

ONE HUNDRED THIRTY-FOURTH SEASON

CHICAGO SYMPHONY ORCHESTRA

KLAUS MÄKELÄ Zell Music Director Designate | **RICCARDO MUTI** Music Director Emeritus for Life

Thursday, March 13, 2025, at 7:30

Friday, March 14, 2025, at 1:30

Saturday, March 15, 2025, at 7:30

Manfred Honeck Conductor
Joëlle Harvey Soprano
Jennifer Johnson Cano Mezzo-soprano
Andrew Haji Tenor
Joshua Hopkins Baritone
Chicago Symphony Chorus
Donald Nally Guest Director

MACMILLAN Larghetto for Orchestra
First Chicago Symphony Orchestra performances

BEETHOVEN Symphony No. 1 in C Major, Op. 21
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio—Allegro molto e vivace

INTERMISSION

HAYDN Mass in C Major, Hob. XXII:9 (*Mass in Time of War*)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
First Chicago Symphony Orchestra performances
JOËLLE HARVEY
JENNIFER JOHNSON CANO
ANDREW HAJI
JOSHUA HOPKINS
CHICAGO SYMPHONY CHORUS

The appearance of Manfred Honeck is made possible by the Juli Plant Grainger Fund for Artistic Excellence.

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The Chicago Symphony Orchestra thanks the

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Sharon Mitchell,**

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which supports these performances.

JAMES MACMILLAN

Born July 16, 1959; Kilwinning, North Ayrshire, Scotland

Larghetto for Orchestra



This music began as *Miserere*, a choral setting of portions of Psalm 51. The Scottish composer James MacMillan has written a great deal of sacred choral music throughout his career, beginning at the age of seventeen with a missa brevis for four unaccompanied voices. His catalog has grown to include such large-scale monuments as the *Stabat mater* and *Seven*

Last Word from the Cross—a modern-day bookend to Haydn’s celebrated work of 1796, the same year he composed the mass that concludes this week’s concert. But that is only one side of MacMillan’s musical makeup, and his compositions reflect not only his Catholicism, but also elements of Scottish life and folk music—he has regularly played in Scottish folk bands and the “Scottish snap” rhythm is a constant in his work—as well as his commitment to innovation alongside a deep understanding of the past. “I respect tradition in many forms,” he has written,

... whether cultural, political, or historical, and in keeping up a continuous, delicate scrutiny of old forms, ancient traditions, enduring beliefs, and lasting values, one is strengthened in one’s constant, restless search for new avenues of expression.

The *Larghetto* performed at these concerts is a recent orchestral version of the *Miserere* MacMillan wrote in 2009. Although *Miserere* is keenly attentive to the meaning of the Latin text—both at the word-by-word level and as a single long-breathed span—from the repentance of the opening to the vision of hope at the end, his orchestral version transforms the *Miserere* into a distinct composition, even though it is in effect the same music. The original evocation of Gregorian chant, the atmosphere of music echoing in a vast cathedral, and the association with Ash Wednesday are all translated into a web of pure instrumental sound—a wordless chorus of universal musical ideas. The *Larghetto* unfolds as a single span of music. “It is through-composed,” MacMillan has written, “but structured in a series of interlocking sections, and bound together by a number of recurring motifs.”

COMPOSED

2017, as an orchestral version of *Miserere*, 2009

FIRST PERFORMANCE

October 27, 2017; Pittsburgh, Pennsylvania. Manfred Honeck conducting

INSTRUMENTATION

2 flutes, 2 oboes (2nd doubling english horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, strings

APPROXIMATE

PERFORMANCE TIME
13 minutes

These are the first Chicago Symphony Orchestra performances.

ABOVE: James MacMillan, Edinburgh International Book Festival 2019, Scotland. Photo by Simone Padovani/Awakening/Getty Images

The orchestral version of *Miserere* was commissioned by the Pittsburgh Symphony Orchestra in honor of the tenth anniversary of its music director, Manfred Honeck, in 2017.

The text of *Miserere* begins: “Have mercy upon me, O God, according to Thy great goodness.” ■

LUDWIG VAN BEETHOVEN

Born December 16, 1770; Bonn, Germany
Died March 26, 1827; Vienna, Austria

Symphony No. 1 in C Major, Op. 21



This is a young man’s music. As the first symphony by the greatest symphonist who ever lived, one might expect clues of the daring and novelty to come; since it was written at the turn of the century and premiered in Vienna, the great musical capital, in 1800, one might assume that it is with this work that Beethoven opened a new era in music. But, in fact, this sym-

phony belongs to the eighteenth, not the nineteenth, century; it honors the tradition of Mozart, dead less than a decade, and Haydn, who had given Beethoven enough lessons to know that his student would soon set out on his own.

The First Symphony is a conservative work by the least conservative of composers. (Just two years later, Beethoven proudly announced that he would follow a “new path.”) Alexander Thayer, who wrote the first significant book on Beethoven, saw 1800 as a turning point in the composer’s career: “It is the year in which, cutting loose from the pianoforte, he asserted his claims to a position with Mozart and the still living and productive Haydn in the higher forms of chamber and orchestral compositions—the quartet and the symphony.”

It was a bold step for a young composer (Beethoven wasn’t yet thirty) to write his first symphony when Haydn’s final work in the form was just five years old and Mozart’s *Jupiter* a scant twelve. But this was perhaps the best—and certainly the

COMPOSED
1800

FIRST PERFORMANCE
April 2, 1800; Vienna, Austria

INSTRUMENTATION
2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 2 horns, 2 trumpets,
timpani, strings

**APPROXIMATE
PERFORMANCE TIME**
25 minutes

FIRST CSO PERFORMANCES
May 4 and 5, 1894, Auditorium
Theatre. Theodore Thomas
conducting

August 1, 1936, Ravinia Festival.
Hans Lange conducting

**MOST RECENT
CSO PERFORMANCES**
August 6, 2008, Ravinia Festival.
James Conlon conducting

November 18, 19, 20, and 21, 2021,
Orchestra Hall. Giancarlo Guerrero
conducting

CSO RECORDINGS
1949. Fritz Busch conducting.
CSO (*Chicago Symphony
Orchestra in the Twentieth Century:
Collector’s Choice*)

1961. Fritz Reiner conducting. RCA

1974. Sir Georg Solti conducting.
London

1989. Sir Georg Solti conducting.
London

THIS PAGE: Ludwig van Beethoven, engraving by Johann Joseph Neidl (1776–1832) after a portrait by Gandolph Ernst Stainhauser von Treuberg (1766–1805). Published by Johann Cappi, 1801, Vienna, Austria | OPPOSITE PAGE: Saint Michael’s Square (Michaelerplatz), Vienna, with a view, from the left, of Saint Michael’s Church (Michaelerkirche), the Imperial Riding School, the Hofburg Palace, and the Burgtheater, far right, where Beethoven’s First Symphony was premiered in 1800. Sketch by Carl Schütz (1745–1800), Artaria and Company, Vienna, Austria

riskiest—way for Beethoven to stake his claim to their territory. Beethoven had moved to Vienna in 1792, the year after Mozart died, and in the famous words of Count Waldstein, he was to “receive Mozart’s spirit from Haydn’s hands.” Beethoven learned plenty from the example of Haydn’s music, but the actual lessons he had with the master didn’t go well, and Beethoven quickly understood that if he was to play a role in this great Viennese tradition, he would have to carve out a place for himself, all by himself.

Beethoven began to sketch a symphony in C major in 1795, and he was still struggling with it during a concert tour to Prague and Berlin the following year. But Beethoven apparently wasn’t ready to reckon with this great form yet, and he turned his attention primarily to the piano sonata, which became the vehicle for his most advanced ideas. In 1799, the year he composed one of his true watershed works, the *Pathétique* Sonata, Beethoven decisively returned to the idea of writing a symphony. The C major symphony he finished early in 1800 is the first of eight he would compose in thirteen years.

On April 2, 1800, Beethoven held a concert in Vienna’s Burgtheater, the first he would give for his own benefit in this opinionated and difficult music center. In a gesture of savvy public relations, he included a symphony by Mozart and two numbers from Haydn’s *The Creation* on the program to set the scene for his own music—some of it new, like the Septet that quickly became one of his most popular pieces, and this First Symphony. Sadly—inexplicably—the Viennese critics ignored the performance, but the Leipzig correspondent called it “truly the most interesting concert in a long time.”

Beethoven’s First Symphony is scored for the orchestra of Haydn and Mozart, including the clarinets that weren’t yet a standard feature, and written in the conventional four-movement form he would soon transform. Although it’s a surprisingly cautious work from a bold and



sometimes brazen composer, it’s neither faceless nor unaccomplished (and the critics of the time found it neither timid nor derivative).

Beethoven begins, slyly, with the kind of cadences that normally end a work, stated in the wrong key—or, rather, searching for the right key. (Haydn had used a similar trick in his string quartets, but never to open a symphony.) Beethoven liked the effect so much that he did something comparable in his next work, *The Creatures of Prometheus*. The entire movement sparkles with genuine energy and is particularly colored by the brilliant and inventive writing for winds (one critic complained that “it sounded more like a wind band than an orchestra”).

The slow movement is charming and graceful; it is slight, as sometimes suggested, only by the composer’s own later standards. Beethoven calls the next movement a minuet, but both his tempo (*Allegro molto e vivace*) and a very swift metronome marking argue that this is really the first of his true symphonic scherzos. (Haydn had begun to write third-movement scherzos in his string quartets, but he didn’t transfer that crucial development into his symphonies.) The finale, with its humorous slow introduction, is as playful and spirited as anything in Haydn. It is not yet the heroic or the revolutionary Beethoven, but it proves brilliantly that the student had learned his teacher’s lessons well. ■

JOSEPH HAYDN

Born March 31, 1732; Rohrau, Lower Austria

Died May 31, 1809; Vienna, Austria

Mass in C Major, Hob. XXII:9 (*Mass in Time of War*)

It was Haydn himself who wrote *Missa in tempore belli*—*Mass in Time of War*—at the top of the manuscript of his new sacred work. This unusual gesture, in an age when mass settings were not given dramatic titles, suggests that Haydn recognized that these years, the last ones of his life, were not ordinary times. Coming long before people followed the news obsessively,

allowing political conflicts and global uncertainty to overwhelm their daily lives, Haydn's title is remarkable.

In 1796 Haydn was the most popular composer alive. He had lost his good friend, valued colleague, and only real competition, Wolfgang Mozart, four years earlier. Young Ludwig van Beethoven, something of an upstart whose Vienna debut the previous year had made everyone sit up and listen, would not complete his first symphony—the one performed earlier on this program—for another four years. Haydn had recently returned to Vienna from his second residency in London, where he was treated like royalty and each of the twelve new symphonies he unveiled there was a public triumph. The premiere of the last of them, now known as no. 104 and nicknamed *London*, in May 1795, was probably the single greatest success of Haydn's career. He had now become that rarest of eighteenth-century commodities—an international celebrity.

What Haydn did next is something no one could have imagined. After spending four decades of his life perfecting and transforming the classical symphony—in the process writing more than one hundred works, including many that are still recognized as landmarks in the form, and earning the sobriquet “father of the symphony”—he stopped writing symphonies altogether and turned his attention and his scrupulously honed talents, then at their peak, to the church mass. The last chapter of Haydn's life, as consequential as it was unexpected, is devoted to vocal music, crowned by six masses and two oratorios, *The Creation* and *The Seasons*. In a long career dominated by instrumental music—symphonies, string quartets, and piano sonatas—Haydn now transferred all that he had learned and all the skills he had painstakingly mastered to a new realm. Although he still wrote eight string quartets and a single

COMPOSED

1796

FIRST PERFORMANCE

September 26, 1796; Vienna, Austria

INSTRUMENTATION

quartet of vocal soloists, mixed chorus, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

APPROXIMATE PERFORMANCE TIME

41 minutes

These are the first Chicago Symphony Orchestra performances.



FROM TOP: Joseph Haydn, portrait in oil by Thomas Hardy (1757–ca. 1805), 1791. Royal College of Music Museum of Instruments, London, England

Maria Josepha Hermengilde, Princess Esterházy (1768–1845), patroness of the arts to whom Haydn dedicated the *Mass in Time of War* on her name day, celebrated on September 8. Portrait in oil by Angelika Kaufmann (1741–1807), 1795

concerto, for trumpet, in the final dozen years of his life, there were no more symphonies or piano sonatas, even though he was asked to write both.

Between 1796 and 1802, Haydn composed six masses that were, at least in part, written as a commission at the Eisenstadt court for the Esterházy family, his longtime patrons, and intended to celebrate the name day of the resident princess, Maria Hermengilde. They are among the most significant compositions of his career. (Mozart, by comparison, left only two major sacred works, the C minor mass and the requiem, both in fragmentary states.)

The first two masses were both composed in 1796, and there is still uncertainty about the order in which they were performed. Like the five other masses from this period, the one in C major unites the rigors of abstract music and large-scale symphonic form with the expressive demands of setting a text to music. Everything that audiences had come to expect from the mature Haydn—an economy of gesture, a sure grasp of symphonic development, flawless technical mastery at the note-to-note level, disarmingly simple yet unforgettable melodic lines, a pristine and transparent instrumentation—is here in crystalized form. There is also the natural, idiomatic, and sometimes highly virtuosic writing for voices that we today, largely unfamiliar with Haydn’s earlier career writing for the opera house, may not expect.

Despite its forbidding subtitle, the C major mass is suffused with the optimism of strength and devotion. As Georg August Griesinger, Haydn’s first biographer wrote in 1810, “Indeed, his faith was never of the bleak, incessantly penitential kind, but cheerful, reconciled and trusting, and it was in this spirit that he composed his sacred works, too.” The mass opens calmly, and with the hint of a turn from C major toward minor, even ominously. But the bulk of the Kyrie is an ebullient allegro moderato, crowned by the solo soprano’s soaring flights. (The blueprint, not surprisingly from the symphonic master, is sonata form.)

The Gloria begins and ends as a supremely confident vivace surrounding an arioso for the bass soloist, introduced by a flowing melody in the cello (and later, joined by the flute) at “Qui tollis peccata mundi” (who takes away the sins of the world).

The Credo is a brilliant declaration of faith with big, energetic choral fugues at the beginning and the end. The slow music at the heart of the movement, begun by the solo quartet at “Et incarnatus est” and erupting finally with “Et resurrexit,” is the work of a master dramatist. (The sudden drop at “mortuorum” is stunning.)

The Sanctus begins slowly, deliberately, like stately music from an earlier era (it moves forward over a walking bass line, a common feature in baroque music) before it explodes in music of an economy and brilliance that ideally sets off the following Benedictus, an expansive siciliana for the four soloists.

As Haydn composed the new mass, Napoleon was threatening Vienna and Austria’s Erbland territory from Italy, news that his first audience could not have put out of their minds when the calm, chordal opening of the Agnus Dei is disturbed by the rumblings of the timpani, like the sounds of distant strife. (It is an effect that Beethoven echoes in his *Missa solemnis* two decades later.) The placid F major opening is then repeated, now in a troubled C minor before blazing fanfares push the music toward the triumphant “Dona nobis pacem,” giving the obligatory plea of “Grant us peace” special currency—a message of urgency in 1796 and one of universal gravity in our world today.

After Haydn’s death, the mass was sometimes billed as the *Paukenmesse*—the kettledrum mass, after the theatrical timpani cameo near the end—as if to purify the sacred score of local political connotations. But Haydn put his title there not just to give it the immediacy of a daily headline—it is said that one of the Napoleonic army’s cannonballs fell in his Vienna courtyard—but because he knew that the foreboding of 1796 would long outlive him. ■

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

MASS IN TIME OF WAR

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, benedicimus te,
adoramus te, glorificamus te.

Glory to God in the highest,
and on earth peace to people of good will.
We praise you, we bless you,
we adore you, we glorify you.

Gratias agimus tibi propter magnam
gloriam tuam.

We give you thanks for your great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King,
God the Father Almighty.
Lord Jesus Christ, only-begotten Son,
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

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

For you alone are holy;
you alone are the Lord;
you alone are the Most High, Jesus Christ.
With the Holy Spirit
in the glory of God the Father, Amen.

CREDO

Credo in unum Deum,
 Patrem omnipotentem,
 factorem coeli et terrae,
 visibilia omnia et invisibilia.
 Et in unum Dominum Jesum Christum,
 Filium Dei unigenitum,
 et ex Patre natum ante omnia saecula,
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero,
 genitum non factum;
 consubstantialem Patri,
 per quem omnia facta sunt.
 Qui propter nos homines,
 et propter nostram salutem
 descendit de caelis.

Et incarnatus est de Spiritu Sancto,
 ex Maria virgine,
 et homo factus est.
 Crucifixus etiam pro nobis
 sub Pontio Pilato,
 passus et sepultus est.

Et resurrexit tertia die
 secundum Scripturas.
 Et ascendit in caelum,
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos;
 cuius regni non erit finis.
 Et in Spiritum Sanctum Dominum,
 et vivificantem.
 Qui locutus est per Prophetas.
 Et unam sanctam Catholicam
 et Apostolicam Ecclesiam.
 Confiteor unum Baptisma
 in remissionem peccatorum.
 Et expecto resurrectionem mortuorum.
 Et vitam venturi saeculi. Amen.

I believe in one God,
 the Father, the Almighty,
 maker of heaven and earth,
 of all things visible and invisible.
 And in one Lord Jesus Christ,
 the only begotten Son of God,
 eternally born of the Father,
 God from God, light from light,
 true God from true God,
 begotten, not made,
 of one being with the Father;
 through Him all things were made.
 For us and for our
 salvation
 He came down from heaven.

He was made incarnate by the Holy Spirit
 of the Virgin Mary
 and became man.
 For our sake He was crucified
 under Pontius Pilate;
 He suffered death and was buried.

He rose again on the third day
 in accordance with 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.
 And I believe in the Holy Spirit,
 the Lord, the giver of Life,
 who has spoken through the prophets.
 I believe in one holy catholic
 and apostolic Church;
 I acknowledge one baptism
 for the forgiveness of sins;
 I look for the resurrection of the dead,
 and the life of the world to come. Amen.

(Please turn the page quietly.)

SANCTUS

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

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosannah in the highest.

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord,
hosannah in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away
the sins of the world, have mercy on us.
Lamb of God, who takes away
the sins of the world, have mercy on us.
Lamb of God, who takes away
the sins of the world, grant us peace.

Manfred Honeck Conductor

FIRST CSO PERFORMANCES

July 29, 1995, Ravinia Festival. Beethoven's *Leonore* Overture no. 2, Foss's Piano Concerto for the Left Hand with Leon Fleisher, and Dvořák's Symphony no. 9

February 7, 8, 9, and 10, 2002, Orchestra Hall. Augusta Read Thomas's *Ceremonial*, Rachmaninov's Piano Concerto no. 2 with Lang Lang, and Tchaikovsky's Symphony no. 5

MOST RECENT CSO PERFORMANCES

May 30, 31, and June 1, 2024, Orchestra Hall. Montgomery's *Procession* with Cynthia Yeh and Bruckner's Symphony no. 7



Manfred Honeck has firmly established himself as one of the world's leading conductors, whose distinctive and revelatory interpretations receive great international acclaim. He is now in his seventeenth year as music director of the Pittsburgh

Symphony Orchestra, where his contract runs through the 2027–28 season. Last summer, he led the orchestra's nine-city European Festivals Tour, starting with their appearance as the only American orchestra at the prestigious Salzburg Festival and concluding at the Vienna Konzerthaus.

Manfred Honeck's work in Pittsburgh is documented by recordings on the Reference Recordings label. He and the orchestra have received a multitude of outstanding reviews and awards, including the Grammy Award for Best Orchestral Performance in 2018. The most recent recording, Bruckner's Symphony no. 7, paired with Mason Bates's *Resurrexit*, was released in July 2024 to great critical acclaim.

Born in Austria, Manfred Honeck completed his training at the University of Music in Vienna. His years as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have had a lasting influence on his work as a conductor. He began his career as

assistant to Claudio Abbado and as director of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he was awarded the European Conducting Prize in 1993. He has since served as one of three principal conductors of the MDR Symphony Orchestra Leipzig, music director of the Norwegian National Opera in Oslo, principal guest conductor of the Oslo and Czech philharmonic orchestras, and chief conductor of the Swedish Radio Symphony Orchestra in Stockholm. In 2023 he was appointed honorary conductor of the Bamberg Symphony Orchestra.

In his four seasons as general music director of the Staatsoper Stuttgart, Honeck led operas by Berlioz, Mozart, Poulenc, Strauss, Verdi, and Wagner. He has appeared as guest at such leading houses as Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Danish Opera in Copenhagen, and the Salzburg Festival. In 2022 he made his much-acclaimed Metropolitan Opera debut. Beyond the podium, the conductor has designed a series of symphonic suites, including Janáček's *Jenůfa*, Strauss's *Elektra*, Dvořák's *Rusalka*, and Puccini's *Turandot*. The most recent arrangement, of Strauss's *Salome*, was premiered by the Pittsburgh Symphony in 2023.

In 2024–25 Manfred Honeck conducts fourteen programs and special projects in Pittsburgh, including the season's four world premieres and commissions. He also returns to the New York Philharmonic, Royal Concertgebouw Orchestra Amsterdam, Leipzig Gewandhaus Orchestra, and the Bavarian Radio Symphony Orchestra, among others. He continues to place a special focus on the music of Anton Bruckner, whose 200th birthday anniversary was celebrated in 2024.

Manfred Honeck holds honorary doctorates from several universities in the United States and was awarded the honorary title of professor by the Austrian federal president. In 2018 he was declared Artist of the Year by the jury of the International Classical Music Awards.

Joëlle Harvey Soprano

FIRST CSO PERFORMANCES

November 11, 12, and 13, 2021, Orchestra Hall. Barber's *Knoxville: Summer of 1915*, Jakub Hrůša conducting

MOST RECENT CSO PERFORMANCES

December 21, 22, and 23, 2023, Orchestra Hall. Handel's *Messiah* (orchestrated by Sir Andrew Davis), Sir Andrew Davis conducting



A native of Bolivar, New York, American soprano Joëlle Harvey has built a reputation as one of the finest singers of her generation, performing internationally with leading orchestras and opera houses.

Harvey began a richly-varied 2024–25 season with Music of the Baroque and Dame Jane Glover in Haydn's *The Creation*. She sang Mozart's Requiem with the St. Louis Symphony and Stéphane Denève, a program of music by Poulenc and Ravel in a return to the Milwaukee Symphony, and Mahler's Symphony no. 2 (*Resurrection*) for conductor Robin Ticciati's final season with the Deutsches Symphonie-Orchester Berlin. The season has also included performances of Handel's *Messiah* with the Houston Symphony and cantatas with Boston's

Handel and Haydn Society and Jonathan Cohen and selections from Bach's *Christmas* Oratorio with the Cincinnati Symphony Orchestra. Future appearances include Bach's *Easter* Oratorio and *Magnificat* with the Cleveland Orchestra and the *Saint John Passion* with Orchestra of St. Luke's and Bernard Labadie. During the summer of 2025, she returns to the role of Anne Trulove in Chas Rader-Shieber's new production of *The Rake's Progress* at Des Moines Metro Opera. Future seasons include leading roles with the Bavarian State Opera and Santa Fe Opera.

The soprano began the 2023–24 season with an appearance at London's Wigmore Hall performing the role of Tirsi in Handel's *Clori, Tirsi, and Fileno* with Harry Bicket leading the English Concert. She sang *Messiah* with the San Francisco Symphony, North Carolina Symphony, and the Handel and Haydn Society, among others, and Faure's Requiem with the National Symphony Orchestra in Washington (D.C.). Season debuts included the Houston Symphony for Orff's *Carmina Burana* and the New World Symphony for Beethoven's Symphony no. 9. Notably, Harvey joined two long-tenured music directors for their farewell seasons: Louis Langrée leading the Cincinnati Symphony in Brahms's *German* Requiem and Michael Stern and the Kansas City Symphony in Mahler's Symphony no. 2 (*Resurrection*).

Jennifer Johnson Cano

Mezzo-soprano

FIRST CSO PERFORMANCES

February 24, 25, 26, and 27, 2022, Orchestra Hall.
Beethoven's Symphony no. 9, Riccardo Muti conducting

MOST RECENT CSO PERFORMANCES

December 21, 22, and 23, 2023, Orchestra Hall. Handel's *Messiah* (orchestrated by Sir Andrew Davis), Sir Andrew Davis conducting



In the summer of 2024, Jennifer Johnson Cano created the role of Michele in the world premiere of Gregory Spears's *The Righteous* with Santa Fe Opera, which earned her accolades from such publications as the *New York*

Times, *Musical America*, *Opera Today*, and *Opera News*. Her 2024–25 season highlights include roles in *Die Walküre* and *Götterdämmerung* in the Dallas Symphony Orchestra's concert productions of Wagner's *Ring* cycle under Fabio Luisi, Bruckner's *Te Deum* with the Orchestre Métropolitain de Montréal under Yannick Nézet-Séguin, Beethoven's Mass in C major with the Handel and Haydn Society in Boston, and holiday performances of Bach's *Christmas Oratorio* with the Cincinnati Symphony and Handel's *Messiah* with the Houston Symphony. She sings the role of Amneris in a concert production of Verdi's *Aida* with Arizona Opera and Hermia in Britten's *A Midsummer Night's Dream* with Opera Theatre of Saint Louis.

Cano undertakes a balance of concert, opera, and chamber music performances each season. Recent appearances include *Mistress Quickly* in *Falstaff* at Houston Grand Opera, Mozart's Requiem with the Philadelphia Orchestra at Bravo! Vail Music Festival in Colorado, and Marc Neikrug's *A Song by Mabler* with the FLUX

Quartet. She also has collaborated on numerous projects with the Cleveland Orchestra and Franz Welser-Möst and the Los Angeles Philharmonic and Gustavo Dudamel in the United States and Europe.

Highlights of Cano's operatic career have included such roles as Donna Elvira, Carmen, and Offred with Boston Lyric Opera; the Fox in *The Cunning Little Vixen* with the Cleveland Orchestra; the Mother, Dragonfly, and Squirrel in *L'enfant et les sortilèges* with the San Francisco Symphony; *El Niño* with John Adams and the London Symphony Orchestra; *Carmen* with New Orleans Opera; and *Orphée* with Des Moines Metro Opera and Opera Theatre of Saint Louis. She has appeared in more than 100 performances at the Metropolitan Opera since her debut in the 2009–10 season. Cano debuted the role of Virginia Woolf in the world premiere of Kevin Puts's *The Hours* with the Philadelphia Orchestra.

A native of St. Louis, Missouri, Jennifer Johnson Cano earned degrees from Rice University and Webster University, where she was honored as a distinguished alumna and commencement speaker in 2017. Her debut recital recording with pianist Christopher Cano, *Unaffected: Live from the Savannah Voice Festival*, was unedited. She is a soloist on a live recording of Beethoven's Symphony no. 9 with the Pittsburgh Symphony and Manfred Honeck and in Bernstein's Symphony no. 1 (*Jeremiah*) with the Baltimore Symphony Orchestra and Marin Alsop. She also recorded Mahler's *Das Lied von der Erde* with St. Luke's Chamber Ensemble.

Jennifer Johnson Cano joined the Lindemann Young Artist Development Program at the Met after winning the Metropolitan Opera National Council Auditions. Among her honors are winning the Young Concert Artist International Auditions, a Sara Tucker Study Grant, a Richard Tucker Career Grant, and a George London Award.

Andrew Haji Tenor

These concerts mark Andrew Haji's debut with the Chicago Symphony Orchestra.



Andrew Haji is one of the most sought-after lyric tenors, whose voice has been widely praised. He is celebrated in concert and opera for his vocal prowess.

This season the Canadian tenor makes debuts with the Cleveland Orchestra

in Bach's *Easter* Oratorio and *Magnificat* as well as with the NDR Radiophilharmonie in Hanover for Bach's *Christmas* Oratorio with Bernard Labadie. He returns to Carnegie Hall with the Orchestra of St. Luke's as the evangelist in Bach's *Saint John Passion*, to Les Violons du Roy in Quebec and the Houston Symphony in Handel's *Messiah*, and to Boston with the Handel and Haydn Society in Haydn's *The Seasons* and Beethoven's Mass in C major. Other notable performances include Mozart's Requiem with the Kansas City Symphony, the title role in Mozart's *La clemenza di Tito* at Pacific Opera Victoria, and Dompierre's Requiem with the Festival Classica.

Recent concert engagement highlights throughout the United States and Canada include Beethoven's Symphony no. 9 with the Milwaukee Symphony Orchestra and the National Arts Centre Orchestra in Ottawa, Bach's *Saint John Passion* with the Seattle Symphony and the Kitchener-Waterloo Symphony, cantatas by Bach with the Montreal Symphony Orchestra

and Handel and Haydn Society, Haydn's *The Creation* with the Toronto Symphony Orchestra, Verdi's Requiem at the Royal Conservatory of Music in Toronto, Bruckner's *Te Deum* with the Calgary Philharmonic Orchestra, and Orff's *Carmina Burana* at the Elora Festival. In Europe Haji has performed with the English Concert and at the Salzburg Festival, and with conductors such as Bernard Labadie, Jonathan Cohen, John Butt, Rafael Payare, and Alexander Shelley.

Notable successes in opera include Tamino in Mozart's *The Magic Flute*, Alfredo in Verdi's *La traviata*, Nemorino in Donizetti's *L'elisir d'amore*, Rinuccio in Puccini's *Gianni Schicchi*, Ferrando in Mozart's *Così fan tutte*, Rodolfo in Puccini's *La bohème*, Cassio in Verdi's *Otello* at Canadian Opera Company, Jonathan in Handel's *Saul* at Edinburgh International Festival, Nemorino at National Kaohsiung Center for the Arts in Taiwan, and Don Ottavio in Mozart's *Don Giovanni* at the National Arts Centre, among others.

Andrew Haji is an alumnus of the Canadian Opera Company's Ensemble Studio. He has received awards from the Marilyn Horne Song Competition; the Canadian Opera Company Ensemble; the grand prize at the Fiftieth International Vocal Competition in Den Bosch, the Netherlands; and the Oratorio Prize at the Montreal International Music Competition. He holds both bachelor's and master's degrees from the University of Toronto's Faculty of Music. In addition, he was invited to participate in young artist programs at the Salzburg Festival Young Singers Project, the Centre for Opera Studies in Italy, the Music Academy of the West, and Accademia Europea dell'Opera.

Joshua Hopkins Baritone

FIRST CSO PERFORMANCES

December 21, 22, and 24, 2018, Orchestra Hall. Handel's *Messiah*, Matthew Halls conducting

August 4 and 6, 2023, Ravinia Festival. Mozart's *The Magic Flute*, Marin Alsop conducting



JUNO Award-winning and Grammy Award-nominated Canadian baritone Joshua Hopkins began his 2024–25 season with a debut at Semperoper Dresden as Figaro in Rossini's *The Barber of Seville* and returns later in the season to sing

Papageno in Mozart's *The Magic Flute* and Maximilian in a new production of Bernstein's *Candide*. For his debut at Staatsoper Berlin, he reprises the roles of Apollo and Angry Audience Member in Bernard Foccroulle's new opera, *Cassandra*, to a libretto by Matthew Jocelyn. Hopkins also returns to the Metropolitan Opera to portray Count Almaviva in Mozart's *The Marriage of Figaro*, to be featured on an April 26 simulcast as part of the Met's Live in HD series.

In concert, Hopkins brings his personal project, *Songs for Murdered Sisters*, to Carnegie Hall in New York and to Marian Anderson Hall in Philadelphia with the Philadelphia Orchestra and Yannick Nézet-Séguin for its American orchestral premiere. He also performs the project with the Naples Philharmonic under Alexander Shelley in Florida. Written by composer Jake Heggie and author Margaret Atwood, *Songs for Murdered Sisters* was conceived by Hopkins in remembrance of his sister, Nathalie Warmerdam, to bring awareness to ending intimate-partner violence.

Elsewhere on the concert stage, he performed Beethoven's Symphony no. 9 with Montreal's Orchestre Métropolitain de Montréal under Yannick Nézet-Séguin. He also joined Manfred Honeck for performances with the Pittsburgh Symphony as soloist in Fauré's Requiem and Handel's *Messiah*.

Past season highlights include his signature roles of Count Almaviva in *The Marriage of Figaro* at the Glyndebourne Festival, Verbier Festival, Dallas Opera, Houston Grand Opera, Seattle Opera, Washington National Opera in Washington (D.C.), and the Gulbenkian Orchestra in Lisbon; Figaro in *The Barber of Seville* in house debuts at Opéra de Rouen as well as the Santa Fe Opera, LA Opera, Canadian Opera Company, Vancouver Opera, and the Glimmerglass Festival in a new production by Francesca Zambello; and Papageno in *The Magic Flute* at the Metropolitan Opera, the Santa Fe Opera, Canadian Opera Company, Washington National Opera, Vancouver Opera, and the Ravinia Festival with Marin Alsop. Hopkins made his Metropolitan Opera debut as Ping in Puccini's *Turandot* in the 2009–10 season conducted by Andris Nelsons.

Most recently, Joshua Hopkins won a JUNO Award for his portrayal of Athanaël in Massenet's *Thaïs* with the Toronto Symphony Orchestra conducted by Sir Andrew Davis and recorded for Chandos Records. He was the winner of both the Verbier Festival Academy's 2008 Honor Prize and the Borletti-Buitoni Trust Award in 2006. He also was a prizewinner at the prestigious 2006 ARD International Music Competition in Munich and at the 2005 Operalia Competition in Madrid. He holds prizes from the George London and Jacqueline Desmarais foundations, and he won the Sylva Gelber Foundation Award from the Canada Council for the Arts.

Chicago Symphony Chorus



The Chicago Symphony Chorus regularly performs with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival.

The history of the Chorus began in 1957, when sixth music director Fritz Reiner invited Margaret Hillis to establish a chorus to equal the quality of the Orchestra. Hillis accepted the challenge, and the Chicago Symphony Chorus debuted in March and April 1958, in Mozart's *Requiem* under Bruno Walter and Verdi's *Requiem* under Reiner. Hillis served the Chorus for thirty-seven years, until her retirement in 1994; ninth music director Daniel Barenboim appointed Duain Wolfe as her successor in June of that year.

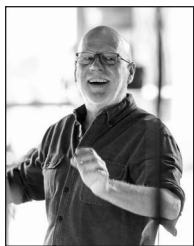
The Chorus first performed in Carnegie Hall in 1967 in Henze's *Muses of Sicily* and Ravel's *Daphnis and Chloé* under seventh music director Jean Martinon, and most recently in 2015 with tenth music director Riccardo Muti for Scriabin's *Prometheus* and Prokofiev's *Alexander Nevsky*. Touring internationally with the Orchestra, the Chorus traveled to London and Salzburg in 1989 with eighth music director Sir Georg Solti for performances of Berlioz's *The Damnation of Faust* and to Berlin in 1999 with Barenboim for Brahms's *A German Requiem* and Pierre Boulez for Schoenberg's *Moses und Aron*.

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

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

The Chorus also has appeared on two movie soundtracks with the Orchestra: *Fantasia 2000* led by Levine, and John Williams's score for *Lincoln* conducted by the composer. Recordings on CSO Resound featuring the Chorus include Mahler's Second and Third symphonies, Poulenc's *Gloria*, and Ravel's *Daphnis and Chloé* under Bernard Haitink; and Berlioz's *Lélio*, Verdi's *Otello*, Schoenberg's *Kol Nidre*, choruses by Verdi and Boito's *Prologue to Mefistofele*, Shostakovich's *Symphony no. 13 (Babi Yar)*, and most recently Mascagni's *Cavalleria rusticana* under Riccardo Muti.

Donald Nally Guest Chorus Director



Donald Nally collaborates with creative artists, leading orchestras, and art museums to make new works for choir that address social and environmental issues. He has commissioned nearly 200 works and, with his ensemble the Crossing, *Musical*

America's 2024 Ensemble of the Year, he has produced thirty-three recordings, winning three Grammy awards for Best Choral Performance and nine Grammy nominations.

Nally has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many seasons at the Festival of Two Worlds in Spoleto, Italy. He has prepared choruses for many internationally recognized conductors at the Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Grant Park Orchestra in Chicago, Philharmonia Orchestra in London, American Composers Orchestra in New York, BBC Symphony Orchestra in London, and the Spoleto Festival Orchestra.

Nally works closely with the artists Allora and Calzadilla and composer David Lang on museum projects in London, Porto, Cordoba, Edmonton, Houston, Osaka, and Philadelphia. He has been

visiting resident artist at the Park Avenue Armory in New York and music director of *The Mile Long Opera*, Lang's 1000-voice work on the High Line in Manhattan. His seventy-two-chapter series *Rising w/ The Crossing*, a response to the 2020 pandemic, has been preserved by the National Archives of the Library of Congress as a cultural artifact.

Recent projects include the Swedish Radio Choir, Klockriketeatern at the Finnish National Opera, the Baltic Sea Festival in Stockholm, the Big Ears Festival, the Haarlem KoorBiënnale, and various projects at Carnegie Hall and the Metropolitan Museum of Art in New York. Nally is a frequent guest artist/teacher at Yale and Harvard universities, the University of Chicago, Indiana University, University of Notre Dame, Westminster Choir College in New Jersey, and the Boston Conservatory at Berklee.

The 2024–25 season includes performances with the Crossing at Carnegie Hall and Alice Tully Hall in New York, Drake University in Des Moines, McCarter Theatre Center in Princeton, and Abendmusik in Lincoln; and guest artist/teacher residencies at Boston University, the University of North Carolina Chapel Hill, and the University of Iowa.

Donald Nally is the John W. Beattie Chair of Music Emeritus at Northwestern University and director of choral studies at Westminster Choir College of Rider University.

Chicago Symphony Chorus

Cheryl Frazes Hill Associate Director

Jennifer Kerr Budziak Assistant Director

Benjamin Rivera Assistant Director

SOPRANOS

Michele Braché Agpalo
Alicia Monastero Akers*
Anastasia Cameron Balmer
Anna Joy Buegel
Laura Bumgardner
Angela De Venuto
Katarzyna Dorula
Jennifer Gingrich
Nida Grigalaviciute
Kimberly Gunderson
Megan Hendrickson
Betsy Hoats
Alexandra Ioan
Alison Kelly
Lisa Kotara
Susan Krout
Rosalind Lee
Kristin Lelm
Amanda Compton LoPresti
Suzanne Ma-Ebersole
Máire O'Brien
Cari Plachy*
Elvira Ponticelli
Angela Presutti
Margaret Quinnette
Alexia Rivera
Samantha Thielen Pak

ALTOS

Melissa Arning
Diane Busko Bryks*
Magaly Cordero
Sandra Cross
Beena David
Stacy Eckert
Kirsten Fyr-Searcy
Liana German
Elizabeth Haley
Miya Higashiyama
Carla Janzen
Robin A. Kessler
Kathryn Kinjo Duncan
Kathleen Madden
Laura Polevoy
Sarah Ponder
Emily Price*
Emlynn Shoemaker
Cassidy Smith
Debra Wilder

TENORS

Madison Bolt
Michael Brauer
Joseph Cloonan*
Micah A. Dingler
Nicholas Falco
W. Ryan Frenk
Klaus Georg*
Jianghai Ho
Garrett Johannsen
Mark James Meier
Stephen Mollica
Nathan S. Oakes
Wha Shin Park
Brett Potts
Cole Seaton
Joe Shadday
Aaron Short
Paul W. Thompson
Ryan Townsend Strand
Eric West

BASSES

Michael Boschert
Matthew Brennan
Conor Broaders
Terry L. Bucher
Michael Cavalieri
Timothy Christopoulos
Ryan J. Cox
Chris DiMarco
Dimitri German
Kevin Michael Hall
Jess Koehn
Mathew Lake
Lee Lichamer*
Eric Miranda
Ian Murrell
Douglas Peters*
Ian R. Prichard
Leo Radosavljevic
Stephen Richardson
Joseph Smith
Scott Uddenberg
Peter Wesoloski
Jonathan Wilson

CHORUS MANAGER

Melissa Hilker

ASSISTANT MANAGER AND LIBRARIAN

Olive Haugh

REHEARSAL PIANISTS

John Goodwin
Sharon Peterson
Chuck Foster

The Chorus was prepared for these performances by Donald Nally.

*Section leader

The Chicago Symphony Orchestra—consistently hailed as one of the world’s best—marks its 134th season in 2024–25. The ensemble’s history began in 1889, when Theodore Thomas, the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra. Thomas’s aim to build a permanent orchestra of the highest quality was realized at the first concerts in October 1891 in the Auditorium Theatre. Thomas served as music director until his death in January 1905, just three weeks after the dedication of Orchestra Hall, the Orchestra’s permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899 and succeeded the Orchestra’s founder. His tenure lasted thirty-seven years, from 1905 to 1942—the longest of the Orchestra’s music directors. Stock founded the Civic Orchestra of Chicago—the first training orchestra in the U.S. affiliated with a major orchestra—in 1919, established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947, Artur Rodzinski in 1947–48, and Rafael Kubelík from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the CSO are still considered hallmarks. Reiner invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until 1991. His arrival launched one of the most successful musical partnerships of our time. The CSO made its first overseas tour to Europe in 1971 under his direction and released numerous award-winning recordings. Beginning in 1991, Solti held the title of music director laureate and returned to conduct the Orchestra each season until his death in September 1997.

Daniel Barenboim became ninth music director in 1991, a position he held until 2006. His tenure was distinguished by the opening of Symphony Center in 1997, appearances with the Orchestra in the dual role of pianist and conductor, and twenty-one international tours. Appointed by Barenboim in 1994 as the Chorus’s second director, Duain Wolfe served until his retirement in 2022.

In 2010, Riccardo Muti became the Orchestra’s tenth music director. During his tenure, the Orchestra deepened its engagement with the Chicago community, nurtured its legacy while supporting a new generation of musicians and composers, and collaborated with visionary artists. In September 2023, Muti became music director emeritus for life.

In April 2024, Finnish conductor Klaus Mäkelä was announced as the Orchestra’s eleventh music director and will begin an initial five-year tenure as Zell Music Director in September 2027.

Carlo Maria Giulini was named the Orchestra’s first principal guest conductor in 1969, serving until 1972; Claudio Abbado held the position from 1982 to 1985. Pierre Boulez was appointed as principal guest conductor in 1995 and was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. From 2006 to 2010, Bernard Haitink was the Orchestra’s first principal conductor.

Pianist Daniil Trifonov is the CSO’s Artist-in-Residence for the 2024–25 season.

The Orchestra first performed at Ravinia Park in 1905 and appeared frequently through August 1931, after which the park was closed for most of the Great Depression. In August 1936, the Orchestra helped to inaugurate the first season of the Ravinia Festival, and it has been in residence nearly every summer since.

Since 1916, recording has been a significant part of the Orchestra’s activities. Recordings by the Chicago Symphony Orchestra and Chorus—including recent releases on CSO Resound, the Orchestra’s recording label launched in 2007—have earned sixty-five Grammy awards from the Recording Academy.

Chicago Symphony Orchestra

Klaus Mäkelä Zell Music Director Designate

Daniil Trifonov Artist-in-Residence

Riccardo Muti Music Director Emeritus for Life

VIOLINS

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

Stephanie Jeong
Associate Concertmaster
*The Cathy and Bill
Osborn Chair*

David Taylor*
Assistant Concertmaster
*The Ling Z. and Michael C.
Markovitz Chair*

Yuan-Qing Yu*
Assistant Concertmaster

So Young Bae
Cornelius Chiu

Gina DiBello
Kozue Funakoshi
Russell Hershov

Qing Hou
Gabriela Lara
Matous Michal
Simon Michal

Sando Shia
Susan Synnestvedt
Rong-Yan Tang

Baird Dodge Principal
Danny Yehun Jin
Assistant Principal

Lei Hou
Ni Mei

Hermine Gagné
Rachel Goldstein †
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Meir
Joyce Noh §
Ronald Satkiewicz
Florence Schwartz

VIOLAS

Teng Li Principal
*The Paul Hindemith
Principal Viola Chair*

Catherine Brubaker
Youming Chen
Sunghee Choi
Wei-Ting Kuo
Danny Lai
Weijing Michal
Diane Mues †
Lawrence Neuman
Max Raimi

CELLOS

John Sharp Principal
The Eloise W. Martin Chair

Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair

Karen Basrak
*The Joseph A. and Cecile
Renaud Gorno Chair*

Richard Hirschl

Daniel Katz
Katinka Kleijn
Brant Taylor
*The Blickensderfer
Family Chair*

BASSES

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

Alexander Horton
Assistant Principal

Daniel Carson
Ian Hallas
Robert Kassinger
Mark Kraemer
Stephen Lester †
Bradley Opland
Andrew Sommer

HARP

Lynne Turner

FLUTES

Stefán Ragnar Höskuldsson
Principal
*The Erika and Dietrich M.
Gross Principal Flute Chair*
Emma Gerstein
Jennifer Gunn

PICCOLO

Jennifer Gunn
*The Dora and John
Aalbregtse Piccolo Chair*

OBOES

William Welter Principal
Lora Schaefer
Assistant Principal
Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

Stephen Williamson Principal
John Bruce Yeh

Assistant Principal
*The Governing
Members Chair*
Gregory Smith

E-FLAT CLARINET

John Bruce Yeh

BASSOONS

Keith Buncke Principal
William Buchman
Assistant Principal
Miles Maner

HORNS

Mark Almond Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt
Daniel Gingrich

TRUMPETS

Esteban Batallán § Principal
*The Adolph Herseth
Principal Trumpet
Chair, endowed by an
anonymous benefactor*
Mark Ridenour
Assistant Principal
John Hagstrom
The Bleck Family Chair
Tage Larsen

TROMBONES

Jay Friedman Principal
*The Lisa and Paul Wiggan
Principal Trombone Chair*
Michael Mulcahy Acting
Associate Principal
Charles Vernon

BASS TROMBONE

Charles Vernon

TUBA

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

TIMPANI

David Herbert Principal
*The Clinton Family
Fund Chair*

Vadim Karpinos
Assistant Principal

PERCUSSION

Cynthia Yeh Principal
Patricia Dash
Vadim Karpinos

LIBRARIANS

Justin Vibbard Principal
Carole Keller
Mark Swanson

CSO FELLOWS

Jesús Linárez Violin
*The Michael and
Kathleen Elliott Fellow*
Olivia Reyes Bass

ORCHESTRA PERSONNEL

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

STAGE TECHNICIANS

Christopher Lewis
Stage Manager
Blair Carlson
Paul Christopher
Chris Grannen
Ryan Hartge
Peter Landry
Joshua Mondie

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

The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

The Gilchrist Foundation and Louise H. Benton Wagner chairs currently are unoccupied.

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