

chicagosinfonietta
MUSIC EXCELLENCE DIVERSITY

Saturday, November 5, 2011 - Wentz Concert Hall at North Central College
Monday, November 7, 2011 - Orchestra Hall at Symphony Center

Under the Night Sky

Chicago Sinfonietta
Mei-Ann Chen, Music Director

Also Sprach Zarathustra, op 30 (Einleitung) Richard Strauss

Selections from *The Garden of Cosmic Speculation* Michael Gandolfi

The Zeroroom

Soliton Waves

The Willowtwist

The Universe Cascade

INTERMISSION

Rusalka: Song to the Moon Antonín Dvořák

Elizabeth Norman, soprano

Daphnis et Chloé Suites No. 1 and 2 Maurice Ravel

Moonrise

Dr. José Francisco Salgado, visual artist

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PROGRAM NOTES

Since man began creating, musicians, writers, and scholars have looked upwards with a sense of wonder and mystery. The night sky has fired some of the greatest imaginations to create fantastic mythologies, dizzying scientific theories, passionate love songs, and hallucinatory films. This evening Mei-Ann Chen and the Chicago Sinfonietta have assembled four orchestral works that dwell in the cosmos, translating their beauty and mystery into sound. In the case of Ravel's *Daphnis et Chloé*, celebrating the 100th anniversary of its composition, astronomer and visual artist José Francisco Salgado has created an original accompaniment to the score.

Undoubtedly one of the most familiar pieces of classical music, the opening fanfare to Strauss's tone poem **Also Sprach Zarathustra** remains powerful and inspiring. The roots of the symphonic tone poem are an enigmatic philosophical text of the same title written by the German philosopher Nietzsche. First published in 1885, it had widespread success with the public and a significant impact in diverse cultural spheres of art, music, politics, and religion. Nietzsche used the famed philosopher and poet Zarathustra as a sort of mouthpiece for him to ruminate on the origins of and a celebration of life. Several of the young Strauss's contemporaries had set portions of the text to music, but he created a work without singers that aimed to capture the feelings that Nietzsche's words stirred up when reading the text.

Always forward-looking, while penning the work at the end of the 1800's, Strauss dedicated the piece "to the 20th century". As with many works that attempt to change the rules, Strauss's innovative work, one part philosophical tone poem and one part symphonic work, caused mixed responses from his audiences. The young Bela Bartok heard a performance of the work in Budapest in 1904 remembering that he was "aroused by a flash of lightning... [it] was received with shudders by musicians here, stimulated the greatest enthusiasm in me; at last I saw the way that lead before me. Straightaway I threw myself into a study of Strauss's scores and began to compose."

Despite its various associations with science fiction films, parodies of those films, and television commercials, the opening movement retains Bartok's "flash of lightning". Beginning with a low, terrifying, pedal tone evoking the emptiness of the cosmos, an ascending melody in the trumpets ascends gradually building towards an intense climax which succeeds in the incredibly ambitious goal of evoking the dawn and the origins of man.

American composer Michael Gandolfi's **The Garden of Cosmic Speculation** also finds its spark in the work of a fellow artist who was grappling with weighty philosophical considerations. Architect and critic Charles Jencks thirty-acre privately owned garden in Scotland fuses nature with the concepts of modern physics to create wholly unique space. Jenck's describes the garden as follows:

"When you design a garden, it raises basic questions. What is nature, how do we fit into it, and how should we shape it where we can, both physically and visually? Some of these questions are practical, others are philosophical... When in 1988 I started designing a garden with my wife Maggie Keswick, at her mother's house in Scotland, we were not concerned with the larger issues, but over the years, they came more and more to the fore. The result has been what I have called 'The Garden of Cosmic Speculation'. The reason for this unusual title is that we – Maggie, I, scientists, and then friends that we consulted-have used it as a spur to think about and celebrate some fundamental aspects of nature. Many of these are quite normal to a garden: planting suitable species which are both a pleasure to eat and easy to grow in a wet, temperate climate. And others are unusual: inventing new waveforms, linear twists and a new grammar of landscape design to bring out the basic elements of nature that recent science has found to underlie the cosmos."

It was the latter of these two considerations, the unusual ones, which inspired Gandolfi's piece. "I have long been interested in modern physics," Gandolfi writes, "and it seemed proper for music to participate in this magnificent joining of physics and architecture. I discovered The Garden of Cosmic Speculation in January of 2004 and



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after a month or so of sketching musical ideas I decided to focus on several aspects of the garden to which I had the strongest musical response. As I began the actual process of composition, it became clear that the vast subject matter would be best served in a series of works, which I intend to realize over the next several years." And so, just as a garden must grow over time, Gandolfi's work has slowly accumulated new musical movements. In another parallel to the experience of walking Jenck's garden, there is no prescribed route for listening to the music. Gandolfi's movements can be played in any order, and it is not necessary to play all of them at a given concert. Having now accumulated 15 movements, Mei-Ann Chen and the Sinfonietta have selected four areas of Gandolfi's sonic garden to lead us through.

Dvořák's *Song to the Moon*, an aria from his opera *Rusalka*, also hinges on a very different contemplation of the mysteries of the cosmos. With a plot reminiscent of Hans Christian Anderson's *Little Mermaid* and Fouqué's *Undine*, the opera tells the story of a water nymph named Rusalka tragic love for a human, and earth-bound, prince. The aria, one of Dvořák's most stirring creations, takes place early on in the first act. After telling her father, the Spirit of the Lake, of her desire to leave the water for a human, she is left alone in the moonlight. She asks the moon to tell the prince of her love and that it keep a watchful eye on him until she finds him.

First performed in Prague in the Spring of 1901, *Rusalka* was a huge success in Dvořák's native Czechoslovakia and rapidly gained international acclaim as well. The libretto, written by Czech poet Jaroslav Kvapil, was based on several fairy tales by Karel Jaromír Erben and Božena Němcová. Kvapil wrote the libretto in 1899 without a composer lined up for the project. It happened that the seasoned Dvořák was also looking for the idea for his next opera project at the same time. The composer loved Erben's fairy tales and so the match was made. The opera is still a fixture of the operatic repertoire, and this aria in particular, with its haunting beauty, has remained one of the most popular arias to excerpt.

Ravel spoke of his *Daphnis et Chloé* as "a choreographic symphony in three parts," with the aim "to compose a vast musical fresco... faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century imagined and depicted." Commissioned by Serge Diaghilev's innovative dance company the Ballets Russes, the work premiered in Paris at the Théâtre du Châtelet in June of 1912 with choreography by Michel Fokine. When Ravel received the invitation to write music for the company he immediately leapt at it. Having burst onto the heady artistic scene of turn-of-the-century Paris in 1909, the Ballet Russes established a reputation for being a place that presented the top artists of the day, and the receipt of a commission from them was nothing short of a career highlight for any composer.

This evening the choreographic symphony is infused with a new visual element: *Moonrise*, a video created by astronomer and visual artist José Francisco Salgado. Commissioned by the Chicago Sinfonietta, his images round out the evening of musical contemplations of cosmic mysteries as Salgado's worldwide collection of photos explore the mystery and romance of humanity's relationship to its neighbor in the sky. The story for the original ballet was an adaptation of an ancient Greek pastoral tale about two young lovers raised in the countryside names Daphnis and Chloé. However, for the Sinfonietta's unique presentation, we focus on the fusion of Ravel's masterful score and Salgado's vivid images. Maurice Ravel's true gift was the incredible sounds he could coax from instruments, and the score for *Daphnis* is one of his most startling achievements. Full of mysterious and seductive music, it provides the perfect end to an evening spent looking upwards with wonder at secrets hidden in the night sky.

Composer and writer John Glover writes notes, articles, and online courses for organizations such as the Los Angeles Philharmonic, Glimmerglass Opera, the Chicago Sinfonietta, Carnegie Hall, and Opera America. Recent commissions come from Houston Grand Opera, the Five Boroughs Music Festival, and the American Conservatory Theater. He currently lives in New York City where he co-curates the series NewYorkSoundCircuit. For more information, please visit www.johnmakesnoise.com



Mei-Ann Chen,
Music Director and
Conductor [with
photo]

One of the most
dynamic young con-
ductors in America,

Mei-Ann Chen has recently begun her first season as Music Director of the Chicago Sinfonietta. Appointed in August of 2010 as Music Director Designate, she led the Sinfonietta in a concert attended by over 7,000 people in Millennium Park in August of 2011 to introduce her to the people of Chicago, followed by two highly praised concerts to open the 2011-2012 subscription season. Also Music Director of the Memphis Symphony Orchestra, Ms. Chen's charismatic podium style, musicality, and personal warmth have helped fuel her meteoric rise to the top ranks of conductors in the U.S.

In great demand as a guest conductor, Ms. Chen has appeared with the symphonies of Alabama, Atlanta, Baltimore, Chicago, Colorado, Columbus, Edmonton (Canada), Florida, Fort Worth, Honolulu, National (Washington, DC), Oregon, Pacific, Phoenix, Princeton, Seattle, Toronto, and the Grand Teton Festival Orchestra. Worldwide engagements include all the principal Danish orchestras, BBC Scottish Symphony, Bournemouth Symphony, Graz Symphony, Norwegian Radio Orchestra, Tampere Philharmonic, and the Trondheim Symphony. During the 2011-12 season, she will debut with the symphonies of Jacksonville, Naples, Nashville, Pasadena, Sarasota, as well as the National Symphony of Mexico and the Netherlands Philharmonic at the Amsterdam Concertgebouw.

The first woman to win the Malko Competition (2005), Ms. Chen has served as Assistant Conductor of the Oregon Symphony, the Atlanta Symphony, and Baltimore Symphony. Recipient of the 2007 Taki Concordia Fellowship, she has

appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony and Florida Orchestra.

In 2002, Ms. Chen was unanimously selected as Music Director of the Portland Youth Philharmonic in Oregon, the oldest of its kind and the model for many of the youth orchestras in the United States. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and developed new and unique musician-ship programs for the orchestra's members. She was honored with a Sunburst Award from Young Audiences for her contribution to music education.

Born in Taiwan, Mei-Ann Chen has lived in the United States since 1989. She holds a Doctor of Musical Arts degree in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Prior to that, she was the first student in New England Conservatory's history to receive master's degrees, simultaneously, in both violin and conducting. Ms. Chen also participated in the National Conducting Institute in Washington, D.C. and the American Academy of Conducting in Aspen.



Elizabeth Norman,
soprano

Elizabeth Norman
has gained a reputa-
tion as an accom-
plished interpreter of

contemporary composers. As a Winner of The Metropolitan Opera National Finals, The Lynn Harvey and Bel Canto Competitions, The American Opera Society and the Union League Civic and Arts foundation Awards, she appears annually with Symphonies in Chicago as well around the country. Her active career ranges from full stage produc-

PROFILES (CONT.)

tions in theater to concert work, operas, solo recitals, chamber music performances, master classes to television and radio recordings.

Norman has performed concerts and oratorios around the world on some of the most well known stages and halls, including the Metropolitan Opera House, in New York City, the White House and the Kennedy Center in Washington D.C., the Chicago Symphony Center and the Musikverein in Vienna, Austria: as well as in Italy, Israel, and the African Countries of Madagascar, Mauritius, Kenya, Tanzania, and Rwanda for the United States Information Agency.

Highlights from Norman's performances include three world premieres D'vorah by Paul Schoenfield conducted by John Nelson, Doxology by Logan/Harrison conducted by the late Coleridge Taylor-Perkinson, Aurora by conducted by Daniel Barenboim, A Strauss-Gershwin Gala concert and video recording in Vienna with the Strauss Festival Orchestra conducted by Peter Guth and John Morris-Russell, a holiday appearance with Wynton Marsalis singing his arrangement of "Silent Night" and later the soprano soloist with Wynton Marsalis at the Chicago Symphony Center premiering his symphonic work "All Rise," and the Opening Concert of Chicago's Millennium Park and Pavilion with the Grant Park Symphony singing excerpts from Strauss's *Arabella* conducted by Carlos Kalmar.

Noted for her Mahler works, Norman annually performs Mahler's Second, Fourth, and Eighth symphonies, both Mozart and Brahms Requiems, Bach Cantatas and the symphonic works of Strauss, Haydn, Barber, Copland, Villa Lobos and Orff.

Last season included: "An Evening of Elegance" celebrating the works of

Thomas Dorsey at the Chicago Gospel Festival, Carmina Burana with the Eugene Symphony, A Holiday Extravaganza Concert with the Kenosha and Eugene Symphonies, Schubert Mass in A and Magnificat with ARS Viva Symphony, Carmina Burana and Porgy and Bess with the LaPort and West Suburban Symphonies, Carmina Burana, and a Christmas Celebration Concert with the Chicago Sinfonietta. This season includes Mahler 8 with the Oak Park Symphony, a series of recital for the Musician Club of Women, Summer and Holiday Concerts with the Eugene Symphony and Elgin Symphony.

Ms. Norman holds a B.A. in Education & Voice from Morgan State University, Baltimore and a M.M in Vocal Performance from De Paul University, a former Music Consultant for the Chicago Public Schools, Elizabeth is currently a voice professor at Roosevelt University in Chicago where she and husband Arnold Sojourner reside.



José Francisco Salgado, visual artist

José Francisco Salgado is an astronomer and visual artist at the Adler Planetarium in Chicago and Executive Director of KV 265, a non-profit organization whose mission is the communication of science through art. Formally trained in Physics (BS, Univ. of Puerto Rico) and Astronomy (PhD, Univ. of Michigan), he uses his skills in astronomy, education, and visual arts to create multimedia works that communicate science in engaging ways. His education and outreach efforts include an Emmy-nominated astronomy TV news segment (Nuestra Galaxia, WGBO), and critically acclaimed astronomy films (Gustav Holst's *The Planets* and *Astronomical Pictures at an Exhibition*, both commissioned by the Chicago Sinfonietta) created to accompany live

PROFILES (CONT.)

performances of classical music works. These films were featured in the opening ceremony of the International Year of Astronomy (IYA2009) at the UNESCO Headquarters in Paris and were shown around the world as part of IYA2009 festivities. By 2011, the films had been presented more than 50 times in 13 countries including collaborations with the Boston Pops and Buzz Aldrin, the San Francisco Symphony, the Czech National Symphony Orchestra, and the Orchestra e Coro del Teatro Regio di Torino. In August of 2009, Leslie Dunner led the Chicago Sinfonietta in a repeat performance of *The Planets* with Dr. Salgado's film before an audience of over 11,000 people at Millennium Park's Pritzker Pavilion in Chicago.

Salgado, an avid photographer named Photo Ambassador by the European

Southern Observatory, experiments with high dynamic range imaging, time-lapse, infrared, fisheye, and stereoscopic photography to enhance his multimedia works. Through his artwork, Salgado seeks to create visually appealing images to provoke curiosity and a sense of wonder about the Earth and the Universe. His artwork, astronomy films, photographs, and illustrations have been published in magazines and science books, and shown in cities such as San Juan, Chicago, Victoria, Melbourne, Belgrade, Athens, Piestany (Slovakia), Bath, Paris, Madrid, Valencia, Taipei, Torino, Venice, and Prague. He is currently producing new science and symphony films and collaborating with musician/composer Tom Bailey (formerly of British pop group Thompson Twins) under the moniker Bailey-Salgado Project (BSP).

CHICAGO SINFONIETTA HISTORY

The Chicago Sinfonietta was founded by Maestro Paul Freeman in 1987 in response to the lack of opportunity for minority classical musicians, composers, and soloists. The orchestra remains a true trailblazer and a national model for classical music. Chicago Sinfonietta musicians truly represent the breadth of the city's multi-cultural landscape, welcoming audiences from all walks of life.

Under the guidance of Music Director Emeritus Paul Freeman and now Music Director Mei-Ann Chen, the orchestra performs at the highest artistic level and has achieved an outstanding reputation for its innovative programs. The Sinfonietta is dedicated to the authentic performance of Classical, Romantic and Contemporary repertoire and excels at presenting imaginative new works by composers and soloists of color.

The Chicago Sinfonietta has a proud history of having enriched the cultural, educational, and social quality of life in Chicago, while gaining significant recognition on the national and international stage. The orchestra prides itself on programming one-of-a-kind performances that stretch the boundaries of classical music presentations. It performs at Chicago's Symphony Center, Wentz Concert Hall at North Central College in Naperville, and the Harris Theater for Music and Dance at Millennium Park. The Chicago Sinfonietta is the official orchestra of the Joffrey Ballet.

During the first ten years of the Sinfonietta's history, the orchestra embarked on six international tours performing concerts in Germany, Austria, Italy, Switzerland and the Canary Islands. The Chicago Sinfonietta has produced fourteen compact discs, including the much heralded three-disc *African Heritage Symphonic Series* re-

CHICAGO SINFONIETTA HISTORY (CONT.)

leased on Cedille Records in 2002 and a live recording of the 2007 tribute concert to Dr. Martin Luther King, Jr. The orchestra has performed twice at the John F. Kennedy Center in Washington D.C. In August of 2008, the Chicago Sinfonietta made its Pritzker Pavilion debut to over 11,000 people with a multimedia performance of Gustav Holst's *The Planets* accompanied by a video suite created by Adler Planetarium astronomer and artist José Francisco Salgado.

With the announcement of Paul Freeman's planned retirement in 2011, the organization conducted a two-year international search that resulted in the 2010 announcement of Mei-Ann Chen's appointment as Music Director. Maestro Freeman's final season culminated with a national broadcast of his final performance on WFMT 98.7 FM that also featured Maestro Chen as co-conductor for the evening. Maestro Chen's tenure as Music Director was formally introduced to the city on August 14, 2011 with "Hello Chicago!," a spectacular concert in Millennium Park celebrating the diversity of Chicago's neighborhoods and people.

The 2011-2012 Season is the first under the baton of Mei-Ann Chen.

MISSION

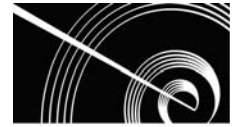
The Mission of the Chicago Sinfonietta is to serve as a national model for inclusiveness and innovation in classical music through the presentation of the highest quality orchestral concerts and related programs. The Chicago Sinfonietta aspires to remove the barriers to participation in, and appreciation of classical music through its educational and outreach programs that expose children and their families to classical music, and by providing professional development opportunities for young musicians and composers of diverse backgrounds enabling new, important voices to be heard. This will help America become a true cultural democracy, in which everyone can share fully in its cultural resources and in which all can contribute to its cultural richness.

CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH

Audience Matters is the Chicago Sinfonietta's core educational program. This program provides an immersive introduction to classical music for elementary school students in the Chicago Public School system. Through the program, students learn about the families of instruments in the orchestra from teaching artists – Sinfonietta musicians – who also relate composers, history, art, and architecture to the various periods of classical music. On multiple visits, musicians from different sections of the orchestra demonstrate their instruments through experiential tools, integrating visual, audio, and tactile elements to help the students learn. In addition, students and their families are invited to all Sinfonietta performances for the season. Over 1,000 students are participating in *Audience Matters* this year thanks to our generous donors.

SEED (Student Ensembles with Excellence and Diversity) provides mentoring for young musicians. The SEED Program identifies talented high school musicians and offers them a series of workshops and master classes taught by Chicago Sinfonietta teacher-musicians in small ensemble settings. The program concludes with a concert performed by the ensembles. The goal of this program is to both inspire and mentor these young artists, and encourage their professional growth for the future.

2011-12 SEASON



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CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH (CONT.)

Project Inclusion: Musicians of Color Fellowship Program

The Chicago Sinfonietta is delighted to welcome the 2011-2012 Fellows for *Project Inclusion*. This program, begun in 2007, provides professional development opportunities for talented minority musicians funded through the generous support of the Chicago Community Trust, the Joyce Foundation, and others. *Project Inclusion* addresses the Sinfonietta's long-term goal of increasing the number of minority musicians playing in orchestras across the U.S. by providing fellowships and ensemble experience for promising young musicians. Recent data shows that less than 3% of orchestral musicians performing with the top 1,000 orchestras are people of color.

Project Inclusion provides 2 year fellowships for young musicians of color that include rehearsing and performing with the orchestra, receiving one-on-one mentoring from senior members of the Sinfonietta, attending master classes and mock auditions, and assistance in job placement after completion of the program.

Name	Instrument
Elizabeth Diaz	Flute
Felix Petit	Violin
Renaudo Robinson	Violin
Victor Sotelo	Cello

We are also delighted welcome the 2011-2012 Project Inclusion Ensemble Fellows who will be performing in smaller ensembles at various community locations throughout the year. They are:

Name	Instrument
Jocelyn Butle	Cello
Brandon Patrick George	Flute
Kevin Lin	Viola
Shawnita Tyus	Violin
Dorothy White	Viola

Project Inclusion Orchestra and Ensemble Fellows Program is managed by Renée Baker. Our mentors include orchestra members Renée Baker, Principal Viola, John Fairfield, Principal French Horn, Janice McDonald, Principal Flute, and Karen Nelson, Principal Second Violin.

We also wish to acknowledge some very important partners whose assistance has been invaluable in developing and implementing *Project Inclusion*:

Chicago College of the Performing Arts at Roosevelt University – Henry Fogel, Dean
DePaul School of Music – Donald E. Casey, Dean
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 2011-2012 Season

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Mei-Ann Chen, Music Director

VIOLIN

Paul Zafer, concertmaster
Carol Lahti, asst concertmaster
Karen Nelson, principal second
David Belden, asst. principal
Charles Bontrager
Elizabeth Brausa-Braithwaite
Melanie Clevert-Sarapa
Kimberly Galva
Terrance Gray
Carl Johnston
David Katz
Carmen Kassinger-Llop
Betty Lewis
Todd Matthews
Nina Saito
James Sanders
Phyllis M. Sanders
Gretchen Sherrell

VIOLA

Renée Baker, principal
Becky Coffman
Andrew Dowd
Scott Dowd
Robert C. Fisher
Vannia Phillips

CELLO

Ann Griffin, principal
Emily Mantell
Edward Moore
William Porter
Andrew Snow

BASS

John Floeter, principal
Brenda Donati
Karl E.H. Seigfried
Alan Steiner

HARP

Faye Seeman, principal
Tija Danolivics

PIANO/ORGAN/CELESTE

Donald Mead

FLUTE

Janice MacDonald, principal
Claudia Cryer
Laura Hamm

FLUTES cont.

Leslie Short
Elizabeth Diaz*

OBOE

Ricardo Castaneda, principal
June Matayoshi, english horn
Tim Sawyier

CLARINET

Leslie Grimm, principal
Elizandro Garcia-Montoya
Dileep Gangolli, Eb clarinet
Daniel Won, bass clarinet

BASSOON

Robert Barris, principal
Amy Rhodes
John Gaudette
Kenneth Potsic, contra bassoon

FRENCH HORN

John Fairfield, principal
Laura Fairfield
John Schreckengost
Elizabeth Mazur-Johnson

TRUMPET

Matt Lee, principal
Edgar Campos
John Burson
Kevin Wood

TROMBONE

Katherine Stubbins, principal
Robert Hoffhines
John McAllister, bass trombone

TUBA

Charles Schuchat, principal

TIMPANI

Robert Everson, principal

PERCUSSION

Jeffrey Handley, principal
Jon Johnson
Blaine Inafuku
Tina Laughlin
Sean Kopp
Ryan Kahlbaugh
Joel Stucki

Note: All members of the orchestra do not play on every concert. Names of string players are listed in alphabetical order, as the Chicago Sinfonietta uses seat rotation except for principals.

* Project Inclusion Fellow

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Lyric Opera Broadcasts: Boris Godunov**

According to a critic in Vienna, bass Ferruccio Furlanetto embodies the character of Russian czar Boris Godunov in Mussorgsky's opera: "Whether in demonstrations of power, fragility, or final collapse, he is the intense center of a monumental tragedy." Lyric Opera's description of this musically and visually colorful drama notes that it is "extraordinary in its intimacy, too – revealing Boris as both the public and the private man, as it peels open the psyche of a tormented ruler who succumbs to his own guilty conscience." George Preston and Roger Pines will co-host the live opening-night broadcast, with the Lyric Opera Chorus and Orchestra conducted by music director Sir Andrew Davis.

Monday, November 7, 7:15 pm
Song of America: Women Composers

"There is no gender in music," said Elinor Remick Warren (1900-1991). Host Thomas Hampson continues his series of exploration of American song by focusing on women composers: Warren, Ruth Crawford Seeger, Amy Beach, Florence Price, Libby Larsen, and Chicago's own Lita Grier. We'll hear recordings by Mr. Hampson himself and by Deborah Voigt, Marian Anderson, Jan DeGaetani, Patrice Michaels, and William Sharp.

Sunday, November 27, 4:00 pm


Ferruccio Furlanetto

Photo: Igor Saharov



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Ian Carrus
Gina Eanes
Raullo Eanes
Shawna Epich
Mary Ellen Fiesler
Kathy Frank
Peggy Frank
Deborah Hatchett
Helen Hatchett
Lucy Hoy
Patricia Andrews Keenan
James Mark
Archie Needham
Deborah Newman
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Dana Simone Stoval
Destiny Stoval
Earl Stubbe
Barbara Yokom
Alenda Young

South Side Chapter

Linda Tuggle, Chair

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Iris Atkins
Julie Bargowski
Beulah R. Brooks
Pauline Spicer Brown
Christine Browne
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