CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
SYMPHONY CENTER PRESENTS

OCTOBER/NOVEMBER 2018
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A Note from the Board Chair and President
Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander welcome audiences to concerts honoring the hundredth anniversary of the Armistice that ended World War I.

Symphony Center Information
Learn more about Symphony Center facilities and resources

Music in a Time of War by Phillip Huscher
Scholar-in-residence and program annotator Phillip Huscher details the challenges faced by the Orchestra during World War I.

Donor Profile
The CSOA gratefully acknowledges Jennifer N. Pritzker, the Pritzker Military Foundation, and the Pritzker Museum & Library for support of concerts performed in honor of the hundredth anniversary of the Armistice of WWI.

Negaunee Music Institute at the Chicago Symphony Orchestra
Learn about the CSO’s concert series for children during its centennial season

Our Donors and Volunteers
Recognition of our generous donors and volunteers, plus photo highlights from last season’s Corporate Night

Chicago Symphony Orchestra Association Board of Trustees and Governing Members

Our Donors and Volunteers, continued

Upcoming Events
Listings of concerts to be held in the weeks ahead. Learn more at CSO.ORG and CSOSOUNDSANDSTORIES.ORG
This fall, the Chicago Symphony Orchestra Association presents *A Time for Reflection—A Message of Peace*, a series of programs to commemorate the hundredth anniversary of the Armistice that ended World War I on November 11, 1918, presented with leadership support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired).

The focal point of *A Time for Reflection—A Message of Peace* is the set of Chicago Symphony Orchestra subscription concerts led by guest conductor Marin Alsop. The program includes the world premiere of *Threnos*, a work by French composer Bruno Mantovani, commissioned by the Orchestra and the Pritzker Military Foundation. Four snare drums add to the military character of this piece that was inspired by the ancient Greek funeral lamentation referenced in the title. Other works on the program are by composers who were writing in the years during both World War I and World War II.

This theme of reflection and peace is part of the overall season programming, with additional CSO and Symphony Center Presents concerts. These events include performances that anticipate orchestral concerts taking place the week leading up to Veterans Day with Zell Music Director Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus and distinguished soloists in Verdi’s Requiem.

Other programs related to this theme include two off-site vocal recitals, “The President’s Own” United States Marine Band, pianist Cédric Tiberghien in recital, a CSO and Art Institute of Chicago Chamber Music concert, and contemporary ragtime pianist Reginald Robinson with a tribute to James Reese Europe. A companion exhibit, curated by the Rosenthal Archives of the Chicago Symphony Orchestra in collaboration with the Pritzker Military Museum & Library, is also on display in the first-floor Rotunda of Symphony Center.

In addition, we are so pleased to welcome back the Orchestra’s ninth Music Director Daniel Barenboim for two sets of concerts. He will conduct the CSO in Smetana’s *Má vlast* followed by a performance with the West-Eastern Divan Orchestra. We also welcome former Principal Conductor Bernhard Haitink for three concerts with the CSO. Our new Mead Composer-in-Residence Missy Mazzoli begins her residency with the first MusicNOW concert of the season.

We hope to see you at these many inspiring performances.

Helen Zell  
Chair, Chicago Symphony Orchestra Association Board of Trustees

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President, Chicago Symphony Orchestra Association

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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!
While he was in Munich during the summer of 1910, Frederick Stock, the second music director of the Chicago Symphony Orchestra, heard Gustav Mahler conduct his monumental Eighth Symphony (the *Symphony of a Thousand*). “It made a tremendous impression on me,” Stock told *The New York Times* when he stopped over on his way home, and he said he hoped to program it in Chicago soon. It took six years of planning and some $30,000 to put it on the stage of the Auditorium Theatre, the only place in Chicago big enough to accommodate its forces—the Orchestra was expanded to 150 players, and in addition to eight vocal soloists, there were six local choruses and some two hundred boys from Oak Park and River Forest. The *Chicago Tribune* called it the biggest task of Stock’s career and “the most important event of its kind the West has ever known.” The entire week of performances in late April 1917—featuring five concerts, three of them devoted to Mahler’s symphony—was billed as a festival.

Then, on April 6, 1917, less than three weeks before the festival was to begin, the United States Congress declared war on Germany. At that week’s concerts, the American flag was draped over the back of the stage and the Orchestra played “America,” the audience singing to Stock’s conducting. The upcoming Mahler concerts had been expected to be what
At the Chicago Music Festival, Frederick Stock leads the Chicago Symphony Orchestra’s first performances of Gustav Mahler’s Eighth Symphony on April 24, 26, and 28, 1917, at the Auditorium Theatre. ROSENTHAL ARCHIVES

one critic called “the climax of Chicago’s musical season, for that matter, the climax of its musical life.” But the Auditorium wasn’t full for any of the performances. The American public now had serious matters to face, and few people wanted to hear an expensive monument of the Austro-German musical empire.

When Stock opened the following season on October 12, he began with “The Star-Spangled Banner” before moving on to Wagner’s Overture to Rienzi and Beethoven’s Pastoral Symphony—the kind of hardcore Germanic repertoire the Orchestra had favored since its first concerts. But that would soon change. Stock had already announced that every program of the new season would include at least one work by an American composer, and that each concert would begin or end with “The Star-Spangled Banner” or “America.”

At the end of the month, the Boston Symphony Orchestra’s manager Charles Ellis, with the support of BSO founder Henry Higginson, declined a request from several Rhode Island ladies’ clubs to perform “The Star-Spangled Banner” on tour in

For the final concert of the 1917–18 season, Frederick Stock opened with “America” and closed with his Festival March and “The Star-Spangled Banner.” A new stage decoration recognized musicians serving in the U.S. military. CHICAGO TRIBUNE, APRIL 21, 1918
Providence. That decision made headlines across the country placing the unknowing, German-born music director Charles Muck at the center of controversy. “Muck ought not to be allowed at large in this country,” Theodore Roosevelt, the former president, said. “At this time, no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra will not play ‘The Star-Spangled Banner,’ it ought to be made to shut up.” Muck resigned over the issue; he was subsequently arrested as a hostile alien and taken to an internment camp in Georgia. He never conducted in this country again.

In Chicago, storm clouds were just beginning to gather. At the Chicago Symphony annual meeting in December, the Orchestral Association’s president, Clyde Carr, said that there had been rumors circulating about the patriotism of the Chicago orchestra. Of the nearly one hundred members, he said, there were only two players who had not taken out their final citizenship papers. “There is no orchestra in America more unimpeachable in its Americanism,” he said. The Chicago Symphony had been playing “The Star-Spangled Banner” regularly since the United States entered into the war. Stock’s weekly programming of American works was unparalleled in the United States (The New York Times later called it a “world record”).

In October, Stock had taken the full orchestra to Fort Sheridan, north of Chicago, where it played a free concert in a hall packed with soldiers. The Orchestra had also become sensitive to what the papers called “enemy language.” Stock had switched to speaking English in rehearsals as soon as the war broke out in 1914, even though the Orchestra had conducted its rehearsals in German from the beginning, because so many of its members—and its first

In 1916, on the eve of U.S. involvement in the war, President Woodrow Wilson ordered “The Star-Spangled Banner” to be played at military and other notable events. Stock made his own orchestration of the “Banner” (the version still used by the Orchestra today) along with “America” (“My Country ’Tis of Thee”) and recorded both with the Orchestra for the Columbia Graphophone Company on May 28, 1917.

ROSENTHAL ARCHIVES

Frederick Stock led the Orchestra in a concert at Fort Sheridan on October 21, 1917. According to the Chicago Tribune, Company 21 celebrated after the concert with a dinner that included “Turkey à la Cook (in honor of company commander Captain Louis H. Cook), oyster dressing à la Smith (in honor of company instructor Captain Horace Smith), first platoon gravy, Murphys [potatoes] à la pick and shovel, shrapnel peas, dugout olives, bayonet celery, grenade cranberry sauce, trench coffee, [and] periscope pie . . .”

CHICAGO TRIBUNE, OCTOBER 22, 1917; DETROIT PHOTOGRAPHIC COMPANY
two music directors—were German born. (At the time, he had also told his musicians not to read German newspapers in public places.) Titles of certain compositions that had always been given in German were now listed in English in program books, on placards, and in newspaper ads.

In the afternoon on April 6, 1918, the members of the Orchestra met to draw up a series of resolutions affirming their loyalty to the United States. Charles Hamill read the resolutions to the audience at that night’s concert, pronouncing the Orchestra faithful to America “from the conductor to the kettle drum.” But that same week, word began to spread that Stock was not technically an American citizen: he was a German by birth, and therefore still a subject of the kaiser. The issue was that he had applied for his first U.S. citizenship papers four days after he arrived in this country in 1895, but he neglected to complete the process. By 1916, when the trustees asked him to finalize his citizenship to stave off concerns over his German heritage, he discovered that his 1895 application was invalid, and so he had to begin all over again—a process that could take two years.

The papers had a field day with the news. The Musical Courier, a respected national trade magazine, said that printing this story at this time was “a cheap, tactless, and vulgar piece of journalism, on a par with the character of those who perpetrated it.” Stock’s personal statements and artistic actions, the Courier continued, proved that he was “thoroughly, sincerely, passionately American in his aspirations, ambitions, and national spirit.”

At the last concert of the season, a new flag was placed on the stage of Orchestra Hall. It was crimson and white, with two blue stars representing two members of the Orchestra, Walter Guetter, a bassoon player, and William Hoss, a horn player, who were now in training at the Great Lakes Naval Station north of Chicago. At the end of the concert, the audience remained on its feet after singing “The Star-Spangled Banner,” and did not leave until Stock was recalled to the stage and given a fanfare by his players. The Orchestra’s first full season in wartime ended in a rush of patriotic fervor. But the real storm had not yet broken.

On August 6, while the Orchestra was giving concerts at Ravinia Park, seven members were served with notices to appear before assistant district attorney Francis Borrelli the next day and answer charges that they had made pro-German statements. The papers reported that all seven were said to be enemy aliens. No names were released, but over the next few days, Borrelli grilled several men, including the Orchestra’s manager and trumpet player, Albert Ulrich. Attention centered on Bruno Steindel, the principal cello, who came to Chicago from the Berlin Philharmonic at the invitation of Theodore Thomas, the Orchestra’s founder, and had played in the ensemble since its first concert in 1891. He was said to have expressed his disloyalty many times and in different ways, and was accused of singing obscene words to the “The Star-Spangled Banner” as it was being played.

There were accusations against other players—some damaging, others less consequential—all of whom made emphatic denials. Borrelli claimed the evidence against Steindel was sufficient to warrant his denaturalization, which would lead to his imprisonment as an enemy alien. Day after day, throughout the hearings, Ulrich, who had been a U.S. citizen for forty years and had a son in the navy, stood by his musicians and claimed he had never heard any disloyal talk among the members of the Orchestra.

On August 14, the Chicago musicians’ union announced that all musicians who were subjects of the kaiser, including all men who had not been naturalized, would be dropped from the union’s membership.
Stock, who was away in the Adirondacks, would also now be investigated as an enemy alien, the union said. “It would be a regrettable extremity,” Borrelli concluded, “to disorganize the Orchestra and deprive Chicago of the musical wealth it represents, but if it is proven to be pro-German, by all means sacrifice it.”

Following the Orchestra’s afternoon rehearsal on August 16, Ulrich called a meeting of the musicians. He gave them a good heart-to-heart talk and laid down a series of rules to follow—don’t speak German in public, don’t make thoughtless remarks, don’t forget that it is every man’s duty to be loyal to America. The charges against Steindel, he said, were born of professional jealousy and plainly instigated by a man who wanted Steindel’s job. The Orchestra’s members then pledged their loyalty, and all German-born musicians publicly renounced the kaiser and the fatherland. That same day, the union decided to drop its threat to oust enemy alien members. But the next day, in Merrill, New York, Stock wrote to the trustees with his resignation.

Before Stock’s letter reached Chicago, Orchestral Association president Carr called a meeting of the trustees to put an end to the idle and malicious gossip about the loyalty of Orchestra members. They unanimously adopted a resolution to fully cooperate with the Department of Justice’s examination and to express their confidence in the musicians’ patriotism. The trustees stressed that the Orchestra would not fold under any circumstances and that Stock would continue as its leader.

“My devotion to and love for this country I count among the finest assets of my inner self,” Stock wrote to the trustees by hand in his careful, even script in his letter of resignation. He went on to explain how he had failed to complete his citizenship papers, never once thinking that anyone would question that he was an American, “at heart, in thought, and in spirit”—as willing as any patriot, as he put it, to give his blood or his last penny to the land that had adopted and embraced him. But he also now knew, he wrote, that many in the music-loving public could not read the sentiments of his heart or distinguish him from those who were, in fact, genuine enemy aliens. He had no choice, he concluded, for the sake of the Orchestra’s future and out of respect for its trustees, but to resign until he was officially granted full U.S. citizenship.

Eight trustees weighed Stock’s letter, line by line, and reluctantly agreed to release their music director. Eric DeLamarter, who was well known in Chicago, was quickly named assistant conductor and would temporarily take Stock’s place on the podium. At the same meeting, the
trustees accepted a letter of resignation from Steindel.

The day before the new concert season was to begin, the Chicago Federation of Musicians announced it was expelling Steindel and three other Orchestra members from the union for alleged anti-American remarks. In the end, more than ninety witnesses had been called, the union reported, including Stock and every member of the Chicago Symphony. When DeLamarter walked on stage on October 11, to lead “The Star-Spangled Banner” and launch the new season, those four musicians were missing. There were a noticeable number of unused seats for an opening concert. The box office reported that sales had sagged since news of Stock’s resignation.

Before he resigned, Stock had programmed the new season’s first three weeks of concerts, and he had been careful to include just one work by a German composer, a concerto by Beethoven. (In San Francisco, the orchestra’s music director, Alfred Hertz had banned all music by living German composers; in Boston, Charles Monteux, who was temporarily in charge until Muck’s replacement was named, refused to conduct music by Wagner or Richard Strauss. The Metropolitan Opera had already decided to boycott Wagner’s operas the previous season.) But there was no escaping the Chicago orchestra’s ties to Germanic music. The day after the season opened, when more than 100,000 people marched through Chicago’s Loop in a Liberty Loan parade, Major General Thomas H. Barry entered the reviewing stand on the steps of the Art Institute and looked out across the street toward Orchestra Hall, with the names of Bach, Mozart, Beethoven, Schubert, and Wagner spread across its façade.

A month later, the Armistice was announced. That week DeLamarter led the Orchestra in Beethoven’s Eighth Symphony, with “The Star-Spangled Banner” at the top of the concert and “America” at the end. It was a program that was patriotic and restorative. The orchestra that many considered America’s greatest was back in its full glory, reflecting victory and peace in a way...
On February 28, 1919, “as Mr. Stock came through the door...” cheers sounded in the upper tiers, and the audience rose to utter its gladness that he was back at the post.”

That evenning’s program began with “The Star-Spangled Banner” and concluded with the world premiere of Stock’s new March and Hymn to Democracy, “conceived,” according to the composer, “in the spirit of our day, a spirit, indeed, of world-wide turbulence and strife, but also a spirit imbued with unending hope and implicit faith in the ultimate regeneration of humanity.”

ROSENTHAL ARCHIVES; CHICAGO TRIBUNE, MARCH 1, 1919

that only music can. But there was still one person missing from the equation.

On February 7, 1919, Stock appeared at the Chicago circuit court. He removed his hat, raised his right hand, renounced the German government, and swore “to make this my country, this flag my flag.” Ninety days later, he would at last be a U.S. citizen. On February 19, the executive committee voted to ask Stock to resume his position as music director beginning with the concert on February 28.

That day, the members of the Orchestra were applauded as they took their places on stage, but when Stock appeared and picked his way through the players to get to the podium, the audience rose and cheered. He spoke briefly, hanging on to the railing of his conducting platform, with words of thanks to all those who had stood by him during the past months, and to the players for their sense of duty at a time that could so easily have broken the Orchestra irrevocably. The last work on the program was his own composition, written for the occasion, the March and Hymn to Democracy. The piece is little more than a stirring display of patriotic fireworks, but Stock made his point. And he made it with music.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

Images and captions from A Time for Reflection—A Message of Peace exhibit, currently on display in Symphony Center’s first-floor rotunda.
Commemorating the centennial of the Armistice of November 11, 1918, this exhibit reflects on the Great War’s impact using imagery from the Chicago Symphony Orchestra’s Rosenthal Archives and the Pritzker Military Museum & Library collections.

For more information, visit cso.org/armistice
The Chicago Symphony Orchestra Association gratefully acknowledges Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired) for her generous support of the October 18, 19, and 20 CSO concerts and October 15 and 23 recitals as well as support for the CSO commission of Bruno Mantovani’s *Threnos*.

Jennifer Pritzker is a retired lieutenant colonel of the United States Army, a respected historian, businesswoman, developer, philanthropist, and President and CEO of TAWANI Enterprises.

TAWANI Enterprises unites past and progress by advancing historic preservation, sustainability, neighborhood development, military history and awareness, and more. Pritzker founded TAWANI Enterprises and more than six companies under the brand, including the Pritzker Military Foundation and the Pritzker Military Museum & Library.

Pritzker is founder and chair of the Pritzker Military Museum & Library (PMML). Located in downtown Chicago, the PMML is a nonprofit center where citizens and soldiers come together to learn about military history and affairs. The Museum & Library features an extensive collection of books, programs, artifacts, and rotating exhibits covering many eras and branches of the military.

Pritzker is president and founder of the Pritzker Military Foundation. The foundation supports organizations that preserve military history and provide essential resources to active military, veterans, and families of service members in all branches of the United States Armed Forces. Since its inception in 2017, the Foundation has given more than $4.2 million and has pledged another $7 million in commitments through 2021.
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The Chicago Symphony Orchestra’s Centennial Season of Concerts for Children

This season marks the hundredth season of the Chicago Symphony Orchestra’s concert series for children. Initiated in 1919 by the CSO’s second music director, Frederick Stock, today these concerts are part of the foundation of the Chicago Symphony Orchestra’s educational activities.

With six exciting programs this season that fall under the theme of Reflect. Respond. Remix, these concerts explore the origins of great music, what that music means to listeners in the twenty-first century, and how composers, musicians, and audiences are the architects of its future.

Once Upon a Symphony, the CSO’s introduction to the concert experience for ages 3–5, weaves together vibrant music, engaging storytelling, and enchanting visuals in tales of The Ugly Duckling and The Boy and the Violin—a Brazilian folktale.

CSO Family Matinee Concerts, for ages 5–9, collaborate with many local institutions, including the Second City, CPS All-City Visual Art Exhibition, and the Chicago History Museum. These programs will feature pieces from the canon of classical music, including Dvořák’s Symphony no. 9 (New World), Britten’s The Young Person’s Guide to the Orchestra, Gershwin’s Rhapsody in Blue, Mussorgsky’s (arr. Ravel) Pictures from an Exhibition, and much more.

New this season: in honor of the centennial, CSO School Concerts are free and school bus transportation is provided for all Chicago Public Schools. Reducing barriers to concerts at Symphony Center and offering dozens of free, in-school CSO chamber ensemble performances make classical music accessible for thousands of children and teachers from this very important part of our audience.

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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 dwyerb2@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.

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CSOA’s Annual Corporate Night
June 11, 2018

The CSOA’s twenty-ninth annual Corporate Night offered Chicago’s corporate community an opportunity to celebrate the many partners and leaders who support the Chicago Symphony Orchestra and the arts across the city. The Chicago Symphony Orchestra Association presented its second annual Excellence in Corporate Philanthropy Award to Northern Trust, a corporate partner of the CSOA since the founding of the Orchestra in 1891. Prior to the concert, Northern Trust Chairman Rick Waddell and President and CEO Mike O’Grady were welcomed on stage to receive the award on behalf of their company. The event on Monday, June 11, 2018 raised more than $1 million (for the first time since 2014) in support of the CSOA’s artistic, education, and community engagement programs. The CSOA is grateful to Corporate Night Co-chairs Megan and Steve Shebik, and League Chairs Jennifer Bumbu and Cheryl Istvan, for their leadership and vision for this special celebration of the strong partnership between the CSOA and Chicago’s corporate community.

SAVE THE DATE—Next year marks the thirtieth anniversary of Corporate Night. We hope that you will join us on MONDAY, JUNE 3, 2019, for another successful event! For more information, please contact corporate@cso.org or 312-294-3122.
Clockwise from top
Gregory Porter performs songs by Nat King Cole with the CSO.
Megan Shebik, Jennifer Bumbu, Mike O’Grady (holding the Excellence in Corporate Philanthropy Award), Rick Waddell, and Steve Shebik
Gregory Porter and the CSO receive a standing ovation for their performance.
Guests enjoy a reception in Buntrock Hall before the concert.
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.
EXECUTIVE SPOTLIGHT

RENÉE METCALF, MARKET EXECUTIVE, ILLINOIS GLOBAL COMMERCIAL BANKING
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Bank of America is proud to continue its long-standing support of the Chicago Symphony Orchestra. Our partnership not only delivers artistic quality but also helps to create meaningful connections with a diverse audience base in Chicago and around the world.

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CHRIS CRANE, PRESIDENT AND CEO
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At Exelon, we believe that creativity inspires us all. We are proud to serve as sponsor of the SCP Jazz series. Exelon has a strong tradition of committing our energy and resources to the communities we serve.

Through our corporate citizenship program, Exelon creates collaborations with community-based nonprofits to deliver cutting-edge ideas that achieve meaningful and measurable change for the better.

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Northern Trust

The Chicago Symphony Orchestra is rightly regarded as one of the greatest orchestras in the world. Northern Trust is committed to serving our communities and the arts, and we are proud to support—as we have for more than a half century—the CSO’s extraordinary tradition of musical excellence.

RICHARD C. GODFREY, PARTNER
Kirkland & Ellis

Kirkland & Ellis is proud to continue its long-standing support of the CSO and applauds the Orchestra’s commitment to the community. We extend our sincere wishes for another successful season to this timeless Chicago institution.

STEVE SHEBIK, VICE CHAIR
The Allstate Corporation

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

SCOTT C. SWANSON, PRESIDENT
PNC Bank Illinois

At PNC, we recognize the importance of the arts in contributing to a dynamic, vibrant, and successful community. We applaud the Chicago Symphony Orchestra’s achievements as a cornerstone of our local arts community, and look forward to another exciting year of world-class performances.

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Verdi
Requiem Mass
Requiem and Kyrie
Dies irae
Dies irae
Tuba mirum
Mors stupebit
Liber scriptus
Quid sum miser
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa
Offertorio: Domine Jesu Christe
Sanctus
Agnus Dei
Lux aeterna
Libera me

There will be no intermission.

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

United Airlines is the Official Airline of the Chicago Symphony Orchestra.

This program is partially supported by a grant from the Illinois Arts Council Agency.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from

Jim and Kay Mabie.
Verdi was a man of great spirituality. But, after his childhood—when he walked three miles to church every Sunday morning, sometimes barefoot, to his job as organist—he wasn’t a churchgoer. Later, when he was famous and wealthy, he would drive his wife Giuseppina to church, but wouldn’t go in with her. He was never an atheist—simply, as Giuseppina put it, “a very doubtful believer.” Like Brahms’s *A German Requiem* completed five years earlier, Verdi’s Requiem Mass is a deeply religious work written by a great skeptic.

When Hans von Bülow, whose acrid opinions on music have outlived his importance as a conductor, stole a look at the requiem score just days before the Milan premiere, he offered his famous snap judgment, “Verdi’s latest opera, though in ecclesiastical robes,” and decided to skip the concert. When he finally heard it, at a mediocre parish performance eighteen years later, he was moved to tears. Bülow wrote to Verdi to apologize, and Verdi replied, with typical generosity, that Bülow might have been right the first time. By then, after a fifty-year career in the public eye, Verdi had grown accustomed to critical disdain, especially from the followers of Richard Wagner. And he knew that Bülow, who once switched his allegiance from Wagner to Brahms, wasn’t the last listener who would change his mind about this music as well.

Verdi’s Requiem Mass has often provoked dissension. Brahms and Wagner, who shared little aside from their dislike for each other’s music, took predictably opposing views. “Only a genius could have written such a work,” Brahms wrote, angered by Bülow’s original verdict. Wagner attended a performance in Vienna in 1875 without comment; “It would be best to say nothing,” his wife Cosima explained, with customary tact. The prevailing Viennese response was enthusiastic—“into the torrid zone,” according to Verdi’s wife Giuseppina, but performances had been sparsely attended six months earlier in London, and Verdi skipped town in a foul mood. The Italian public, who...
revered Verdi as people today idolize movie stars and sports figures, couldn’t get enough of his newest work; Verdi’s publisher finally had to crack down on unauthorized arrangements. Early in the twentieth century, Bernard Shaw, who had always admired Verdi’s music, suggested that none of Verdi’s operas would prove as enduring as the requiem.

Before the requiem, Verdi was known exclusively for his operas. The early success of Nabucco in 1842 made his name; the melody of its grand “Va, pensiero” chorus swept the nation. In the early 1850s, a great midcareer trio of operas—Rigoletto, Il trovatore, and La traviata—made Verdi the most popular composer in all Europe. After that, with a series of increasingly inventive stage works—including Simon Boccanegra, Un ballo in maschera, La forza del destino, the revised Macbeth, Don Carlos, and Aida—Verdi continued to stretch his talents in new directions, testing the expressive possibilities of Italian opera. After the great success of Aida in 1871, Verdi seemed set on retirement; he spent his days growing wheat and corn, raising chickens, and putting in the garden at Sant’Agata, his farmhouse south of Milan.

By then, however, part of a requiem mass was already written. The story begins in 1868, with the death of Rossini in Paris. Verdi suggested that the city of Bologna, where Rossini grew up and first tasted success, honor him with a composite requiem, commissioning separate movements from Italy’s leading composers. The idea was approved, the various movements assigned—diplomatically, Verdi was given the final Libera me—and the mass completed. But a performance never took place. (There were disputes, as there often are, over scheduling and money.)

At the time of Rossini’s death, Verdi called him “one of the glories of Italy,” asking, “When the other one who still lives is no more, what will we have left?”

The other one was Alessandro Manzoni, a celebrated poet and author of the landmark nineteenth-century novel, I promessi sposi (The betrothed); when he died, on May 22, 1873, Verdi returned to the idea of a requiem.

Verdi first read I promessi sposi at sixteen; it remained his favorite novel throughout his life. Manzoni was a great national hero in Italy, a distinction poets

ABOVE
Oil portrait of Alessandro Manzoni by Francesco Hayez (1791–1881), 1841

October 10, 2013, Orchestra Hall. Tatiana Serjan, Daniela Barcellona, Mario Zeffiri, and Ildar Abdrazakov as soloists, Chicago Symphony Chorus (Duain Wolfe, director); Riccardo Muti conducting

November 1 and 2, 2014; Grosser Musikvereinsaal, Vienna, Austria. Krassimira Stoyanova, Ekaterina Gubanova, Piotr Beczala, and Riccardo Zanellato as soloists; Wiener Singverein (Johannes Prinz, director); Riccardo Muti conducting

CSO RECORDINGS
1977. Leontyne Price, Dame Janet Baker, Veriano Luchetti, and José van Dam as soloists; Chicago Symphony Chorus (Margaret Hillis, director). Sir Georg Solti conducting. RCA
1993. Alessandra Marc, Waltraud Meier, Plácido Domingo, and Ferruccio Furlanetto as soloists; Chicago Symphony Chorus (Margaret Hillis, director). Daniel Barenboim conducting. Erato
2009. Barbara Frittoli, Olga Borodina, Mario Zeffiri, and Ildar Abdrazakov as soloists; Chicago Symphony Chorus (Duain Wolfe, director). Riccardo Muti conducting. CSO Resound
1968. Martina Arroyo as soloist; Chicago Symphony Chorus (Margaret Hillis, director). Jean Martinon conducting. CSO (From the Archives, vol. 22. Chicago Symphony Chorus: A Fiftieth Anniversary Celebration) (Sanctus and Libera me)

At these performances, Riccardo Muti uses the new critical edition of the Requiem Mass from The Works of Giuseppe Verdi edited by David Rosen and published jointly by the University of Chicago Press and Casa Ricordi (Philip Gossett, general editor).
in our time can scarcely imagine. To Verdi, Manzoni was a personal hero; he was both a great artist and a great humanitarian—a leader, like Verdi, in the Risorgimento, the movement for Italian independence and unification. Knowing that Manzoni treasured his privacy as much as he himself, Verdi never attempted a meeting. Even after his wife was introduced to Manzoni through a mutual friend, Verdi was satisfied with the autographed photograph she brought home, inscribed “to Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer.” Verdi hung the picture in his bedroom and sent Manzoni his photograph, writing across the bottom, “I esteem and admire you as much as one can esteem and admire anyone on this earth, both as man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!” The two men didn’t meet until the spring of 1868, when Verdi visited Milan for the first time in twenty years. Verdi reported to the Countess Maffei, who arranged the meeting, “I would have knelt before him if it were possible to adore mortal men.”

Verdi didn’t attend Manzoni’s funeral, preferring instead to visit the grave “alone and unseen.” He proposed that “after further reflection and after taking stock of my strength,” he might “suggest a way of honoring his memory.” In fact, the very night of his visit to Manzoni’s grave, he wrote to Giulio Ricordi, head of the publishing house, of his intention to compose a requiem mass to be performed on the first anniversary of Manzoni’s death. (He offered to conduct himself and to assume the costs of copying the parts.)

Shortly before the premiere of Aida in Cairo in 1871, when the critic and composer Alberto Mazzucato reminded Verdi of the Libera me he had written for the Rossini Requiem, he dismissed the idea of setting the entire text: “There are so many, many, many requiem masses; there’s no point in adding one more.” But now, clearly, there was, and Verdi moved quickly. On June 25, Verdi and Giuseppina left for Paris, where he began work on the requiem. He continued writing at Sant’Agata in the fall and in Genoa that winter. On February 28, he wrote to Camille du Locle, his librettist for Don Carlos, “I feel as if I’ve become a solid citizen and am no longer the public’s clown who, with a big bass drum, shouts ‘Come, come, step right up.’” The deadline, May 22, the first anniversary of Manzoni’s death, swiftly approached. Verdi handpicked his four soloists, including Teresa Stolz and Maria Waldmann, the original Aida and Amneris at La Scala in 1872. The work was finished on April 10; rehearsals began early in May.

Reading Manzoni’s obituary notices, Verdi noticed that “not one speaks the way it should. Many words, but none of them deeply felt.” Verdi was a man of few words and genuine expression. The requiem he composed to honor two men for whom he had the greatest admiration is a work of the most highly concentrated emotion. Seldom had he traversed the range of human feeling in so few pages. Music so direct and powerful was unexpected, and therefore disquieting, in a somber religious work; Bülow was only the first to

ABOVE
A drawing by Osvaldo Tofani (1849–1915) of the first performance of Verdi’s Requiem Mass at La Scala on May 25, 1874, conducted by the composer. Published in Illustrazione Universale, Milan, 1874
Title page of the first edition of Verdi’s Requiem Mass, published by Ricordi, 1874
refer, patronizingly, to the theatricality of a work designed for the church.

The very beginning of this requiem might be mistaken for a moment from a Verdi opera—a dark cloister, a procession of mourners, a few strands of melody to set the scene. But the movement quickly grows and blossoms in ways unknown to the opera house; the chorus makes a fugue of “Te decet hymnus,” and then the music opens heavenward as the soloists enter one by one. It’s music of an almost unimaginable sweep and grandeur and would be out of place even in opera, except in a grand finale.

The Dies irae, the largest of the seven pieces in this requiem, has ten small sections, each one a vivid scene. In writing opera, Verdi had quickly learned to seek the parola scenica—the key word in each passage that would unlock his imagination. The “Dies irae” explodes with its sheer force and rage—the ffff thunderbolts of the bass drum are particularly alarming; Verdi increases the drama by adding offstage trumpets in the “Tuba mirum.”

We next hear from various individuals, each a commentator, an observer, or an eyewitness—what is known today as human interest. At the end of the bass’s “Mors stupebit,” sung quietly and full of terror, his voice catches repeatedly on the word “death.” “Liber scriptus,” a powerful aria for mezzo-soprano, was written for the London premiere in 1875 to replace a choral fugue that marred Verdi’s sense of pace and drama, particularly since a brief outburst of the “Dies irae” music directly follows. “Quid sum miser” is a trio of lamentation. (A solo bassoon provides a haunting accompaniment.) “Rex tremendae” is a dialogue between chorus and the four soloists, reaching some common ground only in the final measures. The prayer “Recordare” is the duet Verdi conceived with the voices of his favorite Aida and Amneris in mind, though here they don’t sing as adversaries (for a moment, at the words “Righteous judge of vengeance,” their voices join as one). Two arias follow—the tenor’s “Ingemisco” and the bass’s “Confutatis”—before the chorus again interjects the refrain of “Dies irae.” The lament “Lacrymosa” (based on a duet withdrawn from Don Carlos) brings together chorus and soloists in a magnificent, sobering conclusion to a movement that began with fire and fury. The final “Amen” momentarily lifts the music into full sunlight, but darkness quickly falls.

Domine Jesu Christe is scored for solo quartet, though Verdi saves the soprano solo for a breathtaking moment well into the movement, when the entire fate of the music hangs, seemingly forever, on her one sustained note. At “quam olim Abrahae” the music gathers force (maintaining tradition, it behaves like a fugue); the central “Hostias” is quiet and utterly still.

Verdi’s Sanctus is a brilliant double fugue for split choirs, moving quickly and with great energy straight through the “Hosanna” and “Benedictus” texts that detain most composers. The Agnus Dei begins with thirteen measures for the soprano and mezzo-soprano soloists, unaccompanied, singing in octaves. The melody is a nineteenth-century version of plainchant—it’s diatonic, rather than modal—and it’s repeated, alternately by the two soloists and the chorus, to an increasingly rich accompaniment.

The soprano solo withdraws, leaving the three lower solo voices to the Lux aeterna, a trio of urgent drama and death-scene tremolos. The soprano now reenters, unaccompanied, declaiming the text of the Libera me. This powerful final scene, for soprano and chorus, is based on the music Verdi wrote for the Rossini Requiem in 1869. It could only have been composed by someone steeped in opera, yet it’s unlike anything else in Verdi’s output. The music moves freely from dramatic recitative to soaring arioso, reprising both the “Dies irae,” in all its concentrated terror, and the opening Requiem aeternam, here magically rescoring for soprano and unaccompanied chorus. The last stretch, climaxed by the urgent pleas of the soprano, and finally dissolving into hushed and desperate prayer, is as compelling as anything Verdi ever put on the stage.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
VERDI’S REQUIEM MASS

REQUIEM AND KYRIE
Chorus and Solo Quartet

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Te decet hymnus, Deus, in Sion, Et tibi reddetur votum in Jerusalem:
To you we owe our hymn of praise, O God, in Zion; to you must vows be fulfilled in Jerusalem.
Exaudi orationem meam, Ad te omnis caro veniet.
Hear my prayer; to you all flesh must come.

Requiem aeternam dona eis Domine, Et lux perpetua luceat eis.
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Kyrie eleison.
Lord, have mercy on us.
Christe eleison.
Christ, have mercy on us.
Kyrie eleison.
Lord, have mercy on us.

DIES IRAE

Dies irae
Chorus

Dies irae, dies illa, Solvet saeculum in favilla,
Day of wrath, day of anger, when the whole world will dissolve in ashes, as foretold by David and the Sybil.
Teste David cum Sibylla.

Quantus tremor est futurus, Quando Judex est venturus,
There will be great trembling when the judge descends from heaven
cuncta stricte discussurus!
to scrutinize all things!

Tuba mirum
Chorus

Tuba mirum spargens sonum Per sepulcra regionum, The trumpet will send its wondrous sound into the earth’s sepulchres
Coget omnes ante thronum.
and gather all before the throne.

Mors stupebit
Bass

Mors stupebit et natura, Death and nature will be astounded,
Cum resurget creatura, when all creation rises again
Judicanti responsura. to answer to judgement.
**Liber scriptus**

**Mezzo-soprano and Chorus**

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  

Judex ergo cum sedebit,  
Quidquid latet, apparebit,  
Nil inultum remanebit.  

Dies irae, dies illa,  
Solvet saeclum in favilla,  
Teste David cum Sibylla.  

A book will be brought forth,  
in which all is written,  
by which the world will be judged.  

When the judge takes his place,  
what is hidden will be revealed;  
nothing will remain unavenged.  

Day of wrath, day of anger,  
when the world will dissolve in ashes,  
As foretold by David and the Sybil.

**Quid sum miser**

**Soprano, Mezzo-soprano, and Tenor**

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

What shall a wretch like me say?  
Who shall intercede for me,  
when even the just ones need mercy?

**Rex tremendae**

**Chorus and Solo Quartet**

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.  

King of tremendous majesty,  
who freely saves the worthy ones,  
save me, source of mercy.

**Recordare**

**Soprano and Mezzo-soprano**

Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.  

Quaerens me, sedisti lassus,  
Redemisti crucem passus:  
Tantus labor non sit cassus.  

Juste judex ultionis,  
Donum fac remissionis,  
Ante diem rationis.  

Recall, sweet Jesus,  
that my salvation caused your suffering;  
do not forsake me on that day.  

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.  

Righteous judge of vengeance,  
grant me absolution  
before the day of retribution.

(Please turn the page quietly.)
Ingemisco

Tenor

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne,

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

I groan as one who is guilty:
owning my shame with a red face,
suppliant before you, Lord.

You who absolved Mary,
and listened to the thief,
give me hope, too.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Give me a place with the sheep,
and separate me from the goats;
lead me to your right hand.

Confutatis

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Dies irae, dies illa,
Solvet saeculum in favilla,
Teste David cum Sibylla.

When the accused are confounded,
and doomed to flames of woe,
Call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes;
help me in my final state.

Day of wrath, day of anger,
when the world will dissolve in ashes,
As foretold by David and the Sybil.

Lacrymosa

Solo Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem.
Amen.

That day of tears and mourning,
when from ashes shall arise
all humanity to be judged.
Spare us by your mercy, God.
Gentle Lord Jesus,
grant them eternal rest.
Amen.
DOMINE JESU CHRISTE

Solo Quartet

Domine Jesu Christe, Rex gloriae, Libera animas omnium fidelium Defunctorum de poenis inferni, Et de profundo lacu; Libera eas de ore Leonis, Ne absorbeat eas tartarum, Ne cadant in obscurum: Sed signifer sanctus Michael Repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti, Et semini ejus.

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.

Libera animas omnium fidelium Defunctorum de poenis inferni. Fac eas de morte transire ad vitam.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit; deliver them from the lion’s mouth, that hell swallow them not up, that they fall not into darkness, but let the holy standard-bearer Michael bring them into that holy light which you promised of old to Abraham and to his seed.

We offer you, O Lord, sacrifices and prayers of praise; receive them on behalf of those souls we commemorate this day. Grant them, O Lord, to pass from death to that life which you promised of old to Abraham and to his seed.

Deliver the souls of all the faithful departed from the pains of hell. Grant them to pass from death to life.

SANCTUS

Double Chorus


Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

(Please turn the page quietly.)
AGNUS DEI
Soprano, Mezzo-soprano, and Chorus

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem;
Agnus Dei, qui tollis peccata mundi,
Dona eis requiem;
Agnus Dei, qui tollis peccata mundi,
Dona eis requiem sempiternam.

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

LUX AETERNA
Mezzo-soprano, Tenor, and Bass

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 es.

May eternal light shine upon them, O Lord, with your saints forever, for you are gracious.
Eternal rest give to them, O Lord; and let perpetual light shine upon them:
with your saints forever, for you are gracious.

LIBERA ME
Soprano and Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from everlasting death on that day of terror:
when the heavens and the earth will be shaken.
As you come to judge the world by fire.
I am in fear and trembling at the judgment and the wrath that is to come;
when the heavens and the earth will be shaken.
That day will be a day of wrath, of misery, and of ruin:
a day of grandeur and great horror.
As you come to judge the world by fire.
Eternal rest give to them, O Lord; and let perpetual light shine upon them.
Deliver me, O Lord, from everlasting death on that day of terror:
When the heavens and the earth will be shaken.
As you come to judge the world by fire.
Deliver me.
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, Japan’s Order of the Rising Sun Gold and Silver Star, 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 Gives Vienna “A Feast of Beautiful Sound” and Is Honored with the Praemium Imperiale

“Sound elevated to perfection and a musical ideal that is committed to beauty and depth is what Riccardo Muti stands for,” read the Kurier following two performances at the Musikverein with Vienna’s Court Orchestra (Hofmusikkapelle) on October 20 and 21. Joined by the Vienna Boys Choir and soloists, Muti conducted Mozart’s Symphony in C major, Porpora’s Salve regina, Salieri’s Magnificat in C major, and Schubert’s Mass in G major. The performances were hailed by the Kronen Zeitung as “A feast of beautiful sound” that paired “warmth of timbre and elegance” with “intensity.” “Like no other,” added the Kurier, “the Neapolitan maestro understands how to make the subtext behind the notes audible without slipping into cheap gimmicks.”

Muti then traveled to Tokyo, Japan, to receive the Praemium Imperiale in a gala ceremony on October 23. Muti was one of five honorees to receive this distinguished award from His Imperial Highness Prince Hitachi at the ceremony hosted by the Japan Art Association. Other honorees this year were Pierre Alechinsky (painting), Catherine Deneuve (theater/film), Christian de Portzamparc (architecture), and Fujiko Nakaya (sculpture). The Praemium Imperiale awards are a symbol of the importance of culture in today’s world, much the same way that the Nobel Prize brings attention to the sciences. This year’s event was preceded by a special reception commemorating the thirtieth anniversary of the Praemium Imperiale, held in the presence of Their Imperial Majesties Emperor Akihito and Empress Michiko and Their Imperial Highnesses Prince and Princess Hitachi. The citation that accompanied Muti’s award read, “With his prestigious goals as a conductor, Riccardo Muti is considered ‘The Maestro among Maestros.’”
Vittoria Yeo Soprano

These concerts mark Vittoria Yeo's debut with the Chicago Symphony Orchestra.

Born in Seoul, South Korea, Vittoria Yeo began her musical studies in her hometown, where she graduated from Seokyeong University with a degree in vocal performance. She then moved to Italy to continue her training. After receiving her diploma in vocal performance from the Arrigo Boito Conservatory of Music in Parma, she furthered her training at the Accademia Chigiana in Siena and the Vecchi-Tonelli Institute of Fine Arts in Modena, where she studied with celebrated soprano Raina Kabaivanska and graduated with the highest marks.

Vittoria Yeo began her international career during the summer of 2015 with her debut at the Salzburg Festival, where she sang the role of Elvira in *Ernani* under the direction of Riccardo Muti. She subsequently was engaged to sing the title role in the festival’s new production of *Aida*.

Among Yeo’s numerous roles are Lady Macbeth in *Macbeth* at the Teatro Dante Alighieri in Ravenna, Savonlinna Opera Festival, Stockholm Konserthuset, and at the Teatro del Maggio Musicale Fiorentino; Cio-Cio-San in *Madama Butterfly* and Odabella in *Attila* at Teatro la Fenice in Venice; Fiordiligi in *Cosi fan tutte* at the Aphrodite Festival Cyprus; Liù in *Turandot* at the Arena of Verona and the Daegu International Opera Festival in South Korea; Leonora in *Il trovatore* at the Teatro dell'Opera in Rome; the title role in *Giovanna d’Arco* at the Teatro Farnese during Parma’s Verdi Festival; Mimi in *La bohème* at Teatro dell’Opera in Rome and at Teatro la Fenice; and Lida in *La battaglia di Legnano* at the Maggio Musicale Fiorentino.

She has collaborated with such internationally renowned conductors as Riccardo Muti, Myung-Whun Chung, Daniel Oren, Stefano Ranzani, Renato Palumbo, Andrea Battistoni, Riccardo Frizza, Jader Bignamini, Henrik Nánási, Ramon Tebar, Nicola Paszkowski, Pietro Rizzo, and Francesco Lanzillotta.

Vittoria Yeo’s upcoming engagements include her debut at the Baden-Baden Festival with the Berlin Philharmonic. In addition, she sings the role of Amelia in *Simon Boccanegra* at the Teatro Carlo Felice in Genoa for the first time and returns to the Teatro la Fenice and Maggio Musicale Fiorentino in *Madama Butterfly*.
Daniela Barcellona was born in Trieste, Italy, where she completed her musical studies under the guidance of Alessandro Vitiello. After winning numerous prestigious international competitions including the Adriano Belli Award in Spoleto, Iris Adami Corradetti in Padua, and the Pavarotti International Voice Competition in Philadelphia, she made her debut in the title role of Tancredi at the Rossini Opera Festival in Pesaro in 1999, establishing herself as an interpreter of pants roles, which have brought her to the stages of the most prestigious opera houses worldwide.

Barcellona has worked with conductors including Riccardo Muti, Claudio Abbado, Daniel Barenboim, Myung-Whun Chung, Riccardo Chailly, James Levine, Gianandrea Noseda, Alberto Zedda, Roberto Abbado, Valery Gergiev, Bruno Campanella, Sir Colin Davis, Gianluigi Gelmetti, Lorin Maazel, Michele Mariotti, Kent Nagano, Georges Prêtre, and Wolfgang Sawallisch; and such stage directors as David McVicar, Robert Carsen, Luca Ronconi, Damiano Michieletto, Pierluigi Pizzi, Hugo de Hana, Paul Curran, David Alden, Yannis Kokkos, and Emilio Sagi.

Winner of the Abbiati Prize, Barcellona also is a recipient of the Lucia Valentini-Terrani Award, the Aureliano Pertile Award, the International Opera Award, CD Classica, Rossini d’Oro, San Giusto d’Oro, Oscar della Lirica Award, and the Laurence Olivier Award.

She has made numerous recordings, including albums dedicated to Scarlatti and Pergolesi; works by Rossini (including the Stabat mater, Petite messe solennelle, Giovanna d’Arco, two editions of Tancredi, Bianca and Falliero, Adelaide di Borgogna, Sigismondo, Il viaggio a Reims, and Semiramide), Bellini (two editions of Norma), and Mayr and Meyerbeer (respectively Ginevra di Scozia and Margherita d’Anjou); as well as Verdi’s Requiem with Claudio Abbado and the Berlin Philharmonic and Berlioz’s Les Troyens conducted by Valery Gergiev.

Daniela Barcellona more recently portrayed Arsace in Semiramide at the Bavarian State Opera, Léonor in La favorite at the Gran Teatre del Liceu in Barcelona, and Amneris in Aida at the NCPA Opera in Beijing; she made her debut as Laura in La Gioconda at the Deutsche Oper Berlin. She also has been soloist in Rossini’s Stabat mater at the Baalbeck International Festival in Lebanon, the Petite messe solennelle at the Rossini Opera Festival marking the 150th anniversary of the composer’s death, and Verdi’s Requiem with Konzerthausorchester Berlin led by Juraj Valčuha. Future appearances include the opening concert of the Donizetti Opera 2018 festival.
These concerts mark Piotr Beczala’s subscription concert debut with the Chicago Symphony Orchestra.

**First CSO Performances**
November 1 and 2, 2014; Grosser Musikvereinsaal, Vienna, Austria. Verdi’s Requiem Mass, Riccardo Muti conducting

Piotr Beczala is one of the most sought-after lyric tenors of our time and a constant guest in the world’s leading opera houses. The Polish-born artist is acclaimed not only for the beauty of his voice, but also for his ardent commitment to each character he portrays. In addition to his operatic work, he has sung many of the great choral and orchestral vocal works with the world’s most distinguished orchestras and conductors.

His 2018–19 season began and ends with new productions at Spain’s leading opera houses: Gounod’s *Faust* at Teatro Real Madrid and Verdi’s *Luisa Miller* at the Gran Teatre del Liceu in Barcelona. He returns to the Metropolitan Opera in New York for a new production of Adriana Lecouvreur opening on New Year’s Eve and makes his role debut as Cavaradossi in Puccini’s *Tosca* in Vienna. Zurich audiences can hear him in a new production of Massenet’s *Manon*. He is equally busy on the concert stage, with appearances as soloist and recitalist at the Wigmore Hall in London, Teatr Wielki in Warsaw, Liceu Barcelona, the Konzerthaus and Musikverein in Vienna, and in Geneva and Dublin, among others. In addition, he returns to Bayreuth in the summer of 2019 to reprise the title role in *Lohengrin* from the previous season.

Piotr Beczala is represented on numerous recordings. He has released two discs, *My Heart’s Delight* in 2013 and *The French Collection* in 2015, for Deutsche Grammophon. In 2012, he sang the New Year’s Eve concerts at the Semperoper in Dresden, which were directed by Christian Thielemann and released on CD and DVD by Deutsche Grammophon. A DVD of his debut in *Lohengrin* opposite Anna Netrebko as Elsa was released internationally in 2017. In 2018, Piotr Beczala became an exclusive Pentatone recording artist.

In 2014, Piotr Beczala received the ECHO Klassik Singer of the Year Award.
**Dmitry Belosselskiy** Bass

**FIRST CSO PERFORMANCES**
September 28, October 1, 4, and 6, 2013, Orchestra Hall. Verdi’s *Macbeth*, Riccardo Muti conducting

**MOST RECENT CSO PERFORMANCES**
April 7, 8, and 9, 2016, Orchestra Hall. Berlioz’s *Romeo and Juliet*, Riccardo Muti conducting

Dmitry Belosselskiy is one of the most exciting basses of his generation, taking the operatic world by storm and equally celebrated by audiences and critics alike.

In 2018–19, Belosselskiy returned to the Metropolitan Opera in New York to open the season in a new production of *Samson and Delilah* conducted by Sir Mark Elder, and also appears in performances of *Aida*, *Don Giovanni*, *Das Rheingold*, *Die Walküre*, and *Siegfried*. He returns to the Gran Teatre del Liceu in Barcelona for *Luisa Miller* and to the Bolshoi Theatre in Moscow for various roles. Concert appearances include Verdi’s Requiem with the Chicago Symphony Orchestra in Tokyo under the baton of Riccardo Muti as well as with the RAI National Symphony Orchestra in Turin. In addition, he is soloist in Shostakovich’s Symphony no. 13 (*Babi Yar*) at the Konzerthaus Berlin.

Belosselskiy has already established a remarkable career, performing at the world’s finest opera houses and concert venues, including the Metropolitan Opera, Teatro alla Scala in Milan, Salzburg Festival, the Berlin and Vienna state operas, Opera de Paris, Chorégies d’Orange, Maggio Musicale Fiorentino, Zurich Opera House, Teatro dell’Opera in Rome, Theater an der Wien in Vienna, Washington National Opera, Canadian Opera Company in Toronto, Palau de les Arts Reina Sofia in Valencia (Spain), and Bavarian State Opera in Munich. He also has appeared with the London Philharmonic Orchestra and the Chicago Symphony Orchestra, as well as on the stages of Avery Fisher Hall in New York, the Harris Theater in Chicago, John Hancock Hall in Boston, Philharmonie Luxemburg, Wiener Konzerthaus, Gewandhaus Orchestra in Leipzig, Macau International Music Festival, Seoul Arts Center, Palm Beach Opera, and the Bregenz Festival.

Dmitry Belosselskiy has worked with many leading conductors, including Riccardo Muti, Zubin Mehta, Daniel Barenboim, Riccardo Chailly, Vladimir Spivakov, Yuri Bashmet, Vladimir Fedoseyev, Marco Armiliato, James Levine, James Conlon, Jan Latham-Koenig, Ion Marin, Thomas Sanderling, Jesus López-Cobos, Riccardo Frizza, and Mikhail Pletnev.
The Chicago Symphony Chorus celebrated its sixtieth anniversary in 2017–18. Led by chorus director and conductor Duain Wolfe since 1994, the ensemble performs regularly with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival.

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

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

The Chorus frequently performs under Zell Music Director Riccardo Muti as well as guest conductors. Highlights of 2018–19 include Verdi's and Mozart's requiems and Handel's Messiah in addition to Verdi's Aida in concert at season's end.


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

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

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

Now in his twenty-fifth season as director of the Chicago Symphony Chorus, Duain Wolfe has prepared over 150 programs for concerts in Orchestra Hall and at the Ravinia Festival, as well as many works for commercial recordings.

Wolfe also directs choral works at the Aspen Music Festival and the National Arts Centre in Ottawa, and he is founder-director of the Colorado Symphony Chorus (now in its thirty-fifth season), a position he maintains along with his Chicago Symphony Chorus post.

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

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

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

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

Duain Wolfe’s activities have earned him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities and the Colorado Governor’s Award for Excellence in the Arts.
Chicago Symphony Chorus
Duain Wolfe Chorus Director and Conductor
Cheryl Frazes Hill Associate Director
Jennifer Kerr Budziak Assistant Director
Andrew Lewis Assistant Director
Benjamin Rivera Assistant Director

Profiles

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 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
**VIOLINS**
- Robert Chen Concertmaster
  - The Louis C. Sudler Chair, endowed by an anonymous benefactor
- Stephanie Jeong Associate Concertmaster
  - The Cathy and Bill Osborn Chair
- David Taylor
- Yuan-Qing Yu
  - Assistant Concertmasters*
- So Young Bae
- Cornelius Chiu
- Alison Dalton
- Gina DiBello
- Kozue Funakoshi
- Russell Hershow
- Qing Hou
- Blair Milton
- Paul Phillips, Jr.
- Sando Shia
- Susan Synnestvedt
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- Baird Dodge Principal
- Sylvia Kim Kilcullen Assistant Principal
- Lei Hou
- Ni Mei
- Fox Fehling
- Hermine Gagné
- Rachel Goldstein
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- Melanie Kupchynsky
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- Simon Michal
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**VIOLAS**
- Li-Kuo Chang Acting Principal
  - The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
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- Weijing Wang

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- Kenneth Olsen Assistant Principal
  - The Adele Gidwitz Chair
- Karen Basrak
- Loren Brown
- Richard Hirschl
- Daniel Katz
- Katinka Kleijn
- David Sanders
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- Brant Taylor

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  - The David and Mary Winton Green Principal Bass Chair
- Daniel Armstrong
- Joseph DiBello
- Michael Hovnanian
- Robert Kassinger
- Mark Kraemer
- Stephen Lester
- Bradley Opland

**HARPS**
- Sarah Bullen Principal
- Lynne Turner

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  - The Erika and Dietrich M. Gross Principal Flute Chair
- Richard Graef Assistant Principal
  - Emma Gerstein
- Jennifer Gunn

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- William Welter Principal
  - The Nancy and Larry Fuller Principal Oboe Chair
- Michael Henoch Assistant Principal
  - The Gilchrist Foundation Chair
- Lora Schaefer
- Scott Hostetler

**ENGLISH HORN**
- Scott Hostetler

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- Stephen Williamson Principal
- John Bruce Yeh Assistant Principal
- Gregory Smith
  - J. Lawrie Bloom

**E-FLAT CLARINET**
- John Bruce Yeh

**BASS CLARINET**
- J. Lawrie Bloom

**BASSOONS**
- Keith Buncke Principal
- William Buchanan Assistant Principal
- Dennis Michel
- Miles Maner

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- Miles Maner

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- Daniel Gingrich Acting Principal
- James Smelser
- David Griffin
- Oto Carrillo
- Susanna Gaunt

**TRUMPETS**
- Mark Ridenour Assistant Principal
- John Hagstrom
- Tage Larsen

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* Assistant concertmasters are listed by seniority. ‡ On sabbatical § On leave

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

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