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

Philip Glass: A Journey Through Time
Wednesday, July 20, 2016 at 6:30 p.m.
Jay Pritzker Pavilion
GRANT PARK ORCHESTRA
Marin Alsop, Guest Conductor
Alisa Weilerstein, Cello
Michael Ward-Bergeman, Hyper-accordion

GOLIJOV
Azul
Paz Sulfúrica
Silencio
Transit
Yrushalem

ALISA WEILERSTEIN
MICHAEL WARD-BERGEMAN
JAMEY HADDAD
CYRO BAPTISTA

GLASS
LIFE: A Journey Through Time
Beginnings
Out of the Sea
Into the Air
Planet of Life

Arranged for orchestra by MICHAEL RIESMAN
Visual choreography by ALEXANDER V. NICHOLS
LIFE project editing by CHRISTINE ECKSTROM
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MARIN ALSOP has been Music Director of the Baltimore Symphony Orchestra since 2007, a tenure she recently agreed to extend until 2021. Ms. Alsop was appointed Principal Conductor of the São Paulo Symphony Orchestra (OSESP) in 2012, when she led the orchestra on a successful European tour, and became Music Director the following year, with her contract now extended to 2019. Since 1992, she has also been Music Director of California’s Cabrillo Festival of Contemporary Music. She retains strong links with all her previous orchestras — Bournemouth Symphony Orchestra (Principal Conductor 2002-2008, now Conductor Emeritus), Eugene Symphony Orchestra (Music Director 1989-1996, now Conductor Laureate) and Colorado Symphony Orchestra (Music Director 1993-2005, now Music Director Laureate). Marin Alsop has guest conducted the great orchestras of the world, and in September 2013 made history as the first female conductor of the BBC’s “Last Night of the Proms” in London. Highlights of her 2015-2016 season include a historic return for an American musician to Cuba, conducting the National Symphony Orchestra of Cuba, and a concert leading Bernstein’s West Side Story in celebration of Carnegie Hall’s 125th anniversary. Ms. Alsop’s extensive discography with the orchestras of Baltimore, Leipzig, São Paulo and London appear on the Naxos, Decca, Harmonia Mundi and Sony labels. She is the only conductor to receive the prestigious MacArthur Fellowship and is an Honorary Member of London’s Royal Academy of Music and Royal Philharmonic Society. She was recently appointed Director of the Graduate Conducting Program at the Peabody Institute. Born in New York, Marin Alsop attended Yale and Juilliard. Her career was launched in 1989, when she won the Leopold Stokowski International Conducting Competition and was the first woman awarded the Koussevitzky Conducting Prize at Tanglewood, where she was a pupil of Leonard Bernstein.

Cellist ALISA WEILERSTEIN, recipient of a 2011 MacArthur Fellowship, premiered two major new concerto commissions during the 2015-2016 season: Pascal Dusapin’s Outscape with the Chicago Symphony Orchestra, before giving its first European performances in Stuttgart and Paris; and Matthias Pintscher’s Cello Concerto with the Danish National Orchestra, which she reprised with Cologne’s WDR Symphony. Ms. Weilerstein’s other recent orchestral highlights include Elgar with the London Symphony, Prokofiev with the Czech Philharmonic, Shostakovich and Haydn with the Bavarian Radio Symphony, Schumann with the Orchestre de Paris, Dutilleux with Hamburg’s NDR Symphony, Hindemith with the Frankfurt Radio Symphony, Tchaikovsky with the Orchestre de la Suisse Romande, and Barber with Washington DC’s National Symphony. Following the October 2015 release of their duo album debut on Decca, she reunited with pianist Inon Barnatan for U.S. and European recital tours. As an exclusive Decca Classics recording artist, Alisa Weilerstein’s discography includes Dvořák’s Cello Concerto; Solo, her compilation of unaccompanied 20th-century cello music; and the Elgar and Elliott Carter cello concertos with Daniel Barenboim and the Staatskapelle Berlin, which was named BBC Music’s “Recording of the Year 2013.” Ms. Weilerstein’s career milestones include an emotional account of Elgar’s Concerto with the Berlin Philharmonic and Daniel Barenboim in Oxford, England, and a performance at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked with Osvaldo Golijov and Matthias Pintscher and premiered works by Lera Auerbach and Joseph Hallman. She appears at music festivals worldwide, and regularly collaborates with Venezuela’s Simón Bolívar Symphony Orchestra and El Sistema education program.
Accordionist **MICHAEL WARD-BERGEMAN** is a performer, songwriter and composer who has collaborated with world-class musicians and composers from a wide range of genres. Mr. Ward-Bergeman started his musical training on piano and violin, but it was his devotion to the accordion and music technology that led him to create a 21st-century version of the instrument he dubbed the hyper-accordion. He is currently designing a re-imagined acoustic accordion in which the air is pumped from a pair of bellows through a keyed airbox. Whistles, reeds in gourd resonators, bells and other objects driven by air are set into motion and sound by the directed “wind” exiting tubes connected to the airbox. Everything hangs from the player’s body, as if perched on the branches of a walking tree. With parts manufactured for him around the globe, the instrument is being developed in his hometown of New Orleans.

Percussionist/drummer **JAMEY HADDAD**, born in Cleveland, holds a unique position in the worlds of jazz and contemporary music. Mr. Haddad’s musical voice transcends styles and trends, and the universal quality of his playing has attracted many international collaborations. He is a professor at the Oberlin Conservatory and Cleveland Institute of Music and previously taught for eighteen years at Boston’s Berklee School of Music. Regarded as one of today’s foremost world music and jazz percussionists, Jamey Haddad was selected Top World Percussionist by *Drum Magazine* in 2012 and one of the Top Four World Percussionists by *Modern Drummer* in 2007. Mr. Haddad collaborates regularly with Simon and Garfunkel, Osvaldo Golijov, Yo-Yo Ma, Dawn Upshaw, Esperanza Spalding, Danilo Perez, Joe Lovano, Elliot Goldenthal, Brazil’s Assad Brothers, Simon Shaheen, Paul Winter Consort, Nancy Wilson, Dave Liebman and many other artists. He recently toured the United States in the bands of Sting and Paul Simon.

**CYRO BAPTISTA** has emerged as one of today’s leading percussionists since arriving in the United States from his native Brazil in 1980. He performs with his own percussion and dance ensemble, “Beat the Donkey,” and in a wide range of collaborations that include David Byrne, Kathleen Battle, Brian Eno, Melissa Etheridge, Laurie Anderson, James Taylor, Carly Simon, Kevin Breit, Michael Tilson Thomas, Daniel Barenboim, The Chieftains, Bobby McFerrin, Wynton Marsalis and Santana, as well as with such respected Brazilian artists such as Milton Nascimento, Marisa Monte and Nana Vasconcelos. Mr. Baptista has toured extensively with Yo-Yo Ma’s Brazil Project, Trey Anastasio’s Band (of Phish), John Zorn’s Electric Masada, Herbie Hancock’s Grammy Award-winning *Gershwin’s World*, and Sting and Paul Simon’s *Rhythm of the Saints*. He also composes for the children’s television network Nickelodeon. Cyro Baptista has performed on five Grammy Award-winning albums, won “Best Brazilian CD of the Year” from *Jazziz* and *Drum* magazines for the first Beat the Donkey album and was named “Best Percussionist of 2002” by both of those publications. His first solo recording, *Villa Lobos/Vira Loucos*, mixes his own compositions with works of the Brazilian composer Heitor Villa Lobos. A documentary on Beat the Donkey produced by the WGBH-TV Boston program *La Plaza* won three New England EMMY Awards in 2002.
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AZUL (“BLUE”) FOR CELLO, HYPERACCORDION, PERCUSSION AND ORCHESTRA 

Golijov’s Azul is scored for three piccolos, English horn, clarinet, bassett horn (alto clarinet), bassoon, four horns, three trumpets, three trombones, percussion, harp and strings. The performance time is 27 minutes. This is the first performance of the work by the Grant Park Orchestra.

Osvaldo Golijov’s parents, a piano teacher mother and a physician father, emigrated from Russia to Argentina, where Osvaldo was born in 1960 in La Playa, thirty miles from Buenos Aires. He studied piano and composition at the local conservatory before moving in 1983 to Jerusalem, where he entered the Rubin Academy and immersed himself in the colliding musical traditions of that city. Golijov came to the United States in 1986 to do his doctoral work at the University of Pennsylvania, and spent summers at Tanglewood studying with Lukas Foss and Oliver Knussen. He has been on the faculty of the College of the Holy Cross in Worcester, Massachusetts since 1991. Golijov’s works, with their syntheses of European, American and Latin secular cultures and their deep spirituality drawn from both Judaism and Christianity, have brought him international notoriety, a Kennedy Center Friedheim Award and a coveted MacArthur Foundation “Genius Award.” He was named Musical America’s “2005 Composer of the Year,” and in 2006 Lincoln Center in New York presented a festival called “The Passion of Osvaldo Golijov.” He is currently working on a commission for the Metropolitan Opera.

Azul was originally written for Yo-Yo Ma on a Boston Symphony Orchestra commission celebrating its 125th anniversary for premiere at the 2006 Tanglewood Festival; it was revised for Alisa Weilerstein in 2007. Golijov conceived Azul as a meditative work that would, he explained, “evoke the majesty of certain Baroque adagios.” He borrowed another Baroque practice for Azul by surrounding the solo cello with a distinctly modern supporting “continuo” of percussion and “hyperaccordion,” an expanded and amplified instrument invented by Michael Ward-Bergeman. The work is structured not in classical sonata-concerto form but instead uses the Baroque procedures of chaconne and passacaglia, continuous forms that refer repeatedly to a given melodic phrase or chord progression.

For both the thematic material and expressive nature of Azul, Golijov revisited a piece for soprano, clarinet and string quartet he had composed in 2002 — Tenebrae. The services of Tenebrae (“darkness”) encompass the most solemn moments of the Christian year. The name is applied to the combined Roman Catholic observations of Matins and Lauds, which bracket daybreak on Thursday, Friday and Saturday of Holy Week, during which fifteen candles signifying the ebbing life of Christ are extinguished one-by-one after the singing of the obligatory Psalms. The service closes “in tenebris.”

Of the background to his Tenebrae, Golijov wrote, “I composed Tenebrae as a consequence of witnessing two contrasting realities in a short period of time in September 2000. I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space [‘azul’ means ‘blue’ in Spanish]. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it ‘from afar,’ the music would probably offer a ‘beautiful’ surface but, from a metaphorically closer distance, one could hear that,
beneath that surface, the music is full of pain. I lifted some of the haunting melismas from Couperin's *Troisième Leçon de Ténèbre* for my work."

Golijov found another new source of inspiration for *Azul* in a passage from Pablo Neruda’s monumental poem *Canto General: Alturas de Machu Picchu* ("In the Heights of Machu Picchu"), in which the Chilean poet reflected on different aspects of the natural and human landscape of his native Andean region: From air to air, like an empty net, / I went wandering between the streets and the atmosphere, / arriving and saying goodbye ... / Someone waiting for me among the violins / met with a world like a buried tower / sinking its spiral below the layered leaves / color of raucous sulfur / and lower yet, in a vein of gold / like a sword in a scabbard of meteors / I plunged a turbulent and tender hand / to the most secret organs of the earth.

*Azul*'s emotional journey proceeds through four stages. The first, *Paz Sulfúrica* ("Sulfurous Peace," after Neruda’s poem), emerges around the soloist’s eloquent, questing melody. *Silencio* is a passage of deep introspection led by the cello. *Transit* is a magical cadenza in which cello, percussion and hyperaccordion evoke a global range of musical styles. *Yrushalem*, whose title recalls the text of the *Tenebrae* service ("Jerusalem, Jerusalem, turn to the Lord your God"), reinvents the music of the opening section before the work closes with figures suggesting stars shooting across the azure, night sky.

**LIFE: A JOURNEY THROUGH TIME (2006)**

Philip Glass (born in 1937)

Life: A Journey Through Time is scored for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta and strings. The performance time is 30 minutes. This is the first performance of the work by the Grant Park Orchestra.

Frans Lanting’s *LIFE: A Journey Through Time* is a celebration of life on Earth, as expressed through the imagery of Frans Lanting and the music of Philip Glass. Performed by a symphony orchestra with images projected dynamically on a cinema-width screen, the *LIFE* symphony interprets the history of life on Earth in seven movements, from its earliest beginnings to its present diversity. The musical score for the 30-minute version of *LIFE* comprises the second, third, fifth and seventh movements from the original *LIFE* symphony.

The *LIFE* symphony is based on the book *LIFE: A Journey Through Time*, by Frans Lanting and editor Chris Eckstrom. In his Introduction to the book, Lanting explains the story behind the four sections of *LIFE* that are featured in this symphony performance:

"*Beginnings* traces life from its single-celled origins through its evolution into more complex forms in the sea. *Out of the Sea* deals with the phase when life ventured ashore but was still dependent on water as a medium for reproduction. *Into the Air* highlights the evolutionary innovations of birds and flowering plants, a section that ends with the cataclysmic events that caused the demise of dinosaurs and many other life-forms. The concluding section, *Planet of Life*, envisions the collective force of life as a sixth element that shapes our planet.

"It is humbling to imagine the immensity of time covered by the history of life on Earth. I hope this work will contribute to bridging the gap between a naturalist’s appreciation for nature and a scientist’s understanding of life. It is my tribute to the kinship and continuity of all life on Earth."
The original LIFE symphony was produced by the Cabrillo Festival of Contemporary Music, and had its world premiere in Santa Cruz, California in 2006, with Marin Alsop conducting the Cabrillo Festival Orchestra. The Festival commissioned a score from Philip Glass, which consists of seven sections adapted from works originally composed for smaller ensembles or solo instruments, and presented for the first time for full orchestra in arrangements by Michael Riesman. The 30-minute version of the LIFE symphony features the second, third, fifth and seventh movements: Beginnings, Out of the Sea, Into the Air and Planet of Life.

Since its premiere, LIFE has been performed in major concert halls in both North America and Europe, including Lincoln Center in New York, Barbican Centre in London and Concertgebouw in Amsterdam, a performance attended by the Netherlands’ Queen Beatrix. LIFE has also been commissioned for celebrations including the Gala Opening of the World Science Festival in New York and for the official ceremony to inaugurate CERN’s Large Hadron Collider in Geneva, Switzerland.

For more information about The LIFE Project, please visit: www.lanting.com

“A JOURNEY THROUGH TIME”
A Poem by Frans Lanting and Chris Eckstrom
from the book LIFE: A Journey Through Time

BEGINNINGS
Life arises around cracks in the Earth.
Mud and minerals become substrates where life begins to multiply,
thickening in places, growing structures under a primeval sky.
Once single cells learn to capture sunlight, they alter the atmosphere,
creating a breath for all life thereafter.
A breath that became fossilized as iron.
Life needs a breath and it needs a membrane to contain itself,
so it can replicate and mutate.
Shallow seas nurture life early on, as it grows into more complex forms.
Life evolves when light and oxygen increase.
Life hardens and becomes defensive.
Life learns to move and begins to see.
The first eyes grow on trilobites.

OUT OF THE SEA
Vision is refined in horseshoe crabs, among the first to leave the sea.
They still do what they have done for ages, their enemies long gone.
Scorpions follow prey out of the sea, where slugs become snails.
Fish try amphibian life and frogs adapt to deserts.
Lichens develop as a co-op: Fungi marry algae.
They cling to rock and transform barren land.
True land plants arise, leafless at first.
Once they learn to stay upright, they grow in size and shape.
The fundamental forms of ferns follow, bearing spores that foreshadow seeds.
Life flourishes in swamps.

INTO THE AIR
When Earth warms, green forests nurture things with wings.
One early form left an imprint like it fell only yesterday,
while others fly today like visions from the past.
In birds life gains new mobility.
Flamingos cover continents. Migrations get underway. Birds witness the emergence of flowering plants: Water lilies are among the first. In Australia a lily turns into a grass tree; in Hawaii a daisy becomes a silversword. In ancient Gondwana drought molds proteas. But when that great continent breaks up, life gets lush. Jungles arise, sparking new layers of interdependence. Fungi multiply. Orchids emerge, their genitalia shaped to lure insects. Coevolution entwines insects and birds with plants forever. But when birds can’t fly they become vulnerable. Extinction can come slowly, but sometimes it happens fast. When an asteroid hits the Earth, a world vanishes in flames. But there are witnesses, survivors in the dark.

PLANET OF LIFE

Life is a force in its own right. It is a new element. It has altered the Earth. Life covers Earth like a skin. And where it does not, as in Greenland in winter, the margins for life become clear. But where water is liquid, it is a womb for cells green with chlorophyll, and that molecular marvel has made the difference. It fuels everything on Earth. The animal world today lives on oxygen released by algae, bacteria, and plants: Their waste is our breath; our exhalation is theirs. This Earth is alive, and it has made its own membrane, a biosphere made of land, sea, and air, energized by all living things forming a whole that is held together and sustained by the collective power of life.

FRANS LANTING, Photographer and Creative Director, has been hailed as one of the great nature photographers of our time. His influential work appears in books, magazines and exhibitions around the world. For four decades he has documented wildlife from the Amazon to Antarctica to promote understanding about the Earth and its natural history through images that convey a passion for nature and a sense of wonder about our living planet. Lanting's work has been commissioned frequently by National Geographic, where he served as a Photographer-in-Residence. In 2006, Lanting launched The LIFE Project, a lyrical interpretation of the history of life on Earth, as a book, an exhibition, an interactive website, and a multimedia symphony with music by Philip Glass. The LIFE Symphony was premiered under Marin Alsop in Santa Cruz, California in 2006 and is currently touring North America and Europe. Lanting's books, which include Okavango: Africa's Last Eden (2012, 1993), LIFE: A Journey Through Time (2006), Jungles (2000), Penguin (1999), Living Planet (1999), Eye to Eye (1997), Bonobo (1997), Forgotten Edens (1993) and Madagascar, A World Out of Time (1990), have received awards and acclaim. Lanting serves on the National Council of the World Wildlife Fund and the Leadership Council of Conservation International, and is a Trustee of the University of California at Santa Cruz. He has received top honors.
from World Press Photo, the title of BBC Wildlife Photographer of the Year, and the Sierra Club’s Ansel Adams Award. He has also been honored as a Fellow of the Royal Geographic Society in London and is a recipient of Sweden’s Lennart Nilsson Award. In 2001 H.R.H. Prince Bernhard inducted Frans Lanting as a Knight in the Royal Order of the Golden Ark, the Netherlands’ highest conservation honor.

PHILIP GLASS, through his operas, symphonies, compositions for his own ensemble, and wide-ranging collaborations with artists ranging from Twyla Tharp and Allen Ginsberg to Woody Allen and David Bowie, has had an extraordinary and unprecedented impact on the musical and intellectual life of his times. The operas — *Einstein on the Beach*, *Satyagraha*, *Akhnaten*, and *The Voyage*, among many others — play in the world’s leading houses. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese’s *Kundun*, while *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may have been the most radical and influential mating of sound and vision since *Fantasia*. Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, Juilliard School and in Aspen with Darius Milhaud. He moved to Europe and studied with the legendary Nadia Boulanger, who also taught Aaron Copland, Virgil Thomson and Quincy Jones, and also worked closely with sitar virtuoso Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble — seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies; two piano concertos; concertos for violin, piano, timpani, saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; string quartets; and works for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma and Doris Lessing, among many others. Philip Glass presents lectures, workshops and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

MICHAEL RIESMAN, Arranger, is a noted composer, conductor, keyboardist and producer best known as Music Director of the Philip Glass Ensemble. As Glass’ long-time collaborator, Riesman has conducted live performances and recordings of many of his works. He was the producer and solo pianist of the Academy Award-nominated soundtrack for the film *The Hours*, and has released an album of solo piano arrangements of music from that film. Riesman has received two Grammy nominations as a conductor, for *The Photographer* and *Kundun*. He has also conducted and performed on albums by Paul Simon (*Hearts and Bones*), Scott Johnson (*Patty Hearst*), Mike Oldfield (*Platinum*), Ray Manzarek (*Carmina Burana*), David Bowie (*BlackTie/White Noise*) and Gavin Bryars (*Jesus’ Blood Never Failed Me Yet*). Riesman released his own album, *Formal Abandon*, which originated from a commission by choreographer Lucinda Childs. His own compositions include the film scores for *Enormous Changes At The Last Minute*, *Pleasantville*, and Christian Blackwood’s *Signed: Lino Brocka*. Riesman studied at the Mannes College of Music and Harvard University, where he received his Ph.D., and has taught at Harvard and SUNY-Purchase. He has also served as Composer in Residence at the Marlboro Music Festival and the Tanglewood Festival.
ALEXANDER V. NICHOLS, Visual Choreographer, is a Berkeley, California native whose theater credits include designs for American Conservatory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theater, Washington, DC’s Arena Stage, Houston’s Alley Theater, Baltimore’s Center Stage, Boston’s Huntington Theater Company, California Shakespeare Festival, National Theater of Taiwan and New York City’s Culture Project. In the dance world, Nichols joined the Margaret Jenkins Dance Company in 1986 as technical director and has since designed scenery and lighting for fourteen pieces. He has served as resident designer for the Pennsylvania, Hartford and American Repertory ballets, and as lighting director for American Ballet Theatre. His other dance credits include work with numerous ballet companies from San Francisco to Singapore and collaborations with many celebrated choreographers. His design experience extends to live music, where he began by assisting lighting designer Harri Kouvenen with the bands Metallica, Exodus and Laaz Rockit. He has since collaborated with Kronos Quartet, Paul Dresher Ensemble, Gamelan Sekar Jaya and performance artist Rinde Eckert. Nichols created the exterior lighting design for the Sentinel Building, Francis Ford Coppola’s historic headquarters in San Francisco, as well as the courtyard lighting at the Niebaum Coppola Winery in Napa. He was the structural lighting designer for Circle of Memory, an installation project created with Eleanor Coppola, Richard Beggs, Jean McMann, Elizabeth Macdonald and Robilee Frederick. Alexander Nichols’ awards include four Isadora Duncan Awards, a Bay Area Critics Circle Award, and four Dean Goodman Awards.

CHRISTINE ECKSTROM, LIFE Project Editor, is a writer, videographer and producer. She is the author of Forgotten Edens, and is a contributing author of numerous books published by National Geographic, where she worked as a staff writer for fifteen years. Assignments have taken her to wild places on all seven continents, and for the past three decades she has worked with her husband and partner, Frans Lanting, on fieldwork from the Amazon to Mongolia. She collaborated with Lanting to write and edit Life: A Journey Through Time, and to realize The LIFE Project as a traveling exhibition, an interactive website, and a multimedia symphony with music by Philip Glass. She has teamed up with Lanting to produce a number of acclaimed natural history and photography books, including Okavango: Africa’s Last Eden (2012, 1993), Life: A Journey Through Time (2006), Jungles (2001), Penguin (1999), and Eye to Eye (1997). Her National Geographic Traveler story, “The Last Real Africa,” earned her a Lowell Thomas Award for Best Magazine Article on Foreign Travel. As a videographer, Eckstrom documents the fieldwork she produces with Lanting. She has filmed and produced pieces for the National Geographic Channel and NGM.com on cloud goats in India, elephants of the Western Ghats, Hawaii’s volcanoes, wildlife in Zambia, albatrosses in the Southern Ocean, and chimpanzees in West Africa. Her coverage of chimpanzees in West Africa was also featured in the NOVA-National Geographic television special Ape Genius, which received a 2008 Peabody Award.