



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION ANNOUNCES PROGRAMMING FOR 2011/12, RICCARDO MUTI'S SECOND SEASON AS MUSIC DIRECTOR

Bank of America Continues as Global Sponsor of the CSO

Season Highlights Include:

- Music Director Riccardo Muti leads the CSO in 10 weeks of subscription concerts and six weeks of touring; appears on multiple series, including *Afterwork Masterworks*, *Beyond the Score*, and *Symphony Center Presents Orchestra* series for the first time; undertakes his first international and West Coast tours as music director, and conducts a run-out concert to Ann Arbor, two world premieres, and Symphony Ball
- A FREE community concert launches Music Director Riccardo Muti's second season
- The CSO's 2011/12 season focus, *An Exuberant Era: 1911/12*, honors Gustav Mahler on the centennial of his death and features his music, as well as other works from that time which have become foundations of the orchestral repertoire
- *Keys to the City Piano Festival* is a three-week, 13-event festival curated by Emanuel Ax, showcasing the instrument's history and its roles in many forms from classical music to jazz; also included are FREE symposia and a FREE Chicago piano day for piano enthusiasts of any ability level
- Eight CSO musicians are spotlighted as soloists with the Orchestra: Concertmaster Robert Chen, Principal Second Violin Baird Dodge, Principal Viola Charles Pikler, Principal Cello John Sharp, Principal Flute Mathieu Dufour, Bass Clarinet J. Lawrie Bloom, Principal Bassoon David McGill, and Principal Trumpet Christopher Martin
- The CSO gives three world premieres of commissioned works, one each by CSO Mead Composer-in-Residence Anna Clyne and Mason Bates, and one by James Matheson
- The revitalized MusicNOW series continues under the curatorship of Mason Bates and Anna Clyne featuring an eclectic lineup of works by each of them, their teachers, and composers with a broad range of influences, as well as a guest appearance by innovative Angolan-born artist Victor Gama
- The Institute for Learning, Access, and Training launches *Once Upon a Symphony* for young children; continues *Dream Out Loud* and *Orchestra Explorers* programs; and further expands its community engagement through the Citizen Musician movement, its work with incarcerated youth at the Illinois Youth Center in Warrenville, and begins a new partnership with the University of Chicago Charter School's Woodlawn campus
- *Symphony Center Presents* programs spotlight the collaboration between CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma, musicians from the CSO, and distinguished visiting artists; other visiting artists include violinist Joshua Bell, pianist Evgeny Kissin, the Australian Chamber Orchestra with Dawn Upshaw, and jazz greats Brad Mehldau and Joshua Redman; programming for the *Symphony Center Presents Jazz, Piano, and Chamber Music* series featured in *Keys to the City Piano Festival*

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CHICAGO (February 14, 2011)—The Chicago Symphony Orchestra Association (CSOA) has announced programming for the 2011/12 season, the Orchestra's 121st season and Riccardo Muti's second season as the 10th music director of the Chicago Symphony Orchestra. Continuing to support Maestro Muti's vision for the CSO—to deepen the Orchestra's 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—2011/12 offers more than 200 events across the Chicago Symphony Orchestra subscription series, *Symphony Center Presents* series, and programs of the Institute for Learning, Access, and Training.

Muti's second season as music director features him leading 10 weeks of subscription programming through multiweek appearances in September and October (September 22-October 8); January and February (January 26-February 11); March (March 7-17); and June (June 14-24), as well as nearly six weeks on tour with the Orchestra both overseas and in the U.S.

After working very closely with my artistic staff at the Chicago Symphony Orchestra Association," says Music Director Riccardo Muti, "I have planned a season that showcases the masterful artistry of this great Orchestra, builds on our relationships with visionary artists, and further strengthens our commitment to serving the greater Chicago community, as well as communities abroad.

"In 2011/12, I am joined by creative artists both as soloists and collaborators, and we will share in making music that reflects back through history and looks to the future. Judson and Joyce Green Creative Consultant Yo-Yo Ma will appear as soloist with the orchestra, as a chamber musician, and most importantly, as a citizen musician. Making the world around us a better place through music—no matter if you are in the greatest orchestra or among the youngest artists—we cannot overlook the importance of being ambassadors to those who are in need.

"Investing in the future of music is also important to me and I am happy that the two Mead Composers-in-Residence, Anna Clyne and Mason Bates, are becoming an integral part of the cultural scene in Chicago. Mason is writing a work that reflects the progress of our planet and its reliance on energy using sounds he has recorded from around Chicago to anchor his composition. Anna's piece takes its inspiration from the musicians of the Chicago Symphony Orchestra and highlights some of the musical personalities within the Orchestra. I am looking forward to conducting their first commissioned works for the CSO this season."

CSOA President Deborah Rutter comments, "The 2011/12 season celebrates Chicago's rich cultural life and the Orchestra's great history, exploring both the well-known and the less familiar music of the past and the future. Riccardo Muti's leadership is evidenced in the extraordinary breadth and depth of our programs, and in his choice of artists to come and collaborate with our Chicago Symphony Orchestra musicians. The season's repertoire is rich, and also brings back some repertoire that hasn't been heard here for a very long time.

"I'd like to thank our friends at Bank of America for their ongoing global sponsorship of the Chicago Symphony Orchestra. It is through partnerships such as these that we are able to dream big and make things happen."

"Bank of America's partnership with the Chicago Symphony Orchestra is a core component of our international arts and culture programming, which supports not only arts institutions themselves, but through them the communities they serve and the varied audiences they reach, including young people who are enriched by their education and outreach programs. The CSO and Maestro Muti have set a standard of excellence not only for music but for worldwide programming that brings together people of many backgrounds and nations," said Rena M. DeSisto, global arts and culture executive from Bank of America Merrill Lynch. "As a global company doing business in more than 150 countries with more than 300,000 employees, our program of arts support is an integral part of our mission to create greater economic prosperity."

A key element of Maestro Muti's ongoing institutional vision is represented this season through the Orchestra's collaborations with such distinguished and visionary artists as Judson and Joyce Green Creative Consultant Yo-Yo Ma, Helen Regenstein Conductor Emeritus Pierre Boulez, former Principal Conductor Bernard Haitink, Mead Composers-in-Residence Mason Bates and Anna Clyne, and pianist Emanuel Ax, who, this year, takes on an expanded role with the CSO as curator of the *Keys to the City* Piano Festival. Among the many other talented guest conductors and soloists whom Maestro Muti has invited to work with the CSO next season are Ildar Abdrazakov, Pierre-Laurent Aimard, Yefim Bronfman, Semyon Bychkov, Charles Dutoit, Stephen Hough, Leonidas Kavakos, Esa-Pekka Salonen, Michael Tilson Thomas, Mitsuko Uchida, Jaap van Zweden, and Frank Peter Zimmermann.

Muti's vision is further reflected in his desire to bring together a broad spectrum of the world's most distinguished soloists for creative and innovative programs. Supporting this desire, the CSO Association's 2011/12 programming features an unparalleled array of artists for an extraordinary season across all of its series: CSO subscription; *Symphony Center Presents* Chamber Music, Orchestra, Piano, Jazz, and MusicNOW; and programs of the Institute for Learning, Access, and Training.

Muti's influence is also evident in presentations beyond the CSO subscription series. This year, he appears with the CSO in both the critically acclaimed *Beyond the Score* series and the *Symphony Center Presents* Orchestra series, as well as in the season-long exploration, *The Exuberant Era: 1911/12*, a multiseries, multigenre concept which serves as a cornerstone of the season, exemplifying all of the elements of Muti's vision for the CSO.

The Exuberant Era: 1911/12 takes CSO audiences on a journey to a century ago by looking at what musical life was like at the time of Gustav Mahler's death in 1911. Mahler becomes the lynchpin of this survey, with the CSO honoring his contributions to the orchestral canon by performing three of his symphonies (Nos. 1, 4, and 6), one large song-symphony (*Das Lied von der Erde*), a less well-known work (*Blumine*), and a re-creation of the last program Mahler conducted in New York.

Beyond Mahler's work, however, the years 1911 and 1912 represent a bridge from the post-Romantic era to the modern age. The CSO explores other elements of the musical world during this time in history, revealing not only the richness and diversity of composition in 1911 and 1912, but also demonstrating how the works of other composers—such as those by Ravel, Prokofiev, Debussy, Stravinsky, Falla, and Schoenberg—were so boldly unconventional, yet highly influential for their time, and have since taken their place as standards in the classical canon. This season-long focus also includes the recreation of a CSO concert from 1911, which was performed to honor the centennial of Liszt's birth.

Throughout the 2011/12 season, the CSO also explores the sociological impact and wide-ranging repertoire of the piano, culminating in a three-week festival, *Keys to the City*, from May 20 through June 12. Festival curator and frequent CSO guest artist Emanuel Ax has invited an array of artists to perform engaging recitals, dynamic symphonic concerts, and captivating collaborations that delve into the varied facets of the piano in genres ranging from classical to jazz to pop. This multifaceted festival includes a range of concerts and events across multiple series—CSO subscription; *Symphony Center Presents* Piano, Chamber Music, Jazz; and Institute programs—spotlighting the piano in a variety of repertoire. The festival also includes free symposia which explore the evolution of the piano from the pianoforte and harpsichord to the modern-day instrument, and the evolution of the piano concerto, as well as a free community piano day, hosted by David Hyde Pierce and Emanuel Ax. This community day offers pianists of all abilities—amateur, intermediate, and professional—the opportunity to perform, creating multiple opportunities for citizen musicians to participate and further expand the impact that they have in their communities.

Riccardo Muti's additional CSO subscription concerts in 2011/12 showcase the artistic excellence and unparalleled versatility of the Orchestra through wide-ranging repertoire including works by Cherubini, Verdi, Liszt, Tchaikovsky, Wagner, Rota, Orff, Bruckner, and Honegger, while demonstrating Muti's commitment to the music of today with world premieres of three new CSO commissions from CSO Mead Composers-in-Residence Mason Bates and Anna Clyne, as well as James Matheson.

The broad offerings of the *Symphony Center Presents* series—Piano, Chamber Music, Orchestra, Jazz, and MusicNOW, as well as Special Concerts—set the tone for a season of extraordinary variety at Symphony Center and complement Maestro Muti's vision: to present and collaborate with the world's leading artists. Concerts in the Piano and Chamber Music series fit seamlessly into the *Keys to the City* Piano Festival, curated by Emanuel Ax, that brings together some of the most highly respected artists from different piano genres, and CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma continues his collaboration with the musicians of the CSO through a chamber music presentation.

Symphony Center Presents boasts one of the most comprehensive and widely-heralded jazz series in the country. Highlights include Brad Mehldau and Joshua Redman sharing a bill and a multiday residency by the Jazz at Lincoln Center Orchestra, featuring Wynton Marsalis, which performs two concerts, as well as a Jazz for Young People concert in connection with the CSO's Institute for Learning, Access, and Training. The *Keys to the City* Piano Festival features a jazz piano showcase by pianists Bill Charlap and Renee Rosnes.

The *Symphony Center Presents* collection of Special Concerts showcases the finest in vocal performances, jazz, world music, holiday concerts, and family programs. This season, programs range from the acclaimed CSO brass to chamber music with Yo-Yo Ma and Sergio and Odair Assad, and a distinguished roster of world music programs from around the globe, ranging from mariachi, gospel, and jazz to folk music from the Balkans, Ireland, India, and Spain.

Mead Composers-in-Residence Mason Bates and Anna Clyne have been working collaboratively to create four exciting concerts for the 2011/12 MusicNOW series at Chicago's Harris Theater for Music and Dance. After a highly successful first year as curators, Bates and Clyne look forward to new multimedia partnerships and collaborations for their second year. Complete programming will be announced at a later date.

Other popular returning series include *Friday Night at the Movies*, which brings movies to life as the Chicago Symphony Orchestra performs their scores live while the film is shown on the big screen, and *Afterwork Masterworks*, the 6:30 p.m. start-time concert series that can be enjoyed just as the work day ends.

One of the pillars of Riccardo Muti's vision for the CSOA is to expand and deepen the connection to the Chicago community. In keeping with that vision, Yo-Yo Ma was appointed as the CSO's first Judson and Joyce Green Creative Consultant in December 2009. Ma's passion and creativity have led to exciting new partnerships and initiatives through the Institute for Learning, Access, and Training, such as a new partnership with the University of Chicago Charter School's Woodlawn Campus; *Once Upon a Symphony*, a new concert series for families with children ages 3-5; and the Citizen Musician initiative.

Bank of America is proud to be the global sponsor of the Chicago Symphony Orchestra.

As one of the world's largest financial institutions and a major supporter of arts and culture, **Bank of America** has a vested interest and plays a meaningful role in the international dialogue on cultural understanding. As a global company, Bank of America demonstrates its commitment to the arts by supporting such efforts as after-school arts programs, grants to help expand libraries, programs to conserve artistic heritage as well as a campaign to encourage museum attendance. Bank of America's unique program offers customers free access

to more than 150 of the nation's finest cultural institutions through its acclaimed *Museums on Us*® program, while *Art in our Communities*® shares exhibits from the company's corporate collection with communities across the country through local museum partners. The Bank of America Charitable Foundation also provides philanthropic support to museums, theaters, and other arts-related nonprofits to expand their services and offerings to schools and communities.

CHICAGO SYMPHONY ORCHESTRA PROGRAMS

SUBSCRIPTION CONCERTS WITH RICCARDO MUTI

Riccardo Muti leads 10 weeks of subscription programming—as well as nearly six weeks of touring—with the CSO, in addition to community and free events. His 10 weeks in Chicago include four multiple-week periods. Tours take place in August and September, February, and April. Presentations of high-profile programs showcase the versatility and legendary artistry of the Chicago Symphony Orchestra in Chicago and on tour.

Events and concerts led by Riccardo Muti include:

- Free Community Concert (LOCATION TBD). Riccardo Muti again kicks off the CSO's season with a free performance that is open to all, maintaining his commitment to bringing music to the widest possible audience. The program includes Tchaikovsky's Symphony No. 5 and Ibert's Flute Concerto featuring CSO Principal Flute Mathieu Dufour as soloist. (*September 22*)
- Muti's first subscription concerts of the 2011/12 season bring the spotlight back to Symphony Center with the same season-opening program featured on September 22. Nino Rota's Suite from *The Leopard* opens the concert and Ibert's Flute Concerto follows with Dufour as soloist; the program ends with Tchaikovsky's Fifth Symphony. (*September 23 and 27*)
- Pianist Yefim Bronfman joins Riccardo Muti and the CSO for Symphony Ball, a festive evening including a CSO performance and postconcert dinner and dancing at the Chicago Hilton. Hosted by the CSO's Women's Board, Symphony Ball features music of Verdi to open and close the concert—Overture to *Giovanna d'Arco (Joan of Arc)* and The Four Seasons ballet music from *I vespri siciliani*. Prokofiev's Second Piano Concerto features Bronfman as soloist. (*September 24*)
- Muti leads the CSO in the exact program—almost to the day—that the CSO performed 100 years ago honoring Liszt on the centennial of his birth: a program of lesser-known works by Wagner and Liszt, featuring Liszt's *A Faust Symphony*, which the CSO hasn't performed since 1992. Tenor Eric Cutler and the men of the Chicago Symphony Chorus join the CSO in this symphonic portrait of Goethe's three main characters. Opening the program is Wagner's *Huldigungsmarsch*, and Italian pianist Michele Campanella is the soloist in Liszt's Piano Concerto No. 1. (*September 30, October 1, and 4*)
- Marking the centennial of Gustav Mahler's death, Riccardo Muti leads a tribute to the composer by recreating the last concert program Mahler ever conducted. The concert includes Sinigaglia's Overture to *Le baruffe chiozzotte*; Mendelssohn's Symphony No. 4 (*Italian*); Martucci's Piano Concerto No. 2, with soloist Gerhard Oppitz in his CSO debut; Busoni's *Berceuse élégiaque*; and Bossi's Intermezzos from *Goldoniani*. (*October 6, 7, and 8*)
- Upon his return to Chicago in January, Riccardo Muti leads three subscription performances of Orff's *Carmina burana*, which was last performed by the CSO in 1995. The Chicago Symphony Chorus and Chicago Children's Choir join the CSO, and vocalists Maria Grazia Schiavo (soprano), Max Emanuel Cencic (countertenor), and Stéphane Degout (baritone) make their CSO debuts. An additional nonsubscription performance also takes place. (*January 26, 27, 28, and 31*)

- Both CSO Mead Composers-in-Residence have new works which receive world premieres in 2011/12. Mason Bates' piece, *Alternative Energy*, is conducted by Muti both in Chicago and on tour, on a program with Honegger's *Pacific 231* and Franck's *Symphony in D Minor*. (February 2, 3, 4, and 7)

The world premiere of a new, 20-minute work for full orchestra by CSO Mead Composer-in-Residence Anna Clyne takes place the next week, led by Muti. Music of Schubert opens and closes this program: Entr'acte No. 3 from *Rosamunde* and *Symphony No. 9 (Great)*. (February 9, 10, and 11)

- Maestro Muti returns to Chicago in March for two weeks of programs. The first features music of Brahms—*Symphony No. 2* and *Violin Concerto*, with Pinchas Zukerman as soloist. The CSO and Muti also perform this program in Ann Arbor, Michigan. (*Chicago: March 7, 8, and 10; Ann Arbor: March 9*)
- The Chicago Symphony Chorus joins Muti and the CSO for the rescheduled performances of Cherubini's rarely performed *Requiem in C Minor*. Known on of today's foremost Cherubini interpreters, Muti originally selected this work for its power and drama, as well as to commemorate the recent 250th anniversary of the composer's birth. Also on this eclectic program are Brahms' *Schicksalslied* for Chorus and Orchestra and Schoenberg's *Kol nidre*, narrated by Chicago-based cantor Alberto Mizrahi. (*March 15, 16, and 17*)
- Muti closes the season with two weeks of subscription programs in June. Bass Ildar Abdrazakov returns as soloist in the first CSO performances of Shostakovich's *Suite on Verses of Michelangelo Buonarroti*, on a program with Prokofiev's *The Meeting of the Volga and the Don* and Beethoven's *Symphony No. 5*, which is also featured in a *Beyond the Score* presentation. (*June 14, 15, 16, 17, and 19*)
- In the final week of the CSO's 2011/12 season, Muti spotlights CSO Concertmaster Robert Chen, who performs Paganini's *Violin Concerto No. 1*. The program—and the season—close with Bruckner's *Symphony No. 6*. (*June 23 and 24*) Maestro Muti also appears for the first time on the *Symphony Center Presents Orchestra* series with the same program. (*June 22*)

Music director initiatives are supported in part by a generous gift from Mrs. Robert E. Sargent. Additional support is provided by Mr. and Mrs. Dietrich M. Gross, Alexandra and John Nichols, Mr. and Mrs. Thomas C. Heagy and an anonymous donor.

AN EXUBERANT ERA: 1911/12

The CSO's 2011/12 season takes a look back one hundred years to 1911, the year the great composer and conductor Gustav Mahler died. Mahler's place in history is significant, not only for his groundbreaking compositions, but also because he was a key bridge between post-Romanticism and the modern era. The age in which Mahler lived and worked—an unusually fertile time of experimentation and exploration—is now viewed as one of the defining periods in the history of music. Mahler's death not only cut short a visionary career, but it marked a turning point in 20th century music.

Anchoring the Chicago Symphony Orchestra's 2011/12 season are several major works composed or premiered in 1911 and 1912 that have become staples of the repertoire: Debussy's *Images* for orchestra,

Dukas' *La Péri*, Falla's *Nights in the Gardens of Spain*, Ravel's *Daphnis and Chloe*, Prokofiev's Second Piano Concerto, Schoenberg's *Pierrot lunaire*, and Stravinsky's *Petrushka*. This is a remarkable wealth of important compositions, all written within a few months of each other and coming from many different musical traditions (Austria and Germany, France, Spain, and Russia). To fill out this portrait of the times, the Orchestra also performs music by other composers who were active a century ago in Europe and in the United States, including Berg, Elgar, Ives, Rachmaninov, Strauss, and Stravinsky.

- The year 2011 marks the bicentennial of Franz Liszt's birth. Honoring Liszt, **Muti** leads the CSO in the exact program that the Orchestra performed in 1911 to honor the centennial: Liszt's *A Faust Symphony*—which the CSO last played 20 years ago—with tenor **Eric Cutler** and the **men of the Chicago Symphony Chorus**. Opening the program is *Huldigungsmarsch* by Richard Wagner (who became Liszt's son-in-law) and Liszt's Piano Concerto No. 1, with Italian pianist **Michele Campanella** as soloist. (*September 30, October 1, and 4*)
- **Riccardo Muti** pays tribute to Gustav Mahler by recreating the final program that Mahler led in New York City before his death. The Italian-themed program features works by Sinigaglia, Mendelssohn, Martucci, Busoni, and Bossi. Pianist **Gerhard Oppitz** makes his CSO debut as soloist in Martucci's Piano Concerto No. 2. (*October 6, 7, and 8*)
- Former CSO Principal Conductor **Bernard Haitink** leads Mahler's Symphony No. 4 in three performances with Swedish soprano **Klara Ek**, in her CSO debut, as soloist. Opening this program is Berg's Violin Concerto, with soloist **Frank Peter Zimmermann**. (*October 20, 21, and 22*)
- French conductor **Stéphane Denève** makes his CSO debut in 2011, leading a French-inspired program of music by Ravel, Roussel, and Prokofiev. Violinist **Leonidas Kavakos** is the soloist in Prokofiev's Violin Concerto No. 2; the concert closes with Ravel's Suite No. 2 from *Daphnis and Chloe*, a work which received its world premiere in 1911. (*November 10, 11, 12, and 15*)
- **Jaap van Zweden** returns to the CSO podium to lead one of Mahler's best known and most-loved works, his Symphony No. 1. Opening the program is the CSO's first performance of Pulitzer Prize-winning composer Steven Stucky's Rhapsodies for Orchestra, followed by Mozart's Bassoon Concerto, with CSO Principal Bassoon **David McGill** as soloist. (*December 1, 2, and 3*)
- Mahler's First Symphony originally contained five movements, but the composer removed one after the work's premiere. The short, lyrical *Blumine* had been the symphony's second movement, but is now typically performed separately. *Blumine* opens this program led by **Michael Tilson Thomas** and is followed by pianist **Jeremy Denk**'s CSO debut in Beethoven's Piano Concerto No. 3. Brahms' Piano Quartet No. 1, orchestrated by Schoenberg, closes the program. (*December 8, 9, and 10*)
- **Esa-Pekka Salonen** makes his annual appearance in Chicago leading Mahler's dramatic Sixth Symphony. Opening this program is the world premiere of James Matheson's new Violin Concerto, with CSO Principal Second Violin **Baird Dodge** in his solo debut with the Orchestra. The work is a CSO co-commission. (*December 15, 16, and 17*)

- Helen Regenstein Conductor Emeritus **Pierre Boulez** returns for two weeks of programs this season, beginning with the CSO's first-ever subscription performances of Schoenberg's song cycle, *Pierrot lunaire*, which received its premiere in 1912. Soprano **Kiera Duffy** is the soloist, and **Pierre-Laurent Aimard** is the pianist. For two performances, the work is paired with another landmark chamber piece, Stravinsky's *The Soldier's Tale*; it stands alone in two CSO *Beyond the Score* multimedia explorations. (February 24, 25, 26, and 28)
- In his second week with the CSO, **Boulez** leads Mahler's *Das Lied von der Erde*—a work often considered a “song symphony,” which received its premiere in 1911 after the composer's death. Mezzo-soprano **Michelle DeYoung** and tenor **Stuart Skelton** are soloists. Opening the program is Schoenberg's Piano Concerto, with **Aimard** appearing again as soloist. (March 1, 2, and 3)
- **Charles Dutoit** leads a French program that opens with Dukas' *La Péri*, which received its premiere in 1912. Music of Debussy, who was also active at the time, and Dutilleux round out the program with cello soloist **Gautier Capuçon** in his CSO debut. (April 12 and 13)

KEYS TO THE CITY PIANO FESTIVAL

“A piano is not just one instrument—it is a hundred.” - Anton Rubinstein

“So the black keys are for sad music and the white keys are for the funny parts?”
- a child from Dieter Hildebrandt's *Piano Forte, A Social History of the Piano*

Since Bartolomeo Cristofori built the very first piano over 300 years ago, the instrument has become a favorite among all music lovers, young or old, amateur or professional, classical or jazz. Throughout the 2011/12 season, the CSO explores the wide-ranging repertoire of the piano, culminating in a three-week festival, *Keys to the City*, from May 20 through June 12. Festival curator and frequent CSO guest artist Emanuel Ax has assembled an array of engaging recitals, chamber music, and symphonic concerts that investigate the varied facets of the piano in genres ranging from classical to jazz.

“Whether played in the comfort of your home, in collaboration with friends, or on stage with a full orchestra, the piano is a versatile and accessible instrument that opens unlimited avenues of expression and creativity to the performer,” says festival curator Emanuel Ax. “As artists, we want to explore these possibilities, and examine how the piano speaks to us today in its various forms.

The multifaceted festival delves into not only the repertoire of the instrument, but also its sociological history and physical evolution. From an instrument that you could carry with you to today's upright and grand versions, and from being seen as a luxury for only the wealthiest in society to an instrument that found its way into the living rooms of the middle class, the piano has undergone innumerable changes over the centuries. The festival celebrates the role the piano has played and continues to play in our society—an instrument that can be performed by students, amateurs, and celebrated professionals.

Keys to the City concerts cross multiple series—CSO subscription, *Symphony Center Presents* (SCP) Piano, Chamber Music, Jazz, Civic Orchestra, and Institute programs—and spotlight the piano in a variety of repertoire and genres: jazz, solo recital, an instrument of the orchestra, collaborative piano, chamber music, orchestral solo, piano four-hands, and in repertoire for multiple pianos. The festival also includes free symposia—which explore the evolution of the piano from the pianoforte and harpsichord to the modern-day instrument, and the evolution of the piano concerto—as well as a free Piano Day, hosted by David Hyde Pierce and Emanuel Ax.

This community day offers pianists of all abilities, amateur, intermediate, and professional, the opportunity to perform, and devotees of the instrument a chance to learn more about its history.

Events leading up to and scheduled as part of the *Keys to the City* Piano Festival:

- Duo pianists **Katia and Marielle Labèque** perform Poulenc's Concerto in D Minor for Two Pianos and Orchestra with the CSO, led by guest conductor Semyon Bychkov. (November 17 and 19)
- French pianist **Pierre-Laurent Aimard** spends two weeks with the CSO and conductor emeritus Pierre Boulez, performing in Schoenberg's miniature, *Pierrot lunaire*, and as soloist with the full CSO the following week in Schoenberg's Piano Concerto. (February 24, 25, 26, 28; March 1, 2, and 3)
- **Mitsuko Uchida** returns for both a solo recital, focused on the music of Schubert, and for solo appearances from the podium with the CSO in repertoire of Mozart. (March 25, 29, 30, 31; and April 1)
- Pianists **Emanuel Ax, Dong-Hyek Lim, Orion Weiss**, and CSO Principal Pianist **Mary Sauer** perform a chamber music program as part of the *Symphony Center Presents* Piano series. The program features works that exist in both piano and orchestral versions, including Brahms' Variations on a Theme by Haydn, Selected Dances by Weber, Ravel's *La valse*, and Rachmaninov's Symphonic Dances. (May 20)
- A CSO Special (nonsubscription) performance, led by David Robertson, features pianists **Emanuel Ax, Dong-Hyek Lim, and Orion Weiss** as soloists. The program opens with Ravel's *Mother Goose Suite* and *La valse*—two works that were originally written for piano and then orchestrated—and also includes Mozart's Concerto for Two Pianos and Gershwin's *Rhapsody in Blue*. (May 22)
- David Robertson also conducts the CSO in subscription concerts that week as part of the Festival, with **Emanuel Ax** as soloist in Beethoven Piano Concerto No. 5 (*Emperor*). Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber* opens the program, and the orchestral version of Rachmaninov's final work, Symphonic Dances, closes it. (May 24, 25, and 26)
- *Symphony Center Presents* Jazz series hosts a **Jazz Piano Showcase**, featuring **Bill Charlap** and **Renee Rosnes**, who will be joined by **special guest Emanuel Ax**. Other guest artists to be announced. (May 25)
- Following the CSO concert on May 26 is a special late-night concert—**Piano After Dark**—which features concert hall and internet sensations **Igudesman & Joo**, who take the stage with their unique and humorous approach to the piano as a collaborative instrument. **Emanuel Ax** also participates. (May 26)

- A day of free piano-related events takes place at Symphony Center on Sunday, May 27, hosted by Emmy and Tony Award-winning actor **David Hyde Pierce** and **Emanuel Ax**, celebrating the piano and pianists of all ages. **Igudesman & Joo** are also scheduled to appear. (May 27)
- CSO Artistic Programming Advisor **Gerard McBurney** leads a free symposium and concert with the Civic Orchestra of Chicago, ***The Evolution of the Piano Concerto***, an in-depth exploration of the piano concerto's evolution from Vivaldi to Bartók. (May 29)
- Pianist **Stewart Goodyear** performs Falla's *Nights in the Gardens of Spain* with Ludovic Morlot and the CSO. Also on the program are Messiaen's *Trois petites liturgies de la Présence Divine* and Ravel's *Rapsodie espagnole*. (May 31, June 1, 2, and 5)
- The *Symphony Center Presents* Chamber Music series focuses on the collaborative pianist with a performance by pianist **Jeremy Denk** and violinist **Stefan Jackiw**. Additional artists to be announced. (June 3)
- In June, British conductor **Trevor Pinnock** leads Beethoven's Concerto for Piano, Violin, Cello, and Orchestra in C Major, Op. 56 (*Triple*) with pianist **Kristian Bezuidenhout**, who makes his CSO debut in these performances, cellist **Pavel Gomziakov**, and violinist **Stefan Jackiw**. On alternate nights, Pinnock serves as conductor and pianist in Mozart's Concerto for Three Pianos with **Kristian Bezuidenhout** and **Stephen Hough**. The program also includes Debussy's *Marche écossaise* and Mendelssohn's Symphony No. 3 (*Scottish*). (June 7 and 8; June 9 and 12)
- ***Music for Keyboards, Ancient to Modern*** is a free symposium, moderated by **Gerard McBurney** and featuring **Trevor Pinnock** and **Kristian Bezuidenhout** as guests. The three artists discuss music written throughout the centuries for the piano and its predecessors. (June 10)
- In the final event of the festival, pianist **Stephen Hough** gives a solo recital as part of the *Symphony Center Presents* Piano series. His program includes music by Beethoven, Scriabin, and Liszt, as well as the Chicago premiere of his own composition, *Empty Branches*. (June 10)

MEAD COMPOSERS-IN-RESIDENCE AND COMMISSIONED WORKS

Mead Composers-in-Residence Mason Bates and Anna Clyne continue to take the Chicago new music scene by storm, bringing their relevant and impactful work to orchestra audiences, and attracting new fans of the MusicNOW series. The series has evolved under Bates' and Clyne's influence, and, this season, the CSO gives the world premiere of a commissioned work by each composer-in-residence, and also takes these pieces on tour. In addition, the composers have begun to take on larger roles within the programs of the Institute for Learning, Access, and Training.

- Riccardo Muti leads the CSO in the world premiere performances of Mason Bates' *Alternative Energy*, commissioned by the Orchestra, which includes sounds from around Chicago. Opening the program is Honnegger's *Pacific 231* and, closing it, Franck's *Symphony in D Minor*. (February 2, 3, 4, and 7; California tour)

Alternative Energy for electronica and orchestra is a four-movement, 20-minute work that explores the sonic power of an orchestra by examining and imagining energy-making over a span of 300 years. With inspiration ranging from a 100-year-old farm to present-day Chicago to futuristic Iceland, Bates uses recorded sounds, integrated within the orchestral score, to create an innovative new orchestral sound, while focusing on a dramatic and topical issue in musically thrilling ways.

- Muti conducts the world premiere of Anna Clyne's new 20-minute orchestral work, also commissioned by the CSO. Clyne describes her idea for the piece as inspired by "CSO musicians, both individually and as a mass force, with characteristics and unique sounds written for several individuals I have gotten to know since moving to Chicago." Opening and closing the program are two works by Schubert: the Entr'acte No. 3 from *Rosamunde* and *Symphony No. 9 (Great)*. (February 9, 10, and 11; California tour)
- Also receiving its world premiere this season is James Matheson's *Violin Concerto*, a piece co-commissioned by the CSO and the Los Angeles Philharmonic. The CSO gives the first performances under the baton of conductor Esa-Pekka Salonen, with CSO Principal Second Violin Baird Dodge as soloist. (December 15, 16, and 17)

Matheson's *Violin Concerto* is being written for Dodge. He and Matheson have been friends since college and have collaborated many times in pieces for smaller ensembles. This work marks the first large-scale orchestral work that Matheson has written for Dodge, and these performances mark Dodge's first time as soloist with the CSO.

FIRST CSO PERFORMANCES

This season, the CSO performs nine pieces for the first time, ranging from works by Prokofiev to Stucky and Messiaen to Rota.

Among works receiving their first CSO performance are:

MESSIAEN	<i>Trois petites liturgies de la Présence Divine</i>
MOZART	<i>Symphony No. 20 in D Major, K. 133</i>
MUSGRAVE	<i>Autumn Sonata, A Concerto for Bass Clarinet and Orchestra</i>
PROKOFIEV	<i>The Meeting of the Volga and the Don, Op. 130</i>
ROTA	<i>Symphonic Suite from The Leopard</i>
SCHOENBERG	<i>Kol nidre, Op. 39</i>
SCHOENBERG	<i>Pierrot lunaire, Op. 21</i>
SHOSTAKOVICH	<i>Suite on Verses of Michelangelo Buonarroti, Op. 145a</i>
STUCKY	<i>Rhapsodies for Orchestra</i>

PIERRE BOULEZ AND BERNARD HAITINK

Two of the Chicago Symphony Orchestra's most beloved artistic partners return to the CSO podium during the 2011/12 season, at the invitation of Music Director Riccardo Muti.

- **Bernard Haitink** spends two weeks on the CSO podium in 2011/12 with two programs steeped in the Germanic tradition. In his first week, he focuses on music of Viennese composers as part of the season's focus on Mahler and 1911, leading Berg's Violin Concerto, with soloist Frank Peter Zimmermann, and Mahler's Symphony No. 4, featuring the CSO debut of Swedish soprano Klara Ek. (October 20, 21, and 22)

In his second week, Haitink leads one of the great choral works in the repertoire, Haydn's *The Creation*, for the first time in his storied career. The CSO, which hasn't performed this choral masterwork since 1993, is joined by the Chicago Symphony Chorus, soprano Klara Ek, bass-baritone Hanno Müller-Brachmann, and tenor Ian Bostridge. (October 27, 28, and 29)

- Helen Regenstein Conductor Emeritus **Pierre Boulez** returns to Chicago for two weeks of subscription concerts with the Chicago Symphony Orchestra in early 2012. Boulez, who has conducted the CSO for more than four decades, leads performances of repertoire he champions from the 20th century. The first week juxtaposes two miniatures: Schoenberg's *Pierrot lunaire*, which is also the subject of a *Beyond the Score* presentation, and Stravinsky's *The Soldier's Tale*. Soprano Kiera Duffy makes her CSO debut in these performances, and Pierre-Laurent Aimard is the guest pianist. (February 24, 25, 26, and 28)

In his second week, Boulez leads the CSO in a program of music by Schoenberg and Mahler, two Viennese composers whose writing took very different directions. Pierre-Laurent Aimard is the soloist in Schoenberg's Piano Concerto, and mezzo-soprano Michelle De Young and tenor Stuart Skelton (making his CSO subscription debut) are the soloists in Mahler's *Das Lied von der Erde*. (March 1, 2, and 3)

BEYOND THE SCORE

The CSO's critically acclaimed *Beyond the Score* series continues to thrive, and 2011/12 offers new explorations of three symphonic pieces. Each exploration of this highly successful series reveals the story behind great masterworks with live music performed by the CSO, audiovisual illustrations, and dramatized commentary narrated and hosted by creative director Gerard McBurney. Each of the three programs is performed twice, on Fridays at 1:30 p.m. and Sundays at 3 p.m.

The 2011/12 *Beyond the Score* presentations explore:

- **STRAUSS *Ein Heldenleben*** Conducted by Semyon Bychkov, this *Beyond the Score* presentation of Strauss' outrageously exuberant, exaggerated, and tongue-in-cheek self-portrait highlights the wild social and artistic flux of this era. *Ein Heldenleben* was the subject of the first *Beyond the Score* concert in 2005. Since then, the treatment has been completely reconstructed; these presentations mark the first Chicago presentations of the revised version. (November 18 and 20)

- **SCHOENBERG *Pierrot lunaire*** Conductor Emeritus Pierre Boulez leads this exploration of Schoenberg's extraordinary "three times seven poems" that is a miniature drama for one singer and five instruments. (*February 24 and 26*)
- **BEETHOVEN *Symphony No. 5*** Riccardo Muti leads this *Beyond the Score* presentation of Beethoven's Fifth Symphony, examining the unparalleled originality and overpowering force of this piece of awe-inspiring composition. (*June 15 and 17*)

Major support for *Beyond the Score* is provided by generous grants from The Davee Foundation and The Andrew W. Mellon Foundation.

DEBUTS

Eighteen distinguished artists make their debuts with the CSO during the 2011/12 season:

- French-Armenian conductor **Alain Altinoglu** makes his CSO debut conducting music of Chabrier, Bizet, and Schmitt. Altinoglu currently serves as music director of the Orchestra National de Montpellier in France and has appeared as guest conductor with such renowned ensembles as the Orchestre National de France, Orchestre de Paris, Ensemble Intercontemporain, Philharmonique de Radio-France, and the Berlin Staatskapelle. He led the Lyric Opera of Chicago's recent production of *Carmen*. (*February 23 and 24*)
- Born in South Africa, pianist **Kristian Bezuidenhout** makes his CSO debut as part of the Orchestra's *Keys to the City* Piano Festival. Equally known for his improvisational talent and his proficiency on the fortepiano, harpsichord, and the modern piano, he appears as soloist with conductor/pianist Trevor Pinnock and pianist Stephen Hough in Mozart's Concerto for Three Pianos. (*June 7 and 8*)
- French cellist **Gautier Capuçon** was five years old when he began studying the cello; now nearly 30, he has performed with the Munich Philharmonic, l'Orchestre National de France, and Dresden Philharmonie, toured with the Scottish Chamber Orchestra, and performed a critically acclaimed U.S. recital with his brother, violinist Renaud Capuçon. Gautier Capuçon makes his CSO debut this season with conductor Charles Dutoit in Dutilleux's *Tout le monde lointain...* for Cello and Orchestra. (*April 12 and 13*)
- Born in Croatia, countertenor **Max Emanuel Cencic** debuts with the CSO under Riccardo Muti in performances of Orff's *Carmina burana*. Cencic's solo CD of operatic arias by Rossini has earned rave reviews. He has performed with the Vienna State Opera and at the Teatro Real in Madrid; he also performed recently with Maestro Muti in Tokyo. (*January 26, 27, 28, and 31*)
- American tenor **Eric Cutler** makes his CSO debut with Riccardo Muti this fall in Liszt's *A Faust Symphony*. He performed at the 2009 Salzburg Festival as Aménophis in Rossini's *Moïse et Pharaon* conducted by Muti. Cutler was the winner of the 2005 Richard Tucker Award. (*September 3; October 1, and 4*)

- French baritone **Stéphane Degout** debuts with Riccardo Muti and the CSO in performances of *Carmina burana* with the Chicago Symphony Chorus and Chicago Children's Choir. He has appeared at the Opera de Paris, London's Royal Opera, Covent Garden, the Berlin Staatsoper, Vienna's Theater an der Wien, the Lyric Opera of Chicago, and at the Salzburg and Glyndebourne Festivals. He also received rave reviews for his recent appearance at the Metropolitan Opera. (January 26, 27, 28, and 31)
- French conductor **Stéphane Denève** makes his CSO debut in an all-French program, part of *An Exuberant Era: 1911/12*. A graduate of the Paris Conservatoire, Denève is chief conductor designate of the Stuttgart Radio Symphony Orchestra. He is also music director of the Royal Scottish National Orchestra, a post he has held since 2005. In the U.S., he has led the orchestras of Cleveland, Los Angeles, Washington, Cincinnati, Dallas, Montreal, Toronto, Houston, St. Louis, Minnesota, Detroit, Indianapolis, and Seattle. (November 10, 11, 12, and 15)
- American pianist **Jeremy Denk** debuts with the CSO and Michael Tilson Thomas leading the Orchestra in Beethoven's Third Piano Concerto, part of the 2011/12 *Keys to the City* Piano Festival. Denk has appeared as soloist with the Philadelphia Orchestra, St. Louis Symphony, Atlanta Symphony, Orpheus Chamber Orchestra, Orchestra of St. Luke's, the London Philharmonia, and the Dallas Symphony. (December 8, 9, and 10)
- New York City native and CSO Principal Second Violin **Baird Dodge** makes his debut as soloist with the Orchestra under conductor Esa-Pekka Salonen in the world premiere of James Matheson's new Violin Concerto. He had been principal second violin of the Northeast Pennsylvania Philharmonic and co-principal viola of the Concerto Soloists Chamber Orchestra prior to joining the CSO in 1996. (December 15, 16, and 17)
- American soprano **Kiera Duffy** makes her CSO debut in Schoenberg's *Pierrot lunaire* with Pierre Boulez conducting. Duffy is the recipient of numerous awards from Metropolitan Opera National Council, the Philadelphia Orchestra Greenfield Competition, and Opera Theatre of St. Louis, and has appeared with the New York Philharmonic, Los Angeles Philharmonic, and San Francisco Symphony. (February 24, 25, 26, and 28)
- Swedish soprano **Klara Ek** makes her CSO debut with Bernard Haitink conducting in two weeks of performances at Symphony Center. The first week features Ek in Mahler's Fourth Symphony; the second week as soloist in Haydn's *The Creation*. Ek has appeared with the National Symphony Orchestra, the London Symphony Orchestra, the Berliner Philharmoniker, and the Gewandhausorchester Leipzig, as well as with Maestro Haitink in other collaborations. (October 20, 21, 22, 27, 28, and 29)
- Known for his interpretations of Rachmaninov's music, Russian pianist **Nikolai Lugansky** debuts at the CSO with conductor Charles Dutoit playing Rachmaninov's Piano Concerto No.3. Lugansky won the International Bach Competition in Leipzig in 1988, the All-Union Rachmaninoff Competition in 1990, and the Tchaikovsky International Competition in 1994. He made his American debut at the Hollywood Bowl in 1996 as a part of a tour with the Kirov Orchestra led by Valery Gergiev. (April 5, 6, 7, and 10)

- A successor to Pierre Boulez as music director of the Ensemble Intercontemporain, Finnish conductor **Susanna Mälkki** makes her CSO debut in 2011, having already led many prestigious orchestras, including the Berliner Philharmoniker, and NDR Sinfonieorchester, Deutsches Symphonie-Orchester Berlin, as well as the St. Louis Symphony, Los Angeles Philharmonic, and San Francisco Symphony Orchestra in the U.S. With the CSO, she leads a program of music by Ives, Strauss, and Musgrave, featuring CSO bass clarinet J. Lawrie Bloom as soloist. (*October 13, 14, 15, and 18*)
- German pianist **Gerhard Oppitz** was named music professor at the Munich Musikhochschule, becoming, at 28, the youngest musician ever appointed to the faculty. In addition to his musical talent, Oppitz is multilingual, with fluency in seven languages, and has a passion for flying, often piloting his own plane to concert locales. Oppitz debuts with the CSO and Riccardo Muti in Martucci's Piano Concerto No.2, an *Exuberant Era: 1911/12* program. (*October 6, 7, and 8*)
- Canadian organist **Richard Paré** makes his CSO debut with conductor Bernard Labadie. Paré appears regularly as a soloist and continuo player with New World Symphony in Miami, the New York Philharmonic Orchestra, the Los Angeles Philharmonic, and the San Francisco Symphony. He is the regular harpsichordist for l'Orchestre symphonique de Québec. (*November 3, 4, 5, and 6*)
- Born in Russia, conductor **Kirill Petrenko** makes his debut with the CSO in 2012. He received his musical education in Omsk and Austria, and has appeared at New York's Metropolitan Opera, London's Royal Opera, Covent Garden, Vienna's State Opera, the Gran Teatre del Liceu in Barcelona, the Bastille Opera in Paris, Bavarian State Opera in Munich, the Dresden Opera, and the Frankfurt Opera. Recently appointed general music director of the Bavarian State Opera, Petrenko leads the CSO in an all-Russian program of music by Shostakovich and Rachmaninov, which also features pianist Marc-André Hamelin in his CSO subscription debut. (*March 22 and 24*)
- British violist **Lawrence Power** makes his CSO debut with conductor Sir Mark Elder. He is regularly invited to perform with the Boston Symphony, the Royal Concertgebouw, Bayerischer Rundfunk, Stockholm Philharmonic, Warsaw Philharmonic, and the Bergen Philharmonic. Power plays a rare viola by the Bolognese maker Antonio Brensi from c.1610. He is featured with the CSO in Berlioz's *Harold in Italy*, part of an all-Berlioz program that explores Shakespeare's work in music by including readings from the plays that inspired the music throughout the program. (*January 5, 7, and 10*)
- Italian soprano **Maria Grazia Schiavo** makes her debut with the CSO in Orff's *Carmina burana* conducted by Riccardo Muti. She has appeared previously with Muti at both the Salzburg Festival and at the Ravenna Festival, as well as in Paris. (*January 26, 27, 28, and 31*)

RETURNING GUEST CONDUCTORS

Renowned guest conductors returning to the CSO podium in 2011/12 at Maestro Muti's invitation are:

- **Semyon Bychkov** (Principal conductor, WDR Symphony Orchestra Cologne)
Bychkov returns to the CSO for a week of subscription concerts featuring duo pianists Katia and Marielle Labèque in Poulenc's Concerto in D Minor for Two Pianos and Orchestra. He also leads the CSO in a signature work, Strauss' *Ein Heldenleben*, on both CSO subscription and *Beyond the Score* series. (*November 17, 18, 19, and 20*)

- Charles Dutoit** (Principal Conductor, Royal Philharmonic Orchestra)
 Dutoit leads two weeks of subscription programs with the CSO during the 2011/12 season. The first spotlights two members of the CSO as soloists in Strauss' tone poem, *Don Quixote*: Charles Pikler, principal viola, and John Sharp, principal cello. Rachmaninov's Piano Concerto No. 3 closes the program, with pianist Nikolai Lugansky—in his CSO debut—as soloist. (April 5, 6, 7, and 10)

Dutoit's second week of concerts also features the CSO debut of a young artist: cellist Gautier Capuçon. This all-French program opens with Dukas' *La Péri*, followed by Capuçon in Dutilleux's *Tout le monde lointain...* for cello and orchestra. The program closes with Debussy's *Images* for Orchestra. (April 12 and 13)
- Sir Mark Elder** (Music director, Hallé Orchestra)
 Elder returns to the CSO for the first concerts of 2012, conducting an all-Berlioz program with violist Lawrence Power as soloist. The program includes the Overture to *The Corsair*, and two movements—Queen Mab Scherzo and Romeo at the Tomb—from *Romeo and Juliet*, which are paired with readings from Shakespeare's *Romeo and Juliet*. (January 5, 7, and 10)

In his second week, Elder continues the theme of music based on literary sources with a program of Delius' "The Walk to the Paradise Garden" from *A Village Romeo and Juliet*, Elgar's *Falstaff*, Rimsky-Korsakov's Suite from *The Invisible City of Kitezh*, and Tchaikovsky's *Romeo and Juliet*. (January 12, 13, 14, and 15)
- Manfred Honeck** (Music director, Pittsburgh Symphony Orchestra)
 Honeck leads music of Strauss, Beethoven, and Dvořák in a subscription week that also includes an *Afterwork Masterworks* performance. Pianist Till Fellner is the soloist in Beethoven's Piano Concerto No. 1. (January 18, 19, 20, and 21)
- Ton Koopman** (Founder, Amsterdam Baroque Orchestra and Choir)
 Judson and Joyce Green Creative Consultant Yo-Yo Ma is the featured soloist with Ton Koopman on the podium, leading Ma in Haydn's Cello Concerto in D Major, on a Classical-era program that also includes Haydn's Symphony No. 6 (*Le matin*) and the CSO's first performances of Mozart's Symphony No. 20 in D Major, K. 133. (May 10 and 11)
- Bernard Labadie** (Music director, Les Violons du Roy and La Chapelle de Québec)
 Labadie returns for five performances of an all-Handel program—one on the *Afterwork Masterworks* series, and four regular subscription nights. Organist Richard Paré is featured in Handel's Organ Concertos Nos. 1 and 4; the *Water Music* Suites No. 1 and 2 open and close the program. (November 2, 3, 4, 5, and 6)
- Ludovic Morlot** (Music director designate, Seattle Symphony Orchestra)
 Appearing during the *Keys to the City* Piano Festival, French conductor Ludovic Morlot leads a program of Messiaen, Falla, and Ravel with pianist Stewart Goodyear and the Women of the Chicago Symphony Chorus. (May 31; June 1, 2, and 5)

- **Trevor Pinnock** (Founder, The English Concert)
Pinnock does double-duty in his CSO return, as he leads two *Keys to the City* Piano Festival programs. Each includes Debussy's *Marche écossaise* and Mendelssohn's Symphony No. 3 (*Scottish*). In Beethoven's *Triple Concerto*, Pinnock leads pianist Kristian Bezuidenhout, cellist Pavel Gomziakov, and violinist Stefan Jackiw; in Mozart's *Concerto for Three Pianos*, Pinnock himself performs with Bezuidenhout and Stephen Hough. (*June 7, 8, 9, and 12*)
- **Carlos Miguel Prieto** (Music director, National Symphony Orchestra of Mexico)
Yo-Yo Ma is also the soloist with Carlos Miguel Prieto in Dvořák's *Cello Concerto*. Prieto's program opens with Moncayo's *Huapango* and Beethoven's Symphony No. 2. (*May 5 and 6*)
- **David Robertson** (Music director, Saint Louis Symphony Orchestra)
Robertson returns for two programs with pianist Emanuel Ax as part of the *Keys to the City* Piano Festival. A one-night, nonsubscription program features Ax, as well as Dong-Hyek Lim and Orion Weiss, in Mozart's *Concerto for Two Pianos* and Gershwin's *Rhapsody in Blue*. Ravel's *Mother Goose Suite* and *La valse* complete the program. (*May 22*)

The CSO subscription concert showcases Ax in Beethoven's *Piano Concerto No. 5 (Emperor)*, on a program with Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber* and Rachmaninov's *Symphonic Dances*. (*May 24, 25, and 26*)

- **Esa-Pekka Salonen** (Principal conductor, Philharmonia Orchestra)
Esa-Pekka Salonen makes his annual appearance in Chicago in December, as part of the CSO's *Exuberant Era* exploration, leading Mahler's dramatic Sixth Symphony. Opening the program is CSO Principal Second Violin Baird Dodge's debut as soloist with the Orchestra in the world premiere performances of James Matheson's *Violin Concerto*, a work co-commissioned by the CSO and written for Dodge. (*December 15, 16, and 17*)
- **Michael Tilson Thomas** (Music director, San Francisco Symphony)
Tilson Thomas leads the CSO in tribute to the innovative Gustav Mahler, performing *Blumine*, which was originally a movement of his First Symphony. Jeremy Denk is the piano soloist in Beethoven's *Piano Concerto No. 3*; the program closes with Schoenberg's orchestration of Brahms' *Piano Quartet No. 1 in G Minor*. (*December 8, 9, and 10*)
- **Mitsuko Uchida** (Co-director, Marlboro Music Festival)
Uchida spends a week with the CSO during 2011/12, both as a conductor and as a soloist. She leads the Orchestra from the piano in Mozart's *Piano Concerto No. 9 in E-flat Major, K. 271 (Jeunehomme)* and No. 18 in B-flat Major, K. 456; the Orchestra also performs Mozart's *Adagio and Fugue in C Minor, K. 546* and Stravinsky's *Concerto in D for String Orchestra*. (*March 29, 30, 31; and April 1*)
- **Jaap van Zweden** (Music director, Dallas Symphony Orchestra)
Van Zweden returns to the CSO for two weeks of subscription concerts, one in December and another in May. The first week of programs is part of the celebration of Mahler's life and music and features his *Symphony No. 1*. CSO Principal Bassoon David McGill is the soloist in Mozart's *Bassoon Concerto in B-flat Major*, which opens the program. (*December 1, 2, and 3*)

In May, van Zweden leads a Classical-era program, which includes Haydn's *Symphony No. 92 (Oxford)* and Beethoven's landmark *Symphony No. 7*. (*May 17, 18, and 19*)

RETURNING GUEST ARTISTS

Guest artists returning to the CSO stage during the 2011/12 season include:

PIANO

- Pierre-Laurent Aimard (*February 24, 25, 26, 28; March 1, 2, and 3*)
- Emanuel Ax (*May 22, 24, 25, and 26*)
- Yefim Bronfman (*September 24*)
- Michele Campanella (*September 30; October 1, and 4*)
- Till Fellner (*January 18, 19, 20, and 21*)
- Stewart Goodyear (*May 31; June 1, 2, and 5*)
- Stephen Hough (*June 9, 10, and 12*)
- Mitsuko Uchida (*March 29, 30, 31; and April 1*)

FLUTE

- Mathieu Dufour, principal, CSO (*September 22, 23, and 27*)

BASS CLARINET

- J. Lawrie Bloom, CSO (*October 13, 14, 15, and 18*)

BASSOON

- David McGill, principal, CSO (*December 1, 2, and 3*)

TRUMPET

- Christopher Martin, principal, CSO (*March 22 and 24*)

VIOLIN

- Robert Chen, concertmaster, CSO (*June 22, 23, and 24*)
- Leonidas Kavakos (*November 10, 11, 12, and 15*)
- Stefan Jackiw (*June 7 and 8*)
- Frank Peter Zimmermann (*October 20, 21, and 22*)
- Pinchas Zukerman (*March 7, 8, 9, and 10*)

VIOLA

- Charles Pikler, principal, CSO (*April 5, 6, 7, and 10*)

CELLO

- Pavel Gomziakov (*June 7 and 8*)
- Yo-Yo Ma (*May 5, 6, 10, and 11*)
- John Sharp, principal, CSO (*April 5, 6, 7, and 10*)

VOICE

- Ildar Abdrazakov, bass (*June 14, 16, and 19*)
- Ian Bostridge, tenor (*October 27, 28, and 29*)

- Michelle DeYoung, mezzo-soprano (*March 1, 2, and 3*)
- Hanno Müller-Brachmann, bass-baritone (*October 27, 28, and 29*)

ENSEMBLES

- Chicago Children’s Choir; Josephine Lee, artistic director (*January 26, 27, 28, and 31*)

FRIDAY NIGHT AT THE MOVIES

The CSO presents its three-concert *Friday Night at the Movies* series this season in November, January, and May. The series features films projected above the CSO, with a live performance of the film’s score. This season, the Orchestra performs the scores of three memorable films, including the beloved masterpiece *Casablanca*, which Roger Ebert has noted is “probably on more lists of the greatest films of all time than any other single title.”

- **MGM HD presents *West Side Story***
Celebrate the 50th anniversary of the iconic film—winner of 10 Academy Awards, including Best Picture—as the CSO plays Leonard Bernstein’s electrifying score and memorable songs with lyrics by Stephen Sondheim “live,” while the newly remastered film is shown in glorious high definition with the original vocals and dialog intact. This classic romantic tragedy, one of the greatest achievements in the history of movie musicals, features breathtaking choreography by Jerome Robbins, and a masterful screenplay by Arthur Laurents. David Newman conducts. (*November 25*)
- ***Casablanca***
Starring film icons Humphrey Bogart and Ingrid Bergman, this story of lovers torn apart by war and fate features a lush, romantic score by Max Steiner and its memorable use of the 1931 standard, “As Time Goes By.” Richard Kaufman conducts the CSO. (*January 6*)
- ***Pirates of the Caribbean: The Curse of the Black Pearl***
Disney’s 2003 blockbuster pirate tale was nominated for five Academy Awards, including Best Actor for Johnny Depp’s portrayal of Captain Jack Sparrow. The CSO performs the lush musical score live with the film, under the baton of Richard Kaufman. A Disney Live in Concert production. (*May 4*)

CHICAGO SYMPHONY CHORUS

The Chicago Symphony Chorus, under the leadership of conductor and director Duain Wolfe, appears with the Chicago Symphony Orchestra in four weeks of subscription programming under the batons of Riccardo Muti, Bernard Haitink, and Ludovic Morlot during the 2011/12 season. The Chorus also makes its annual holiday appearances in *Welcome Yule!*, led by Wolfe.

- The men of the Chicago Symphony Chorus join Riccardo Muti and the CSO, as well as tenor Eric Cutler, in Liszt’s *A Faust Symphony*. (*September 30; October 1, and 4*)
- The full Chorus returns to the CSO stage with former CSO Principal Conductor Bernard Haitink leading his first performances of Haydn’s *The Creation*. Soprano Klara Ek, tenor Ian Bostridge, and bass-baritone Hanno Müller-Brachmann are the vocal soloists. (*October 27, 28, and 29*)

- Riccardo Muti leads four performances featuring the Chorus of Carl Orff's best-known work, *Carmina burana*. Also featured in these concerts are the Chicago Children's Choir, and soprano Maria Grazia Schiavo, Max Emanuel Cencic, and baritone Stéphane Degout in their CSO debuts. (January 26, 27, 28, and 31)
- In March, Riccardo Muti leads the Chorus in Cherubini's Requiem in C Minor, the centerpiece of a program that also includes Brahms' *Schicksalslied* for Chorus and Orchestra and Schoenberg's *Kol nidre*. (March 15, 16, and 17)
- Guest conductor Ludovic Morlot returns to the CSO in June to lead a program that opens with Messiaen's *Trois petites liturgies de la Presence Divine*, featuring the women of the Chicago Symphony Chorus. The program also includes Falla's *Nights in the Gardens of Spain* and Ravel's *Rapsodie espagnole*. (June 1, 2, and 5)
- An annual Chicago tradition, *Welcome Yule!* celebrates its 17th year with eight performances by the Chorus and members of the CSO, led by Duain Wolfe, in a heartwarming and festive program that brings holiday cheer to all. (December 16, 17, 18, 21, 22, and 23)

CSO SPECIAL CONCERTS

The CSO also gives several special nonsubscription performances in the 2011/12 season:

- **Symphony Ball** is a festive gala benefit evening that includes a CSO concert led by Riccardo Muti and postconcert dinner and dancing. Pianist Yefim Bronfman returns to the CSO as soloist in Prokofiev's Piano Concerto No. 2; also on the program are Verdi's Overture to *Giovanna d'Arco* and The Four Seasons ballet music from *I vespri siciliani*. (September 24)
- Two CSO special concerts bring together the CSO and the silver screen with performances of **West Side Story** (presented by MGMHD). The CSO plays Bernstein's score live to the film, projected above the Orchestra. David Newman conducts. (November 26 and 27)
- **Riccardo Muti** leads a special nonsubscription performance of **Orff's *Carmina burana***, with vocalists Maria Grazia Schiavo, Max Emanuel Cencic, and Stéphane Degout, as well as the Chicago Symphony Chorus and Chicago Children's Choir. (January 27)
- Pianists **Emanuel Ax**, **Dong-Hyek Lim**, and **Orion Weiss** appear as part of the *Keys to the City* Piano Festival, in a special performance by the Orchestra, led by conductor David Robertson. The program features Mozart's Concerto for Two Pianos and Gershwin's *Rhapsody in Blue*, as well as music by Ravel. (May 22)
- In his penultimate concerts of the 2011/12 season, **Muti** conducts **Beethoven's Symphony No. 5**, in a special nonsubscription performance. Bass Ildar Abdrazakov joins Muti and the CSO as soloist in Shostakovich's Suite on Verses of Michelangelo Buonarroti. The CSO's first performances of Prokofiev's *The Meeting of the Volga* and *the Don* open the program. (June 16)

TOURS

Riccardo Muti takes the Orchestra on three tours, his first to each venue as the CSO's music director, during the 2011/12 season—two to Europe and one to California, where the CSO hasn't performed in more than 20 years.

- Prior to the start of the 2011/12 season at Symphony Center, Muti and the Orchestra tour major European festivals with repertoire of Prokofiev, Shostakovich, Hindemith, and Rands. Performances take place in Salzburg, Austria (where the CSO last appeared in 1994); Lucerne, Switzerland; Luxembourg (for the first time); Paris, France; Dresden, Germany; and Vienna, Austria. The CSO's appearances at the Salzburg Festival are supported by Mid Atlantic Arts Foundation through *USArtists International* in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation. (*August and September 2011*)
- In February 2012, Muti and the Orchestra travel to California for a one-week tour that includes two performances in San Francisco, at the invitation of the San Francisco Symphony for its centennial celebration, and one each in Costa Mesa, Palm Desert, and San Diego. Muti leads programs that include the new CSO-commissioned works by Mason Bates and Anna Clyne. (*February 2012*)
- In the spring, the Orchestra plans its first-ever trip to Abu Dhabi for two concerts, followed by a tour of Italy, with Maestro Muti. (*April 2012*)
- The CSO also performs a run-out concert of all-Brahms with Riccardo Muti and soloist Pinchas Zukerman in March 2012 to the University of Michigan's Hill Auditorium in Ann Arbor. (*March 9*)

CSO RESOUND

CSO Resound, the Chicago Symphony's own recording label launched in 2007, is a key component of the Orchestra's media platform, designed to significantly broaden the reach of the Orchestra's world-class music making. Through January 2011, the label has sold more than 104,527 albums, including 18,882 downloads, to music lovers in the U.S. and around the world; in addition, 92,352 single tracks have been downloaded or streamed.

Recordings on the Chicago Symphony Orchestra's CSO Resound label won two Grammy Awards from the National Academy of Recording Arts and Sciences in 2009, and in 2011, won two more, when Verdi's *Messa da Requiem* led by Riccardo Muti was awarded Grammys for Best Classical Album and Best Choral Performance, marking Muti's and Chorus Director Duain Wolfe's first such honors.

All CSO Resound recordings are selected from live recordings of CSO concerts. The CSO Resound catalog includes Mahler's First, Second, Third, and Sixth symphonies with Principal Conductor Bernard Haitink, who also led Bruckner's Seventh and Shostakovich's Fourth (with a bonus DVD including a *Beyond the Score* video presentation). Haitink conducted an album of Ravel's complete *Daphnis et Chloé* and Poulenc's Gloria, as well as a Strauss and Webern album which features the CSO in *Ein Heldenleben*. CSO Conductor Emeritus Pierre Boulez's first CSO Resound release was an all-Stravinsky disc, including *Pulcinella*, Symphony in Three Movements, and Four Études.

Also part of the catalog are *Traditions and Transformations: Sounds of Silk Road Chicago*, which features the CSO with the Silk Road Ensemble, Yo-Yo Ma, and Wu Man, under the direction of Miguel Harth-Bedoya and Alan Gilbert, and a download-only album of Shostakovich's Symphony No. 5 led by Myung-Whun Chung. The most

recent release is Verdi's *Messa da Requiem*, Music Director Riccardo Muti's first CSO Resound appearance, featuring the Chicago Symphony Chorus and four outstanding vocal soloists. Recorded live at sold-out, electrifying concerts, this stunning performance brilliantly captures both the pathos and passion of Verdi's masterpiece. Since its release in September 2010, Muti's first recording with the CSO has sold nearly 7,000 copies to date.

RADIO

The Chicago Symphony Orchestra continues its presence on the national airwaves with the CSO Radio Broadcast Series. The immensely popular weekly series is syndicated across the globe to nearly 400 stations in 43 states and territories, reaching over 700,000 listeners each week nationwide via the WFMT Radio Network.

With lively and engaging content—designed to illustrate the stories inside the music and provide insight into programmatic themes of the CSO's concert season—the series offers a new and distinctive approach to classical music radio. The broadcasts include recorded concert performances by the CSO; produced segments featuring interviews with musicians of the Orchestra, guest artists and composers; and explorations of the CSO's rich catalog of commercial recordings as well as its illustrious history in Chicago.

A strong online presence at cso.org/radio gives music lovers access not only to additional content (including full-length interviews and further commentary, program notes, and artist information), but also to streaming audio of the complete broadcasts for six weeks following the initial air date.

The CSO Radio Broadcast Series is heard locally in Chicago on 98.7 WFMT on Sunday afternoons at 1 p.m. For other cities, please check local listings.

The Chicago Symphony Orchestra Radio Broadcast Series is made possible through the generous support of The Grainger Foundation, Lake Forest, Illinois.

BANK OF AMERICA

Bank of America is proud to be the global sponsor of the Chicago Symphony Orchestra.

As one of the world's largest financial institutions and a major supporter of arts and culture, **Bank of America** has a vested interest and plays a meaningful role in the international dialogue on cultural understanding. As a global company, Bank of America demonstrates its commitment to the arts by supporting such efforts as after-school arts programs, grants to help expand libraries, programs to conserve artistic heritage as well as a campaign to encourage museum attendance. Bank of America's unique program offers customers free access to more than 150 of the nation's finest cultural institutions through its acclaimed *Museums on Us*® program, while *Art in our Communities*® shares exhibits from the company's corporate collection with communities across the country through local museum partners. The Bank of America Charitable Foundation also provides philanthropic support to museums, theaters, and other arts-related nonprofits to expand their services and offerings to schools and communities.

SYMPHONY CENTER PRESENTS

Symphony Center Presents continues its tradition of bringing a wide variety of the world's best solo artists and ensembles to perform at Symphony Center, furthering Riccardo Muti's vision of bringing together today's most creative artists and ensembles for fresh, inventive, and celebratory programming. This philosophy goes across all of the *Symphony Center Presents* series—Piano, Chamber Music, Orchestra, Jazz, MusicNOW, and Special Concerts—and throughout this season, culminating in the *Keys to the City* Piano Festival in May and June 2012.

As part of *Keys to the City*, *Symphony Center Presents* features a number of outstanding pianists on all of its series, bringing a variety of genres to the *Keys to the City* Piano Festival. From celebrating the piano in jazz with Bill Charlap and Renee Rosnes to showcasing works for piano four-hands and multiple pianos, *Symphony Center Presents* represents the diversity of music-making around the world.

SYMPHONY CENTER PRESENTS PIANO

The 2011/12 *Symphony Center Presents* piano series features 10 Sunday afternoon performances by nine incredible artists. All of the recitals on this series anticipate the end-of-season special offerings as part of the *Keys to the City* festival. Appearing this season are Leif Ove Andsnes, David Fray, Richard Goode, Evgeny Kissin, Paul Lewis, Maurizio Pollini, and Mitsuko Uchida. In May and June 2012, recitals by Emanuel Ax (with special guests Don-Hyek Lim, the CSO's Mary Sauer, and Orion Weiss) and Stephen Hough begin and end the piano festival.

- English pianist **Paul Lewis** returns to continue his acclaimed multiseason exploration of Schubert's complete piano works. This concert, the third in his series, features the frequently paired Four Impromptus, D. 935 and the *Moments musicaux*, D. 780. The program concludes with the Fantasy in C Major, D. 760, more popularly known as the *Wanderer Fantasy* and considered Schubert's most technically demanding work. (October 16)

Lewis returns in the spring to perform the Sixteen German Dances, D. 783; Sonata in A Minor, D. 784; Allegretto in C Minor, D. 915; and the Sonata in A Minor, D. 845—a pairing of two of Schubert's major sonatas with two of Schubert's lighter compositions. (April 29)
- **David Fray**, voted 2008's "Newcomer of the Year" by *BBC Music Magazine*, makes his Symphony Center debut. A budding superstar, this French pianist has already drawn comparisons to Glenn Gould for his command of Bach and his distinctive playing style. He is the recipient of many awards and accolades, including the 2010 Instrumentalist of the Year in France's "Victoires de la Musique," and has performed at concert halls throughout the world. The *New York Times* deemed his playing "beautifully balanced: delicate yet incisive." This SCP program also includes music by Mozart and Beethoven. (December 11)
- After a recital and a solo appearance with Riccardo Muti and the CSO in the 2010/11 season, internationally renowned Norwegian pianist **Leif Ove Andsnes** returns to Symphony Center for an afternoon of favorites from Chopin and Debussy. The program includes Debussy's evocative *Estampes* and *Images for Piano, Book 1*, along with beloved piano pieces by Chopin: the two aria-like Opus 62 Nocturnes and the intricate and romantic Four Ballades. (February 19)

- Last heard at Symphony Center in 2008, **Richard Goode** returns to Chicago for another command performance. *The New York Times* raves, “It is virtually impossible to walk away from one of Goode’s recitals without having gained some new insight, subtle or otherwise, into the works he played, or about pianism itself.” Composers and works to be announced at a later date. (March 4)
- A frequent soloist and conductor with the CSO, **Mitsuko Uchida** makes her first recital appearance at Symphony Center since 2005. Known for her interpretations of Schubert, Uchida performs the Sonata in C Minor, D. 958; Sonata in A Major, D. 959; and Sonata in B-flat Major, D. 960—his last three major compositions for the piano. Published 10 years after Schubert’s death, they were originally dismissed for their structural and dramatic innovations, but have now come to be recognized as three of the composer’s most important works. (March 25)
- The greatly admired and enigmatic Russian pianist **Evgeny Kissin** makes his only Symphony Center appearance in 2011/12. Frequently hailed as a genius and known for his dazzling fingerwork and artistic expression, the *Chicago Tribune* praised Kissin in 2009 as playing “with such astonishing power and accuracy at top speed that audience members were up on their feet in an instant, clapping wildly.” (April 22)
- Regarded as one of the greatest pianists of our generation, **Maurizio Pollini** brings his exceptional music-making back to Symphony Center. The *Chicago Tribune* declared in April 2010 that Pollini was “a marvel of lucid, dignified elegance.” Composers and works to be announced at a later date. (May 13)
- Curator of the season-ending *Keys to the City* Piano Festival, **Emanuel Ax** kicks off the three week celebration with this special recital showcasing two piano and piano four-hand works. Joined by **Dong-Hyek Lim**, **Mary Sauer**, and **Orion Weiss**, the program features Brahms’ Variations on a Theme by Haydn, which is perhaps best-known as an orchestral work, but was originally written for two pianos. Ravel’s choreographic poem *La valse* and Rachmaninov’s alternately lush and energetic Symphonic Dances—both arranged for piano by the composer—round out the program. (May 20)
- Fresh from his critically-lauded cycle of Tchaikovsky’s complete works for piano and orchestra with the CSO in 2010/11, **Stephen Hough** brings his remarkable versatility back to Symphony Center for a solo recital that concludes the *Keys to the City* festival. Hough bookends the concert with Beethoven’s ever-popular *Moonlight* Sonata and Liszt’s structurally innovative Sonata in B Minor. The program pairs these classics with Scriabin’s Fourth and Fifth Piano Sonatas—which marked the composer’s shift from Romantic to atonal music—along with *Empty Branches*, one of the pianist’s own compositions. (June 10)

SYMPHONY CENTER PRESENTS CHAMBER MUSIC

The 2011/12 *Symphony Center Presents* Chamber Music series features unique collaborations by some of the world’s top musicians, including spectacular recitals from Hilary Hahn and Joshua Bell, along with celebrations of collaborative playing with the Australian Chamber Orchestra with Dawn Upshaw, Judson and Joyce Green Creative Consultant Yo-Yo Ma and musicians from the CSO, and pianist Jeremy Denk with special guests, including violinist Stefan Jackiw.

- After a triumphant debut in 2009, violinist **Hilary Hahn** returns to Symphony Center with pianist Valentina Lisitsa to perform a program that combines masterworks of the violin repertoire with some of the world's most innovative new music. The program opens with Bach's Sonata No. 1 in G Minor for Solo Violin, Beethoven's Sonata in A Major Op. 12 No. 2, and Brahms' *Sonatensatz*—the scherzo he contributed to the collaborative *F-A-E* Sonata dedicated to Joseph Joachim. The recital includes selections from a series of short pieces commissioned by Hahn from contemporary composers Lera Auerbach, Richard Barrett, Soren Nils Eichberg, Christos Hatzis, Jennifer Higdon, Paul Moravec, Elliott Sharp, Vanentyn Silvestrov, Einouhuni Rautavaara, Max Richter, and Somei Satoh. (*October 23*)
- Violin superstar **Joshua Bell**—who made his orchestral debut with Riccardo Muti and the Philadelphia Orchestra at age 14—has grown into a versatile artist possessing both virtuosity and a maturity of tone and style. Named the 2010 Instrumentalist of the Year by *Musical America*, Bell returns to Symphony Center for his first recital since 2008 with pianist **Sam Haywood**. (*January 29*)
- **Yo-Yo Ma**, the CSO's Judson and Joyce Green Creative Consultant, returns to the Chamber Music series for the second season in this post. He invites **musicians from the Chicago Symphony Orchestra** to join him for an unforgettable afternoon of chamber music. (*March 18*)
- Described by *The Washington Post* as having “the energy and vibe of a rock band with the ability of a crack classical chamber group,” the **Australian Chamber Orchestra** makes its Symphony Center debut in 2012. The ensemble performs an arrangement of Grieg's vigorous String Quartet in G minor—which was initially rejected by Grieg's publisher as being too orchestral—by **Richard Tognetti**, the ACO's lead violin. The critically lauded soprano **Dawn Upshaw**, who was the first vocalist to receive a MacArthur Fellowship, joins them for a brand-new, jazz-inflected score by the adventurous, Grammy Award-winning American composer Maria Schneider—widely hailed as one of today's most exciting composers. (*April 15*)
- As part of the *Keys to the City* piano festival, the versatile pianist **Jeremy Denk** performs a unique program dedicated to showcasing the versatility of the piano as a collaborative instrument. A variety of guest artists, including the acclaimed young violinist **Stefan Jackiw**, join Denk for a unique recital that explores the many forms that artistic partnerships can take on stage. Additional artists to be announced. (*June 3*)

SYMPHONY CENTER PRESENTS JAZZ

Symphony Center Presents boasts one of the most comprehensive and widely-heralded jazz series in the country. This season, the ten-concert *Symphony Center Presents Jazz* series spotlights some of the all-time greatest jazz artists—including Joshua Redman and Brad Mehldau; Wynton Marsalis and the Jazz at Lincoln Center Orchestra; and pianists Bill Charlap and Renee Rosnes.

- Pianist **Brad Mehldau** and saxophonist **Joshua Redman**, two of jazz's hottest young stars, join forces for an evening of unparalleled music making as a duo. Mehldau—acclaimed for his work both as a soloist and in trios, as well as in collaboration with diverse artists such as Pat Metheny, Charlie Haden, and John Scofield—is “universally admired as one of the most adventurous pianists to arrive on the jazz scene in years” (*Los Angeles Times*). Redman has been dazzling audiences and critics alike with his versatility and creativity since 1991. The winner of two Grammy Awards, he is a frequent collaborator with all of today's major jazz artists, including Brad Mehldau. (*April 13*)

- After a sold out performance in 2010/11, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** returns to Symphony Center for a special three-concert residency. Led by master trumpeter Marsalis, this ensemble keeps the big-band tradition alive, playing both unheralded works from jazz's golden age and new compositions by its members and other top contemporary composers. Following this Friday concert, they perform a Jazz for Young People concert and an additional Saturday evening performance as an SCP Special Concert. (*April 27*)
- Part of the *Keys to the City* piano festival, **Bill Charlap** and **Renee Rosnes** lead a **Jazz Piano Showcase**. Deemed a "jazz world royal couple" by *The New Yorker*, Charlap and Rosnes are just two great artists helping to showcase the versatility of the piano in jazz. Guest appearances by **Emanuel Ax** and others are scheduled. (*May 25*)

The complete 2011/12 *Symphony Center Presents Jazz* series lineup will be announced later this year. The *Symphony Center Presents Jazz* series is sponsored by Harris Bank.

SYMPHONY CENTER PRESENTS ORCHESTRA

The *Symphony Center Presents Orchestra* series brings three superb international orchestras to Chicago in 2011/12: the Budapest Festival Orchestra with conductor Iván Fischer; the Royal Philharmonic Orchestra with director Charles Dutoit and pianist Jean-Yves Thibaudet; and the San Francisco Symphony, led Michael Tilson Thomas and guest ensemble the St. Lawrence String Quartet. The Chicago Symphony Orchestra makes a special appearance on the series, closing the season with Music Director Riccardo Muti and Concertmaster Robert Chen.

- The youngest of Europe's elite orchestras at just 27 years old, the **Budapest Festival Orchestra** has quickly become one of Hungary's most prized cultural institutions. Led by co-founder and acclaimed conductor **Iván Fischer**, the orchestra presents an eclectic program that includes Bartók's *Hungarian Peasant Songs*, Tchaikovsky's *Romeo and Juliet*, and two works by Schubert: his Overture to *Rosamunde* and the Fifth Symphony, modeled after the symphonic works of Haydn and Mozart. (*October 31*)
- Conductor **Charles Dutoit**, a favorite with Chicago audiences, brings the internationally renowned **Royal Philharmonic Orchestra** to Chicago. Regarded as one of the United Kingdom's most prestigious ensembles, the Orchestra performs Kodály's deeply personal *Dances of Galánta* and Tchaikovsky's Fifth Symphony, to which Tchaikovsky ascribed the theme "complete resignation before Fate." Acclaimed French pianist **Jean-Yves Thibaudet** is featured in Liszt's Piano Concerto No. 2. (*January 22*)
- In honor of their 100th anniversary, the **San Francisco Symphony** is touring some of the major concert halls of the United States in 2011/12. Music Director **Michael Tilson Thomas** conducts works from his American Mavericks festival, including Cowell's *Synchrony* and Ives' *Concord* Symphony (orchestrated by Henry Brant), which honors the great writers based in Concord, Massachusetts: Thoreau, Emerson, the Alcotts, and Hawthorne. The concert also features a new piece, *Absolute Jest*, by Bay Area resident and acclaimed contemporary composer John Adams, written for the San Francisco Symphony and the **St. Lawrence String Quartet**. (*March 21*)

- The **Chicago Symphony Orchestra** makes a special appearance on the *Symphony Center Presents* Orchestra series. Conductor **Riccardo Muti** leads the final program of the 2011/12 season featuring Paganini's melodious and show-stopping Violin Concerto No. 1, with CSO Concertmaster **Robert Chen** as soloist. Bruckner's rich and expressive Sixth Symphony—known for its beautiful harmonies and colorful instrumentation—completes Muti's second season as music director. (June 22)

SYMPHONY CENTER PRESENTS MUSICNOW

MusicNOW, the Chicago Symphony Orchestra's nationally recognized and critically acclaimed new music series, offers innovative works by some of today's most prominent composers and young artists. Programmed and hosted by the CSO's two Mead Composers-in-Residence—**Mason Bates** and **Anna Clyne**, along with MusicNOW Principal Conductor **Cliff Colnot**—MusicNOW provides a rare opportunity to experience concerts completely dedicated to music by living composers.

After a successful first season curating the MusicNOW series—four concerts deemed “electric” by the *Chicago Tribune*—CSO Mead Composers-in-Residence Mason Bates and Anna Clyne start their second season as MusicNOW's hosts and curators. Bates (b. 1977) and Clyne (b. 1980) have been working collaboratively to create the four concerts that present music with a range of both influence and instrumentation—eclectic and gripping programs that take full advantage of the sound and lighting capabilities at the state-of-the-art Harris Theater for Music and Dance in Millennium Park, which has hosted the series since 2005.

In addition to featuring their own works, Bates and Clyne are assembling a collection of pieces that includes works by each of their teachers—John Corigliano and Julia Wolfe, respectively—and offers a range of instrumentation from electro-acoustic (works by Paula Mattusen and Irene Buckley) to string orchestra (Anna Clyne). Spotlights in a special appearance is Victor Gama, the African composer, performer, and designer of innovative musical instruments. With a focus on representing composers from Chicago (Kirsten Broberg and Lee Hyla) and as far away as Ireland (Donnacha Dennehey and Buckley) and Africa (Gama), this season's MusicNOW selections also have a range of influence. Works for chamber ensemble are juxtaposed with solo works and pieces informed by electronica, with repertoire focusing on more multimedia projects and collaborations.

MusicNOW concerts take place at Millennium Park's Harris Theater for Music and Dance on four Monday evenings (October 17, December 12, March 5, and May 14), all at 7 p.m. Many of the composers whose works are presented on the MusicNOW series attend the concert, speak with the audience, and engage concertgoers at receptions that follow each performance. The free postconcert receptions include complimentary food and drink. Complete programming details will be announced at a later date.

MusicNOW receives funding through a leadership grant from Irving Harris Foundation, Joan W. Harris. Major support is generously provided by Cindy Sargent and the Sally Mead Hands Foundation.

SYMPHONY CENTER PRESENTS SPECIAL CONCERTS

The 2011/12 *Symphony Center Presents* collection of Special Concerts features unique nonsubscription presentations showcasing the finest in world music, jazz, folk, holiday concerts, and family programs. Additional performances may be added to the lineup of Special Concerts throughout the season and will be announced as details are available.

- An annual favorite at Symphony Center, **Mariachi Vargas de Tecalitlán** returns to kick off the season with a spectacular afternoon of joyful Mexican music. Founded in 1897 and based in Mexico City, it is the oldest and greatest of mariachis, with more than 50 recordings and appearances in over 200 feature films. Its versatile members present a diverse offering of traditional *sones*, modern works, and everything in between. (October 9)
- Balkan music icon and film composer **Goran Bregović** brings his 30-piece **Wedding and Funeral Orchestra** to Symphony Center for an evening of lively, uniquely Balkan music with influences from gypsy songs, Jewish music, Catholic and Orthodox chants, and Muslim incantations. (October 14)
- The Civic Orchestra of Chicago performs a chilling program of spooky music in the annual **Hallowed Haunts** family concert. Since 2002, Hallowed Haunts has thrilled music lovers of all ages with scary music, creepy costumes and tasty treats in a frightfully festooned Orchestra Hall. Doors open an hour and a half before the concert for young ghosts, goblins and ghouls to partake in fun Halloween games and arts-and-crafts activities. Hallowed Haunts is recommended for children ages 5 and up. This year's Hallowed Haunts concert features the Magic Circle Mime Company performing "Phantoms of the Orchestra." (October 29)
- An annual Thanksgiving-weekend delight, the **Vienna Boys Choir** returns to Chicago for a joyful performance to herald the holiday season. Founded more than 500 years ago, the beloved choir has worked with such musical luminaries as Mozart, Gluck, and Bruckner, and it once counted Franz Schubert as one of its boy singers. Today's ensemble consists of 100 choristers between the ages of 10 and 14 who tour throughout Europe, Asia, and North America and perform more than 300 concerts in front of nearly half a million people each year. (November 26)
- **Chanticleer** visits the Windy City for its annual holiday performances of "A Chanticleer Christmas" at Fourth Presbyterian Church, located along Chicago's Magnificent Mile. Based in San Francisco, the 12-voice male *a cappella* ensemble has developed a remarkable reputation as "an orchestra of voices," and the group's Christmas concert provides a pleasing and joyous variety of celebratory music spanning plainsong, Renaissance, liturgical, traditional, jazz, contemporary, and gospel. Undeniably one of the world's foremost choruses and a recipient of multiple Grammy Awards, Chanticleer was named 2008 Ensemble of the Year by *Musical America*, the first time a vocal ensemble had been so recognized. (December 6 and 7)
- The month of March means the return of Chicago's favorite Irish band, **The Chieftains**, this time for a special **50th Anniversary Concert**. Winners of six Grammy Awards and the official musical ambassadors of Ireland, The Chieftains are credited with bringing traditional Celtic music to the world's attention and establishing its international appeal. Officially commemorating the half-century mark, they return Symphony Center for what is sure to be a can't-miss St. Patrick's Day concert. (March 2)
- The internationally renowned **Soweto Gospel Choir**, winner of two Grammys and nominated for a third, brings an inspirational program that blends African gospel, Negro spirituals, reggae, and popular music to Symphony Center. Founded in 2002 and drawing members from the many churches in and around Soweto, South Africa, the choir combines earthy rhythms and rich harmonies in both *a cappella* numbers and songs backed by their four-piece band and percussion section. Their energetic dancing and colorful costumes make this concert a feast for the eyes and ears. The Choir also performs a concert for schoolchildren. (March 11)

- *Tabla* virtuoso **Zakir Hussain**, considered a national treasure of India and one of the architects of the current world music movement, brings his **Masters of Percussion** back to Symphony Center for an evening of Indian classical and folk traditions. *The New York Times* has called Hussain “a living genius whose unadulterated performances of Indian music are among the most thrilling anywhere.” (April 14)
- Virtuoso guitarist **Paco de Lucía** brings his style of passionate flamenco music to Symphony Center. A champion of the *Nuevo flamenco* movement, Lucía has achieved great success in a number of genres, including classic, world music, and jazz. In 2010, he was awarded an honorary doctorate by the prestigious Berklee College of Music. (April 20)
- As part of their Chicago residency in the 2011/12 season, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** is featured in two special performances. This remarkably versatile orchestra, composed of 15 of today’s finest jazz soloists and ensemble players, has become a favorite among audiences worldwide and is known for its stylistic authenticity and a dynamic sense of swing that few big bands can match today. First, they bring their popular children’s concert series, **Jazz for Young People**, to Chicago for an afternoon performance. Recommended for ages five and up, this concert introduces young children to jazz, America’s most original art form, with a special emphasis on the music of the legendary pianist, composer, and bandleader Duke Ellington. They follow the family concert with an evening performance featuring both classic and modern jazz works. (April 28)
- Cellist **Yo-Yo Ma**, the CSO’s Judson and Joyce Green Creative Consultant, showcases his passion for a broad range of musical styles with Brazilian guitar masters **Sérgio and Odair Assad**. This multigenre trio celebrates the music of South America, from bossa nova to samba to classical, as heard on their 2003 album, *Obrigado Brazil*, which won the Grammy for best classical crossover. (April 29)

THE INSTITUTE FOR LEARNING, ACCESS, AND TRAINING

One of the pillars of Riccardo Muti’s vision is to expand and deepen the already-strong relationships the CSO has within the Chicago community through the Institute for Learning, Access, and Training. In keeping with that vision, Yo-Yo Ma was appointed as the CSO’s first Judson and Joyce Green Creative Consultant in December 2009. Ma’s passion and creativity have led to exciting new partnerships and initiatives, such as collaborations with schools, concert programs, for young children, and the Citizen Musician initiative.

Building on pilot activities from last season, this season the Institute begins a multiyear partnership with the University of Chicago Charter School’s Woodlawn Campus. Involving both middle and high school-aged students, Yo-Yo Ma and members of the CSO will offer activities designed to introduce students to the instruments and musicians of the Orchestra, as well as increase students’ interest in careers in the arts and arts education. This partnership serves as a model for similar future collaborations with schools and other educational and cultural institutions around Chicago.

This season, the CSO is also proud to fully launch ***Once Upon a Symphony***. Conceived by Judson and Joyce Green Creative Consultant Yo-Yo Ma, *Once Upon a Symphony* is the newest contribution to the CSO’s programming for family audiences. The three-concert series is designed for children ages 3-5 and uses age-appropriate music, activities, sets, costumes, and storytelling to give young children a fun introduction to music and encourage them to explore music making at home. More details will be announced later this year.

Continuing in 2011/12 is the popular CSO **Family Matinee Series** for children ages 5-10. This season features concerts exploring the theme *Music Comes Alive!*—bringing the music of three composers vividly to life. Three programs—each performed twice on Saturdays at 11 a.m. and 12:45 p.m.—are planned. On November 5, Duain Wolfe conducts members of the CSO in collaboration with DanceWorks Chicago in a unique program that builds the orchestra section by section, culminating in Britten’s *Young Person’s Guide to the Orchestra*. Lookingglass Theatre Company is the featured guest artist on the February 4 concert, collaborating with the Orchestra to offer a striking, family-friendly take on Stravinsky’s *Pulcinella* led by Alastair Willis. Finally, on May 12, Edwin Outwater leads members of the CSO in *Lemony Snicket’s The Composer is Dead*, based on the popular children’s books and featuring original music by Nathaniel Stookey.

The Institute is also planning special programming in support of the **Keys to the City Piano Festival**, offering community concerts and performance opportunities for pianists of all ability levels, including the Free Chicago Piano Day on May 27, hosted by festival curator Emanuel Ax and actor David Hyde Pierce. This day of music not only explores the rich history of the piano and showcases its diversity across genres, but also gives amateur pianists the opportunity to perform throughout the day.

Showcasing amateur musicians at Symphony Center is just one way that the CSO continues to highlight its new **Citizen Musician** initiative. Launched in January 2011, this new grassroots effort—anchored by the new Citizen Musician website, www.citizenmusician.org—is an integral part of the CSO’s mission: encouraging musicians of all skill levels to share their gifts, stemming from the belief that music can transform lives, enact social change, and transcend cultural divides. Additional details about Citizen Musician activities will be announced at a later date.

In 2011/12, the Institute continues to building on its great tradition of training young musicians. The winner of the **First International Sir Georg Solti Conducting Competition and Apprenticeship** begins his studies under Maestro Riccardo Muti and other CSO guest conductors. Details about the apprentice’s involvement with the CSO and Institute events and performances will be announced at a later date.

Acting on the belief that music can transform lives, enact social change, and transcend cultural divides, Riccardo Muti, Yo-Yo Ma (the CSO’s Judson and Joyce Green Creative Consultant), and CSO Mead-Composer-in-Residence Anna Clyne continue to explore programming that engages incarcerated and at-risk youth. The Institute’s partnership with the Illinois Youth Center in Warrenville and Storycatchers Theatre, a youth development arts organization that prepares young people to make positive life choices through the process of writing, producing, and performing original musical theater inspired by personal stories, begins its second year. Projects focus on creating music for an original musical written by the residents of the Center, a juvenile justice facility.

More information on these programs, as well as additional Institute programming for the 2011/12 season and the Civic Orchestra of Chicago’s complete schedule, will be announced in May 2010.

Additionally, the **Civic Orchestra of Chicago**—the pre-professional training orchestra founded by CSO Music Director and citizen musician Frederick Stock in 1919—offers a full roster of free programs at Symphony Center, as well as concerts in community venues around Chicago. Among the distinguished conductors scheduled to lead the Civic in performance during 2011/12 are Cliff Colnot, Susanna Mälkki, and Sir Mark Elder. The Civic Orchestra will close the season with a *Keys to the City Piano Festival* event, *The Evolution of the Piano Concerto*, led by CSO Artistic Programming Advisor Gerard McBurney and pianist Emanuel Ax.

The Institute for Learning, Access, and Training at the Chicago Symphony Orchestra seeks to create and sustain connections to music for individuals and communities by sharing the extraordinary musical resources of the Chicago Symphony Orchestra Association, reaching over 200,000 people annually in Chicago and beyond.

Created in 2008 as the umbrella for the CSO's existing education and community engagement programs, the Institute is home to the CSO's innovative and expanded learning, access, and training programs.

Fidelity Investments is the Lead Corporate Sponsor of the Institute for Learning, Access, and Training at the Chicago Symphony Orchestra.

SUBSCRIPTION AND TICKET INFORMATION

Subscription materials for the 2011/12 season of Chicago Symphony Orchestra and *Symphony Center Presents* concerts are now available, offering savings of up to 44 percent off regular single ticket prices on a wide variety of concert packages, with three to ten concerts each. Subscribers also receive reduced prices on additional tickets when purchased by August 12, 2011, plus ticket exchange options and other valued benefits, including priority service, discounts on Symphony Center merchandise and at Rhapsody restaurant, and subscriber-only prepaid parking. Box seat and 10-concert subscribers also receive unlimited free ticket exchange privileges throughout the season.

Tickets for Special Concerts are currently available for purchase only with subscriptions. Subscriptions may be purchased or renewed by any of five methods: online, by phone, by fax, by mail, or in person at the box office. The CSO provides an easy payment plan option for subscribers: subscription purchases made by credit card by April 8, 2011 are eligible for the payment plan and will be automatically charged in two, three, or four monthly installments.

For more information, please call CSO ticketing services at 312-294-3000 or 800-223-7114, Monday through Saturday from 10 a.m. to 6 p.m. and Sunday from 11 a.m. to 4 p.m.; or visit the CSO's website at cso.org. Groups of 10 or more who are interested in subscribing to the 2011/12 season should call Symphony Center's Group Sales Department at 312-294-3040.

Patrons can also visit cso.org to order tickets and parking, find out about upcoming events, make reservations at nearby restaurants, view and listen to video and audio about the performers, purchase CSO merchandise, and make donations.

Symphony Center, home of the Chicago Symphony Orchestra, is located at 220 S. Michigan Ave. in Chicago.

CSO Tuesday series concerts are sponsored by United Airlines.

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