

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, June 14, 2019 at 6:30 p.m.

Saturday, June 15, 2019 at 7:30 p.m.

Jay Pritzker Pavilion

BEETHOVEN SYMPHONY NO. 8

Grant Park Orchestra and Chorus

Carlos Kalmar Conductor

Christopher Bell Chorus Director

Jean Sibelius

Karelia Overture, Op. 10

Ludwig van Beethoven

Symphony No. 8 in F Major, Op. 93

Allegro vivace e con brio

Allegretto scherzando

Tempo di minuetto

Allegro vivace

INTERMISSION

Kareem Roustom

Turn to the World: A Whitman Cantata

World premiere, commissioned by the Grant Park Music Festival

Carl Vine

Symphony No. 6, *Choral Symphony*

Enuma Elish ("When in the Height")

Eis Gên Mètera Pantôn ("To the Earth, Mother of All")

Eis Selênên ("To the Moon")

Eis Hêlion ("To the Sun")

This concert is presented with generous support from
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JEAN SIBELIUS (1865-1957)

KARELIA OVERTURE, OP. 10 (1893)

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

Performance time: 8 minutes

First Grant Park Orchestra performance

The ardently nationalistic citizens of Finland tried diligently to maintain their native customs, language and personality during the Russian rule of their country in the 19th century. In 1893, the Student Corporation of Viipuri University sponsored a benefit to support cultural education in Karelia, which, as the southeastern-most province of Finland, was the area where Russian influence had the most immediate and decisive impact. The centerpiece of the event, given in Helsinki on November 13th, was a series of *tableaux-vivant*, living recreations of seven episodes and characters from Karelian history. The music to accompany the tableaux was commissioned from Jean Sibelius. The Overture to *Karelia* is based on three themes: a noble opening strain in striding rhythms; a hymn-like melody of serious demeanor; and what Sibelius called the “march in the old style.”



Portrait by Joseph Karl Stieler, 1820

LUDWIG VAN BEETHOVEN (1770-1827)

SYMPHONY NO. 8 IN F MAJOR, OP. 93 (1811-1812)

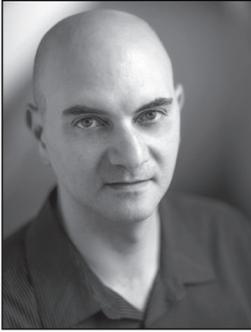
Scored for: woodwinds, horns and trumpets in pairs, timpani and strings

Performance time: 26 minutes

First Grant Park Orchestra performance: July 9, 1937, Henry Weber, conductor

At the time he wrote his Eighth Symphony (he was 42), Beethoven was immensely fond of a certain rough fun and practical jokes, and Sir George Grove believed that “this symphony, perhaps more than any other of the nine, is a portrait of the author in his daily life, in his habit as he lived; the more it is studied and heard, the more will he be found there in his most natural and characteristic personality.”

The compact sonata form of the first movement begins without preamble. The opening theme, dance-like if a bit heavy-footed, appears immediately in vigorous triple meter; the second theme is built from short sequentially rising figures. The development section is concerned with a quick, octave-skip motive and a rather stormy treatment of the main theme. The second movement is a sonatina — a sonata form without a development section — based on a ticking theme in the woodwinds (intended to imitate the metronome recently invented by Beethoven’s friend Johann Nepomuk Mälzel) and an impeccable music-box melody presented by the violins. The third movement is in the archaic form of the minuet; its central trio features horns and clarinets. The length of the finale almost equals that of the preceding three movements combined, and it carries significant importance in the work’s total structure because of the diminutive size of the internal movements. In mood it is joyous, almost boisterous; in form, it is sonata, with enough repetitions of the main theme thrown in to bring it close to a rondo. The coda occupies more time than the development, and maintains the Symphony’s bustling energy and high spirits to the end.



KAREEM ROUSTOM (born in 1971)

TURN TO THE WORLD: A WHITMAN CANTATA

Scored for: piccolo, three flutes, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings, and chorus

Performance time: 18 minutes

World Premiere

Commissioned by the Grant Park Music Festival

Kareem Roustom, who calls himself a “musically bilingual composer,” was born in Damascus, Syria in 1971 and came to the United States when he was thirteen. Roustom’s musical experience began with playing guitar, and as a teenager he explored a wide variety of styles, from Miles Davis, John Coltrane and Pink Floyd to traditional Middle Eastern music and modern classical works. He took his undergraduate training at the University of Massachusetts at Lowell, and earned a master’s degree in ethnomusicology from Tufts University; he is now Professor of the Practice of Music at Tufts. Roustom has composed for orchestra, chamber ensembles, chorus, theater and in traditional Arabic styles, and has received particular recognition for his music for film and television, including an Emmy nomination (for *The Mosque in Morgantown*), a fellowship to the Sundance Film Composers Lab, and BMI’s Pete Carpenter Fellowship Award.

Roustom’s genre-crossing collaborations include music commissioned for the Kronos Quartet, conductor Daniel Barenboim and the West-Eastern Divan Orchestra, Dallas Symphony and Grand Teton Music Festival, where Roustom was Composer-in-Residence in 2018. He is Composer-in-Residence with the Württembergische Philharmonie in Reutlingen, Germany from 2018 to 2020. Roustom’s music has been

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recorded by the Deutsches Symphonie-Orchester (Berlin) and Philharmonia Orchestra (London). He has also collaborated with such pop artists as Shakira, Beyonce and Tina Turner.

Turn to the World: A Whitman Cantata was commissioned by the Grant Park Music Festival and is dedicated to Carlos Kalmar and the Grant Park Music Festival Orchestra and Chorus. Of it, Roustom wrote, "Walt Whitman's text has inspired many composers, from England's Frederick Delius (*Sea Drift*), Gustav Holst (*Walt Whitman Overture*), Ralph Vaughan Williams (*A Sea Symphony*) and, more recently, Oliver Knussen (*Whitman Settings*) to such American composers as Charles Ives, Roy Harris, Ned Rorem and the immigrant/ World War II refugee Paul Hindemith (*When Lilacs Last in the Dooryard Bloom'd*), to name a few. So in this sense, my attraction to Whitman's text is nothing new. However, my inspiration to set Whitman's poetry about nationwide, and worldwide, moral and spiritual collapse is, perhaps, new.

"Though Whitman spoke to many subjects in his poetry, I am attracted to the Whitman who had his finger on the pulse of this nation before, during and after the Civil War, who was not afraid to speak out against injustice, corruption and tyranny, and whose forthright and frank criticism sought a path towards a remedy to all these ailments. As [University of Kentucky Professor of Literature] Arthur Wrobel wrote of Whitman's 1871 pamphlet *Democratic Vistas*, 'Whitman assumes several roles: that of a Jeremiah — harsh and uncompromising in his detailing of America's many spiritual and moral failures; a cultural diagnostician who looks below the surface of America's body politic to "the inmost tissues, blood, vitality, morality, heart & brain" in order to determine a course of treatment; and a visionary seer who anticipates the unfolding of the Great Republic of the future comprised of superbly developed individuals whose freedom lies in their obedience to eternal spiritual laws.' In this pamphlet Whitman issues a dire warning: 'The United States are destined either to surmount the gorgeous history of feudalism, or else prove the most tremendous failure of time.' Though Whitman states that he is 'not in the least doubtful ... on any prospects of their material success,' he warns of the dangers of a society of hypocrisy, the 'depravity' of greed in business, and a political class that is 'saturated in corruption, bribery, falsehood, mal-administration.' Whitman was also 'distressed,' as Wrobel wrote, about 'society's fragmentation, its fabric seemingly in imminent danger of being torn apart by a divisiveness he attributes to vestiges of feudalism — competing factions and classes, racial and gender tensions, distinctions between mass and polite culture, party politics, and incipient conflicts between labor and capital — as traditional standards retreat before the advance of accelerating change.'

"Though the remedies that Whitman offered in *Democratic Vistas*, critics wrote, were naive and not very practical, the alarm bells that he rang through his prose and poetry are bold and inspiring. The text I chose to set comes from the last edition of Whitman's *Leaves Of Grass*. Though my work is through-composed, it is cast in four movements. The first movement, *As If*, uses short poems titled *Thought on ...* that Whitman had interspersed through various parts of *Leaves of Grass*. Each of these address issues of social justice and does so with indignation. The second movement, *Reversals & Transpositions*, is based on short poems found throughout *Leaves of Grass*, though they would later become part of a longer poem titled *Poem of The Propositions of Nakedness*. In both these texts, we find Whitman as a Jeremiah, stentorian and full of fire. In movement three, which is based on a poem called *Roaming in Thought (After reading HEGEL)*, we find Whitman the idealist, his words both echoing those of the nineteenth-century transcendentalist minister Theodore Parker and foreshadowing those of Dr. Martin Luther King, Jr. ('the arc of the moral universe is long, but it bends toward justice'). Movement four is based on the poem *Turn, O Libertad*, in which Whitman urges the nation to turn to the world, not away from it. He tells us that we must also turn away from the faded glories of the past: 'Turn from lands

retrospective, recording proofs of the past.' Greatness, Whitman tells us, lies ahead of us, not behind, and achieving it requires bravery and unity: '— Then turn, and be not alarm'd, O Libertad — turn your undying face, To where the future, greater than all the past, Is swiftly, surely preparing for you.'"

I. AS IF

(Thought)

Of Equality — As if it harm'd me, giving others the same chances and rights as myself —
As if it were not indispensable to my own rights that others possess the same.

(Thought)

Of Justice — As if Justice could be anything but the same ample law, expounded by natural judges and saviors — As if it might be this thing or that thing, according to decisions.

(Thought)

Of obedience, faith, adhesiveness;

As I stand aloof and look, there is to me something profoundly affecting in large masses of men, following the lead of those who do not believe in men.

II. REVERSALS & TRANSPOSITIONS

REVERSALS

Let that which stood in front go behind,
Let that which was behind advance to the front,
Let bigots, fools, unclean persons, offer new propositions,
Let the old propositions be postponed.

TRANSPOSITIONS

Let the reformers descend from the stands where they are forever bawling —
let an idiot or insane person appear on each of the stands;
Let judges and criminals be transposed —
let the prison-keepers be put in prison —
let those that were prisoners take the keys;
Let them that distrust birth and death lead the rest.

III. ROAMING IN THOUGHT

(After reading HEGEL)

Roaming in thought over the Universe, I saw the little that is good steadily hastening towards
immortality,
And the vast all that is call'd Evil I saw hastening to merge itself and become lost and dead.

IV. TURN, O LIBERTAD

Turn, O Libertad, for the war is over,
(From it and all henceforth expanding, doubting no more, resolute, sweeping the world,)
Turn from lands retrospective, recording proofs of the past;
From the singers that sing the trailing glories of the past;
From the chants of the feudal world—the triumphs of kings, slavery, caste;
Turn to the world, the triumphs reserv'd and to come — give up that backward world;
Leave to the singers of hitherto — give them the trailing past;
But what remains, remains for singers for you — wars to come are for you;
(Lo! how the wars of the past have duly inured to you — and the wars of the present also
inure:)
— Then turn, and be not alarm'd, O Libertad — turn your undying face,
To where the future, greater than all the past,
Is swiftly, surely preparing for you.



CARL VINE (born in 1954)

SYMPHONY NO. 6, CHORAL SYMPHONY

Scored for: two piccolos, two flutes, alto flute, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp, organ, strings, and chorus

Performance time: 26 minutes

First Grant Park Orchestra performance

Carl Vine, one of Australia's busiest and most gifted composers, was born in 1954 in Perth, on the country's west coast, and was playing cornet, piano and organ by age twelve. He began composing soon thereafter and won First Prize in the Australian Society for Music Education Composers' Competition in 1970; he was commissioned to write a piece for the West Australian Ballet Company the following year. In 1972, Vine entered the University of Western Australia to study physics, but continued to apply himself to music, winning prizes in the Perth Music Festival and the ABC Instrumental and Vocal Competition, and taking a course in recording engineering in London. He transferred into the music program at UWA when he returned to Perth, then worked as pianist with the West Australian Symphony Orchestra before settling in Sydney in 1975. After a brief stint teaching at the Queensland Conservatorium of Music in the early 1980s, he devoted himself largely to composing until he was appointed Senior Lecturer in Composition at the Sydney Conservatorium of Music in 2014. Among Carl Vine's many distinctions are the Don Banks Award for Outstanding and Sustained Contribution to Music in Australia (the highest accolade for a musician conferred by the Australian Council for the Arts), an APRA-AMC Classical Music Award, Heinze Memorial Award from Melbourne University, an honorary degree from the University of Western Australia, and appointment as an Officer of the Order of Australia.

Vine harbored fond memories of his early years at Guildford Grammar School in suburban Perth throughout his life and in 1996 accepted a commission for a major work to celebrate the centenary of the institution's founding. "Some of my first revelatory musical experiences occurred in the choir loft of Guildford Grammar School's splendid chapel," he recalled. "While attending the school I was an occasional chorister and regular organist for the choir, and as this *Choral Symphony* was commissioned in honor of the school's centenary, it seemed fitting that the instrumentation should include both choir and organ.

"I wanted this work to revel in the power of human community. There should be no soloists, and the text should relate to our basic need for religion without being overtly religious. To focus on this 'inner' humanity, I selected four hymns from religions long-dead in languages that have not been spoken for thousands of years. Although there are only a handful of scholars in the world who could plumb the depth of both these languages, the sequence of phonemes and the rhythm and intent of the sounds still resonate with our primal need to create order from chaos. (I owe an enormous debt of gratitude to Professors Trevor Evans and Noel Weeks of Sydney University for their painstaking instruction and guidance.)

"*Enuma Elish* ['*When in the height*'] is a myth describing the creation of the world from primeval chaos. Although generally described as 'Sumerian' or 'Babylonian' and possibly originating before 2,000 BCE, this version of the myth is taken from a cuneiform tablet in Semitic Akkadian of Northern Babylonia, 1,300-1,250 BCE. The remaining three texts are *Eis Gën mêtera pantôn*, *Eis Selênên* and *Eis Hêlion* — hymns to the Earth, the Moon, and the Sun. These are taken from the Homeric Hymns (circa 400 BCE), written in the centuries following Homer's death as introductions to public readings of his great

epics. They were written in Greek 'Epic Dialect' and have been interpreted according to Revised Classical pronunciation.

"These four tracts combine to form a simple pantheon of the human condition: an account of creation followed by our relationship to the prime deities of the cosmos. Each hymn is preceded by an orchestral prelude."

Enuma Elish

Text: The Seven Tablets of the History of Creation: Semitic Akkadian (Northern Babylonia), 1300-1250 BC

Enuma Elish la nabu shamamu Shaplish ammatum shuma la zakrat	When in the height heaven was not named And the earth beneath did not yet bear a name
Apsu rishtu zarushun muumu Tiamat mualidat gimrishun mushunu ishtenish ichiquuma gipara Ja kitsura tsutsa la she'u	And the primeval Apsu, who begat them, and Muumu, Tiamat, the mother of all. Their waters mingled as one And no field was formed, no marsh was to be seen.
enuma ilani la shupu manama shuma la zukkuru shimatu la shimu	When of the Gods none had appeared, And none bore a name, and no destinies were ordained;
ibanuma ilanu qiribshun ...	The Gods were created in their midst ...

Eis Gên mêtera pantôn ("To the Earth, Mother of All")

Gaian pammêteiran a'eisomai, ê'üthemethlon, presbistên, hê ferbei epi chthoni panth hopos estin; êmen hosa chthona dian eperchetai, êd hosa ponton, êd hosa pôôtontai, tade ferbetai ek sethen olbu. Ek se'ó deupaideste kai eukarpoi telethusi, potnia, seu dechetai dunai bion êdafelesthai thnêtois anthrôpoisin; ho dolbios, honke sü thümô profrôn timêsês; tô tafthona panta paresti.	I will sing of well-founded Earth, mother of all, oldest of all beings. She feeds all creatures in the world, all that go upon the good land, all that move in the seas, and all that fly: all these are fed by her store. Through you, O queen, men are blessed in their children and in their harvests, and to you it belongs to give life to mortal men and to take it away. Happy is the man whom you delight to honor! He has all things abundantly: his fruitful land is laden with corn, his pastures are full of cattle, and his house is rich. Such men rule orderly in cities of fair women: great riches and wealth follow them: their sons exult with youthful delight and their daughters in flower-laden bands play and skip merrily over the soft flowers of the field. Thus is it with those whom you honor, O holy Goddess, bountiful spirit.
Brithei men sfin arura feresbios êde katagrus ktênesin euthênei, oikos dempiplatai esthlôn; Autoi deunomí'êsi polin kata kalligünaika koirane'us, olbos de polüs kai plutos opêdei; paides deufrosünê ne'othêle'i küdio'ôsi, parthenikaite chorois feresanthesin eufroni thümô paizdusai skairusi katanthea malthaka poi'ês, huske sü timêsês semnê thea, afthone daimon.	

Eis Selênên ("To the Moon")

... hês apo aiglê gaian helissetai
uranodeiktos
kratos apathanatoi'ô, polüs düpo
kosmos orôren aiglês lampusês;
... tekâmôr de brotois kai sêma tetüktaî.

Chaire, anassa, the'a leukôlene dia Sêléne ...

... From her immortal head a radiance shines
from heaven embracing the earth, and great
is the beauty of her shining light; ...
... So she is a sure token and a sign
to mortal men.

Hail, white-armed goddess, bright Selene ...

Eis Hêlion ("To the Sun")

Hêlion hümneîn ... archeo ...
fa'ethonta, ton Eurüfa'essa bo'ôpis
geinato Gai'ês paidi kai Uranu
astero'entos;
gême gar Eurüfa'essan agakleitên Hüperi'ôn
autokasignêtên, hê hoi teke kallima tekna,
ê'ôte hrodopêchün, e'üplokamonte Selênên,
ê'elion takamant, epi'eikelon athanatoisia,
hos fainei thnêtoisi kai athanatoisi the'oisin

hippois embeba'ôs; smerdnon doge
derketai ossois
chrüsês ek korüthos, lamprai
daktines apautu
aiglê'en stilbusi, para krotafônte parei'ai

lamprai apo kratos chari'en katechusi
prosôpon
têlauges; kalon de peri chro'i
lampetai esthos
lepturges pnoi'ê anemôn, hüpo
darsenes (h)ippioi
enth ar hoge stêsas chrüsozdügon (h)arma
kai hippus
thespesios pempêsi di uranu ôkeanon de.

Chaire anaks, profrôn de bion
thümêre opazde.

First ... sing a hymn of the
radiant Sun, whom mild-eyed Euryphaëssa
bore to the son of the Earth and
starry Heaven;
For Hyperion married glorious Euryphaëssa,
his own sister, who bore him lovely children:
rosy-armed Aurora, rich-tressed Selene and
tireless Helion who is like the immortal gods.

As he rides his chariot he shines down
on men
and immortal Gods, his gaze piercing
from under
his gold helmet. Bright rays beam from him,

dazzling, and his bright locks stream
from his temples
gracefully framing his far-seen face.

A rich, fine-spun garment glows upon
his body
and flutters in the wind: his stallions
carry him ...

Then, when he has stopped his golden-yoked
chariot and horses,
he rests on high before diving through
Heaven down to the Ocean.

Hail! Lord. Give me, in your kindness,
a life to please my heart.

The Grant Park Chorus Returns for
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With the Grant Park Orchestra
Carlos Kalmar, conductor

Friday, June 28
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