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RICCARDO MUTI
SYMPHONY CENTER PRESENTS

DECEMBER 2018/JANUARY 2019
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A Note from the Board Chair and President
A welcoming message from Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

A Certain Electricity by Mike Thomas
The Chicago Symphony Orchestra Brass prepares for its annual concert.

Negaunee Music Institute at the Chicago Symphony Orchestra
Learn about the Civic Fellows program and, beginning on page 16, more about the relationship between the Civic Orchestra of Chicago and the CSO.

Symphony Center Information
Learn more about Symphony Center facilities and resources.

Our Donors and Volunteers
Recognition of our generous donors and volunteers, plus photo highlights from Symphony Ball

Chicago Symphony Orchestra Association
Board of Trustees and Governing Members

Our Donors and Volunteers, continued
DEAR FRIENDS OF THE CSO

Zell Music Director Riccardo Muti recently spoke to the audience before a concert about the importance of cultural values passed from one generation to the next. During this festive time of year, many families and friends are able to join us, and we are honored to be part of their holiday traditions. The Chicago Symphony Orchestra gives us the gift of hearing classical repertoire performed at the highest level, making these musical experiences the perfect means for celebration year after year.

Now is also a season for giving and expressing gratitude. All of our programs are made possible through generous gifts from friends like you. Your generosity makes you part of the Chicago Symphony Orchestra Association’s ongoing pursuit of artistic excellence, development of new audiences, innovative education and community programs, and sharing the music we love with listeners here in Chicagoland and around the world. It also ensures that the important work of the CSOA continues for generations to come.

Please consider supporting the Chicago Symphony Orchestra by making a gift to the Association’s Annual Fund this season. Your support will help the CSO remain a world-class orchestra and will ensure the ongoing legacy of programs that engage over 1,000,000 people each year in life-changing musical experiences.

On behalf of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Negaunee Music Institute, our trustees, volunteers, administration, and above all, the many people whose lives are enriched each year through music, we thank you for your support.

We send our warmest wishes for a music-filled, happy and healthy New Year. We look forward to seeing you in Orchestra Hall soon.

Helen Zell  Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander  President, Chicago Symphony Orchestra Association

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Long celebrated for its lyricism, dynamism, and virtuosity, the brass section of the Chicago Symphony Orchestra has been a standout element of a world-class ensemble since the days of Fritz Reiner. As a separate artistic entity, the Chicago Symphony Orchestra Brass has cultivated a rock star–like following of deeply dedicated fans worldwide. Its concerts, including the annual December showcase at Symphony Center, receive boisterous ovations.

“We actually sell extra seats onstage [to the CSO Brass annual concert], so we’re a little cocky about that,” says CSO trombone Michael Mulcahy, the group’s director, with a laugh. “We’re just a small section of the Orchestra, but we have a pretty strong draw.” Along with Mulcahy, the CSO Brass consists of horns Daniel...
Gingrich (acting principal), James Smelser, David Griffin, Oto Carrillo, and Susanna Gaunt; trumpets Mark Ridenour (acting principal), John Hagstrom, and Tage Larsen; trombones Jay Friedman (principal) and Charles Vernon; and tuba Gene Pokorny (principal).

The origins of the CSO Brass concerts date to the early 1950s, when legendary musicians such as Adolph Herseth, Arnold Jacobs, and Frank Crisafulli formed the Chicago Symphony Brass Quintet. Members of the full section began performing stand-alone concerts in the 1970s. Since 2006, as part of the Symphony Center Presents Special Concerts offerings, the CSO Brass has offered its annual showcase. Although the concerts take place around Christmas, they are not holiday-themed. Of the works on this year’s program, only Tchaikovsky’s

“...I am very honored to be part of the ensemble. The reputation of the brass section developed in the mid-1940s with Arnold Jacobs (tuba) on one end and, later, a new hire Adolph Herseth (trumpet) on the top. With malleable colleagues in the middle between these strong bookends, a formidable brass section was forged.”

—GENE POKORNY, PRINCIPAL TUBA

“I attended my first CSO concert in 1969. I remember climbing the stairs to the gallery and feeling very much out of place—a teenager in Orchestra Hall. Solti conducted Mahler’s Symphony no. 2 that day, and I was transported to a world where I felt I did indeed belong. As I descended those stairs, I was determined to do everything in my power to become a professional musician.”

—DANIEL GINGRICH, ACTING PRINCIPAL HORN
Suite from *The Nutcracker*, arranged by Timothy Higgins, fits that bill.

“That’s not really our forte,” replies Mulcahy concerning holiday fare. “We belong to a very significant institution, so the program itself has to have musical and artistic integrity, as well as being engaging and entertaining. As part of that, every program [features] music that was originally written for brass, not just arranged [for these instruments].”

An example on this year’s program is Raymond Premru’s Symphony for Brass and Percussion (1994). Premru’s distinguished career as a trombonist include his longtime membership of the Philharmonia Orchestra of London in addition to leading several jazz groups and brass ensembles and performing and recording with jazz and rock legends from Oscar Peterson and Ella Fitzgerald to Pink Floyd, the Rolling Stones, and the Beatles (including the iconic *Sgt. Pepper’s Lonely Hearts Club Band* album). The symphony encompasses many of these brass styles and timbres with which Premru was familiar as a performer and composer.

Performing music by composers who are themselves brass players has distinct advantages. “Sometimes young composers, in particular, will write something with no knowledge of how any instrument works, so you can only play an approximation,” Mulcahy explains. “Whereas something like Premru’s symphony is very informed and very idiomatic to play, but very challenging, too.”

Because the CSO Brass performs this annual concert in addition to its CSO performances,
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Mulcahy is ever mindful of the group’s endurance when choosing (with input from his colleagues) repertoire. The program represents a lot of extra work, he acknowledges, “and sometime it’s like, ‘Wow, we’ve got to climb this mountain again.’ But when we give this concert, when we go onstage, we [think], ‘Oh, yeah.’ This is a special atmosphere that’s not present in that way in any other forum. There is an electricity, and our audience goes pretty crazy.”

Mulcahy also knows from extensive personal experience how taxing brass instruments are to play—especially when they make up the majority of instruments onstage. “Musically speaking, we have to represent the entire pallet of the orchestra with about twenty musicians, so it’s artistically challenging,” he says, “And it’s physically challenging, because we have to play all the notes. No one doubles our parts.”

“The Chicago Symphony Brass is famous for dynamics and articulation,” adds Mulcahy. “The ability to play smoothly, the ability to sing, the ability to play with great clarity and articulation, and to sustain a very smooth line are specifically hallmarks of the CSO brass section. And that tradition precedes all of us who are currently in the section.

“Anyone who plays for the Bulls knows there was a certain Michael Jordan in town in the 1990s,” Mulcahy notes, “and that [fact] will forever hover over you.” So while Mulcahy and his colleagues are intensely present onstage, the past is never far away.

Mike Thomas, a Chicago-based writer, is the author of the books You Might Remember Me: The Life and Times of Phil Hartman and Second City Unscripted: Revolution and Revelation at the World-Famous Comedy Theater.

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Includes selections from Verdi’s Nabucco, Macbeth and I vespri siciliani, intermezzos by Puccini and Mascagni and Boito’s Prologue to Mefistofele. Recorded live in Orchestra Hall, June 2017.

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Bank of America
100 years ago, CSO music director Frederick Stock started the Chicago Symphony Orchestra’s concert series for children, and it continues to this day. As part of the centennial celebration, the Negaunee Music Institute is collecting stories and memories of these concerts. If you’ve ever attended a CSO School or Family concert, we would love to hear from you.

Please visit cso.org/CentennialStories to share your experience.
Civic Fellows prepare for the future by studying the past

Since its founding in 1919 by the CSO’s second music director, Frederick Stock, the Civic Orchestra has strived to be an ensemble that serves Chicago, offering free performances at Symphony Center as well as innovative programming in communities across the city. Throughout the orchestra’s 100 seasons of growth and evolution, its members have immersed themselves in the rich culture of Chicago’s diverse neighborhoods in order to ensure that Civic’s identity as an orchestra for the city endures.

CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma inspired the founding of the Civic Orchestra Fellowship program, which launched in September 2013. Since then, the fellows have been at the forefront of Civic’s work in Chicago’s neighborhoods: teaching and mentoring young musicians, creating interactive concerts for students in schools, and designing musical projects that respond to community need.

On a rainy Friday in early September, fifteen Civic Orchestra of Chicago Fellows crossed the street to see two exhibits at the Art Institute of Chicago: John Singer Sargent and Chicago’s Gilded Age and Never a Lovely So Real. The first exhibit featured portraits of prominent Chicagoans from the turn of the twentieth century, a period when the city was striving for recognition as a center for art and culture; the second presented photography and film from 1950 to 1980 depicting a cultural history of Chicago’s neighborhoods, many of them fiercely segregated. The dichotomy of these portrayals of Chicago was fitting for a year in which the Civic Orchestra considers its own 100-year history and its role of the city’s cultural future.

Back at Symphony Center, the fellows reflected on what they saw and considered how Chicago’s complicated sociopolitical history can inform the work they do and the art they create this season. The Civic Fellows will design musical projects that draw inspiration from the past 100 years of Chicago’s history across all of its neighborhoods. According to first-year Civic Fellow Juan Olivares, “It’s important that we don’t position..."
ourselves as the guardians of culture, but rather create work that celebrates the stories, culture, and art that already exist in this city.”

In January 2019, the Civic Fellows will create a memorized, interactive musical program that they will perform in thirteen public elementary, middle, and high schools. The program will feature excerpts from symphonies by Florence Price, who became the first black American woman to have an orchestral work performed by a major American orchestra with the 1933 premiere of her Symphony in E minor by the Chicago Symphony under Stock.

The fellows will also collaborate with teaching artists from the Irene Taylor Trust, a London-based organization, to write original songs that tell the stories of Chicago teens involved with the Illinois Department of Juvenile Justice and with Chicagoans who have lost family members to gun violence.

You can follow the activities of the 2018–19 Civic Fellows at CIVICFELLOWS.ORG.
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FACILITIES FOR PATRONS WITH SPECIAL NEEDS
Symphony Center is accessible to all persons who have special needs. Push-button doors are located at the south end of the main entrance. Elevators and removable seats on the Main Floor, Upper Balcony, and Gallery make wheelchair access easy and accessible. Restrooms are located on the Lower Level and second, fourth, sixth, and seventh floors. A family-assist restroom is located in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 for more information.

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The lighted red EXIT sign nearest your seat indicates the shortest route outdoors. Fire exits are located on all levels of Symphony Center and should be used only in emergencies.

LOST AND FOUND
If you have lost an item, please call our Lost and Found service, 312-294-3000, during business hours. Unclaimed items are held for two months.

THE SYMPHONY STORE
For CSO recordings, gifts, and apparel, visit Symphony Store. Open Tuesday through Saturday, 11:30 to 5:00, and before all CSO performances. Located at 67 E. Adams and online at symphonystore.com.

We are very grateful to The Saints—Volunteers for the Performing Arts (saintschicago.org), who assist our staff ushers in serving our patrons.

Enhance your concert experience
Join us for FREE preconcert conversations held 75 minutes prior to all CSO Main concerts (12:15 p.m. for Friday matinees).

Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit cso.org/sas.

Follow us on Facebook, Twitter, Instagram, and YouTube to learn more about the CSO and Symphony Center.

Visit concert event pages on cso.org for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
From the Civic Orchestra of Chicago to the Chicago Symphony Orchestra: 100 seasons

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their talents and prepare for careers as professional musicians. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra, the Civic Orchestra is the only season-long training orchestra of its kind affiliated with a major American orchestra.

The then Civic Music Student Orchestra was intended to function as a means “to reduce the dependence of this country upon European sources of supply for trained orchestral musicians” as well as a reserve from which talent could be drawn into the Chicago Symphony Orchestra. Five hundred young musicians auditioned in January 1920, eighty-six were accepted, and the ensemble made its debut on March 29. Frederick Stock, assistant conductor Eric DeLamarter, and CSO violin and viola George Dasch shared conducting duties, leading works by Elgar, Godard, Grieg, Halvorsen, Keller, and Tchaikovsky in this first concert.

The Civic Orchestra’s first roster in 1919–20 included several future Chicago Symphony Orchestra members, among them cello Theodore Ratzer, hired by Stock in 1920 and a member of the section until 1957. Currently, fourteen Chicago Symphony Orchestra musicians are Civic Orchestra alumni.
The program’s unique access to the CSO through immersive experiences with its musicians and some of today’s most sought-after conductors—including the CSO’s Zell Music Director Riccardo Muti—helps many Civic alumni go on to prestigious professional positions. Each season there are side-by-side rehearsals, coaching sessions, mock auditions, and private lessons with CSO musicians; reading sessions with guest conductors; career development workshops; master classes with CSO guest artists as opportunities arise; and numerous opportunities throughout the season to play chamber music.

Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century. Following is a current list of Civic coaches that work directly with Civic members each season:

Robert Chen  
**Concertmaster**  
*The Louis C. Sudler Chair, endowed by an anonymous benefactor*

Baird Dodge  
**Principal Second Violin**

Li-Kuo Chang  
**Acting Principal Viola**  
*The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor*

John Sharp  
**Principal Cello**  
*The Eloise W. Martin Chair*

Alexander Hanna  
**Principal Bass**  
*The David and Mary Winton Green Principal Bass Chair*

Sarah Bullen  
**Principal Harp**

Stefán Ragnar Höskuldsson  
**Principal Flute**  
*The Erika and Dietrich M. Gross Principal Flute Chair*

Scott Hostetler  
**Oboe and English Horn**

Stephen Williamson  
**Principal Clarinet**

William Buchman  
**Assistant Principal Bassoon**

Daniel Gingrich  
**Acting Principal Horn**

Mark Ridouer  
**Acting Principal Trumpet**

Jay Friedman  
**Principal Trombone**

Charles Vernon  
**Bass Trombone**

Gene Pokorny  
**Principal Tuba**  
*The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld*

David Herbert  
**Principal Timpani**  
*The Clinton Family Fund Chair*

Vadim Karpinos  
**Assistant Principal Timpani, Percussion**

Cynthia Yeh  
**Principal Percussion**

Mary Sauer  
**Former Principal Keyboard**

Peter Conover  
**Principal Librarian**

The Civic Orchestra is very grateful for the mentorship of CSO musicians as well as proud of the myriad distinguished alumni that have graduated from the program. To learn more about the Civic Orchestra’s centennial season visit **CSO.ORG/CIVIC.**

**LEFT TO RIGHT**

Composite of fourteen current CSO members who are Civic alumni. [top, left to right]: horn Oto Carrillo, principal trombone Jay Friedman, violin Kozue Funakoshi, acting principal horn Daniel Gingrich, horn David Griffin; [middle, left to right] bass Mark Kraemer, viola Danny Lai, bass Stephen Lester, viola Diane Mues; [bottom, left to right] cello David Sanders, horn James Smelser, cello Gary Stucka, harp Lynne Turner, and viola Weijing Wang

Photo by Todd Rosenberg

Civic’s centennial season began with a special side-by-side concert with the Chicago Symphony Orchestra under the direction of Riccardo Muti.

Photo by Todd Rosenberg
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

**GOVERNING MEMBERS** are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 124th year in the 2018–19 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

The **WOMEN’S BOARD** promotes the artistic excellence and exemplary education programs of the Orchestra by engaging women leaders in advocacy and fundraising efforts. The board supports annual fundraising events to benefit the Orchestra, including its signature event, Symphony Ball. To learn more, please call 312-294-3160.

The **LEAGUE** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email wardw@cso.org.

The **OVERTURE COUNCIL** is a dynamic group of young professionals ages 21 to 45 who have a love of music and a desire to learn more about how to support the CSO. Members have many opportunities to attend social activities and concert evenings together. Connect with new friends who share the same interests! Check out the Overture Council’s innovative event Soundpost—open to all! Learn more at cso.org/overturecouncil and cso.org/soundpost.

The CSO **LATINO ALLIANCE** is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, email csolatinoalliance@cso.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

The mission of the CSOA’s **AFRICAN AMERICAN NETWORK** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericannetwork@cso.org or call 312-294-3045.

**AUXILIARY VOLUNTEERS** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.
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“As loyal audience members and supporters of the Chicago Symphony Orchestra and Civic Orchestra of Chicago, it was important for our estate plans to support music education and engagement with communities in our great city.”

— Dr. Leo and Catherine Miserendino

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Named in honor of the founding music director of the Chicago Symphony Orchestra, the Theodore Thomas Society recognizes those who make financial plans to benefit the CSO in the future.

Contact Karen Bullen at 312-294-3192 or visit cso.org/PlannedGiving for more information.
CSOA’s Annual Symphony Ball
October 6, 2018

On the evening of October 6, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included four of Brahms’s Hungarian Dances, Puccini’s intermezzo from *Manon Lescaut*, and waltzes by Josef Strauss and Johann Strauss, Jr. Described by the *Chicago Tribune* as “poetry on the keyboard,” David Fray performed Mozart’s Piano Concerto no. 24. It was a rich evening of Austro-German and Italian musical splendor.

The night began with a champagne reception with hors d’oeuvres and performances by members of the Civic Orchestra of Chicago. After the CSO concert, Symphony Ball guests continued their evening with dinner and dancing in the Grand Ballroom of the Palmer House.

Presented by the Women’s Board of the Chicago Symphony Orchestra Association and chaired by Leigh Ann and Casey Herman along with co-chairs Donna L. Kendall and David E. McNeel, the gala event raised over $1.31 million for the organization. The evening also honored longtime supporters Richard and Helen Thomas with many attendees making gifts in tribute to their generosity.
Members of the Women’s Board of the CSOA enjoy Symphony Ball, an event they present each season.

Keith Crow and Elizabeth A. Parker with Leigh Ann and Casey Herman

CSO violins Gina DiBello, Qing Hou, Yuan-Qing Yu (assistant concertmaster), Sando Shia, Rachel Goldstein, Florence Schwartz, Zell Music Director Riccardo Muti, Susan Synnestvedt, Stephanie Jeong (associate concertmaster), and Aiko Noda backstage at the Symphony Ball concert

Herald trumpets welcome guests to the Palmer House
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.

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ITW is proud to support the Chicago Symphony Orchestra and its long tradition of excellence in providing extraordinary classical music performances for audiences here in Chicago and around the world.

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The Allstate Corporation
Allstate applauds the CSO for its commitment to enrich community and educational programs in our hometown of Chicago. We are a proud supporter of the Negaunee Music Institute at the CSO, as we believe that good starts young.

DAVID R. CASPER, U.S. CEO
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The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO is pleased to help play a role in strengthening the CSO, one of our city’s greatest cultural legacies.

ED WEHMER, PRESIDENT & CEO
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Chicago has become a cultural touchstone for some of the most celebrated musical acts in the world. As Chicago’s Bank, we’re honored to support the Chicago Symphony Orchestra and its dedication to inspiring musicians in our community with educational programs that instill hard work, discipline, and creativity and through the power of music. Their work demonstrates that we can all play a unique part to produce something magical.

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The CSO commands respect both locally and worldwide and is an important ambassador of our city to the rest of the world. We are proud to support this amazing and unparalleled symphony in all of its pursuits at home and abroad.
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Amanda Forsythe Soprano
Sasha Cooke Mezzo-soprano
Nicholas Phan Tenor
Joshua Hopkins Baritone
Chicago Symphony Chorus
Duain Wolfe Director

HANDEL

Messiah
Part 1

INTERMISSION

Part 2
Part 3

The appearance of Matthew Halls is made possible by the Juli Plant Grainger Fund for Artistic Excellence.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.
United Airlines is the Official Airline of the Chicago Symphony Orchestra.
This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra is grateful to

Bank of America

for its generous support as the Global Sponsor of the CSO.
George Frideric Handel
Born February 23, 1685; Halle, Saxony, Germany
Died April 14, 1759, London, England

Messiah

On April 6, 1759, just eight days before he died, Handel appeared in public for the last time, blind and partially paralyzed by a series of strokes, to attend London’s annual performance of his Messiah. Not a year has passed without a performance of it since. Messiah has even been sung in a Zulu translation by a black choir, performing with a white orchestra, at the Pietermaritzburg City Hall in Natal, South Africa, for an enthusiastic audience that included the king of the Zulu nation.

Handel couldn’t have imagined such a fate for his oratorio—even though its annual presentation was already something of a London ritual at the end of his life—for the idea of playing music of previous generations was nearly unheard of during his lifetime. The concept of music speaking to an entirely different culture wasn’t something that would have occurred even to as worldly a man as Handel—born in Germany, trained in Italy, a resident of England, famous throughout western Europe, fluent in four languages, and exceptionally well traveled for a citizen of the eighteenth century, when most people lived and died within a few miles of their birthplace.

But Messiah was an exception—recognized as a landmark almost at once and loved more than any other piece of vocal music by generation after generation, each with its own ideas about how Handel’s music should sound. Its history followed a very different course from Bach’s Saint Matthew Passion, composed just fourteen years before Messiah, which was all but forgotten after Bach’s death and waited until Mendelssohn’s famous revival in 1829—a century after the first performance—for its rediscovery.

Unlike Beethoven’s Ninth Symphony or Stravinsky’s Rite of Spring, works that today also are considered icons, Messiah was acclaimed from the start. After the public rehearsal that preceded the first performance in Dublin in 1742, the local Journal reported that Messiah “was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard,” an

COMPOSED
August 22–September 14, 1741

FIRST PERFORMANCE
April 13, 1742; Dublin, Ireland; the composer conducting

INSTRUMENTATION
soloists and mixed chorus, two oboes, two bassoons, two trumpets, timpani, strings, organ

APPROXIMATE PERFORMANCE TIME
2 hours, 25 minutes

FIRST CSO PERFORMANCES
December 25 and 26, 1891, Auditorium Theatre. Jennie Patrick Walker, Pauline Rommeiss Bremmer, William J. Lavin, and Emil Fischer as soloists; Apollo Musical Club (William L. Tomlins, director); William L. Tomlins conducting

MOST RECENT CSO PERFORMANCES
December 10, 11, 12, 15, and 20, 2015, Orchestra Hall. Lydia Teuscher, Allyson McHardy, Jeremy Ovenden, and Kyle Ketelsen as soloists; Chicago Symphony Chorus (Duain Wolfe, director); Bernard Labadie conducting

CSO RECORDING
1984. Kiri Te Kanawa, Anne Gjevang, Keith Lewis, and Gwynne Howell as soloists; Chicago Symphony Chorus (Margaret Hillis, director); Sir Georg Solti conducting

ABOVE
George Frideric Handel, portrait by Balthasar Denner (1685–1749), 1733
opinion that was challenged surprisingly little in the years ahead (although London, Handel’s adopted hometown, was indifferent at first). Performances of Messiah quickly became a kind of sacred rite. With the 1784 presentation in Westminster Abbey, which commemorated the twenty-fifth anniversary of the composer’s death and featured 261 singers, 229 orchestral musicians, and three conductors, its status as the ultimate musical blockbuster—a guaranteed box office smash, an unparalleled spiritual experience—was secure. (As was the tradition of monster performances, which lasted more than a century and a half, climaxing with the 1883 production in London’s Crystal Palace with 500 orchestral players and 4,000 singers—a fashion George Bernard Shaw, a lone voice of reason at the time, dismissed as “the silly notion that big music requires big bands and choruses.”)

In 1789, Mozart made his own orchestration of Messiah “arranged for greater serviceability for our day,” as the title page explained, that is a labor of love, though also a misrepresentation of Handel’s score. No one, it seemed, was immune to Messiah. “I would uncover my head and kneel down at his tomb,” Beethoven said, when he was asked what he thought of the composer of Messiah, an appraisal confirmed by the way he emulated Handel’s “And he shall reign” fugue in the “Dona nobis pacem” of his own great Missa solemnis. Inevitably, for a work of such widespread popularity, there have been skeptics, beginning with Charles Jennens himself, who wrote, “His Messiah has disappointed me” after the very first performance, later admitting that Handel had made a “fine Entertainment” of the text, “tho’ not near so good as he might & ought to have done.” Attending a later performance, Samuel Johnson chose to compose a Latin poem extolling the virtues of staying at home rather than listen, and Ezra Pound eventually wrote his own verdict, lumping together “Heer Haendel and boiled potatoes.”

Messiah was mentioned for the first time in a letter dated July 10, 1741, from Charles Jennens, who is best known today for compiling the oratorio’s text: “Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him . . . The Subject is Messiah.” Handel apparently was easily persuaded, and he
composed the music—more than 250 pages of manuscript—in little more than three weeks, beginning on August 22. (The speed, the concentration of energy, and the lavishness of invention weren’t unusual for Handel—he moved on to Samson as soon as he finished Messiah, completing it a month later.)

The first performance was given not in London, where Handel had lived for nearly thirty years, but in Dublin, Ireland, during the nine months he spent there beginning in late 1741, following a disastrous London season for his operas at the box office. Handel was already popular in Dublin, and there was great interest in the concerts he announced for the winter and spring. The climax was to come on April 13 with a new work that hadn’t yet even been performed in London—Messiah.

Anticipation was high. The concert announcement that ran in the Dublin papers requested “the Favour of the Ladies not to come with Hoops this Day,” and asked the men, likewise, to leave their swords at home, to make room for a bigger crowd. The performance was scheduled for noon (allowing the audience to get home in time for dinner, normally served at four), and the doors opened at eleven in the morning. Denied their hoops and swords, some seven hundred Dubliners jammed Neale’s Music Hall, designed for no more than six hundred. Handel conducted from the keyboard and even played organ concertos, demonstrating his celebrated skill at improvising, during the breaks. If subsequent London performances are any judge, he wore his huge signature white wig, and, as Burney later reported, “when things went well at the Oratorio, it had a certain nod, or vibration, which manifested his pleasure and satisfaction.” Things apparently went very well, and Messiah found such a large and eager public with its first performance that a repeat was scheduled for June 3.

London didn’t share Dublin’s enthusiasm at first, and the performances that Handel gave there both in March 1743 and April 1745 failed to generate excitement. That all changed with the revival Handel led in 1750 to benefit the Foundling Hospital, which launched the successful series of annual charity performances that continued till the composer’s death nine years later. By then Messiah had become a tradition. In all, Handel gave thirty-six performances of his most popular work during the last seventeen years of his life, making adjustments of various kinds—vocal lines rewritten and arias transposed to suit different

LEFT TO RIGHT
Neale’s Music Hall in Fishamble Street, Dublin, where Messiah was premiered in 1742
singers, entirely new pieces added—nearly every time.

*Messiah* is unique, even in Handel's output. Unlike traditional oratorios, it has no dramatic characters. The story, as pieced together by Jennens (drawing texts from the Old Testament and from the Book of Common Prayer, the service book of the Church of England), is told by an anonymous narrator. This distance from the action is underlined by Handel's decision, unique in his oratorios, to divide the music into “parts” rather than “acts.” (The texts were so familiar that Handel’s listeners all knew the words by heart—foraging a rare bond with the audience that finds its ultimate expression in today’s do-it-yourself performances.)

The musical glories of *Messiah* are often unconventional (although our familiarity with the score tends to distort our sense of what was the norm). There are many unusual touches: the opening recitative, “Comfort ye my people,” so melodic and richly accompanied that it sounds like an aria; the aria “O thou that tellest good tidings,” in which the traditional repeat of the main section is hijacked by the full chorus, to thrilling effect; a duet, “He shall feed His Flock,” in which the two voices never sing together, or even in alternation, but successively, with the soprano magically taking over from the mezzo-soprano at the moment the text shifts from Isaiah to Saint Matthew.

The arias range from the grand (“The trumpet shall sound”) to the deeply introspective (“He was despised”), and often demand opera-house virtuosity. There’s an unusual amount of music for the chorus in *Messiah*—more than in any other Handel oratorio except *Israel in Egypt*—although the subtlety, imagination, and variety of Handel’s choral writing has long been overshadowed by the brilliant “Hallelujah” that ends part 2. (The habit of standing for this number was begun by King George II at one of the first London performances, although it has been suggested that he was merely confused about the time of the next intermission.)

In his will, Handel left his set of *Messiah* performing parts to the Foundling Hospital in London, which had already benefited considerably from the composer’s annual performances there, in the hope that their *Messiah* tradition would continue. They are now in the library of the Thomas Coram Foundation, the successor to the hospital. And *Messiah* itself has become an institution.

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*Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.*

**MESSIAH**

**PART 1**

**Sinfonia (Overture)**

**Tenor Recitative**

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish’d, that her iniquity is pardon’d. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God.

*(Isaiah 40:1–3)*
Tenor Air
Ev’ry valley shall be exalted, and ev’ry mountain and hill made low; the
crooked straight, and the rough places plain.
(Isaiah 40:4)

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together,
for the mouth of the Lord hath spoken it.
(Isaiah 40:5)

Bass Recitative
Thus saith the Lord of Hosts: yet once, a little while, and I will shake the
heav’n’s, and the earth, the sea, and the dry land; and I will shake all nations;
and the desire of all nations shall come.
(Haggai 2:6–7)

The Lord, whom ye seek, shall suddenly come to His temple; ev’n the
messenger of the Covenant, whom ye delight in: behold, He shall come, saith
the Lord of Hosts.
(Malachi 3:1)

Alto Air
But who may abide the day of His coming, and who shall stand when He
appeareth? For He is like a refiner’s fire.
(Malachi 3:2)

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an
offering in righteousness.
(Malachi 3:3)

Alto Recitative
Behold, a virgin shall conceive, and bear a son, and shall call his name
Emmanuel: God with us.
(Isaiah 7:14, Matthew 1:23)

Alto Air and Chorus
O thou that tellest good tidings to Zion, get thee up into the high mountain; O
thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it
up, be not afraid; say unto the cities of Judah, Behold your God!
(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
(Isaiah 60:1)

(Please turn the page quietly.)
Bass Recitative

For behold, darkness shall cover the earth, and gross darkness the people: but
the Lord shall arise upon thee, and His glory shall be seen upon thee. And the
Gentiles shall come to thy light, and kings to the brightness of thy rising.
(Isaiah 60:2–3)

Bass Air

The people that walked in darkness have seen a great light: and they that dwell
in the land of the shadow of death, upon them hath the light shined.
(Isaiah 9:2)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall
be upon his shoulder; and His Name shall be called Wonderful, Counsellor,
the Mighty God, the Everlasting Father, the Prince of Peace.
(Isaiah 9:6)

Pifa (Pastoral Symphony)

Soprano Recitative

There were shepherds abiding in the field, keeping watch over their flock
by night.
(Luke 2:8)

And lo, the angel of the Lord came upon them, and the glory of the Lord
shone round about them: and they were sore afraid.
(Luke 2:9)

Soprano Recitative

And the angel said unto them, Fear not; for behold, I bring you good tidings of
great joy, which shall be to all people. For unto you is born this day, in the city
of David, a Saviour, which is Christ the Lord.
(Luke 2:10–11)

And suddenly there was with the angel a multitude of the heav’nly host,
praising God, and saying:
(Luke 2:13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men.
(Luke 2:14)
Soprano Air

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah: 9:9–10)

Alto Recitative

Then shall the eyes of the blind be opened, and ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35:5–6)

Alto and Soprano Air

He shall feed His flock like a shepherd: and He shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

(Isaiah 40:11)

Come unto Him, all ye that labour, that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

(Matthew 11: 28–29)

Chorus

His yoke is easy, and His burthen is light.

(Matthew 11:30)

INTERMISSION

PART 2

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

(John 1:29)

Alto Air

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

(Isaiah 53:3)

(Please turn the page quietly.)
Chorus
Surely, He hath borne our griefs and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him.
(Isaiah 53:4–5)

Chorus
And with His stripes we are healed.
(Isaiah 53:5)

Chorus
All we like sheep have gone astray, we have turned ev’ry one to his own way; and the Lord hath laid on Him the iniquity of us all.
(Isaiah 53:6)

Tenor Recitative
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:
(Psalms 22:7)

Chorus
He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.
(Psalms 22:8)

Tenor Recitative
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
(Psalms 69:20)

Tenor Air
Behold, and see if there be any sorrow like unto His sorrow.
(Lamentations 1:12)

Soprano Recitative
He was cut off out of the land of the living: for the transgression of Thy people was He stricken.
(Isaiah 53:8)

Soprano Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.
(Psalms 16:10)
Chorus
The Lord gave the word: great was the company of the preachers.
(Psalms 68:11)

Soprano Air
How beautiful are the feet of Him that preach the gospel of peace, and bring glad tidings of good things.
(Romans 10:15)

Bass Air
Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His Anointed.
(Psalms 2:1–2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us.
(Psalms 2:3)

Tenor Recitative
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
(Psalms 2:4)

Tenor Air
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter’s vessel.
(Psalms 2:9)

Chorus
Hallelujah, for the Lord God Omnipotent reigneth.
(Revelation 19:6)

The kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.
(Revelation 11:15)

King of Kings, and Lord of Lords.
(Revelation 19:16)
PART 3

Soprano Air

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19:25–26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(1 Corinthians 15:20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(1 Corinthians 15:21–22)

Bass Recitative

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

(1 Corinthians 15:51–52)

Bass Air

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

(1 Corinthians 15:52)

Soprano Air

If God be for us, who can be against us? Who shall lay anything to the charge of God’s elect? It is God that justifieth. Who is he that condemneth?

(Romans 8:31)

It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8:34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5:12–13)
Matthew Halls  Conductor

These concerts mark Matthew Halls's debut with the Chicago Symphony Orchestra.

The word “versatile” is an apt description for British conductor Matthew Halls. He first came to prominence as a keyboard player and early music conductor, but is now better known for his dynamic and intelligent work with major symphony orchestras and opera companies, and for his probing and vibrant interpretations of music of all periods.

Increasingly in demand by North American symphony orchestras, Halls has performed with the Cleveland and Philadelphia orchestras; the Dallas, Pittsburgh, Houston, Seattle, Indianapolis, and Utah symphony orchestras; Los Angeles Chamber Orchestra; and the National Arts Centre Orchestra in Ottawa. He also led Beethoven’s Ninth Symphony in his debut with the Toronto Symphony. Having served as artistic director of the Oregon Bach Festival for five years, Halls is equally at home conducting baroque and contemporary repertoire.

In the 2018-19 season, Halls’s North American guest appearances include returns to the St. Louis, Dallas, and Indianapolis symphony orchestras and the Los Angeles Chamber Orchestra. In addition, he conducts the San Diego and Jacksonville symphony orchestras as well as the Handel and Haydn Society in Boston. Last season, he made his New York debut at Lincoln Center’s Mostly Mozart Festival in a performance with violinist Joshua Bell.

In recent seasons, Halls has performed in Australia with the Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, and the Auckland Philharmonia. His is a regular guest with the Iceland Symphony Orchestra, having recently presented a series of five performances of all of Beethoven’s piano concertos with pianist Paul Lewis. Recent European appearances include the Bournemouth Symphony Orchestra, the Warsaw Philharmonic, Mozarteum Salzburg, the South Netherlands Philharmonic, and Capriccio Baroque Orchestra.

Matthew Halls is represented on disc by Handel’s Parnasso in festa, winner of the Stanley Sadie Handel Recording Prize, released by Hyperion. On Linn Records, he has recorded a set of four of Bach’s harpsichord concertos conducted from the keyboard, which Gramophone praised; Bach’s Easter and Ascension oratorios; as well as award-winning discs of Purcell’s Sonatas in Three and Four Parts.
Amanda Forsythe Soprano

FIRST CSO PERFORMANCES
July 31, 2004, Ravinia Festival. Vaughan Williams’s Serenade to Music, Christoph Eschenbach conducting
December 1, 2, and 3, 2016, Orchestra Hall. Handel’s Laudate pueri Dominum and Silete venti, Nicholas Kraemer conducting

MOST RECENT CSO PERFORMANCES
March 22, 23, and 24, 2018, Orchestra Hall. Schubert’s Mass no. 6 in E-flat major, Riccardo Muti conducting

Amanda Forsythe is recognized internationally as a leading interpreter of baroque repertoire. She sang Eurydice on the 2015 Grammy Award–winning recording of Charpentier’s The Descent of Orpheus to the Underworld; and her debut solo album of arias by Handel, The Power of Love, with Apollo’s Fire, was released in 2015 on the Avie label to widespread critical acclaim. She toured with French countertenor Philippe Jaroussky, performing works based on the Orpheus myth and subsequently recorded the role of Euridice in a new edition of Gluck’s Orfeo with him for the Erato label. She is a regular soloist with the Philharmonia Baroque Orchestra, Boston Early Music Festival, the Handel and Haydn Society, Boston Baroque, Apollo’s Fire, and Tafelmusik.

Amanda Forsythe’s orchestral engagements in recent seasons have included Mendelssohn’s A Midsummer Night’s Dream (Boston Symphony Orchestra and Los Angeles Philharmonic); Handel’s Sileti venti and Laudate pueri, and Schubert’s Mass no. 6 in E-Flat (Chicago Symphony Orchestra); and Bach’s Magnificat and a concert performance as Marzelline in Beethoven’s Fidelio (Accademia Nazionale di Santa Cecilia). Following performances as Amour in Gluck’s Orphée at the Royal Opera House (Covent Garden), she participated in tours of the work, and of Mozart’s Mass in C minor and Requiem with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner.

On the opera stage, Forsythe has sung Pamina in The Magic Flute and Iris in Semele in Seattle; Pamina in Rome; Nannetta in Falstaff, Amour in Orphée, Manto in Steffani’s Niobe, and Barbarina in The Marriage of Figaro at the Royal Opera House; Jemmy in William Tell, Corinna in Il viaggio a Reims, and Rosalia in The Curious Misunderstanding at the Rossini Opera Festival in Pesaro; and Dalinda in Ariodante in Geneva and Munich.

Her collaborations with leading baroque ensembles and chamber orchestras have included Alexander’s Feast (Tafelmusik), Messiah (Saint Paul Chamber Orchestra), Mozart’s concert arias (Kymi Sinfonietta in Finland), Iole in Hercules (Handel and Haydn Society), the title roles in Teseo (Philharmonia Baroque at Tanglewood) and Partenope and Poppea in Agrippina (Boston Baroque), Isabelle in The Carnival of Venice, Serpina in La serva padrona, Edilia in Almira, and the title roles in The Coronation of Poppea, Venus and Adonis, and Niobe (Boston Early Music Festival), many of which were recorded commercially.

Amanda Forsythe’s future engagements include the title roles in Semele (Opera Philadelphia) and The Coronation of Poppea (Boston Baroque), Angelica in Orlando generoso (Boston Early Music Festival), Cabri and Carmi in La Betulia liberata (Les Talens Lyriques at Salzburg Mozart Week), a concert tour of the U.S. with Philippe Jaroussky, and debuts with the Philadelphia Orchestra in Mozart’s Requiem and the Lucerne Symphony Orchestra in Messiah. Other future engagements include a return to the Royal Opera House as Marzelline in Fidelio.
Sasha Cooke Mezzo-soprano

FIRST CSO PERFORMANCES
November 5, 6, 7, and 10, 2009, Orchestra Hall. Mendelssohn’s Incidental Music to A Midsummer Night’s Dream, Bernard Haitink conducting

MOST RECENT CSO PERFORMANCES
February 23, 24, and 25, 2017, Orchestra Hall. Prokofiev’s Ivan the Terrible, Riccardo Muti conducting

Grammy Award–winning mezzo-soprano Sasha Cooke, hailed in The New York Times and Opera News, is sought after by the world’s leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire and commitment to new music.

In 2018–19, Cooke’s operatic engagements include role debuts as Eduige in Rodelinda at the Gran Teatre del Liceu in Barcelona and the title role in Orlando with the San Francisco Opera. She returns to the role of Hansel in Humperdinck’s Hansel and Gretel with the Los Angeles Opera under the direction of James Conlon. Concert appearances include the Cleveland Orchestra for Mahler’s Symphony no. 2 (Resurrection) with Franz Welser-Möst that also incorporates a domestic tour, the National Symphony Orchestra in Washington (D.C.) for Ravel’s Shéhérazade under Mirga Gražinytė-Tyla, and the Houston Symphony in her first performance of Dvořák’s Stabat mater led by Andrés Orozco-Estrada. She celebrates the centennial of Leonard Bernstein’s birth by performing his songs with the Atlanta Symphony Orchestra, in addition to the composer’s Symphony no. 1 (Jeremiah) with the Nashville Symphony and Symphony no. 3 (Kaddish) with the St. Louis Symphony and Leonard Slatkin. She reprises Passage (a work she created at the Kennedy Center in 2017) with the Sioux City Symphony Orchestra.

Sasha Cooke has performed at the Metropolitan Opera in New York, Opéra National de Bordeaux, English National Opera, Houston Grand Opera, the Israeli Opera in Tel Aviv, the Santa Fe Opera, Seattle Opera, and more. A graduate of Rice University, the Juilliard School, and the Metropolitan Opera Lindemann Young Artist Development Program, she has appeared with over sixty symphony orchestras worldwide under such leading conductors as Harry Bicket, Sir Andrew Davis, Gustavo Dudamel, Sir Mark Elder, Alan Gilbert, Bernard Haitink, James Levine, Riccardo Muti, Yannick Nézet-Séguin, Tugan Sokhiev, Michael Tilson Thomas, Osmo Vänskä, Edo de Waart, and Jaap van Zweden.

Highlights of her career have included world premieres of operas by Mark Adamo, Mason Bates, William Bolcom, Laura Kaminsky, Nico Muhly, John Musto, and Joby Talbot, as well as international and domestic tours with the San Francisco Symphony. She has performed at such prestigious venues as the Royal Concertgebouw in Amsterdam; the Barbican Centre and Wigmore Hall in London; Madrid’s Auditorio Nacional de Música; the Hollywood Bowl; Elbphilharmonie in Hamburg; Kennedy Center in Washington (D.C.); Theater an der Wien in Vienna; and Alice Tully Hall, Brooklyn Academy of Music, and Carnegie Hall in New York.

Sasha Cooke is a recording artist for the BIS, Hyperion, Pentatone, Naxos, Bridge, Yarlung, GPR Records, and Sono Luminus labels.

sashacooke.com
Nicholas Phan Tenor

First CSO Performances
August 14 and 16, 2008, Ravinia Festival. Mozart’s The Abduction from the Seraglio. James Conlon conducting

Most Recent CSO Performances
March 22, 23, and 24, 2018, Orchestra Hall. Schubert’s Mass no. 6 in E-flat major. Riccardo Muti conducting

American tenor Nicholas Phan is increasingly recognized as an artist of distinction. With an incredibly diverse repertoire that ranges from Claudio Monteverdi to Nico Muhly and beyond, he performs regularly with the world’s leading orchestras and opera companies. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010, he cofounded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved repertoire.

Phan once again launched his new season in Chicago, curating CAIC’s seventh annual Collaborative Arts Festival. Other highlights of his 2018–19 season include two role debuts: Eumolpus in Stravinsky’s Perséphone with the San Francisco Symphony and Michael Tilson Thomas; and the title role in Handel’s Jephtha with Boston Baroque and Martin Pearlman. The title role in Bernstein’s Candide, with the Israel Philharmonic and Marin Alsop, marks his debut in Israel. In addition to three programs with the San Francisco Symphony, he returns to major orchestras across the country, including the Dallas and St. Louis symphony orchestras. A celebrated recording artist, Phan is heard on two albums this season: the recently released recording of Berlioz’s Romeo and Juliet with the San Francisco Symphony and Tilson Thomas and the forthcoming disc of Handel’s Joseph and His Brethren with Nicholas McGegan and Philharmonia Baroque.

Nicholas Phan’s most recent solo album, Illuminations, was released on Avie Records in April 2018. His previous solo album, Gods and Monsters, was nominated for the 2017 Grammy Award for Best Classical Vocal Solo Album. His other solo albums, A Painted Tale, Still Falls the Rain, and Winter Words, made many “best of” lists, including those of The New York Times, The New Yorker, Chicago Tribune, and The Boston Globe. Phan’s growing discography also includes a Grammy Award–nominated recording of Stravinsky’s Pulcinella with Pierre Boulez and the Chicago Symphony Orchestra, L’Olimpiade: The Opera with the Venice Baroque Orchestra, Scarlatti’s La gloria di primavera with Philharmonia Baroque, an album of Bach’s secular cantatas with Bach Collegium Japan and Masaaki Suzuki, Bach’s Saint John Passion (in which he sings both the Evangelist and the tenor arias) with Apollo’s Fire, and the world premiere recordings of two orchestral song cycles: The Old Burying Ground by Evan Chambers and Elliott Carter’s A Sunbeam’s Architecture.

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Joshua Hopkins  Baritone

These concerts mark Joshua Hopkins’s debut with the Chicago Symphony Orchestra.

Chosen by Opera News as one of twenty-five artists poised to break out and become a major force in the coming decade, Canadian baritone Joshua Hopkins has been critically hailed. In the 2018–19 season, he makes his San Francisco Opera debut as Harry Bailey in Jake Heggie and Gene Scheer’s It’s a Wonderful Life. He also revisits the role of Valentin in Faust with Washington National Opera in Washington (D.C.). Role debuts this season include Dr. Malatesta in Don Pasquale with Pittsburgh Opera, as well as the title role in Billy Budd with Central City Opera. Concert engagements include Handel’s Messiah with the San Francisco Symphony and Jane Glover and Haydn’s Creation with the Dallas Symphony Orchestra under Matthew Halls.

Hopkins’s past engagements include his European concert debut with the Principality of Asturias Symphony Orchestra in Spain performing Lieberson’s Songs of Love and Sorrow, Bach’s Magnificat with the Orchestra of St. Luke’s under Robert Spano at Carnegie Hall in New York, and both Nielsen’s Symphony no. 3 and Mozart’s Mass in C minor with the New York Philharmonic and Alan Gilbert. Hopkins toured North America with Les Violons du Roy and Bernard Labadie in Bach’s Christmas Oratorio and Handel’s Messiah in Quebec, Montreal, Los Angeles, and at Carnegie Hall. He has also performed and recorded Bach’s Saint John Passion with Portland Baroque and Arion Baroque orchestras. He has sung Messiah with many ensembles across North America, including the San Francisco Symphony, Philadelphia Orchestra, National Arts Centre Orchestra in Ottawa, and the National Symphony Orchestra in Washington (D.C.).

Additional highlights include his debut with the Cleveland Orchestra led by Vladimir Ashkenazy in performances of Grieg’s incidental music to Peer Gynt, Handel’s Dettingen Te Deum with the San Francisco Symphony, Mozart’s Magic Flute with the Toronto Symphony Orchestra led by Bernard Labadie, and Brahms’s Requiem with Hans Graf and the Houston Symphony and later at Baldwin Wallace University’s Eighty-fifth Bach Festival.

Joshua Hopkins also made debuts with the New World Symphony in an all-Schumann program under Michael Tilson Thomas and the Hamburg and Baltimore symphony orchestras as Dr. Pangloss in Bernstein’s Candide conducted by Jeffrey Tate and Marin Alsop, respectively.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from

Jim and Kay Mabie.
Chicago Symphony Chorus

The Chicago Symphony Chorus celebrated its sixtieth anniversary in 2017–18. Led by chorus director and conductor Duain Wolfe since 1994, the ensemble performs regularly with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival.

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 debuted in March and April 1958, in Mozart’s Requiem under Bruno Walter and Verdi’s Requiem under Reiner. Hillis served 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 frequently performs under music director Riccardo Muti as well as guest conductors. Highlights of 2018–19 include Mozart’s Requiem and Verdi’s Aida in concert at season’s end.

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 apōkryphos. The Chorus has collaborated with visiting orchestras including the Berlin Philharmonic under Claudio Abbado, the Boston Symphony Orchestra and Seiji Ozawa, the 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 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.
Duain Wolfe  Chorus Director and Conductor

Now in his twenty-fifth 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-fifth 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 Zell Music Director 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 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 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.

Duain 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.
# Chicago Symphony Chorus

**Duain Wolfe** Chorus Director and Conductor  
**Cheryl Frazes Hill** Associate Director  
**Jennifer Kerr Budziak** Assistant Director  
**Andrew Lewis** Assistant Director  
**Benjamin Rivera** Assistant Director

<table>
<thead>
<tr>
<th>Name</th>
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<td>Amanda Compton LoPresti*</td>
<td>Sean Stanton</td>
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</table>

*Section leader

The Chorus was prepared for these performances by Duain Wolfe.
Now celebrating its 128th 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. Stock 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 1991. He then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season 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 Composer-in-Residence Missy Mazzoli was appointed by Riccardo Muti and begins her two-year term this fall. In addition to composing, she curates 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.
**CHICAGO SYMPHONY ORCHESTRA**

**Chicago Symphony Orchestra**
**Riccardo Muti** Zell Music Director
**Yo-Yo Ma** Judson and Joyce Green Creative Consultant
**Duain Wolfe** Chorus Director and Conductor
**Missy Mazzoli** Mead Composer-in-Residence

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<th>ALTERNATE INSTRUMENTS</th>
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<td>Violins</td>
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<td>Brant Taylor</td>
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<td><strong>ENGLISH HORN</strong></td>
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<td><strong>CLARINETS</strong></td>
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<td>Tage Larsen</td>
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* Assistant concertmasters are listed by seniority. ‡ On sabbatical § On leave

The Louise H. Benton Wagner Chair currently is unoccupied. The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently is unoccupied.

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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December, January & February

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The Chicago Symphony Orchestra Brass

CSO: December 20–23
Handel Messiah
Matthew Halls conductor
Amanda Forsythe soprano
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Nicholas Phan tenor
Joshua Hopkins baritone
Chicago Symphony Chorus
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CSO: January 10–12
Elgar Enigma Variations & Songs by Ives, Copland, Corigliano & more
Bramwell Tovey conductor
Thomas Hampson baritone

Family: January 12
Once Upon a Symphony®: The Ugly Duckling
Members of the Chicago Symphony Orchestra

Civic Orchestra: January 15
Tchaikovsky 4 & Works by Elgar & Vaughan Williams
Bramwell Tovey conductor

Special: January 26
Live from Here with Chris Thile
with special guest Jason Isbell

Piano: January 27
Leif Ove Andsnes
Works by Schumann, Janáček & Bartók

Jazz: February 1
Joshua Redman Quartet
featuring Aaron Goldberg, Reuben Rogers & Gregory Hutchison

Anat Cohen Tentet

Civic Orchestra: February 5
UChicago Premieres
Cliff Colnot conductor

Special: February 10
Chinese New Year Celebration
China National Peking Opera Company
Hubei Chime Bells National Chinese Orchestra

Visiting Orchestra: February 12
Royal Concertgebouw Orchestra
Daniel Harding conductor
BRAHMS Symphony No. 4
R. STRAUSS Ein Heldenleben

CSO Chamber Music: February 13
Civitas Ensemble
Yuan-Qing Yu violin
Ni Mei violin
Wei-Ting Kuo viola
Kenneth Olsen cello
J. Lawrie Bloom clarinet
Winston Choi piano
Works by Glinka, Khachaturian & Taneyev

CSO: February 14–17
Tchaikovsky Winter Dreams
Symphony & Rachmaninov Piano Concerto No. 3
Pablo Heras-Casado conductor
Simon Trpčeski piano

Film: February 15
North by Northwest
Chicago Symphony Orchestra
Richard Kaufman conductor

CSO: February 21–23
Muti Conducts the Mozart Requiem
Riccardo Muti conductor
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Jazz: February 22
Jazz in the Key of Ellison
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CSO Chamber Music: February 24
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