



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION

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Chicago, IL 60604-2559

News

## CHICAGO SYMPHONY ORCHESTRA ASSOCIATION ANNOUNCES 2012/13 SEASON

*Bank of America is the Global Sponsor of the CSO*

### Season Highlights Include:

- Riccardo Muti begins his third season as music director with a free concert for the Chicago community in Millennium Park featuring Orff's *Carmina Burana*
- Maestro Muti leads 10 weeks of subscription concerts in Chicago with broad repertoire that showcases the virtuosity and versatility of the Chicago Symphony Orchestra, including Bach's Mass in B Minor, Brahms' Fourth Symphony, Scriabin's *The Divine Poem* and Verdi's Four Sacred Pieces; violinist Anne-Sophie Mutter joins Muti and the CSO for Symphony Ball
- Three-concert series at New York's Carnegie Hall opens the legendary venue's season with Muti leading the CSO, Chorus and Chicago Children's Choir in *Carmina Burana*, as well as the New York premiere of Mead Composer-in-Residence Mason Bates' *Alternative Energy*, and music by Franck, Martucci and Respighi
- Maestro Muti participates in programs of the CSO's Institute for Learning, Access and Training: the third biennial Chicago Youth in Music Festival, the selection of the second Sir Georg Solti Conducting Apprentice and leading the Civic Orchestra of Chicago in an open rehearsal, in addition to his work at a Chicago juvenile detention center
- *The Wagner Effect*—commemorating Richard Wagner's bicentennial, a seasonlong examination of the extraordinary influence that his groundbreaking music had on his contemporaries and successors through 16 CSO and *Symphony Center Presents* performances
- *Rivers: Nature, Power, Culture*—an 11-concert exploration of how rivers have facilitated commerce and influenced cultural life over the centuries through orchestral, chamber music, film and jazz presentations with artists such as Riccardo Muti, Pierre Boulez, Yo-Yo Ma and the Silk Road Ensemble, Mason Bates and the Chicago Jazz Philharmonic, among others

RICCARDO MUTI  
Music Director

WILLIAM A. OSBORN  
Chairman

DEBORAH F. RUTTER  
President

YO-YO MA  
Judson and Joyce Green Creative Consultant

- The CSOA celebrates the 100th anniversary of Sir Georg Solti's birth in 2012/13 by presenting artists and repertoire that held special significance for the CSO's former music director, including appearances by Dame Kiri Te Kanawa, Plácido Domingo and René Pape and the World Orchestra for Peace, which Solti founded in 1995 and in which musicians from the CSO participate
- CSOA marks the centennial of the premiere of Stravinsky's *The Rite of Spring* with CSO performances led by Charles Dutoit, a *Beyond the Score* exploration and the premiere of a newly commissioned work from Dmitri Yanov-Yanovsky—inspired by Stravinsky's landmark work—to be performed by Yo-Yo Ma and the Silk Road Ensemble
- Mead Composers-in-Residence Mason Bates and Anna Clyne continue their work on the *MusicNOW* series during their newly extended two-year terms; new works by Bates and Clyne will be featured on the *MusicNOW* series; Clyne's Double Concerto receives its first CSO performances
- The Institute for Learning, Access and Training, in collaboration with Judson and Joyce Green Creative Consultant Yo-Yo Ma, continues its commitment to the *Citizen Musician* initiative, with an increased emphasis on programs in the Chicago community, as well as the implementation of more than 20 programs that engage more than 200,000 children, families, students, teachers, adults, young musicians and incarcerated youth, throughout the Chicago area
- *Symphony Center Presents* programs spotlight distinguished visiting artists including the Silk Road Ensemble, pianist Murray Perahia, the Emerson String Quartet, Dianne Reeves, Wynton Marsalis and the annual collaboration between Yo-Yo Ma and musicians from the CSO; *Rivers* and *The Wagner Effect* programs are featured in *Symphony Center Presents Jazz, Piano and Chamber Music* series presentations

## TABLE OF CONTENTS

### **Overview..... 3**

#### **Chicago Symphony Orchestra Programs**

<u>Concerts with Riccardo Muti.....</u>	<u>6</u>
<u>The Wagner Effect.....</u>	<u>7</u>
<u>Rivers: Nature, Power, Culture.....</u>	<u>10</u>
<u>Celebrating Sir Georg Solti.....</u>	<u>12</u>
<u>Mead Composers-in-Residence.....</u>	<u>13</u>
<u>World Premieres and First CSO Performances.....</u>	<u>14</u>
<u>Pierre Boulez and Bernard Haitink.....</u>	<u>14</u>
<u>Beyond the Score.....</u>	<u>15</u>
<u>Debuts.....</u>	<u>15</u>
<u>Returning Guest Conductors.....</u>	<u>18</u>
<u>Returning Guest Artists.....</u>	<u>20</u>
<u>Friday Night at the Movies.....</u>	<u>21</u>
<u>Chicago Symphony Chorus.....</u>	<u>22</u>
<u>CSO Special Concerts.....</u>	<u>22</u>
<u>Tours.....</u>	<u>23</u>
<u>CSO Resound.....</u>	<u>23</u>
<u>Radio.....</u>	<u>24</u>

### **Symphony Center Presents..... 26**

<u>Piano.....</u>	<u>26</u>
<u>Chamber Music.....</u>	<u>28</u>
<u>Orchestras.....</u>	<u>28</u>
<u>Jazz.....</u>	<u>29</u>
<u>MusicNOW.....</u>	<u>30</u>
<u>Special Concerts.....</u>	<u>31</u>

#### **The Institute for Learning, Access and Training**

<b><u>at the Chicago Symphony Orchestra.....</u></b>	<b><u>34</u></b>
<u>Citizen Musician.....</u>	<u>34</u>
<u>Education and Family Concerts.....</u>	<u>34</u>
<u>Civic Orchestra of Chicago and Training Programs.....</u>	<u>35</u>
<u>Programming and Partnerships for Schools.....</u>	<u>36</u>

### **Subscription and Ticket Information..... 38**

**CHICAGO (February 6, 2012)**—Chicago Symphony Orchestra Music Director Riccardo Muti and President Deborah Rutter today announced programming for the Chicago Symphony Orchestra Association's 2012/13 season, the Orchestra's 122nd and Riccardo Muti's third as music director.

The 2012/13 season offers a rich array of programs showcasing Riccardo Muti's dynamic relationship with the musicians of the CSO, exemplifying his commitment to bringing live music to the broadest possible audiences and demonstrating his desire to collaborate with today's visionary artists. Maestro Muti leads 10 weeks of subscription programming with appearances in September and October, January, April and June in programs that highlight the versatility and virtuosity of the Orchestra.

The CSOA's *Symphony Center Presents* series and programs of the Institute for Learning, Access and Training complement CSO subscription programs and further illustrate Maestro Muti and the CSOA's commitment to artistic excellence, training young musicians and serving the Chicago community through music. *SCP* presentations bring an unparalleled range of today's leading guest artists and ensembles to Chicago, while the diverse initiatives of the Institute—20 in all—further support these efforts.

"I have tried to create a season that reflects a historically broad spectrum of music, from works by Bach and Vivaldi to composers of today, including a commission from Christopher Rouse and works by our Mead Composers-in-Residence, Mason Bates and Anna Clyne," said Music Director Riccardo Muti. "With programs that feature music from a variety of countries and genres, the CSO season highlights a diverse offering of repertoire from many musical styles.

"The 2012/13 season also pays tribute to many birthdays: first, we celebrate the life of our own—Sir Georg Solti—whose 100th birthday is October 21, 2012. We perform throughout the season those works that he conducted with this orchestra—Bartók, Mahler, Shostakovich and, of course, Wagner. It is therefore fitting that we also celebrate the 200th birthday of Richard Wagner and explore how he had a lasting effect on the history of music. The year 1813 saw the birth not only of Wagner, but Giuseppe Verdi, and I close the season with Verdi's *Four Sacred Pieces* as we begin a tribute to Verdi that will continue in the autumn of 2013."

"Maestro Muti's vision for the Chicago Symphony Orchestra guides us as we put together all of the diverse elements of our 2012/13 season," adds CSOA President Deborah Rutter. "Our dedicated audiences are the inspiration for the creation of this season and I believe Maestro Muti has developed programs that speak directly to their desire for rich content and adventurous programming. We also continue to deepen our engagement with the community and to those who have less access to the Chicago Symphony Orchestra through open rehearsals, free concerts and programs for incarcerated youth that enable them to embrace music in their lives. The season builds on our promise to bring the great music making of Maestro Riccardo Muti and the Chicago Symphony Orchestra to more people in Chicago and around the world."

"We are entering our third season as global sponsor of the Chicago Symphony Orchestra with pride and excitement. The orchestra under Maestro Muti's leadership has continued to amaze audiences in Chicago and around the world and our company is delighted to enable them to bring their gifts to multiple cities and nations, as well as to young people who are enriched by their education and engagement programs," said Rena M. DeSisto, global arts and culture executive from Bank of America Merrill Lynch. "As a global company doing business in more than 100 countries, our program of arts support is an integral part of our mission to help economies and societies thrive."

Riccardo Muti's CSO subscription concerts in 2012/13 showcase the artistry of the Orchestra through repertoire that includes a pinnacle of Western music and masterwork of the choral repertoire, Bach's *Mass in B Minor*; two symphonies, two overtures and three piano concertos by Beethoven; Brahms' *Fourth* and final symphony; and music by Respighi, Tchaikovsky, Stravinsky, Wagner, Martucci, Mozart, Scriabin and Bruckner. Muti closes the CSO's season with Verdi's *Four Sacred Pieces*, one of the great Italian composer's most important late works.

Maestro Muti's commitment to collaborating with distinguished artists is evident through his work with and in support of Judson and Joyce Green Creative Consultant Yo-Yo Ma, Helen Regenstein Conductor Emeritus Pierre Boulez, former CSO Principal Conductor Bernard Haitink and Mead Composers-in-Residence Mason Bates and Anna Clyne. Among the many other talented guest conductors and soloists whom Maestro Muti has invited to work with the CSO next season are Leif Ove Andsnes, Yefim Bronfman, Semyon Bychkov, Charles Dutoit, Radu Lupu, Anne-Sophie Mutter, Maurizio Pollini, Esa-Pekka Salonen, Gil Shaham, Mitsuko Uchida and Jaap van Zweden.

Three main programmatic threads weave through the 2012/13 season, creating connections and cornerstones across many of the CSOA series: *The Wagner Effect*; *Rivers: Nature, Power, Culture*; and the centennial celebration of Sir Georg Solti's birth.

*The Wagner Effect* explores the tremendous influence that Wagner had on the way his contemporaries and successors thought about drama, literature, the visual arts and music, forever changing the way music was heard and written. The CSO Association celebrates the bicentennial of Wagner's birth throughout the season by highlighting works by composers who were influenced by Wagner's approach, from those who deeply admired and embraced his techniques to those who purposefully rejected and rebelled against his ideas. *The Wagner Effect* programs appear on CSO, *SCP Piano* and *SCP Chamber Music* series throughout the season.

*Rivers: Nature, Power, Culture* is an exploration of the exchange of commerce and culture that rivers have facilitated over the centuries, providing inspiration to musicians, as well as to writers, visual artists and others. Programs throughout the season and across the CSO, *SCP Jazz* and *Piano* series and *SCP Special Concerts* include works that have waterways as a central theme or inspiration, culminating in a three-week festival in the spring. As with past festivals, the Chicago Symphony Orchestra Association has reached out to a number of collaborative partners. Further details about the festival will be announced at a later date.

The CSO's beloved eighth music director, Sir Georg Solti, would have celebrated his 100th birthday in October 2012. In honor of this centennial, CSO and *SCP Orchestra* and *Piano* series performances pay homage to this legendary musician by presenting artists with whom he collaborated and works with which he was closely associated. Central to the celebration is a concert by the World Orchestra for Peace, which Solti founded in 1995 and includes several CSO musicians, led by Valery Gergiev and featuring Dame Kiri Te Kanawa, Plácido Domingo and René Pape as soloists.

Another milestone during the 2012/13 season is the 100th anniversary of the premiere of Stravinsky's *The Rite of Spring*—a notorious event that instituted a riot and still captures audiences' attention today. In honor of this anniversary, the CSO not only performs this monumental work, but will also feature a newly commissioned piece inspired by Stravinsky's masterwork from composer Dmitri Yanov-Yanovsky to be performed by Yo-Yo Ma and the Silk Road Ensemble. *The Rite of Spring* is also featured on the *Beyond the Score* series, with two presentations of an updated treatment.

Among the noted artists making their CSO debuts in 2012/13 are conductor Vasily Petrenko, chief conductor of the Royal Liverpool Philharmonic; Tugan Sokhiev, music director designate of the Deutsches Symphonie-Orchester Berlin; and pianists David Fray—he made his highly successful *SCP Piano* series debut during the 2011/12 season—and Daniil Trifonov, Gold Medal winner of the XIV International Tchaikovsky Competition in 2011. Soprano Eleonora Buratto, mezzo-sopranos Alisa Kolosova and Anna Malavasi, tenor Saimir Pirgu, baritone Alessandro Luongo and bass Gianluca Buratto all make their CSO subscription debuts under the baton of Maestro Muti.

The varied offerings of the *Symphony Center Presents* series—*Piano*, *Chamber Music*, *Orchestra*, *Jazz* and *MusicNOW*, as well as Special Concerts—complement Muti's and the CSOA's commitment to presenting and collaborating with the world's leading artists. Concerts in the *Jazz*, *Piano* and *Chamber Music* series fit seamlessly

into the *Rivers* exploration, *The Wagner Effect* and the centennial celebrations of both Sir Georg Solti and *The Rite of Spring*.

*Symphony Center Presents* boasts one of the most comprehensive and widely heralded jazz series in the country. Highlights of the 2012/13 season include appearances by vocalist Dianne Reeves sharing a bill with Angelique Kidjo and Lizz Wright in a salute to great female artists and a weekend residency by the Jazz at Lincoln Center Orchestra, featuring Wynton Marsalis, which performs two concerts, as well as a Jazz for Young People program in connection with the CSO's Institute for Learning, Access and Training. The *Rivers* exploration is also well-represented in the *Jazz* series, with Bill Frisell's score to *The Great Flood* performed live with the film and the world premiere of a CSOA-commissioned work that explores the impact the Chicago River has had on the city and throughout the Midwest, performed by the Chicago Jazz Philharmonic.

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 film to an appearance by Yo-Yo Ma and the Silk Road Ensemble, as well as a distinguished roster of world music programs from around the globe, ranging from mariachi, choral and jazz to American standards and artists from Ireland, Venezuela, Japan, Germany and Mexico.

Mead Composers-in-Residence Mason Bates and Anna Clyne have been working collaboratively to create four unique concerts for the 2012/13 *MusicNOW* series at Millennium Park's Harris Theater for Music and Dance. Maestro Muti has extended their terms with the CSO for two additional years, and Bates and Clyne look forward to forging new partnerships and collaborations during that time. Both Bates and Clyne will compose and have new works premiered on the series; complete programming for the 2012/13 *MusicNOW* series will be announced at a later date.

The work of the Institute for Learning, Access and Training deepens the robust relationships the CSO has maintained within the Chicago community for decades. Under the leadership of Riccardo Muti and Judson and Joyce Green Creative Consultant Yo-Yo Ma, the Institute's 2012/13 plans focus on the growth of the *Citizen Musician* initiative, increased connections with the Chicago educational community and a continuing commitment to training the next generation of musicians. Maestro Muti participates in programs of the Institute throughout the 2012/13 season through the third biennial Chicago Youth in Music Festival, the selection of the second Sir Georg Solti Conducting Apprentice and leading the Civic Orchestra of Chicago in an open rehearsal, in addition to his work at a Chicago juvenile detention center in support of at-risk youth.

Through the more than 20 programs of the Institute, such as the Family Matinee series, *Once Upon a Symphony*, *Orchestra Explorers*, Percussion Scholarship Program and the Civic Orchestra of Chicago, the Institute engages more than 200,000 Chicago residents per year.

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

### CONCERTS WITH RICCARDO MUTI

In 2012/13, CSO Music Director Riccardo Muti continues his commitment to bringing music to the widest possible audiences, partnering with visionary artists, supporting the next generation of musicians and building upon the distinguished legacy of the Orchestra. He leads 10 weeks of concerts in Chicago with the CSO during the 2012/13 season, in addition to community and other events, in programs that showcase the versatility and virtuosity of the Chicago Symphony Orchestra at home and on tour.

Maestro Muti also participates in the third biennial Chicago Youth in Music Festival early in 2013, leads the selection of the second Sir Georg Solti Conducting Apprentice in June 2013 and conducts the Civic Orchestra of Chicago in an open rehearsal, in addition to bringing music to at-risk youth at a Chicago juvenile detention center.

- Riccardo Muti continues his annual tradition of including a free performance at the start of the season that is open to all, with a concert in September in Millennium Park. The program includes Orff's *Carmina Burana* with the CSO, the Chicago Symphony Chorus and the Chicago Children's Choir. (September 21)
- Maestro Muti's first subscription concerts of the 2012/13 season feature the Orchestra in a program that launches the season focus on the legacy and influence of Richard Wagner, entitled *The Wagner Effect*. Dvořák's Fifth Symphony opens the concert, followed by Giuseppe Martucci's Notturmo and Ottorino Respighi's *Feste romane*. (September 20, 22, 26 and 28)
- Violinist Anne-Sophie Mutter returns to Chicago to join Riccardo Muti and the CSO for Symphony Ball, a festive evening including a CSO concert and postconcert dinner and dancing at the Fairmont Hotel. Hosted by the CSO's Women's Board, the Symphony Ball performance features Wagner's Overture to *The Flying Dutchman* and Mendelssohn's Violin Concerto, with Mutter as soloist. Tchaikovsky's *1812 Overture* closes the concert. (September 29)
- Maestro Muti returns to Chicago in January 2013 to lead an all-Beethoven program, on both an *Afterwork Masterworks* and subscription series concerts. Pianist Radu Lupu is the soloist in Beethoven's First Piano Concerto. *Leonore* Overture No. 3 opens the program, and the great composer's famed Third Symphony (*Eroica*) brings the program to a close. (January 9, 10, 11, 12 and 15)
- The following week, Muti conducts a CSO concert of music by Stravinsky, Busoni and Brahms. Opening the program is Stravinsky's Divertimento from *The Fairy's Kiss*, followed by Busoni's Suite from *Turandot*, a work the composer later expanded from incidental music to accompany Count Carlo Gozzi's play into an opera of the same name. Closing this program is Brahms' towering Fourth Symphony. (January 17, 18 and 19)
- Riccardo Muti leads four performances with the CSO and Chorus of Bach's great Mass in B Minor. All five vocal soloists make their CSO subscription debuts in these performances: soprano Eleonora Buratto, mezzo-soprano Anna Malavasi, tenor Saimir Pirgu, baritone Alessandro Luongo and bass Gianluca Buratto. (April 11, 12, 13 and 16)

- Maestro Muti's next podium appearances feature music by Vivaldi, Mozart and Beethoven in April 2013: Vivaldi's Concerto in A Major for Strings and Continuo, Mozart's Symphony No. 38 (*Prague*) and Beethoven's Symphony No. 4. (*April 18, 19, 20 and 23*)
- Italian pianist Maurizio Pollini is the soloist with the CSO and Maestro Muti in a program featuring Beethoven's Fifth Piano Concerto (*Emperor*). These programs open with Beethoven's *Consecration of the House* Overture, and close with Schumann's Symphony No. 3 (*Rhenish*). (*April 25, 26 and 27*)
- Maestro Muti returns for the final three weeks of the season in June with a concert featuring CSO Principal Oboe Eugene Izotov as soloist in Martinů's Oboe Concerto. Haydn's Symphony No. 48 and Scriabin's *The Divine Poem* round out the program. (*June 6, 7, 8 and 11*)
- In the next week, Maestro Muti conducts Siegfried's Rhine Journey from Wagner's *Götterdämmerung* and Bruckner's Symphony No. 1. Norwegian pianist Leif Ove Andsnes is the soloist in Beethoven's Fourth Piano Concerto. (*June 13, 14 and 15*) Muti also leads a similar CSO Special Concert with Andsnes as soloist; the Beethoven concerto and Wagner works are the same and Mozart's Symphony No. 41 (*Jupiter*) will also be performed. (*June 18*)
- Muti and the CSO close the 2012/13 season with a concert that includes the Chicago Symphony Chorus. Mezzo-soprano Alisa Kolosova makes her CSO debut as soloist. The program opens with Mozart's *Ave verum corpus*, followed by Vivaldi's Magnificat—which the CSO performs for the first time—and Verdi's Four Sacred Pieces. (*June 20, 21, 22 and 23*)

In addition to these concerts in Chicago, Maestro Muti also leads two one-night-only concerts during 2012/13, in Ann Arbor, MI (September 27), as part of the University of Michigan's seasonlong celebration of the centennial of its Hill Auditorium and at the Krannert Center for the Performing Arts in Urbana, IL (April 20).

### **THE WAGNER EFFECT**

Few composers created music that electrified and inspired artists and musicians the way Richard Wagner (1813–1883) did in the mid-nineteenth century. His mature operas—*Tannhäuser*, *Lohengrin*, *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Der Ring des Nibelungen* and *Parsifal*—had a tremendous influence on the way his contemporaries and successors thought about drama, literature, the visual arts and music, forever changing the way music was heard and written. The CSOA celebrates the bicentennial of Wagner's birth throughout the 2012/13 season by highlighting works by composers whose music was influenced by Wagner's approach, from those who deeply admired and embraced his techniques to those who purposefully rejected and rebelled against his ideas.

Sixteen programs across many CSOA series—from CSO subscription programs and *Beyond the Score* explorations to *Symphony Center Presents Piano* and *Chamber Music* series presentations—showcase music composed by and influenced by Richard Wagner.

The CSO, led by Music Director Riccardo Muti and guest conductors Esa-Pekka Salonen and Pierre Boulez, perform music by Richard Wagner throughout the season. CSO programs include Wagner's Overture to *The Flying Dutchman* and Siegfried's Rhine Journey from *Götterdämmerung*, both led by Maestro Muti; *Siegfried Idyll* and Prelude to *Parsifal* led by Boulez; and Act II from *Tristan and Isolde*—Wagner's watershed opera that most agree forever changed the way music was written—led by Salonen. In addition, two *Beyond the Score*

performances focus on *The Tristan Effect* as the impact of *Tristan and Isolde* is delved further into by Salonen, Gerard McBurney and his creative team.

Composers that are highlighted through this exploration are:

Franz Liszt (1811–1886) Liszt had been a benefactor to Wagner, and his influence on Wagner's writing is well documented, as is the reciprocal influence. The two contemporaries, whose lives unexpectedly intersected—Liszt's daughter married Wagner—remained close friends and colleagues, regardless of times of disagreement.

- Pianist Louis Lortie explores *The Wagner Effect* in a *Symphony Center Presents Piano* series recital of transcriptions of excerpts from Wagner's operas, many by Liszt himself. (January 20)

Johannes Brahms (1833–1897) Brahms, a contemporary of Wagner, was often described as using the antithesis of the Wagnerian style, despite Brahms' respect for him. His deliberate refusal to subscribe to Wagner's groundbreaking technique confirmed his dedication to more classic techniques and writing.

- Former CSO Principal Conductor Bernard Haitink leads an all-Brahms program with his First Symphony and the *Double Concerto* with brothers Renaud and Gautier Capuçon as violin and cello soloists, respectively. (October 18, 19 and 20)
- Music Director Riccardo Muti conducts Brahms' magnificent Fourth Symphony—the final symphonic work by a composer who had both agonized over and mastered the symphonic form while bringing new life to it, rather than following in Wagner's footsteps. Also on the program are Stravinsky's Divertimento from *The Fairy's Kiss* and Busoni's Suite from *Turandot*. (January 17, 18 and 19)

Piotr Ilyich Tchaikovsky (1840–1893) Tchaikovsky was known to have great respect for Wagner, despite disagreeing with his operatic treatments. While Tchaikovsky studied Wagner's new techniques, he opted, in the end, not to follow a Wagnerian path.

- Jaap van Zweden conducts a program that features Tchaikovsky's *Manfred* Symphony, a programmatic work, based on the poem of the same name by Byron. This program also includes the world premiere of Christopher Rouse's Trumpet Concerto—commissioned by the Chicago Symphony Orchestra by the Edward F. Schmidt Family Commissioning Fund—and performed by CSO Principal Trumpet Christopher Martin. (December 20, 21 and 22)
- Tugan Sokhiev makes his CSO debut leading a program anchored by Tchaikovsky's grand Symphony No. 4 and opening with Borodin's *In the Steppes of Central Asia*. CSO Principal Flute Mathieu Dufour is the soloist in Khachaturian's Flute Concerto which the CSO performs in its entirety for the first time. (March 21, 22, 23 and 24)

- Esa-Pekka Salonen leads two works by Sibelius—*Pohjola's Daughter* and Symphony No. 7—as well as Lutosławski's Cello Concerto with Yo-Yo Ma as soloist. The program concludes with Tchaikovsky's *Francesca da Rimini*, a work he wrote after first hearing Wagner's *Ring Cycle*. (February 28, March 1 and 2)

Antonin Dvořák (1841–1904) Early in his musical career, Dvořák performed as a violist under Wagner as a conductor, and Wagner remained a powerful influence on Dvořák, even though his later writings took a distinctly different path.

- Opening the season, Maestro Muti leads the CSO in a program of Dvořák's Symphony No. 5, Martucci's *Notturmo* and Respighi's *Feste romane*. (September 20, 22, 26 and 28)
- Sir Mark Elder conducts two programs with music by Dvořák. The first includes *The Golden Spinning Wheel*, Berlioz's *Les nuits d'été* with Alice Coote, and Shostakovich's First Symphony. (November 28, 29, 30 and December 1)

Elder's second week of concerts includes Dvořák's rarely performed *The Water Goblin*, on a program with Rachmaninov's Third Piano Concerto with Garrick Ohlsson as soloist, and Sibelius' First Symphony. (February 15, 16, 17 and 19)

Gustav Mahler (1860–1911) Among Mahler's inspirations for his Symphony No. 3 and several other works were the writings of Goethe, who also inspired Wagner. Many of the compositional elements of Mahler's Third Symphony, such as the recurring and expanding themes and motifs—a method he employed throughout his career—point to a distinctly Wagnerian influence.

- Guest conductor Semyon Bychkov returns to lead Mahler's Third Symphony, with the CSO, Bernarda Fink, Women of the Chicago Symphony Chorus and Anima—Young Singers of Greater Chicago. (November 1, 2 and 3)
- Helen Regenstein Conductor Emeritus Pierre Boulez leads the Adagio from Mahler's Symphony No. 10, which rounds out a program that also includes music by Wagner and Schoenberg. (March 14, 15 and 16)

Claude Debussy (1862–1918) Known as an impressionist composer, Debussy was a devoted Wagnerian, but while still considering Wagner's ideas, later reacted against his technique.

- Pierre Boulez's first week of programs opens with music by Debussy. His *Prelude to The Afternoon of a Faun* is featured, followed by Messiaen's *Chronochromie*, Stravinsky's *The Song of the Nightingale* and Bartók's Piano Concerto No. 2 with soloist Yefim Bronfman. (March 7, 9 and 12)

Dmitri Shostakovich (1906–1975) Shostakovich wrote his First Symphony as his graduation piece from the Leningrad Conservatory at age 19. The third movement includes a quotation directly from Wagner's *Siegfried*, demonstrating the influence that Wagner's music had on the young composer.

- Sir Mark Elder conducts Dvořák's *The Golden Spinning Wheel*, Berlioz's *Les nuits d'été* with Alice Coote, and Shostakovich's First Symphony. (November 28, 29, 30 and December 1)

Alban Berg (1885–1935) and Arnold Schoenberg (1874–1951) The Second Viennese School, which grew directly from the great Wagnerian tradition, saw such composers as Berg and Schoenberg experiment with further developing the harmonic language and style that Wagner initiated.

- The Emerson String Quartet and special guests perform on the *Symphony Center Presents Chamber Music* series, with a program of Janáček's String Quartet No. 2 (*Intimate Letters*), Berg's *Lyric Suite* and Schoenberg's *Verklärte Nacht* in its original version for string sextet. Guest artists violist Paul Neubauer and cellist Colin Carr join the quartet for the Schoenberg. (April 10)

### **RIVERS: NATURE, POWER, CULTURE**

For centuries, rivers and waterways have facilitated the exchange of commerce and culture across vast areas on almost every continent. Linked with humanity since the dawn of civilization, rivers are forever intertwined with our past, present and future, providing natural beauty and necessity to wildlife, while enabling travel and trade between ports, generating electricity and irrigating crops. Throughout the CSO's 2012/13 season, the *Rivers* exploration examines how music and culture depict and are influenced by waterways, and the way they connect, separate and serve as places of community. Composers took inspiration from them, and also traveled on them to find new inspiration.

The CSO's *Rivers* project explores how artists from all cultures have been affected and inspired by rivers and how rivers are a driving force of change that effect humanity on multiple levels. From the cities of Saint Paul, Memphis and New Orleans on the Mississippi in the Midwest, to the mighty waterways found around the world—Amazon, Nile, Rhine, Moldau and others—music by Messiaen, Smetana, Takemitsu and Florence Price depict the rivers themselves, while works by Dvořák, Bates, Wagner, Frisell and Delius reflect how life moves along and around them.

Eleven distinct programs span CSO subscription and *Symphony Center Presents Jazz, Piano* and *Chamber Music* presentations. Additional ancillary events, including panel discussions and symposia supporting the *Rivers* exploration, as well as collaborative partners will be announced at a later date.

- The *Symphony Center Presents Jazz* series offers the first of the *Rivers* programs during the 2012/13 season. *The Great Flood*, a film by Bill Morrison with music written and performed by guitarist Bill Frisell, explores the tragic 1927 Mississippi River flood, which destroyed homes and lives, contributing to The Great Migration of thousands of African Americans—including many Delta blues musicians—northwards to cities including Chicago. *The Great Flood* was commissioned by *Symphony Center Presents*, along with Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign (world premiere); Wexner Center for the Arts at the Ohio State University; Carnegie Hall; and Hopkins Center, Dartmouth College. (October 12)

- Judson and Joyce Green Creative Consultant Yo-Yo Ma brings his Silk Road Ensemble back to Chicago for an *Symphony Center Presents* Special Concert that includes traditional and new works which are influenced by the *Rivers* exploration. The second half of the program features a new work by Dmitri Yanov-Yanovsky in honor of the centennial of the premiere of *The Rite of Spring*. (October 13)
- Sir Mark Elder returns to the CSO podium to conduct a program that features Dvořák's macabre tone poem, *The Water Goblin*. Also on the program are Sibelius' Symphony No. 1 and Rachmaninov's Piano Concerto No. 3 with Garrick Ohlsson as soloist. (February 15, 16, 17 and 19)
- CSO Helen Regenstein Conductor Emeritus Pierre Boulez conducts a program of music by modern masters Debussy, Messiaen, Stravinsky and Bartók, with Yefim Bronfman as piano soloist. Messiaen's *Chronochromie* depicts high mountain streams, bird calls, and other representations of nature that the composer heard as he sat by a river and orchestrated the sounds he was hearing. (March 7, 9 and 12)
- The *Symphony Center Presents Chamber Music* series features the Saint Paul Chamber Orchestra, as part of the *Rivers* exploration. Their program, led by Steve Schick, explores water in all of its forms and includes three works by Cage—*Water Walk*, *Inlets* and *...sea, lake and flowing water like rivers...*—as well as Takemitsu's *Rain Coming*, the premiere of a newly commissioned work by John Luther Adams, Delius' *Summer Night on the River*, Knussen's *Coursing* and Copland's *Appalachian Spring*. (April 21)
- Conductor Mei-Ann Chen makes her CSO subscription debut leading a *Rivers* concert that features the CSO's first performance of Florence Price's *Mississippi River*, which portrays the river's history in music through orchestrated folk song. Price (1887–1953) was the first female African American composer to have a symphony performed by a major orchestra; CSO Music Director Frederick Stock conducted the Orchestra in the world premiere of her Symphony in E Minor in 1933 at the Chicago World's Fair. The program also includes Mendelssohn's Overture to *The Fair Melusina* and Rimsky-Korsakov's tone poem, *Sheherazade*. (May 9, 11 and 14)
- Guest conductor Juanjo Mena returns to the CSO podium as part of the *Rivers* exploration with a program that features water and nature at every turn: Smetana's *The Moldau* from *Má vlast*, Takemitsu's *riverrun* with piano soloist Peter Serkin, who gave the world premiere of this piece; Villa-Lobos' *Amazonas* and Beethoven's Sixth Symphony (*Pastoral*). (May 16, 18 and 21)
- Central and South American rivers are the focus of a CSO program led by Carlos Miguel Prieto: Ginastera's Suite from *Panambí*, which references pre-Columbian Argentineans and Revueltas' rousing *La noche de los Mayas*, reflecting Mexico's ancient people. Pianist Jean-Yves Thibaudet is the soloist in Saint-Saëns' Piano Concerto No. 5 (*Egyptian*). (May 23, 24, 25 and 28)
- Orbert Davis' Chicago Jazz Philharmonic makes its Symphony Center debut performing a *Symphony Center Presents Jazz* commissioned work that celebrates the Chicago River and the impact it has had on making Chicago an American metropolis. The work is inspired by previously unpublished photographs from Richard Cahan and Michael Williams' new book, *The*

*Lost Panoramas: When Chicago Changed Its River and the Land Beyond*, which document how Chicago sacrificed the natural environment in order to survive and prosper by reversing the flow of the Chicago River. (May 24)

- Jaap van Zweden returns to the CSO podium for a *Rivers* program with Mead Composer-in-Residence Mason Bates' *Liquid Interface*, which uses recorded sounds of water in all of its forms, from rain to glaciers calving, and includes a nod to New Orleans—at the mouth of the Mississippi—in its Crescent City movement. The program also includes works by Mozart and Bartók with piano soloist David Fray. (May 30, 31, June 1 and 4)
- CSO Music Director Riccardo Muti leads the final concerts in the 2012/13 *Rivers* festival in June, with a CSO program that opens with Siegfried's Rhine Journey from Wagner's *Götterdämmerung*, followed by works by Beethoven and Bruckner. (June 13, 14 and 15)

### **CELEBRATING SIR GEORG SOLTI**

The CSO celebrates the late Sir Georg Solti—the Orchestra's eighth music director and legendary conductor—on the occasion of his centennial year. The CSOA presents seven concerts during the 2012/13 season—including one on what would have been Solti's 100th birthday—that pay tribute to Sir Georg through performances of many of his signature works and by presenting artists with whom he closely collaborated.

- Music Director Riccardo Muti leads the annual Symphony Ball, featuring violinist Anne-Sophie Mutter as soloist. The program includes music by Wagner, Mendelssohn and Tchaikovsky. Mutter made her CSO debut under Solti in 1980, not long after her U.S. debut, and they continued to work together over the years. Solti and the Orchestra and Chorus recorded *The Flying Dutchman* in 1976. (September 29)
- Pianist Murray Perahia was a frequent soloist with Solti and the CSO, appearing under Solti's baton six times throughout his tenure as music director. He returns to Chicago in the 2012/13 season as part of the *Symphony Center Presents Piano* series. (October 14)
- The *Symphony Center Presents Orchestra* series kicks off on October 21, Sir Georg Solti's 100th birthday, with a concert by the World Orchestra for Peace. Founded by Solti in 1995 the ensemble features musicians selected from the world's greatest orchestras, including current and former members of the CSO. Valery Gergiev leads this celebratory performance of music by Mozart, Strauss, Mahler and Bartók with special guest artists Dame Kiri Te Kanawa, Plácido Domingo and René Pape, as well as alumni of the Solti Accademia and Solti Foundation U.S.; Lady Valerie Solti hosts. (October 21)
- With a nod to the cycle of Mahler symphonies that Solti performed and recorded with the CSO, guest conductor Semyon Bychkov returns to the CSO podium for Mahler's majestic Third Symphony, with mezzo-soprano Bernarda Fink, Women of the Chicago Symphony Chorus and Anima—Young Singers of Greater Chicago. (November 1, 2 and 3)

- Pianist András Schiff—fellow Hungarian countryman, collaborator and friend of the late Sir Georg Solti—performed regularly as soloist with Solti and the Orchestra, including on tour in Budapest with them in 1990. Schiff performs a *Symphony Center Presents Piano* recital, performing Book 1 of Bach’s *Well-Tempered Clavier*. (November 4)
- Vasily Petrenko makes his CSO podium debut leading a program of music by Elgar, Barber and Shostakovich, whose music was a signature focus of Solti’s. CSO Concertmaster Robert Chen is the featured soloist in Barber’s *Violin Concerto*. (December 6, 7, 8 and 9)
- Jaap van Zweden conducts the last of the tribute performances of the season with a spotlight on Solti’s teacher at the Liszt Academy and fellow Hungarian Béla Bartók. His *Concerto for Orchestra* is a signature work of the CSO’s. Music by Mason Bates and Mozart comprise the first half of the program, with pianist David Fray as soloist. (May 30, 31, June 1 and 4)

In addition, the CSO’s Second International Sir Georg Solti Conducting Competition and Apprenticeship will be held during the 2012/13 season, with Maestro Muti again participating in the selection process. The apprenticeship offers a conductor at the start of his or her career the opportunity to come to Chicago to study and train with Riccardo Muti and other distinguished guest conductors. The selection of an apprentice is made through a competitive process; after a preliminary and objective review of applicants, finalists will be invited for a round of auditions leading the Civic Orchestra of Chicago; the finals will be chaired by Riccardo Muti in June 2013.

### **MEAD COMPOSERS-IN-RESIDENCE**

Mason Bates and Anna Clyne were appointed by Riccardo Muti to two-year terms as Mead Composers-in-Residence with the CSO at the start of the 2010/11 season. During their tenures, they have brought their relevant and impactful work to audiences, and attracted new fans to the *MusicNOW* series, which has evolved and expanded under their influence. Maestro Muti has extended their appointments by two years, through the 2013/14 season.

Bates and Clyne will each have a commissioned work performed on the *MusicNOW* series during the 2012/13 season, and Anna Clyne’s new co-commissioned work, *Double Concerto*, for two violins and orchestra, will be performed by the CSO under the baton of Harry Bicket during the 2012/13 season, with soloists Jennifer Koh, in her CSO subscription debut, and Jaime Laredo. (December 13, 14, 15 and 18)

## WORLD PREMIERES AND FIRST CSO PERFORMANCES

This season, the CSO gives the world premiere performances of Christopher Rouse's Trumpet Concerto, which was commissioned for the Chicago Symphony Orchestra by the Edward F. Schmidt Family Commissioning Fund, and plays 12 additional pieces for the first time.

They are:

BATES	<i>Liquid Interface</i>
CLYNE	Double Concerto (CSO co-commission)
DEAN	<i>Amphitheatre</i>
DEBUSSY	<i>La boîte à joujoux (The Toy Box)</i>
DVOŘÁK	<i>The Water Goblin, Op. 107</i>
GINASTERA	Suite from <i>Panambi</i>
KHACHATURIAN	Flute Concerto (arr. Rampal)
MARTINŮ	Oboe Concerto
MESSIAEN	<i>Chronochromie</i>
PRICE	<i>Mississippi River</i>
ROUSE	Trumpet Concerto (World Premiere, CSO commission)
VILLA-LOBOS	<i>Amazonas</i>
VIVALDI	Magnificat, R. 611

## PIERRE BOULEZ AND BERNARD HAITINK

In 2012/13, two of the Chicago Symphony Orchestra's most beloved artistic partners, Pierre Boulez and Bernard Haitink, again return to the CSO podium at the invitation of Music Director Riccardo Muti.

- Helen Regenstein Conductor Emeritus Pierre Boulez returns to Chicago for two weeks of subscription concerts with the Orchestra in 2013. Boulez, who has conducted the CSO for more than four decades, leads the CSO's first-ever performance of Messiaen's *Chronochromie*, on a program that also includes Debussy's *Prelude to The Afternoon of a Faun*, Stravinsky's *The Song of the Nightingale* and Bartók's Second Piano Concerto with Yefim Bronfman as soloist. (March 7, 9 and 12)

In his second week, Boulez leads the CSO in a program of music by Wagner, Schoenberg and Mahler. Michael Barenboim is the violin soloist in Schoenberg's Violin Concerto, which is featured along with Wagner's *Siegfried Idyll* and *Prelude to Parsifal*. The Adagio from Mahler's Symphony No. 10 rounds out the program. (March 14, 15 and 16)

- Bernard Haitink spends two weeks on the CSO podium in 2012/13 with two programs steeped in the Germanic tradition. In his first week, he leads an all-Brahms program featuring two of the composer's great symphonic works: his *Double Concerto* for Violin and Cello with brothers violinist Renaud and cellist Gautier Capuçon as soloists, and his Symphony No. 1. (October 18, 19 and 20)

In his second week, Haitink again leads one of the great choral works in the repertoire, Beethoven's *Missa solemnis*. The CSO is joined by the Chicago Symphony Chorus, soprano Christine Brewer, mezzo-soprano Bernarda Fink, tenor Anthony Dean Griffey and bass-baritone Hanno Müller-Brachmann as soloists. (October 25, 26 and 27)

### **BEYOND THE SCORE**

The CSO's critically acclaimed *Beyond the Score* series continues to thrive. The 2012/13 season offers new explorations of three symphonic works. Each treatment in this highly successful series, narrated and hosted by CSO Creative Director Gerard McBurney, reveals the story behind important works with live music—performed by the Orchestra—with audiovisual illustrations and dramatized commentary. Each of the three programs is performed twice, on Fridays at 1:30 p.m. and Sundays at 3 p.m. A free Q&A with McBurney about the creative process behind each presentation follows the Friday afternoon performances.

The 2012/13 *Beyond the Score* presentations explore:

- STRAVINSKY *The Rite of Spring* Conducted by Charles Dutoit, this *Beyond the Score* presentation of Stravinsky's seminal work marks the 100th anniversary of its premiere in Paris in 1912—perhaps one of the most notable and notorious events in music history. Yet, despite its less-than-successful premiere, this work has remained popular ever since and continues to capture the imagination of audiences around the world. This presentation marks a newly reworked *Beyond the Score* examination of the piece since its premiere on this series in 2007. (November 16 and 18)
- *THE TRISTAN EFFECT* Guest conductor Esa-Pekka Salonen leads this exploration of why Wagner's *Tristan and Isolde* was such a turning point in composition, as well as how it continues to inspire music written today. Wagner's groundbreaking technique is examined through excerpts from the opera, as well as some of his other works. (February 22 and 24)
- RIMSKY-KORSAKOV *Sheherazade* Guest conductor Mei-Ann Chen, in her subscription debut with the CSO, includes this *Beyond the Score* presentation in her week of concerts. This production will further examine story-telling through music via *Sheherazade*, often viewed as the epitome of this tradition. (May 10 and 12)

### **DEBUTS**

Twenty distinguished artists make subscription debuts with the CSO during the 2012/13 season:

- Born in Paris, violinist Michael Barenboim makes his CSO debut with conductor Pierre Boulez in performances of Schoenberg's Violin Concerto. Barenboim has been a member of the West-Eastern Divan Orchestra since 2000 and concertmaster since 2003. (March 14, 15 and 16)
- Italian soprano Eleonora Buratto makes her CSO debut in performances of Bach's Mass in B Minor under the baton of Riccardo Muti. Buratto graduated from the Conservatory Lucio Campiani in 2006. In 2007, she won the A. Belli Competition of Teatro Lirico Sperimentale of

Spoletto, where she debuted the role of Musetta in *La bohème* and the title role in D. Scarlatti's *Dirindina va a teatro*. She recently sang the role of Creusa in Jommelli's *Demofonte* under the baton of Maestro Muti in Salzburg, Paris and Ravenna. (April 11, 12, 13 and 16)

- Italian bass Gianluca Buratto makes his CSO debut with Music Director Riccardo Muti conducting Bach's Mass in B Minor. Buratto studied voice at the Giuseppe Verdi Music Conservatory in Milan. He made his operatic debut in 2009 in the world premiere of Solbiati's *Il carro e i canti* at the Teatro Verdi in Trieste. This season, under the baton of Riccardo Muti, Buratto performed in *Macbeth* at the Teatro dell'Opera in Rome. (April 11, 12, 13 and 16)
- Born in Taiwan, conductor Mei-Ann Chen makes her CSO subscription concert debut as part of the *Rivers* programming, which includes subscription concerts and a *Beyond the Score* exploration of Rimsky-Korsakov's *Sheherazade*. Chen recently completed her first season as music director of the Memphis Symphony Orchestra, and in 2011, also assumed the music directorship of the Chicago Sinfonietta—only the second individual to hold this position. (May 9, 10, 11, 12 and 14)
- English mezzo-soprano Alice Coote makes her CSO debut with conductor Sir Mark Elder in performances of Berlioz's *Les nuits d'été*. Acclaimed for her performances of Mahler, Berlioz, Mozart, Handel and Bach with such orchestras as the London Symphony Orchestra, Boston Symphony Orchestra and New York Philharmonic, Coote has collaborated with renowned conductors, including Gergiev, Dohnanyi, Bělohlávek, Elder and Boulez. (November 29, 30 and December 1)
- Born in Buenos Aires, mezzo-soprano Bernarda Fink makes her CSO debut under the baton of Bernard Haitink in performances of Beethoven's *Missa solennis* and also performs the following week in Mahler's Third Symphony. Acclaimed for her musical versatility, Fink's repertoire ranges from early to 20th century music. She frequently appears with such world-renowned orchestras as the Vienna Philharmonic, Berlin Philharmonic, London Philharmonic, Czech Philharmonic, the Cleveland Orchestra and Philadelphia Orchestra, as well as with leading Baroque orchestras. (October 25, 26 and 27)
- French pianist David Fray makes his CSO debut with conductor Jaap van Zweden performing Mozart's Piano Concerto No. 25. A frequent soloist with leading orchestras, Fray has collaborated with distinguished conductors such as Riccardo Muti, Christoph Eschenbach, Kurt Masur, Pierre Boulez and Esa-Pekka Salonen, and also maintains an active career as a recitalist. He made his highly successful *SCP Piano* series debut during the 2011/12 season. (May 30, 31, June 1 and 4)
- American tenor Anthony Dean Griffey makes his CSO subscription concert debut under Bernard Haitink in performances of Beethoven's *Missa solennis*. Griffey has performed leading roles on international opera stages including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Glyndebourne and the Opéra National de Paris. (October 25, 26 and 27)

- Spanish conductor Pablo Heras-Casado, a champion of contemporary music who appeared on the CSO's *MusicNOW* series during the 2010/11 season, makes his CSO subscription debut conducting a French-inspired program of music by Ravel and Debussy, as well as a work by Falla. During the 2011/12 season, he made his debuts with the Berliner Philharmoniker, San Francisco Symphony, Cincinnati Symphony Orchestra and the Los Angeles Philharmonic. (May 1, 2, 3 and 4)
- German soprano Evelyn Herlitzius makes her CSO debut as Isolde in Act II of Wagner's *Tristan and Isolde* with Esa-Pekka Salonen on the podium. Herlitzius has performed with all the major opera companies throughout Europe and Japan, including the Berlin, Hamburg, Stuttgart and Vienna State Operas and the Deutsche Oper Berlin. Additionally, she has worked with many world-renowned conductors, including the late Sir Georg Solti, and received widespread acclaim for her performance in *Die Frau ohne Schatten* at the 2011 Salzburg Festival. (February 21 and 23)
- American violinist Jennifer Koh makes her CSO subscription concert debut in a performance of Bach's Concerto for Two Violins in D Minor and Anna Clyne's Double Concerto with her teacher, Jaime Laredo, and Harry Bicket on the podium. Born in Chicago, Koh performed with the CSO in 1992, when she won the Illinois Young Performers Competition. Additionally she has also won the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, an Avery Fisher Career Grant and Koh performed with leading orchestras and conductors around the world. (December 13, 14, 15 and 18)
- Russian mezzo-soprano Alisa Kolosova debuts with the CSO under Riccardo Muti in performances of Vivaldi's Magnificat. She has performed in *Eugene Onegin* (Olga) at the Opéra National de Paris, in Handel's *Messiah* at the Den Norske Opera in Oslo and at the Kennedy Center in Washington, D.C. (National Symphony Orchestra). Recently, she appeared with Maestro Muti and the Shanghai Symphony Orchestra. (June 20, 21, 22 and 23)
- Italian baritone Alessandro Luongo makes his CSO debut in performances of Bach's Mass in B Minor under the baton of Riccardo Muti. Luongo debuted in 2002 at the Teatro del Giglio in Lucca. He has collaborated with renowned conductors such as Zubin Mehta, Seiji Ozawa and Bruno Campanella. He also participated in The Paths of Friendship concerts conducted by Riccardo Muti in Italy and Nairobi. (April 11, 12, 13 and 16)
- Italian mezzo-soprano Anna Malavasi makes her CSO debut with Music Director Riccardo Muti conducting Bach's Mass in B Minor. Malavasi graduated with honors from the Gioachino Rossini Conservatory in Pesaro, Italy. In 2010, she appeared as Musico in Puccini's *Manon Lescaut*; in the title role of *Carmen*; and as Maddalena in Verdi's *Rigoletto* at the Teatro La Fenice in Venice. Malavasi also made her role debut as Azucena in Verdi's *Il trovatore* in Ravenna. Recently she sang Fenen in *Nabucco* at the Teatro dell'Opera in Rome conducted by Riccardo Muti. (April 11, 12, 13 and 16)
- Russian conductor Vasily Petrenko makes his CSO debut in a performance of Elgar's *Cockaigne* Overture, Shostakovich's Tenth Symphony and Barber's Violin Concerto with CSO concertmaster Robert Chen as soloist. Petrenko has conducted many important orchestras in Russia, including the St. Petersburg Philharmonic and the Moscow Philharmonic. He began his tenure as principal conductor of the Royal Liverpool

Philharmonic Orchestra in September 2006 and his appointment was recently extended until 2015, with a title change to chief conductor. (*December 6, 7, 8 and 9*)

- Albanian tenor Saimir Pirgu makes his CSO subscription concert debut with Riccardo Muti conducting Bach's Mass in B Minor. He won the 2002 International Competition Enrico Caruso in Milan and the Tito Schipa International Competition in Lecce. 2008 marked his U.S. debut, singing Rinuccio in *Gianni Schicchi* at the Los Angeles Opera with Woody Allen directing and James Conlon conducting. (*April 11, 12, 13 and 16*)
- Born in Toronto, bass-baritone John Relyea makes his CSO subscription concert debut with Esa-Pekka Salonen in the role of Marke in Wagner's *Tristan and Isolde*. Relyea has appeared in many of the world's most celebrated opera houses and remains in high demand throughout the concert world where he appears regularly with world-renowned orchestras. (*February 21 and 23*)
- Russian conductor Tugan Sokhiev makes his CSO debut with an all-Russian program featuring music by Tchaikovsky, Khachaturian and Borodin. Sokhiev is music director of Orchestre National du Capitole de Toulouse, where he served as principal guest conductor for three seasons prior to becoming its music director in 2008. He is also music director designate of Deutsches Symphonie-Orchester Berlin, and he assumes the title of music director at the start of the 2012/13 season. (*March 21, 22, 23 and 24*)
- Russian pianist Daniil Trifonov—Gold Medal winner of the XIV International Tchaikovsky Competition in 2011—makes his CSO debut with Charles Dutoit conducting Tchaikovsky's Piano Concerto No. 1. Other recent debuts include the London Symphony Orchestra and Mariinsky Orchestra with Valery Gergiev, Israel Philharmonic with Zubin Mehta, and other collaborations with such conductors as Mikhail Pletnev. His first CD was released on the Decca label in 2011, featuring a selection of Chopin's solo piano works. (*November 15 and 17*)
- German tenor Stefan Vinke makes his CSO debut with Esa-Pekka Salonen in the role of Tristan in Act II of Wagner's *Tristan and Isolde*. After singing the roles of Tristan in Cologne and Lohengrin in both Stuttgart and Leipzig, Vinke undertook Siegfried in the *Ring Cycle* in Cologne and Berlin, and in *Götterdämmerung* at the Salzburg Easter Festival, under the baton of Sir Simon Rattle. (*February 21 and 23*)

### **RETURNING GUEST CONDUCTORS**

Renowned guest conductors returning to the CSO podium in 2012/13 at Maestro Muti's invitation are:

- Harry Bicket (Artistic Director, The English Concert)  
Bicket returns to the CSO for a week of subscription concerts featuring a selection of Bach's orchestral works, including his Concerto for Oboe d'amore with the CSO's Scott Hostetler as soloist. (*December 13, 14, 15 and 18*)

- Semyon Bychkov (Principal Conductor, WDR Symphony Orchestra Cologne)  
Bychkov leads a week of subscription concerts featuring Bernarda Fink, Women of the Chicago Symphony Chorus and Anima—Young Singers of Greater Chicago performing Mahler's Third Symphony. (November 1, 2 and 3)
- Charles Dutoit (Principal Conductor, Royal Philharmonic Orchestra and Chief Conductor, Philadelphia Orchestra)  
Dutoit returns to Symphony Center to lead two weeks of subscription concerts; the first includes Beethoven's Seventh Symphony paired with two English masterpieces: Britten's *Young Person's Guide to the Orchestra* and Walton's Violin Concerto featuring soloist Gil Shaham. (November 8, 9, 10 and 11)

Dutoit's second week of concerts features Stravinsky's *The Rite of Spring* with the CSO on both the CSO subscription and *Beyond the Score* series, as well as a nonsubscription pension fund performance. (November 14, 15, 16, 17 and 18)

- Sir Mark Elder (Music Director, the Hallé)  
Elder conducts Dvořák's *The Golden Spinning Wheel*, Berlioz's *Les nuits d'été* with Alice Coote and Shostakovich's First Symphony. (November 28, 29, 30 and December 1)

In his second week of subscription concerts, Elder leads a program that includes Dvořák's *The Water Goblin* and Garrick Ohlsson at the piano performing Rachmaninov's Piano Concerto. (February 15, 16, 17 and 19)

- Juanjo Mena (Chief Conductor, BBC Philharmonic)  
Mena leads a program highlighted by Villa-Lobos' *Amazonas* and Takemitsu's *riverrun* with pianist Peter Serkin as soloist, as well as Beethoven's Sixth Symphony. (May 16, 18 and 21)
- Sakari Oramo (Music Director, City of Birmingham Symphony Orchestra)  
Oramo returns to conduct the CSO in Dean's *Amphitheatre*, Prokofiev's Piano Concerto No. 3 with soloist Yuja Wang and Nielsen's Symphony No. 5. (April 3, 4, 5 and 6)
- Carlos Miguel Prieto (Music Director, National Symphony Orchestra of Mexico)  
Prieto returns to the CSO for four concerts featuring Revueltas' *La noche de los Mayas*, Ginastera's Suite from *Panambi* and Saint-Saëns' Piano Concerto with Jean-Yves Thibaudet at the piano. (May 23, 24, 25 and 28)
- Esa-Pekka Salonen (Principal Conductor, Philharmonia Orchestra)  
Esa-Pekka Salonen makes his annual appearances in Chicago as part of *The Wagner Effect* programming with Act II of Wagner's *Tristan and Isolde*, as well as with a *Beyond the Score* program exploring *The Tristan Effect*. (February 21, 22, 23 and 24)

For his second week of subscription concerts Salonen welcomes CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma to the spotlight to perform Lutosławski's Cello Concerto, along with music by Sibelius and Tchaikovsky. (February 28 and March 1 and 2)

- Mitsuko Uchida (Co-Director, Marlboro Music Festival)  
Pianist Mitsuko Uchida returns for her annual appearances with the CSO as both a conductor and soloist. She leads the Orchestra from the piano in an all-Mozart program, which includes Mozart's Piano Concerto No. 17 and No. 22. The CSO also performs *Eine kleine Nachtmusik*, with CSO Concertmaster Robert Chen leading his colleagues. (March 28, 29 and 30)
- Jaap van Zweden (Music Director, Dallas Symphony Orchestra)  
Van Zweden returns to the CSO for two weeks of concerts with a program highlighted by the world premiere of the CSO-commissioned Trumpet Concerto by Christopher Rouse with CSO Principal Trumpet Christopher Martin as soloist. (December 20, 21 and 22)

His second appearance this season includes Mozart's Piano Concerto No. 25 with pianist David Fray in his CSO debut, as well as Mead Composer-in-Residence Masons Bates' *Liquid Interface*, and Bartók's Concerto for Orchestra. (May 30, 31, June 1 and 4)

### **RETURNING GUEST ARTISTS**

Guest artists returning to the CSO during the 2012/13 season include:

#### **PIANO**

- Leif Ove Andsnes (June 13, 14, 15 and 18)
- Yefim Bronfman (March 7, 9 and 12)
- Radu Lupu (January 10, 11, 12 and 15)
- Garrick Ohlsson (February 15, 16, 17 and 19)
- Maurizio Pollini (April 25, 26 and 27)
- Peter Serkin (May 16, 18 and 21)
- Jean-Yves Thibaudet (May 23, 24, 25 and 28)
- Mitsuko Uchida (March 28, 29 and 30)
- Yuja Wang (April 3, 4, 5 and 6)

#### **FLUTE**

- Mathieu Dufour, principal, CSO (March 21, 22, 23 and 24)

#### **OBOE**

- Eugene Izotov, principal, CSO (June 6, 7, 8 and 11)

#### **OBOE D'AMORE**

- Scott Hostetler, CSO (December 13, 14, 15 and 18)

#### **TRUMPET**

- Christopher Martin, principal, CSO (December 20, 21 and 22)

### VIOLIN

- Renaud Capuçon (*October 18, 19 and 20*)
- Robert Chen, concertmaster, CSO (*December 6, 7, 8 and 9*)
- Jaime Laredo (*December 13, 14, 15 and 18*)
- Anne-Sophie Mutter (*September 29*)
- Gil Shaham (*November 8, 9, 10 and 11*)

### CELLO

- Gautier Capuçon (*October 18, 19 and 20*)
- Yo-Yo Ma, CSO Judson and Joyce Green Creative Consultant (*February 28, March 1 and 2*)

### VOICE

- Christine Brewer, soprano (*October 25, 26 and 27*)
- Michelle DeYoung, mezzo-soprano (*February 21 and 23*)
- Hanno Müller-Brachmann, bass-baritone (*October 25, 26 and 27*)

### ENSEMBLES

- Anima—Young Singers of Greater Chicago, Emily Ellsworth, artistic director (*November 1, 2 and 3*)
- Chicago Children's Choir, Josephine Lee, artistic director (*September 21 and October 3*)

## **FRIDAY NIGHT AT THE MOVIES**

The CSO presents its three-concert *Friday Night at the Movies* series this season in November, March and May. The series features films projected above the CSO, with a live performance of the score. This season, the Orchestra performs the scores from classic films; presentations feature scenes from *Fantasia* and *Fantasia 2000* as well as a tribute to the cinematic artistry of the late, great Alfred Hitchcock. A third program will be announced at a later date.

- Disney *Fantasia*—Live in Concert  
In 1940, Disney released a very different kind of animated film: *Fantasia*. The brainchild of Walt Disney, *Fantasia* melded classical music and animation into a groundbreaking and wholly entertaining film. Many of the film's iconic sequences, including Mickey Mouse as the sorcerer's apprentice, have become part of film history. In 2000, Disney released a new *Fantasia*—*Fantasia 2000*—featuring new music and animated sequences, for which the CSO recorded most of the soundtrack. This presentation contains scenes from both films. (*November 23*)
- Hitchcock at the Movies: A Symphonic Celebration  
The films of suspense master Alfred Hitchcock feature some of the most famous and captivating movie scores ever written. Hitchcock's use of music in his films and his belief that music could play a role all its own has influenced generations of filmmakers. The CSO, led by conductor Richard Kaufman, play excerpts from some of Hitchcock's best-known films, including *Dial M for Murder*, *Strangers on a Train* and *North by Northwest*. (*March 8*)

## **CHICAGO SYMPHONY CHORUS**

The Chicago Symphony Chorus, under the leadership of director Duain Wolfe, appears with the Chicago Symphony Orchestra in four weeks of subscription programming under the batons of Riccardo Muti, Bernard Haitink and Semyon Bychkov during the 2012/13 season, as well as at Carnegie Hall in New York in *Carmina Burana*. The Chorus also makes its annual holiday appearances in *Welcome Yule!*, led by Wolfe.

- The Chicago Symphony Chorus joins Bernard Haitink and the CSO, as well as soprano Christine Brewer, mezzo-soprano Bernarda Fink, tenor Anthony Dean Griffey and bass-baritone Hanno Müller-Brachmann, in Beethoven's *Missa solemnis*. (October 25, 26 and 27)
- The Women of the Chorus return to the CSO stage with guest conductor Semyon Bychkov leading them and the CSO in Mahler's Symphony No. 3. Bernarda Fink is the mezzo-soprano soloist; Anima—Young Singers of Greater Chicago are also featured. (November 1, 2 and 3)
- Riccardo Muti leads four performances of Bach's Mass in B Minor, considered one of the great choral masterworks. All five vocal soloists make their CSO subscription debuts in these performances: soprano Eleonora Buratto, mezzo-soprano Anna Malavasi, tenor Saimir Pirgu, baritone Alessandro Luongo, and bass Gianluca Buratto. (April 11, 12, 13 and 16)
- Closing the 2012/13 season, Riccardo Muti leads the CSO and Chorus, as well as mezzo-soprano Alisa Kolosova in Vivaldi's Magnificat—a work being performed by the CSO for the first time—Verdi's Four Sacred Pieces, and Mozart's *Ave verum corpus*. (June 20, 21, 22 and 23)
- An annual Chicago tradition, *Welcome Yule!* celebrates its 18th 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 14, 15, 16, 21, 22 and 23)

## **CSO SPECIAL CONCERTS**

The CSO also gives several special nonsubscription performances in the 2012/13 season:

- Symphony Ball is a festive gala benefit evening that includes a CSO concert led by Riccardo Muti and postconcert dinner and dancing. Virtuoso violinist Anne-Sophie Mutter returns to the CSO as soloist in Mendelssohn's Violin Concerto. Also on the program are Wagner's Overture to *The Flying Dutchman* and Tchaikovsky's *1812 Overture*. (September 29)
- Charles Dutoit conducts Stravinsky's landmark work, *The Rite of Spring*, a full century after its notorious premiere. This groundbreaking piece still captures audience's imagination and inspires artists one hundred years later. Also on the all-Russian program are 2011 Tchaikovsky Piano Competition Gold medalist Daniil Trifonov in his CSO debut performing Tchaikovsky's First Piano Concerto and Mussorgsky's *A Night on Bald Mountain*. (November 14)
- Disney *Fantasia*—Live in Concert has two nonsubscription special performances. The brainchild of Walt Disney, *Fantasia* melded classical music and animation into a groundbreaking and wholly entertaining film. Many of the film's iconic sequences, including

Mickey Mouse as the sorcerer's apprentice, have become part of film history. In 2000, Disney released a new Fantasia—*Fantasia 2000*—featuring new music and animated sequences, for which the CSO recorded most of the soundtrack. This presentation contains scenes from both films. (November 24 and 25)

- In his penultimate concerts of the 2012/13 season, Maestro Muti conducts a *Wagner Effect* program of Siegfried's Rhine Journey from Wagner's *Götterdämmerung*, as well as Mozart's Symphony No. 41 (*Jupiter*), and Beethoven's Fourth Piano Concerto with Leif Ove Andsnes as soloist in a special nonsubscription performance. (June 18)

## TOURS

Riccardo Muti takes the Orchestra on tour to New York for three performances opening Carnegie Hall's 2012/13 season, as well as to Ann Arbor, MI and Urbana, IL in one-night-only concerts. International touring will be announced at a later date.

- In October 2012, Maestro Muti and the Orchestra travel to New York's Carnegie Hall for three concerts that open the legendary venue's 2012/13 season. Muti leads programs that include Orff's *Carmina Burana*, with the Chicago Symphony Chorus and Chicago Children's Choir, the New York premiere of CSO Mead Composer-in-Residence Mason Bates' *Alternative Energy*, and works by Franck, Wagner, Dvořák, Martucci and Respighi. (October 3, 4 and 5)
- The CSO performs a concert featuring music by Wagner, Strauss and Franck, conducted by Maestro Muti, in September at the University of Michigan's Hill Auditorium in Ann Arbor. This concert is part of the University's celebration of Hill Auditorium's centennial year. (September 27)
- Maestro Muti also conducts a one-night only concert in Urbana, IL in April at the Krannert Center at the University of Illinois, with that week's CSO subscription program of music by Vivaldi, Mozart and Beethoven. (April 20)

## CSO RESOUND

CSO Resound, the Chicago Symphony Orchestra's own recording label launched in May 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 November 2011, the label has sold more than 125,000 albums, including 22,500 downloads, to music lovers in the U.S. and around the world; in addition, 183,000 single tracks have been downloaded or streamed.

The Chicago Symphony Orchestra and Chorus' recording of Verdi's *Messa da Requiem*, led by Music Director Riccardo Muti, was released in September 2010 and was honored with two Grammy Awards from the National Academy of Recording Arts and Sciences at the 53rd Annual Grammy Awards in February 2011. The recording won Best Classical Album, with statuettes awarded to Maestro Muti and Producer Christopher Alder, and Best Choral Performance, with statuettes awarded to Muti and Chicago Symphony Chorus Director Duain Wolfe.

These Grammys are the third and fourth for CSO Resound since the CSO launched its independent record label. They are the first Grammys for Riccardo Muti, the 11th Grammy won by a Chicago Symphony Orchestra recording in the Best Classical Album category, the first Grammy for Duain Wolfe, and the 10th Grammy won by a Chicago Symphony Chorus recording in the Best Choral Performance category. Recordings by the Chicago Symphony Orchestra have earned 62 Grammy Awards from the National Academy of Recording Arts and Sciences. Since its release in September 2010, Muti's recording of Verdi's *Messa da Requiem* has sold more than 13,000 copies.

The Chicago Symphony Orchestra's world-renowned brass section is featured on *Chicago Symphony Orchestra Brass Live*, the 13th release and the most recent on the CSO Resound label. Works by Gabrieli, Bach, Grainger, Prokofiev, Walton and Revueltas are showcased on this recording. The repertoire on *Chicago Symphony Orchestra Brass Live* was recorded during the CSO Brass' subscription concerts in December 2010 at Symphony Center. The album was named Best Traditional Classical Album for 2011 by iTunes. This recording was made possible through the Edward F. Schmidt Family.

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 former 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 Helen Regenstein 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.

## 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 41 states and territories on the WFMT Radio Network. Listenership has increased 22% since January 2011 and 83% since August 2010.

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](http://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.

CSO Radio Broadcasts expanded the CSO's reach to nearly 21 million people this last year alone.

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* brings a diverse array of ensembles and individuals from around the world to perform at Symphony Center, presenting unique, innovative and exciting programming across all of its series: *Piano*, *Chamber Music*, *Jazz*, *Orchestra*, *MusicNOW* and *Special Concerts*.

Many of the *Symphony Center Presents* concerts this season also tie into this season's three major threads, *The Wagner Effect*, the *Rivers* exploration and the celebration of Sir Georg Solti's centennial. Pianist Louis Lortie and the Emerson String Quartet both present concerts that explore Wagner's influence on his contemporaries as well as the next generation of composers. Jazz great Bill Frisell, the Saint Paul Chamber Orchestra and pianist Marc-André Hamelin bring programs that feature music and composers influenced by water, and Orbert Davis' Chicago Jazz Philharmonic performs a new commission focused on the Chicago River. Finally, the World Orchestra for Peace—founded by Solti in 1995—performs a gala concert on what would have been the conductor's 100th birthday, and frequent Solti collaborators Murray Perahia and András Schiff perform on the *Piano* series.

### **SYMPHONY CENTER PRESENTS PIANO**

The 2012/13 *Symphony Center Presents Piano* series features 10 Sunday afternoon performances by 10 of the world's leading pianists. Appearing this season are Symphony Center favorites Murray Perahia and Evgeny Kissin, along with the Symphony Center debut of Alice Sarah Ott. The piano series also highlights the season's themes with programs celebrating the *Rivers* exploration and *The Wagner Effect*. Pianist Louis Lortie plays transcriptions of selections from Wagner operas, and Marc-André Hamelin's appearance highlights representations of water in the piano repertoire.

- Celebrated American pianist Murray Perahia returns to Symphony Center for his first recital appearance in five years as part of the 2012/13 season celebration of Sir Georg Solti. Perahia was a frequent soloist with Solti and the CSO. Perahia most recent appearance at Symphony Center and the Chicago Symphony Orchestra, performing Beethoven's Piano Concerto No. 4 under Bernard Haitink in November 2008; and a recent *Symphony Center Presents* recital in October 2007, with music by Bach, Beethoven, Brahms and Chopin. (October 14)
- Hungarian pianist András Schiff, a fellow countryman, collaborator and friend of the late Sir Georg Solti, presents a recital in his ambitious two-season Bach project. For this installment, Schiff performs Book 1 of Bach's *Well-Tempered Clavier*. This collection of preludes and fugues is widely considered one of Bach's keyboard masterpieces. Schiff's most recent appearance at Symphony Center was in October 2010. (November 4)
- As part of the 2012/13 exploration of *The Wagner Effect*, Canadian pianist Louis Lortie presents a program featuring works by Liszt and Wagner. Contemporary composers who eventually became relatives (Liszt's daughter Cosima married Wagner in 1870), both Liszt and Wagner stretched the boundaries of musical composition of their time. Though Wagner rarely composed for the piano, selections from his operas were frequently arranged for the instrument, and these transcriptions were how many music lovers first experienced his music. On this recital, Lortie plays Liszt's piano transcriptions of selections from Wagner's operas, including *Tannhäuser* and *Tristan and Isolde*, as well as operatic arrangements by other composers. (January 20)

- Canadian pianist Angela Hewitt, named the 2010 Instrumentalist of the Year at the Midem Classical Awards, plays an afternoon of keyboard favorites. Known for her interpretations of Baroque composers, Hewitt plays Bach's French Suites Nos. 5 and 6, along with Debussy's *Pour le piano* and Ravel's *Le tombeau de Couperin*. (February 10)
- British pianist Paul Lewis returns for the final program in his widely acclaimed three-season, five-concert exploration of Schubert's mature piano works. His recital features the composer's last sonatas, D. 958, 959 and 960. Written during the final months of Schubert's life, these pieces went unpublished for a decade but are considered stunningly mature achievements and are now part of the core piano repertoire. (March 3)
- French pianist Pierre-Laurent Aimard plays Books 1 and 2 of Debussy's *Preludes*. Unlike the preludes of Bach or Chopin, the 24 pieces in Debussy's collections do not follow a key structure, but are instead more atmospheric, evoking the specific mood or feeling that Debussy ascribed to each piece. Aimard's most recent Symphony Center recital was in December 2010. (April 7)
- The greatly admired and enigmatic Russian pianist Evgeny Kissin makes his only Symphony Center appearance in the 2012/13 season. Having won a Grammy in 2010 for Best Instrumental Soloist for his recording of Prokofiev's Second and Third Piano Concertos with the Philharmonia Orchestra, Kissin returns for an afternoon of his trademark intense and dynamic musicianship. (April 28)
- After his lauded performance of all five of Beethoven's piano concertos with the Chicago Symphony Orchestra at the Ravinia Festival in 2010, Jorge Federico Osorio returns to Symphony Center for a recital program highlighted by Mussorgsky's masterpiece, *Pictures from an Exhibition*. Though perhaps most famous for the orchestration by Ravel, the composer originally wrote the piece for the keyboard as a musical tribute to his close friend, painter Victor Hartmann. Osorio's program also includes Brahms' Variations and Fugue on a Theme by Handel, Op. 24 and barcarolles by Albeniz, Castro and Tchaikovsky. (May 5)
- Pianist Marc-André Hamelin presents a program inspired by the CSOA's *Rivers* project. He plays pieces that evoke water, including Fauré's *Barcarolle* No. 3, Debussy's *Reflets dans l'eau* (reflections in the water) and Ravel's *Jeux d'eau* (water games). The program also includes two virtuosic showpieces: Ravel's technically challenging *Gaspard de la nuit* and Hamelin's own Variations on a Theme by Paganini. (May 19)
- Rising star Alice Sara Ott, the 23-year-old German-Japanese pianist—who was named Most Promising Artist at the Hamamatsu International Piano Academy Competition at age 13 and won the Silvio Bengalli International Piano Competition at 15—makes her Symphony Center debut. Her program features Schubert's Sonata D. 850, better known as the *Gasteiner*, and Liszt's *Grandes études de Paganini*. (June 2)

## **SYMPHONY CENTER PRESENTS CHAMBER MUSIC**

The 2012/13 *Symphony Center Presents Chamber Music* series features unique collaborations by some of the world's leading musicians, including recitals from violinist Anne-Sophie Mutter and cellist Alisa Weilerstein, along with a special appearance by the Saint Paul Chamber Orchestra, as part of the *Rivers* focus and a further exploration of *The Wagner Effect* by the Emerson String Quartet.

- Cellist Alisa Weilerstein, named a MacArthur Foundation fellow in September 2011, makes her first recital appearance at Symphony Center with pianist Inon Barnatan. The duo performs a diverse program including Beethoven's Sonata in G Minor, Op. 5, No. 2 and Britten's Sonata in C Major. The program also includes Stravinsky's *Suite italienne*, the composer's arrangement of several movements from his *Pulcinella* ballet and Chopin's Cello Sonata in G Minor, the composer's last major work and one of the few pieces he wrote for an instrument other than piano. Weilerstein made her CSO debut in June 2009 as part of the Dvořák Festival and performed with the St. Petersburg Philharmonic at Symphony Center in March 2011. (*October 28*)
- Also the featured soloist for this season's Symphony Ball, violinist Anne-Sophie Mutter returns for her first recital appearance at Symphony Center since 2008. Joined by her longtime collaborator, pianist Lambert Orkis, Mutter plays a varied program that includes works by Schoenberg, Webern and Grieg, culminating in Franck's lyrical Violin Sonata in A Major, written as a wedding present for famous Belgian violinist Eugène Ysaÿe in 1886. (*March 10*)
- The Emerson String Quartet, winner of nine Grammy Awards, returns to the *SCP Chamber Music* series with special guests violist Paul Neubauer and cellist Colin Carr, for a program that further explores *The Wagner Effect* through chamber music. Pieces include Alban Berg's *Lyric Suite* and Schoenberg's *Verklärte Nacht*. (*April 10*)
- As part of the season-long focus on rivers and their influence on culture, the Saint Paul Chamber Orchestra returns to Symphony Center for their first performance at Orchestra Hall since 1996 with a program heavily focused on contemporary music inspired by rivers and bodies of water, including works by Cage, Takemitsu and a premiere by John Luther Adams. The program also includes Copland's masterpiece, *Appalachian Spring*. (*April 21*)
- Yo-Yo Ma, the CSO's Judson and Joyce Green Creative Consultant, once again welcomes Musicians from the Chicago Symphony Orchestra to join him for an unforgettable afternoon of chamber music. (*May 15*)

## **SYMPHONY CENTER PRESENTS ORCHESTRA**

The *Symphony Center Presents Orchestra* series brings the sounds of some of the world's best orchestras to Chicago in 2012/13, including a special tribute to Sir Georg Solti on what would have been his 100th birthday.

- The visiting Orchestra series begins with a very special concert in honor of former CSO Music Director Sir Georg Solti. The World Orchestra for Peace, founded by Sir Georg in 1995, is an ensemble of the finest musicians selected from the world's greatest orchestras (most are concertmasters or section principals in their own orchestras), including past and present

members of the CSO. The ensemble was founded to affirm, in Solti's words, "the unique strength of music as an ambassador for peace." The orchestra makes its Symphony Center debut with conductor Valery Gergiev on what would have been Solti's 100th birthday, hosted by Lady Valerie Solti and featuring Dame Kiri Te Kanawa, Plácido Domingo, René Pape and alumni from the Solti Accademia and Solti Foundation U.S. (October 21)

- The London-based Philharmonia Orchestra with Esa-Pekka Salonen, their principal conductor and artistic advisor, makes their long-awaited return to Symphony Center, having last performed here in 1955. In the over half century since that appearance, the orchestra—which was founded in 1945—has established a stellar international reputation. Salonen leads the orchestra in Beethoven's Second Symphony, along with Berlioz's enduring ode to love and obsession, *Symphonie fantastique*. (November 7)
- Staatskapelle Dresden, founded in 1848, is one of the world's oldest orchestras with a rich musical tradition. The ensemble returns to Symphony Center under the baton of Christian Thielemann—who begins his tenure as principal conductor in 2012—for an all-Brahms program that includes the *Academic Festival Overture* and Symphony No. 2. Violinist Lisa Batiashvili joins the orchestra for the concerto. (April 14)

### **SYMPHONY CENTER PRESENTS JAZZ**

Each season, *Symphony Center Presents* hosts one of the most comprehensive and widely heralded jazz series in the country. The 2012/13 10-concert *Symphony Center Presents Jazz* series spotlights returning favorites, such as the Jazz at Lincoln Center Orchestra, along with innovative multigenre and multimedia collaborations such as *The Great Flood* featuring Bill Frisell; *Sing the Truth!* with Dianne Reeves; and Orbert Davis' Chicago Jazz Philharmonic in a performance of a newly commissioned work inspired by photos depicting the reversal of the Chicago River.

- The 2012/13 jazz series kicks off with a *Symphony Center Presents* commission, *The Great Flood*, a film by director Bill Morrison with original music composed and performed by legendary guitarist Bill Frisell. This film tells the story of the disastrous 1927 Mississippi River flood, which destroyed homes and lives, contributing to The Great Migration of thousands of African-Americans—including many Delta blues musicians—northwards to cities including Chicago. Frisell performs his score live, assisted by Ron Miles on trumpet, Tony Scherr on bass and Kenny Wollesen on drums. This special presentation also marks the start of the seasonlong *Rivers* project.

*The Great Flood* was commissioned by Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign (World Premiere); Wexner Center for the Arts at The Ohio State University; Carnegie Hall; *Symphony Center Presents*, Chicago and Hopkins Center, Dartmouth College. *The Great Flood* was commissioned through Meet The Composer's Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Goelet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation and the Helen F. Whitaker Fund. Additional support made possible by USA Projects, an online initiative of United States Artists. (October 12)

- Symphony Center favorite and acclaimed jazz vocalist Dianne Reeves, along with Angelique Kidjo and Lizz Wright, bring *Sing the Truth!*, a musical tribute to the women of jazz, folk, gospel, the blues and R&B, to Chicago. These three women perform music from three recently passed legends—Miriam Makeba, Abbey Lincoln and Odetta—along with songs from musicians as diverse as Billie Holiday to Lauryn Hill for an evening that celebrates the contributions and spirit of great female artists. (January 18)
- This season, the Jazz at Lincoln Center Orchestra with Wynton Marsalis once again visits 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 the Friday *Jazz* series concert, they perform a Jazz for Young People concert on Saturday afternoon and an additional Saturday evening performance as an SCP Special Concert. (February 1)
- Orbert Davis' Chicago Jazz Philharmonic makes its Symphony Center debut performing a SCP *Jazz* commissioned work that celebrates the Chicago River and the impact it has had on making Chicago an American metropolis. The work is inspired by photographs from Richard Cahan and Michael Williams' new book, *The Lost Panoramas: When Chicago Changed Its River and the Land Beyond*. These previously unpublished photographs documented how Chicago sacrificed the natural environment in order to survive and prosper by reversing the flow of the Chicago River. (May 24)

The complete 2012/13 *Symphony Center Presents Jazz* series lineup will be announced later this year. The *Symphony Center Presents Jazz* series is sponsored by BMO Harris Bank and supported in part by the Sara Lee Foundation.

### **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.

The 2012/13 season marks the beginning of Bates' and Clyne's third season as curators of this series and the first as part of their two-year extension as composers-in-residence. CSO Music Director Riccardo Muti made the decision to extend their residencies by two seasons, enabling them to further explore the collaborations they have begun with various partners in Chicago (including Anna Clyne's work at the Illinois Youth Center at Warrenville and Mason Bates' Mercury Soul project) as well as develop new relationships through the *MusicNOW* program.

This season's *MusicNOW* offerings again feature works by today's most promising composers, as well as fostering multimedia and multigenre collaborations on four Monday evenings at 7 p.m. Bates (b. 1977) and Clyne (b. 1980) work together to program 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 selecting pieces by contemporary composers, both Bates and Clyne will write *MusicNOW* commissions.

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 challenge grant from IRVING HARRIS FOUNDATION, Joan W. Harris. Major support is also provided by Cindy Sargent and the Sally Mead Hands Foundation.

### **SYMPHONY CENTER PRESENTS SPECIAL CONCERTS**

The 2012/13 *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 *Symphony Center Presents* 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 7)
- The acclaimed Silk Road Ensemble, led by CSO's Judson and Joyce Green Creative Consultant Yo-Yo Ma, returns to Symphony Center for an evening of global sounds that focuses on the *Rivers* theme. The program also includes a newly commissioned work by ensemble member and composer Dmitri Yanov-Yanovsky, written in honor of the 100th anniversary of the premiere of Stravinsky's *The Rite of Spring*. (October 13)
- 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. (October 27)
- An annual Thanksgiving-weekend delight, the Vienna Boys Choir returns to Chicago for a joyful performance to herald the start of 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 singers. Today's ensemble consists of 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 24)
- After their acclaimed residency as part of the 2009 Chicago Youth in Music Festival at Symphony Center, the Simón Bolívar Symphony Orchestra of Venezuela and their conductor and artistic director Gustavo Dudamel return for another dynamic performance. (December 2)

- 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 vocal ensembles and a recipient of multiple Grammy Awards, Chanticleer was named 2008 Ensemble of the Year by *Musical America*, the first time a vocal group had been so recognized. (December 4 and 5)
- The powerhouse members of the Chicago Symphony Orchestra Brass give their seventh annual winter concert. The CSO's brass section has long been known for its matchless brilliance, mighty sound and spectacular power, contributing to the Orchestra's legendary and distinctive "Chicago Sound." This year's program features traditional brass favorites as well as symphonic masterworks that have been arranged for brass ensemble with percussion. (December 19)
- Bring the entire family to Symphony Center for Warner Bros. Bugs Bunny at the Symphony! Conducted and created by George Daugherty, this brand new edition of Looney Tunes and live orchestra celebrates 20 years of Bugs Bunny on the concert stage, while adding classics like *Home Tweet Home* and *A Scent of the Matterhorn*, plus special guests Tom and Jerry in *The Hollywood Bowl* and The Flintstones and Scooby-Doo. Don't miss these, plus old favorites like *What's Opera, Doc?* and *The Rabbit of Seville* in this concert of Warner Bros. cartoons on the big screen with their original scores played by a live symphony orchestra. (January 26)
- As part of their Chicago residency in the 2012/13 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. They follow the family concert with an evening performance featuring both classic and modern jazz works. (February 2)
- Returning after packed performances in 2005, 2009 and 2011, the famed Japanese drumming ensemble Kodo gives another special performance of its fiercely exciting program. Kodo is recognized around the world for its explorations of the limitless possibilities of the *taiko*, the traditional Japanese drum. Since the ensemble's debut at the Berlin Festival in 1981, Kodo has traveled to 43 countries on five continents and has given more than 3,000 performances—continually forging new directions for their vibrant art form. (February 13)
- The month of March means the return of Chicago's favorite Irish band, The Chieftains. 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. They return to Symphony Center for a program of Irish favorites. (March 1)

- The Choir of Kings College, Cambridge, which was founded in the 15th century and remains one of the world's best-known and most-loved choral ensembles, returns to Chicago for the first time since 2008. Led by conductor Stephen Cleobury, the director of music at King's College, the group performs a special evening of both traditional and contemporary English choral repertoire at Fourth Presbyterian Church on Chicago's Magnificent Mile.  
*(April 3)*
- After a sold-out and critically acclaimed Symphony Center appearance in 2011, Max Raabe & Palast Orchester return to take audiences on another trip to the café's and dance halls of the 1920s with a new program, *I Won't Dance*, which highlights the music of Cole Porter and Irving Berlin. Renowned for his seductive baritone and stylish falsetto voice, along with his sophisticated elegance, Raabe blends wry charm with a kind of naughty lightheartedness in his singing and impeccable comic timing. Since 1986, Raabe and the 12-piece Palast Orchester have transported audiences around the world back to Weimar-era Berlin, with German cabaret and popular songs from the 1920s, popular American songs of the time, as well as original songs by Max Raabe. *(April 5)*

## **THE INSTITUTE FOR LEARNING, ACCESS AND TRAINING**

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, engaging over 200,000 people annually in Chicago and beyond through more than 20 programs. Created in 2008 as the umbrella for the CSO's existing education and community engagement programs, the Institute is home to innovative learning, access and training programs.

The work of the Institute for Learning, Access and Training deepens the robust relationships the CSO has maintained within the Chicago community for decades. Under the leadership of Music Director Riccardo Muti and Judson and Joyce Green Creative Consultant Yo-Yo Ma, the Institute's 2012/13 plans focus on the growth of the *Citizen Musician* initiative, increased connection with the Chicago educational community and a continuing commitment to training the next generation of musicians.

### **CITIZEN MUSICIAN**

Judson and Joyce Green Creative Consultant Yo-Yo Ma was the catalyst behind *Citizen Musician*, a new movement that calls on all musicians (professional, young and amateur), music lovers and music teachers and institutions to use the art form to bridge gulfs between people, to create community and to inspire and transform lives. Officially launched in the 2010/11 season, the principles of *Citizen Musician* continue to influence all of the Institute's programs and initiatives.

As part of ongoing *Citizen Musician* activities, Maestro Muti continues his dedicated work at a Chicago-area youth detention center, while members of the CSO perform regularly at organizations across Chicago, including a residency by the Civitas Ensemble at Children's Memorial Hospital. Leadership support for the CSO's *Citizen Musician* activities is provided by the Robert R. McCormick Foundation.

Other plans for the 2012/13 season include the continued development of the *Citizen Musician* website—[citizenmusician.org](http://citizenmusician.org)—making it not only an informational resource featuring profiles of citizen musicians in action, but also a place where individuals and institutions can connect to post areas of needs, share stories and experiences, and offer services. Additional *Citizen Musician* plans for the 2012/13 season will be announced at a later date.

### **EDUCATION AND FAMILY CONCERTS**

The 2012/13 season continues the popular CSO *Family Matinee* series for families with children ages 5–9 and presents the second full season of *Once Upon a Symphony* series, for families with children ages 3–5.

This season's *Family Matinee* series—built around the theme *Play, Sing, Dance!*—is designed to introduce families to the orchestra by exploring the various ways an orchestra brings different forms of music to life. Three programs will introduce children to great works of orchestral literature, guiding young patrons through some of the most dynamic, exciting and enduring forms of music—symphonic, vocal and dance—that they will encounter at concerts for the rest of their lives.

- *It's Time to Play: The Orchestra Alone*  
Members of the CSO and conductor Edwin Outwater will demonstrate how the individual instruments of the orchestra come together in music by some of the world's greatest composers to capture the beauty,

drama, energy and excitement that has dazzled and captivated audiences for hundreds of years!  
(December 12)

- *Now Let's Sing: The Orchestra and Voice*  
The world of dramatic storytelling and spectacular fantasy open up when voices join the orchestra to make music. Duain Wolfe leads members of the CSO and the Chicago Symphony Chorus in this program, which features both instrumentalists and singers in exciting overtures, dramatic arias, comedic turns and choral fantasies! (March 16)
- *Let's Get Up and Dance: The Orchestra and Movement*  
Through the great ballets, music and dance are combined to tell stories from around the world without using a single word. With the help of dancers, conductor Alastair Willis and the Chicago Symphony Orchestra will reveal the amazing ability of music to ignite our imaginations, with excerpts from some of the most memorable ballets, including *The Firebird*, *The Nutcracker* and Aaron Copland's American classic, *Appalachian Spring*. (May 4)

The Institute's Very Special Promenades program also offers two performances of each of the *Play, Sing, Dance! Family Matinee* series programs specifically for student groups in grades K-3 on the Friday preceding the regular series concert. Finally, the CSO Youth Concerts for students in grades 4–8 are offered in the 2012/13 season with two concerts on April 30, May 1 and 2, focused around introducing students to what makes an orchestra concert by exploring the various forms of orchestral music, everything from overtures to encores.

During 2012/13, the Institute plans to present two unique *Once Upon a Symphony* programs, with three weeks of concerts for each, an increase over the two weeks of concerts offered in 2011/12. These performances, featuring a small ensemble of CSO musicians, are designed especially for 3–5-year-old children with age-appropriate music, activities, sets, costumes, video projections and storytelling that give young children a fun introduction to classical music and encourage them to explore music making at home.

The Institute is also pleased to announce a partnership with the City of Chicago as part of *Once Upon a Symphony* offerings. The Institute has worked with the City of Chicago's Department of Family Support Services to identify Head Start agencies that will bring students to *Once Upon a Symphony* performances designated for preschool groups. In advance of each concert, the CSO provides materials and classroom visits by CSO Docents and DePaul University music education students, preparing students for what they will see, hear and do during the *Once Upon a Symphony* concerts. The CSO also offers professional development for Head Start teachers so that the musical activities do not stop after their visit to Symphony Center.

## **CIVIC ORCHESTRA AND TRAINING PROGRAMS**

The Civic Orchestra of Chicago—the preprofessional training orchestra founded by CSO Music Director 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 the 2012/13 season are Principal Conductor Cliff Colnot, Jaap van Zweden and Harry Bicket (making his Civic podium debut). CSO Music Director Riccardo Muti will again lead an open rehearsal with the Civic Orchestra, as well.

At least one concert will complement the CSO's *Rivers* exploration. As part of the training experience, the Civic musicians will have continued opportunities to explore and exercise the principles of “citizen musicianship” through various programs offered by the Institute for Learning, Access and Training, as well as working with Judson and Joyce Green Creative Consultant Yo-Yo Ma and the Silk Road Ensemble.

The Civic Orchestra will also serve as the competition orchestra for the CSO's Second International Sir Georg Solti Conducting Competition and Apprenticeship. The 2012/13 season marks the concluding year for the first Solti Conducting Fellow Sean Kubota. Applications for the second competition will be solicited later in 2012. The semifinal and final rounds of the competition will take place at Symphony Center in June 2013. More details about the 2012/13 Civic Orchestra of Chicago and the Solti Conducting Competition and Apprenticeship will be announced later this year.

The third biennial Chicago Youth in Music Festival takes place in early 2013. Established in 2009, The Chicago Youth in Music Festival is a celebration of the accomplishments of young musicians, which aims to extend and deepen the engagement of youth in music in Chicago and strengthen ties between Chicago's youth music providers and their counterparts both nationally and internationally. Partner organizations from across Chicagoland will collaborate to present the 2013 festival, which will support the CSO's *Citizen Musician* Initiative through mentoring with CSO and Civic musicians and service projects for youth participants.

The Crain-Maling CSO Youth Auditions are held annually for young musicians between the ages of 14 and 17 who are residents of Illinois, in order to choose one outstanding soloist to perform with the CSO. The auditions also make additional awards of scholarships to music camps to select participants. A three-year rotation schedule determines the eligible instruments for each competition: Strings; Piano; Woodwinds/Brass/Percussion.

The winner of 2012 Youth Auditions, piano division, will appear as feature soloist in a set of CSO Youth Concerts in the 2012/13 season. Auditions in 2012/13 season will be open to Woodwinds/Brass/Percussion instrumentalists.

In its 17th season, the Percussion Scholarship Program offers intensive, individual, weekly and year-round percussion instruction for young musicians on a full scholarship basis. Participating students—all Chicago residents in grades 4 through 12—are selected for the group through a rigorous application and personal interview process, through which 5–10 new students are identified annually. The Percussion Scholarship Program offers two major recitals at Symphony Center each season, in December and in May.

### **PROGRAMMING AND PARTNERSHIPS FOR SCHOOLS**

As a part of his work with the Institute, Yo-Yo Ma is passionately devoted to working toward significant change in public education so that every child has access to an education that prepares him or her to be part of both an innovative, creative workforce and an enlightened citizenry. Further, active participation in the arts generally and music-making specifically, plays a critical role in students' perseverance and success in school. These principles guide the Institute's ongoing and developing work with public schools, particularly through a partnership with the University of Chicago Urban Education Institute, increased activity with Chicago Public Schools through the Music Activity Partnership program and the further development of the *Orchestra Explorers*® school curriculum.

During the 2011/12 season, the Institute joined the University of Chicago Urban Education Institute (UEI) to develop programming that deepens student learning and success and also dramatically expands access to the CSO for students and families from Chicago's South Side. The partnership aims to create an evidence-based, adaptable model for other cultural institutions to increase access and quality of arts experiences in schools. Pilot activities in 2011 took place at Woodlawn Secondary School, a University of Chicago Charter School operated by UEI. Building on these initial steps, over the next year this partnership aims to make even deeper connections to the school culture and curriculum. In 2012/13, UEI staff expect to begin studying the relationship between

students' academic experience and their participation in this program to provide a strong exemplar for other cultural collaborations nationwide.

Also in 2012/13, the Institute will welcome a new group of Chicago public elementary schools to participate over a three-year period in the Music Activity Partnership (MAP) program. Initially started in 1998, MAP works with 4th, 5th and 6th grade classes providing extensive professional development for the classroom teachers to develop musical teaching strategies, in-school activities led by teaching artists, performances by CSO and Civic ensembles, a field trip to Symphony Center for the annual Youth Concert, and classroom resources including instruments, CDs, workbooks and more. Partner schools go through a rigorous application and interview process; priority is placed on schools with a high percentage of low-income students and lack of access to substantial music education programs.

In the 2012/13 season, the Institute will implement a number of enhancements that will increase the long-term impact of the MAP program, including a 39% increase in the number of contact hours between classroom teachers and CSO teaching artists. The Institute will also increase the number of students that receive a multicontact experience with the CSO through in-school performances and free tickets and transportation to the CSO Youth Concerts.

The third volume of *Orchestra Explorers* curriculum materials, exploring Aaron Copland's *Appalachian Spring*, will launch in fall 2012. The curriculum includes interdisciplinary lesson plans and a recording of music performed by the CSO. *Orchestra Explorers* is designed for K-3 classroom teachers who do not have a background in classical music, providing free materials to teachers and arts specialists (music, visual art, drama and dance) across the Chicago metropolitan area, and at a modest price outside that region. The materials also support the CSO's education concerts, so students can connect what they have experienced in their classrooms with the thrill of hearing the Orchestra live at Symphony Center. The Institute provides a series of teacher workshops—both at Symphony Center and at school sites across Chicago—that support teachers' successful use of the curriculum in their classroom. To date, *Orchestra Explorers* materials have been distributed to more than 60,000 students.

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 2012/13 season of Chicago Symphony Orchestra and *Symphony Center Presents* concerts are now available, offering savings of up to 47% off regular single ticket prices on a wide variety of concert packages, with three to 10 concerts each. Subscribers also receive reduced prices on additional tickets when purchased by August 9, 2012, 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 6, 2012, 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](http://cso.org). Groups of 10 or more who are interested in subscribing to the 2012/13 season should call Symphony Center's Group Sales Department at 312-294-3040.

Patrons can also visit [cso.org](http://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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