

ONE HUNDRED TWENTY-THIRD SEASON

Chicago Symphony Orchestra**Riccardo Muti** Music Director**Pierre Boulez** Helen Regenstein Conductor Emeritus**Yo-Yo Ma** Judson and Joyce Green Creative Consultant**Bank of America** 
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Thursday, October 10, 2013, at 7:30

Riccardo Muti Conductor**Tatiana Serjan** Soprano**Daniela Barcellona** Mezzo-soprano**Mario Zeffiri** Tenor**Ildar Abdrazakov** Bass**Chicago Symphony Chorus****Duain Wolfe** Director**Verdi**

Requiem Mass

Requiem and Kyrie

Dies irae

Dies irae

Tuba mirum

Mors stupebit

Liber scriptus

Quid sum miser

Rex tremendae

Recordare

Ingemisco

Confutatis

Lacrimosa

Offertory: Domine Jesu Christe

Sanctus

Agnus Dei

Lux aeterna

Libera me

TATIANA SERJAN

DANIELA BARCELLONA

MARIO ZEFFIRI

ILDAR ABDRAZAKOV

CHICAGO SYMPHONY CHORUS

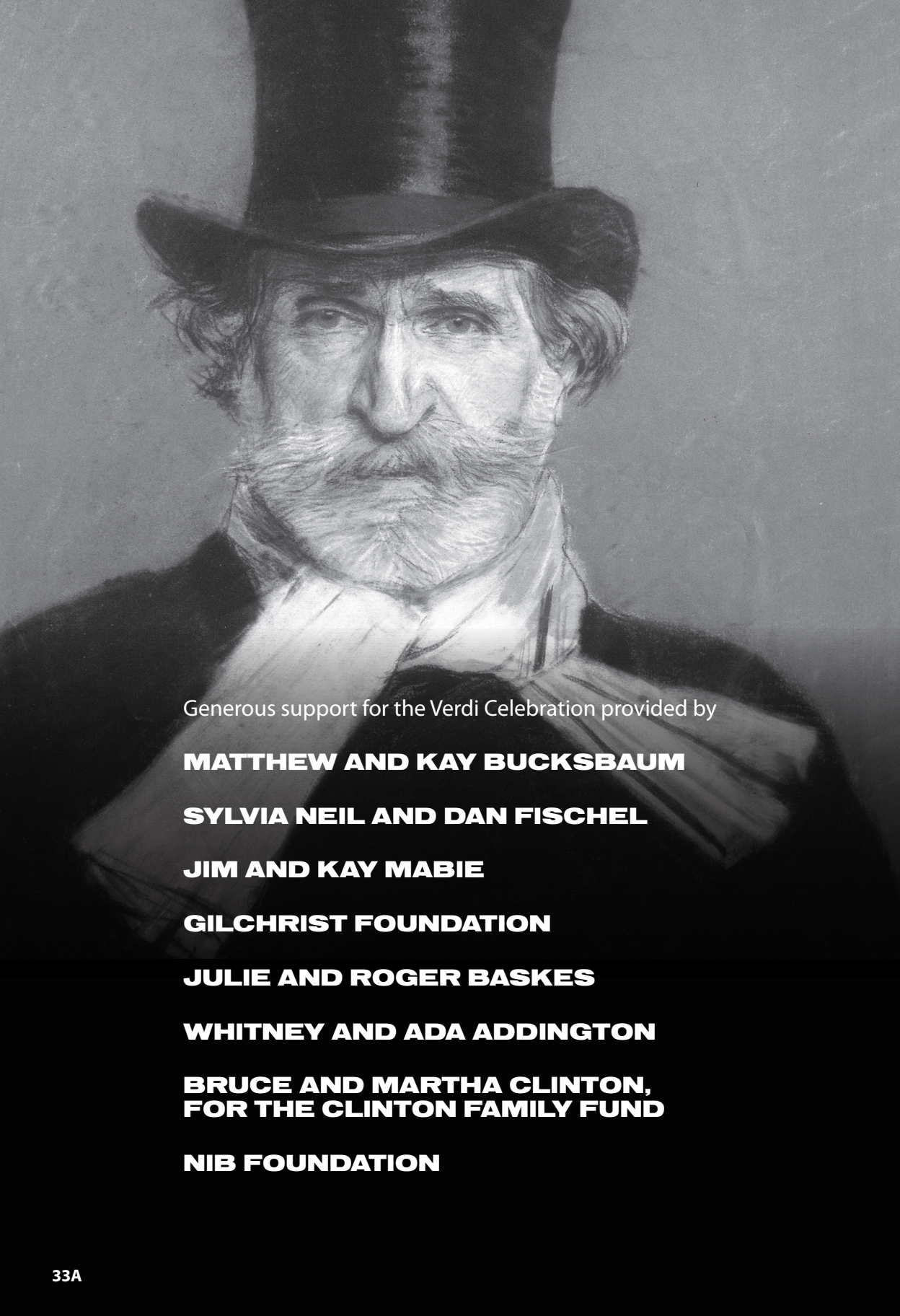
There will be no intermission.

Thanks to the generous support of Matthew and Kay Bucksbaum, people around the world will watch and listen to this concert tonight through a free live video stream on the Internet. After tonight, you may watch, for no charge, a video recording of the entire concert at www.cso.org/verdi or www.riccardomutimusic.com.

This special performance of Verdi's Requiem is sponsored by Sylvia Neil and Dan Fischel.

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

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.



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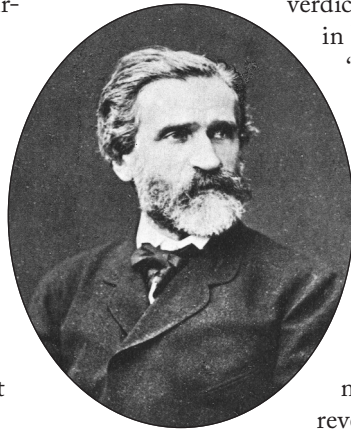
Born October 10, 1813, Le Roncole, near Busseto, Italy.
Died January 27, 1901, Milan, Italy.

Requiem Mass

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 puttering 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

Above: Verdi in 1870

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 the author of the landmark nineteenth-century novel, *I promessi sposi* (The betrothed); and 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 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 photo, 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

COMPOSED

1874

FIRST PERFORMANCE

May 22, 1874; Church of San Marco, Milan, Italy

FIRST CSO PERFORMANCES

June 4, 1910; Northwestern University Gymnasium, Evanston, Illinois. Jane Osborn-Hannah, Rose Lutiger-Gannon, Evan Williams, and Allen Hinckley as soloists; the North Shore Festival Chorus (Peter C. Lutkin, director); Peter C. Lutkin conducting

February 14 & 15, 1952, Orchestra Hall. Zinka Milanov, Elena Nikolaidi, David Poleri, and Cesare Siepi as soloists; the Combined Choral Organizations of Northwestern University (George Howerton, director); Bruno Walter conducting

MOST RECENT

CSO PERFORMANCES

January 15, 16 & 17, 2009, Orchestra Hall. Barbara Frittoli, Olga Borodina, Mario Zeffiri, and Ildar Abdrazakov as soloists; the Chicago Symphony Chorus (Duain Wolfe, director); Riccardo Muti conducting

CSO RECORDINGS

1977. Leontyne Price, Dame Janet Baker, Veriano Luchetti, and José van Dam as soloists; the Chicago Symphony Chorus (Margaret Hillis, director). Sir Georg Solti conducting. RCA

1993. Alessandra Marc, Waltraud Meier, Plácido Domingo, and Ferruccio Furlanetto as soloists; the Chicago Symphony Chorus (Margaret Hillis, director). Daniel Barenboim conducting. Erato

2009. Barbara Frittoli, Olga Borodina, Mario Zeffiri, and Ildar Abdrazakov as soloists; the Chicago Symphony Chorus (Duain Wolfe, director). Riccardo Muti conducting. CSO Resound

INSTRUMENTATION

solo quartet, mixed chorus, and an orchestra consisting of three flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets (with four additional trumpets offstage), three trombones and tuba (replacing the obsolete ophicleide), timpani, bass drum, strings

APPROXIMATE PERFORMANCE TIME

88 minutes

At this performance, Maestro 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).



Manzoni and Verdi. Engraving. Raccolta Bertarelli, Milan

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 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 *fff* 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 "Lacrimosa" (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.

THE VERDI REQUIEM IN CHICAGO

In June of 1874, the *Chicago Daily Tribune* ran news of the premiere of Giuseppe Verdi's new Requiem Mass, which had been given less than a month before at the Church of San Marco in Milan. "The clock struck 11. Verdi took his place at the conductor's desk and the mass began," the *Tribune* reported, giving Chicago music lovers the sense that they were there for one of the music world's most eagerly awaited events.

Chicago waited less than three years to hear Verdi's Requiem. In March 1877, the Beethoven Society presented the local premiere at the Plymouth Congregational Church. "The Society has now given the work three months' study," the *Tribune* reported in advance of the concert, "and will undoubtedly be able to introduce it with a degree of success that will make it exceedingly interesting." The Society boasted 145 singers ("almost as large a chorus as that which first produced the work in Milan"), although women outnumbered men nearly two to one. Rehearsals apparently were often rough going (more than once the conductor said he wished he had never undertaken the work), and the performance itself was uneven (the tenors sang flat, according to the *Tribune*, and the soloists were "less effective" than the chorus), but the event was a great public success, and the Sanctus was even "enthusiastically" encored. Both the premiere and a second performance later in the week were sold out. At those performances, the work was accompanied only by organ, but when the Society presented

the Requiem again the following November, an orchestra consisting of forty of the best musicians in the city was employed, "the scores having been procured from London at large expense to the Society."

The Beethoven Society presented Verdi's Requiem several times over the following years, the last time in 1883. Then, in May 1891, the Apollo Chorus presented the Requiem at Louis Sullivan's vast Auditorium Theatre. It was a milestone musical and social event. "I do not believe that we have ever handled a bigger crowd for a musical performance," the theater manager told a reporter. The packed hall ("more than 700 carriage checks were given out," the *Daily Tribune* reported) was "a jumble of flowers and jewels and shoulders and fluttering programs and serious persons who studied musical scores of the Requiem," and there was a general enthusiasm "that ricocheted from box to gallery."

The Chicago Symphony, which gave its inaugural concert (also in the Auditorium Theatre) that October, was slow to program Verdi's music. The Orchestra's first documented performance of the Requiem Mass was given in the Northwestern University Gymnasium, on June 4, 1910, with the North Shore Festival Chorus, Peter C. Lutkin conducting. (Oddly, there are no known performances under the Orchestra's founder Theodore Thomas, even though he owned three scores of the Requiem.) In downtown Chicago, the Chicago Symphony

gave isolated performances of the Requiem with the Apollo Chorus (and under the Chorus director's baton), beginning in 1918, including one in April 1919 at the Auditorium Theatre "in memory of the heroes of the U.S. and Allied nations," and another the next month at Bartlett Gymnasium at the University of Chicago, dedicated to university members who died in the war. The Orchestra introduced the work to Ravinia audiences in July 1951 under William Steinberg (with the Northwestern University Summer Chorus). But the Orchestra's first subscription concert performances of Verdi's Requiem came only in February 1952, under the legendary Austrian conductor Bruno Walter (the cast included soprano Zinka Milanov and bass Cesare Siepi, with the "combined choral organizations" of Northwestern University).

Fritz Reiner was the first of the Chicago Symphony's music directors to program Verdi's Requiem, during the inaugural season of the Chicago Symphony Chorus, in April 1958. Since then, the Verdi Requiem has been led in Orchestra Hall under all the Orchestra's subsequent music directors: Jean Martinon (in 1968), Sir Georg Solti (in 1975 and 1977), Daniel Barenboim (in 1993 and 2001), and Riccardo Muti—it was the first work he conducted as music director designate, in January 2009. A recording of those performances, released the following year, won two Grammy awards—for Best Classical Album and Best Choral Performance.

—P. H.



Verdi (center) with the first performers of the Requiem. Engraving by Ettore Ximenes. Raccolta Bertarelli, Milan

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 rescored 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 is the program annotator for the Chicago Symphony Orchestra.



The CSO thanks

SYLVIA NEIL AND DAN FISCHER

for their generous support of this performance.



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and at many other sites around the world.

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,

To you we owe our hymn of praise, O God,
in Sion;

et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

to you must vows be fulfilled in Jerusalem.
Hear my prayer;
to you all flesh must come.

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

Eternal rest give to them, O Lord;
and let perpetual light shine upon them.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

DIES IRAE

DIES IRAE

Chorus

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

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

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

There will be great trembling
when the judge descends from heaven
to scrutinize all things.

TUBA MIRUM

Chorus

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

The trumpet will send its wondrous sound
into the earth's sepulchres
and gather all before the throne.

MORS STUPEBIT

Bass

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will be astounded,
when all creation rises again
to answer to judgment.

LIBER SCRIPTUS

Mezzo-soprano and Chorus

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

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

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

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

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

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

QUID SUM MISER

Soprano, Mezzo-soprano, Tenor, and Chorus

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.

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

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

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

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

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

INGEMISCO

Tenor

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

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

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

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

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

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

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

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.

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

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

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

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

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

LACRIMOSA

Solo Quartet and Chorus

Lacrimosa 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 tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael repraesentet eas in
 lucem sanctam:
Quam olim Abrahae promisisti,
 et semini ejus.

Hostias et precis 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 in 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

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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.

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.

Tremens factus sum ego, et timeo,
dum discussio vererit, atque ventura ira.
Quando coeli movendi sunt et terra.

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per ignem.

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

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

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 grant unto 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.

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 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 the greatest interpreter 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

RICCARDO MUTI'S FIRST CSO RECORDING!

Available at Symphony Center, in retail stores, at cso.org/resound, and on iTunes: <https://bit.ly/itunesReqCSO>.

See page 20 for information on the CSO & Riccardo Muti's newest recording, Verdi's *Otello*.

CSO Resound is underwritten by a generous gift from Mr. & Mrs. Ralph Smykal.

Global Sponsor of the CSO

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Tatiana Serjan Soprano



Dramatic coloratura soprano Tatiana Serjan is considered one of today's leading prima donnas, especially for her portrayal of Lady Macbeth.

Serjan made her international debut at the Teatro Regio in Turin in *Macbeth*, an opera she

has performed in some of the most important theaters around the world where she regularly appears, including the Teatro alla Scala in Milan, Teatro dell'Opera in Rome, the Teatro Comunale in Bologna, Maggio Musicale Fiorentino, Teatro Regio in Parma, Teatro Massimo in Palermo, Bavarian State Opera in Munich, Deutsche Oper Berlin, Teatro Real in Madrid, Teatro São Carlos in Lisbon, Opernhaus Zürich, and the Dallas Opera, as well as at the Ravenna Opera Festival, the Bregenz Festival, and the Salzburg Festival.

Her repertoire ranges from *Un ballo in maschera*, *Il trovatore*, *Aida*, *Attila*, *La battaglia di Legnano*, and *I due Foscari* to *Norma*, *Tosca*, *Andrea Chénier*, *Sancta Susanna*, and *Nabucco*, which she has performed with such conductors as Riccardo Muti, Bruno Bartoletti, James Conlon,

Nello Santi, Donato Renzetti, Alain Altinoglu, Carlo Rizzi, and Nicola Luisotti, among others.

In concert, Serjan has sung Shostakovich's Fourteenth Symphony at the Teatro São Carlos in Lisbon; Verdi's Requiem in London with the Philharmonia Orchestra conducted by Muti; in Toulouse, Moscow, Bologna, and Tenerife; and *Sancta Susanna* at New York's Carnegie Hall.

Her upcoming engagements include *Ernani* at the Teatro dell'Opera in Rome with Muti, *Tosca* at the Deutsche Oper Berlin, and *Nabucco* with the Rome Opera in Japan.

A native of Saint Petersburg, Tatiana Serjan initially studied the piano. She continued her education at the Saint Petersburg Conservatory, graduating with distinction, and went on to study voice with Franca Mattiucci at the Accademia delle Voci in Turin. She made her debut at the Opera Studio in Saint Petersburg in *La traviata* in 1994, and in 1996, she made her stage debut in *La bohème*. In 1997, she toured Germany singing Fiordiligi in Mozart's *Così fan tutte*.

CSO DEBUT

September 28, October 1, 4 & 6, 2013, Orchestra Hall. Verdi's *Macbeth*. Riccardo Muti conducting

Daniela Barcellona Mezzo-soprano



Daniela Barcellona came to international attention in 1999, when she made her debut in the role of Tancredi at the Rossini Opera Festival in Pesaro. Since then, she has performed throughout Italy at the Teatro alla Scala in Milan, Teatro

Regio in Turin, Teatro dell'Opera in Rome, at the Arena and the Teatro Filarmonico in Verona, the Teatro di San Carlo in Naples, the Teatro Verdi in Trieste, Teatro Carlo Felice in Genoa, and at the Teatro Massimo in Palermo, as well as in Bologna, Parma, and Florence. In addition, she

has appeared at the Festival dei Due Mondi in Spoleto and the Sferisterio Festival in Macerata.

Internationally, Barcellona has performed with the Berlin Philharmonic, the Bavarian Radio Symphony Orchestra, the London Symphony Orchestra, the Deutsche Oper Berlin, the Metropolitan Opera in New York, and the Royal Opera House in London. She also has appeared at the Opera House and the Théâtre des Champs-Élysées in Paris, the Bavarian State Opera in Munich, Teatro Real in Madrid, Gran Teatre del Liceu in Barcelona, Palau de les Arts in Valencia, at the Vienna State Opera, the Semperoper Dresden, the Israeli Opera in Tel Aviv, and the Sydney Opera House, as well as at the Festival Radio France et Montpellier in Las

Palmas, the Opéra Royal de Wallonie in Liège, and at the Salzburg Festival.

Barcellona's repertoire includes *I Capuleti ed i Montecchi*, *La donna del lago*, *Don Carlos*, *L'italiana in Algeri*, *Semiramide*, *The Rake's Progress*, Berlioz's *Les Troyens*, *Aida*, *Il barbiere di Seviglia*, *Norma*, *La favorite*, *Romeo and Juliet*, *Lucrezia Borgia*, *Iphigénie en Aulide*, *Il viaggio a Reims*, *Luisa Miller*, *Falstaff*, *Bianca e Falliero*, *Adelaide di Borgogna*, *Maometto II*, *Sigismondo*, *Anna Bolena*, *La fiamma*, *La Cenerentola*, *Giulio Cesare*, *Orfeo ed Euridice*, and *Ginevra di Scozia*. Her concert repertoire ranges from Rossini's *Petite messe solennelle* to Verdi's Requiem.

Among her major awards are the Italian Premio Abbiati, the Lucia Valentini Terrani Award, the Aureliano Pertile Award, the CD Classica prize, the Rossini gold, and the San Giusto d'Oro.

Her discography includes recordings of opera arias by Scarlatti and by Pergolesi, Rossini's *Stabat Mater* and *Petite messe solennelle*, *Tancredi*,

Adelaide di Borgogna, *Sigismondo*, and *Il viaggio a Reims*; Bellini's *Norma*; Mayr's *Ginevra di Scozia*; Meyerbeer's *Margherita d'Anjou*; Verdi's Requiem and *Giovanna d'Arco*; and Berlioz's *Les Troyens*.

Following her recent successes at the Teatro alla Scala in Milan, Covent Garden in London, the Teatro Regio in Turin, and in Paris and in Verona, where she made her debuts in the major Verdi roles, Barcellona's upcoming engagements include appearances in New York, Milan, Tokyo, London, Munich, Beijing, Berlin, Turin, Amsterdam, and Verona, in a range of new opera productions, symphony concerts, and recitals.

Daniela Barcellona was born in Trieste, where she studied with Alessandro Vitiello. She won numerous international competitions, including the Aldo Belli in Spoleto, the Iris Adami Corradetti in Padua, and the Pavarotti International in Philadelphia.

This concert marks Daniela Barcellona's debut with the Chicago Symphony Orchestra.

Mario Zeffiri Tenor



A highly regarded exponent of the bel canto repertoire, Mario Zeffiri enjoys a flourishing international career, appearing in important theaters alongside some of the most illustrious artists of his generation. He also performs with celebrated

conductors, especially with Riccardo Muti, with whom he has collaborated for some time and has made many recordings for both DVD and CD.

Zeffiri has been a guest performer at principal opera houses throughout Europe, including the Teatro alla Scala, Teatro dell'Opera in Rome, Teatro Regio in Turin, Teatro Comunale di Bologna, Teatro del Maggio Musicale Fiorentino, Teatro Verdi in Trieste, Teatro Massimo in Palermo, Teatro La Fenice in Venice, and the Teatro di San Carlo in Naples, all in Italy, and at the Deutsche Oper and Komische Oper Berlin, Oper Frankfurt, Oper

der Stadt Köln, Deutsche Oper am Rhein, Oper Leipzig, Hamburgische Staatsoper, and the Semperoper Dresden in Germany. In France, he has sung at the Opéra national de Paris-Palais Garnier, Opéra Comique, Opéra national de Bordeaux, Opéra de Nice, Opéra national de Montpellier, Opéra de Toulon, and the Opéra-Théâtre d'Avignon; in Belgium, he has appeared at the Théâtre Royal de La Monnaie and the Opéra Royal de Wallonie. He also has performed in Helsinki, Moscow, Saint Petersburg, Tallinn, Barcelona, Santiago, Glasgow, Stockholm, Malta, and Athens. His roles include Tito, Tamino, Ferrando, Don Ottavio, Belmonte, Comte Ory, Amenophis, Idreno, Argirio, Arnold, Fernando, Edgardo, Leicester, Tonio, Norfolk, Arturo, and Elvino.

Major highlight of his career were the concerts and recording of Verdi's Requiem with the Chicago Symphony Orchestra under Riccardo Muti, the recording of which won two Grammy awards for Best Classical Album and Best Choral Performance 2010.

A celebrated exponent of lieder, Zeffiri also appears regularly in concert with principal orchestras at international venues, including the Festival de Radio France, Salzburg Festival, Vienna Musikverein, Berlin Philharmonie, Essen Philharmonie, Carnegie Hall, Maggio Musicale Fiorentino, Odeon of Herodes Atticus, Ravenna Opera Festival, and the Alfredo Kraus Auditorium in Las Palmas.

A native of Athens, Mario Zeffiri received a scholarship from the Maria Callas Foundation to

study at the Accademia Teatro alla Scala and in Spain with Juan Oncina.

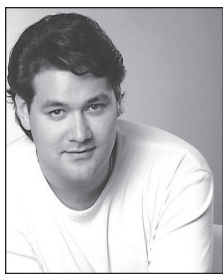
CSO DEBUT

January 15, 16 & 17, 2009, Orchestra Hall. Verdi's Requiem. Riccardo Muti conducting

MOST RECENT CSO PERFORMANCES

September 23, 24, 25 & 28, 2010, Orchestra Hall. April 16, 2011; Carnegie Hall, New York, New York. Berlioz's *Lélio*. Riccardo Muti conducting

Ildar Abdrazakov Bass



Ildar Abdrazakov has quickly established himself as one of opera's most sought-after basses. Since making his debut at the Teatro alla Scala in 2001 at the age of twenty-five, the Russian singer has become a

mainstay at leading houses worldwide, including New York's Metropolitan Opera, the Vienna State Opera, and the Bavarian State Opera in Munich. Also an active concert artist, he has performed at London's BBC Proms and at Carnegie Hall, as well as with leading international orchestras, including the Chicago Symphony and the Vienna Philharmonic.

Among Abdrazakov's signature characters are the title role in *The Marriage of Figaro*; both the title character and Leporello in Mozart's *Don Giovanni*; Mephistopheles in Gounod's *Faust* and Berlioz's *La damnation de Faust*; and Oroveso in Bellini's *Norma*; as well as Selim in Rossini's *Il turco in Italia* and Assur in the same composer's *Semiramide*. The Russian bass is noted for Verdi roles including Walter in *Luisa Miller* and the title character in *Oberto*, in addition to Attila and Banquo.

Abdrazakov's discography includes the Grammy Award-winning recording of Verdi's Requiem with Riccardo Muti and the Chicago Symphony Orchestra, as well as discs of Cherubini's Mass,

Shostakovich's Suite on Verses of Michelangelo, Rachmaninov's *The Miserly Knight*, and unpublished arias by Rossini with Riccardo Chailly. He also is featured on video recordings of *Oberto*, *Norma*, *Lucia di Lammermoor*, and *Attila*. His first solo recording, an album of Russian opera arias, will be released by Delos in early 2014.

Born in 1976 in the city of Ufa, then the capital of the Soviet republic of Bashkiria, Ildar Abdrazakov traces his lineage back to Genghis Khan. In 2000, he won the Maria Callas International Television Competition in Parma, which put him in the international spotlight and led to his debut at La Scala the following year. Since 2007, Abdrazakov has been an ambassador for the Zegna & Music project, a philanthropic initiative founded in 1997 by Ermenegildo Zegna, to promote music and its values. Abdrazakov's concert attire is generously provided by the designer.

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CSO DEBUT

January 15, 16 & 17, 2009, Orchestra Hall. Verdi's Requiem. Riccardo Muti conducting

MOST RECENT CSO PERFORMANCES

June 14, 16 & 19, 2012, Orchestra Hall. Shostakovich's Suite on Verses of Michelangelo Buonarroti. Riccardo Muti conducting

Chicago Symphony Chorus



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 at both 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 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.

Chicago Symphony Chorus

Duain Wolfe Chorus Director and Conductor

Cheryl Frazes Hill Associate Director

Don H. Horisberger Associate Director

William Chin Assistant Director

Paul Aanonsen
Gretchen Adams
Geoffrey Agpalo
Michele Braché Agpalo
Alicia Monastero Akers
Melissa Arning
Rebekah Kirsten Askeland
Lauren Auge
Deborah B. Bard
Michael Barrette
Mary Ann Beatty
Rebecca Berger
Sammi Block
Laura Boguslavsky
Madison Bolt
Michael Boschert
Carolyn Boudreau
Heather Braoudakis
Michael Brauer
Evan Bravos
Michael Brown
Terry L. Bucher
Erich Buchholz
Jennifer Kerr Budziak*
Diane Busko Bryks
Anastasia Cameron Black
Alaina Carlson
Michael Cavalieri
William Chin
Joan Cinquegrani
Joseph Cloonan
Amanda Lauren Compton
Katy Compton
Natalie Conseur
Tamaron Conseur
Ryan J. Cox*
Sandra Cross
Robert Cunningham
Beena David
Jenna Dickey
Micah A. Dingler
Hannah Dixon McConnell
Katarzyna Dorula
Jeffrey Duke
Thomas E. Dymit
Stacy Eckert

Stephen C. Edwards
Daniel Eifert
Mark Eldred
Jared Velasco Esguerra
Nicholas Falco
Carelle Flores
Henriët Fourie
Kirsten Fyr
Ace T. Gangoso
Klaus Georg
Dimitri German
Jennifer Gingrich*
Carl Glick
Rachel A. Goldstein
David Goversen
Mary Lutz Goversen
Nida Grigalaviciute
Elizabeth A. Grizzell
Kimberly Gunderson
Deborah Guscott
Amy Gwinn-Becker
Elizabeth Haley
Kevin Michael Hall
Michael Randall Hawes
DaReil Haynes
Nina Heebink
Mary Catherine Helgren
Adam Lance Hendrickson
Daniel Julius Henry, Jr.
Betsy Hoats
Don H. Horisberger
Taylor Jacobson
Carla Janzen
Garrett Johannsen
Marjorie Johnston
Kathryn Kamp
Alison Kelly
Robin A. Kessler
Tasha Koontz
Lisa Kotara
Susan Krout
Mathew Lake
Nancy A. Lass
Rosalind Lee
Kristin Lelm
Kirsten Therese Leslie

Lee Lichamer
Allan K. Lindsay
Sara Litchfield
Kathleen Madden
Kevin McKelvie
Bill McMurray
Mark James Meier
Kaileen Erin Miller
Zachary Miller
Eric Miranda
Rebecca S. Moan
Randall E. Moore
Keith A. Murphy
Lillian Murphy
Nathan S. Oakes
Máire O'Brien
Rachel Olson
Sheri Owens
Wha Shin Park
Wilbur Pauley
Elda Peralta
Douglas Peters
Amy Pickering
Nancy Pifer
Cari Plachy
Sarah Ponder*
Elvira Ponticelli
Robert J. Potsic
Angela Presutti
Margaret Quinnette
Timothy J. Quistorff
Katherine Reardon
Patrick Reardon
Peder Reiff
Stephen Richardson
Alexia Rivera*
Benjamin D. Rivera*
Nicoleta Roman
Matthew W. Schlesinger*
Cole Seaton
Cindy Senneke
Caitlin Shirley
Kristy Sims
Anne Slovin
Joseph Smith
Elena Snow

Meaghan Stainback
Corrie Stallings
Susan Palmatier Steele
Margaret Stoltz
Josefien Stoppelenburg
Alan Taylor
Andrea Amdahl Taylor
Dane Thomas
Paul W. Thompson*
Matthew Thurman
Scott Uddenberg
Sarah van der Ploeg
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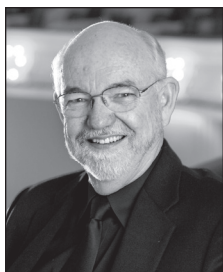
REHEARSAL PIANISTS

John Goodwin
Sharon Peterson
Terree Shofner Emrich
Patrick Sinozich

The chorus was prepared for these performances by Duain Wolfe.

*Indicates section leader

Duain Wolfe 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 a dozen 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 2010 Grammy awards (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 *apókryphos*, 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.

Now in its 123rd season, the Chicago Symphony Orchestra (CSO) 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. Thomas was followed by 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.

The musicians of the CSO annually perform more than 150 concerts, most at Symphony Center in Chicago and, since 1936, at the suburban Ravinia Festival each summer. Many performances include the Chicago Symphony Chorus, led by chorus director and conductor Duain Wolfe.

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 times, most recently visiting Italy and Russia in 2012. 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 CSO's Mead Composers-in-Residence currently are Mason Bates and Anna Clyne. They curate the CSO's contemporary music series, MusicNOW, whose principal conductor is Cliff Colnot. Another innovative series, *Beyond the Score*, weaves together theater, imagery, and music to draw new audiences into the live concert hall.

The Orchestra and Chorus are part of the Chicago Symphony Orchestra Association (CSOA). In 2007, the CSOA founded a record label, CSO Resound. The label builds on the CSO's long history of commercial recording, which began in 1916, and which has been instrumental in creating the Orchestra's worldwide

following. The label's release of Verdi's *Requiem* by the Orchestra and Chorus—Muti's first with the CSO—won two 2010 Grammy awards. In total, CSO recordings have earned sixty-two Grammys. International audiences also enjoy the CSO and Chorus through the CSO Radio Broadcast Series, a weekly broadcast to more than three hundred markets nationwide on the WFMT Radio Network and on cso.org.

In addition to presenting the Orchestra and Chorus, the CSOA—under the banner of a series called *Symphony Center Presents*—offers dozens of concerts each year featuring prestigious guest artists of classical, jazz, pop, world, and contemporary music.

Annually, the CSOA engages more than 200,000 children, teens, and adults of diverse incomes and backgrounds in the programs of its Institute for Learning, Access and Training. These include concerts for children, programs for teachers and community groups, and low-cost and free rehearsals and performances, including a free annual community concert by the CSO led by Maestro Muti. The Institute also includes the Civic Orchestra of Chicago, the only training ensemble for young adult preprofessionals affiliated with a major American orchestra.

All Institute programs are based on the concept of Citizen Musicianship, using and promoting the power of music to contribute to our culture, our communities, and the lives of others. Celebrated cellist Yo-Yo Ma has been the CSOA's Judson and Joyce Green Creative Consultant since 2010. He provides vision and leadership to the *Citizen Musician Initiative* and serves as a partner to Maestro Muti and Deborah F. Rutter, president of the CSOA since 2003.

A nonprofit charitable organization, the CSOA is governed by a board of trustees, now chaired by Jay L. Henderson. Tens of thousands of subscribers and donors support the CSOA, along with thousands of volunteers through the CSOA's Auxiliary Volunteers program, Governing Members Association, Latino Orchestra Alliance, League of the CSO, Overture Council, and Women's Board.

www.cso.org

Pierre Boulez Helen Regenstein Conductor Emeritus
Yo-Yo Ma Judson and Joyce Green Creative Consultant
Duain Wolfe Chorus Director and Conductor
Mason Bates, Anna Clyne Mead Composers-in-Residence

VIOLINS

Robert Chen
 Concertmaster
*The Louis C. Sudler
 Chair, endowed by an
 anonymous benefactor*
 Stephanie Jeong
 Associate Concertmaster
Cathy and Bill Osborn Chair
 David Taylor
 Yuan-Qing Yu
 Assistant Concertmasters*
 So Young Bae
 Cornelius Chiu
 Alison Dalton
 Gina DiBello
 Kozue Funakoshi
 Russell Hershov
 Qing Hou
 Nisanne Howell
 Blair Milton
 Paul Phillips, Jr.
 Sando Shia
 Susan Synnestvedt
 Rong-Yan Tang
 Baird Dodge
 Principal
 Sylvia Kim Kilcullen
 Assistant Principal
 Lei Hou
 Ni Mei
 Fox Fehling
 Hermine Gagné
 Rachel Goldstein
 Mihaela Ionescu
 Melanie Kupchynsky
 Wendy Koons Meir
 Aiko Noda
 Joyce Noh
 Nancy Park
 Ronald Satkiewicz
 Florence Schwartz-Lee
 Jennie Wagner

VIOLAS

Charles Pikler
 Principal
 Li-Kuo Chang
 Assistant Principal
*The Louise H. Benton
 Wagner Chair*
 John Bartholomew
 Catherine Brubaker
 Diane Mues
 Lawrence Neuman
 Yukiko Ogura
 Daniel Orbach
 Max Raimi
 Weijing Wang
 Thomas Wright†

CELLOS

John Sharp
 Principal
The Eloise W. Martin Chair
 Kenneth Olsen
 Assistant Principal
The Adele Gidwitz Chair
 Karen Basrak
 Loren Brown
 Richard Hirschl
 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
 Stephen Lester
 Bradley Opland

HARPS

Sarah Bullen
 Principal
 Lynne Turner

FLUTES

Mathieu Dufour
 Principal
*The Erika and Dietrich M.
 Gross Chair*
 Richard Graef
 Assistant Principal
 Louise Dixon
 Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Eugene Izotov
 Principal
*The Nancy and Larry
 Fuller Chair*
 Michael Henoch
 Assistant Principal
Gilchrist Foundation Chair
 Lora Schaefer
 Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

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

David McGill
 Principal
 William Buchman
 Assistant Principal
 Dennis Michel
 Miles Maner

CONTRABASSOON

Miles Maner

HORNS

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

TRUMPETS

Christopher Martin
 Principal
*The Adolph Herseth Principal
 Trumpet Chair, endowed by
 an anonymous benefactor*
 Mark Ridenour
 Assistant Principal
 John Hagstrom
 Tage Larsen

TROMBONES

Jay Friedman
 Principal
 Michael Mulcahy
 Charles Vernon

BASS TROMBONE

Charles Vernon

TUBA

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

TIMPANI

David Herbert
 Principal
 Vadim Karpinos
 Assistant Principal

PERCUSSION

Cynthia Yeh
 Principal
 Patricia Dash
 Vadim Karpinos
 James Ross

PIANO

Mary Sauer
 Principal

LIBRARIANS

Peter Conover
 Principal
 Carole Keller
 Mark Swanson

ORCHESTRA PERSONNEL

John Deverman
 Director
 Anne MacQuarrie
 Manager, CSO Auditions and
 Orchestra Personnel

STAGE TECHNICIANS

Kelly Kerins
 Stage Manager
 Dave Hartge
 James Hogan
 Christopher Lewis
 Patrick Reynolds
 Todd Snick
 Joe Tucker

*Assistant concertmasters are
 listed by seniority.

†On sabbatical

§On leave

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 alphabet-
 ically. Section percussionists also
 are listed alphabetically.



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