

## GRANT PARK MUSIC FESTIVAL

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Friday, June 16, 2023 at 6:30 p.m.

Saturday, June 17, 2023 at 7:30 p.m.

Jay Pritzker Pavilion

# DVOŘÁK STABAT MATER

**Grant Park Orchestra and Chorus**

**Carlos Kalmar**, conductor

**Christopher Bell**, chorus director

**Olivia Boen**, soprano

**Siena Licht Miller**, mezzo-soprano

**John Matthew Myers**, tenor

**Joseph Beutel**, bass-baritone

### Antonín Dvořák

Stabat Mater

Stabat Mater dolorosa

Quis est homo

Eia Mater, fons amoris

Fac ut ardeat cor meum

Tui nati vulnerati

Fac me vere tecum flere

Virgo virginum praeclara

Fac ut portem Christi mortem

Inflammatum et accensus

Quando corpus morietur

OLIVIA BOEN

SIENA LICHT MILLER

JOHN MATTHEW MYERS

JOSEPH BEUTEL

This concert is generously supported as part of the  
Dehmlow Choral Music Series.

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



American soprano **Olivia Boen** had an early start on the operatic stage when at the age of six, she appeared at the Lyric Opera of Chicago as one of the gingerbread chorus children in *Hänsel und Gretel*. In the 2022-23 season, she came full circle as Gretel at the Staatsoper Hamburg with the International Opera Studio. She made a role debut as *Musetta (La bohème)*, among others. A 2021 graduate from the Opera Course at the Guildhall School of Music and Drama, she received a Distinction mark for both her Artist Masters and Artist Diploma degrees and is a 2017 alumna of Oberlin Conservatory. Part of the Festival family, Olivia Boen is the daughter of Grant Park Orchestra principal horn, John Boen, and assistant principal second violin, Laura Miller. She sang in the Grant Park Chorus in 2017.



German American mezzo-soprano **Siena Licht Miller** is rapidly establishing a name for herself in opera, concert, and recital. In 22-23 she joined the Ensemble at Opernhaus Zürich and performed in Munich and Prague in association with Opéra Monte-Carlo. Career highlights include *A Midsummer Night's Dream* (Hermia) with Opera Philadelphia, the title role in *Dido and Aeneas* and *Trouble in Tahiti* (Dinah) at Curtis Opera Theatre. Ms. Miller is an alumna of the Oberlin Conservatory of Music and the Curtis Institute of Music. Training programs include the Gerdine Young Artist Program at Opera Theatre of Saint Louis, the Chautauqua Institute, and the Aspen Music Festival.



Tenor **John Matthew Myers**, declared an “artist to watch” by *Opera News*, has rapidly established himself as one of today’s exceptional young voices. He has sung with the New York Philharmonic, Verbier Festival, Santa Fe Opera, LA Opera, and the Los Angeles Philharmonic. In recent seasons Myers has appeared at the Metropolitan Opera and Teatro Regio di Parma in Parma, Italy. Myers made his New York Philharmonic debut in the 2018-2019 season in the world premiere of David Lang’s fully staged opera *prisoner of the state*, which was released on the Decca Gold label in June 2020. He sang a recital at the Kennedy Center after winning Vocal Arts DC’s 2017 Art Song Competition.



“An imposing bass-baritone” (*Opera News*), **Joseph Beutel** is often praised for his “deep well-rounded tone” and overall richness of voice and versatility on stage. Making his career across the United States, Europe, Asia, and South America, Beutel has performed with such companies as Santa Fe Opera, Minnesota Opera, Seattle Opera, and the New York Philharmonic. He originated the role of the British Major in the Pulitzer Prize-winning opera *Silent Night* by Kevin Puts. Beutel was the 2nd-place winner of the Lyndon Woodside Oratorio-Solo Competition in 2017 and winner of a Sullivan Foundation Career Development Award in 2011. His musical theater credits include *Carousel* with the New York Philharmonic and *The Most Happy Fella* with ENCORES! at City Center in New York.



## ANTONÍN DVOŘÁK (1841 - 1904) STABAT MATER, OP.58, B.71 (1876)

**Scored for:** two flutes, two oboes including English horn, two clarinets, two bassoons, four French horns, two trumpets, three trombones, tuba, timpani, organ, strings, solo vocal quartet, chorus

**Performance time:** 81 minutes

**First Grant Park Orchestra performance:** August 8, 1973; Pavle Despalj, conductor; Carolyn Smith-Meyer, soprano; Majda Despalj, mezzo-soprano; Robert Johnson, tenor; Arnold Voketaitis, bass

Personal tragedy struck Antonín and his wife, Anna, in August 1875. Their infant daughter, Josefa, died just two days after birth. The following spring, Dvořák turned to set the poem “Stabat Mater dolorosa,” a thirteenth-century Franciscan meditation on what Mary, the mother of Jesus, would have felt watching her son die on the cross. Many music historians attribute Dvořák’s own parental grief as the impetus for writing *Stabat Mater*, particularly as he only returned to complete and orchestrate the score in September 1877 after facing an even greater personal tragedy: the death of his two remaining children. His eleven-month-old daughter, Růžena, left unattended, had ingested a lethal amount of phosphorous solution commonly used to make matches at home. His three-year-old son, Otakar, then died of smallpox one month later.

As you can imagine given the backstory and the text, the resulting work is profoundly moving. Despite the dark and contemplative text, Dvořák finds moments of light throughout. Ultimately, the arc of Dvořák’s *Stabat Mater* bends toward hope and acceptance. When the final movement revisits the mournful descending theme from the beginning of the piece, Dvořák resolves it into a major key on the words “may my soul be given the glory of paradise.” The work ends with a triumphant fugue on the word “Amen,” which fades into serenity. (*Read more at gpmf.org.*)

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### STABAT MATER

#### 1. Quartetto, Coro. Andante con moto

Stabat mater dolorosa  
juxta crucem lacrimosa,  
dum pendebat filius.  
Cuius animam gementem,  
contristatam et dolentem  
pertransiuit gladius.  
O quam tristis et afflicta  
fuit illa benedicta,  
mater unigeniti!  
Quae mærebat et dolebat,  
et tremebat cum videbat,  
pia mater, dum videbat  
nati pœnas incliti.

#### 2. Quartetto. Andante sostenuto

Quis est homo qui non fleret,  
matrem Christi si videret  
in tanto supplicio?  
Quis non posset contristari

#### 1. Quartet, Chorus. Andante con moto

The grieving mother stood  
weeping beside the cross  
while her son was hanging there.  
Her sighing soul,  
anguished and lamenting  
was pierced by a sword.  
Oh, how sad and afflicted  
was that blessed  
mother of the only Son!  
She mourned and grieved,  
and trembled as she saw  
the devoted mother, as she saw  
the torment of her renowned Son.

#### 2. Quartet. Andante sostenuto

Who is the human who would not weep  
to see the mother of Christ  
in such torment?  
Who could not be saddened

Christi matrem contemplari  
dolentem cum filio?

Pro peccatis suæ gentis  
vidit Jesum in tormentis,  
et flagellis subditum.

Vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

### **3. Coro. Andante con moto**

Eia, mater, fons amoris  
me sentire vim doloris.  
Fac, ut tecum lugeam.

### **4. Basso solo, Coro. Largo**

Fac, ut ardeat cor meum  
in amando Christum Deum  
ut sibi complaceam.

Sancta mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.

### **5. Coro. Andante con moto, quasi allegretto**

Tui Nati vulnerati,  
tam dignati pro me pati,  
pœnas mecum divide.

### **6. Tenore solo, Coro. Andante con moto**

Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.

Juxta crucem tecum stare,  
te libenter sociare  
in planctu desidero.

### **7. Coro. Largo**

Virgo virginum praeclara,  
mihi jam non sis amara,  
fac me tecum plangere.

### **8. Duo. Larghetto**

Fac, ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolare.

Fac me plagis vulnerari,  
cruce hac inebriari,  
ob amorem Filii.

### **9. Alto solo. Andante maestoso**

Inflamatus et accensus,  
per te, Virgo, sim defensus  
in die judicii.

Fac me cruce costodiri  
morte Christi præmuniri  
confoveri gratia.

### **10. Quartetto, Coro. Andante con moto**

Quando corpus morietur,  
fac, ut animæ donetur  
paradisi gloria.

to behold the mother of Christ  
suffering with her son?

For the sins of his people  
she saw Jesus in torment  
and subjected to the lash.

She saw her gentle Son  
dying, forsaken,  
while he gave up his spirit.

### **3. Chorus. Andante con moto**

Oh mother, source of love,  
make me feel the power of your grief  
that I may mourn with you.

### **4. Bass solo, Chorus. Largo**

Make my heart burn  
with love for Christ my God  
so that I may please him.

Holy Mother, please grant this:  
plant the afflictions of the Crucified (Christ)  
firmly into my heart.

### **5. Chorus. Andante con moto, quasi allegretto**

Allow me to share the torments  
of your wounded Son  
who so deigned to suffer for me.

### **6. Tenor solo, Chorus. Andante con moto**

Make me truly weep with you,  
and share the sufferings of the Crucified (Christ)  
as long as I live.

To stand beside the cross with you  
to willingly share your grief  
this is my wish.

### **7. Chorus. Largo**

Oh Virgin, most celebrated of virgins,  
do not now be harsh with me,  
allow me to grieve with you.

### **8. Duo. Larghetto**

Grant, that I may bear the death of Christ  
and share his suffering  
and reflect on his wounds.

Let me be wounded by his wounds,  
be filled with (awareness of) that cross  
through love of your son.

### **9. Alto solo. Andante maestoso**

Burning and aflame  
may I be protected by you, Oh Virgin,  
on the day of judgement.

May I be defended by the cross,  
forearmed by the death of Christ  
and sustained by his grace.

### **10. Quartet, Chorus. Andante con moto**

When my body dies,  
make that my soul is given  
the glory of paradise.