

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar Artistic Director and Principal Conductor

Christopher Bell Chorus Director



Friday, June 28, 2019 at 6:30 p.m.

Jay Pritzker Pavilion

Saturday, June 29, 2019 at 7:30 p.m.

Harris Theater

BEETHOVEN *MISSA SOLEMNIS*

Grant Park Orchestra

Carlos Kalmar Conductor

Grant Park Chorus

Christopher Bell Chorus Director

Maeve Höglund Soprano

Siena Licht Miller Mezzo-Soprano

John Matthew Myers Tenor

Michael Sumuel Bass-Baritone

Ludwig van Beethoven

Missa Solemnis in D major, Op. 123

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

MAEVE HÖGLUND

SIENA LICHT MILLER

JOHN MATTHEW MYERS

MICHAEL SUMUEL

The *Missa Solemnis* is performed without intermission.

This concert is presented with generous support from
Classic Series Sponsor William Blair and
the Elizabeth F. Cheney Foundation, and
the Elizabeth Morse Charitable Trust.

Organ provided by Triune Music/S.B. Smith & Associates



Maeve Höglund, soprano, made her Opera Philadelphia debut in the 2017-2018 season as Lola in the world premiere of David Hertzberg's award-winning opera *The Wake World*. She also made her Michigan Opera Theatre debut in *Le nozze di Figaro* and was soloist in *Messiah* with Milwaukee Symphony. She returned later in the season with Opera Maine and joined the Maryland Lyric Opera Studio in summer 2018. In 2018-2019, she appeared in *The Pearl Fishers* with Lyric Opera of Kansas City and the title role in *Lucia di Lammermoor* with Maryland Lyric Opera. Her engagements in the 2016-2017 season included *La bohème* with Charleston Opera, Floyd's *Prince*

of Players with Little Opera Theatre of New York, and Mozart's *La finta giardiniera* with Atlanta Opera. In 2015-2016, Ms. Höglund debuted with Maine Opera in *Carmen* and with Long Beach Opera in Ter Veldhuis' *The News*. She also sang in Mozart's *Lucio Silla* for her Chicago Opera Theater debut, and was soloist in *Carmina Burana* with Tucson Symphony. Her other past engagements include starring roles with Gotham Chamber Opera, Pocket Opera and Cutting Edge Opera. She was soprano soloist in Mozart's Requiem with the American Classical Orchestra and toured London with Wynton Marsalis, performing his Mass with the Jazz at Lincoln Center Orchestra. Her recordings include Stefan Weisman's opera *Darkling*, released by Albany Records, and the complete vocal works of Victor Herbert on New World Records. A native of Olympia, Washington, Maeve Höglund trained in piano, theater and dance as well as classical voice and opera. She received her bachelor's degree in voice from the New England Conservatory and master's degree from Manhattan School. Her distinctions include a Giulio Gari Foundation Scholarship, Gerda Lissner Award recipient, Bel Canto Vocal Scholarship Competition and semi-finalist in the Rochester Classical Idol.



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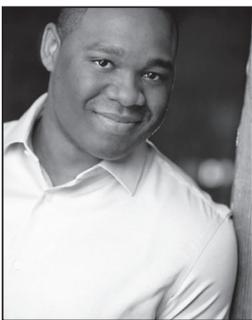
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German-American mezzo-soprano **Siena Licht Miller** debuted as Second Lady in *Die Zauberflöte* with Opera Philadelphia and returns this season in two recitals as a part of their ground-breaking O18 Festival and Hermia in *A Midsummer Night's Dream*. This summer, she was a member of Santa Fe Opera's Apprentice Program. Highlights for her 2018-2019 season include the title role in *Dido and Aeneas*, Dinah in *Trouble in Tahiti*, Beethoven's Symphony No. 9 with the Oregon Symphony and a recital in the Carnegie Hall Citywide series. Recent engagements included the title role in *L'enfant et les sortilèges* with the Aspen Festival and appearances with Curtis Opera Theatre in *The Rape of Lucretia*, *Doctor Atomic* and *The Medium*. In addition, Ms. Miller appeared in concert in Beethoven's Symphony No. 9 with Symphony in C. She has worked with such artists as Renée Fleming, Robert Spano, Plácido Domingo and Graham Johnson, and participated in Marilyn Horne's final year leading "The Song Continues" series at Carnegie Hall this past January. Ms. Miller is an alumna of the Oberlin Conservatory, Gerdine Young Artist Program at Opera Theatre of Saint Louis, Chautauqua Institute and Aspen Music Festival. Siena Licht Miller entered the Curtis Institute in 2016 and is now based in Philadelphia.



John Matthew Myers, tenor, currently a resident artist at the Academy of Vocal Arts in Philadelphia, was a Gerdine Young Artist with the Opera Theatre of Saint Louis, winner of Vocal Arts DC's 2017 Art Song Discovery Competition, and a finalist in the Gerda Lissner Foundation International Vocal Competition and Metropolitan Opera National Council Auditions. Mr. Myers' wide range of opera performances includes *Norma*, *Carmen*, *Ariadne auf Naxos*, *Otello*, *Die Fledermaus*, *Così fan tutte*, *Rigoletto*, Rubinstein's *The Demon*, *La Fanciulla del West*, Rossini's *Moïse et Pharaon*, Mason Bates' *The (R) evolution of Steve Jobs*, Jennifer Higdon's *Cold Mountain*, *La Bohème*, *Rusalka*, *Candide*, *Eugene Onégin*, *Falstaff*, Mozart's *Il Re Pastore* and Faure's *Pénélope*. Among his many concert appearances are those with the Los Angeles Philharmonic, Colorado Springs Philharmonic, Grand Rapids Symphony Orchestra, Annapolis Symphony Orchestra, Cathedral Choral Society in Washington D.C., Allentown Symphony Orchestra, Wexford Festival Orchestra and Oratorio Society of New York. John Matthew Myers received his graduate and undergraduate degrees from the Manhattan School of Music, with additional studies at the Verbier Festival Academy, Chautauqua Institute and Music Academy of the West.



American bass-baritone **Michael Sumuel** returned in the 2018-2019 season to perform in *La Bohème* at Houston Grand Opera and *La Cenerentola* at Norwegian National Opera and Ballet. Mr. Sumuel appeared in Beethoven's Symphony No. 9 with the Oklahoma City Philharmonic, Puccini's *Messa di Gloria* with the San Diego Symphony, and participated in a Schubertiade at Wolf Trap in Vienna, Virginia. In the 2017-2018 season, Michael Sumuel returned to Glyndebourne Festival Opera to perform Sharpless in *Madama Butterfly* and made his debut at Teatro Massimo di Palermo performing Theseus in Britten's *A Midsummer Night's Dream*. Concert appearances included debuts with the BBC Proms, singing Kate Whitley's "I am I say" with the Multi-Story Orchestra at Eastgate Centre Rooftop Car Park, Mozart's Mass in C minor with the Orchestra of St. Luke's, conducted by Pablo Heras-Casado at Carnegie Hall, Beethoven's Symphony No. 9 with the Seattle Symphony, Handel's *Messiah* with the New Jersey Symphony Orchestra, Bach's *St. John Passion* with Music of the Baroque in Chicago, conducted by Jane Glover, and a return to Mercury Houston to perform the bass solos in Bach's *St. Matthew Passion*.



LUDWIG VAN BEETHOVEN (1770-1827)

MISSA SOLEMNIS IN D MAJOR, OP. 123 (1818-1823)

Scored for: pairs of woodwinds plus contrabassoon, four horns, two trumpets, three trombones, timpani, organ, strings and chorus

Performance time: 80 minutes

First Grant Park Orchestra performance: August 21, 1965, Irwin Hoffman, conductor, with Martina Arroyo, Florence Kopleff, Jan Peerce and Justino Diaz as soloists

In 1818, rumors began to circulate around Vienna that the Archduke Rudolph, youngest son of Emperor Leopold II and brother of Emperor Franz, was going to be elevated to the highest levels of the Austrian Church hierarchy. Beethoven was especially interested in the rumors, since he had been associated with Rudolph for nearly twenty years as his teacher of piano and composition. (The piano part of the “Triple” Concerto of 1803-1804 was written for Rudolph.) For his part, Rudolph seems to have revered his teacher, carefully preserving over a hundred of his letters and assembling a collection of first editions, autographs and fair copies of his compositions. In the years after 1809, he became one of the composer’s most important patrons, and received in gratitude the dedications of fifteen important works. The rumors concerning Rudolph were substantiated when he was elected Cardinal in April 1819 and Archbishop of Olmütz two months later. As soon as he heard the news, Beethoven sent his congratulations and offered to compose a grand new Mass for his installation ceremony, scheduled for March 20, 1820. As it turned out, Beethoven was more than three years late in fulfilling his promise.

It was in no small part wrenching personal problems that kept the *Missa Solemnis* as the central musical concern of Beethoven’s life during the following years, when he was also working on the Ninth Symphony. He was ill for much of the time from 1818 to 1823, and his hearing had almost gone completely. He was also deeply involved in a legal battle to wrest custody of his nephew Karl from the boy’s incompetent (in Beethoven’s opinion) mother, the composer’s sister-in-law. The eventual settlement in 1820 was painful for Beethoven, not because he lost the suit (he won, but alienated the boy), but because the proceedings revealed that he was without noble ancestors, a life-long belief he held tenaciously until it was publicly exploded in court.

With the problems Beethoven endured during the composition of the *Missa Solemnis*, and with the massive proportions the work ultimately assumed, it is small wonder that it was not ready for Archbishop Rudolph’s installation in 1820. He continued to work on it steadily until the middle of 1823 and tinkered with the score frequently thereafter. The *Missa Solemnis* was first heard on April 7, 1824 in St. Petersburg, six years after it had first been proposed, at a concert sponsored by Prince Nicholas Galitzin, a devoted admirer and patron of the composer. Plans for the Viennese premiere on May 9th met with difficulties, however, since the Church authorities were opposed to the performance of the sacred text of the Mass in a secular theater. The concert would be allowed to proceed, it was decided, if Beethoven replaced the Latin texts with German translations. He omitted the *Gloria* and *Sanctus* and billed the remaining movements as “Three Grand Hymns for Solo and Chorus.”

There have been many explications of the *Missa Solemnis*, though these often are more exegesis than analysis. There are two principal conclusions at which all of these writings arrive, however, and those general observations rather than a detailed discussion will have to suffice here. The first one is that the most vivid possible expression of the text was the motivating force behind every note Beethoven inscribed into this score. His careful matching of tone to word arose from things pictorially descriptive (for example, the flying scales at “et ascendit in coelum” — “and ascended into heaven”), things

liturgical (the hushed *Praeludium* preceding the *Benedictus*, which would accompany the elevation of the Host), or things personal (the pastoral and martial sections inserted into the *Agnus Dei*, which were called “a prayer for inner and outer peace” — Beethoven knew little of either during his life in Napoleonic Europe). The second conclusion is that the abstract, purely musical processes of the *Missa* are a culmination of those in all his previous works, that the musical vocabulary and the profound formal structures he had perfected in his earlier compositions here brought a logical and completely abstract continuity to this work with sung text. *Kyrie II*, for example, is not a simple repetition of *Kyrie I*, but a reworking of the earlier motives, a kind of symphonic development with voices.

Missa Solemnis represents the culmination of Beethoven’s life-long concern with joining music and philosophy, with infusing mere tones with profound thought and deep emotion. French composer Vincent d’Indy wrote of it, “We stand in the presence of one of the greatest masterworks in the realm of music.”

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KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi:
miserere nobis.
Qui tollis peccata mundi:
suscipe deprecationem nostram;
qui sedes ad dexteram Patris:
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum sancto spiritu,
In gloria Dei Patris. Amen.
Gloria in excelsis Deo.

Glory to God in the highest,
and on earth peace to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks
for your great glory.
Lord God, heavenly King,
God the Father almighty.
The only-begotten Son, Lord Jesus Christ,
Lord God, Lamb of God, Son of the Father,
you take away the sin of the world:
have mercy on us.
You take away the sin of the world:
receive our prayer;
you are seated at the right hand of the Father:
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit.
In the glory of God the Father. Amen.
Glory to God in the highest.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum, Jesum Christum,
Filius Dei unigenitum,
et ex patre natum ante omnia saecula.

We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father.

Deum de Deo, lumen de lumine,
 Deum verum de Deo vero.
 Genitum, non factum,
 consubstantialem Patri,
 Per quem omnia facta sunt.
 Qui propter nos homines et
 propter nostram salutem
 descendit de coelis.
 Et incarnatus est de Spiritu
 Sancto ex Maria virgine,
 et homo factus est.
 Crucifixus etiam pro nobis,
 sub Pontio Pilato passus,
 et sepultus est.
 Et resurrexit tertia die
 secundum scripturas;
 et ascendit in caelum sedet
 ad dexteram Patris.
 Et iterum venturus est cum gloria
 iudicare vivos et mortuos,
 cujus regni non erit finis.
 Credo in Spiritum Sanctum,
 Dominum et vivificantem,
 qui ex Patre Filioque procedit.
 Qui cum Patre et Filio simul
 adoratur et conglorificatur.
 Qui locutus est per Prophetas.
 Credo in unum sanctam catholicam et
 apostolicam ecclesiam.
 Confiteor unum baptisma in
 remissionem peccatorum.
 Et expecto resurrectionem mortuorum,
 Et vitam venturi seculi. Amen.

God from God, Light from Light,
 true God from true God,
 begotten, not made,
 of one Being with the Father.
 Through him all things were made.
 For us men and
 for our salvation
 he came down from heaven.
 By the power of the Holy Spirit
 he became incarnate from the Virgin Mary,
 and was made man.
 For our sake he was crucified
 under Pontius Pilate; he suffered death
 and was buried.
 On the third day he rose again
 in accordance with the Scriptures;
 and ascended into heaven and is seated
 at the right hand of the Father.
 He will come again in glory
 to judge the living and the dead,
 and his kingdom will have no end.
 We believe in the Holy Spirit,
 the Lord, the giver of life,
 who proceeds from the Father and the Son.
 With the Father and the Son
 he is worshipped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic and
 apostolic Church.
 We acknowledge one baptism for the
 forgiveness of sins.
 We look for the resurrection of the dead.
 And the life of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus Dominus,
 Deus Sabaoth,
 Pleni sunt coeli et terra gloria tuae.
 Osanna in excelsis.
 Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.

Holy, holy, holy Lord,
 God of power and might,
 Heaven and earth are full of your glory.
 Hosanna in the highest.
 Blessed is he who comes
 in the name of the Lord.
 Hosanna in the highest.

AGNUS DEI

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis. Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis. Agnus Dei,
 qui tollis peccata mundi:
 dona nobis pacem.

Lamb of God,
 you take away the sins of the world:
 have mercy on us. Lamb of God,
 you take away the sins of the world:
 have mercy on us. Lamb of God,
 you take away the sins of the world:
 grant us peace.