Thursday, February 6, 2014, at 8:00
Friday, February 7, 2014, at 8:00
Saturday, February 8, 2014, at 8:00

**Riccardo Muti** Conductor
**Rosa Feola** Soprano
**Michaela Selinger** Mezzo-soprano
**Antonio Poli** Tenor
**Riccardo Zanellato** Bass
**Ora Jones** Narrator

**Chicago Symphony Chorus**
**Duain Wolfe** Chorus Director

**Schubert**
Overture in the Italian Style in C Major, D. 591
First Chicago Symphony Orchestra subscription concert performances

**Morriconi**
*Voices from the Silence*

First Chicago Symphony Orchestra performances

**INTERMISSION**

**Schubert**
Mass No. 5 in A-flat Major, D. 678
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

**First Chicago Symphony Orchestra performances**

This series is made possible by the Juli Grainger Endowment.
The appearance of the Chicago Symphony Chorus this season is underwritten in part with a generous gift from Jim and Kay Mabie.

Sponsorship of the music director and related programs is provided in part by a generous gift from the Zell Family Foundation.

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The appearance of the Chicago Symphony
Chorus this season is underwritten in part with a
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JIM AND KAY MABIE.
Franz Schubert
Born January 31, 1797, Himmelpfortgrund, northwest of Vienna, Austria.
Died November 19, 1828, Vienna, Austria.

Overture in the Italian Style in C Major, D. 591

In November of 1816, the Italian Opera Company made its first visit to the great music capital of Vienna, bringing with it Rossini’s *Tancredi* and *L’inganno felice*. This was Vienna’s first taste of Rossini’s operas, and soon the city’s large musical public, including the nineteen-year-old Franz Schubert, could not get enough of this intoxicating music. Word of Rossini’s recent extraordinary successes in Italy had sent shock waves through the musical establishment in Germany and Austria—he had first drawn international attention in 1813 with the serious *Tancredi* and the comic *L’italiana in Algeri*. In the home of the great classical masters, his music had quickly been condemned: “He could have become one of the most outstanding vocal composers of our time,” wrote the composer Ludwig Spohr, “if he had been methodically instructed in Germany and guided on the one true path through means of Mozart’s classical masterworks.”

Schubert was at work on his sixth symphony when he went to hear *Tancredi*, and he left the theater enraptured. “You cannot deny that he has extraordinary genius,” he wrote to his friend Anselm Hüttenbrenner. “The orchestration is highly original at times, and occasionally so is the vocal writing, except for the usual Italian galopades [lively dances].” Schubert immediately set the symphony aside, and, in the thrall of the new Rossini rage sweeping Vienna, he composed two overtures that were later dubbed “in the Italian style.” Written quickly, as with much of Schubert’s music, and fired by the inspiration of a first encounter with another music giant, they are Schubert’s way of tipping his hat to Rossini—and trying out a dazzling new style that would in the end change his own.

One of the overtures—we believe it was the one in D major—was played on March 1, 1818, at the Roman Emperor Hotel. It was the first of Schubert’s works to get reviewed in the press, largely because so much of Schubert’s previous music had been first performed privately in Viennese homes. The second of the two overtures, the one in C major performed this week, opens with a stately and elaborate adagio and then takes off, in a sprint of wit, natural lyricism, and energy that Rossini himself surely would have envied. Schubert even works in his own version of the so-called Rossini crescendo, where increasingly insistent repetitions of the same musical motif create a thrilling excitement. But Schubert’s overture is not a work of mimicry. In it, we find the deepest kind of admiration and affection for an ingratiating new kind of music and genuine respect for a colleague from the storied musical culture of Italy.

A footnote. Schubert continued to attend performances of Rossini’s operas in the years to come. Although he loved *Il barbiere di Siviglia*, he once said it was the last act of Rossini’s *Otello* that he most admired. During the 1822–23 opera season, Rossini himself came to Vienna, where he was treated like musical royalty in the land of Mozart, Haydn, Beethoven, and Schubert.
Ennio Morricone
Born November 10, 1928, Rome, Italy.

Voices from the Silence

When Ennio Morricone was awarded the prestigious Polar Music Prize in 2010, he was honored for compositions that “lift our existence to another plane” and for “making the mundane feel like dramatic scenes in full CinemaScope.” The award is normally given each year to one classical and one contemporary musician—Morricone was paired with Björk—but Morricone himself could have qualified for both, for he has always straddled, or, more accurately, embraced these two worlds with rare poise. This duality is what makes him one of the most remarkable figures in music. His career took flight in the movie house—he has written some of the landmark film scores of the past fifty years—but, at the same time, he has never left the concert hall behind.

Bernardo Bertolucci, the celebrated director of 1900, for which Morricone wrote the score, has said: “He is someone with two identities. One is the composer of contemporary music, and the other is this composer of big epics, this popular music for movies. All his life he has been trying to nourish one identity with the other one, and it is as if the two voices were enriching each other. He has a great capacity of harmonizing in himself.” Morricone himself shrugs it off as the most natural thing in the world. “I mingle things,” he told The New York Times in 2007, “and sometimes I turn into a chameleon.” But the unusual way he mixes things up, embracing the high and the low, the serious and the comical, the sublime and the horrid—and, in particular, the popular and the “classical”—is very much a reflection of our society. “We are living in a modern world, and, in contemporary music, the central fact is contamination—not the contamination of disease, but the contamination of musical styles. If you find this in me, that is good.”

Morricone became famous around the world in the 1960s as the composer of iconic scores for Sergio Leone’s Italian westerns, later known as the first of the so-called Spaghetti Westerns: A Fistful of Dollars; For a Few Dollars More; and The Good, the Bad and The Ugly. Morricone has now scored more than four hundred and fifty films (he has lost count, he says), and the list includes many landmarks: The Battle of Algiers, Cinema Paradiso, The Untouchables, Days of Heaven, Once Upon a Time in the West, The Mission. He has worked with the greatest directors of our time, including Bertolucci, Pier Paolo Pasolini, Roman Polanski, Brian De Palma, Lina Wertmüller, Terrence Malick, and Pedro Almodóvar. Morricone was nominated for an Oscar five times, and five times he was passed by; the academy finally honored him with a Lifetime Achievement Award in 2007. (Clint Eastwood, the Man With No Name in the Dollars trilogy, translated his acceptance speech from the stage.)

Just last month, in conjunction with the annual Grammy awards, the Recording Academy presented Morricone with its Trustees Award for his work as a “true master.”

Morricone grew up playing the trumpet, his father’s instrument. He sometimes stepped in for his father, playing jazz or in the opera orchestra. By the time he studied trumpet and composition at the Conservatorio Santa Cecilia in Rome, he was already arranging and writing pop songs. He received his diploma in 1954, after working under the influential composer Goffredo Petrassi (the CSO has

COMPOSED
2001–2002

FIRST PERFORMANCE
July 14, 2003; Ravenna, Italy, with the Orchestra Filarmonica del Teatro alla Scala under Riccardo Muti

FIRST CSO PERFORMANCES
These are the first CSO performances.

INSTRUMENTATION
narrator, mixed chorus, three flutes and piccolo, three oboes, two clarinets, two bassoons and contrabassoon, four horns, five trumpets, four trombones and tuba, timpani, percussion, strings, prerecorded sounds

APPROXIMATE PERFORMANCE TIME
30 minutes

1/29/14 11:12 AM
performed two of his works). The earliest scores in Morricone's catalog are songs and piano pieces from the late 1940s; he continues to add new works to this day. Even at the height of his film career, Morricone never stopped writing his “absolute” music—a sextet, a concerto for orchestra, choral works, pieces for solo cello, a double concerto for flute and cello, a setting of a text by Primo Levi, an opera titled *Partenope*. Morricone’s concert music exhibits the great lyricism of his film scores—and he has composed some of the movies’ most unforgettable melodies. (Yo-Yo Ma, the CSO’s Judson and Joyce Green Creative Consultant, made a memorable recording of some of Morricone’s most lyrical movie music in 2004, with the composer conducting.) And, conversely, his film music reveals a serious composer’s penchant for exploring unexpected sonorities and timbres. (Working on *Once Upon a Time in the West*, he even convinced Leone, the director, to open not with music per se, but simply with amplified natural ambient sounds—the squeak of a swinging sign, chalk scraping on a blackboard, a creaking door.) The fluid give-and-take between Morricone’s two musical worlds is central to his identity as a composer, and, in fact, a haunting four-note motif from *The Mission* score returns, to memorable effect, at the cathartic conclusion of *Voices from the Silence*.

It was Riccardo Muti who suggested Morricone compose a work that paid tribute to 9/11 which Muti would premiere at the Ravenna Festival. The Ravenna Festival began its series, Paths to Friendship, in 1997, by taking concerts to crisis points around Europe and beyond, including Sarajevo, Beirut, Jerusalem, and Istanbul. *Voci dal silenzio* (Voices from the silence) now added another city, New York—one that had only recently been thought of as a crisis point—to the list. Four years after the Ravenna premiere, *Voices from the Silence* was performed at the United Nations, with Morricone on the podium. *Voices from the Silence* is a cantata for chorus, narrator, prerecorded sounds, and orchestra. Morricone said he composed the score in response to “the terrorist attacks of September 11 and all the massacres of humanity all over the world.” At the head of the score, Morricone writes: “Against terrorism, against racism, and all forms of ethnic persecution. For equality among all people.” For his text, Morricone turned to a poem by the South African writer Richard Rive, who was born and raised in Cape Town’s District 6, a lively multiracial community that was condemned as a slum in 1966, bulldozed, and rezoned exclusively for whites. “I always feel when I am here in District 6 that I am standing over a vast cemetery of people who have been moved away against their will,” he said in 1988. “The legacy of District 6 is to show what avarice and political bigotry can do.” The following year, Rive was found murdered in his house near Cape Town. He had been stabbed several times and beaten in the face. A solitary man without family, Rive lives on in his highly charged writings about oppression.

**TEXT FOR VOICES FROM THE SILENCE**

Where the rainbow ends there’s going to be a place, brother, where the world can sing all sorts of songs, and we’re going to sing together, brother, you and I, though you’re white and I’m not. It’s going to be a sad song, brother, because we don’t know the tune and it’s a difficult tune to learn. But we can learn, brother, you and I. There’s no such tune as a black tune. There’s no such tune as a white tune. There’s only music, brother, and it’s music we’re going to sing where the rainbow ends.


Richard Moore Rive (Cape Town, 1931)
Franz Schubert

Mass No. 5 in A-flat Major, D. 678

Of all Schubert’s works, this mass in A-flat is one of the scores that meant the most to him. He worked on it regularly for nearly three years, which is remarkable for a composer who could write a song in a single sitting and had composed his earlier G major mass in just six days. When he was done, he wrote to his friend and confidante Josef von Spaun, in December of 1822, of its importance to him: “My Mass is finished, and is to be performed before long. I still hold to the original idea of dedicating it to the Emperor or Empress, as I consider it has turned out well.” But three years later, when the projected performance had still not taken place, he returned to the mass and began rewriting entire sections of the score. When he was done at last, early in 1826, this time the mass was truly finished, but it had occupied Schubert, off and on, for more than six years. No other work in his catalog of some 1,000 compositions took him so long—not one of his operas; not his monumental Great C major symphony; and not his only subsequent mass setting, in E-flat major, which he composed over the summer of 1828, just six months before his death.

Schubert began the A-flat major mass on November 19, 1819. He had not worked at his usual pace that summer—although he took time off to travel through Upper Austria with his friend Johann Vogel, he did manage to compose one of his greatest pieces of chamber music, the *Trout Quintet*—but he quickly settled back into his normal routine in the autumn. This was a period of rapid artistic growth for Schubert—a true turning point for him as a composer—but it also was an unsettling time. He was trying out new ideas and stretching himself towards the mastery of a more complex musical language. Between 1818 and 1822, Schubert dropped many large projects after a few sketches or worked on them briefly and then left them unfinished—an oratorio, a string quartet, three piano sonatas, and four major symphonies—one of them, of course, being the most famous unfinished symphony in all of music.

Schubert’s progress on the mass was unusually slow, and the opening Kyrie that he began sketching in November of 1819 was not finished until sometime in the first months of the next year. In April of 1820, when he had probably moved on to the Gloria and possibly the Credo, Schubert conducted a performance of Joseph Haydn’s *Nelson* Mass at the Alt-Lerchenfeld church in Vienna. Familiarity with that starkly dramatic work—one of the six great masses Haydn composed at the end of his life—may well have encouraged Schubert to keep his language spare and expressive. Perhaps he was also reminded by studying Haydn, who was a born symphonic thinker, never to lose sight of the big picture, even in long, expansive stretches of vocal writing. From the start, Schubert intended to write a mass on a larger scale than his previous four, which were composed one after another between 1814 and 1816, and all based in the Austrian tradition Schubert knew best from the early examples by Mozart. When he finally started sketching his next mass, this one in A-flat, Schubert had not begun a single large-scale sacred composition in more than three years. Now his aspirations were different, and writing this music, which was a purely

**COMPOSED**
November 1819–September 1822, revised 1825–26

**FIRST PERFORMANCE**
date unknown

**FIRST CSO PERFORMANCES**
These are the first CSO performances.

**APPROXIMATE PERFORMANCE TIME**
45 minutes

**INSTRUMENTATION**
four soloists, mixed chorus, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, organ, strings
voluntary undertaking (unlike his previous four masses, it was not composed to fill a request for a particular performance), became an unusually personal artistic journey for him.

What Schubert did not know was that in Vienna at this same time, another composer also was writing a large unconventional mass. Beethoven’s first sketches for his Missa solemnis date from 1819, shortly before Schubert began his mass in A-flat. Beethoven finished his manuscript in August of 1822; Schubert was done the following month. Although it is Beethoven’s monumental work—nearly twice as long as Schubert’s—that bears the inscription “From the heart—may it go to the heart;” it is Schubert’s mass that is the more direct, intimate, and interior work. Of the two, Schubert’s humane, unassuming work, rather than the imposing grandeur of Beethoven’s Missa solemnis, more often touches the heart.

Vocal and orchestral parts for Schubert’s A-flat mass were prepared for a performance to be given early in 1823. Apparently rehearsals began, but we do not know for certain if the performance ever took place. The Missa solemnis, on the other hand, was first performed at a highly publicized concert in Saint Petersburg, Russia, in April of 1824. In Vienna a month later, Beethoven himself conducted three of the movements on the same concert that held the eagerly awaited premiere of his new Ninth Symphony. We do not know what Schubert thought of Beethoven’s newest music, so different yet no less visionary than his own, nor what he felt when he realized that the ailing composer was so deaf that he could not hear the audience’s thunderous applause.

In the months ahead, Schubert’s health was often poor and his productivity hampered. But the force of his vision remained undimmed, and the will to create grew even stronger, if also more desperate: “O imagination!” he wrote in his journal in 1824, “Thou greatest treasure of man, thou inexhaustible wellspring from which artists as well as savants drink! O remain with us still, by however few thou are acknowledged and revered . . . .” Sometime late in 1825, Schubert decided to extensively revise portions of his mass—partly in response to complaints he apparently had encountered in rehearsal about the difficulty of the string writing and vocal parts that lay too high, but largely as a final effort to make the work stronger still, and to bring it in line with his newest ideas about harmonic and melodic invention. He completely replaced the final fugue in the Gloria with a more “modern” fugue that reflected his interest in counterpoint, a growing obsession in his last years. There were no immediate plans to perform the revised mass, but Schubert at least felt that he had done some of the best work of his career. In February of 1828, Schubert’s last year, he wrote to the publisher Schott, mentioning three operas, a symphony, and this mass, singling them out “so that you will be aware of my striving toward the highest peaks in art.”

Few previous works in Schubert’s output prepare us for the bold invention and individuality of this work. A symphony in B minor that Schubert began in November of 1822, just weeks after completing the first version of the mass, confirms that Schubert had ascended to a new level of artistry, even for him. Of the symphony, now known as the Unfinished, we have just two movements. But they, along with the mass, exceed anything Schubert had previously done in a large-scale composition.

Although Schubert’s mass is remarkably individual in detail, it is conventional in outline—there is nothing as startling as the long violin solo that interrupts the Benedictus of the Missa solemnis, for example. As in Haydn’s Nelson Mass that Schubert performed while he was writing this work, the soloists do not get individual arias, but sing together with the chorus and in different configurations with each other. Schubert knew the tradition well. He regularly attended mass as a child. At the age of eight, he became a choirboy at the parish church in Liechtenthal, and then he was a chorister in the Imperial and Royal Chapel until his voice broke in 1812. Some of the first music he wrote, that same year, was for the church—fragments of a Mass in F, later a lone Kyrie movement. Schubert was never deeply religious—in each of his masses he refused to set the line “Et unam sanctam catholicam et apostolicam Ecclesiam” because he rejected the belief in “one holy, catholic, and apostolic church”—but he remained thoughtful and reverent all his life. In 1824, he wrote in his diary: “It is with faith
that man first enters the world. It comes long before reason and knowledge, for to understand something one must first believe something.”

Schubert's mass is not primarily a work of high drama, but it is filled with dramatic musical ideas. Its masterstrokes are those of a restlessly inventive artist: the magnificent crescendo at “Quoniam tu solus sanctus” that explodes in a great unison melody, the stunning sonority of the chords that open the Credo (horns and trombones answered by oboes, clarinets, and trumpets), the searching modulations of the “Et incarnatus est,” the visionary harmonies of the Sanctus, the rolling pizzicati in the Benedictus. The great fugue at “Cum Sancto Spiritu” that Schubert rewrote for the Gloria is one of the most thrilling stretches in all his music, its long contrapuntal choral passages influenced both by the sweep of Handel's oratorios and the shrewd pacing of Haydn's late masses. As always in Schubert, and particularly in his later works, there is an obsessive shifting throughout the score between light and dark—forte to piano, major to minor—that mirrors life itself. This is music that was not composed expressly for a church performance, nor was it originally intended for the concert hall. Like many of Schubert's mature masterpieces, it is deeply introspective and sometimes surprisingly personal. More than anything else, it grew out of Schubert's need to look within himself, and it allows us to do the same.

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

MASS NO. 5 IN A-FLAT MAJOR, D. 678

KYRIE

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

GLORIA

Gloria in excelsis Deo. Et in terra pax hominibus
bonae voluntatis. Laudamus te. Benedictim us te.
Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu
solus altissimus.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Gloria to God in the highest, and peace to his
people on earth. We praise you. We bless you. We
ador e you. We glorify you.

We give you thanks for your great glory.

Lord God, heavenly king, almighty God and
Father. Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world: have mercy
on us.

For you alone are the Holy One, you alone are
the Lord, you alone are the Most High, with
the Holy Spirit, in the glory of God the Father.
Amen.
**CREDO**

I believe in one God, maker of heaven and earth, of all that is seen and unseen. I believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father;

God from God, Light from Light, true God from true God; through him all things were made. For us men and for our salvation, he came down from heaven:

by the power of the Holy Spirit he was born of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate; he suffered, died, and was buried. On the third day he rose again in fulfillment of the Scriptures;

he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the prophets.

I acknowledge one baptism for the forgiveness of sins,

and the life of the world to come. Amen.

**SANCTUS**

Holy, holy, holy, God of power and might.

Heaven and earth are full of your glory. Hosanna to God in the highest.

**BENEDICTUS**

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

**AGNUS DEI**

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God: grant us peace.
Muti & CSO’s recording of Otello is brilliant!

This review of the CSO’s recording of Verdi’s Otello conducted by Maestro Muti was published in the Frankfurter Allgemeine Zeitung on January 10, 2014. The recording appeared on many “best of” lists for 2013—among them, those published in The New York Times, The Boston Globe, and The Sunday Times (London). The recording is available in stores, at the Symphony Store at Symphony Center, and online, including iTunes.

Only the villain doesn’t sing bel canto

Riccardo Muti’s new recording of Verdi’s Otello is a brilliant success! Krassimira Stoyanova is a deeply moving Desdemona, and tenor Aleksandrs Antonenko gets everything right in the title role.

The crop of CDs released for the 2013 “Verdi year” was thin, making this late-blooming fruit all the more welcome. The live recording was captured from three unstaged performances with the Chicago Symphony Orchestra in 2011, concerts which marked Muti’s triumphant return to that orchestra’s podium after an illness-beleaguered start to his tenure as its music director in the fall of 2010. The maestro was cutting through ovations as he set loose the orchestral storm which begins Verdi’s opera.

Just a storm? In Muti’s hands, it is nothing short of a ferocious hurricane! The pounding rain, howling wind, and flashes of lightning are as graphic as a masterful painting. A vivid and fascinatingly dark sound effect undertones Otello’s victory cry as he steps onto land and ascends the pedestal from which he later so disastrously falls. This “visual” orchestral style spans from the flickering of “fuoco di gioia,” the chromaticisms of the drinking song, and the solo cello opening of the love duet all the way to the threatening rumble of muted contrabasses that accompanies Otello’s entrance to Desdemona’s bedroom in act 4—a passage which left such an impression on Richard Strauss that the younger composer included it in his edition of Berlioz’s treatise on instrumentation.

Riccardo Muti has a reputation for tightly controlled perfectionism. But control isn’t what comes across in this performance; the orchestra plays with incandescent furor. And although Muti leaves no doubt that the conductor is the protagonist here (a phenomenon dating back to Karajan’s recording of Aida half a century ago), this Otello isn’t just about the orchestra: it also has, with one exception, a very fine cast.

In January 1886, ... Verdi wasn’t yet sure that he would even would allow [Otello] to be performed. For him, the greatest challenge would be “finding singers who are up for the roles. You know better than I,” he wrote in one letter, “that even a great artist won’t be right for every role, and I don’t want to compromise anyone—least of all you.”

The recipient of that letter was the tenor Francesco Tamagno, who would create the title role at the world premiere in 1887, both irritating George Bernard Shaw (who wrote of “magnificent screaming”) and leaving his many successors to fall prey to this perilous role, from the high B grace note in the “Esultate” to the pianissimo A-flat which concludes the love duet.

For this recording, Muti turned to the Latvian tenor Aleksanders Antonenko, who had sung the part under him in 2008 at the Salzburg Festival. In those earlier performances, Antonenko struggled to hold his own amidst the gale-force Vienna Philharmonic; all the more surprising, then, to hear his vocally imposing and dramatically striking portrait of the self-destructing hero in this recording. Antonenko doesn’t have an Italian-timbed voice. His tenor is like an alloy of soft-hued metals, with a strong core in the lower register and brilliance at the top. In
the oath-duet ("Si, per ciel marmoreo giuro") he follows a brilliant high A with a resonant low C-sharp, a note that even "bari-tenors" often render feebly. Antonenko has squillo in the high range both for the "Esultate" and for the ascent to high C with which Otello denounces his wife as a whore. And he has soft colors for the love duet, whose final lines are seldom rendered so tenderly: an E, repeated eleven times ("Gia la pleiade ardente . . .") and then the muted high A-flat of "venere splende." He is no less impressive in the feared test at the opening of the monologue "Dio! mi potevi," where the frustrated Otello is given sixteen chant-like A-flats and five E-flats to sing. Antonenko doesn’t stray from the pitch or resort to a whine, a melodramatic trap that has snared many a distinguished singer before him. Above all, he achieves a finely nuanced vocal depiction of Otello’s psychological collapse, although he might have resisted the tendency to ease certain passages with sobs.

Nicola Alaimo, originally chosen for the role of Iago, was forced to withdraw on account of illness and was replaced by Carlo Guelfi. Guelfi does not do justice to the part—he’s more of a spoilsport in disguise. Contrary to all intentions of the composer and of the librettist Arrigo Boito, who left precise instructions for the role, Guelfi is a banal, vocally grimacing theater villain. When sprinkling poisonous suspicion in Otello’s ear, Iago should follow Verdi’s direction to do so sotto voce (under the breath); it is the villain who sings bel canto here—especially in the recounting of his dream ("Era la notte"). But Guelfi doesn’t have the technique for such phrases, nor the command for the poisonous trills, nor especially the energy for the wild credo or oath-duet.

Desdemona, according to Verdi, is less a character than a type, and the best singer for the role, he wrote, would be the one who sings with the most beauty (yes: beauty). Very few have sung it as beautifully as the Bulgarian soprano Krassimira Stoyanova, who with any justice would rank much higher on the Dow Jones of fame today. She is definitely more than a meek, unemancipated Desdemona—she is a woman full of passion. Aside from the concertato at the end of the third act and her outburst in the fourth
Riccardo Muti
Conductor

Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the world-renowned Chicago Symphony Orchestra (CSO), he had more than forty years of experience at the helm of the Maggio Musicale Fiorentino in Florence, the Philharmonia Orchestra in London, the Philadelphia Orchestra, and the Teatro alla Scala in Milan. He continues to be in demand as a guest conductor for other great orchestras and opera houses: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra in Munich, the Vienna State Opera, the Royal Opera House in London, the Metropolitan Opera in New York City, and many others. He also is honorary director for life of the Rome Opera.

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, where his principal teachers were Bruno Bettinelli and Antonino Votto. After winning the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, his 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 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 an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

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

Throughout his career, Muti has dedicated much time and effort to young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), and he completed a five-year project with this group to present works of the eighteenth-century Neapolitan School at the Salzburg Whitsun Festival in 2011.

Muti has demonstrated his concern for social and civic issues by bringing music as a gesture of unity and hope to such places as hospitals, prisons, and war-torn and poverty-stricken areas around the world. As part of Le vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival in Italy, he has conducted friendship concerts in Sarajevo, Beirut, Jerusalem, Moscow, Yerevan, Istanbul, New York, Cairo, Damascus, El Djem, Meknès, Mazara del Vallo, L’Aquila, Trieste, and Nairobi. He has served as a Goodwill Ambassador for UNHCR, the United Nations Refugee Agency.

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

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

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, *Verdi, l’italiano*, published in German and Italian. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, has 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 extraordinary 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. Maestro Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

www.riccardomuti.com
www.riccardomutimusic.com
Ora Jones made her debut with the Chicago Symphony in last season’s Beyond the Score production of act 2 of Wagner’s Tristan and Isolde. She currently is appearing at Rivendell Theatre in the world premiere of Rasheeda Speaking by Joel Drake Johnson. She also appears as Quincy Theringer on this season’s ABC drama Betrayal.

A member of the Steppenwolf Theatre Ensemble since 2007, Jones received a Joseph Jefferson nomination for her role in The Violet Hour at Steppenwolf, where she also has performed in Three Sisters (adaptation by Tracy Letts); The Brother/Sister Plays by Tarell Alvin McCraney; and, most recently, The Wheel, with Joan Allen, among other works. She appeared in the role of Catherine of Aragon in Henry VIII at Chicago Shakespeare Theater, as well as Queen Charlotte in The Madness of George III, the nurse in Sunday in the Park with George, and Lucienne in A Flea in Her Ear.

Ora Jones has appeared at numerous Chicago theaters, including the Goodman, Court, Victory Gardens, and TimeLine. She received an After Dark Award for her performance of the Stage Manager in Our Town at Writers’ Theatre. Her film and television credits include Were the World Mine, Stranger Than Fiction, and Chicago Fire.

First CSO Performances

These concerts mark Ora Jones’s subscription concert debut with the Chicago Symphony Orchestra.

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Rosa Feola came to international attention when she won second prize, the audience prize, and the zarzuela prize at the 2010 Plácido Domingo World Opera Competition. In 2008, she attended master classes at the Opera Studio at the Accademia Nazionale di Santa Cecilia under the direction of Renata Scotto, Anna Vandi, and Cesare Scarton.

Having made her debut in the role of Corinna in Il viaggio a Reims under Kent Nagano at the Accademia Nazionale di Santa Cecilia, she then sang Serafina in Il campanello di notte at the 2010 Reate Festival and went on to sing Adina in L'elisir d'amore at the Teatro dell’Opera in Rome under Bruno Campanella and Inès in Mercadante’s I due Figaro conducted by Riccardo Muti at the Salzburg Festival.

Her most recent performances include Gilda in Rigoletto at the Opernhaus Zürich, the Ravenna Festival, and the Teatro Regio di Torino. She has sung Nannetta in Falstaff in Bari, Susanna in Le nozze di Figaro at the National Centre for Performing Arts in Beijing and La Fenice in Venice; other signature roles include Zerlina in Don Giovanni, which she has sung at the Teatro Regio di Turin as well as in Valencia. Additional repertoire includes Musetta in La bohème; I due Figaro, which she has sung under Muti at the Teatro Real in Madrid; and Micaëla in Carmen, which she performed at the Deutsche Oper Berlin and will revive this season in collaboration with the Guangzhou Opera House in China, conducted by Daniel Oren.

On the concert platform, Feola recently has sung Rossini’s Petite messe solennelle conducted by Michele Campanella, Carmina Burana with the Chicago Symphony Orchestra directed by Muti, and concert performances of La clemenza di Tito with the Deutsche Kammerphilharmonie Bremen under Louis Langrée.

In concert this season, Feola will make her debut at Wigmore Hall, in addition to singing Carmina Burana with the Orchestre national de Lyon under Yutak Sado and at Santa Cecilia. In Tokyo, she appears in recital and sings Mahler’s Fourth Symphony with the NHK Symphony.

On stage, Rosa Feola’s upcoming engagements include La finta giardiniera and Le nozze di Figaro at the Glyndebourne Festival, Idomeneo at the Opéra de Lille, L’elisir d’amore in Rome, Carmen at the Guangzhou Opera House in China, and Rigoletto and Corinna in Il viaggio a Reims at the Zurich Opera.

**FIRST CSO PERFORMANCES**

September 21 (Pritzker Pavilion in Millennium Park) & October 3 (Carnegie Hall), 2012. Orff’s Carmina Burana. Riccardo Muti conducting.

These concerts mark Rosa Feola’s subscription concert debut with the Chicago Symphony Orchestra.
Michaela Selinger Mezzo-soprano

Austrian mezzo-soprano Michaela Selinger studied voice at the University of Vienna with Walter Berry and Robert Holl. Her early career was dedicated to sacred music. Her successful stage debuts in Klagenfurt and Innsbruck led to a multiple-year engagement at the Vienna State Opera beginning in 2005–2006. While in Vienna, she developed an extensive repertoire, performing Cherubino in Le nozze di Figaro with Seiji Ozawa during the Vienna State Opera’s Asian tour, Rosina in Il barbiere di Siviglia, the Composer in Ariadne auf Naxos, Magdalene in Wagner’s Die Meistersinger von Nürnberg with Christian Thielemann, and Siébel in Gounod’s Faust with Bertrand de Billy. In addition, she appeared as Zerlina in Der Zauberflöte, Siébel, Orlofsky in Die Fledermaus, and Octavian in Der Rosenkavalier at the Viennese Opera House. She also sang in the world premiere of Aribert Reimann’s Medea at the Vienna State Opera in February 2010.

In the summer of 2008, Selinger made her debut at the Zurich Opera as Orlofsky, and then at the Salzburg Festival singing Janáček’s The Diary of One Who Disappeared. More recently, she performed Octavian in Bern and in Essen. Selinger sang Magdalene in Die Meistersinger for the Glyndebourne Festival and Clairon in Strauss’s Capriccio at the Opéra de Lyon. Her performance of Melisande in Debussy’s Pelleas and Melisande (produced by Nikolaus Lehnhoff for Aalto Theatre Essen) was released on DVD by Arthaus Musik in 2013. She sang the alto part in Dvořák’s Stabat Mater with Philippe Herreweghe and the Philharmonic Orchestra of Antwerp for Phi, also released in 2013. Michaela Selinger appeared with the Vienna Hofkapelle and Riccardo Muti at the Vienna Musikverein, and she will make her debut at the Vienna Konzerthaus in 2014.

FIRST CSO PERFORMANCES
These concerts mark Michaela Selinger’s debut with the Chicago Symphony Orchestra.
Antonio Poli  Tenor

Antonio Poli is one of the most promising Italian tenors of his generation. His voice is characterized by its purity, clarity, and expressive power, making him a sought-after performer in operatic roles.

Poli’s recent engagements include Don Ottavio in Don Giovanni at the Royal Opera House in London and at the Lyric Opera of Chicago. In Rome, he will sing Nemorino in L’elisir d’amore conducted by Donato Renzetti, and in Tokyo—on tour with the Rome Opera—as Ismaele in Nabucco conducted by Riccardo Muti. In Bari, Italy, he will make his role debut as Tamino in Die Zauberflöte.

Highlights of past seasons include Nemorino at the Teatro Real in Madrid, at the Berlin State Opera, and in Graz; Cassio in Otello under Bertrand de Billy at the Lyric Opera of Chicago and with Antonio Pappano at the Royal Opera House, Covent Garden; Fenton under Daniel Harding at Milan’s Teatro alla Scala and with La Scala in Tokyo, as well as under Mark Elder at the Glyndebourne Festival; Alfredo Germont at the Teatro La Fenice in Venice; the Count in Mercadante’s I due Figaro under Muti at the Salzburg Whitsun Festival, at the Ravenna Festival, and at the Teatro Real in Madrid; Macduff in Macbeth under Muti in Rome and at the Salzburg Festival; concert performances of Stravinsky’s Rossignol and Tchaikovsky’s Iolanta under Ivor Bolton at Salzburg Festival; Don Ottavio in Venice, Hamburg, and Graz; and Ismaele under Muti in Rome.

As a concert singer, Poli sang Rossini’s Stabat Mater under Rolf Beck at the Schleswig-Holstein Music Festival and under Jesús López-Cobos at the Vatican and in Orvieto. He sang Mozart’s Requiem in Rome under Antonio Pappano and Penderecki’s Polish Requiem, conducted by the composer, in Hamburg; he made his concert debut in Chicago in Bach’s Magnificat. Poli also has appeared in concert in Tokyo, Toronto, Parma, Piacenza, Venice, Palermo, Zurich, and Berlin. He made his debut as a song recitalist at the 2012 Lucerne Festival.

Poli has recorded Mercadante’s I due Figaro as well as Verdi’s Nabucco and Macbeth conducted by Riccardo Muti.

Born in Viterbo, Antonio Poli studied in Rome with Romualdo Savastano, with whom he still works. In 2010, he won first prize and the audience prize at the twenty-ninth International Hans Gabor Belvedere Singing Competition in Vienna, after having already successfully participated in several other international voice competitions. In summer 2010, he took part in the Young Singers Project at the Salzburg Festival.

First CSO Performances

These concerts mark Antonio Poli’s debut with the Chicago Symphony Orchestra.
Riccardo Zanellato  Bass

Riccardo Zanellato’s distinguished career includes performances of Don Carlos, Rigoletto, La bohème, Turandot, Il barbiere di Siviglia, Le nozze di Figaro, I puritani, Don Giovanni, and I masnadieri. He frequently collaborates with Riccardo Muti, who invited him for the productions of Iphigénie en Aulide, Moïse et Pharaon, Macbeth, and Simon Boccanegra at the Teatro dell’Opera in Rome. In addition, he regularly appears at the Teatro Regio di Turino, the Arena in Verona, the Teatro Massimo in Palermo, the Verdi Festival in Parma, the Palau de les Arts Reina Sofia in Valencia, the Gran Teatre del Liceu in Barcelona, the Nederlandse Opera in Amsterdam, the Rossini Opera Festival in Pesaro, the Teatro di San Carlo in Naples, the Settimane Musicali in Stresa, the Opernhaus Zürich, the Vlaamse Opera in Antwerp, the Opéra de Lausanne, and at the Accademia Nazionale di Santa Cecilia.

Zanellato recently sang Verdi’s Requiem in Naples under the baton of Muti, in Vilnius with Violeta Urmana, in Porto Rico, in Cagliari, in Moscow at the Rostropovich Festival on tour with the Teatro Comunale di Bologna, and in Barcelona. He recently appeared in Luisa Miller in Bilbao; Aida at the Teatro alla Scala in Milan; Poliuto; La bohème at the Opernhaus Zürich; and Macbeth at the Opéra de Lyon.

Zanellato sang Banco in Macbeth at the Teatro Comunale di Bologna, with Roberto Abbado conducting and Bob Wilson directing. He then performed Nabucco at the Teatro dell’Opera in Rome with Muti conducting; La Juive in Vilnius; Nabucco in Stuttgart and in Leipzig; and Verdi’s Requiem in Taipei, again under Abbado.

His future plans include Simon Boccanegra at the Opéra de Lyon and in Dresden; Norma at the Théâtre des Champs-Élysées in Paris; Il trovatore at the Salzburg Festival beside Plácido Domingo and Daniele Gatti conducting; and revivals of Nabucco in Stuttgart. On the concert platform, he will sing Verdi’s Requiem in Cincinnati and in Saint Louis.

Riccardo Zanellato studied voice with Arrigo Pola and specialized with Bonaldo Giaiotti. He also earned a diploma in guitar from the Adria Liceo Musicale in Italy in 1995. He went on to win the Iris Adami Corradetti and Spoleto Adriano Belli competitions, and made his debut in Gounod’s Faust. In 1996, he won the Operalia Competition in Tokyo and embarked on an international career that has brought appearances in major roles, especially in Verdi repertoire.

**FIRST CSO PERFORMANCES**

These concerts mark Riccardo Zanellato’s debut with the Chicago Symphony Orchestra.
Now in its fifty-sixth season, the critically acclaimed Chicago Symphony Chorus has been led by chorus director and conductor Duain Wolfe since 1994.

Following successful collaborations with Riccardo Muti in his inaugural season as music director, the Chorus sang Carmina Burana with Muti both at Millennium Park and to open the 2012–13 season at New York’s Carnegie Hall.

In 2007–2008, the Chorus celebrated its fiftieth-anniversary season with a special concert showcasing the extraordinary talent and musical breadth of the ensemble.

The Chorus’s discography includes many hallmarks of the choral repertoire, including Beethoven’s Missa solemnis and Ninth Symphony, Bach’s B minor mass, Brahms’s A German Requiem, and Orff’s Carmina Burana. The Chorus is featured on several recordings on the CSO Resound label, including Mahler’s Second and Third symphonies, Poulenc’s Gloria, Ravel’s Daphnis and Chloe, and the recent release of Verdi’s Otello conducted by Riccardo Muti. Its recording of Verdi’s Requiem with the Chicago Symphony Orchestra under the direction of Riccardo Muti received the 2010 Grammy Award for Best Choral Performance, the Chorus’s tenth win in that category.

The history of the Chicago Symphony Chorus goes back to 1957, when music director Fritz Reiner invited Margaret Hillis to establish a chorus on a par with the quality of the Orchestra. The new ensemble soon achieved an international reputation, with concerts in Chicago, tours in the United States and abroad, and many award-winning recordings. Memorable achievements include critically acclaimed performances of Schoenberg’s Moses and Aron and Brahms’s A German Requiem with the Orchestra at the Berlin Festtage in March and April 1999.

Locally, Chicago Symphony Chorus members have performed at numerous events around the city, including the Tree Lighting Ceremony at Macy’s; the National Anthem at Chicago Bulls basketball games; and appearances on local news features for ABC 7, NBC 5, and WTTW 11.
Duain Wolfe  Conductor and Chorus Director

Now in his twentieth season as director of the Chicago Symphony Chorus, Duain Wolfe has prepared over a hundred programs 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, a position he maintains along with his Chicago Symphony Chorus post.

Winner of two Grammy awards in 2010 (Best Choral Performance, 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’s newest release—Verdi’s Otello conducted by Riccardo Muti.

Well known for his work with children, in 1999, Duain Wolfe retired from the Colorado Children’s Chorale, an organization that he founded and conducted for twenty-five years. Also active as an opera conductor, he served as conductor of the Central City Opera Festival for twenty years.

Among the many performances for which Wolfe has prepared the Chorus are Cherubini’s Requiem, Brahms’s A German Requiem, Orff’s Carmina Burana, and Verdi’s Requiem and Otello—all of which were conducted by CSO music director Riccardo Muti. World premieres include John Harbison’s Four Psalms and Bernard Rands’s apokryphos, both commissioned by the CSO.

Wolfe also prepared the Chicago Symphony Chorus for its Carnegie Hall performances of Orff’s Carmina Burana under the direction of Riccardo Muti in October 2012; Verdi’s Otello and Berlioz’s Lélio in 2011 under the direction of Riccardo Muti; Beethoven’s Ninth Symphony with the Staatskapelle Berlin in 2000, with Daniel Barenboim; and for performances of Schoenberg’s Moses und Aron (led by Pierre Boulez) and Brahms’s A German Requiem (led by Daniel Barenboim) at the Berlin Festtage in 1999.

Wolfe’s activities have earned him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities, and the Colorado Governor’s Award for Excellence in the Arts.
Chicago Symphony Chorus
Duain Wolfe Conductor and Chorus Director
Cheryl Frazes Hill Associate Director
Don H. Horisberger Associate Director
William Chin Assistant Director

The chorus was prepared for these performances by Duain Wolfe.

*Indicates section leader
Now in its 123rd season, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. Its music director since 2010 is Riccardo Muti, one of the preeminent conductors of our day. Since its founding by Theodore Thomas in 1891, the CSO has been led by illustrious music directors. Following Thomas were Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelík, Fritz Reiner, Jean Martinon, Sir Georg Solti, and Daniel Barenboim. From 2006 to 2010, Bernard Haitink was principal conductor, the first in CSO history. The venerable Pierre Boulez was appointed principal guest conductor in 1995 and was named Helen Regenstein Conductor Emeritus in 2006. Celebrated cellist Yo-Yo Ma was appointed the CSO’s Judson and Joyce Green Creative Consultant in 2010. Also in 2010, Mason Bates and Anna Clyne were appointed the CSO’s Mead Composers-in-Residence.

The renowned musicians of the CSO annually perform more than 150 concerts, most at Symphony Center in Chicago, and, since 1936, at the Ravinia Festival each summer. They command a vast repertoire that spans genres and centuries, from baroque to new music. The CSO also performs in other U.S. cities and frequently tours internationally. Beginning in 1892 with a tour to Canada, the Orchestra has performed in twenty-eight countries on five continents. Since 1971, the CSO has toured Europe thirty-one times, most recently visiting Spain’s Canary Islands, Germany, and Luxembourg in January 2014. The Orchestra has traveled to Asia seven times—most recently in 2013—and once each to Australia and South America. In 2012, the CSO toured in Mexico for the first time. Whether at home or on tour, tickets are always in high demand and frequently sold out.

The parent organization for the CSO is the Chicago Symphony Orchestra Association (CSOA), which also includes the acclaimed Chicago Symphony Chorus, directed by Duain Wolfe. Under the banner of a series entitled Symphony Center Presents, the CSOA annually presents dozens of prestigious guest artists and ensembles from a variety of musical genres—classical, jazz, pop, world, and contemporary.

A nonprofit charitable organization, the CSOA is governed by a voluntary board of trustees made up of leaders from the private, public, and nonprofit sectors. Deborah F. Rutter, a highly regarded arts executive, has been the CSOA’s president since 2003. Tens of thousands of patrons, volunteers, and donors—corporations, foundations, government agencies, and individuals—support the CSOA.
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Duain Wolfe  Chorus Director and Conductor  
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Principal  
The Eloise W. Martin Chair  
Kathleen Olsen  
Assistant Principal  
The Adele Gidwitz Chair  
Karen Basrak  
Loren Brown  
Richard Hirsch  
Daniel Katz  
Katinka Kleijn  
Jonathan Pegis  
David Sanders  
Gary Stucka  
Brant Taylor

BASSES
Alexander Hanna  
Principal  
The David and Mary Winton  
Green Principal Bass Chair  
Daniel Armstrong  
Roger Cline  
Joseph DiBello  
Michael Hovnanian  
Robert Kassinger  
Mark Kraemer  
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Mathieu Dufour  
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*Assistant concertmasters are  
listed by seniority.
†On sabbatical  
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The Chicago Symphony Orchestra  
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<td>Karen Zupko</td>
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Megan Kasten
Assistant Manager

Donor Engagement & Development Operations
Lisa McDaniel
Director of Donor Engagement
Ryan Sedgwick
Director of Development Operations
Kimberly S. Duffy
Jessica Erickson
Perelelo Johnson
Senior Donor Engagement Managers
Ingrid Bursicht
Stewardship Manager
Rebecca Silber
Donor Engagement Associate
Kirk McMahon
Development Services Coordinator
Madelaine Mooney
Kelin Smith
Prospect Research Coordinators

Donor Services Coordinator
Karen Bullen
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Rosenthal Archives
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Allison Szafranski
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Major Gifts Officer
Alfred Andreychuk
Major Gifts Officer & Director of Planned Giving
Amy Carmel Jones
Managing Director, Gift Officer
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Marketing Officer
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Sarah Sapperstein
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