 minutes. The Grant Park Orchestra first performed this Symphony on June 25, 1955, with Nicolai Malke conducting. Alice Riley, Rosemary Anoe, Harold Brindell and Andrew Foldi were the soloists, and the Swedish Choral Club was prepared by Harry Carlson.



"I've got it! I've got it! Let us sing the song of the immortal Schiller!" shouted Beethoven to Anton Schindler, his companion and eventual biographer, as he burst from his workshop one afternoon in October 1823. This joyful announcement meant that the path to the completion of the Ninth Symphony — after a gestation of more than three decades — was finally clear.

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 appears 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 these 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 Seventh and Eighth Symphonies were finished by 1812, and Beethoven immediately started making plans for his next composition in the genre, settling on the key of D minor but getting no farther. It was to be another dozen years before he could bring this vague vision to fulfillment.

The first evidence of the musical material that was to figure in the finished Ninth Symphony appeared in 1815, when a sketch for the theme of the Scherzo emerged among Beethoven's notes. He took up his draft again in 1817, and by the following year much of the Scherzo had been sketched. It was also in 1818 that he considered including a choral movement, but not as the finale: his tentative plan called for voices in the slow movement. With much still unsettled, Beethoven was forced to lay aside this rough symphonic scheme in 1818 because of ill health, the distressing court battle to secure custody of his nephew, and other composing projects, notably the monumental *Missa Solemnis*.

The awesome *Missa* dominated Beethoven's life for over four years. By the end of 1822, the *Missa* was finished except for the scoring and some minor revisions, so Beethoven was again able to take up the symphony sketches and resume work. The chronology of these compositions — the great *Mass* preceding the Symphony — was vital to the creation of the Symphony, and is indispensable to understanding the last years of Beethoven's creative life. The critic Irving Kolodin wrote, "The Ninth owes to the *Missa Solemnis* the philosophical framework, the ideological atmosphere, the psychological climate in which it breathes and has its existence.... Unlike the *Missa*, however, it is a celebration of life, of man's earthly possibilities rather than his heavenly speculations." The 1822 sketches show considerable progress on the Symphony's first movement, little on the Scherzo, and, for the first time, some tentative ideas for a choral finale based on Schiller's poem.

At this point in the composition of the work, in November 1822, a commission from the London Philharmonic Society for a new symphony arrived. Beethoven accepted it. For several months thereafter, he envisioned two completely separate works: one for London, entirely instrumental, to include the sketched first movement and the nearly completed Scherzo; the other to use the proposed choral movement with a German text, which he considered inappropriate for an English audience. He took up the "English Symphony" first, and most of the opening movement was drafted during the early months of 1823. The Scherzo was finished in short score by August, eight years after Beethoven first conceived its thematic material; the third movement was sketched by October. With the first three movements nearing completion, Beethoven found himself without a finale. His thoughts turned to the choral setting of *An die Freude* lying unused among the sketches for the "German Symphony," and he decided to incorporate it into the work for London, language

notwithstanding. The “English Symphony” and the “German Symphony” had merged. The Philharmonic Society eventually received the symphony it had commissioned — but not until a year after it had been heard in Vienna.

Beethoven had one major obstacle to overcome before he could complete the Symphony: how to join together the instrumental and vocal movements. He pondered the matter during his summer stay in Baden in 1823, but had not resolved the problem when he returned to Vienna in October. It was only after more intense work that he finally hit upon the idea of a recitative as the connecting tissue. A recitative — the technique that had been used for generations to bridge from one operatic number to the next — that would be perfect, he decided. And the recitative could include fragments of themes from earlier movements — to unify the structure. “I’ve got it! I’ve got it!” he shouted triumphantly. Beethoven still had much work to do, as the sketches from the autumn of 1823 show, but he at last knew his goal. The composition was completed by the end of the year. When the final scoring was finished in February 1824, it had been nearly 35 years since Beethoven first considered setting Schiller’s poem.

The Symphony begins with the barren interval of an 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. After a great climax, the open-fifth intervals return to begin the highly concentrated development section. A complete recapitulation and an ominous coda arising from the depths of the orchestra bring this eloquent movement to a close.

For the only time in Beethoven’s symphonies, the Scherzo is placed as the second movement. The hammer-blow octaves of its theme were said to have occurred to the composer as he once stepped from darkness into a sudden light. The form of the movement is a heady combination of scherzo, fugue and sonata that exudes a lusty physical exuberance and a leaping energy. The central trio section shifts to duple meter and is more serene in character, but forfeits none of the contrapuntal richness of the Scherzo.

The *Adagio* is one of the most sublime pieces that Beethoven, or anyone else, ever wrote. Its impression of solemn profundity is enhanced by being placed between two such extroverted movements as the Scherzo and the Finale. Formally, this movement is a variation on two themes, almost like two separate kinds of music that alternate. One interesting detail of scoring here concerns the elaborate part for the fourth horn. It seems that the player of this part at the Viennese premiere was the sole local possessor of a primitive valve horn, still in its experimental stages in 1824, and Beethoven eagerly included the expanded expression offered by this new instrumental development in this great movement.

The majestic closing movement is divided into two large parts: the first instrumental, the second with chorus and soloists. Beethoven chose to set about one-third of the original 96 lines of Schiller’s poem, and added two lines of his own for the baritone soloist as a transition to the choral section. 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 again hurled forth, but this time 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 *Ode* follow, some martial, some fugal, all radiant with the glory of Beethoven’s vision.

The Ninth Symphony is “one of the greatest achievements of the human spirit,” according to musicologist Edward Downes. “It stands taller, strides longer, reaches higher toward the Infinite than any work remotely like it,” wrote critic Irving Kolodin. And it was Frédéric Chopin, probably the Romantic composer least influenced by Beethoven but one who certainly knew well the possibilities of musical expression, who told a friend, “Beethoven embraced the universe with the power of his spirit.”

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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!
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!

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!
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,
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.



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