CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
SYMPHONY CENTER PRESENTS

FEBRUARY/MARCH 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

Chicago Symphony Orchestra Asia Tour 2019
See sights and stories from the CSO’s sixty-first international tour with concerts in Taipei, Shanghai, Beijing, Tokyo, and Osaka.

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

Negaunee Music Institute at the Chicago Symphony Orchestra
NMI explores the theme Reflect, Respond, Remix in this season’s CSO-Connect, a partnership program with Chicago Public Schools

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

Chicago Symphony Orchestra Association Board of Trustees and Governing Members

Our Donors and Volunteers, continued

The exterior of Taipei’s National Concert Hall where the Chicago Symphony Orchestra and Riccardo Muti performed on January 19 and 20 during the 2019 Asia Tour.
DEAR FRIENDS OF THE CSO

We are so pleased that you have chosen to enrich your life with music, and warmly welcome you to Symphony Center.

Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra recently returned from Asia marking the Orchestra’s sixty-first international tour. It was an absolute triumph, with eleven public concerts performed to full houses in five cities. We encourage you to read about this impactful tour on page 4 of your program. February 26 to March 2, Muti and the Orchestra travel to Florida for four concerts in West Palm Beach, Miami, and Naples, featuring works by Beethoven, Tchaikovsky, and Rimsky-Korsakov.

Muti conducts two weeks of subscription concerts in February and March here in Chicago. For the first, the Chicago Symphony Orchestra and Chorus perform Mozart’s Requiem on a program that also includes William Schuman’s Symphony no. 9, the American composer’s moving response to a Second World War atrocity that took place near Rome. The CSO, in collaboration with the Consulate General of Italy and the Italian Cultural Institute of Chicago, presents special programming to inform audiences about this history, including a special display in the Rotunda. Later, Muti leads a program of works by Rossini, Wagner, and Beethoven and concertos by Vivaldi and Benshoof with CSO piccolo Jennifer Gunn. The Orchestra also welcomes guest conductors David Afkham, Osmo Vänskä, and Esa-Pekka Salonen; gives this season’s second performance at Wheaton College on March 8 with Afkham; and performs the music of Gershwin in the CSO at the Movies series presentation of An American in Paris.

Symphony Center Presents offers a range of programs highlighting the artistry of distinguished international musicians. Pianists Behzod Abduraimov and Maurizio Pollini appear on the SCP Piano series, and violinist Anne-Sophie Mutter is joined by cellist Daniel Müller-Schott and pianist Lambert Orkis in an SCP Chamber Music recital. The twenty-fifth SCP Jazz season continues with double-bill programs featuring the Paquito D’Rivera Quintet with Pedrito Martinez and Alfredo Rodriguez Duo as well as the Bad Plus with Kurt Rosenwinkel and José James celebrating Bill Withers. In addition, the Chieftains, George Hinchliffe’s Ukulele Orchestra of Great Britain, and the San Francisco Symphony with Michael Tilson Thomas all grace the Armour Stage at Orchestra Hall.

We hope to see you often at these fantastic concerts, and encourage you to view and subscribe to the recently announced 2019–20 season on cso.org.

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association
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RICCARDO MUTI
and the
CHICAGO SYMPHONY ORCHESTRA

ASIA TOUR

January 19–February 4, 2019
In mid-January, Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra embarked on their second tour of Asia and eighth international tour together since 2010. The occasion also marked the Orchestra’s ninth tour to Asia and the sixty-first international tour in its history. With eleven concerts in five cities (Taipei, Shanghai, Beijing, Tokyo, and Osaka), Muti and the Orchestra once again had the opportunity to act as cultural ambassadors as they dazzled audiences on the other side of the world.

When it comes to the world’s leading symphony orchestra . . . the Chicago Symphony Orchestra is a name that has to be mentioned,” read the *Beijing Evening News* in anticipation of the CSO’s upcoming concerts. It also praised Riccardo Muti "as the representative of the world’s highest level of maestro.”

The CSO and Muti are often referred to with accolades suggesting their status as “world class,” “world renowned,” and “leading.” What does that reputation mean in a global society? Moreover, how was that reputation established and how is it maintained?

Certainly part of it is being located in a city that has an international reputation—one with 55.2 million domestic and overseas visitors in 2017, many of whom came to Chicago specifically because of the strength of its cultural institutions—and a city that has long since prided itself on its ethnic diversity, famously celebrated in the World’s Columbian Exposition of 1893 and in which the young Chicago Orchestra and Theodore Thomas, its first music director, actively participated.
While the quality of its music making has attracted eager listeners to Chicago for generations, the Orchestra has also been proactive in reinforcing its position as a leader through now sixty-one international tours in its nearly 128 year history.

Traveling with 184 people and eighteen tons of cargo is no small feat. It takes thousands of hours of planning and careful preparations that begin years in advance. Ask anyone involved in this undertaking, and they will agree: it is well worth the effort—and the jet lag—to share the musical gifts of the CSO with the wider world.

After departing from O’Hare on a 12:20 A.M. flight on January 16, the Orchestra made its first stop at the National Concert Hall in Taipei for two concerts. In the day and a half before the first rehearsal, the Orchestra members enjoyed some “free” time as they acclimated to their new time zone—fourteen hours ahead of Central Standard Time. For CSO principal clarinet Stephen Williamson, viola Youming Chen, and principal percussion Cynthia Yeh, that period included teaching master classes at the invitation of National Taiwan University of the Arts. For others, there was sightseeing in the old Taipei market, sitting for interviews with local press, reed making for woodwind players, and, of course, practice, practice, practice.

Riccardo Muti joined the Orchestra the morning of January 19 to rehearse that evening’s program, which included Brahms’s symphonies nos. 1 and 2. One of the most careful considerations in the planning of a tour is the repertoire, selected by Muti and the Artistic Planning team to highlight the many talents of the Orchestra and to give listeners performances to remember, as hearing the CSO live may be a once-in-a-lifetime experience for many in the audience. For this tour,
**Lyric**

**Windy City Choral Festival**
Z. Randall Stroope, Artistic Director

**Saturday, March 9 at 1:30pm**
Doors open at 1:00pm

Orchestra Hall at Symphony Center

*Featuring works by Vaughan Williams, Stroope and more!*

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**VERDI**

**La Traviata**

Sung in Italian with projected English translations

**FEB 16 - MAR 22**

“Elegance...sizzle... simply gorgeous”

- CHICAGO THEATER BEAT

Lyric production revival of Verdi’s La traviata generously made possible by the Donna Van Eekeren Foundation, The Michael and Susan Avramovich Charitable Trust, Nancy and Sanfred Koltun, Lauter McDougal Charitable Fund, BMO Harris Bank, and ITW.

PHOTO: TODD ROSENBERG

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**HANDEL**

**Ariodante**

Sung in Italian with projected English translations

**MAR 2 - 17**

A tale of star-crossed love in the Scottish Highlands from the composer of Messiah

New Lyric coproduction of Handel’s Ariodante generously made possible by The Monument Trust (UK), Sidley Austin LLP, and Margot and Josef Lakonishok.

PHOTO: ANDREW CIOFFI

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**Percy Grainger Wind Band Festival**

Saturday, March 23 at 1:30pm
Doors open at 1:00pm

Orchestra Hall at Symphony Center

*Featuring works by Grainger and other prominent band composers*

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**FOR FREE TICKETS AND MORE INFORMATION:**

(800) 395-2036  graingerbandfestival.org/tickets  windycitychoralfestival.org/tickets

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**Music Celebrations International Presents**

**Percy Grainger Wind Band Festival**

Saturday, March 23 at 1:30pm
Doors open at 1:00pm

Orchestra Hall at Symphony Center

*Featuring works by Grainger and other prominent band composers*

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PHOTO: ANDREW CIOFFI

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**SAVINGS FOR GROUPS OF 10+**

LYRICOPERA.ORG/GROUPSALES
the Orchestra presented three distinct programs. The first was the aforementioned Brahms, which was heard at each location on the tour. Chicago listeners may recall the outstanding performances of Brahms’s four symphonies at Symphony Center in May 2017. Indeed, the press in Beijing noted the “unique charm” of the woodwinds, the extraordinary unity and “cooperation” of the brass, and “warmth” of the strings.

The second program, performed in Taipei, Shanghai, Beijing, and Tokyo, paired Tchaikovsky’s Symphony no. 5 and Rimsky-Korsakov’s Sheherazade. Tchaikovsky’s symphonies, with their distinct elegance and pathos, have become a calling card for the singular relationship of Muti and the CSO. Chicago audiences are familiar with that special dynamism from the 2014–15 survey of Tchaikovsky’s symphonies, as well as many other performances of works by the Russian composer. On the second half of the concert, Sheherazade offered a lush display of orchestral color and drama that raised the audience to its feet with each performance. “Facing this highly picturesque and narrative orchestral masterpiece, Muti and the Chicago Symphony Orchestra brought me into a vivid landscape from the very beginning [that was] filled with a palpable dramatic tension,” wrote Yan-Huan Li of the Wenhui Daily News.

The final program of this year’s Asia tour was exclusively part of the multiday residency in Tokyo. Here, Muti led the CSO in two performances of Verdi’s Requiem; the second performance on February 2, included a special celebration to mark his 400th concert with the Orchestra. Muti, widely considered today’s preeminent interpreter of the music of Giuseppe Verdi, first performed the requiem with the CSO and Chorus at Symphony Center in January 2009, and the work has become a symbol of artistic achievement—with two Grammy awards to prove it! Of the recent concerts in Tokyo, Koki Eto of Japan’s Nikkei wrote, “Their thunderous resonance was a reminder of God’s judgment day,” and continued, “The CSO showcased its wide range of expression under the baton of Riccardo Muti. In sensitive movements, there were colors and nuances, and in tutti, glorious sounds filled the hall.” The performances of Verdi’s Requiem in Tokyo featured an all-star roster of soloists including soprano Vittoria Yeo, mezzo-soprano Daniela Barcellona, tenor Francesco Meli, and bass Dmitry

LEFT TO RIGHT
Muti greeted thousands of enthusiastic audience members at a series of six post-concert CD signings in support of the new CSO Resound recording, Riccardo Muti Conducts Italian Masterworks, including the one seen here in Taipei, January 20. CSO violin Ronald Satkiewicz warms up prior to a rehearsal beneath the wooden sculptures that provide acoustic support to Tokyo’s Bunka Kaikan concert hall, January 30.
Belosselskiy (each singer has performed with Muti and the CSO in Chicago on other occasions), and the Tokyo Opera Singers chorus.

In addition to these programs, the Orchestra always came prepared with encores to give one or two final thrills. Those selected for this tour included the Intermezzo from Giordano’s *Fedora* and Brahms’s Hungarian Dance no. 1 in G minor. These were happily performed in gratitude for the warm reception and ovations Muti and the CSO received from audiences.

Muti and the Orchestra also take their responsibility to share music with more people beyond the concert hall very seriously, in Chicago and on tour. In addition to sold-out concerts, the Orchestra participated in a number of educational and engagement activities presented by the Negaunee Music Institute. These included master classes at the Shanghai Conservatory, and community performances by CSO chamber ensembles in Shanghai at a neighborhood senior center and the bilingual Little Bridge International School, in Tokyo at the Meguro Disability Center, and at the Higashiyama Elementary School in Tokyo. An appreciative student at the Shanghai Conservatory told China News, “We often participate in master classes, but this is the first time I have been taught by American musicians. They are not only skilled, but also very willing to communicate, which makes everyone very happy.”

In addition to serving as an ambassador for the city of Chicago, the members of the Orchestra and its Italian music director are an extremely cosmopolitan group representing several nations and continents, including Asia. For many, this tour offered a homecoming—an important chance to see family and friends, return to their alma maters, and share their backgrounds with fellow Orchestra members. As acting principal viola Li-Kuo Chang stated, “Come to the end, what’s

*ABOVE* Riccardo Muti, Vittoria Ye, Daniela Barcellona, Francesco Meli, Dmitri Belosselskiy, the Tokyo Opera Singers chorus, its director Shigeki Miyamatsu, and the CSO take a bow following their performance of Verdi’s Requiem, January 31.
the most rewarding thing? To come back to your hometown with this world-class orchestra. Nothing can beat that experience.”

For all Orchestra members and staff, the tour was filled with expressive performances, meaningful educational experiences, and opportunities to bring music to thousands of appreciative and eager listeners. At the tour’s end, after months of rigorous, detailed planning by CSO staff, careful repertoire preparation, and instruments packed and transported with the greatest of care, the CSO returned home to Chicago having performed eleven concerts in five cities in the span of just over two weeks.

For Riccardo Muti, offering transformative musical experiences to the world is a critical form of diplomacy. Giorgio Starace, the Italian ambassador to Japan, and his guests made it a point to attend the first performance of Verdi’s Requiem in support of the Orchestra and Muti, who has the distinction of receiving both Japan’s Order of the Gold and Silver Star and Praemium Imperiale, the arts equivalent of the Nobel Prize. As Muti told Howard Reich of the Chicago Tribune, “I have said many times that a great symphony orchestra is an ambassador of the culture of a nation. I think that many times the United States [is] seen outside of the country—not only in Asia but also in Europe—[as] the image of a very powerful country. . . . These tours give an image of the United States that is much more delicate, much more spiritual, culturally speaking.”

From February 26 to March 2, Muti and the CSO tour Florida, with appearances in West Palm Beach, Miami, and Naples.

For more tour coverage and photos, visit the CSO on Tour category on CSOSOUNDSANDSTORIES.ORG as well as the CSO’s Facebook and Instagram platforms. #CSOONTOUR

All photos by Todd Rosenberg
"Chicago’s gift to the early music world" — Boston Classical Review

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Please turn off or silence all personal electronic devices before the performance begins.

LATE SEATING
Policy If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

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.

COMPLIMENTARY COUGH LOZENGES
Walgreens generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

FIRST AID
In case of a medical emergency, please contact the nearest usher.

PROHIBITED ITEMS
Carrying loaded, concealed firearms is prohibited in Symphony Center.

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The CSOA requires that oversized bags be checked at one of our many Coat Checks conveniently located throughout Symphony Center. There is no charge to check these items. The CSOA also reserves the right to search bags for security reasons.

EMERGENCY EVACUATION
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!
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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!

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.

Celebrating the 100th season of the CSO’s concert series for children

Please visit cso.org/CentennialStories to share your experience.
The CSOA Family Salutes Duain Wolfe on the Occasion of His 25th Season as Director and Conductor of the Chicago Symphony Chorus

Duain Wolfe first prepared the Chicago Symphony Chorus as a guest for a Ravinia Festival program of opera choruses in August 1993 and again early the following February for downtown performances of Schoenberg’s *Friede auf Erden*. Concluding a three-year search, Daniel Barenboim announced that Wolfe would become the second director of the Chicago Symphony Chorus, and he officially took directorship on June 1, 1994.

During his tenure, Wolfe has prepared the Chorus for over 150 programs at Orchestra Hall and the Ravinia Festival, as well as on tour in Carnegie Hall and the Philharmonie in Berlin. In addition, Wolfe formed and led the Chicago Symphony Singers, a touring chamber chorus; conceived and conducted the popular holiday concert series, *Welcome, Yule!*; directed numerous imaginative youth programs; and remains a frequent guest on the Classic Encounter preconcert series. He also has prepared the Chorus for numerous recordings, including two Grammy winners: Wagner’s *Die Meistersinger von Nürnberg* conducted by Sir Georg Solti and Verdi’s *Requiem* conducted by Riccardo Muti, which received the Grammy Award for Best Choral Performance.

We thank Duain Wolfe for twenty-five extraordinary seasons, and look forward to many more.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

“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

Join the Theodore Thomas Society

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.
Connecting with CPS Schools, Reflecting on 100 Years of Chicago History

Now in its fourth season, CSO-Connect is a partnership program between the CSO and Chicago Public Schools that functions as a professional development program for CPS teachers from arts and non-arts classrooms. The program focuses on building leadership skills in the area of arts integration. While participating in multiple workshops, teachers analyze their school’s data and collaborate with their peers to develop and implement high quality, arts-rich curricula. Participating schools are provided access to CSO and Civic Orchestra musicians through in-school chamber ensemble performances and the attendance of a CSO School Concert.

This season’s CSO-Connect theme is Reflect, Respond, Remix. 2018–19 marks the one-hundredth season of the Civic Orchestra of Chicago and the CSO’s concert series for children, both of which were founded in 1919 by the CSO’s second music director, Frederick Stock. November through May, CPS teachers and Civic Fellows engage students in projects that require conversations and reflections on the stories and experiences of a wide range of people in diverse communities throughout Greater Chicago.
Students will respond through musical projects that “remix” the history and traditions of orchestral music with the rich cultural diversity of modern-day Chicago.

On May 3 and 14, Sullivan High School will host the culminating event, welcoming Agassiz, Calmeca, Clinton, Disney, Innovations, Jahn, Pickard, Sawyer, and Swift schools to their auditorium. There, the CPS students alongside their Civic musician mentors, will present the pieces they have created throughout the year, including writings, visual art, and musical performances, all based on the theme of Reflect, Respond, Remix.

These performances explore the musical and cultural traditions in Chicago from over the last one-hundred years. The second goal is to create an original musical program for use in Chicago Public Schools that melds the city’s history with the experiences of today’s CPS students while creating a vision of the future that is both inclusive and welcoming. This season, students’ projects will:

- Write scripts that depict different periods of Chicago history with original music, like a silent film
- Explore their own history, the history of Chicago, and how the arts intertwine with the past by learning about the neighborhoods they come from through the filter of the musicians, artists, and dancers who have come from those neighborhoods
- Study Florence Price’s Symphony no. 3 and, with the help of Civic Fellows, incorporate excerpts and samples into their original compositions
- Compose a song that reflects on the past and looks to the future while expressing changes

To learn more about the Negaunee Music Institute’s partnerships and programs for schools, visit [cso.org/institute/schools-teachers](http://cso.org/institute/schools-teachers).
VOLUNTEER LEADERSHIP AND OPPORTUNITIES

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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Reach the culturally-minded, educated, and established patrons of the Chicago Symphony Orchestra by advertising in the program book. Each copy is hand delivered to every ticket holder, ensuring that your business’s message reaches this desirable audience.

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To learn more about advertising in the Chicago Symphony Orchestra program books, contact Bryan Dowling at bryan@media8midwest.com or 708-434-5869.
Soundpost

November 29, 2018, marked the start of the fourth year of Soundpost, the Chicago Symphony Orchestra’s preconcert series that explores the inner workings of music which is presented by the Overture Council. Held in Symphony Center’s Buntrock Hall from 6:00 to 8:00 p.m., this year’s three-event series considers music’s ability to heal. Speakers at the November event included Jeffrey Wolfe, director of community programs for the Institute for Therapy Through the Arts, and Dr. Borna Bonakdarpour, a neurology specialist at Northwestern Medicine. Wolfe discussed the process of music therapy, including details on techniques, special considerations, and concepts. Bonakdarpour discussed his research of musical interventions for neurological diseases affecting language, memory, and thinking.

The Soundpost series continues exploring the healing power of music with two more sessions on March 14 and May 16. More information and tickets available at csob.org/soundpost.

For more information on the CSO’s Overture Council, a dynamic group of young professionals, ages 21 to 45, who share a love of music and a desire to support the CSO, visit csob.org/overturecouncil.

PHOTOS BY TODD ROSENBERG

CLOCKWISE FROM TOP
Overture Council Soundpost cochairs Elliot Callighan and Kristin Jaburek. (Bottom right) Jeffrey Wolfe, director of community programs for the Institute for Therapy through the Arts, discusses his work in music therapy and the healing power of music. Other images depict Soundpost attendees enjoying drinks, hors d’oeuvres, and engaging in presentations by industry leaders.
The Negaunee Music Institute, the League and the Women’s Board of the Chicago Symphony Orchestra Association present a very special evening celebrating the centennial season of the Civic Orchestra of Chicago. The Civic Orchestra of Chicago’s Centennial Celebration concert is generously sponsored by The Elizabeth F. Cheney Foundation.

5:30PM  •  PRE-CONCERT RECEPTION

6:30PM  •  CONCERT

Program to include: Dvořák Cello Concerto

8:15PM  •  DINNER

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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2018–19 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

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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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PwC is proud to support the Chicago Symphony Orchestra, a vital and world-class artistic institution that has enhanced Chicago’s cultural community since 1891. The CSO’s long-standing tradition of excellence is legendary, and we applaud its efforts during another exciting season.
A VIRTUOSIC SHOWCASE OF 19TH-CENTURY ITALIAN MUSIC IN ALL ITS PASSION, JOY AND HEARTBREAK

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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sono particolarmente lieto di apprendere che tra il 21 e il 23 febbraio prossimi la prestigiosa Chicago Symphony Orchestra, da Lei diretta, eseguirà, per la prima volta, la Sinfonia n. 9 del Maestro William Howard Schuman, composta nel 1968 per commemorare l’eccidio delle Fosse Ardeatine, di cui ricorre, nel 2019, il settantacinquesimo anniversario.

Si tratta di una scelta evocativa e carica di significato. Essa rende omaggio alla memoria delle vittime di quell’odioso atto di terrore, onorando, al contempo, la memoria personale e artistica di un compositore di eccezionale sensibilità musicale e umana.

Sono certo che questa iniziativa – coerentemente associata a una qualificata e attenta riflessione su quegli eventi storici, sul loro significato e sull’esigenza di preservarne il ricordo – contribuirà a rafforzare la memoria collettiva di quei tragici fatti. Il loro significato, pur dopo il tanto tempo trascorso da quegli accadimenti, si conserva intatto, e costituisce un imprescindibile monito per l’umanità intera, spingendola a compiere ogni sforzo per preservare la tolleranza, il rispetto della dignità umana e la pace, principi e valori senza tempo e senza confini.

Nel rinnovare a Lei, alla Chicago Symphony Orchestra e a tutti coloro che hanno lavorato per rendere possibile la realizzazione di questa iniziativa il mio più vivo apprezzamento, colgo l’occasione per inviare i più cordiali saluti.

[Signature]

Maestro Riccardo Muti
Direttore Musicale
Chicago Symphony Orchestra
CHICAGO
From the President of the Italian Republic

Rome, December 21, 2018

Most Illustrious Maestro,

I am particularly pleased to learn that on February 21–23, 2019, the prestigious Chicago Symphony Orchestra, under your direction, will perform for the first time, on the seventy-fifth anniversary of the massacre at the Fosse Ardeatine, William Howard Schuman’s Symphony no. 9, composed in 1968 to commemorate that tragedy.

Yours is indeed an evocative and meaningful choice. The Symphony, in fact, pays tribute to the victims of that heinous act of terror, while also honoring a composer of exceptional musical and human sensitivity and his artistic legacy.

I firmly believe that this initiative—alongside with a careful reflection on that massacre, its meaning, and the need to remember it—will help strengthen the collective memory. Seventy-five years after those historical events, their significance remains intact. They serve as a constant warning and encourage us all to spare no effort in the preservation of tolerance, and the respect of human dignity and peace. These principles and values are timeless and transcend all borders.

I wish to convey my deepest appreciation and my warmest regards to you, to the Chicago Symphony Orchestra and to all those who have worked to make this performance a reality.

Sergio Mattarella

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Maestro Riccardo Muti
Music Director
Chicago Symphony Orchestra
CHICAGO

Unofficial translation by the Chicago Symphony Orchestra
Dear Friends,

Thank you for joining the Chicago Symphony Orchestra tonight, under the baton of Maestro Riccardo Muti, to commemorate the 75th anniversary of the Fosse Ardeatine massacre during which 335 Italian civilians were brutally murdered.

By choosing to play William Howard Schuman’s poignant Symphony no. 9, the Chicago Symphony Orchestra is paying tribute to the victims of that heinous crime and recognizing the importance of preserving history and the collective memory of such tragedies to ensure that these crimes are not committed again.

Schuman’s melodious notes will take us back in time: first, to that fatal day in March 1944 on the outskirts of Rome, and then to 1968 when Schuman took the brave decision of composing a solemn symphony to perpetuate in music the memory of that tragic event.

As we commemorate the anniversary of those barbaric acts, we renew our commitment to uphold human rights and the fight against terrorism, racism and hatred as well as our resolve to defend democracy and freedom.

Last, but certainly not least, the very nature of this evening – which brings together a highly prestigious US institution, conducted by such a renowned Italian Maestro, playing a symphony by a US composer about a massacre on Italian soil – is perhaps the most significant feature of all, as it is the best testament to the long-standing and steadfast friendship between our Countries, and Peoples.

Armando Varricchio
These concerts are made possible with the generous sponsorship of

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Riccardo Muti Conductor
Benedetta Torre Soprano
Sara Mingardo Contralto
Saimir Pirgu Tenor
Mika Kares Bass
Chicago Symphony Chorus
Duain Wolfe Director

SCHUMAN

Symphony No. 9 (Le fosse Ardeatine)
Anteludium—
Offertorium—
Postludium
First Chicago Symphony Orchestra performances

INTERMISSION
MOZART

Requiem, K. 626
Introitus
Requiem
Kyrie
Sequenz
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Offertorium
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei
Communio
Lux aeterna

BENEDETTA TORRE
SARA MINGARDO
SAIMIR PIRGU
MIKA KARES
CHICAGO SYMPHONY CHORUS

These concerts are made possible with the generous sponsorship of Josef and Margot Lakonishok.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.
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This program is partially supported by a grant from the Illinois Arts Council Agency.
Ferdinando Agnini, nineteen years old, was a medical student from Catania. Augusto Zironi, twenty-three, was a second lieutenant in the Italian Navy. These are just two of the 335 victims of the Fosse Ardeatine massacre that bloodied the ancient stones of a quarry outside Rome on March 24, 1944, and they are among those memorialized by the Ninth Symphony of the American composer William Schuman that opens this concert. The list of victims, from Agnini to Zironi, is based on official records, compiled after decades of research and forensic investigation. Schuman knew none of those who died in the Ardeatine Caves; like most Americans, he knew almost nothing about the incident. But in 1967, when he visited the site and walked among the flower-covered graves, he knew that music was the only way to pay tribute to what had happened there at the end of the Second World War. In the article that follows by the prominent Italian journalist Federico Rampini, and in the special exhibition of photographs currently on display in the Symphony Center Rotunda, we can come closer to understanding the tragedy—the place, the incident, the victims—that inspired one of Schuman’s most personal and profound works.

More than 175 years earlier, it was a single woman, Anna, Countess von Walsegg, whose death, at the age of twenty, moved her husband to commission anonymously from Vienna’s latest composing sensation, a man named Mozart, a requiem mass in her memory. Over the years, Mozart’s Requiem, his last composition, has taken on mythic status because of its mysterious genesis: it was ordered by a “gray messenger” arriving at the composer’s door; Mozart himself died while he was at work on the score, and it had to be finished in secret by other hands. But in the end, this monument of universal beauty and power is simply a personal statement inspired by the death of a stranger.

Each of these works, a war memorial and a church requiem—scores so little alike in the sources of their inspiration or in their artistic sensibilities—is music of remembering—a way of paying attention to what is lost, a form of consolation, and a window beyond death. We may have forgotten the names of those who died, but the music they inspired continues to inform us about the mysteries of life and death.
The Fosse Ardeatine

By Federico Rampini

In the Second World War, there had been even worse massacres, of course, considering the sheer number of casualties. There was the Holocaust, above all. And yet, the Fosse Ardeatine mass killing, carried out in Rome on March 24, 1944, commands special attention. It stands out not only for the cruel execution of so many innocent victims—mostly civilians, some of them very young—but also because there is something mysterious and inexplicable surrounding its details, even if we attempt to assume as our standpoint the evil rationality of the killers. It was not an act of war. It was pure terrorism.

The Ardeatine tragedy took place at a time of utter chaos. Italy had entered the war as an ally to Germany; the fascist leader Benito Mussolini originally had been a master and an inspiration for Adolf Hitler. But in 1943, Italy was losing the war on many fronts. The Allies landed in Sicily, and Rome was bombed for the first time. King Victor Emmanuel III, as head of the government and commander of the armed forces, ordered the arrest of Mussolini and appointed Marshal Pietro Badoglio to head a new military government. Badoglio at first pretended to continue fighting as an ally to Germany, even as he was secretly negotiating a surrender with the Allies. The government abandoned most of the Italian territory and population to utter chaos, and to the revenge of the German Army and special police, the SS. The Italian Army was left without leaders and without orders, and many of its soldiers were arrested and deported to concentration camps. Some Italian officers enrolled in the armed partisan resistance, which began to strike German forces. (In the Italian language, the “Eighth of September” later became a metaphor for desperate anarchy).

Rome was supposed to be an “open city,” a demilitarized zone, but, in fact, it was occupied by the German military. One of its battalions, the Bozen regiment, was mobilized to suppress the resistance. Its members were ethnic Germans from the northern Italian province of Alto Adige, or South Tyrol. The Bozen regiment used to march through downtown Rome daily, singing. On March 23, 1944, on the anniversary of the foundation of the Fascist Party, a group of partisans hid a bomb inside a rubbish cart along the path of the Bozen regiment. It exploded, killing thirty-two soldiers and two civilian bystanders, including an eleven-year-old boy.

The chief of the SS in Rome, Herbert Kappler, and the commander of the German armed forces, General Kurt Maelzer, immediately decided there should be a reprisal: ten Italians must die for each German killed. (Adolf Hitler was overruled; he had asked for a reprisal ratio of fifty to one).

But this is where the tragedy doubles with a mystery. The German commanders didn’t attempt to apprehend the partisans who killed their soldiers. They didn’t issue the order that those responsible for the attacks should surrender or else cause innocent civilians to die in their place. The German commanders didn’t even announce that a reprisal was in the making. They decided instead that everything should happen quickly, that the execution must take place within twenty-four hours and under the utmost secrecy. During the night between March 23 and 24, they gathered 271 prisoners already in jail, indicted for crimes that were often political. They added fifty-seven Jews, just because they were Jews. The chief of the fascist police offered some Italians from his prison. In the end, there were 335 victims. Even the arithmetic was flawed.

The method of execution was exceptional, too, for its speed and its secrecy. The German
commanders didn’t want any witnesses, so they selected a distant quarry on the outskirts of Rome, in an area surrounded by catacombs. The prisoners were transported there on trucks. Their execution should require a minimum amount of ammunition. They were escorted, five-by-five, from the trucks to the quarry, with their arms tied behind their backs. Once there, they were forced to kneel so that their executioners could shoot them in the back of the head, at the base of the skull. With only a single bullet allocated per each prisoner, none was wasted. The German executioners had to aim very precisely at their targets. The space inside the quarry was narrow, so while the executions proceeded, the new victims had to climb over the still-warm bodies of the previous ones. At the end, there was a mountain of corpses.

This was butchery, not the job for traditional soldiers. The Bozen regiment had refused to participate. Even for the SS special police it was unusual. They were used to torturing their prisoners, not killing them by the dozens, individually, “manually.” Their officers had to provide the executioners with the available drugs: schnapps, brandy. By getting drunk, they became sloppy. Some victims—this was discovered when they were finally exhumed and autopsied—were only wounded at first; they tried to crawl away, and died later. Only in one case was a corpse found without his hands tied. He was a boy, fifteen years old, executed together with his grandfather. They were hugging each other when they died. Also among the victims was a priest, Don Pietro Pappagallo, who later became the inspiration for a character in Roma, città aperta (Rome, open city), Roberto Rossellini’s film.

In the end, the German SS were themselves covered in blood. They had to drink more alcohol, to get drunker and drunker, and try and forget. Then the SS commanders attempted to hide the corpses. They had garbage dumped, hoping that the dirt would cover the stench of death, and blew up the entrance to the caves. In that area steeped in ancient history, one of the first to discover the massacre was a monk, a custodian of the nearby Catacombs of Saint Callixtus. More than two months later, little by little, the pilgrimage from Rome began, and the truth was revealed. But vermin had taken a terrible toll, and many corpses were disfigured to the point that relatives could not recognize them.
Some were identified only a decade ago, with DNA testing. What could possibly explain this massacre, which even the very executioners wished to hide, even though its magnitude was of their own choosing? The judicial truth, established when some SS chiefs were tried for war crimes, is partial and unsatisfactory. The German commanders in 1944 felt that they were losing the war, and this made them even crueler. Their troops were a small minority in Rome, surrounded by a mostly hostile population. They probably felt that by openly announcing a reprisal, or even giving publicity to the attack in via Rasella, they could trigger an uprising. They behaved like terrorists. And yet they were somehow effective, at least in the short term. The partisan attacks decreased dramatically and came almost to an end inside Rome.

The Holy City was liberated by the Allies on June 4.

You can visit the Mausoleum of the Fosse Ardeatine, where all the victims have been buried; it’s a twenty-minute ride from the center of Rome. William Schuman did.

Federico Rampini is a journalist and a writer, based in New York City. He is the U.S. Bureau Chief of the Italian daily newspaper La Repubblica.

Special content related to Le fosse Ardeatine is presented in collaboration with the Consulate General of Italy and Italian Cultural Institute in Chicago. A special photo exhibit about the Ardeatine massacre will be on display in the first floor of the Symphony Center Rotunda on February 18–23. The exhibit is presented by the University of Rome, “Tor Vergata” Department of History, Cultural Heritage, Education, and Society.
William Schuman on Symphony No. 9
(Le fosse Ardeatine)

In none of my previous symphonies have I used an extrinsic or non-musical program element. Therefore, I would like, first, to attempt an explanation of why I have done so in Symphony no. 9. Precisely what is the relationship of the subtitle Le fosse Ardeatine (the Ardeatine caves) to the music, and why do I so embroider the title of the work.

In the spring of 1967, my wife and I were in Rome, and we had planned to visit Le fosse Ardeatine because we had been advised that the memorial was a stunning architectural achievement. When we mentioned the proposed visit to our friends, the composer Hugo Weisgall and his wife Nathalie, who were in residence that year at the American Academy, we learned the story of the events memorialized and of Mrs. Weisgall’s special knowledge of the subject.

The subject, for all its horror, can be stated simply. Thirty-two German soldiers were killed by the underground in Rome on March 24, 1944. In reprisal, the Germans murdered 335 Italians, Christians and Jews from all walks of life. These victims were taken to the Ardeatine Caves, where they were shot. In an effort to conceal the atrocity, the bodies were then bombed. A priest at the nearby catacombs felt the vibrations of the detonations, and word quickly spread through Rome. When the Germans left the city, there was a rush to the caves.

In a world of daily horrors, what is so special about this one, and why does it find itself the subject of a symphony? To answer this, I must describe, however briefly and inadequately, the monument itself. After a walk through the caves, a visitor enters a large rectangular area. The roof is a thick concrete slab. On the dirt floor, there is row upon row of individual, identical, contiguous coffins. On each coffin, in the Italian custom, is a picture of the victim, some fathers, sons, brothers, and a statement of occupation and age (ranging from the early teens to the sixties). Our visit was at the Easter and Passover season, and each grave had fresh flowers. Somehow, confrontation
with the ghastly fate of several hundred identifiable individuals was more shattering and understandable than the reports on the deaths of millions, which, by comparison, seem abstract statistics.

The mood of my symphony, especially in its opening and closing sections, is directly related to emotions engendered by this visit. But the entire middle section, too, with its various moods of fast music, much of it far from somber, stems from the fantasies I had of the variety, promise, and aborted lives of the martyrs. Candidly, however, there is no compelling musical reason for my adding to the title Symphony no. 9. The work does not attempt to depict the event realistically, and its effect on the emotional climate of the work could have remained a private matter. My reason for using the title is not then, musical, but philosophical. One must come to terms with the past in order to build a future, but in this exercise I am a foe of forgetting. Whatever future my symphony may have, whenever it is performed, audiences will remember.

In purely musical terms, as noted above, the work is in three parts, played without pause and developed as a continuum. The Anteludium begins quietly, with a single melodic line separated by two octaves, played by the muted violins and cellos. The first section of this melody, which is eleven bars in length, continues its development over a span of thirty-three bars. At the twelfth bar, however, the same melody appears in the second violins and violas, one-half step higher in pitch, and at the twenty-third bar the same melody begins again one-half step higher, still in the strings, and the pitch is raised one-half step in each of the succeeding entrances during the first section of the work. Gradually, other elements are introduced through a variety of developmental techniques.

The music of the Anteludium leads without pause, but with identifiable transition, to the Offertorium, which section forms the bulk of the work. The moods are varied, and range from the playful to the dramatic. This music is fast, with the exception of several short contrasting interludes, which always return to the fast tempo. The climax of the Offertorium is reached with an even faster tempo and a sonorous climax for full orchestra, with three pairs of struck cymbals employed in rhythmic patterns.

The music of the Postludium at first echoes, in slow tempo, some elements of the climax just heard. Finally, the opening theme of the symphony is again stated, but in an even slower tempo than at first. The setting is different, and the melody, although again played by the strings, is harmonized in the trombones and tuba. New figurations are introduced, and reference is made to the music of the Offertorium. The symphony draws to a close with a long, freely composed, quiet ending characterized by an emotional climate, which sums up the work and eventually leads to a final concluding outburst.

The work was begun in July 1967 in Greenwich, Connecticut, and virtually completed during the fall and winter in New York. The final pages were scored in Rome on March 27, 1968, after a second visit to the monument, which enhanced, if anything, the impressions of a year earlier.
WOLFGANG MOZART
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

Requiem in D Minor, K. 626
Completed by Franz Xaver Süssmayr

This requiem is Mozart’s last, unfinished composition. It is one of the greatest and most mysterious torsos in Western art. Because Mozart died so young while working on a mass for the dead, this music has attracted an unfair, though inevitable, amount of myth and popular drama. And because the requiem was completed in relative secrecy after the composer’s death and presented as Mozart’s own, separating fact from fiction is complicated. The stories invented by any number of fine and reasonable writers over the years, from Alexander Pushkin in the nineteenth century to Peter Shaffer, whose Amadeus made Mozart king of the Cineplex in the 1980s—and turned Antonio Salieri into one of the movie’s greatest villains—have become nearly as famous and beloved as the music itself. Although it is hard and potentially disappointing to stick to the truth, even that, it turns out, tells a remarkable tale.

Indeed, there was a messenger, apparently dressed in gray, who appeared at Mozart’s door. This must have been some time during the summer of 1791, Mozart’s last. He came on behalf of his anonymous master, inquiring if Mozart would write a requiem mass, and if so, how long he would need and what fee he would accept. Although no single event in Mozart’s life has been dissected as carefully as this one, we still are not certain of the details of the verbal contract negotiated that day. Mozart did agree to the commission, and probably accepted a fee of fifty ducats, half payable in advance. Apparently, the messenger did warn Mozart to respect the secrecy of his patron.

Mozart was a busy man in 1791. He went to Prague in late August, accompanied by his wife Constanze and his pupil Franz Xaver Süssmayr, to prepare for the premiere of La clemenza di Tito. (He wrote much of the score in the coach.) He returned to Vienna immediately after the premiere on September 6 to finish The Magic Flute, which he conducted on September 30 at the CLEMENZA DI TITO, 1791. Left unfinished at Mozart’s death, completed by Franz Xaver Süssmayr

INSTRUMENTATION:
soprano, alto, tenor, and bass soloists; mixed chorus; an orchestra consisting of two basset horns, two bassoons, two trumpets, three trombones, timpani, organ, strings

APPROXIMATE PERFORMANCE TIME:
60 minutes

FIRST CSO PERFORMANCES:
March 29 and 30, 1951, Orchestra Hall. Nancy Carr, Nan Merriman, Eugene Conley, and Cesare Siepi as soloists; Combined Choral Organizations of Northwestern University (George Howerton, director); Bruno Walter conducting

July 13, 1986, Ravinia Festival. Benita Valente, Florence Quivar, Philip Creech, and John Cheek as soloists; Chicago Symphony Chorus (Margaret Hillis, director); James Levine conducting

MOST RECENT CSO PERFORMANCES:
June 23, 1991, Ravinia Festival. Dawn Upshaw, Florence Quivar, Peter Kazaras, and Terry Cook as soloists; Chicago Symphony Chorus (Margaret Hillis, director); James Levine conducting

February 19, 20, 21, and 24, 2015, Orchestra Hall. Rosa Feola, Alisa Kolosova, Saimir Pirgu, and Michele Pertusi as soloists; Chicago Symphony Chorus (Duain Wolfe, director); Riccardo Muti conducting

CSO RECORDING:
1958. Chicago Symphony Chorus (Margaret Hillis, director), Bruno Walter conducting. CSO (From the Archives, vol. 13: Chicago Symphony Chorus: A Fortieth Anniversary Celebration) (Lacrimosa)
Theater auf der Wieden. Antonio Salieri appears just once in this story, on October 13, when Mozart took the composer and soprano Catarina Cavalieri to a performance of The Magic Flute. “Salieri listened and watched most attentively,” Mozart wrote to Constanze, “and from the overture to the last chorus there was not a single number that did not call forth from him a bravo! or bello. It seemed as if they could not thank me enough for my kindness.” And on that genial note, untroubled by any undercurrents other than the simple envy a decent composer might reasonably feel confronted by Mozart’s genius, Salieri slipped from Mozart’s life.

During these same weeks, Mozart completed a clarinet concerto for Anton Stadler and wrote a little Masonic cantata, dated November 15, which was the last work he entered in his personal catalog. He conducted the piece three days later to dedicate a new temple for his lodge. On November 20, he came down with the first serious symptoms of the illness that would take his life just fifteen days later. It is doubtful whether Mozart left his bed or that he could compose unaided. Süssmayr, as well as another pupil, Joseph Eybler, visited him, perhaps regularly. The only eyewitness account of Mozart’s final hours, not written down until 1825, comes from Sophie Haibel, Constanze’s sister. “Süssmayr was at Mozart’s bedside,” she recalled. “The well-known requiem lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it when he was gone.” Eventually, Mozart fell unconscious. “His last movement was an attempt to express with his mouth the drum passage in the requiem. That I can still hear.” But there was no rehearsal of the requiem, with Mozart singing the alto part and friends taking the other three, as the Mozart literature once insisted. Nor any urgent dictation, by candlelight, of Mozart’s last thoughts on putting the “Confutatis” together, as Shaffer’s Amadeus suggests. Just the mouthing of the timpani part, and the quiet tragedy of a young man dying in the prime of his life. Mozart died at fifty-five minutes past midnight on December 5. Sophie Haibel recalls that her sister was inconsolable, and could not tear herself away from Mozart.

Now begins a new drama. Constanze, in serious debt, recognized that the requiem must be finished and delivered, and presented as Mozart’s final work. She turned first to Joseph Eybler, whom her husband had respected, delivering the score to him in exchange for a signed receipt on December 21. Eybler eventually returned the requiem, having filled out much of Mozart’s sketching, but refusing to add anything beyond what Mozart himself had already suggested. Constanze now turned to several others, and finally to Süssmayr, whom Mozart occasionally had called an ass and a blockhead, and who knew well he was not the first choice. “The completion of this work was assigned to a number of masters,” he later admitted. “Some of them could not undertake it because of the pressure of work; others, however, did not wish to compromise their talents with Mozart’s. Eventually the matter came to me.” Musicians still argue about how much work—and how much damage—Süssmayr actually did. But, in any event, the requiem that was first introduced to the public in January 1793, and that became one of the most familiar pieces in all music, is Süssmayr’s reconstruction of Mozart’s manuscript.

How much of the requiem, then, is pure Mozart? Only the opening “Requiem aeternam” was written out and orchestrated in full. (These are among the most sublime pages in Mozart’s output.) For most of the rest, Mozart left the essential materials: the vocal parts, the orchestral bass line, and some critical details of
instrumentation exist for the Kyrie, the five movements of the Dies irae, and the two movements of the Offertory. He began the “Lacrimosa,” but broke off after just eight bars. Those are presumably the last notes he wrote. A sketch discovered in 1963 indicates that Mozart intended to complete the “Lacrimosa” with an “Amen” fugue rather than a simple, hymnlike cadence.

In addition to reworking what Eybler had already done to flesh out Mozart’s instructions, Süssmayr provided what he and Constanze claimed were new movements for the Sanctus and Agnus Dei. Constanze said that she gave Süssmayr whatever sketches she could find to help him—these “few scraps of music” have not survived—and later recalled that when her husband “foresaw his death, he spoke to Mr. Süssmayr and told him that if he were really to die without finishing it, he should repeat the first fugue for the final movement.” Perhaps that is the advice Sophie Haibel remembered but did not repeat; it is indeed what Süssmayr did.

Ever since the score was first published in 1800, Süssmayr’s work has been controversial. In recent years, a number of scholars, attempting to sort out Mozart from Süssmayr, have proposed their own readings of the manuscript. There is no simple authentic version of the requiem; it is unplayable as Mozart left it and requires the work of other hands to bring it to life. Indeed, the version performed at these concerts, the standard Mozart-Süssmayr edition, is, arguably, the most authentic of all, for this is the score that was delivered to Mozart’s patron in 1793.

By then even Constanze knew that the mysterious messenger at Mozart’s door came representing Count Franz Walsegg-Stupbach, a music lover and amateur composer who sometimes enjoyed passing off another composer’s music as his own. He commissioned this requiem from Mozart to honor his wife Anna, who had died in February 1791 at the age of twenty. He may well have intended to recopy the score, as was his custom, placing his own name on its cover, although that is also part of the legend and hard to verify.

The requiem was first performed in Vienna on January 2, 1793, in Süssmayr’s version, at a benefit concert for Constanze, who still had bills to pay. The newspaper reported:

Mozart, who achieved an immortal name in the art of music, left a widow and two orphans in poverty. Many noble benefactors are helping this unfortunate woman. Two days ago, Baron Swieten presented a public concert with a sung requiem as a memorial to Mozart. The widow received proceeds of over 300 gold ducats.

A few footnotes. Shortly after Mozart’s death, Süssmayr resumed his study of composition; his new teacher was Salieri. In 1833, Eybler suffered a stroke while conducting Mozart’s Requiem. Constanze eventually married Georg Nikolaus Nissen, with whom she collaborated on a biography of Mozart.

Documents discovered over the summer of 1991 indicate that parts of Mozart’s Requiem, in its incomplete state, were performed at the memorial service held on December 10, 1791, at Saint Michael’s, the court chapel in Vienna. This surprising information lends new weight to the long-discredited newspaper report of December 16, which claimed that “Herr Schikaneder [the librettist for The Magic Flute] had obsequies performed for the departed, at which the Requiem, which he composed in his last illness, was executed.”

The cause of Mozart’s death is still uncertain. In the nineteenth century, poison was the favored theory, and the principal suspects were not only Salieri, but Süssmayr or Mozart’s fellow Masons, who feared he had divulged too many lodge secrets in The Magic Flute. Newer suggestions include the rare Schönlein-Henoch syndrome, infective endocarditis, and mercury poisoning, inadvertently administered at the hand of his doctor. But it is plain rheumatic fever that still seems the most likely candidate.

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

INTROITUS

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem:

Exaudi orationem meam, ad te omnis caro veniet. Dona eis Domine, requiem aeternam: et lux perpetua luceat eis.

Eternal rest grant to them, O Lord, and let perpetual light shine on them.

To you will be sung hymns in Zion, O God, and a vow made to you in Jerusalem.

Hear my prayer; to you all flesh shall come. Grant them, O Lord, eternal rest, and let perpetual light shine on them.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENZ

Dies irae, dies illa, solvet saeculum in favilla; teste David cum Sibylla.

Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus!

The Day of Wrath, that day shall dissolve the world in ashes, as David and the Sibyl said.

What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the throne.

Death and Nature shall be astounded when creation shall rise again to answer the Judge.

A written book shall be brought forth, in which shall be contained all for which the world shall be judged.
Judex ergo cum sedebit,
quidquid latet apparebit;
il inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be without fear?

**Rex tremendae**

King of awful majesty,
who freely saves the redeemed,
save me, O fount of mercy.

**Recordare**

Remember, merciful Jesus,
that I am the cause of your journey,
lest you lose me on that day.

Seeking me, you sat weary;
you redeemed me, suffering on the cross;
let not such labor be frustrated.

O Just Judge of Vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty:
My face blushes at my sin.
Spare, O God, me, your supplicant.

You who absolved Mary
and heard the thief’s prayer
have given hope to me also.

My prayers are not worthy,
but do you, good Lord, show mercy,
lest I burn in everlasting fire.

Give me a place among your sheep
and put me apart from the goats,
setting me on the right hand.
Confutatis maledictis, flammis aceribus addictis. Voca me cum benedictis.
Oro suppllex et acclinis, cor contritum quasi cinis: Gere curam mei finis.

Confutatis
When the damned are confounded and consigned to searing flames, call me with the blessed.
I pray, kneeling in supplication, a heart, contrite as ashes, take my end into your care.

Lacrimosa
Lamentable is that day on which guilty man shall arise from the ashes to be judged. Spare then this one, O God.
Merciful Lord Jesus:
Grant them rest.
Amen.

OFFERTORIUM

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas, de ore leonis, ne absorbent eas tartarum, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the land of hell, and from the pit of destruction: deliver them from the lion’s mouth, that the grave devour them not; that they go not down to the realms of darkness: but let Michael, the holy standard-bearer, make speed to restore them to the brightness of glory: which you promised in ages past to Abraham and to his seed.

Hostias et preces tibi Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

Sacrifice and prayer we offer you, O Lord: accept them for the souls departed in whose memory we make this oblation: and grant them, Lord, to pass from death to life: as you promised in ages past to Abraham and to his seed.
SANCTUS

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth proclaim your glory:  
hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

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

AGNUS DEI

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takes away the sins of the world,  
grant them rest.

Agnus Dei,  
qui tollis peccata mundi:  
dona eis requiem sempiternam.

Lamb of God,  
who takes away the sins of the world,  
grant them eternal rest.

COMMUNIO

Lux aeterna

Lux aeterna luceat eis,  
Domine:  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.  
Cum sanctis tuis in aeternum,  
quia pius est

May eternal light shine upon them,  
O Lord,  
for endless ages with your blessed ones,  
for you are gracious.  
Eternal rest grant to them, O Lord,  
and let perpetual light shine on them.  
For endless ages with your blessed ones,  
for you are gracious.
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 had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–80), the Philharmonia Orchestra (1973–82), the Philadelphia Orchestra (1980–92), and Teatro alla Scala (1986–2005).

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 and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. 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, 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.

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 in Music, Sweden's prestigious Birgit Nilsson Prize, Spain's Prince of Asturias Award for the Arts, from Japan the Order of the Rising Sun Gold and Silver Star and most recently the Praemium Imperiale, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell’Amicizia (The roads of friendship), a project of the
Ravenna Festival in Italy, he has conducted in many of the world’s most troubled areas in order to bring attention to and advocate for civic and social issues.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written two books, *Verdi, l’italiano* and *Riccardo Muti: An Autobiography: First the Music, Then the Words*, both of which have been published in several languages.

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 first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. 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.

riccardomutimusic.com

“Muti takes the orchestra into the stratosphere”

Since his last concerts at Orchestra Hall in early November, Riccardo Muti has traveled for engagements at distinguished venues around the globe.

In late November, following an absence of three decades, Muti received an unprecedented ten minutes of applause when he returned to the Teatro di San Carlo in Naples, the world’s oldest continuously operating opera house, to conduct Mozart’s *Così fan tutte* in a new production directed by his daughter, Chiara Muti. The Italian national newspaper *Corriere della Sera* raved, “The San Carlo opened its season yesterday with the smashing success of bringing back Riccardo Muti for an opera in his home city.” *Il Giornale Italia* noted that, “Così fan tutte is definitely one of the titles dear to his heart,” and applauded Muti’s “light touch, typical of the Neapolitan master.” Spain’s *El País* observed, “Muti not only thinks exactly the same as Mozart but has made his dream come true.”

Days later, Muti traveled to Austria to conduct the Vienna Philharmonic at the Musikverein, followed by a short tour to Munich, Berlin, and Cologne, Germany. *Die Presse* declared, “In the most beautiful moments, you had the feeling that the Philharmonic became one with the architecture. . . . An understanding cultivated over decades shapes this close relationship between expression and beauty.” In the *Kronen Zeitung*, Karlheinz Roschitz called the program, “an evening of brilliant music making, with the Vienna Philharmonic’s perfectly balanced sound, wonderful nuances, and an ideal balance between beauty and depth.” *Der Standard* singled out Muti’s mastery of Bruckner’s Seventh Symphony, saying “Muti conducted with serenity, free from frenzied over-interpretation . . . [with] sensitivity and intimacy, brilliance, noble splendor, and also intensity,” to which Manuel Brug of *Die Welt* added, “[Muti] and the Vienna Philharmonic mastered the eighty-minute climb up the giant mountain of Anton Bruckner’s Symphony no. 7 with perfect pacing and flawless finesse.” In her review for the *Süddeutsche Zeitung* of the Munich performance, Ekaterina Kel wrote, “Muti takes the orchestra into the stratosphere.”

For more on Muti’s recent tour to Asia with the Chicago Symphony Orchestra, please refer to page 4 and csosoundsandstories.org.
Benedetta Torre, Soprano

These concerts mark Benedetta Torre’s debut with the Chicago Symphony Orchestra.

Benedetta Torre, born in Genoa, Italy, in 1994, began to study singing at the age of thirteen. In 2011 and 2012, she was a member of the Opera Studio Ensemble, a group of young singers at the Teatro Carlo Felice in Genoa, where she attended master classes held by Donata D’Annunzio Lombardi, with whom she continued studying. She later coached repertoire and refined technique with Barbara Frittoli, her current singing teacher. After completion of her ensemble years, Torre appeared as Countess Ceprano in Verdi’s Rigoletto conducted by Carlo Rizzari and directed by Rolando Panerai.

Torre won the youth prize at the Fifth International Francesco Paolo Tosti Competition for Singers, and in April 2013 sang three concerts in Tokyo and Osaka, organized by the Francesco Paolo Tosti Institute. A finalist in the 2014 Ferruccio Tagliavini International Competition for Opera Singers in Graz, Torre later participated in the Fifty-second International Verdian Voices City of Busseto Competition, receiving a special mention in the final round for voice and interpretation, in consideration of her youth. The following year, she was a finalist in the ASLICO Competition for Young Opera Singers 2015 and the International Flaviano Labò Competition 2015, and performed in the Sixth Renata Tebaldi International Voice Competition, winning second prize.

In November 2014, she covered the title role in Verdi’s Luisa Miller at Teatro Carlo Felice, directed by and starring Leo Nucci and conducted by Andrea Battistoni.

In July 2015, Benedetta Torre was a young artist at the Riccardo Muti Italian Opera Academy as Alice Ford in Verdi’s Falstaff, and the following October she debuted on opening night of the 2015–16 Teatro Carlo Felice season singing the role of Amelia Grimaldi in Verdi’s Simon Boccanegra, conducted by Stefano Ranzani.

In December 2015, Torre was Mimi in Puccini’s La bohème, directed by Cristina Mazzavillani Muti and conducted by Nicola Paszkowski, a production staged at the Ravenna Festival, Lithuanian National Opera and Ballet Theatre (Vilnius), Teatro Coccia (Novara), and at the Teatro Municipale (Piacenza). That same month, the soprano also sang Mimi at Teatro del Giglio (Lucca), directed by Marco Gandini.

Benedetta Torre’s recent and future engagements include the opening of Bari’s symphonic season in Poulenc’s Stabat mater; Mimi for the Circuito Marchigiano, Honegger’s Joan of Arc at the Stake at Festival della Valle d’Itria, and her debut as Susanna in a new production of Mozart’s Le nozze di Figaro at the Rome Opera staged by Graham Vick. She makes her debut at Glyndebourne as Adina in Donizetti’s L’élisir d’amore.
Sara Mingardo Contralto

These concerts mark Sara Mingardo’s debut with the Chicago Symphony Orchestra.

A winner of the prestigious Abbiati Prize, Sara Mingardo is one of the genuine contralto voices on the music scene today. She has collaborated with such conductors as Claudio Abbado, Ivor Bolton, Riccardo Chailly, Myung-Whun Chung, Ottavio Dantone, Sir Colin Davis, John Eliot Gardiner, Riccardo Muti, Trevor Pinnock, Christophe Rousset, Jordi Savall, Jeffrey Tate, and Rinaldo Alessandrini. Her repertoire includes works by Gluck, Monteverdi, Handel, Vivaldi, Rossini, Verdi, Cavalli, Mozart, Donizetti, Schumann, and Berlioz. Particularly active on the concert platform, she holds a vast repertoire ranging from music by Pergolesi to Respighi and through Bach, Beethoven, Brahms, Dvořák, and Mahler.

Among her recent engagements are Handel’s Messiah with the Detroit Symphony Orchestra under Natalie Stutzmann; Handel’s The Triumph of Time and Truth at Teatro alla Scala in Milan under Diego Fasolis and in Aix-en-Provence under Emmanuelle Haïm and on tour in Europe; Pergolesi’s Stabat mater at the Accademia Filarmonica in Rome with Alessandrini, and in Bilbao and Madrid under Ottavio Dantone; Brahms’s Alto Rhapsody in Rome under Daniele Gatti and in Cagliari; Pelleas and Melisande in Bochum; Vivaldi’s Stabat mater at the Musica Sacra Festival in Münster; Bach’s Saint John Passion with Musica Saeculorum in Essen and Aix-en-Provence; Mendelssohn’s Elijah in Florence with Gatti and in Copenhagen; a solo recital at the Grand Theatre de Geneve; Mahler’s Eighth Symphony at the Lucerne Festival under Riccardo Chailly; a revival of Monteverdi’s The Coronation of Poppea at La Scala and in New York with Alessandrini; Vivaldi’s The Coronation of Dario in Turin under Dantone; the Alto Rhapsody in Florence; Mozart’s Requiem in London; Monteverdi’s Orfeo in Leipzig; Monteverdi’s The Return of Ulysses (Penelope) at the Staatsoper Hamburg under Jean-Christophe Spinosi; Wagner’s Wesendonck Lieder in Geneva with the Geneva Camerata; Mozart’s Requiem in Dublin and with Ensemble Pygmalion on tour in Paris, Versailles, Bordeaux, and Toulouse; Rossini’s Petite messe solennelle and Messiah in Vienna; Scarlatti’s Stabat mater in Naples and on tour in Europe; and Petite messe solennelle in Luxembourg.

Sara Mingardo also recently sang a concert of music by Monteverdi in Oviedo and Madrid; a gala concert at the Wigmore Hall in London; Mahler’s Third Symphony in Cologne; Handel’s Rodelinda in Lyon; The Return of Ulysses in Hamburg; and Mozart’s Requiem in Aix-en-Provence under the baton of Raphaël Pichon directed by Romeo Castellucci.

Future plans include performances of Handel’s Julius Caesar and Berlioz’s Romeo and Juliet at La Scala and Mahler’s Second Symphony (Resurrection) in Venice.

Sara Mingardo was a student of Franco Ghitti at the Benedetto Marcello Conservatory in Venice, her native city, and completed her studies on scholarship at the Accademia Chigiana in Siena. Winner of several vocal competitions, she made her debut in Il Matrimonio Segreto (Fidalma) followed by Rossini’s La Cenerentola (title role) in 1987. In 2009, the Association of Italy’s Music Critics awarded her the Abbiati Prize.
Saimir Pirgu Tenor

FIRST CSO PERFORMANCES
August 6 and 7, 2010, Ravinia Festival. Mozart’s Così fan tutte; James Conlon conducting
April 11, 12, 13, and 16, 2013, Orchestra Hall. Bach’s Mass in B minor, Riccardo Muti conducting

MOST RECENT CSO PERFORMANCES
August 14 and 16, 2014, Ravinia Festival. Mozart’s Don Giovanni; James Conlon conducting
April 21, 23, and 26, 2016, Orchestra Hall. Verdi’s Falstaff; Riccardo Muti conducting

Saimir Pirgu figures among the brightest stars in today’s international operatic firmament. He has been celebrated at every major international operatic venue, including the Metropolitan Opera in New York, Teatro alla Scala in Milan, the Vienna State Opera, the Royal Opera House (Covent Garden) in London, the Paris Opera, the Bolshoi Theatre in Moscow, the Berlin State Opera and Deutsche Oper, the Zurich Opera, Gran Teatre del Liceu in Barcelona, the San Francisco Opera, the Sydney Opera House, the Verona Arena, the Salzburg Festival, the Musikverein in Vienna, and the Royal Concertgebouw in Amsterdam.

His recent successes include Don José in Bizet’s Carmen under Zubin Mehta; Berlioz’s The Damnation of Faust at the Moscow Bolshoi Theatre and in Vienna; Verdi’s Simon Boccanegra at the San Carlo in Naples; Riccardo in Verdi’s Un ballo in maschera at the Regio in Parma; Verdi’s Rigoletto and Szymanowski’s King Roger at the Royal Opera House, which received a 2017 Grammy Award nomination in the Best Recording Opera category; Alfredo in Verdi’s La traviata at the Met, Santa Fe Opera, Buenos Aires, and Berlin State Opera under Daniel Barenboim; Mozart’s The Magic Flute at La Scala; Verdi’s La traviata and Bellini’s I Capuleti e i Montecchi in San Francisco; Rodolfo in Puccini’s La bohème and Donizetti’s Lucia di Lammermoor in Washington, D.C.; Mozart’s La clemenza di Tito and La traviata in Paris; Rigoletto at the Verona Arena, Vienna, Munich, and Paris; Donizetti’s L’elisir d’amore in Tokyo and Vienna; La bohème and Gounod’s Romeo and Juliet in Barcelona; King Roger at Opera Australia; and a new production of Puccini’s Madama Butterfly in Zurich.

He also has appeared as soloist in Verdi’s Requiem at the Salzburg Festival under Riccardo Muti; at the Musikverein under Mariss Jansons; with the London Symphony Orchestra in Barcelona under Gianandrea Noseda; in Munich with the Bavarian Radio Symphony Orchestra; and at the Paris Philharmonie, the Royal Concertgebouw, and in Toulouse and Turin. In addition, he was soloist in Beethoven’s Ninth Symphony in Naples with Zubin Mehta.

Saimir Pirgu’s recent and future engagements include Offenbach’s The Tales of Hoffmann in Zurich; Carmen at the Deutsche Oper in Berlin; Massenet’s Werther at the New National Theatre in Tokyo; Gounod’s Faust at the Opera Australia and Zurich; La traviata, L’elisir d’amore, and La bohème in Vienna; La bohème in Los Angeles; and Madama Butterfly in Naples.

In 2013, he received the coveted Pavarotti d’Oro Prize.

Saimir Pirgu’s most recent recital disc, Il Mio Canto (Opus Arte), featuring many of the greatest arias ever composed, pays tribute to the tradition of the great Italian tenor.
Finnish bass Mika Kares has rapidly established himself as one of the most sought-after performers of the new generation of singers. Following his studies at the Sibelius Academy in Helsinki, Kares was an ensemble member of the Baden State Theater in Karlsruhe from 2005 to 2010, followed by his debut at the Savonlinna Opera Festival and his U.S. debut in Seattle.

Since then, he regularly guests at the most renowned opera houses and international festivals, with a repertoire encompassing music by Handel and Mozart, the most important works of the bel canto tradition, and the great Italian and German composers.

Guest performances have taken him to the Bastille Opera in Paris, Bavarian State Opera in Munich, Semperoper Dresden, Vienna State Opera, Teatro alla Scala in Milan, the Royal Opera House (Covent Garden) in London, Zurich Opera House, and many other important institutions, where he has worked with conductors including Kent Nagano, Teodor Currentzis, Fabio Luisi, Marc Minkowski, Alain Altinoglu, Thomas Hengelbrock, Zubin Mehta, and Nikolaus Harnoncourt.

Recent past highlights include the role of Sarastro in Mozart’s *The Magic Flute* at the Royal Opera House, the Commendatore in Mozart’s *Don Giovanni* at De Nationale Opera in Amsterdam and at the Salzburg Festival under Altinoglu, Balthazar in Donizetti’s *La favorite* and Raimondo in that composer’s *Lucia di Lammermoor* at the Bavarian State Opera and at the Munich Opera Festival, Gremin in Tchaikovsky’s *Eugene Onegin* at the Vienna State Opera, Colline in Puccini’s *La bohème* at Teatro Real in Madrid, Walter in Verdi’s *Luisa Miller* in Zurich, and Ferrando in Verdi’s *Il trovatore* at the Paris Opera, in addition to Massimiliano in Verdi’s *I masnadieri* in Bilbao and Wotan in Wagner’s *Das Rheingold* at the Ruhrtriennale under Currentzis.

In the 2018–19 season, Kares has already taken on the roles of Jacopo Fiesco in Verdi’s *Simon Boccanegra* at the Paris Opera, Oroveso in Bellini’s *Norma* at the Bavarian State Opera, and Enrico VIII in Donizetti’s *Anna Bolena* at Lausanne Opera. Upcoming engagements include Landgraf Hermann in Wagner’s *Tannhäuser* at Zurich Opera, Oroveso at the Munich Opera Festival, the title role of Boito’s *Mefistofele* at Stuttgart Opera, Beethoven’s Ninth Symphony under Sakari Oramo at the BBC Proms, and Cilea’s *Adriana Lecouvreur* in concert at the Salzburg Festival with Anna Netrebko in the title role.

In addition, Mika Kares is very sought after as a concert artist, his broad repertoire including key works from the baroque to the twentieth century, which he performs in collaboration with such renowned orchestras as the Vienna Philharmonic, the radio symphony orchestras of Helsinki and Madrid, the Helsinki Philharmonic Orchestra, the Copenhagen Philharmonic Orchestra, the Bavarian Radio Symphony Orchestra and Choir in Munich, and the Beethoven Orchestra–Bonn.

Mika Kares’s concert appearances this season include Verdi’s Requiem with the Oslo Philharmonic under the baton of Jun Märkl, Beethoven’s Ninth Symphony with the Helsinki Philharmonic and Eva Ollikainen, Mahler’s Eighth Symphony with the Finnish Radio Symphony Orchestra under Hannu Lintu, and Rossini’s *Stabat mater* in Utrecht with Marcus Creed.

Next season’s highlights include Mussorgsky’s *Songs and dances of Death* with Ryan Bancroft in Espoo and Helsinki, Bartók’s *Bluebeard’s Castle* in concert under Susanna Mälkki in Helsinki, and Schmidt’s *The Book of the Seven Seals* under Fabio Luisi in Dallas.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from

Jim and Kay Mabie.
The Chicago Symphony Chorus celebrated its sixtieth anniversary in 2017–18. Led by chorus director and conductor Duain Wolfe since 1994, the ensemble regularly performs 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 have included Shostakovich’s Symphony no. 13 (Babi Yar), Mahler’s Symphony no. 3, Verdi’s Requiem, and Handel’s Messiah. Verdi’s Aida in concert in June ends the season.

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.
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 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 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.

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
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Laura Boguslavsky  David Govertsen*  Rachel Olson
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The Chorus was prepared for these performances by Duain Wolfe.
* Section leader

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The Chorus was prepared for these performances by Duain Wolfe.
* Section leader
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.
cso.org
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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The Louis C. Sudler Chair, endowed by an anonymous benefactor
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The Cathy and Bill Osborn Chair
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Yuan-Qing Yu
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The Chicago Symphony Orchestra Association (CSOA) is deeply grateful to the JCS Arts, Health and Education Fund of the DuPage Foundation for its generous support of activities in DuPage County that engage thousands of students, families, and audience members. Since the 2012–13 season, the leadership support provided by the JCS Fund of the DuPage Foundation has allowed the CSOA to develop and present meaningful concerts and programming in DuPage County and Chicago’s western suburbs.

Throughout the 2018–19 season, CSOA programming in DuPage County maintains and deepens the Orchestra’s connections with audiences. Education and community engagement programs offered throughout the year—at schools and community venues across the region—complement three full-orchestra concerts at Wheaton College. These concerts have established the CSOA’s long-term, residency-style partnership with Wheaton College and the DuPage community in forthcoming seasons.

The JCS Fund of the DuPage Foundation supports music, cultural, health, educational, artistic, and other charitable organizations serving DuPage residents. For more information about the JCS Fund and its host, the DuPage Foundation, please visit dupagefoundation.org/grants/jcs-fund.html.

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Gifts listed as of January 23, 2019

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The Tribe Program provides an opportunity to celebrate milestones such as birthdays, weddings, anniversaries, and graduations. It also can serve as a way to honor the memory of friends and family. An Honor or Memorial Gift enables you to express your feelings in a truly distinctive and memorable way. Contributions may be any amount and are placed in the Orchestra’s Endowment Fund. For more information regarding this program, please call 312-294-3100. Listed below are Honor and Memorial Gifts of $100 or more received through January 23, 2019.

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Elizabeth Scott

In memory of Robert J. Drinan, Jr.
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In memory of beloved parents
Arthur and Ruth Koch
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In memory of Ed Koleske
Dorothy Erickson

In memory of Bernice and Earl Meltzer
Mrs. Judy Lewis

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Gifts listed as of January 23, 2019.
In memory of William Ochab
John and Dora Aalbregtse

In memory of my beautiful and loving aunt, Betty Piper, who loved the CSO
Anne Nguyen

In memory of Ruth Ann Quinn
Phil and Gaye Kenny

In memory of Mrs. John Shedd Reed
Richard A. and Janice Y. Domanik

In memory of Marjorie Lindsay Reed
Pamela K. Hull

In memory of Bennett Reimer
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In memory of Virginia H. Rogers and Arthur E. Leckner, Jr.
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In memory of Haley Ann Royko, our beloved granddaughter
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In memory of Dolores Savin
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In memory of Alan L. Shulman
June Shulman

In memory of Fred Spector
Chicago Symphony Orchestra Alumni Association

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April

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SYMPHONY CENTER PRESENTS

Civic Orchestra: April 1
Civic Centennial Celebration:
Salonen Pollux and
Dvořák Cello Concerto
Esa-Pekka Salonen conductor
Yo-Yo Ma cello

Special: April 9
OFERTÓRIO
Caetano, Moreno,
Zeca and Tom Veloso

CSO: April 2
Salonen Conducts Strauss
Also sprach Zarathustra
& Bartók Bluebeard’s Castle
Esa-Pekka Salonen conductor
Michelle DeYoung mezzo-soprano
John Relyea bass

Special: April 11–13
Chopin Piano Concerto No. 1
& Zemlinsky The Mermaid
Emmanuel Krivine conductor
Benjamin Grosvenor piano

CSO: April 18
Civic and Mocrep

Special: April 19
Zakir Hussain and the
Masters of Percussion

CSO: April 4–6
Shostakovich 9 &
Dvořák Violin Concerto
Jakub Hrůša conductor
Lisa Batiashvili violin

MusicNOW: April 8
HARRIS THEATER FOR MUSIC AND DANCE
Dark with Excessive Bright
Edwin Outwater conductor
Cynthia Yeh marimba
Alexander Hanna bass
Works by Díaz de León,
Smith, Mazzoli & Southam

Jazz: April 12
MONTEREY JAZZ
FESTIVAL ON TOUR:
60th Anniversary Celebration
starring Cécile McLorin Salvant
and featuring Melissa Aldana,
Yasushi Nakamura, Bria Skonberg,
Jamison Ross and musical
director Christian Sands

Family: April 13
Once Upon a Symphony®:
The Boy and the Violin,
a Brazilian Folktale
Members of the
Chicago Symphony Orchestra

Chamber Music: April 14
Midori and Jean-Yves
Thibaudet
Works by Schumann, Fauré,
Debussy and Enescu

CSO: April 25–27
Mahler 1 & Elgar Cello
Concerto
Nikolaj Szeps-Znaider conductor
Gautier Capuçon cello

Piano: April 28
Murray Perahia

Civic Orchestra: April 30
Prokofiev Suite from
Romeo and Juliet &
Beethoven Symphony No. 7
Nikolaj Szeps-Znaider conductor

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