

THE BEAT

A Guide to the Chicago Symphony
Orchestra School Concerts
NOVEMBER 28 AND 29, 2018



THE CHICAGO SYMPHONY ORCHESTRA SOUND

**CELEBRATING THE 100TH SEASON OF THE
CSO'S CONCERT SERIES FOR CHILDREN**

The legendary sound of the Chicago Symphony Orchestra is a product of creativity and commitment from some of the greatest musicians on the planet. This concert explores the incredible dedication and amazing teamwork that has made the CSO an extraordinary ensemble for more than 125 years.

Have you ever considered that an orchestra is a miniature society? Every day, musicians of differing backgrounds and opinions work together to achieve the expressive intent of a piece of music. As you prepare for this concert featuring the Chicago Symphony Orchestra, consider how the Orchestra works as a team to bring the music alive for you!

“To be in an orchestra means not only to play your own part, but to live in a community, because the orchestra itself represents a society.”

ARTURO TOSCANINI *ITALIAN CONDUCTOR*



A Musical History

October 16, 1891, marked the first concert of Theodore Thomas' Chicago Orchestra. On that beautiful fall day at the Chicago Auditorium Theatre (*not* Orchestra Hall, which hadn't been built yet!) the audience erupted into applause after the final chords of Tchaikovsky's First Piano Concerto. Not only was the audience applauding the beautiful music, but also the fact that Chicago—"The Second City" and "Hog-butcher for the World"—finally had its very own resident orchestra. Led by the famously exacting Thomas, the orchestra consisted of 86 players (26 Chicagoans and 60 New Yorkers) and included some of the finest musicians of the time. Reviewing the first "official" concert by the Chicago Orchestra on Oct. 17, the Chicago Tribune proclaimed it "an orchestra which will enable Chicago to take rank in the music world commensurate with her standing as one of the great cities of the country."

Thomas conducted the orchestra for 13 full seasons. He died on Jan. 4, 1905, just 21 days after leading the dedicatory concert of Orchestra Hall. The hall was co-designed by Thomas and famed architect Daniel Burnham to replace the echoing Auditorium Theatre as the ensemble's new home. In 1913, after briefly changing the name to the Theodore Thomas Orchestra as a tribute to the great conductor, the group was permanently renamed the Chicago Symphony Orchestra.

The assistant conductor at the time, Frederick Stock, became the orchestra's next music director, serving until 1942. Following Stock, the orchestra had some difficult times until 1953 when Fritz Reiner arrived and transformed the orchestra into an extraordinary ensemble. Georg Solti's tenure as music director began in 1969 and continued the orchestra's international reputation with extensive recordings and tours. By the time Daniel Barenboim became the orchestra's ninth music director in 1991, "The World's Best, Chicago's Own" CSO had become an immense source of pride for residents of the city.

In 2010 famed Italian conductor Riccardo Muti became the tenth and current music director of the CSO. Muti began his tenure with a free concert in Chicago's Millennium Park that drew a crowd of over 25,000 people. Mayor Richard M. Daley declared that day as "Riccardo Muti Day in Chicago."

THE CONCERT PROGRAM

Chicago Symphony Orchestra
Edwin Outwater *conductor*

BERLIOZ

The Corsair Overture

TCHAIKOVSKY

Suite No. 1 from *The Nutcracker*

BARTÓK

Concerto for Orchestra,
II. Presentando le coppie

PRICE

Symphony No. 1, III. Juba

HOFFMAN

Bear Down Chicago Bears

CORIGLIANO

Overture from *Gazebo Dances*

STRAUSS

Don Juan

ROSSINI

Overture to *William Tell*

WITH THE HELP OF AN ASPIRING YOUNG CONDUCTOR, CSO ASSOCIATE CONDUCTOR IRWIN HOFFMAN LEADS THE ORCHESTRA IN A YOUTH CONCERT DURING THE 1966-67 SEASON.





Teamwork

The Concerto for Orchestra is **Bela Bartók's** [say: **BAR-toke**] most popular work. As the name of the piece suggests, every instrument family is featured in this concerto. Each principal player is called upon to solo, and yet all this talent is united into a work that is deeply expressive. This concerto is an example of the teamwork needed to perform a large orchestral piece of music. It insists that musicians intently listen and respond to one another across the sections of the ensemble. As you listen to this piece, you will hear the ever-popular sound of the Chicago Symphony Orchestra's brass section, which has long been known for its matchless brilliance, mighty sound and spectacular power, contributing to the Orchestra's legendary and distinctive "Chicago Sound." The 1955 recording of the Concerto for Orchestra, conducted by Fritz Reiner, remains the seminal recording of the piece, as the Chicago Symphony Orchestra combines its effort and plays this piece with a fierce fire.



Album cover for the 1955 recording of Bartók conducted by Fritz Reiner.

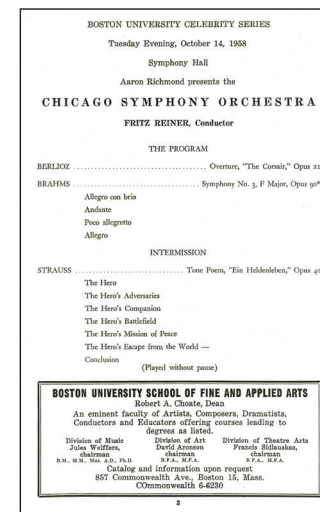
The Perfect Concert

In 1958, Fritz Reiner conducted the orchestra on an Eastern U.S. tour. The concerts all began with *The Corsair Overture* by **Hector Berlioz** [say: **Ber-lee-ohz**] which is remarkable for its rhythmic spirit and energy. During the performance in Boston on the night of October 14, this overture became part of the orchestra's legend, as it was the opening piece to the "perfect concert."

According to the CSO's principal horn at the time, "The concert started off brilliantly, as the Berlioz would require, but as the concert progressed, it became apparent that we were about to give a flawless performance. [...] It went on and on, till... we all began to realize that we were giving the perfect performance. And that is when the tension began mounting, much the same



as the pitcher realizes in the eighth inning that he has a perfect no-hitter in the making, where each pitch becomes even more intense. [...] It was an absolutely flawless production. [...] Afterwards, I noticed that Dr. Reiner was crying with tears running down his face, so I took the liberty to ask him why. He answered, 'Well, we just had a perfect concert.' It was like we had just won the World Series." (*Philip Farkas and His Horn: A Happy Worthwhile Life* by Nancy J. Fako, 1998)



Program from the "Perfect Concert."

The Orchestra on Tour

The Chicago Symphony Orchestra made its first overseas tour to Europe in 1971, with music director Georg Solti. The Orchestra was on the road for nearly six weeks, playing twenty-five concerts in fifteen venues in nine countries (Austria, Belgium, England, Finland, France, Germany, Italy, Scotland and Sweden). No other international tour since has included more concerts or a wider variety of programming.

When the Orchestra returned to Chicago, the musicians received a hero's welcome: a tickertape parade down State and LaSalle streets.



Top: Recording Mahler's Eighth Symphony at the Sofiensaal in Vienna
Bottom: Carlo Maria Giulini and Georg Solti

SINCE 1971 THE ORCHESTRA HAS MADE 60 INTERNATIONAL TOURS!





Da Bears

In January 1986, Chicago Bears fever invaded Orchestra Hall! After a concert on January 23, members of the Chicago Symphony Chorus—wearing Bears sweatshirts—streamed on stage and Sir George Solti led the Orchestra and Chorus in the Bear’s fight song, *Bear Down Chicago Bears*, by Al Hoffman. The audience joined in the singing, which had everyone energized for the big game the following Sunday. On January 26, 1986, the Bears beat the New England Patriots in Super Bowl XX, 46-10.



Cover art of Sir Georg Solti sporting a bear hat on the Orchestra’s recording of “Bear Down Chicago Bears.”



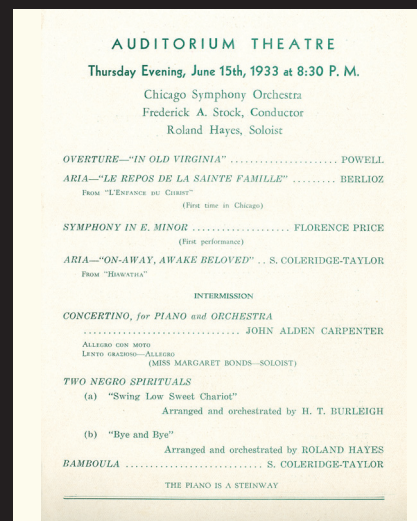
Composers-in-Residence

In 1987, Sir Georg Solti invited **John Corigliano** [say: kor-ig-lee-AHN-o] to become the Chicago Symphony Orchestra’s first composer-in-residence. His Symphony No. 1, commissioned for the Orchestra’s centennial, was composed in response to his deep feelings of loss, anger and frustration at having lost so many friends to the AIDS epidemic.

John Corigliano stated that, “*Gazebo Dances* was originally written as a set of four-hand piano pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title, *Gazebo Dances*, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella.”

Since the CSO’s Composer-in-Residence program was initiated with Corigliano in 1987, the orchestra has continuously employed an in-house composer. In July 2018, Missy Mazzoli was named the tenth and current composer-in-residence.

Daniel Barenboim and John Corigliano at the piano.



Florence Price A GROUND-MAKING MOMENT

As part of the 1933 World’s Fair in Chicago, called *A Century of Progress International Exposition*, in honor of the city’s centennial, the Chicago Symphony Orchestra presented a concert of music featuring not only African American soloists, but also several works by black composers. The centerpiece of the concert was the world premiere of Florence Price’s Symphony No. 1 in E Minor, conducted by Frederick Stock. With this event, Price became the first black female composer to have a large-scale composition performed by a major American orchestra.

Born in Arkansas in 1887, Florence B. Price moved to Boston at age 14 where she enrolled in the New England Conservatory of Music. After graduating in 1906, she returned to Arkansas and held several teaching positions until 1927 when her family moved to Chicago. She continued her composition studies here, and went on to write some 300 works, becoming the first black woman in the U.S. to be recognized as a symphonic composer.

Top: Program from the Orchestra’s concert celebrating *A Century of Progress*
Bottom: Composer, Florence Price



Helen Kotas FIRST FEMALE IN THE CSO

In 1941, Frederick Stock appointed Helen Kotas to the position of principal horn, making her the first woman to hold a rostered position in the Chicago Symphony Orchestra. In fact, Kotas was the first woman to be hired as principal of any section, except harp, in a major U.S. orchestra. She joined the orchestra to fill the vacancy left by Philip Farkas when he left to join the Cleveland Orchestra. Kotas served as principal horn until 1947, when Farkas returned to the Orchestra. She moved to third chair for one season and left the orchestra in 1948.

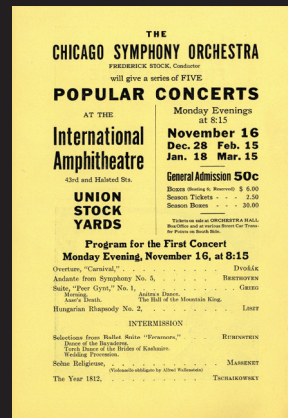


Kotas surrounded by the rest of the horn section in October 1941.

Bringing the Community Together

The Chicago Symphony Orchestra has a long history of playing concerts that bring together the Chicago community:

- On November 16, 1925, Frederick Stock and the CSO inaugurated a series of Popular Concerts at Chicago's Union Stock Yards.
- During the summer of 1971, Margaret Harris became the first African American woman to conduct the Chicago Symphony Orchestra, leading the "Symphony in the Streets" concerts.
- In September 1991, Daniel Barenboim led the Orchestra in a free concert at Grant Park which featured a wide variety of music celebrating the city's ethnic diversity and unique neighborhoods.
- On the fourth anniversary of the 2001 terrorist attacks, the Chicago Symphony Orchestra gave a free concert at Millennium Park featuring Aaron Copland's *Lincoln Portrait*, narrated by then-freshman U.S. Senator Barack Obama.
- To celebrate Giuseppe Verdi's 200th birthday on October 10, 2013, Riccardo Muti led the Chicago Symphony Orchestra and Chorus in Verdi's *Requiem* at Orchestra Hall. The *Requiem* was projected live around the city, as well as live-streamed across the Internet.



Top left to right: Concert program from the Union Stock Yards, Margaret Harris leading a "Symphony in the Streets" concert, Daniel Barenboim conducting in Grant Park
Bottom left to right: then-U.S. Senator Barack Obama, Riccardo Muti at a performance of Verdi's *Requiem*



Richard Strauss

On November 5, 1897, under the baton of Theodore Thomas, the Chicago Symphony Orchestra first performed *Don Juan* by Richard Strauss. Based on Nikolaus Lenau's German verse play about "The Don Juan legend" that originated in Renaissance-era Spain, this tone poem features a horn theme that has become Strauss' calling card. Since its first performance, this piece has been recorded by the Chicago Symphony Orchestra numerous times:

- 1954. Fritz Reiner conducting. RCA
- 1960. Fritz Reiner conducting. RCA
- 1972. Sir Georg Solti conducting. London
- 1990. Daniel Barenboim conducting. Erato

One of the many recordings made by the CSO featuring *Don Juan* by Richard Strauss.

The Finale "A FANFARE FOR FREEDOM"

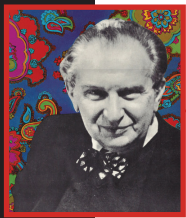


The 2018/19 CSO season opened on September 20 with a free Concert for Chicago at Millennium Park's Pritzker Pavilion. More than 10,000 Chicagoans came out to hear the Orchestra and the Civic Orchestra of Chicago, which opened with Gioachino Rossini's exciting and popular piece, the Overture to *William Tell*. **Rossini's [roh-see-nee]** landmark, four-hour-long opera, *William Tell*, was inspired by the legend of a Swiss patriot and is probably best known for its overture, which Maestro Muti has described as a "fanfare for freedom" and contains the familiar theme that was made famous in the popular 1950's TV series "The Lone Ranger."

Every season, the Chicago Symphony Orchestra sound is heard not only in Chicago, but all around the world. At every concert, individual musicians extend their best effort and put the beauty of the music above themselves. Each musician also commits to learn from the past and steward this tradition into the future. This expectation was established by Theodore Thomas who created a culture of aspiration and excellence: leadership, ownership, and stewardship. The sound of the CSO is much bigger than sound. It's a promise of reward; of something great! We invite you to return soon to Symphony Center to hear the Chicago Symphony Orchestra sound once more.



1891 First concert of Theodore Thomas' Chicago Orchestra



1897 Theodore Thomas conducts Richard Strauss' *Don Juan* with the Orchestra



1925 Frederick Stock conducts the Orchestra at Chicago's Union Stock Yards



1933 The Orchestra performs Florence Price's *Symphony No. 1 in E minor*



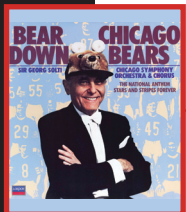
1941 Frederick Stock appoints Helen Kotas to the position of Principal Horn



1958 Fritz Reiner conducts the Orchestra in the "perfect concert"



1971 The Orchestra is welcomed back to Chicago with a ticker tape parade



1986 Chicago Bears fever invades Orchestra Hall



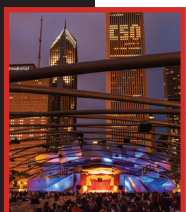
1987 Sir George Solti invites John Corigliano to be the first composer-in-residence



1991 Daniel Barenboim conducts a free concert in Grant Park



2005 Then-U.S. Senator Barack Obama narrates the Orchestra's performance of *Lincoln Portrait*



2010 September 19 is declared "Riccardo Muti Day in Chicago"



2018 Maestro Muti conducts the Overture to *William Tell* at Millennium Park

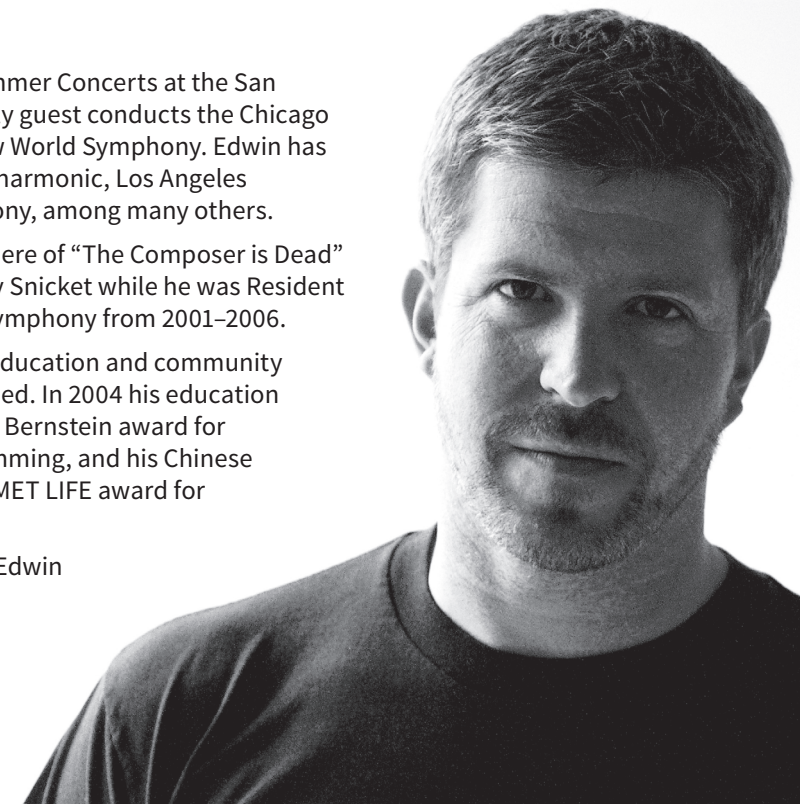
THE CONDUCTOR Edwin Outwater

Edwin Outwater is Director of Summer Concerts at the San Francisco Symphony, and regularly guest conducts the Chicago Symphony Orchestra and the New World Symphony. Edwin has also conducted the New York Philharmonic, Los Angeles Philharmonic and Seattle Symphony, among many others.

Edwin conducted the world premiere of "The Composer is Dead" by Nathaniel Stookey and Lemony Snicket while he was Resident Conductor of the San Francisco Symphony from 2001–2006.

Edwin Outwater's work in music education and community outreach has been widely acclaimed. In 2004 his education programs were given the Leonard Bernstein award for excellence in educational programming, and his Chinese New Year Program was given the MET LIFE award for community outreach.

Born in Santa Monica, California, Edwin loves to read and earned his undergraduate degree from Harvard University in English literature.



THE ORCHESTRA

Founded in 1891, the **Chicago Symphony Orchestra** is considered one of the greatest orchestras in the world. In collaboration with the best conductors and guest artists from around the world, the CSO performs well over 100 concerts each year at its downtown home, Symphony Center, and at the Ravinia Festival on Chicago's North Shore, where it is in residence each summer.

Through the Negaunee Music Institute, the CSO engages nearly 200,000 Chicago-area residents annually. Music lovers outside Chicago enjoy the sounds of the Chicago Symphony Orchestra not only through its Chicago Symphony Orchestra Radio Broadcast Series and best-selling recordings on its highly acclaimed record label CSO Resound, but also through frequent sold-out tour performances in the United States and around the globe.

THE AUDIENCE

As an audience member, you play an important role at the concert. Demonstrate your part at the concert by:

- coming to the performance, relaxing, and enjoying the music
- listening to the innovative music on this program very carefully and with great attention
- clapping and showing appreciation for the performers when the music ends

Remember, attending a live concert is different than watching movies or television, because the performers are in the same room as you. To do their best, the musicians need you to watch and listen very closely.



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NOVEMBER 28 AND 29, 2018

To make a gift in support of the work of the Negaunee Music Institute at the CSO, call 312-294-3100 or visit cso.org/give.



CHILDREN FILLED THE SIDEWALK OUTSIDE ORCHESTRA HALL BEFORE A YOUTH CONCERT IN MARCH 1973.

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Each year, the Chicago Symphony Orchestra Association invests more than \$5 million in innovative education and engagement programs that inspire audiences, train young musicians, provide broad access to the CSO and serve Chicago and the world. The Institute gratefully acknowledges the following major donors for their support, as well as the many other individuals and institutions that contribute each year. Without their generosity, the work of the Institute would not be possible.

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CHICAGO'S OWN
GOOD HANDS

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