



**GRANT PARK
MUSIC FESTIVAL
IN MILLENNIUM PARK**

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

Schubert Mass in E-flat

Friday, August 9, 2013 at 6:30PM

Saturday, August 10, 2013 at 7:30PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar, *Conductor*

Christopher Bell, *Chorus Director*

Emily Birsan, *Soprano*

Julie Ann Miller, *Mezzo-Soprano*

John Irvin, *Tenor*

Adam Bonanni, *Tenor*

Richard Ollarsaba, *Bass*

MESSIAEN *Les Offrandes Oubliées, Méditation Symphonique*

MACMILLAN *The Confession of Isobel Gowdie*

INTERMISSION

SCHUBERT *Mass in E-flat Major, D. 950*

Kyrie

Gloria

Credo

Sanctus — Osanna

Benedictus — Osanna

Agnus Dei

EMILY BIRSAN

JULIE ANN MILLER

JOHN IRVIN

ADAM BONANNI

RICHARD OLLARSABA

This concert is sponsored by
The Elizabeth Morse Charitable Trust



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Soprano **EMILY BIRSAN**, born in Neenah, Wisconsin, is a third-year Ryan Opera Center member. She studied at Lawrence University and University of Wisconsin-Madison, and participated in the Bay Area Summer Opera Theater Institute and the Voci nel Montefeltro Academy in Italy. In 2010 she debuted with Madison Opera as Barbarina in *The Marriage of Figaro*. She made her Lyric debut as Stella in *The Tales of Hoffmann* and has since appeared in *Boris Godunov*, *Elektra*, and *Rigoletto*. During the upcoming season she performs in *Parsifal* and *La Clemenza di Tito*.

Mezzo-soprano **JULIE ANNE MILLER** is a first-year member of the Ryan Opera Center. A native of Sacramento, she has appeared as a soloist at Carnegie Hall and with the Cincinnati Symphony Orchestra. Miller has appeared as Tisbe/*La Cenerentola*, Donna Elvira/*Don Giovanni*, and Stéphanos/*Roméo et Juliette*. Miller completed her graduate studies in the inaugural class of Dawn Upshaw's graduate program at Bard College and studied at California State University, Sacramento. This season at Lyric she appears in *Otello* (debut), *La Traviata* and *Die Fledermaus*.



A first-year Ryan Opera Center member, tenor **ADAM BONANNI** is a native of Nazareth, Pennsylvania. He made his Carnegie Hall debut as soloist in Handel's *Messiah* with the St. Cecilia Chorus. Bonanni recently completed graduate studies at Mannes College, where he was featured as Bardolfo/*Falstaff*, Don Ottavio/*Don Giovanni*, and Dorvil/Rossini's *La scala di seta*. He portrayed Arturo/*Lucia di Lammermoor* at Chautauqua Opera. In this Lyric season he will appear in *Parsifal* (debut) and *La Traviata*.

Tenor **JOHN IRVIN**, a second-year Ryan Opera Center member, made his professional debut in 2011 as a Boston Lyric Opera Emerging Artist in *Macbeth*. Originally a piano major, Irvin completed his academic training at Boston University Opera Institute. Irvin has participated in the apprentice artist programs of Central City Opera and Santa Fe Opera. At the Lyric, he sang in *Werther* (debut), *Die Meistersinger von Nürnberg* and *Rigoletto*, and next season will appear in *Otello*, *Parsifal*, *La Traviata* and *The Barber of Seville*.



A first-year Ryan Opera Center member, bass-baritone **RICHARD OLLARSABA**, a native of Tempe, Arizona, earned a master of music degree at the North Carolina School of the Arts. He appeared there in roles by Mozart, Donizetti and Nicolai, and with Piedmont Opera and North Carolina Opera. He earned his bachelor's degree from the Cleveland Institute of Music and made his professional debut at Opera Cleveland in *The Marriage of Figaro*. He will appear in Lyric productions of *Otello* (debut), *Madama Butterfly*, *Parsifal* and *La Traviata*.



**LES OFFRANDES OUBLIÉES ("THE FORGOTTEN OFFERINGS"), MÉDITATION SYMPHONIQUE (1930)
Olivier Messiaen (1908-1992)**

Les Offrandes Oubliées is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is eleven minutes. This is the first performance of this work by the Grant Park Orchestra.

The "Symphonic Meditation" *Les Offrandes Oubliées* ("The Forgotten Offerings") is the earliest of Messiaen's important orchestral scores, written when he was 21. In 1936, its three sections were titled *La Croix*, *Le Péché* and *L'Eucharistie* ("The Cross," "The Sin," "The Eucharist"). Though the published score omits these headings, it contains the following preface on the flyleaf: "Arms outstretched, sorrowful unto death, on the tree of the Cross you shed your blood. You love us, gentle Jesus, we have forgotten it. Driven by folly and the dart of the serpent, in a race breathless, frantic, without release, we were descending into sin as into a tomb. Here is the table pure, the source of charity, the banquet of the poor; here is adorable Mercy offering the bread of Life and of Love. You love us, gentle Jesus, we had forgotten it."

The emotional progression of the work's three sections are elucidated by the markings in the score: "dolorous, profoundly sad;" "ferocious, desperate, breathless;" "with great pity and great love." The closing "Communion" is nothing less than Messiaen's evocation of eternity through music of near motionlessness — as though time itself had been mystically suspended. This is music of beauty and pure, rich feeling; "fantastic music," as Karlheinz Stockhausen once said, "of the stars."

**THE CONFESSION OF ISOBEL GOWDIE (1990)
James MacMillan (born in 1959)**

The Confession of Isobel Gowdie is scored for piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is twenty minutes. This is its first performance by the Grant Park Orchestra.



Scottish composer James MacMillan wrote: "Between 1560 and 1707 as many as 4,500 Scots perished because their contemporaries thought they were witches. Many of the victims were women whose sex alone seems to have been the inspiration for their persecutors' zeal. Mass hysteria surrounded the suspicion of these women from whom confessions were extorted through torture. In 1662, Isobel Gowdie from Nairn confessed to having been baptized by the devil and joining a coven of thirteen who met at night; she had journeyed to the centre of the earth to feast with the King and Queen of the fairies; she could fly, or become a hare, a cat or a crow; sometimes the devil beat her: 'he would be beating us all up and down like naked ghaists.' She was subsequently strangled at the stake and burned in pitch."

"Initially I was drawn by the potential of this insane and terrible story, but the work soon developed a far more emotional core as I attempted to draw together various strands in a single, complicated act of contrition. To do this, I have tried to capture the soul of Scotland in music, and outer sections contain a multitude of chants, songs and litanies coming together in a reflective outpouring."



The work begins with a nebulae of sound from which appear sighs, half-heard fragments of sharp rhythms, and wisps of the Scottish ballad *The Cruel Mother* and a chant from the Requiem Mass for the Dead, *Lux aeterna luceat eis, Domine* — “*May eternal light shine upon them, O Lord.*” These elements are woven together in whispers juxtaposed with full cries until cut off by thirteen iterations of a massive chord, the nightmarish evocation of Isobel’s torture, confession and sentence. The motive flickers through the ensuing ferocious pounding until it is pronounced softly and fully by the entire orchestra, save only the thirteen notes hammered by the timpani. The chant and the beating continue, layered, alternating, good and evil contending, until the force of coercion becomes distant and diminished as it is once again assumed into the sonic nebulae of the opening. The work closes with a shaft of pure, radiant orchestral light.



MASS IN E-FLAT MAJOR, D. 950 (1828) Franz Schubert (1797-1828)

Schubert’s Mass in E-flat Major is scored for two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings. The performance time is 58 minutes. This is the first performance of this Mass by the Grant Park Orchestra.

It is unknown exactly why Schubert wrote his ambitious Mass in E-flat major. Alfred Einstein conjectured in his fine study of the composer that it might have been to catch the attention of the Habsburg court, where Schubert had been trained as a youngster and where he might have hoped to succeed either the *Hofkapellmeister*, Joseph Eybler, or his assistant, Josef Weigl, both of whom were nearing retirement age. Also possible is that it was commissioned by a newly formed music society at the Church of the Holy Trinity in Alsergrund, the site the year before of Beethoven’s funeral service. The E-flat Mass was first heard on October 4, 1829 at the Alsergrund church, conducted by Ferdinand Schubert, the composer’s brother.

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,
Pater omnipotens.
Domine Jesu Christe, Fili unigenite,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi:
miserere nobis;
Quoniam tu solus sanctus,
quoniam tu solus altissimus,
quoniam tu solus Dominus,
cum sancto spiritu,
in gloria Dei Patris. Amen.

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,
Father almighty,
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God,
Son of the Father,
you take away the sin of the world:
have mercy on us;
For you alone are the Holy One,
you alone are the Most High,
you alone are the Lord,
with the Holy Spirit,
in the glory of God the Father. Amen.



CREDO

Credo in unum Deum,
factorem coeli et terrae,
visibilem omnium et invisibilem.
Credo in unum Dominum,
Jesum Christum.
Credo in Filium unigenitum,
ex patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Per quem omnia facta sunt.
Qui propter nos homines et
nostram salutem
descendit de caelis:
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
judicare 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.
Confiteor unum baptisma in
remissionem peccatorum mortuorum
et vitam venturi saeculi. Amen.

We believe in one God,
maker of heaven and earth,
of all that is, seen and unseen.
We believe in one Lord,
Jesus Christ.
We believe in the only Son of God,
eternally begotten
of the Father.
God from God, Light from Light,
true God from true God.
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 acknowledge one baptism for the
forgiveness of sins of the dead,
and the life of the world to come. Amen.

Sanctus, sanctus, sanctus Dominus,
Deus Sabaoth,
pleni sunt coeli et terra
gloria tuae.
Osanna in excelsis.

SANCTUS

Holy, holy, holy Lord,
God of power and might,
heaven and earth are full
of your glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

BENEDICTUS

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

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.

AGNUS DEI

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.