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2012/13 CSO Chamber Music Series at the Art Institute of Chicago

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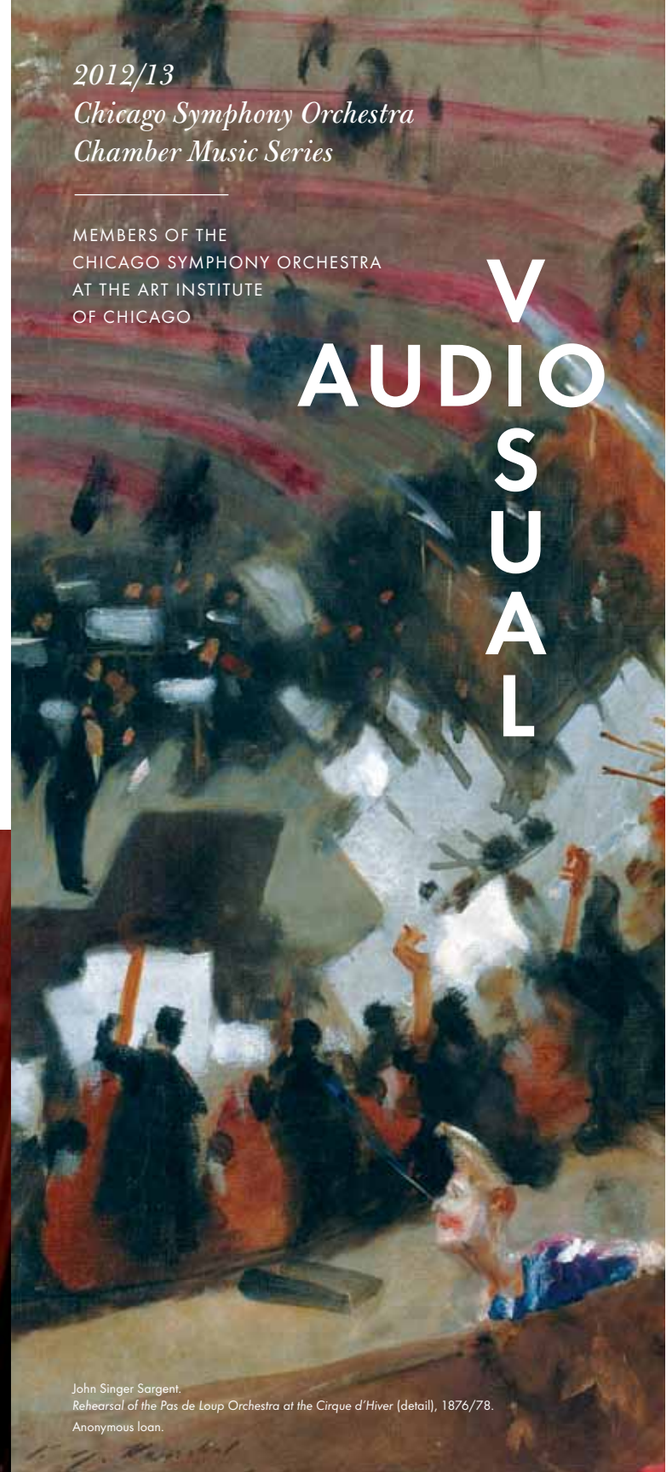

2012/13
Chicago Symphony Orchestra
Chamber Music Series

MEMBERS OF THE
CHICAGO SYMPHONY ORCHESTRA
AT THE ART INSTITUTE
OF CHICAGO

AUDIO VISUAL

John Singer Sargent.
Rehearsal of the Pas de Loup Orchestra at the Cirque d'Hiver (detail), 1876/78.
Anonymous loan.

AUDIO VISUAL

What better example of the phrase "audio-visual" can there be than listening to chamber music performed under the roof of one of the world's great art collections? Members of the Chicago Symphony Orchestra present programs that reflect or mirror the exhibitions—temporary and permanent—of the Art Institute of Chicago.

Over five Sunday afternoons in Fullerton Hall, under the inspiring gaze of the Tiffany glass dome, we share masterpieces of the chamber repertoire, preceded by short talks discussing both the art and music, and followed by a gallery tour to see the artwork.

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
MUSIC DIRECTOR

ART INSTITVTE CHICAGO

5 Sundays at 2:00

EASTERN INSPIRATIONS
October 28

Katsushika Hokusai.
Beneath Mannen Bridge in Fukagawa from the series *Thirty-six Views of Mt. Fuji*, c. 1830/32.
Clarence Buckingham Collection.

OBERON ENSEMBLE
Stephanie Jeong *violin*
Catherine Brubaker *viola*
Kenneth Olsen *cello*
Kuang-Hao Huang *piano*

Ravel
Piano Trio
Fauré
Piano Quartet No. 1

The thrill of "The Orient" dug deep into 19th century sensibilities. As an architect, art dealer and designer, Frank Lloyd Wright was fascinated by the art and culture of Japan. Through his early visits to Japan's national pavilion at the World's Columbian Exposition in Chicago and his lengthy sojourns in the country itself, he developed a lifelong love affair with the art of the woodblock print. His designs were forever changed by his new experiences weaving together East and West. Maurice Ravel's starting point in the *Pantoum* movement of his trio comes from the Malay poetic form of the same name (a source of inspiration also for Baudelaire and Verlaine), with its isometric rhythms, alternating rhymes and simultaneous development of two themes.

ORPHEUS AND THE POWER OF SONG
January 13

Jean-Baptiste-Camille Corot.
Wounded Eurydice, 1868/70.
From the Henry Field Memorial Collection.

TOURMALINE TRIO
Cornelius Chiu *violin*
Gary Stucka *cello*
Andrea Swan *piano*
Regina Hilse *soprano*

Beethoven
Piano Trio, Op. 1, No. 3
Beethoven
Folk Songs for Soprano and Piano Trio
Arensky
Piano Trio No. 1

In the newly opened galleries of ancient art, we are reminded of the ability of music to affect emotions. Antiquity gives us no stronger musical image than Orpheus with his lyre and his gift of song. And nowhere is this power more evident than in his lament for the lost Eurydice. Anton Arensky's piano trio, perhaps his most successful large-scale work, centers on the third movement Elegy, a lament for the great Russian cellist Karl Davydov, to whose memory the work is dedicated.

GREAT EXPERIMENTATIONS
March 10

Pablo Picasso.
Head of a Woman (Fernande), 1909.
Alfred Stieglitz Collection.
© Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

PAGANINI QUARTET
Alison Dalton *violin*
Hermine Gagné *violin*
Diane Mues *viola*
Karen Basrak *cello*

Bartók
String Quartet No. 1: *Lento*
Haydn
String Quartet No. 1 *(The Hunt)*
Wolf
Italian Serenade
Bartók
String Quartet No. 5

Pablo Picasso, whose genius is celebrated in *Picasso and Chicago*, was noted, as much as any other artist, for his constant experiment with style and technique. Bela Bartók provides a musical analogy with the late Romantic, post-Wagnerian *Lento* movement of his first quartet forming a sharp contrast with the symmetrical construction of his five-movement Fifth Quartet, written a quarter of a century later.

MUSIC OF THE COURT
April 28

François Clouet.
Portrait of Elizabeth of Austria, wife of King Charles IX, France.
Gift of Mrs. Lilian S. Timken.

VILLANDRY TRIO
Robert Chen *violin*
John Sharp *cello*
Rieko Aizawa *piano*

Mendelssohn
Piano Trio No. 2
Beethoven
Piano Trio, Op. 97 *(Archduke)*

Royal and noble patronage has supported and sustained artists and composers through the centuries. Artists working for patrons were often burdened by detail-laden commissions, but again and again pushed the boundaries of their art despite the often strict rules of the patron. Beethoven often chafed at such restrictions to his artistic freedom, but made an exception for Archduke Rudolf of Austria, who was both patron and friend—as well as piano and composition student—of the great composer.

RIVERS
May 19

Peter Henry Emerson.
The Black Pool, Near Hoddeson, 1888.
Restricted gift of William Mares.

TONONI ENSEMBLE
Fox Fehling *violin*
Charlie Pikler *viola*
Daniel Katz *cello*
Roger Cline *bass*
Susan Merdinger *piano*
J. Lawrie Bloom *clarinet*
Singers from the Chicago Symphony Chorus

Schubert
Selected Songs
Schubert
The Shepherd on the Rock
Schubert
Piano Quintet *(Trout)*

Imagery of rivers abounds in the Art Institute's galleries: a shared experience, a passage of ideas from one land to the next, a life source, a solitude, a possibility. As the CSO's *RIVERS* festival reaches its full flow, we dive into the limpid streams of Schubert's genius with a program centered on one of the most famous songs he ever composed, *Die Forelle (The Trout)*. The Tononi Ensemble is joined by singers from the Chicago Symphony Chorus in a selection of *Lieder* on riverine topics as well as the heart-rending late song with clarinet obbligato, *The Shepherd on the Rock*. The well-known *Trout* Quintet closes the concert.

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RENEWAL DEADLINE: OCTOBER 8, 2012