
Mendelssohn's *Elias* (Elijah)

Chicago Symphony Orchestra Riccardo Muti, music director



The Chicago Symphony Orchestra (CSO) is consistently hailed as one of today's leading orchestras. Performances by the CSO are much in demand at home and in the most prestigious music capitals of the world. Led by renowned Italian conductor Riccardo Muti as its tenth music director, the CSO is working to fulfill his vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture the legacy of the CSO while supporting a new generation of musicians, and to collaborate with visionary artists. French composer and conductor Pierre Boulez, whose long-standing relationship with the CSO led to his appointment as principal guest conductor in 1995, was named Helen Regenstein Conductor Emeritus in 2006.

Chicago Symphony Chorus Duain Wolfe, Conductor



The Chicago Symphony Chorus, currently under the leadership of Duain Wolfe, has earned respect, admiration,

and critical acclaim as one of the finest symphonic choruses in the world through its performances in Chicago, throughout the United States, and abroad.

The Chicago Symphony Chorus' storied history began in September 1957, when the Chicago Symphony Orchestra announced that Margaret Hillis, at music director Fritz Reiner's invitation, would organize and train a symphony chorus. Auditions began two weeks later, and in March 1958, the Chicago Symphony Chorus made its subscription concert debut performing Mozart's *Requiem* with Bruno Walter conducting. A few weeks later, Reiner led the Chorus for the first time in performances of Verdi's *Requiem*.

Since then, the Chicago Symphony Chorus has performed and recorded virtually all the major works in the choral symphonic repertoire, given important world premieres, appeared with visiting orchestras, and taken part in many noteworthy milestones in the CSO's history. In June 1994, Duain Wolfe was appointed the second director of the Chicago Symphony Chorus, succeeding Hillis, who was named director laureate.

Chicago Symphony Orchestra recordings featuring the Chorus have won nine Grammy Awards for Best Choral Performance from the National Academy of Recording Arts and Sciences. These recordings include hallmarks of the choral repertoire, ranging from Verdi's *Requiem* and Beethoven's *Missa Solemnis* to Bach's *B Minor Mass* and two recordings of Brahms's *A German Requiem*. The Chorus made its first commercial recording—Prokofiev's *Alexander Nevsky* with Fritz Reiner conducting—with the Orchestra in 1959. The Chorus's most recent recordings under CSO principal conductor Bernard Haitink feature Poulenc's *Gloria* with soprano Jessica Rivera as soloist and Ravel's complete *Daphnis et Chloé*, recorded during concerts in November 2007, and Mahler's *Symphony No. 2* (Resurrection) with soloists Christianne Stotijn and Miah Persson, recorded in November 2008, all on the Orchestra's in-house label, CSO Resound. In addition, the women of the Chorus are featured in Mahler's *Third Symphony* under Haitink, the debut release from CSO Resound in May 2007.

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Helmuth Rilling Guest Conductor



The German conductor, Helmuth Rilling, comes from a musical family. He received his earliest musical training at the Protestant theological seminaries Schöntal an der Jagst and Urach in Württemberg. He then studied organ with Karl Gerock, composition with Johann Nepomuk David, and choral direction with Hans Grischkat at the Stuttgart College of Music from 1952 to 1955. He completed his studies under Fernando Germani in Rome and at the Accademia Musicale Chigiana in Siena.

In 1954, while still a student, Rilling founded his first choir, the forty-member Gächinger Kantorei, with which he gained an international reputation. From 1957, he was organist and choirmaster at the Stuttgart Gedächtniskirche. From 1963 to 1966, he built up the Spandau Choir while teaching choral direction and organ at the Spandau sacred music school. In 1969, he took over from Kurt Thomas as conductor of the Frankfurt Choir remaining there until 1981. From 1966, he was lecturer in choral direction at the Frankfurt Music College, where he was appointed as professor in 1969, and served until 1986. Since 1965, he

has also been conductor of the Stuttgart Bach Collegium, which frequently performs with the Gächinger Kantorei. Guest tours with both ensembles have taken him around the world.

Since 1972, Helmuth Rilling has worked on a recording of all of J. S. Bach's cantatas. In 1981, he founded the Stuttgart Bach Academy, which he also conducts. Other Bach Academies have been set up along similar lines in Japan (1983), Argentina, Poland, Czechoslovakia, Russia, and Hungary. In 1988, he conducted the first performance of the *Messa per Rossini* written by 13 Italian composers (the most prominent being Verdi) and the first performance of which was supposed to have been given on the first anniversary of the composer's death. In 1990, he was appointed as the President of the New Bach Society.

Annette Dasch Soprano



The German soprano Annette Dasch studied at the Hochschule für Musik in Munich and is still guided by professor Josef Loibl. Her international career started in 2000 with winning the competitions in Barcelona and Geneva.

Since then, Annette Dasch has sung at the Staatsoper München, the Deutschen Staatsoper Berlin, the Sächsischen Staatsoper Dresden, the Opéra National de Paris, the Théâtre des Champs Elysées Paris, the Théâtre Royal de la Monnaie Bruxelles of the New National Theatre Tokyo, and at the Salzburg Easter Festival, the Salzburg Festival, the Innsbruck and Vienna Festivals, and the Styriarte Graz.

Annette Dasch has established her name as one of the promising talents of the newer generation of singers, with her successful debuts at the



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Her most important roles include Armida, the Contessa, Donna Elvira, Fiordiligi, Pamina, Aminta, Genoveva, Antonia, Freia, and the Goose Girl. Concerts and Lieder recitals have taken her to the Schubertiade in Schwarzenberg, La Folle Journée de Nantes, and to Paris, Berlin, Vienna, Monaco, Salzburg, London, Brussels, and Naples. She works with such conductors as Seiji Ozawa, Daniel Barenboim, Nikolaus Harnoncourt, Sir Simon Rattle, Marek Janowski, René Jacobs, Ivor Bolton, Bertrand de Billy and Fabio Luisi.

Birgit Remmert Mezzo-Soprano



The German mezzo-soprano, Birgit Remmert, began voice studies at the music school in Braunschweig. She continued her studies at the Detmold Conservatory with professor Helmut Kretschmar.

Upon graduation, she immediately began receiving engagements to sing. She debuted in an unusual work, Heinrich von Biber's *Requiem*, under the direction of Nikolaus Harnoncourt. Another of her notable early appearances was in Beethoven's *Ninth Symphony* under Nikolaus Harnoncourt in London, then in the Styarte Festival, a performance ultimately released on CD. In 1989, she took the title role of Othmar Schoeck's *Penthesilea* in the Festival de Montpellier. Throughout her years in musical study, she was awarded prizes in several renowned international music competitions, such as the German Music Critics' Prize and the Golden Palm award of Ligure in the song recital category. Her debut recital showed her wide musical interest and knack for intriguing program building by including songs of Johannes Brahms, Jürg Baur, Clara Schumann, Samuel Barber, and Pyotr Tchaikovsky.

Offers followed that brought Birgit Remmert to sing

in the Netherlands, Switzerland, Austria, and Poland. Beginning in 1992, she has performed as soloist at opera houses in Zürich. Her roles in her debut year were the Third Lady in *The Magic Flute*, Suzuki in *Madame Butterfly*, Dame Quickly in *Falstaff*, Zita in *Gianni Schicchi*, and Ulrica in *Un Ballo in Maschera*. The last-named of those is one of her most often-repeated roles. She made her debut at the Hamburg State Opera in 1993 as Erda in Wagner's *Siegfried*. She appeared as a soloist also at the Deutsche Oper Berlin, and in Dresden. During her engagements with these opera houses, she has performed a wide range of major operatic roles.

James Taylor Tenor



The American tenor James Taylor was born in Dallas but grew up in Houston. He studied singing with Arden Hopkin at the Texas Christian University and graduated with a BME in 1991. A Fulbright Scholarship enabled his attendance at the Hochschule für Musik

in Munich with Adalbert Kraus and Daphne Evangelatos, culminating in his graduation in 1993 with a master-class diploma.

From 1992 to 1994 James Taylor was a member of the opera studio at the Bayerische Staatoper. He has taken part in numerous concerts including J. S. Bach's passions, *Christmas Oratorio* (BWV 248), *Magnificat* (BWV 243), and cantatas, Felix Mendelssohn's *Elijah*, Zoltán Kodály's *Psalmus Hungaricus*, and Günther Biala's *Oraculum*. He has also made numerous appearances with the Gächinger Kantorei under Helmuth Rilling. Since the spring of 1995, he has been associated with the Stuttgart Opera.

With a repertoire ranging from the Renaissance to the twenty-first century, James Taylor devotes much of his career to the oratorio and concert literature. He is one of the most sought-after Evangelists in the works of J. S. Bach. For many years a resident of Germany, he has

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appeared on major concert stages of North and South America, Japan, and Israel, and in the great concert halls of Europe including Amsterdam's Concertgebouw, Vienna's Musikverein, and the Royal Albert Hall in London. His North American highlights have included performances of Haydn's *Die Schöpfung* with the Cleveland Orchestra, Mozart's *Requiem* with the Detroit Symphony Orchestra, and Beethoven's *Missa Solemnis* with the Nashville Symphony. He has also appeared at the Oregon Bach Festival (1995–98, 2003).

Markus Eiche Baritone



Markus Eiche was born in 1969 in St. Georgen, Germany, and studied with Bernhard Jaeger-Böhm and Carl Davies at the Music Academy of Stuttgart, where he received his

music degree in 1998. He has won several scholarships, has been prize winner of the Robert Saar Competition in Bad Kissingen (1996), and won the 1998 International Singing Competition "Francesco Viñas" in Barcelona.

All these successes led quickly to prestigious engagements in Germany and abroad, such as *Carmina Burana* at the National Theatre of Istanbul; Brahms's *Requiem* in Moscow; concerts with Britten's *War Requiem* in Zurich and Basle; Bach's *St. Matthew Passion* in Basle, Bad Homburg, and Stuttgart, *B Minor Mass* in Zurich and Freiburg, and *Weihnachtsoratorium* and *St. John Passion* in Stuttgart and Freiburg; Sotelo's *Angel Del Terra* in Cologne (world première); Schoeck's *Erwin und Elmire* on a concert tour of Switzerland; Beethoven's *9th Symphony* in Reutlingen; Mahler's *Lieder eines Fahrenden Gesellen* in Madrid; Landowski's *Le Mystere de la Creation* in Reutlingen (world première); Mendelssohn's *Elijah* in St. Georgen and Konstanz; Handel's *Saul* on a tour of Italy; Aribert Reimann's *Nachtstücke* at the Expo 2000; and Mendelssohn's *Paulus* in Stuttgart; and recitals in Germany and Spain.

In Prague, he sang the role of Conte Almaviva in a new production of *Le Nozze di Figaro*, and at the Staatstheater Stuttgart he appeared as Der Menschenfresser in Cui's *Der Gestiefelte Kater*, Hans in Udo Zimmermann's *Die Weisse Rose*, Nazarener in *Salome*, and Zweiter Priester in *Die Zauberflöte*. At the Biennale in Munich, he was invited to sing the baritone part in Sotelo's *De Amore*, which included performances in Amsterdam, Antwerp, Enschede, and Madrid. At the Salzburg Festival, he sang in Busoni's *Doktor Faustus*, in *Don Carlo*, in *Tristan und Isolde*, and in *Ariadne auf Naxos*.

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