



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

Damnation of Faust

Friday, August 19, 2016 at 6:30 p.m.

Saturday, August 20, 2016 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar, *Conductor*

Michael Black, *Guest Chorus Director*

BERLIOZ *The Damnation of Faust,*
Dramatic Legend in Four Parts, Op. 24

Part I

Plains of Hungary
Peasants' Round Dance
Another Part of the Plain

Part II

The North of Germany
Mephistopheles' Entrance
Auerbach's Cellar in Leipzig
On the Banks of the Elbe
Finale

INTERMISSION

Part III

Trumpets and Drums Sound the Retreat
Recitative (Faust and Mephistopheles)
Recitative — The King of Thule (Marguerite)
The Street in Front of Marguerite's House
Duet (Marguerite and Faust)
Trio and Chorus

Part IV

Romance (Marguerite)
Invocation to Nature (Faust)
Recitative and Hunt
The Ride to the Abyss
Pandemonium
In Heaven — Marguerite's Apotheosis

Marguerite Allyson McHardy, *Mezzo-Soprano*
Faust Jonathan Johnson, *Tenor*
Mephistopheles Stephen Hegedus, *Baritone*
Brander Kristinn Sigmundsson, *Bass*

This concert is supported by
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MICHAEL BLACK has been Chorus Master for Lyric Opera since its 2013-14 season. Immediately following Lyric's 2014-15 season important engagements for the company's chorus master included preparing the choruses for *The Marriage of Figaro* (Western Australian Opera), Britten's *War Requiem* (Melbourne Symphony Orchestra, Sir Andrew Davis conducting), and Haydn's *Harmoniemesse* (Grant Park Festival debut). Chorus master from 2001 to 2013

at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At OA he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. As one of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he was heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales.



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ALLYSON McHARDY, Mezzo-Soprano, has appeared in leading roles with the Aix-en-Provence Festival, Opéra de Montréal, Vancouver Opera, Opera Atelier (Toronto), Michigan Opera Theatre (Detroit), Calgary Opera, Opéra National de Paris, Opéra Comique (Paris), Pacific Opera Victoria, Canadian Opera Company, New York City Opera, Tafelmusik (Toronto), Glyndebourne and other major companies in Europe. Among her many concert engagements are those with the Toronto Symphony Orchestra, Les Violons du Roy (Montreal and Quebec City), Chicago Symphony Orchestra, St. Louis Symphony,

Symphony Nova Scotia, Royal Concertgebouw Orchestra (Amsterdam), Orchestre de Québec, National Arts Centre Orchestra (Ottawa), Montreal Symphony Orchestra, Grant Park Orchestra, and in a concert devoted to music in the life and work of Robertson Davies presented by the Aldeburgh Connection. Ms. McHardy also participated in innovative collaborations with Alberta Ballet performing *Requiem*, choreographed by Jean Grand-Maître and set to the music of Mozart's masterpiece, and in a national tribute to Maureen Forrester at Stratford Summer Music. Recitals have taken her to many music centers in Canada. Allyson McHardy's most recent recording is the 2014 JUNO-nominated *Orlando* by Handel with the Pacific Baroque Orchestra and Alexander Weimann on the ATMA label. Her other CDs include the JUNO- and ADISQ-nominated Caldara's *La Conversione di Clodoveo*, *Re di Francia* (ATMA), in which she performed the title role; Bellini's *Norma* with the Warsaw Philharmonic; two works by Harry Somers (*Serinettes* and *A Midwinter Night's Dream* on Centrediscs); and Ukrainian music by composer Mykola Lysenko in a six-disc collection on the Musica Leopoldis label. Allyson McHardy lives in Toronto with her husband and daughter.



JONATHAN JOHNSON, Tenor, a native of Macon, Georgia, is a third-year member of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago. He holds a professional artist certificate from the A. J. Fletcher Institute of the University of North Carolina School of the Arts, where he appeared in *La Rondine*, *Owen Wingrave*, *L'enfant Prodiges* and *Die lustigen Weiber von Windsor*. Other performance credits include *The Crucible* (Piedmont Opera), *Peter Grimes* and the title role in *Candide* (Aspen Summer Music Institute). Mr. Johnson received his Bachelor of Music from Mercer University's Townsend School of Music, where he sang in *L'Egisto*, *The Merry Widow* and *L'Élixir d'amore*. He made his Chicago debut performing in Poulenc's *Les Mamelles de Tirésias* with the Civic Orchestra of Chicago. This spring brought Mr. Johnson's debut with the New York Philharmonic and Dallas Symphony Orchestra in concert with Grammy-winning trumpet player Chris Botti. At Lyric, he has performed in *Capriccio*, *Il Trovatore*, *The Magic Victrola*, *The Passenger*, *Le Nozze di Figaro*, *The Merry Widow* and *Der Rosenkavalier*. During the upcoming Lyric season, Jonathan Johnson is featured in *Lucia di Lammermoor*, *Les Troyens* and *Don Quichotte*. His future engagements include debuts with Portland Opera (*L'italiana in Algeri*) and San Diego Opera (*Falstaff*).



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STEPHEN HEGEDUS, *Baritone*, is frequently heard with leading orchestras and opera companies in Canada and abroad. His operatic appearances include the title role of *Le Nozze di Figaro*, Leporello (*Don Giovanni*), Colline (*La Bohème*), Guglielmo (*Così fan tutte*), Albert (*Werther*), Nick Shadow (*The Rake's Progress*), Collatinus (*The Rape of Lucretia*), Talbot (*Maria Stuarda*), Sprecher (*Die Zauberflöte*) and Angelotti (*Tosca*). He has appeared with the Teatro Municipal de Santiago, Canadian Opera Company, Vancouver Opera, L'Opéra de Montréal, Opera Atelier, Pacific Opera Victoria, Edmonton Opera, Opera

Hamilton and Against the Grain Theatre. A prize winner at the Lyndon Woodside Oratorio Solo Competition, Mr. Hegedus' extensive concert experience includes appearances with the Vancouver Symphony (Mozart's *Requiem*), Winnipeg Symphony (Haydn's *Creation*), l'Orchestre symphonique de Montréal (Bernstein's *A Quiet Place*), Victoria Symphony (Bach's *Weihnachts-Oratorium*), I Musici de Montréal (Finzi's *In terra pax*), l'Orchestre symphonique de Québec (Bach's *Magnificat* and Bruckner's *Te Deum*) and Aldeburgh Festival (Bach's *B minor Mass*). He has performed Handel's *Messiah* with the National Arts Centre Orchestra, Toronto Symphony Orchestra, l'Orchestre Symphonique de Montréal, Seattle Symphony and others. His 2015-2016 schedule has included Lully's *Armide* with Opera Atelier and Opera Columbus, *St. Matthew Passion* with the Vancouver Bach Choir, Britten's *A Midsummer Night's Dream* with Pacific Opera Victoria and *The Hungarian-Finnish Connection* at the Royal Conservatory of Music in Toronto. A finalist at Plácido Domingo's Operalia, Stephen Hegedus made his Carnegie Hall debut in Bach's *Mass in B minor* with the Oratorio Society of New York and returned for Handel's *Messiah*.



KRISTINN SIGMUNDSSON, *Bass*, joined the Dallas Symphony for *Die Walküre*, Staatsoper Hamburg for *Don Carlos*, Caramoor Music Festival for *Fidelio*, Icelandic Opera for *Il Barbiere di Siviglia* and Cincinnati May Festival for Dvořák's *Stabat Mater* during the 2015-2016 season. His future seasons include performances with the Théâtre Royal de la Monnaie, Staatsoper Hamburg and Budapest Festival Orchestra. Last season, Mr. Sigmundsson appeared with Los Angeles Opera for its trilogy of Beaumarchais operas singing Don Basilio in *Il Barbiere di Siviglia*, Louis XVI in Corigliano's *The Ghosts of Versailles* and

Doctor Bartolo in *Le Nozze di Figaro*, King Philip in *Don Carlo* with Icelandic Opera, *Der Fliegende Holländer* at the Ravinia Festival and Haydn's *Creation* at the Cincinnati May Festival. His many additional credits include engagements with the Opéra National de Paris, Metropolitan Opera, Staatsoper Wien, Bayerische Staatsoper and Semperoper Dresden, where his most recent performances include Méphistophélès in *La Damnation de Faust*. He recently joined the Iceland Symphony Orchestra, Royal Scottish National Orchestra, and the Budapest Festival Orchestra on tour and sang Elgar's *The Dream of Gerontius* with the Hamburger Symphoniker, Schumann's *Geburtstag* at the Leipzig Gewandhaus, and Dvořák's *Requiem* with the Orchestra del Maggio Musicale. Among his recordings are *Don Giovanni* and *Die Zauberflöte* (Decca), Schreker's *Die Gezeichneten* (Deutsche Grammophon), Schumann's *Faustszenen* (Harmonia Mundi), *Fidelio* (LSO Live) and Bach's *St. John Passion* and *St. Matthew Passion* (Phillips). Kristinn Sigmundsson performed principally in his native Iceland before joining the Hessische Staatstheater in Wiesbaden. He trained in and taught biology for a few years before becoming a singer, studying first at the Reykjavik Academy of Singing and then at the Hochschule für Musik und darstellende Kunst in Vienna.



THE DAMNATION OF FAUST, DRAMATIC LEGEND IN FOUR PARTS, OP. 24 (1845-1846) Hector Berlioz (1803-1869)

The *Damnation of Faust* is scored for three flutes, all doubling piccolo, two oboes, both doubling English Horn, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two timpani, percussion, two harps and strings. The performance time is 120 minutes. The Grant Park Orchestra and Grant Park Chorus first performed

this work on August 15, 2003, with Carlos Kalmar conducting.

There was a historical Faust. The Doctor Faustus who provided one of the most enduring figures in Western folklore and literature lived in Germany in the early 16th century, gaining a wide reputation as a necromancer, astrologer, alchemist and sorcerer. So extraordinary were his powers, so tangled the path of his life, so evil his reputation, that the popular belief sprang up that he was in league with the devil himself; Faustus more than once referred to that unearthly force as his "crony." Though many scholars accused him of being nothing more than a brazen charlatan, he threw enough of a fright into the fledgling Protestant clergy that he was denounced by Luther and Melancthon. Soon after his death, around 1540, Faust came to symbolize the man endowed with special powers during his earthly life at the cost of his own eternal damnation. The tales about Faust first found their way into literature when they were woven through the *Faustbuch*, published by a now-unknown author in 1587, in which Faust was made to give accounts of legendary, ancient and medieval sorcerers and occultists from his own merciless point of view. The incarnation of the lord of the underworld, Mephistopheles — savage, ironical, scheming, wicked — and his hellish domain were made chillingly vivid in that telling. Translations quickly spread the *Faustbuch* across Europe, and by 1604, the English dramatist Christopher Marlowe had produced his *History of D. Faustus*, which retained some of the coarse humor and sensational images of the original work but added to them a certain dignity and tragedy. Plays and puppet shows on the Faust theme were popular for the next two centuries, as were manuals of magic bearing Faust's name explaining how to avoid a pact with the devil, or, if it came to that, how to break one. In 1784, the German rationalist writer Gotthold Lessing tried to redeem Faust in an unfinished play by depicting him as a noble man in pursuit of knowledge at any cost. This redemptive thread was taken up by Goethe in his renowned transfiguration of the Faust legend into a cosmic treatise on man's relation to the universe. (Part I was published in 1808; Part II in 1832, shortly after the author's death.)

In 1827, Gérard de Nerval published his French translation of Goethe's *Faust, Part I*. Hector Berlioz, 24, consumed by the fit of raging passion for the English actress Harriet Smithson that flared into the *Symphonie Fantastique*, and primed to consume the most profound and moving experiences and ideas, devoured it. "This marvelous book fascinated me from the very first moment," he wrote. "I could not put it down. I read it incessantly, at meals, in the theater, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting them to music." The result was the *Eight Scenes from "Faust"* for voices and orchestra of 1829, which Berlioz had printed ("foolishly," he later admitted) at his own expense — actually, financed by a loan from one of his students — and sent off to Goethe for the great man's opinion. ("Berlioz shrank from nothing. Had Virgil been alive, a copy of *Les Troyens* would have undoubtedly been mailed to Rome promptly upon publication," chided Louis Biancolli.) Goethe, whose musical taste was both untrained and conservative, sought advice on the score from

his friend Carl Zelter, the distinguished Berlin composer, choir master and teacher of Mendelssohn. They concluded that Berlioz's music merited unstinted vilification, and in a letter to him compared it to "a fragment of an abortion resulting from a hideous incest." Berlioz did not bother to reply.

Berlioz's *Faust* then laid fallow until 1845, when he was on an extended concert tour of Austria, Hungary and Germany. He collected some scraps from the earlier *Eight Scenes*, largely concocted his own text on the Faust tales, and set to work on his "dramatic legend" while bouncing along in a coach between Eastern European cities. (He left a detailed account of the work's genesis in his fascinating *Memoirs*.) The piece, titled *The Damnation of Faust*, was completed in Paris the following year and first heard at the Opéra-Comique in December. The premiere was a disaster. Hardly half of the seats were filled, and Berlioz acquired some 10,000 francs in debt. "Nothing in my career as an artist has wounded me more deeply," he admitted. It was not until 1876, seven years after his death, that *The Damnation of Faust* achieved success, and then immediately, almost ironically, became his most popular work in Paris — it had to be repeated constantly for six weeks, and was given an average of a half-dozen times annually by the prestigious Colonne Orchestra for the next 25 years.

The success of the *Damnation of Faust* was due in no small part to the originality and impact of its orchestral writing, demonstrated nowhere better than in the score's most famous moment, the thrilling *Rákóczy March*, whose circuitous route into the finished work Berlioz related in his *Memoirs*: "The night before my departure from Vienna for Hungary, a Viennese amateur well up on the ways of the country I was to visit came to see me, bringing a volume of old airs. 'If you want the Hungarians to like you,' he said, 'write a piece on one of their national tunes.'" Berlioz chose the song written in 1809 by John Bihari to honor the Rákóczys, a noble family long active in the Hungarian struggle for freedom from Austria. The piece that Berlioz erected on Bihari's theme was received tumultuously by the Hungarian patriots when the composer premiered it in Pesth on February 15, 1846. More than simply a stirring march (George Bernard Shaw wrote that he would "charge out and capture Trafalgar Square single-handed" if it lasted one minute more), the *Rákóczy March* seemed to the Hungarians to distill the essence of their fiery calls for independence that were to erupt in violence only two years later. Such was the success of this piece that Berlioz made room for it in the finished *Damnation of Faust* by incongruously transporting his German hero to a Hungarian plain to witness a charge of the national cavalry. "I should not have hesitated to bring him in any other direction if it would have benefited the piece," explained the pragmatic composer.

Berlioz authority Wolfgang Dömling provided the following précis of the dramatic progress of *The Damnation of Faust*: "PART I (Scenes 1-3). Faust, alone at sunrise in a meadow, revels in the loveliness of springtime and the joys of his solitary way of life. The tranquil pastoral scene is disturbed, however, first by country folk singing a round, and then by a regiment of fully armed soldiers marching off to battle (*Rákóczy March*). Faust quickly withdraws from this scene.

"PART 2 (Scenes 4-8). Alone in his study, Faust resolves to put an end to his profoundly melancholy mood by taking poison. The sounds of the Easter hymn restrain him, however, and he returns to everyday matters and the consolations of religion. All of a sudden, Mephistopheles appears and promises Faust, who at first is highly sceptical, a life of the utmost good fortune and pleasure. The next setting is Auerbach's cellar in Leipzig, where students are carousing and singing; Mephistopheles enters with Faust and sings his *Flea Song*. In the following scene, on the banks of the Elbe, Mephistopheles casts a sleeping spell over Faust and then entices him with tantalizingly seductive dreams; he is allowed a glimpse of his future love, Marguerite.

On awaking, Faust demands to meet her. The last scene is taken up by a procession of soldiers and students.

"PART 3 (Scenes 9-14). Faust has been led by Mephistopheles into Marguerite's chamber and awaits her with passionate longing. Marguerite appears, and Faust, hiding behind a curtain, learns that she too has dreamed of him as her future beloved. Lost in a reverie, she sings the *Ballad of the King of Thule*. Rounding off his magic feats with a flourish, Mephistopheles conjures up a grand dance of the will-o'-the-wisps [a 'will-o'-the-wisp' is a natural phenomenon of flickering light produced by the evening combustion of marsh gases, known to have led many travelers astray. In modern parlance, a 'will-o'-the-wisp' is an elusive thought or a misleading idea], and seductively sings an ironically 'moral' song. Faust and Marguerite discover one another and declare their mutual love. Their tryst is rudely interrupted by rowdy neighbors and Mephistopheles' interference.

"PART 4 (Scenes 15-20). In a highly dramatic solo scene, Marguerite pours out her fervent love for Faust, but a passing troop of soldiers makes it all too clear that she will never see him again. Faust himself is alone in the wilderness, this time in a desperate mood. Mephistopheles appears and forces Faust to sign a document that will free Marguerite from prison, to which she has been condemned for murdering her mother. They set off, but Mephistopheles drags Faust down into Hell, where his arrival is greeted with demoniac glee. Marguerite, who has repented of her sins, is received into Heaven with all kindness."

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