Chicago Symphony Orchestra
Riccardo Muti  Zell Music Director
Yo-Yo Ma  Judson and Joyce Green Creative Consultant

Thursday, June 22, 2017, at 8:00
Friday, June 23, 2017, at 1:30
Saturday, June 24, 2017, at 8:00
Sunday, June 25, 2017, at 3:00

Riccardo Muti  Conductor
Riccardo Zanellato  Bass
Chicago Symphony Chorus
  Duain Wolfe  Director
Chicago Children’s Choir
  Josephine Lee  Artistic Director

Verdi
Overture to  Nabucco

Verdi
Four Choruses
Gli arredi festivi  from  Nabucco
Va, pensiero  from  Nabucco
Vedi! Le fosche notturne  from  Il trovatore
Patria oppressa!  from  Macbeth

CHICAGO SYMPHONY CHORUS

Verdi
Overture to  I vespri siciliani

INTERMESSION

Puccini
Intermezzo from  Manon Lescaut

Mascagni
Intermezzo from  Cavalleria rusticana

Boito
Prologue to  Mefistofele

The appearance of this evening’s guest artists is made possible with the generous sponsorship of Josef and Margot Lakonishok.

Thursday evening’s concert is generously sponsored by Mr. and Mrs. Earl Rusnak.

Friday afternoon’s performance is generously endowed by Elaine Frank in loving memory of Zollie Frank.

The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.

This program is partially supported by a grant from the Illinois Arts Council Agency.
The appearance of this evening’s guest artists is made possible with the generous sponsorship of

JOSEF AND MARGOT LAKONISHOK.
Giuseppe Verdi  
Born October 10, 1813; Le Roncole, near Busseto, Italy  
Died January 27, 1901; Milan, Italy

Overture to Nabucco

Early in his career, Verdi became the most talked about composer in Italy. By the end of his long and astonishingly productive life, he was probably the most beloved composer in the world. The range of his life could not have been greater—from his childhood in a dirt-floored house in Roncole (more of a crossroads than a village) to a retirement marked by the kind of prestige, wealth, and international fame few composers ever enjoy.

“With Nabucco,” Verdi wrote, “my career can be said to have begun.” Nabucco was his third opera and his first big success. Coming quickly after the dispiriting failure of Un giorno di regno (King for a day)—when Verdi seriously considered giving up composition for good, before he had even written a single work that would keep his name alive—Nabucco marked the turning point in his fortunes. From that moment on, not every opera he composed found easy success with the public, but each one drew crowds, demanded attention, and moved him closer to reaching his ideal form of musical theater. In Italy, Verdi was quickly recognized as the voice of the future.

The Overture to Nabucco was hastily written after the opera was finished, scarcely in time for the premiere. It is based on themes from the opera, including the big melody of “Va, pensiero” (the great chorus of the Hebrew slaves performed later in this concert), which is never stated full-out, but is instead previewed and glimpsed, in order not to spoil its ultimate effect in the opera. It resounds with the confidence and assurance of a composer who has found his voice.

Above: Verdi, lithograph by Roberto Focosi, ca. 1841

COMPOSED  
1841

FIRST PERFORMANCE  
March 9, 1842; Milan, Italy

INSTRUMENTATION  
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion, strings

APPROXIMATE PERFORMANCE TIME  
8 minutes

FIRST CSO PERFORMANCES  
February 23 and 24, 1956, Orchestra Hall. Fritz Reiner conducting  
August 1, 1993, Ravinia Festival. Carlo Rizzi conducting

MOST RECENT CSO PERFORMANCES  
July 26, 2002, Ravinia Festival. Miguel Harth-Bedoya conducting  
September 21, 2013, Orchestra Hall. Riccardo Muti conducting  
January 27, 2017, Alte Oper, Frankfurt, Germany. Riccardo Muti conducting (performed as an encore)
Giuseppe Verdi

Four Choruses

There was no music at Verdi’s funeral, in keeping with his own wishes. A month after his death, when a procession carrying his remains to their final resting place slowly passed through the streets of Milan, they were jammed with thousands of grieving spectators, and the crowd sang “Va, pensiero,” the popular chorus from *Nabucco*. It was a fitting gesture, for at the heart of Verdi’s great achievement throughout his creative life was his uncanny ability to stir mass emotion. And it was with choral music that he most dramatically gave voice to the thoughts and feelings of his people, and by extension, all people. In Verdi’s hands, the great choruses from the operas became a vehicle for important statements that were often politically daring and inflammatory.

For Verdi, choruses were characters in the drama. The anonymous people listed at the bottom of the cast page—the usual roundup of knights, ladies-in-waiting, deputies, maidservants, villagers, heralds; or sometimes simply “men, women, and children of the populace”—emerge as real people once the music begins. Verdi spent a lifetime writing for chorus. The introductory choral number was part of the operatic tradition he inherited from Rossini, and indeed music for chorus opens Verdi’s first opera, *Oberto*. Sixty years later, he put his pen to paper for the last time to give us his final choral works, the Four Sacred Pieces. In between, Verdi transformed the chorus from a corporate entity into a vehicle for deeply personal thoughts. And although he frequently complained about the quality of the choruses in the opera houses where he worked, he continued to write inventive and increasingly complex music for them to sing. Ultimately, Verdi would take the chorus out of costume and treat it simply as the voice of mankind, in the Requiem Mass, creating a work as compelling as anything he ever put on the stage.

“Gli arredi festivi,” the large opening chorus from *Nabucco*, shows how, even at the earliest stage in his career, Verdi could put his individual stamp on the traditional opera chorus. This is a carefully planned complex of contrasting sections.

Gli arredi festivi FROM *Nabucco*

**Va, pensiero FROM *Nabucco***

**COMPOSED**
1841

**FIRST PERFORMANCE**
March 9, 1842; Milan, Italy

**INSTRUMENTATION**
mixed chorus, two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, four trombones, two harps, timpani, percussion, strings

**APPROXIMATE PERFORMANCE TIME**
10 minutes

**FIRST CSO PERFORMANCES**
November 2, 3, and 4, 1989, Orchestra Hall. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti (November 2 and 3) and Kenneth Jean (November 4) conducting

August 1, 1993, Ravinia Festival. Chicago Symphony Chorus (Duain Wolfe, guest chorus director), Carlo Rizzi conducting (“Va, pensiero”)

**MOST RECENT CSO PERFORMANCE**
September 21, 2013, Orchestra Hall. Chicago Symphony Chorus (Duain Wolfe, director), Riccardo Muti conducting (“Va, pensiero”)

**CSO RECORDING**
1989. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti conducting. London

Above: Verdi, ca. 1850

26
that move toward a grand climax, as the Israelites pray for help in fighting Nabucco, the king of Babylon, while his army advances. Verdi begins with a powerful, thunderous chorus—a hint of the famous storm music that will open Otello forty-five years later. Then, in music for unison bases over a brass chorale, the Levites call on the temple virgins to pray for deliverance; their reply is accompanied by harp and winds. The chorus ends with all the forces reunited in their powerful plea.

The prototype and best known of Verdi’s choruses remains “Va, pensiero” from Nabucco. At the La Scala premiere of the opera on March 9, 1842, this powerful chorus of the Hebrew slaves struck such a resonant chord—particularly at a time when Italians were struggling for freedom from foreign control—that, despite the conventional police prohibition of the time, it had to be repeated. By the time of Verdi’s death, “Va, pensiero” had become a kind of Italian national anthem, and the original message of hope for the Hebrew exiles soon spoke of salvation for all mankind. Despite its universality, this was clearly deeply personal music, with a melody that seems to come straight from the heart. The hallmarks of this hauntingly simple music—a long arching melody over throbbing triplets, unison at first and then exploding into choral harmony, to unforgettable effect, only with the third stanza—have often been imitated, but never surpassed.

“Vedi! Le fosche notturne” from Il trovatore has always been unusually popular, if for no other reason than the unexpected and exotic sound of clanging anvils, which ultimately gave the chorus its nickname—the anvil chorus. But, in conjuring a bizarre sound world for this gypsy chorus—gypsies were anvil-bearing tinkers by trade in the Middle Ages—Verdi has also written oddly short phrases, unanticipated shifts in accents, and a meandering key scheme, in addition to borrowing the rhythmic panache and insistent triangle

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Vedi! Le fosche notturne FROM Il trovatore

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<thead>
<tr>
<th>COMPOSED</th>
<th>1852–53</th>
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<tbody>
<tr>
<td>FIRST PERFORMANCE</td>
<td>January 19, 1853; Rome, Italy</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>mixed chorus, flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, four trombones, timpani, percussion, strings</td>
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<td>APPROXIMATE PERFORMANCE TIME</td>
<td>3 minutes</td>
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<td>FIRST CSO PERFORMANCES</td>
<td>November 2, 3, and 4, 1889, Orchestra Hall. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti (November 2 and 3) and Kenneth Jean (November 4) conducting</td>
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<tr>
<td>CSO RECORDING</td>
<td>1989. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti conducting. London</td>
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Patria oppressa! FROM Macbeth

<table>
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<tr>
<th>COMPOSED</th>
<th>1847, revised 1865</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>April 19, 1865; Paris, France</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>mixed chorus, flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, four trombones, timpani, percussion, strings</td>
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<td>APPROXIMATE PERFORMANCE TIME</td>
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<td>FIRST CSO PERFORMANCES</td>
<td>June 26, 1981, Ravinia Festival. Chicago Symphony Chorus (Margaret Hillis, director), James Levine conducting (complete opera) November 2, 3, and 4, 1889, Orchestra Hall. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti (November 2 and 3) and Kenneth Jean (November 4) conducting</td>
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<tr>
<td>MOST RECENT CSO PERFORMANCES</td>
<td>September 28, October 1, 4, and 6, 2013, Orchestra Hall. Chicago Symphony Chorus (Duain Wolfe, director), Riccardo Muti conducting (complete opera)</td>
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<tr>
<td>CSO RECORDING</td>
<td>1989. Chicago Symphony Chorus (Margaret Hillis, director; Terry Edwards, guest chorus master), Sir Georg Solti conducting. London</td>
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flourishes of the so-called Turkish style familiar from Mozart and Beethoven. With its potent melody and utterly individual sound effects, Verdi paints an unforgettable gypsy portrait in a few quick pages of music. (And Verdi is a master of characterization: these real gypsies don’t sound anything like the tame, masquerading gypsies who show up at Flora’s party in La traviata.)

Throughout Verdi’s career, the patriotic chorus was one of his signature numbers. In 1847, before he had written a note of Macbeth, Verdi told his librettist to pay particular attention to the text for a chorus of Scottish exiles at the beginning of act 4, “the one moment of real pathos in the opera.” When Verdi revised Macbeth for Paris in 1865, he decided to replace the original version of “Patria oppressa!” with the magnificent chorus performed in this concert. This is a work of great originality, beginning with the unusual opening brass chorale over timpani rolls. Throughout, the harmony is bold and unorthodox, and the splendor and subtlety of the choral writing looks forward to the Requiem and the Four Sacred Pieces.

What we hear in these four works is not so much a sequence of operatic choruses as a gallery of people. From the beginning, Verdi understood human nature better than most composers, and he could capture character and spirit in a few notes. He was not necessarily interested in the great figures of myth or legend, but he was fascinated by people so commonplace that they might be mistaken for you or me. People have always found themselves—or their loved ones, or their adversaries—in the pages of Verdi’s operas. That was his genius.

GLI ARREDI FESTIVI from NABUCCO
(Act 1, Scene 1)

Interior of the Temple of Solomon. Hebrews, Levites, and Hebrew virgins

Gli arredi festivi giù cadano infranti, il popolo di Giuda di lutto s’ammanti!
Ministro dell’ira del Nume sdegnato il rege d’Assiria su noi già piombò!
Di barbare schiere l’atroce ululato nel santo delùbro del Nume tuonò!

I candidi veli, fanciulle, squarciate, le supplici braccia gridando levate; d’un labbro innocente la viva preghiera è grato profumo che sale al Signor.
Pregate, fanciulle! Per voi della fiera nemica falange sia nullo il furor!

Gran Nume, che voli sull’ale dei venti, che il folgor spriigion dai nembi frementi, disperdi, distruggi d’Assiria le schiere, di David la figlia ritorna al gioir.

All

The festive decorations fall down broken, the people of Judah clothe themselves in mourning!
Minister of an angry God’s wrath, the King of Assyria has fallen on us now!
The barbarous howlings of barbarian legions have thundered in the holy temple of the Lord!

Levites

Rend your white veils, maidens, raise your arms in supplication; the fervent prayer of innocent lips is a pleasing perfume that rises to the Lord.
Pray, maidens! Through you may the fury of the savage enemy legions be as nothing!

Virgins

Almighty God, who flies on the wings of the wind, who frees the lighting flash from the quivering cloud, disperse, destroy the legions of Assyria, let the daughter of David rejoice once more.
We have sinned! But in heaven may our prayers obtain mercy and forgiveness for our frailty!

All

Oh, let not the wicked cry with blasphemous presumption:

Hebrews and Levites

“Does the God of Israel hide himself for fear?”

All

Do not let your children fall prey to a madman who scorns your everlasting might!
Do not permit the Assyrian foe to sit among his false idols on the throne of David!

VA, PENSIERO from NABUCCO
(Act 3, Scene 2)

The banks of the Euphrates. Hebrews in chains, at forced labor

Hebrews

Va, pensiero, sull’ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli l’aure dolci del suolo natal!
Del Giordano le rive saluta,
di Sionne le torri atterrate . . .
Oh mia patria si bella e perduta!
Oh, memranza si cara e fatal!
Arpa d’or dei fatidici vati,
perché muta dal salice pendì?
Le memorie nel petto racendi,
ci favella del tempo che fu!
O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t’ispiri il Signore un concerto
che ne infonda al patire virtù!

Fly thoughts on wings of gold, go settle upon the slopes and the hills, where, soft and mild, the sweet airs of our native land smell fragrant! Greet the banks of Jordan and Zion’s toppled towers . . .
Oh, my country so lovely and lost! Oh, remembrance so dear and fraught with despair!

Golden harp of the prophetic seers, why dost thou hang mute upon the willow? Rekindle our bosom’s memories, and speak of times gone by! Mindful of Jerusalem’s fate, either give fourth an air of sad lamentation, or else allow the Lord to imbue us with fortitude to bear our sufferings!

Text (Choruses from Nabucco): Temistocle Solera, after the play Nabuchodonosor by Auguste Anicet-Bourgeois and Francis Cornue and the ballet Nabuccodonosor by Antonio Cortesi
VEDI! LE FOSCHE NOTTURNE FROM IL TROVATORE  
(Act 2, Scene 1)

*It is dawn. A ruined house on the slopes of a mountain in Biscay, inside of which, partly visible, 
a great fire is burning.*

**Gypsies**

Vedi! le fosche notturne spoglie  
de’ cieli sveste l’immensa vòlta;  
sembra una vedova che alfin si toglie  
I bruni panni ond’era involta.  

See! The heavens’ great vault  
removes its gloomy nighttime tatters;  
like a widow who takes off at last  
the dark clothes that enfolded her.

(The men, picking up their tools)

All’opra, all’opra! Dagli. Martella.  
Chi del gitano i giorni abbellia?  
La zingarella!  

To work, to work! At it. Hammer.  
Who brightens the gypsy man’s day?  
The gypsy maid!

(The men briefly interrupt their work, saying to the women):

Versami un tratto; lena e coraggio  
il corpo e l’anima traggon dal bere.  

Pour me a draught; the body and soul draw  
strength and courage from drinking.

(The women pour wine into crude cups)

Oh guarda, guarda! . . . Del sole un raggio  
brilla più vivido nel tuo bicchiere!  
All’opra, all’opra! . . .  
Chi del gitano i giorni abbellia?  
La zingarella!  

Oh, look, look! . . . A ray of the sun  
sparkles brighter in my (your) glass!  
To work, to work! . . .  
Who brightens the gypsy man’s day?  
The gypsy maid!

PATRIA OPPRESSA! FROM MACBETH  
(Act 4, Scene 1)

*A deserted spot on the borders of England and Scotland, the forest of Birnam in the distance.  
Scottish refugees, men, women, and children*

Patria oppressa! il dolce nome  
no, di madre aver non puoi,  
or che tutta a’ figli tuo  
sei conversa in un avel.  
D’orfanelli e di piangenti  
chi lo sposo e chi la prole  
al venir del nuovo sole  
s’alza un grido e fere il ciel.  
A quel grido il ciel risponde  
quasi voglia impietosito  
propagar per l’infinito,  
patria oppressa, il tuo dolor.  
Suona a morto ognor la squilla,  
ma nessuno audace è tanto  
che pur doni un vano pianto  
a chi soffre ed a chi muor.  
Patria oppressa!  
Patria mia, oh patria!  

Oppressed country! The sweet name  
of mother, no, cannot be thine,  
now that for thy children  
thou art converted all to a tomb!  
The cry of orphans and bereaved,  
lamenting the loss of husbands or children  
at the coming of each new morn,  
flies up and wounds the heavens.  
To that cry heaven makes response  
as if, moved to pity, it would  
propagate in the infinite  
thy sufferings, oppressed country!  
The bell eternally tolls to death,  
but no man makes so bold  
as to shed a useless tear  
for those who suffer and those who die.  
Oppressed country!  
My country, oh my country!

Text: Francesco Maria Piave and Andrea Maffei, after Shakespeare
I vespri siciliani (The Sicilian vespers) was composed following Verdi’s great mid-century trio of Rigoletto, Il trovatore, and La traviata, and it was followed within the next two years by one of the composer’s most adventurous works, the first version of Simon Boccanegra. Although I vespri siciliani has never achieved the popularity of its immediate neighbors (Boccanegra, admittedly, only in its much later revision), this is the work of the mature Verdi, a composer with an unrivaled sense of music and drama. Verdi’s grand opera—it was premiered in French in Paris in 1855, translated into Italian in 1861, and has since become better known as I vespri siciliani—deals with the French occupation of the island of Sicily during the thirteenth century, and the uprising by the people of Palermo on Easter Sunday 1282. (The vesper bells signal the start of the uprising.)

The monumental overture is his last composed according to the post-Rossini, sonata-form blueprint. Verdi begins with a slow introduction, haunted by premonitions of tragedy. The allegro that follows explodes with music of high drama and is filled with soaring lyrical melody—hallmarks of all Verdi’s scores, yet characteristics that are personalized, tailored to the specific nature and setting of each story, and made to seem fresh and utterly individual time and time again.

Above: Verdi, carte de visite (calling card) by André-Adolphe-Eugène Disdéri, Paris, ca. 1855

In Memoriam

PHILIP GOSSETT (1941–2017)

These performances are dedicated to the memory of musicologist and historian, Philip Gossett.

A former member of the Board of Trustees of the Chicago Symphony Orchestra Association and professor of musicology at the University of Chicago and Sapienza University of Rome, Philip Gossett was renowned as a specialist in nineteenth-century Italian opera. His passing is cause for great sadness in the music world, but his work and contributions in the field of musicology represent a treasure that will remain forever.
In the six years between Verdi’s final operatic masterpieces, Otello and Falstaff, two new contenders to the throne emerged: Giacomo Puccini and Pietro Mascagni. Before they became popular and famous enough to consider themselves rivals, they were friends and roommates at the Milan Conservatory in the early 1880s. (Perpetually short on money, they cooked together in their room, against house rules.)

Mascagni drew attention first. His earliest completed opera, Cavalleria rusticana, was a phenomenal success at its premiere in Rome in 1890. It was soon staged to great acclaim at all the major opera houses in Europe and in the United States. In July 1891, the Berlin correspondent for the Chicago Tribune wrote: “Never perhaps in the entire history of operatic history has a work by an unknown composer been performed in every musical center of importance in Europe in less than six months after its initial production.” The reporter called Mascagni “a recently unknown but now almost world-famous Italian youth.” (Mascagni was twenty-six years old.) On September 30 of that year—only days before the inaugural concerts of the Chicago Orchestra (as the Chicago Symphony Orchestra was called at that point)—Chicago became the second U.S. city to stage Cavalleria rusticana (the U.S. premiere had been given in Philadelphia earlier in the month). Little more than two weeks later, the new Chicago Orchestra, in the second program it ever played, performed the now-famous Intermezzo from Cavalleria rusticana at a concert in Rockford, Illinois, on October 19 (the Orchestra’s first concerts in Chicago’s Auditorium Theatre had
Intermezzo from *Cavalleria rusticana*

**COMPOSED**
1890

**FIRST PERFORMANCE**
May 17, 1890; Rome, Italy

**INSTRUMENTATION**
one flute and piccolo, two oboes, organ, strings

**APPROXIMATE PERFORMANCE TIME**
4 minutes

**FIRST CSO PERFORMANCES**
October 19, 1891; Grand Opera House, Rockford, Illinois. Theodore Thomas conducting
December 15 and 16, 1893, Auditorium Theatre. Theodore Thomas conducting

**MOST RECENT CSO PERFORMANCES**
July 1, 1937, Ravinia Festival. Gennaro Papi conducting
June 9, 2007, Orchestra Hall. Emmanuel Villaume conducting

The two intermezzi performed this week—one from each of these operas—are among the few purely orchestral pieces by either Mascagni or Puccini. George Bernard Shaw wisely pointed out the symphonic element in the instrumental writing in the first act of *Manon Lescaut*, but it is the intermezzo—essentially a prelude to act 3—that reveals Puccini’s gift for imbuing purely orchestral music with a sense of theater. This is music of movement and great drama—it fills in a large gap.
gap in the story that occurs between acts 2 and 3, beginning with Manon’s imprisonment for theft and her journey to Le Havre, where she is to be deported to America. With its dark mood—the brooding opening for solo strings is particularly effective—and urgent melody, it is a masterpiece of compressed emotion and implied action. Built from recalled themes taken from acts 1 and 2, it also stands alone as a small but powerful piece of orchestral writing.

The intermezzo from Mascagni’s *Cavalleria rusticana* does not represent a scene change or a shift in time. Instead, it converts all the tension accumulated in the drama up to this point into a necessary moment of repose and pent-up passion. Its big singing melody, as famous as any in music, grows more insistent until a single repeated note seems to carry the weight of the entire tragedy. In the opera, the intermezzo marks the end of the Easter church service against which the story has been unfolding—hence the presence of the organ in the instrumentation—but the underlying intensity suggests that the drama is far from over. Mascagni’s intermezzo has become popular far out of proportion to its modest dimensions (it has often been used in film, from the opening credits of Martin Scorsese’s *Raging Bull* to the conclusion of Francis Ford Coppola’s *Godfather* trilogy), but like all the indelible moments in music, it remains inexhaustible.

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<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<td>1813</td>
<td>Birth of Giuseppe Verdi, Le Roncole, near Busseto, October 9</td>
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<tr>
<td>1842</td>
<td>Verdi: <em>Nabucco</em> premiere, La Scala, Milan, March 9</td>
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<td>Birth of Arrigo Boito, Padua, February 24</td>
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<td>1847</td>
<td>Verdi: <em>Macbeth</em>, premiere of original version, Florence, March 14</td>
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<td>1853</td>
<td>Verdi: <em>Il trovatore</em> premiere, Rome, January 19</td>
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<td>1855</td>
<td>Verdi: <em>I vespri siciliani</em> premiere, Paris, June 13</td>
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<td>1858</td>
<td>Birth of Giacomo Puccini, Lucca, December 22</td>
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<td>1863</td>
<td>Birth of Pietro Mascagni, Livorno, December 7</td>
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<td>1865</td>
<td>Verdi: <em>Macbeth</em>, premiere of revised version, Paris, April 1</td>
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<tr>
<td>1868</td>
<td>Boito: <em>Mefistofele</em> premiere, La Scala, Milan, March 5</td>
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<td>1871</td>
<td>Verdi: <em>Aida</em> premiere, Cairo, December 24</td>
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<td>1874</td>
<td>Verdi: Requiem premiere, Milan, May 22</td>
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<td>1875</td>
<td>Boito: <em>Mefistofele</em>, premiere of revised version, Bologna, October 4</td>
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<td>1887</td>
<td>Verdi: <em>Otello</em> premiere, La Scala, Milan, February 5</td>
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<td>1890</td>
<td>Mascagni: <em>Cavalleria rusticana</em> premiere, Rome, May 17</td>
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<td>1893</td>
<td>Puccini: <em>Manon Lescaut</em> premiere, Turin, February 1</td>
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<td>Verdi: <em>Falstaff</em> premiere, La Scala, Milan, February 9</td>
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<td>1901</td>
<td>Death of Verdi, Milan, January 27</td>
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<td>1918</td>
<td>Death of Boito, Milan, June 10</td>
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<td>1924</td>
<td>Death of Puccini, Brussels, November 29</td>
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<td>1945</td>
<td>Death of Mascagni, Rome, August 2</td>
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Arrigo Boito
Born February 24, 1842; Padua, Italy
Died June 10, 1918; Milan, Italy

Prologue to Mefistofele

Arrigo Boito is best known today as the brilliant librettist of Verdi’s last two operas, Otello and Falstaff. But unlike the other great librettists in operatic history—Lorenzo da Ponte, Mozart’s collaborator; or Hugo von Hofmannsthal, the partner of Richard Strauss—Boito was himself a highly accomplished composer. He enrolled at the Milan Conservatory in 1853, where his main teacher was Alberto Mazzucato, later principal conductor at La Scala. Boito was already composing an opera on the Faust legend when he met Verdi for the first time, in Paris in 1862, and agreed to write the text to Verdi’s Inno delle nazioni (Hymn of nations), commissioned for the world’s fair in London. Later that year, Boito decided to put his own opera aside—according to Mazzucato’s son, he had been working on it since he was a student—when Gounod’s Faust was triumphantly received in its first La Scala performances. In 1863, Boito and Verdi had a falling out, prompted by Boito’s outspoken views on the provincialism of Italian artistic tradition—a rift that would not be healed for sixteen years, when they were brought together again by the prospect of collaborating on Otello.

From the beginning, Boito had planned to write two operas, Margherita (after the woman seduced by Faust) and Elena (after a reborn Helen of Troy), based on the two parts of Goethe’s poetic drama, which he himself was adapting as his text. But when he returned to the project in 1866, he decided to combine them into a single large-scale opera that he called Mefistofele—the tale seen from the point of view of Mephistopheles, the demonic character who drives the action, rather than Faust. Boito finished the score in 1867 and began to prepare for the premiere of the opera at La Scala, which had never before staged an opera with a libretto written by its composer. (Boito’s decision to print and distribute the libretto in advance was also unprecedented.) Mazzucato was supposed to conduct, but when Boito refused to make the cuts he suggested in order to tighten Boito’s long and unwieldy score—a prologue, four acts, and an epilogue—he backed out, and Boito had to lead his own work, making him that rarest of musical packages: the conductor-composer-librettist.

The premiere, on March 5, 1868, which lasted well past midnight, was a historic fiasco. Only the prologue—the single portion of the opera that is performed this week—was well received. When the opera was given a second time, it was split over two evenings, with the prologue performed both nights and with a ballet, Brahma, by Constantino Dall’Argine, added at the end.

Above: Boito, in his youth. TCS 1.2726, Harvard Theatre Collection, Harvard University

COMPOSED
1860–67, revised 1875

FIRST PERFORMANCE
March 5, 1868; Milan, Italy

INSTRUMENTATION
solo baritone, mixed chorus, children’s chorus, two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, two harps, organ, strings, and an offstage banda of four horns, six trumpets, six trombones, tuba, and percussion

APPROXIMATE PERFORMANCE TIME
26 minutes

FIRST CSO PERFORMANCE
March 2, 1897, Auditorium Theatre. Pol Plançon as soloist, Metropolitan Opera Chorus (Carlo Corsi, director), Luigi Mancinelli conducting (complete opera)

These are the Chicago Symphony Orchestra’s first subscription concert performances.
The ballet alone was enthusiastically applauded. Boito withdrew his opera, defeated and shaken, and turned his attention to other matters.

Over the next few years, Boito wrote articles about opera, made Italian translations of German lieder, worked for the competing publishing houses of Lucca and Ricordi, started and gave up on another opera (Nerone), and then finally decided to revise and shorten Mefistofele, encouraged by a highly successful performance of the prologue in Trieste in 1871. (The revisions were extensive, and included changing the role of Faust from a baritone to a tenor.) A new version of Mefistofele was finally staged at the Teatro Comunale in Bologna in October 1875. This time the reception was enthusiastic. A performance in Venice the following year was even more successful. Mefistofele began to make the rounds of the world’s major houses, arriving in Boston, where it was performed for the first time in this country in 1880. Mefistofele had become the most successful opera not by Verdi to come out of Verdi’s Italy. (The Chicago Orchestra played in the pit when it was presented by the Metropolitan Opera at the Auditorium on March 2, 1897.) The opera has never been a repertory standard, but it has always had its proponents. In the twentieth century, Arturo Toscanini became a great champion, and after Boito’s death in 1918, he helped prepare the manuscript of Boito’s only other opera, the unfinished Nerone, for performance and led the premiere at La Scala in 1924.

Mefistofele is unlike any other work in Italian opera, and at first even some of Italy’s most perceptive musicians were not sure what to think of its daring. Giulio Ricordi, the publisher, wondered whether Boito avoided writing big, traditional melodies “for fear of losing touch with the text.” Verdi was put off by Boito’s boldly unconventional harmonic progressions (so unlike anything in his own music), particularly the magnificent sequence of discordant chords, resolving from one into another, that characterize long stretches of the prologue: “I had always read and understood that the Prologue in Heaven was a thing of spontaneity, of genius . . . yet hearing how the harmonies of that piece are almost all based on dissonances, I seemed to be—not in Heaven certainly.” But Boito’s language, highly individual and even experimental, cast a new light on the Italian opera tradition. The Prologue in Heaven—the title comes directly from Goethe—is one of the truly magnificent scenes in opera, and it is all the more powerful for its dazzling unconventionality. Long regarded as the high point of Boito’s composing career, it has often been performed by itself. Toscanini chose it as the finale of the historic concert on May 11, 1946, that reopened the restored La Scala theater after the Second World War (along with many other landmarks of Italian music, several of them on this week’s program: the overture and “Va, pensiero” from Nabucco, the Overture to I vespri siciliani, and the Intermezzo from Manon Lescaut.)

The Prologue to Mefistofele is in four connected sections. In the opening scene, brilliant, echoing trumpet calls (sounding from afar) accompany a chorus of angels singing in praise of God; their broad and noble theme, later repeated to great effect, anchors the entire prologue. In the second part—a roguish, swaggering scherzo—Mefistofele appears and addresses God directly, wagering that he can win the soul of Faust. Speaking through a chorus mysticus, God accepts. Mefistofele vanishes as a chorus of cherubs begins a song of celestial joys. Finally, a grand complex of massed choruses—penitent women, cherubs, the heavenly host—resumes the song of praise, rising in waves to a dazzling climax.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
PROLOGUE IN HEAVEN
Cumulus of clouds. The blare of seven trumpets. Seven strokes of thunder. The Heavenly Hosts invisible behind the clouds. Mystical Chorus. Cherubim. Penitent women. Then Mefistofele alone in the shadows

Heavenly Hosts

Ave, Signor degli angeli e dei santi, e dei volanti cherubini d’or, dall’euterna armonia dell’Universo nel glauco spazio immerse emana un verso di supremo amor; e s’erge a to per l’aur e azzurre e cave in suon soave.

Hail, Lord of angels and of saints, and of the gold winged cherubim, from the eternal harmony of the Universe, submerged in the celestial space an ode of supreme love emanates gloriously rising up to you across the empty celestial spaces.

Ave, Ave, Ave, Ave.

(Mefistofele appears)

Mefistofele

Ave, Signor. Perdona se il mio gergo si lascia un po’ da tergo le superne teodìe del paradiso; perdona se il mio viso non porta il raggio che inghirlanda i crini degli alti cherubini; perdona se dicendo io corro rischio di buscare qualche fischio.

Il Dio piccin . . . della piccina terra ognor traligna ed erra. E, al par di grillo saltellante, a caso spinge fra gli astri il naso, poi con tenace fatuità superba fa il suo trillo nell’erba.

Boriosa polve! tracotato atòmo! Fantasma dell’uomo! E tale il fa quell’ebbra illusione ch’egli chiama: ragion, ragione. Ah!

Si, Maestro divino, in bujo fondo crolla il padrone del mondo. E non mi dà più il cuor, Tant’è fiacciato, di tentarlo al mal.

Hail, Lord.

Forgive, if my language leaves behind the superior harmonies of Paradise;

Forgive me if my face does not bear the rays which crown the manes of the noble cherubim;

forgive if, in speaking out, I risk being hissed at.

The little God . . . of the little Earth stumbles and errs every so often and, like a hopping cricket, accidentally pokes its nose among the stars, then, with tenaciously fatuous pride, trills in the grass!

Vain dust! Insolent atom! Ghost of man!

Made such by that demented illusion He calls reason, reason. Ah!

Yes, Lord, in deep darkness, the master of the world crumbles.

Nor have I heart, so enfeebled he is, to tempt him to sin.

Mystical Chorus (Off-stage)

T’è noto Faust?

Do you know Faust?

(Please turn the page quietly.)
Il più bizzarro pazzo
ch’io mi conosca, in curiosa forma
ei tu serva da senno.
Inassopita bramosia di saper
il fa tapino ed anelante;
egli vorrebbe quasi trasumanar
e nulla scienza al cupo
suo delirio è confine.
Io mi sobbarco ad adescarlo
per modo ch’ei si trovi
nelle mie reti, vuoi to farne scommessa?

E sia!

Mefistofele

Il più bizzarro pazzo
ch’io mi conosca, in curiosa forma
ei tu serve da senno.
Inassopita bramosia di saper
il fa tapino ed anelante;
egli vorrebbe quasi trasumanar
e nulla scienza al cupo
suo delirio è confine.
Io mi sobbarco ad adescarlo
per modo ch’ei si trovi
nelle mie reti, vuoi to farne scommessa?

E sia!

Mystical Chorus

E sia! Vecchio padre, a un rude gioco
t’avventurasti.
Ei morderà nel dolce pomo dei vizi
e sovra il re del ciel . . .
avrò vittoria!

Sanctus! Sanctus! Sanctus!

Mefistofele

So be it! Old father, you have agreed
to a dangerous game.
He will bite into the sweet apple of vice
and I shall triumph over
the King of Heaven!

Heavenly Hosts

Holy! Holy! Holy!

Mefistofele

(Every so often it pleases me
to see the Old one; I take much care
not to alienate him: it is a fine thing to hear
speak to the Devil
the Eternal one in such a human way.)

Cherubim

(Behind the clouds)

We are fleeting clouds from limbo
wandering in heavenly splendors,
We are choirs of infants, of loves.

Mefistofele

This swarm of cherubim disgusts
and annoys me like bees.

(Vanishes)
Un giorno nel fango mortale,
perdemmo la gioia dell’ale,
l’aureola di luce e di fiori;
ma sciolti dal lugubre bando
pregando, cantando, danzando,
noi torniamo fra gli angoli ancor.
La danza in angelica spira gira,
si gira, si gira, si gira.
Fratelli, teniamci per mano,
fin l’ultimo cielo lontano
noi sempre dobbiamo danzar;
fratelli, le morbide penne
non cessino il volo perenne
che intorno al Santissimo Altar.

Cherubim
(Off-stage boys’ chorus)

One day, caught in human mud,
we lost the joy of flight
the halo of light and flowers;
but released from that gloomy
exile, praying, singing, dancing
we return to the angels once more.
Our dance, in angelical spiral turns.
Spins, and spins, and spins.
Brothers, let us hold hands:
to the final, farthest sky,
we must keep on dancing;
brothers, our soft wings must not cease
their perennial flight until we gather
around the holiest altar.

Siam nimbi volanti dai limbi,
nei santi splendori vaganti,
siam cori di bimbi, d’amori.

Cherubim

We are fleeting clouds from limbo
wandering in heavenly splendors;
we are choirs of infants, of loves.

Salve Regina!
S’innalzi un’eco
dal mondo cieco
alla divina reggia del ciel.
Col nostro canto,
col nostro pianto
domiam l’intenso
foco del senso,
col nostro canto
mite e fedel.
Odi la pia
prece serena.

Penitent Women
(From earth)

Hail, Queen of Heaven!
Let an echo rise
from this blind world
to the divine kingdom of heaven.
With our song
with our weeping
we tame the intense
fire of the senses,
with our meek and
faithful song.
Heed the pious,
serene prayer.

Sugli astri, sui venti, sui mondi,
sui limpidi azzurri profondi,
sui raggi del sol . . .
la danza in angelica spira
si gira, si gira, si gira.

Cherubim

Over stars, over wind, over worlds,
over the clear, blue skies,
over the rays of the sun . . .
our dance in an angelical spiral
spins, and spins, and spins.

(Please turn the page quietly.)
Heavenly Hosts

Oriam, oriam, per quei morienti, oriam.
Let us pray for the dying, let us pray.

Penitent Women

Odi la pia prece serena.
Ave Maria gratia plena.
Il pentimento lagrime spande
di queste blande turbe il lamento
accogla il cielo.
Heed the pious, serene prayer.
Hail Mary, full of grace.
Shed tears of repentance.
May the lament of these meek crowds
be welcome in heaven.

Heavenly Hosts

Oriam per quelle di morienti ignave
anime schiave,
sì per quell’anime schiave preghiam.
Let us pray for the enslaved souls
of the dying,
for those enslaved souls, yes, let us pray.

Cherubim

Siam nimbi volanti dai limbi,
nei santi splendori vaganti.
We are fleeting clouds from limbo,
wandering in heavenly splendors.

All

Odi la pia prece serena.
Ave, Ave, Ave! Ah!
Signor degli angeli e dei santi,
e delle sfere erranti,
e dei volanti cherubini d’or.
Heed the pious, serene prayer.
Hail, Hail, Hail! Ah!
Lord of angels and saints,
of wandering spheres,
and of the gold-winged cherubim.

Penitent Women and Heavenly Hosts

Dall’eterna annonia dell’ Universo
nel glauco spazio immerso
emana un verso di supremo amor;
e s’erge a te per l’aure azzurre
e cave in suon soave.
Ave, Ave!
From the eternal harmony of the Universe
submerged in the celestial space
an ode of supreme love emanates;
gloriously rising up to you
across the empty celestial spaces.
Hail, Hail!

Cherubim

Ave, Ave, Signor degli Angeli, e dei santi,
Ave Signor.
S’erge a te per l’aure azzurre
e cave in suon soave.
Hail, Hail, Lord of Angels and of Saints,
Hail, Lord,
rises to you gloriously
across the empty celestial spaces.

Text: Arrigo Boito, after Johann Wolfgang von Goethe’s play Faust
Courtesy of © 1998 Lyric Opera of Chicago. Translated by Marina Vecchi and Philip Seward
Riccardo Muti
Conductor

Born in Naples, Italy, Riccardo Muti is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he already had more than forty years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the Philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner Ring cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Since 1997, as part of Le vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues.

Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours with the ensemble to prestigious concert halls and opera houses all over the world. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir
Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize for the arts, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad. Most recently, he received the Order of the Rising Sun, Gold and Silver Star from the government of Japan during the 2016 Spring Imperial Decorations. He has received more than twenty honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, *Verdi, l’italiano*, published in Italian, German, and Japanese. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, also has been published in several languages, including Chinese.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi’s *Messa da Requiem*, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi’s *Otello*, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His annual free concerts for the city of Chicago attract tens of thousands of people. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

www.riccardomutimusic.com

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**Muti Presents Concerts in Berlin, Ravenna, and Tehran and Receives Honor**

Following his last Chicago residency, Riccardo Muti conducted three performances with the Berlin Philharmonic, including a special-anniversary concert on May 27 marking the forty-year partnership between the orchestra and violinist Anne-Sophie Mutter. The “decisive interpretations by the Italian Maestro” of Tchaikovsky’s Violin Concerto in D major and Fourth Symphony received critical acclaim. It was also noted that Muti and Mutter share a mentor in Herbert von Karajan, who conducted Mutter’s debut with the Berlin Philharmonic in 1976 and who invited Muti to conduct the Vienna Philharmonic in Salzburg in 1971. The *Berliner Morgenpost* referred to the relationship among these three artists as a “constellation of stars” and praised Muti for continuing Karajan’s legacy through the “sublime beauty” of his performances. Later, on June 3, Muti opened the Baltic Musical Seasons festival at the Dzintari Concert Hall in Jūrmala, Latvia, with the Luigi Cherubini Youth Orchestra, the Italian-based training orchestra for young musicians that he founded in 2004.

It was also announced that Riccardo Muti will be presented with the distinguished Golden Johann Strauss by the Johann Strauss Society of Vienna at a gala dinner on June 27. The award is given to artists who have championed the composer’s work and taken great care in the interpretation of his music.

On July 6 and 8, Muti conducts the Ravenna Festival’s twenty-first Paths of Friendship concerts, first in Tehran and then in Ravenna. The first concert will take place at the National Garden (the Bagh-e Melli) in an outdoor theater built to accommodate 4,000 spectators and featuring performers from Cherubini Youth Orchestra, the Tehran Symphony Orchestra, and the reestablished Tehran Chorus. They will be joined by tenor Piero Pretti, baritone Luca Salsi, and bass Riccardo Zanellato for the second concert, in Italy. These concerts will serve as symbols of friendship and deliver a message of peace, while promoting dialogue between Middle Eastern and Western cultures through the shared language of music.

“In the heart of the Iranian capital, East and West look each other in the eye and shake hands . . . because each of us needs the other, and because the only possible future lies in dialogue.”

—RICCARDO MUTI
Riccardo Zanellato Bass

Riccardo Zanellato has become one of the most sought-after artists for the most important bass roles in opera. Regularly invited by Riccardo Muti for many productions at Teatro dell’Opera in Rome (including, among others, Iphigenia in Aulis, Moses and Pharaoh, Macbeth, Nabucco, Simon Boccanegra), he also collaborates with such venues as Teatro alla Scala in Milan, Teatro Regio in Turin, the Arena of Verona, Teatro Massimo in Palermo, the Verdi Festival in Parma, Spain’s Palau de les Arts Reina Sofia in Valencia and the Gran Teatre del Liceu in Barcelona, Nederlandse Opera in Amsterdam, the Rossini Opera Festival in Pesaro, Teatro di San Carlo in Naples, the Opernhaus in Zurich, Vlaamse Opera in Antwerp, Opéra de Lausanne, and the Accademia Nazionale di Santa Cecilia in Rome.

Zanellato lately starred in Luisa Miller in Bilbao; Aida in Milan, Valencia, and Naples; Poliuto and La bohème in Zurich; and Macbeth in Lyon. He appeared as Banco in Macbeth for the opening of 2013–14 season at Bologna’s Teatro Comunale under conductor Roberto Abbado, directed by Robert Wilson, to which he returned to open the 2016–17 season in the title role in Attila led by Michele Mariotti and directed by Daniele Abbado; Nabucco, I Puritani, and Lucia di Lammermoor in Florence; Nabucco in Stuttgart and Leipzig; Il trovatore (Ferrando) at the Salzburg Festival with Plácido Domingo under Daniele Gatti; Simon Boccanegra in Dresden; Turandot (Timur) in Naples; a gala concert for the fifth anniversary of the Guangzhou Opera in China; Norma and La bohème in Turin; Norma in Paris, London, and Warsaw; Rigoletto at La Scala; Nabucco in Kiev; Macbeth in Tel Aviv; La forza del destino in Sofia; Don Carlos in Genoa; Anna Bolena at the Teatro Regio in Parma; and Lucia di Lammermoor in Naples.

Riccardo Zanellato has appeared as soloist in Verdi’s Requiem at the Ravenna Festival, on tour in Italy and Slovenia under Muti; in Vilnius; at the Rostropovich Festival on tour with the Teatro Comunale Bologna in Moscow; Barcelona; Cincinnati and St. Louis; in Minnesota under Roberto Abbado; in Florence with Daniele Gatti; with the Berlin Philharmonic Orchestra under Marek Janowski in Berlin; and at the Théâtre des Champs-Elysées in Paris. Other concerts have included Bruckner’s Te Deum in Bari; Beethoven’s Ninth Symphony in Saint-Denis with the Orchestre National de France; Lucia di Lammermoor in Naples; and Rossini’s Stabat mater at Tanglewood.

Upcoming performances include Don Carlos in Leipzig and Tenerife; Verdi’s Requiem in Parma, San Sebastián, and Santander; Nabucco at the Baths of Caracalla; I masnadieri and La sonnambula at Teatro dell’Opera in Rome; the Messa per Rossini at La Scala; Lucia di Lammermoor in Naples; La Juive in Antwerp; Turandot in Tokyo and on tour in Japan; and a series of Paths of Friendship concerts in Teheran with the Ravenna Festival and Riccardo Muti.

**FIRST CSO PERFORMANCES**
February 6, 7, and 8, 2014, Orchestra Hall. Schubert’s Mass no. 5 in A-flat major, Riccardo Muti conducting
November 1 and 2, 2014; Musikvereinsaal, Vienna, Austria. Verdi’s Requiem, Riccardo Muti conducting
The appearance of the Chicago Symphony Chorus
is made possible by a generous gift from

JIM AND KAY MABIE.
The Chicago Symphony Chorus, performing with the Chicago Symphony Orchestra for nearly sixty years in Orchestra Hall and at the Ravinia Festival, has been led by chorus director and conductor Duain Wolfe since 1994.

The history of the Chorus began in 1957, when sixth music director Fritz Reiner invited Margaret Hillis to establish a chorus to equal the quality of the Orchestra. Hillis accepted the challenge, and the Chicago Symphony Chorus first performed in March and April 1958, in Mozart’s Requiem under Bruno Walter and Verdi’s Requiem under Reiner.

Hillis would serve the Chorus for thirty-seven years until her retirement in 1994; ninth music director Daniel Barenboim appointed Wolfe as her successor in June of that year.

The Chorus regularly appears with the Orchestra in Orchestra Hall, performing under music director Riccardo Muti as well as guest conductors. Highlights of the 2017–18 season include the Chorus led by Muti in Debussy’s Nocturnes, Rossini’s Stabat mater, and Schubert’s Mass no. 6. Under guest conductors, the Chorus will perform Poulenc’s Gloria and Gounod’s Saint Cecilia Mass with Alain Altinoglu and Ravel’s Daphnis and Chloe under Charles Dutoit.

The Chorus first performed in Carnegie Hall in 1967 in Henze’s Muses of Sicily and Ravel’s Daphnis and Chloe under seventh music director Jean Martinon and most recently in 2015 with Riccardo Muti for Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky. Touring internationally with the Orchestra, the Chorus traveled to London and Salzburg in 1989 with Sir Georg Solti for performances of Berlioz’s The Damnation of Faust and to Berlin in 1999 with Barenboim for Brahms’s A German Requiem and Pierre Boulez for Schoenberg’s Moses and Aron.

World premieres featuring the Chorus have included Ned Rorem’s Goodbye My Fancy, John Harbison’s Four Psalms, and Bernard Rands’s apókryphos. With visiting orchestras, the Chorus has collaborated with the Berlin Philharmonic under Claudio Abbado, Boston Symphony Orchestra and Seiji Ozawa, Israel Philharmonic Orchestra with Zubin Mehta, and the Staatskapelle Berlin under Barenboim.

Since first recording commercially in 1959—Prokofiev’s Alexander Nevsky under Reiner—the Chorus has amassed a discography that includes hallmarks of the choral repertoire and several complete operas. The Chorus most recently received a 2010 Grammy Award for Best Choral Performance for Verdi’s Requiem, led by Riccardo Muti on CSO Resound. The Chorus has received an additional nine Grammy awards for Best Choral Performance for Verdi’s Requiem, Beethoven’s Missa solemnis, Brahms’s A German Requiem, Berlioz’s The Damnation of Faust, Haydn’s The Creation, and Bach’s Mass in B minor with Solti; Brahms’s Requiem and Orff’s Carmina Burana with James Levine; and Bartók’s Cantata profana with Boulez.

The Chorus also has appeared on two movie soundtracks with the Orchestra: Fantasia 2000 led by Levine and John Williams’s score for Lincoln, conducted by the composer. Recordings on CSO Resound featuring the Chorus include Mahler’s Second and Third symphonies, Poulenc’s Gloria, and Ravel’s Daphnis and Chloe under Bernard Haitink; and Berlioz’s Lélio, Verdi’s Otello, and most recently Schoenberg’s Kol Nidre under Riccardo Muti.
Chicago Symphony Chorus  
Duain Wolfe  Conductor and Chorus Director  
Cheryl Frazes Hill  Associate Director  
Don H. Horisberger  Associate Director  
William Chin  Assistant Director

The chorus was prepared for these performances by Duain Wolfe.

*Indicates section leader
Duain Wolfe  Chorus Director and Conductor

PHOTO BY TODD ROSENBERG

Now in his twenty-third season as director of the Chicago Symphony Chorus, Duain Wolfe has prepared over 150 programs for concerts in Orchestra Hall and at the Ravinia Festival, as well as many works for commercial recordings. Wolfe also directs choral works at the Aspen Music Festival and the National Arts Centre in Ottawa, and he is founder-director of the Colorado Symphony Chorus (now in its thirty-third season), a position he maintains along with his Chicago Symphony Chorus post.

Winner of two Grammy awards in 2010 (Best Choral Performance and Best Classical Album) for the Chicago Symphony Orchestra’s recording of Verdi’s Requiem with Riccardo Muti, in 2012 Wolfe received the Michael Korn Founders Award from Chorus America in recognition of his contributions to the professional choral arts. He also prepared the Chicago Symphony Chorus for the 1998 Grammy Award-winning recording of Wagner’s Die Meistersinger von Nürnberg with Sir Georg Solti, and for the CSO Resound release of Verdi’s Otello conducted by Riccardo Muti.

Well known for his work with children, Wolfe is conductor laureate of the Colorado Children’s Chorale, an organization that he founded and conducted for twenty-five years. Also active in opera, he served as conductor of the Central City Opera Festival for twenty years.

Among the many performances for which Wolfe has prepared the Chicago Symphony Chorus are Beethoven’s Ninth Symphony; Cherubini’s Requiem; Brahms’s A German Requiem; Orff’s Carmina Burana; Verdi’s Requiem, Otello, Macbeth, and Falstaff; and Schoenberg’s Kol Nidre with Alberto Mizrahi as narrator, recorded during performances in Orchestra Hall in 2012 and recently released on CSO Resound—all conducted by CSO music director Riccardo Muti. World premieres include John Harbison’s Four Psalms and Bernard Rands’s apókryphos, both commissioned by the CSO.

Wolfe prepared the Chicago Symphony Chorus for its most recent Carnegie Hall performances of Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky in 2015, under Riccardo Muti, as well as Beethoven’s Ninth Symphony with the Staatskapelle Berlin in 2000 with Daniel Barenboim. He also prepared the Chorus for performances of Schoenberg’s Moses and Aron (led by Pierre Boulez) and Brahms’s A German Requiem (led by Barenboim) at the Berlin Festtage in 1999.

Wolfe’s activities have earned him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities and the Colorado Governor’s Award for Excellence in the Arts.
Founded as a single choir in Hyde Park at the height of the Civil Rights Movement in 1956, today the Chicago Children’s Choir (CCC) serves 4,600 youth who represent all fifty-seven Chicago area zip codes. Its founder, Reverend Christopher Moore, believed in uniting youth from diverse backgrounds to become global citizens through music. Over the past sixty years, that simple yet powerful mission has grown exponentially, with programs in eighty city schools in ten neighborhoods, a choir for boys with changing voices, and the world-renowned Voice of Chicago.

Under Josephine Lee, president and artistic director, CCC has undertaken many successful national and international tours; been featured in nationally broadcast television and radio performances including NBC’s Today, Oprah, and the PBS series From the Top: Live from Carnegie Hall; and appeared in the Chicago / Midwest Emmy Award–winning documentary Songs on the Road to Freedom (2008). The CCC regularly collaborates with the Chicago Symphony Orchestra, Lyric Opera of Chicago, the Ravinia Festival, and the Harris Theater for Music and Dance, and serves various communities with frequent performances throughout Chicago.

As a national and international touring ensemble, CCC has performed throughout the United States, in Cuba, Canada, South Africa, Argentina, Uruguay, India, Korea, Japan, and Europe and for such dignitaries as Bill and Hillary Clinton, the Dalai Lama, Nelson Mandela, former Chinese President Hu Jintao, Archbishop Desmond Tutu, former South Korean President Lee Myung-Bak, First Lady Michelle Obama, and Chicago Mayor Rahm Emanuel.

CCC has performed with or for such acclaimed artists as Renée Fleming, Denyce Graves, Kathleen Battle, Luciano Pavarotti, Samuel Ramey, Yo-Yo Ma, Andrea Bocelli, Josh Groban, Enrique Iglesias, Quincy Jones, Al Green, Brian Stokes Mitchell, Ladysmith Black Mambazo, Bobby McFerrin, Kurt Elling, Céline Dion, Eddi Vedder, and Beyoncé. Most recently, CCC appeared with Chance the Rapper and sang on his Grammy Award–winning mixtape, Coloring Book.

Chicago Children’s Choir has five studio recordings—We All Live Here (2016), Holiday Harmony (2010), Songs on the Road to Freedom (2008), Sita Ram (2006), and Open Up Your Heart (2004).
Josephine Lee, acclaimed artist and global visionary, serves as president and artistic director of Chicago Children's Choir (CCC), where she has revolutionized the field of youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. Through her vision and leadership, Lee has established CCC as one of Chicago’s premier cultural institutions, solidifying partnerships with renowned arts organizations, including the Chicago Symphony Orchestra, Lyric Opera of Chicago, and the Ravinia Festival, and directing new works that capture the pulse of contemporary life in the global age. Recent projects include a revival of the original world musical *Sita Ram* at the Harris Theater (2012) with David Kersnar of Lookingglass Theatre Company and Natya Dance Theatre, as well as the development of a fully staged theatrical work with the Q Brothers.

As a classically trained musician born in Chicago and the daughter of Korean immigrants from the North and the South, Lee has dedicated her career to fostering intercultural understanding through musical excellence, empowering CCC singers to become global citizens. In 2008, through a grant from the MacArthur Foundation International Connections Fund, she led a tour to the Republic of Korea, where CCC became the first non-Korean civilian group to be granted permission to enter the Yeolsei Observation Platform in the Demilitarized Zone. Lee also has led tours to twenty countries since 1999, including Cuba (2016), where CCC became the largest American youth organization to visit after the reestablishment of U.S. and Cuban diplomatic relations, which was supported in part by the U.S. Embassy in Havana; South Africa (2014), in celebration of the twentieth anniversary of the fall of Apartheid; and India (2013), as a landmark cultural exchange supported in part by the U.S. Embassy in New Delhi.

In 2015, Josephine Lee founded Vocality, a festival chorus comprised of CCC alumni as well as young vocal artists from a wide array of communities within and surrounding the city of Chicago whose mission is to exemplify the highest level of choral singing with an emphasis on excellence and diversity within its membership. Vocality made its debut at Ravinia in 2015 in a concert performance of *Porgy and Bess* with the Chicago Symphony Orchestra under the baton of Bobby McFerrin.

In recognition of her leadership of Chicago Children's Choir, Josephine Lee received the Roman Nomitch Fellowship in 2012 to attend the Harvard Business School’s Strategic Perspectives in Nonprofit Management program and was awarded the Jesse L. Rosenberger Medal from the University of Chicago in 2014. She recently was featured in “The Transformative Power of Music,” a segment on OWN’s *SuperSoul Sunday*.

Lee holds a bachelor’s degree in piano performance from DePaul University and a master’s degree in conducting from Northwestern University.
Now celebrating its 126th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

The Chicago Symphony Orchestra’s distinguished history began in 1889, when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra here. Thomas’s aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891. Thomas served as music director until his death in 1905—just three weeks after the dedication of Orchestra Hall, the Orchestra’s permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899, and succeeded the Orchestra’s founder. His tenure lasted thirty-seven years, from 1905 to 1942—the longest of the Orchestra’s music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947–48; and Rafael Kubelík led the ensemble for three seasons from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

Daniel Barenboim was named music director designate in January 1989, and he became the Orchestra’s ninth music director in September 1991, a position he held until June 2006. His tenure was distinguished by the opening of Symphony Center in 1997, highly praised operatic productions at Orchestra Hall, numerous appearances with the Orchestra in the dual role of pianist and conductor, twenty-one international tours, and the appointment of Duain Wolfe as the Chorus’s second director.

From 2006 to 2010, Bernard Haitink held the post of principal conductor, the first in CSO history. Pierre Boulez’s long-standing relationship with the CSO led to his appointment as principal guest conductor in 1995. He was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. Only two others have served as principal guest conductors: Carlo Maria Giulini, who began to appear in Chicago regularly in the late 1950s, was named to the post in 1969, serving until 1972. Claudio Abbado held the position from 1982 to 1985.

In January 2010, Yo-Yo Ma was appointed the CSO’s Judson and Joyce Green Creative Consultant by Riccardo Muti. In this role, he partners with Muti, staff, and musicians to provide program development for the Negaunee Music Institute at the CSO.

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate the contemporary MusicNOW series.

Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

www.cso.org
Yo-Yo Ma  
Judson and Joyce Green Creative Consultant  
Duain Wolfe  
Chorus Director and Conductor  
Samuel Adams, Elizabeth Ogonek  
Mead Composers-in-Residence

CHICAGO SYMPHONY ORCHESTRA  
Riccardo Muti  
Zell Music Director

Yo-Yo Ma  
Judson and Joyce Green Creative Consultant  
Duain Wolfe  
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Joseph DiBello  
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