

# GRANT PARK MUSIC FESTIVAL

**Carlos Kalmar** Artistic Director and Principal Conductor

**Christopher Bell** Chorus Director



Friday, July 7, 2023 at 6:30 p.m.

Saturday, July 8, 2023 at 7:30 p.m.

Jay Pritzker Pavilion

## MARSALIS VIOLIN CONCERTO

**Grant Park Orchestra and Chorus**

**Ludovic Morlot**, conductor

**Christopher Bell**, chorus director

**Tai Murray**, violin

**Lindsey Reynolds**, soprano

### Wynton Marsalis

Violin Concerto

Rhapsody

Rondo Burlesque

Blues

Hootenanny

TAI MURRAY

INTERMISSION

### Wolfgang Amadeus Mozart

Ave verum corpus

### Gabriel Fauré

*Cantique de Jean Racine*

### Francis Poulenc

Gloria

Gloria

Laudamus te

Domine Deus

Domine fili unigenite

Domine Deus Agnus Dei

Qui sedes ad dexteram Patris

LINDSEY REYNOLDS

This concert is generously supported  
by *American Accents Series* Sponsor AbelsonTaylor  
and is a part of the Dehmlow Choral Music Series.



**Ludovic Morlot** took over as music director of the Barcelona Symphony Orchestra in September 2022. Morlot’s élan, elegance and intensity on stage have endeared him to audiences and orchestras worldwide, from the Berlin Philharmonic to the Boston Symphony. During his 8 years as music director of the Seattle Symphony, he pushed the boundaries of traditional concert programming, winning several Grammys. In 2019 he was appointed associate artist of the BBC Philharmonic Orchestra. He was artistic director and a founding member of the National Youth Orchestra of China 2017-2021.



Described as “superb” by *The New York Times*, violinist **Tai Murray** has established herself as a musical voice of a generation. Appreciated for her elegance and effortless ability, Murray creates a special bond with listeners through her personal phrasing and subtle sweetness. Winner of an Avery Fisher Career Grant in 2004, Tai Murray was named a BBC New Generation Artist (2008 through 2010) and received the Sphinx Organization’s Medal of Excellence in 2012. As a chamber musician, she was a member of Lincoln Center’s Chamber Music Society II (2004-2006).

Tai Murray plays a violin by Tomaso Balestrieri fecit Mantua ca. 1765, on generous loan from a private collection. A Chicago native, she made her CSO debut at age nine and teaches at Yale University.

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**GRANT PARK  
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**Wednesday, August 9, 6:30 PM**

Grant Park Orchestra  
Stephen Alltop, conductor  
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Olé! Summer sizzles as the high-flying aerialists of Troupe Vertigo perform eye-popping feats to the irresistible sounds of Bizet's *Carmen* and more.

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Soprano **Lindsey Reynolds**, a native of New Orleans, is a first-year member of the Ryan Opera Center. In 2021-22 she portrayed Despina/*Così fan tutte* and Betty/Marc Blitzstein's *Triple-Sec* (film adaptation) with Curtis Opera Theater. She was also an Emerging Artist with Opera Philadelphia, where she sang the Page/*Rigoletto*. Among the many leading roles Reynolds has performed are Zerlina/*Don Giovanni*, Adina/*The Elixir of Love* and more. Recipient of an Emerging Artist Award from Opera Index, Reynolds has been awarded first place in

many competitions. Reynolds studied at the Curtis Institute of Music.



**WYNTON MARSALIS** (b. 1961)  
**VIOLIN CONCERTO (2015)**

**Scored for:** three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet and e-flat clarinet, three bassoons including contrabassoon, four French horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings, and solo violin

**Performance time:** 40 minutes

**First Grant Park Orchestra performance**

The violin is not an instrument that immediately comes to mind when one thinks of jazz. But trumpet virtuoso and composer Wynton Marsalis is never one to be confined

by genre. Marsalis embodies the “Third Stream”—a term coined in the 1950s for the fusion of classical and jazz. Born in New Orleans to a noted jazz pianist, Marsalis demonstrated musical ability from an early age. He intended to pursue a classical career, enrolling at Juilliard in 1979, but other opportunities came knocking. In 1980, he joined Art Blakey and the Jazz Messengers and formed his own band in 1981. He has since performed alongside countless jazz legends, including Sarah Vaughan, Dizzy Gillespie, and Herbie Hancock. Even after leaving Juilliard in 1981, he continued to have one foot in the classical world, recording classical trumpet concertos and performing with top orchestras. Marsalis completed his Violin Concerto in 2015, thanks to the persistence of violinist Nicola Benedetti. The two met after Marsalis heard the then seventeen-year-old phenom in concert. Benedetti later pressed him to write her a concerto, and he eventually agreed. Over an intense two-year collaboration, they pored over every note together—often over transatlantic phone calls—until it was just right.

In his Violin Concerto, Marsalis attempts to find organic connections between his background as a jazz musician and Benedetti’s as a Scottish classical violinist. “I looked for real-life examples in the history of jazz–symphonic collaborations and to the environment and experience that connect Nicky and me,” he explains in the liner notes of Benedetti’s Grammy-winning recording of the concerto with the Philadelphia Orchestra. “I considered aspects of her Scottish ancestry, the great Afro-American abolitionist Frederick Douglass’s love of legendary Scottish poet Robert Burns, my love and inextinguishable respect for Scottish baritone saxophonist Joe Temperley (and his gleeful recitation of pungent limericks), and the luminous but obscure achievements of Afro-American keyed bugler Francis Johnson... These sources led me to reconnect with the Anglo-Celtic roots of Afro-American music.”

Across the concerto’s four movements, diverse musical influences whiz past like a kaleidoscope of America. The first movement, “Rhapsody,” opens with a single whispered note in the solo violin, “as if to say ‘And so it came to pass’ or ‘Once upon a time,’” Marsalis explains. The movement starts in a dreamlike state, but it soon progresses into nightmare before finally dissolving into what Marsalis calls “ancestral memory.” “Rondo Burlesque” reflects Marsalis’s New Orleans roots, depicting a Mardi Gras party complete with a calliope, circus clowns, and African gumbo. “Blues” takes on a more somber note, traversing “flirtation, courtship, intimacy, sermonizing, final loss and abject loneliness that is out there to claim us all.” Finally, “Hootenanny” is “a raucous, stomping, and whimsical barnyard throwdown,” after which point the soloist “goes on down the Good King’s highway to other places yet to be seen or even foretold.”



## **WOLFGANG AMADEUS MOZART (1756 - 1791)** **AVE VERUM CORPUS, K.618 (1791)**

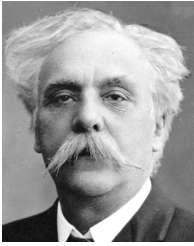
**Scored for:** organ, strings and chorus

**Performance time:** 4 minutes

**First Grant Park Orchestra performance:** September 2, 1944;  
Henry Weber, conductor

In the summer of 1791, Constanze Mozart, the wife of Wolfgang Amadeus Mozart, was “taking the cure” in the thermal waters of Baden, a spa town outside Vienna. In the nine years of their marriage, Constanze gave birth six times, though only two survived past infancy.

These pregnancies must have taken a toll on her body because she frequently sought treatment for various ailments in Baden. That summer, Constanze was pregnant with what would be their last child, Franz Xaver Wolfgang Mozart. The composer would visit his wife in Baden as often as he could extract himself from composing *The Magic Flute*. During these visits, he befriended Anton Stoll, a local school teacher and choirmaster at the church of St. Stephan. On June 17, 1791, Mozart wrote this simple devotional motet, *Ave verum corpus*, for Stoll's choir. It was likely written for the Feast of Corpus Christi on June 22 and first performed on or around that date.



**GABRIEL FAURÉ** (1845 - 1924)

***CANTIQUE DE JEAN RACINE, OP.11 (1865)***

**Scored for:** two flutes, two oboes, two clarinets, two bassoons, two French horns, harp, strings, and chorus

**Performance time:** 6 minutes

**First Grant Park Orchestra performance**

While still a student at École Niedermeyer in Paris, the nineteen-year-old Gabriel Fauré composed one of his most beloved choral works, *Cantique de Jean Racine*. The piece won him first prize in the school's composition competition in 1865. Originally written for choir and organ, *Cantique de Jean Racine* has since been scored for different combinations of accompanimental instruments, including strings and organ, strings and harp, and orchestra. The piece foreshadows the long, lyrical vocal lines that would appear in Fauré's Requiem, composed in the late 1880s. The text, by the seventeenth-century French poet Jean Racine, paraphrases a Latin hymn from the Roman breviary for Matins, an early-morning worship service and the first of the seven canonical hours.

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GRANT PARK  
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## FRANCIS POULENC (1899 - 1963)

### GLORIA (1959)

**Scored for:** three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet, three bassoons including contrabassoon, four French horns, three trumpets, three trombones, tuba, timpani, harp, celesta, piano, strings, solo soprano and chorus

**Performance time:** 52 minutes

**First Grant Park Orchestra performance:** July 26, 1969;

Julius Rudel, conductor and Evelyn Mandac, soprano

Famously dubbed “le moine et le voyou” (half monk, half rascal) by Claude Rostand in 1950, Francis Poulenc was a man of contradictions. Composer and essayist Ned Rorem quipped that Poulenc, “like his music, was the sum of his obvious parts—dapper and ungainly, wicked and pious, a slipshod perfectionist.” Poulenc did not think juxtaposing light and dark was paradoxical. “[The French] realize that somberness and good humor are not mutually exclusive,” he explained. “Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unendurable.” But one tragic incident made the dark in Poulenc’s music more profound, throwing the light into sharper relief.

In August 1936, Poulenc’s friend and fellow composer Pierre-Octave Ferroud died in a grizzly car accident in Debrecen, Hungary. To process his grief, Poulenc made a pilgrimage to the ancient shrine of the Black Virgin at Notre-Dame de Rocamadour. The religious experience he had there was transformative, leading him back to the Roman Catholic faith of his childhood. Throughout the rest of his career, Poulenc produced a steady stream of religious choral works, beginning with *Litanies à la vierge noire* that year.

Poulenc’s Gloria resulted from a commission from the Serge Koussevitzky Foundation in 1959. The piece proved a struggle for the perfectionist who suffered from deep insecurity and self-doubt. It had taken him four years to write his Organ Concerto, and he suffered a nervous breakdown while writing his 1957 opera *Dialogues des Carmélites*. He wrestled similarly with the Gloria, calling it “a problem work” that required constant revision. But by the premiere in January 1961, Poulenc acknowledged, “The Gloria is without a doubt the best thing I have done . . . It has given me a confidence that I badly needed.”

At the premiere, some criticized the Gloria for the very quality that makes Poulenc’s music undeniably his—the seeming incongruousness between levity and solemnity. But this effect was entirely intentional. When writing the piece, Poulenc had in mind the angels that stick out their tongues in Benozzo Gozzoli’s Renaissance frescoes and a group of Benedictine monks he had seen enjoying a game of soccer. This secular lightheartedness is especially apparent in the “Laudamus te” movement, which recalls Vivaldi’s famous setting of the text, both in the shape of the opening melody and in its use of a two-part canon. “Domine Deus” and “Domine Deus, Agnus Dei,” on the other hand, are much darker and more dramatic with their slow tempos, reduced orchestration, reverent tone, and prominent use of the soprano soloist. These movements, which form the emotional pillars of the work, are reminiscent of Poulenc’s dramatic writing in *Dialogues des Carmélites*. Still fresh in Poulenc’s mind at the time of writing the Gloria, the spiritually powerful opera tells the real-life story of the

Martyrs of Compiègne, a group of Carmelite nuns who were guillotined for refusing to renounce their vocation during the French Revolution.

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### **Mozart Ave verum corpus**

Ave verum corpus natum  
de Maria virgine;  
vere passum immolatum  
in cruce pro homine.

Cujus latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine

Hail, true body born  
of the Virgin Mary,  
who was truly sacrificed  
on the cross for man.

May you whose pierced side  
flowed with blood  
be for us a foretaste  
as we come to think of death.

### **Fauré Cantique de Jean Racine**

Verbe, égal au Très-Haut, notre unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit nous rompons le silence.  
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de ta grâce puissante  
Que tout l'enfer fuie au son de ta voix.  
Dissipe le sommeil d'une âme languissante  
Qui la conduit à l'oubli de tes lois.

O Christ, sois favorable à ce peuple fidèle  
Pour te bénir maintenant rassemblé.  
Reçois les chants qu'il offre à ta gloire immortelle  
Et de tes dons qu'il retourne comblé.

Word, equal to the Almighty, our sole hope,  
Eternal day of the earth and the heavens,  
We break the silence of the peaceful night.  
Divine savior, cast your eyes upon us.

Pour on us the fire of your powerful grace  
So that all hell flees at the sound of your voice.  
Dispel the sleep of a languishing soul  
Who lives forgetful of your laws.

O Christ, look kindly on your faithful people  
Assembled now to glorify you.  
Receive the songs that we offer to your immortal glory  
And let us depart, crowned with your gifts.

### **Poulenc Gloria**

#### **I. Gloria**

Gloria in excelsis Deo  
Et in terra pax hominibus bonæ voluntatis.

#### **II. Laudamus Te**

Laudamus te, Benedicimus te, Adoramus te,  
Glorificamus te.  
Gratias agimus tibi Propter magnam gloriam  
tuam.

#### **III. Domine Deus**

Domine Deus, Rex cælestis, Deus Pater  
omnipotens.

#### **IV. Domine Fili unigenite**

Domine Fili unigenite, Jesu Christe.

#### **V. Domine Deus Agnus Dei**

Domine Deus, Agnus Dei, Filius Patris,

#### **I. Glory to God**

Glory to God in the highest  
And on earth peace, goodwill to all people.

#### **II. We Praise You**

We praise you, We bless you, We worship you,  
We glorify you.  
We give thanks to you for your  
great glory

#### **III. Lord God**

Lord God, heavenly King,  
Almighty Father.

#### **IV. Lord the only begotten Son**

Lord, the only-begotten Son, Jesus Christ.

#### **V. Lord God Lamb of God**

Lord God, Lamb of God, Son of the Father,



Rex Celestis  
Deus Qui tollis peccata mundi,  
Miserere nobis;  
suscipe deprecationem nostram.

#### VI. Qui sedes ad dexteram Patris

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.

King in Heaven  
Who takes away the sins of the world,  
Have mercy on us.  
Receive our prayers.

#### VI. You who sit at the right hand of the Father

You who sit at the right hand of the Father,  
have mercy on us.  
Only you are holy, only you are Lord.  
Only you are most high.  
Jesus Christ, the Holy Spirit in the glory of God  
the Father.  
Amen.

## THE GRANT PARK CHORUS

The Grant Park Chorus was formed in 1962 by Thomas Peck, who led the ensemble until his passing in 1994. He was succeeded by his protégé, Michael Cullen, who served as chorus director until 1997. In 2002, after a series of prominent guest conductors, the Festival selected the current chorus director, Christopher Bell. Bell readies an ensemble ranging from 60 to 90 singers for all choral concerts, in addition to serving as a resident conductor at the Festival. During the 2023 season, the Grant Park Chorus includes four singers from the Festival Vocal Fellowship, a training program for young professionals designed to increase diversity in the field of classical and choral music.



Winners of the Margaret Hillis Award for artistic excellence, the Grant Park Chorus is a fully professional ensemble with a majority of the vocalists working and living in Illinois. In addition to making frequent solo appearances and holding teaching positions in area music schools, universities, and private studios, members of

the Grant Park Chorus perform with Lyric Opera of Chicago, Chicago a cappella, Music of the Baroque, and the Chicago Symphony Chorus.

During the 2023 Festival, the chorus performs Dvořák's *Stabat Mater* (Jun 16-17), an American Songs tribute at the South Shore Cultural Center (Jun 26) and the Columbus Park Refectory (Jun 27), a concert of classics, including Mozart's *Ave verum corpus*, Fauré's *Cantique de Jean Racine*, and Poulenc's *Gloria* (Jul 7-8); Johannes Brahms' *A German Requiem* with Joel Thomspon's *Seven Last Words of the Unarmed* (Jul 21-22); *Bravo Broadway* (Jul 28-29), and a rarity by Felix Mendelssohn: *The First Walpurgis Night* (Aug 18-19).