



**GRANT PARK
MUSIC FESTIVAL**
IN MILLENNIUM PARK

Grant Park Orchestra and Chorus
Carlos Kalmar, Principal Conductor
Christopher Bell, Chorus Director

Grant Park Chorus A Cappella: Shakespeare in the Park

Sunday, July 24, 2016 at 3:00 p.m.

Columbus Park Refectory

Tuesday, July 26, 2016 at 7:00 p.m.

South Shore Cultural Center

GRANT PARK CHORUS

Christopher Bell, Chorus Director

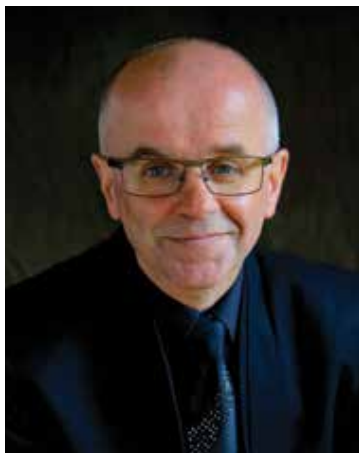
MORLEY	It Was a Lover and His Lass
ARNE arr. RATCLIFFE	Blow, Blow, Thou Winter Wind
VAUGHAN WILLIAMS	Three Shakespeare Songs Full Fathom Five Over Hill, Over Dale The Cloud Capp'd Towers
MÄNTYJÄRVI	Three Shakespeare Songs Come Away, Death Lullaby Double, Double Toil and Trouble
HARRIS	Shakespeare Songs, Book VI When Daisies Pied Fear No More Where the Bee Sucks, There Suck I
HARRIS	Who is Silvia? CORINNE WALLACE-CRANE
TAVENER	Fear No More
WERTSCH	A Shakespeare Suite It Was a Lover and His Lass O Mistress Mine Daffodils
OLSON	A Summer Sonnet HOSS BROCK
HUGHES	If We Shadows Have Offended



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CHRISTOPHER BELL

Now in his 15th season with the Grant Park Music Festival, **CHRISTOPHER BELL** has served as Chorus Director of the Grant Park Chorus since 2002. Bell oversees a chorus of more than 100 singers, along with the *Apprentice Chorale* made up of young singers from local universities. Bell prepares the Festival's choral programs and conducts the Orchestra's Independence Day Salute, which will feature the 110-voice National Youth Choir of Scotland alongside the Chicago Youth Symphony Orchestras at the Jay Pritzker

Pavilion on July 4. Later that month, Bell will take the Grant Park Chorus on the road with *Shakespeare in the Park*, a concert of a *cappella* choral songs and settings of The Bard's verse, as part of *Shakespeare 400 Chicago*. Performances will be held at the Columbus Park Refectory on July 24 and at the South Shore Cultural Center on July 26.

During his tenure he and the chorus have been recipients of the coveted Margaret Hillis Award for Choral Excellence given by Chorus America, as well as glowing reviews from both critics and audiences alike. In 2013, Bell won the Michael Korn Founders Award for Development of the Professional Choral Art.

In addition to his work with the Festival, Christopher Bell is the Chorus Master of the Edinburgh Festival Chorus and the Royal Scottish National Orchestra Junior Chorus. Largely responsible for the formation of the National Youth Choir of Scotland in 1996, he has been its Artistic Director ever since. The National Youth Choir of Scotland has toured to Sweden, Ireland, Chicago, Hungary, Germany and Central Europe, has won a prestigious Royal Philharmonic Society Award, and performed at the BBC Proms and the Edinburgh International Festival to great acclaim. Bell was awarded an Honorary Doctorate in Music from the Royal Conservatoire in Scotland in 2012, in recognition of his contribution to performing arts in Scotland. In 2015, he was awarded an Honorary Doctor of Music from the University of Aberdeen.

Born in Belfast, Bell was educated at Edinburgh University and held his first post as Associate Conductor of the BBC Scottish Symphony. Since then, he has worked with many of the major orchestras in the UK and Ireland, including the Royal Philharmonic, London Philharmonic, Royal Scottish National, BBC Scottish Symphony, Ulster Orchestra, Scottish Chamber, City of London Sinfonia, London Concert, RTE National Symphony, RTE Concert and the Bournemouth Symphony. In 2009 he was appointed Associate Conductor of the Ulster Orchestra.

He is well-known for his work with young musicians. Before his current posts with the RSNO Junior Chorus and the National Youth Choir of Scotland, he was the founding conductor of the Ulster Youth Choir and director of the Total Aberdeen Youth Choir for six years.

The position of Chorus Director is partially underwritten by a generous gift from Joyce Saxon.

GRANT PARK CHORUS

Chorus Director

Christopher Bell

Soprano

Elena Batman
Megan E. Bell
Alyssa Bennett
Katherine Bruton
Bethany Clearfield
Nathalie Colas
Katy Compton
Tracie Rhesean Davis
Toni Esker
Carling FitzSimmons
Megan Fletcher
Kaitlin Foley
Leigh Folta
Saira Frank
Katherine Gray-Noon
Alana Grossman
Lily Guerrero
Kimberly Gunderson
Suna Gunther
Carla Janzen
Anna Kain
Patty Kennedy
Emily Joy Lee
Kate Lee
Katelyn Lee
Rosalind Lee
Laura Lynch
Hannah Dixon
McConnell
Marie McManama
Kaileen Erin Miller
Lillian Murphy
Susan Nelson
Karen R. Nussbaum
Maire O'Brien
Lijana Pauletti
Laura Perkett
Angela Presutti Korbitz
Margaret Quinnette
Alexia Rivera
Elizabeth Schleicher
Cindy Senneke
Emily Sinclair
Josefien Stoppelenburg
Mary Gale Tan
Angela Thomas
Abigail Triemer
Sarah van der Ploeg
Alison Wahl
Sherry Watkins
Callie Wohletz
Emily Lyday Yiannias

Alto

Lindsey Adams
Melissa Arning
Rebekah Kirsten
Askeland
Beth Babbitt
Lauren Biglow
Laura Boguslavsky
Hannah Busch
Andrea Caruso
Beena David
Julie DeBoer
Stacy Eckert
Nora Engonopoulos
Margaret Fox
Margaret Gawrysiak
Liana Gireitis
Elizabeth A. Grizzell
Deborah Guscott
Elizabeth Haley
Nina Heebink
Denise M Knowlton
Amanda Koopman
Chelsea Lyons
Megan Magsarili
Cassie Mara Makeeff
Rachel Mast
Gina Meehan
Kristina Pappademos
Amy Pickering
Sarah Ponder
Emily Price
Michelle Reynolds
Stephanie
Schoenhofer
Suzanne A. Shields
Jessie Shulman
Cassidy Smith
Margaret Stoltz
Maia Surace
Evita Trembley
Corinne Wallace-Crane
Debra Wilder
Angela Young Smucker
Sarah Zopf

Tenor

Daniel Beatty
Matt Blanks
Madison Bolt
Hoss Brock
Erich Buchholz
Joshua Chang

Joseph Cloonan
John J. Concepcion
Jack Cotterell
Jared V. Esguerra
Ace Gangoso
Klaus Georg
Caleb Hand
Cameo T. Humes
Garrett Johannsen
Michael Jones
Tyler Lee
Christopher Lorimer
Juan Carlos Mendoza
Patrick Michael
Muehleise
Stephen D. Noon
T. Duncan Parker
Brett Potts
Josh R. Pritchett
Nicholas Pulikowski
Peder Reiff
Daniel Q. Rooney
Matthew W.
Schlesinger*
Peter J. Sovitzky
Ryan Townsend Strand
Alan Taylor
Dane Thomas
Paul W. Thompson
Andrew Weisheit
Eric West
Christopher Windle
Jonathan Zeng

Bass

Warnell Berry, Jr.
Christopher Betz
Michael Boschert
Michael Brand
Matthew Carroll
Michael Cavalieri
Ryan J. Cox
Ed Frazier Davis
Daniel Eifert
Dominic Falaschetti
Christopher Filipowicz
Carl Frank
Carl Glick
David Govertsen
Matthew Greenberg
Mark Haddad
David Hartley
Michael Hawes

Earl Hazell
Robert Heitzinger
Aaron R. Ingersoll
Jan Jarvis
Keven Keys
Jess Koehn
Jeremy E. Kreitz
Alexander Krueger
Mathew Lake
Woo Chan Lee
Eric Miranda
John E. Orduña
Wilbur Pauley
Douglas Peters
Martin Lowen Pook
Dan Richardson
Stephen Richardson
Benjamin D. Rivera
Kyle Sackett
Andrew Selcke
Sean Stanton
Daniel Stromfeld
Scott Uddenberg
Stephen Uhl
Todd von Felker
Vince Wallace
Aaron Wardell
Ronald Watkins
Jonathon Weller
Gabriel Wernick
Peter Wesoloski
Eareen James Yambao

Accompanists

Paul Nicholson
Patrick Sinozich

* 2016 Season Leave
of Absence

THOMAS MORLEY (1557/1558-1602), composer, arranger, translator, editor, theorist and entrepreneur, was the leading figure in the brief but glorious efflorescence of the madrigal in England during the reign of Queen Elizabeth I. *It Was a Lover and His Lass*, a setting of a vernal text of ardent youthfulness from Shakespeare's *As You Like It*, was published in Morley's *First Book of Balletts of 1595* (i.e., vocal pieces in dance-like rhythms with fa-la and other nonsense refrains).

THOMAS AUGUSTINE ARNE (1710-1778) is remembered by posterity for that sterling anthem of English imperialism *Rule, Britannia*, but he was renowned in his day as the nation's leading composer for the stage. Prominent among his many songs are settings of texts by Shakespeare. *Blow, Blow, Thou Winter's Wind* was written for the Drury Lane Christmas season performances of *As You Like It*.

The English master **RALPH VAUGHAN WILLIAMS (1872-1958)** composed the *Three Shakespeare Songs* for the 1951 conference of the British Federation of Music Festivals. Conductor Armstrong Gibbs led the massed choirs of the Festival in their premiere at Royal Festival Hall in London on June 23, 1951.

JAAKKO MÄNTYJÄRVI (b. 1963), among the many gifted composers, conductors and performers who have been nurtured in the rich cultural life of his native Finland, wrote his *Shakespeare Songs* in 1984 for the 80th anniversary of the Savolainen Osakunnan Laulajat, the student choir of the University of Helsinki, which he sang with from 1982 to 1987 and returned to conduct from 1988 to 1993

MATTHEW HARRIS (b. 1956) studied at Juilliard, Harvard and New England Conservatory and currently teaches at Brooklyn College/CUNY and New York City College of Technology/CUNY. Book VI (2010) of his *Shakespeare Songs* are musical settings of lyrics to songs in his plays. *Who Is Silvia?* (1989) is a song inserted into Act IV of *The Two Gentlemen of Verona* extolling the virtues of that lovely young noblewoman beloved by both of the title characters.

London-born **JOHN TAVENER (1944- 2013)**, deeply influenced by Russian Orthodoxy, ranked among the great musical mystics of his generation. He composed *Fear No More*, a setting of the funeral song from Shakespeare's *Cymbeline*, as part of a Requiem Mass for the Rev. Gerald Squarey at Salisbury Cathedral on May 24, 2007.

NANCY WERTSCH (b. 1948), a graduate of the University of Wisconsin, Music Academy of the West, Yale University Summer Music School and Curtis Institute of Music, is an acclaimed solo and choral singer, award-winning composer and choral contractor. Of *A Shakespeare Suite*, composed in 1966 and winner of prizes in the Ithaca College Choral Composition Competition and Athena Festival for Women in Music, Wertsch wrote, "The Shakespeare poems I chose for this trilogy all reflect youth, love and springtime. The music is meant to evoke the amorous thoughts and feelings of young lovers in Shakespeare's England."

KEVIN OLSON (b. 1970) is an active pianist, composer and member of the piano faculty at Utah State University, where he also directs the nationally recognized Utah State University Youth Conservatory, which provides piano instruction to more than 200 pre-college community students. *A Summer Sonnet*, composed in 2002 for Chicago A Cappella, is a surprisingly effective bossa nova treatment of the beloved Sonnet No. 18 that has been described as "Shakespeare by way of Brazil."

Award-winning English composer **BERNARD HUGHES (b. 1974)** has held several notable residencies and writes regularly for the new music periodical *Tempo* and for the cultural review website *theartsdesk*. His *If We Shadows Have Offended* sets the speech with which the mercurial Puck closes Shakespeare's *A Midsummer Night's Dream*.

**Thomas Morley (1557/1558-1602):
It Was a Lover and His Lass
(As You Like It, Act V, Scene 3)**

It was a lover and his lass,
With a hey, with a ho, with a hey nonino,
That o'er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a
ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, with a ho, with a hey nonino,
For love is crownéd with a prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a
ding;
Sweet lovers love the spring.

**Thomas Arne (1710-1778):
Blow, Bow, Thou Winter's Wind
(As You Like It, Act II, Scene 7)**

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh,
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

**Ralph Vaughan Williams (1872-1958):
Three Shakespeare Songs**

**Full Fathom Five
(The Tempest, Act 1, Scene 2)**

Ding-dong, bell ...
Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them —
Ding-dong, bell.

**Over Hill, Over Dale
(A Midsummer Night's Dream,
Act II, Scene 1)**

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

**The Cloud-Capp'd Towers
(The Tempest, Act IV, Scene 1)**

The cloud-capp'd towers, the gorgeous
palaces,
The solemn temples, the great globe
itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant
faded,
Leave not a rack behind:
We are such stuff
As dreams are made on, and our little
life
Is rounded with a sleep.

**Jakko Mäntyjärvi (b. 1963):
Three Shakespeare Songs**

**Come Away, Death
(Twelfth Night, Act II, Scene 4)**

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall
be thrown:

A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Lullaby
(A Midsummer Night's Dream,
Act II, Scene 2)

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners,
hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby.

Double, Double, Toil and Trouble
(Macbeth, Act IV, Scene 1)

A cavern. In the middle, a boiling
cauldron. Thunder. Enter the three
Witches.

Thrice the brinded cat hath mew'd.
Thrice and once the hedge-pig whined.
Harpier cries 'Tis time, 'tis time.
Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights had thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
Double, double toil and trouble;
Fire burn, and cauldron bubble.
Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble;
Fire burn and cauldron bubble.
Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron
[entrails],
For ingredients for our cauldron.
Double, double toil and trouble;
Fire burn and cauldron bubble.
By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Matthew Harris (b. 1956):
Shakespeare Songs, Book VI

When Daisies Pied
(Love's Labour Lost, Act V, Scene 2)

When daisies pied and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo!
Cuckoo, cuckoo! – O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's
clocks,
When turtles tread, and rooks, and
daws,
And maidens bleach their summer
smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo!
Cuckoo, cuckoo! – O word of fear,
Unpleasing to a married ear!

Fear No More
(Cymbeline, Act IV, Scene 2)

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have,
And renownèd be thy grave!

Where The Bee Sucks, There Suck I
(The Tempest, Act V, Scene 1)

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly.
After summer merrily:
Merrily, merrily, shall I live now,
Under the blossom that hangs on the
bough.

Matthew Harris: Who is Silvia?
(The Two Gentlemen of Verona,
Act IV, Scene 2)

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heavens such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.

Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

John Tavener (1944-2013):
Fear No More
(Cymbeline, Act IV, Scene 2)

Fear no more the heat of the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.
Allelouia

Nancy Wertsch (b. 1948):
A Shakespeare Suite

It Was a Lover and His Lass
(As You Like It, Act V, Scene 3)

It was a lover and his lass,
With a hey, with a ho, with a hey
nonino,
That o'er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a
ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, with a ho, with a hey
nonino,
How that a life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a
ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, with a ho, with a hey
nonino,
For love is crownèd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a
ding;
Sweet lovers love the spring.

**O Mistress Mine
(Twelfth Night, Act II, Scene 3)**

O Mistress mine, where are you
roaming?
O, stay and hear; your true love's
coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.
What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then, come kiss me, sweet and twenty,
Youth's a stuff will not endure.

**Daffodils
(Winter's Tale, Act IV, Scene 2)**

When daffodils begin to peer,
With heigh! the doxy [mistress], over the
dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's
pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they
sing!
Doth set my pugging [thieving] tooth on
edge;
For a quart of ale is a dish for a king.

The lark, that tiralirra chants,
With heigh! The thrush and the jay,
Are summer songs for me and my aunts
[sweethearts],
While we lie tumbling in the hay.

**Kevin Olson (b. 1970):
A Summer Sonnet
(Sonnet 18)**

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of
May,
And summer's lease hath all too short a date:
Sometime too hot the sun of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometimes declines,
By chance or nature's changing course
untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his
shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

**Bernard Hughes (b. 1974):
If We Shadows Have Offended
(A Midsummer Night's Dream,
Act V, Scene 2)**

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

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