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HARRY WINSTON

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As music director of this great orchestra, it is my pleasure to welcome you to the Chicago Symphony Orchestra’s 127th season.

Better than the economy, politics, or verbal languages, music can provide direct communication, tugging at the heartstrings with no need for mediation. In a challenging world, culture is one of the few things we have in our hands to save it. It represents our shared history, and its preservation will teach valuable lessons to help us solve our present problems and seek a brighter future.

This season, we perform repertoire that is important to the Orchestra. This includes works by Mozart, Brahms, Bruckner, Schubert, and Rossini, among others. It is necessary that symphonic orchestras continue working on the standard repertoire. It is like reading Dante. You don’t read Dante only once. You continue reading it again and again, and each time you learn more. There are details that you may not have seen earlier because you have changed. Your culture has evolved, and your perspective is different. It is the same for musicians. And, you, the listener, have a similar experience when you hear a work again and feel that evolution for yourself.

It is also important that we are part of music’s future through the performance of new works. This season, we also present many world premieres commissioned by the CSO, including works by Samuel Adams and Elizabeth Ogonek, the Mead Composers-in-Residence, whom I selected three years ago. From the moment you choose the composer to the moment they write, they evolve and can change their styles. They have new ideas, and new concepts of sound regarding how to use the orchestra due the benefit of their residencies. I look forward to sharing their works written during their time with the Orchestra both with Chicago audiences and on tour this season.

When I first conducted the Orchestra in 1973 at the Ravinia Festival, it made a great impression on me. At that time, I realized it was an ensemble without limits in either technical possibilities or the volume of sound it could make. At the start of last season, when we performed Mussorgsky’s *Pictures from an Exhibition*, I had a similar experience. The sonority and variety of colors of the entire Orchestra was enormous—I had never before heard anything like it in my life. I am grateful to the musicians of all the orchestras that I have conducted around the world, but this orchestra is unique. Now in my eighth season as music director, the Orchestra continues to amaze me.

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LETTER FROM THE CHAIR AND THE PRESIDENT

It is our pleasure to welcome you to the 127th season of the Chicago Symphony Orchestra. Victor Hugo once wrote, “Music expresses that which cannot be said and on which it is impossible to be silent.” The Chicago Symphony Orchestra Association celebrates the transformative qualities of music through its commitment to the artistic excellence of the Orchestra, the Chicago Symphony Chorus, the Symphony Center Presents series, and the educational programs of the Negaunee Music Institute including the Civic Orchestra of Chicago.

Zell Music Director Riccardo Muti has curated a season that represents diverse compositional styles spanning five centuries. Works by romantic and classical composers such as Dvořák, Tchaikovsky, Bruckner, and Schubert are well represented along with those by an array of iconic and contemporary American composers. This includes three world premieres of CSO commissions, beginning in October with All These Lighted Things by CSO Mead Composer-in-Residence Elizabeth Ogonek. This also marks the twentieth season of MusicNOW, our new-music concert series. The October 2 concert, MusicNOW @ 20 Years, features works by all six of the CSO’s past composers-in-residence.

In addition, we celebrate the sixtieth anniversary of the Chicago Symphony Chorus this season. Since 1957, the Chorus has made it possible for the CSO to expand its musical offerings both on stage and through many acclaimed recordings. An anniversary tribute by resident scholar Phillip Huscher appears on page 8, and more Chorus features will be made available throughout the season in program books and special displays and on csosoundsandstories.org.

As part of our history of representing Chicago across the country and around the world, Maestro Muti leads the Orchestra on two major U.S. tours this season. In October, the Orchestra performs in Kansas City, Missouri, and tours California, playing eight concerts, including a three-concert residency in Berkeley and its debut at the Walt Disney Concert Hall in Los Angeles. In February, Muti takes the Orchestra on an East Coast tour, including two performances at Carnegie Hall; a return to the Kennedy Center for the Performing Arts in Washington, D.C.; and concerts in Chapel Hill, North Carolina, and Naples and West Palm Beach, Florida.

Back home on Michigan Avenue, we promise you a season filled with hundreds of life-enriching performances by the world’s best musicians in the beautiful setting of Orchestra Hall. You and your family and friends are in for a treat whenever you attend a Chicago Symphony Orchestra Association presentation, and we appreciate your patronage.

Thank you for your support of live music. We hope to see you often at Symphony Center during our 127th season.

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Chicago Symphony Orchestra Association

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This season we pay tribute to the sixtieth anniversary of the Chicago Symphony Chorus. This splendid ensemble has become such a vital part of this city’s musical life that it is hard to believe our orchestra gave concerts for more than sixty years without it. Almost as soon as the Orchestra’s founder, Theodore Thomas, settled in as music director in 1891, he began campaigning for a permanent ensemble to perform great landmarks of choral music. His dream at last became a reality in 1957, when music director Fritz Reiner convinced Margaret Hillis, then director of the New York Concert Choir, to put together a chorus to perform with the Orchestra, forming the ensemble as we know it today.

The public debut of the Chicago Symphony Chorus in March 1958 coincided with the final Chicago appearance of the legendary conductor Bruno Walter, who had chosen Mozart’s Requiem as his swan song. By the time the Chorus sang again a few weeks later, in Verdi’s Requiem under Reiner, the press and the public recognized it as an ideal match for the Chicago Symphony Orchestra in its precision, pure intonation, beauty of tone, and vocal splendor. After Hillis retired in 1994, Duain Wolfe was appointed director of the Chorus following a long international search, and his

The Chicago Symphony Chorus
Celebrates Its Sixtieth Anniversary

The Chicago Symphony Chorus and Duain Wolfe
PHOTOS BY TODD ROSENBERG
name has since become synonymous with the ensemble, as he has retained the qualities that made it famous, further extended its range, and made it his own.

Over the years, the Chorus has developed a reputation and a following far beyond Orchestra Hall. It has appeared with the Orchestra in Carnegie Hall and at the London Proms, the Berlin Feststage, and the Salzburg Festival. Under Reiner in 1959, the Chorus made the first of many classic recordings—Prokofiev’s Alexander Nevsky, still in the catalog more than half a century later—and it has since recorded not only the great choral masterworks, but also complete operas, including Verdi’s Otello on CSO Resound conducted by music director Riccardo Muti. The Chorus has received ten Grammy awards for Best Choral Performance, most recently for Verdi’s Requiem, led by Muti.

This season, the Chicago Symphony Chorus focuses on two important choral works long absent from the Orchestra’s repertoire—Schubert’s magisterial Mass in E-flat and Rossini’s impassioned Stabat mater, composed after he retired from writing for the stage—both under Muti’s baton. And, early in October, the Chorus tackles a celebrated work that has never before appeared on the Chicago Symphony’s programs—Gounod’s Saint Cecilia Mass, a homage to the patron saint of music.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
Following performances of works by Verdi and the Prologue to Boito’s Mefistofele with the Chicago Symphony Orchestra and Chorus at the end of June, Riccardo Muti embarked on a demanding summer of concerts that took him across Europe and to the heart of the Middle East.
For twenty years, as part of *Le vie dell’Amicizia* (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues. Paths of Friendship concerts have been presented in cities including Beirut, Cairo, Damascus, Istanbul, Sarajevo, and now Tehran.

Joining Riccardo Muti on stage in Tehran on July 6 and in Ravenna on July 8 were the Luigi Cherubini Youth Orchestra (which he founded in 2004), musicians from Italy’s leading orchestras, the chorus of Piacenza’s Municipal Theater, and members of the Tehran Symphony Orchestra and Chorus. Founded in 1933, the Tehran Symphony is Iran’s oldest and largest orchestra, although it has seen dark periods since the 1979 Revolution and a complete dissolution in 2012 due to lack of funding. With the support of President Hassan Rouhani, the Tehran Symphony Orchestra and Chorus were recently reestablished. Its principal conductor, Shardad Rohani, was only too eager for this incredible opportunity to collaborate with Muti and his Cherubini Youth Orchestra joined by tenor Piero Pretti, baritone Luca Salsi, and bass Riccardo Zanellato, facilitated with the support of the Roudaki Foundation of Iran.

"The choice of the program—all Verdi—was the right one, because Verdi is really universal. As the Italian poet Gabriele D’Annunzio wrote when Verdi died: *Pianse d’amor per tutti* (He cried out of love for everyone),” said Muti. The second concert took place on July 8 in a packed Palazzo Mauro de André, Ravenna’s 4,000-seat concert hall. Given the success of both events, Muti hopes the collaboration will spur a renewed interest in Iranian cultural heritage. Muti said in a press conference, “Since Iran and Italy enjoy rich ancient civilizations, we can use music as a bridge between the two.”

These concerts served as important symbols of friendship and delivered a message of peace while promoting dialogue between Middle Eastern and Western cultures through the shared language of music. Muti told *The Financial Times*, “Music that brings a message of love and friendship can do more than diplomats.”

On August 6, Riccardo Muti conducted his first staged opera at the esteemed Salzburg Festival since 2011 and the first production of *Aida* performed there in thirty-seven years. “A historic time for the world’s most important music festival after having literally disappeared from its billboards, *Aida* returned to Salzburg with a dream team led by Muti at the podium with the Vienna Philharmonic,” wrote the Italian paper *Il Messaggero* the day after the opening performance. With its stellar cast, the new production was easily the most anticipated of the festival’s centenary season. All seven performances sold out months in advance, and several celebrities were in the audience on opening night, from Angela Merkel to Plácido Domingo.

This production was designed by the visual artist and Iranian exile Shirin Neshat. Muti was pleased with her timeless interpretation: “We worked together with a complete understanding,” he said in an interview. “It’s not the equestrian circus, it’s not a postcard of *Aida,*” he said, suggesting that if one were looking for a pastiche of pyramids and processions of elephants, one ought to look for a different production. Neshat’s design contained no exact locations or cultural references; rather abstract imagery and symbols suggested aspects of different religions and the shared plight of all refugees.

Writing for the *Frankfurter Allgemeine*, Jürgen Kesting observed, “When Riccardo Muti was offered the [Salzburg production] of Verdi’s ‘most beautiful opera’ (according to the composer Dieter Schnabel), he had set, coincidentally, one condition: no pyramids and no elephants on stage. Muti added, ‘We have to agree upon *Aida* being chamber music.’ It is due to the restraint of the direction that he can unfurl the
beauty of this score, from the prelude with its delicately layered violins to the romanticized tomb scene.”

Marie-Aude Roux in *Le Monde* also singled out Muti for praise: “Under the baton of the great Italian conductor, [the orchestra] was an army on the march, of which the roundness and beauty of sound, the shape and refinement of the line, blossom in nearly chamber-music-like sections, as well as in the most martial fanfares.”

For his part, Muti told *Il Messaggero*, “The triumph is mainly in music. The rest can only be filled by the deep moods of the characters—no pyramids are needed.” This quality was noted by John von Rhein of the *Chicago Tribune*, who wrote, “Muti brought an unusually intimate perspective to an opera that’s usually swamped in overblown, pseudo-Egyptian clichés. From the start, in the extraordinary delicacy he drew from the divided violins, you were made aware of how well such close attention to detail can illuminate the touching human drama that is *Aida*.”

The Austrian publication *Kurier* also commented on the production’s chamber-music sound, “[Muti] focused on the fine, hushed, unheroic, chamber-music facets in the work he once debuted at the Staatsoper and has not conducted in decades. This delicate, fragile *Aida* is brilliant in its details.”

Rubén Amón of *El País* concurred: “[Muti’s interpretation] was, indeed, a reading of control—a pure, essential *Aida*, devoid of all sensationalism. He did not even let the horses escape in the triumphal passages of the second act. Muti rejoiced in the work’s chiaroscuro [qualities].”

The all-star cast included soprano Anna Netrebko making her debut in the title role, tenor Francesco Meli as Radames, mezzo-soprano Ekaterina Semenchuk as Amneris, bass Roberto Tagliavini as the king of Egypt, and baritone Luca Salsi as Amonasro. Meli and Salsi are familiar to CSO audiences from performances of Verdi’s *Falstaff* in 2016 (Salsi) and *Macbeth* in 2013 (Salsi and Meli). There was much anticipation for Netrebko’s debut. She had previously worked with Muti in Puccini’s *Manon Lescaut* in 2014 at the Teatro dell’Opera of Rome and in recital at the Ravenna Festival in 2015.

For *Die Presse*, Wilhelm Sinkovicz observed, “Thanks to all singers meticulously having their sight on Riccardo Muti in such a manner that they truly do not miss even the smallest cue, the audience learns on that evening a great deal about Verdi’s popular opera. The members of the [Vienna Philharmonic] play under his direction with an all-out commitment, thus adding authority to every single thirty-second note.”

Soon after the final performance on August 25, Muti returned to Italy to lead his opera academy (September 1–14) in Ravenna, where he tutored young conductors in the same Verdi masterpiece.

*Absolute bliss* were the words Helmut Christian Mayer of Vienna’s *Kurier* used to describe, “the Vienna Philharmonic under Riccardo Muti, a celebrated combination at the Salzburg Festival that traditionally occurs only three times during the August holiday and is always sold out.” Including Tchaikovsky’s Fourth Symphony and Brahms’s Second Piano Concerto with pianist Yefim Bronfman, the program possessed all the qualities that cause these anticipated concerts, seen and heard by “six thousand pairs of eyes and ears in the Grand Festival Hall” (*Wiener Zeitung*), to be an annual favorite. “Noble restraint and tonal elegance, simultaneous with the expedient use of power, [and] the singing of the instruments—that is Muti’s sound world,” wrote Karlheinz Roschitz of Austria’s *Kronen Zeitung*. Sinkovicz of *Die Presse* praised Tchaikovsky’s Fourth Symphony at length, describing it as “an interpretation on the threshold of Olympus.”
Subscriptions for the trilogy start at $52.50

**Monteverdi 450** | Sir John Eliot Gardiner, conductor
Monteverdi Choir | English Baroque Soloists

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**L’Orfeo**
October 12, 2017 / 7:30PM

**Il ritorno d’Ulisse in patria**
October 13, 2017 / 7:30PM

**L’incoronazione di Poppea**
October 15, 2017 / 1:00PM

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John Eliot Gardiner photo by Chris Christodoulou
CSO School and Family Concerts: In Harmony

During the 2017–18 season, under the banner of the theme *In Harmony*, the CSO’s School and Family Concerts explore music’s power to inspire and deepen our relationships with others and to impart a responsibility to care for our natural world.

“In our technologically driven, global society, we are simultaneously connected to and isolated from each other,” says Jon Weber, director of school and family programs. “We have almost unlimited access to information right in the palm of our hand. We can use Skype to instantaneously connect with someone on the other side of the globe. But our lives have also become so busy, and we subscribe to social media channels that insulate us from perspectives different from our own. Music is, in many ways, an antidote to these behaviors. It connects us to other people, places, and times. An orchestra demonstrates that remarkable things are possible when people set aside their differences to work together towards a common goal.”

The series includes six programs for children ages three through fourteen, including the popular Once Upon a Symphony for very young children as well as full orchestra performances for children ages five and up. In these interactive concerts, members of the CSO perform masterworks of the repertoire while guest conductors and guest artists provide narration and demonstrations that bring concepts to life.

The season’s first Family Matinee program in early December, led by guest conductor Thomas Wilkins, includes music by Tchaikovsky, Coleridge-Taylor, and Ginastera, and emphasizes how music supports dialogue and friendship. In March, Emily Graslie, chief curiosity correspondent at the Field Museum of Natural History, cohosts a program that explores connections between classical music and the natural world. In May, Tania Miller leads Stravinsky’s *The Firebird* with guest dancers from the Joffrey Academy and Studio Company.

All of the CSO’s School and Family Concerts include an array of preparatory resources:

- digital parent’s and teacher’s guide,
- free classroom visits by trained docents,
- *Kidsbook*—a concert guide,
- and preconcert activities prior to the Saturday Family Matinee series concerts.

A select group of Chicago Public Schools partner with the Negaunee Music Institute for a year-long exploration of harmony through teacher workshops, interdisciplinary curriculum building, in-school performances, and a culminating event where students share original musical compositions inspired by their partnership with the CSO.

“We’re proud that the CSO can be a resource for children in Chicago,” says Weber. “We know they will be exhilarated by the Orchestra’s performance, and we hope that they will be inspired to bring more harmony to our city and our world.”

The Negaunee Music Institute is proud to make the unparalleled music making of the Chicago Symphony Orchestra accessible for thousands of young people in Chicago each year. To learn more, please visit cso.org/institute.
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What does the sixtieth anniversary of the Chorus mean to you?
The Chicago Symphony Chorus has lasted sixty years because it’s terrific, and it deserves to continue as long as it possibly can. It’s a force of nature, really—a phenomenon of the music world and important to the city.

What inspires your love of the Chorus and choral music?
The human voice is the greatest of all instruments. No other instrument has its range or unique capability to express emotion. Traditional instruments are at their best when they emulate that expression, when they’re played with the feeling of a human voice. It’s always amazing to hear the full Chorus perform. They create a single instrument, one voice out of many. Their flexibility is incredible and part of the wonder of the human voice.

Do you have a favorite type of choral music?
For us, sacred choral music expresses a range of emotion not often found in other types of music. It comes at emotional times in life: death and birth and resurrection. Many operas showcase similar emotions too, but the intensity is communicated most powerfully when referencing those religious themes. The words become very important in liturgical music, and the music emphasizes their emotional power.

What performances are you most looking forward to during the Chorus’s sixtieth anniversary?
We’re Chicago Symphony Chorus fanatics—we like it all! We find ourselves most drawn to liturgical music, but we relish all of the choral programs. The non-liturgical pieces are beautiful in their own right; they just tell a different kind of story. We’re really looking forward to Daphnis and Chloe. There’s a lightness about it, a joyfulness that is hard to beat. The Schubert Mass in E-flat major led by Riccardo Muti will be a great concert, and Rossini’s Stabat mater will certainly be a highlight of the season. We’re glad to see the French sacred masterworks program start off the season in early October. It will introduce many fans of the Chorus to pieces they may not know well. It’s nice to attract people to new music and new musical ideas, different expressions of how composers have used the voice.

What are some of your early memories of the CSO?
We began coming to the CSO together and got our first subscription when we saw an ad in the Tribune in the early 1960s for a series of concerts for people who didn’t know much about classical music. We really got to know each other accompanied...
by classical music while going on dates to the symphony. We don't remember what our first CSO concert together was, but this has been a joint venture all the way. Today, we watch the Chorus concerts on the main floor, but when the Chorus isn’t there, we sometimes sit in the terrace where they usually perform. It’s always fascinating to watch the conductors from the terrace, and we love watching the percussion section.

**What have been some of your favorite Chorus concerts?**

The season finale concert of 2017 was the biggest chorus we’ve ever seen. With the Chicago Symphony Chorus and the Chicago Children’s Choir, singers filled the entire terrace. We know it takes a lot to put on those concerts with full orchestra and chorus. It was a real blockbuster. Bach’s B minor mass in 2013 is also a favorite of ours. But really, picking a favorite is like asking to pick a favorite child. All the performances, all the repertoire, they touch us in different ways, show different parts of the voice and its emotional potential. It’s all terrific.

**How have you seen the Chorus grow and change over time?**

The longevity of Duain Wolfe has had an immense impact. You have the same skillful person making incremental improvements to the ensemble over time. We’ve really been able to see the Chorus grow under him. They trust him so much, and he trusts the musicians. Duain does a great job of preparing the Chorus for each conductor and each piece, each with its own style and demands. The Chorus can give every piece what it needs, and satisfy every conductor that leads them.

**What inspires your ongoing support of the Chicago Symphony Chorus?**

Singing is something everyone can do and has done, from the shower to the concert hall. It’s a universal art form of human expression that everyone can connect with. We support the Chorus so that the beauty of the sound may be maintained. The level of excellence is unique, and this excellence deeply impacts people. We enjoy it and want others to be able to do so. We hope others will follow in our footsteps to ensure its future success. It can’t just survive—it has to thrive!
After more than three years of planning, building, testing, and fine-tuning, Symphony Center—a $120 million project that included a facility expansion and extensive renovation of Orchestra Hall—opened its doors on October 4, 1997, with an opening night gala concert.

Led by acousticians Kirkegaard Associates and architects Skidmore, Owings & Merrill, the project encompassed additions and improvements to Orchestra Hall, including raising the roof line for increased sound reverberation, replacing plaster walls, decreasing the width and increasing the depth of the stage, adding an extensive riser system, replacing all seats and adding terrace seating behind the stage, installing an acoustic canopy (to improve onstage ensemble conditions and sound reflection to the audience), and increasing patron amenity spaces. In addition, the project included new administrative offices in the former Chapin & Gore building; Buntrock Hall, a multipurpose rehearsal and performance space; renovation of a private club; and a multistory arcade and rotunda. The following year brought the opening of a new restaurant and an education center.

Launching a three-week inaugural festival, the October 4 gala concert was conducted by Daniel Barenboim and included excerpts from Verdi’s Otello with Soile Isokoski and Plácido Domingo, Beethoven’s Fifth Symphony, Mozart’s Piano Concerto no. 27 (with Barenboim conducting from the keyboard), Copland’s Lincoln Portrait with William Warfield, and Bruckner’s Te Deum with the Chicago Symphony Chorus. Midnight marked the beginning of the first Day of Music: twenty-four hours of free, live performances of music across all genres in multiple Symphony Center venues, attended by more than 20,000 people.

Sadly, the many celebrations were bittersweet. Music director laureate Sir Georg Solti—who, during the festival would have celebrated not only his eighty-fifth birthday but also his 1,000th concert with the Orchestra—had unexpectedly died on September 5, 1997. A special, free memorial concert was added on October 22 and a celebration concert was given on October 25.

Frank Villella is the director of the Chicago Symphony Orchestra’s Rosenthal Archives.
AN AFFAIR TO REMEMBER FEATURING CONDUCTOR JAMES GAFFIGAN AND MEMBERS OF THE CSO CELLO SECTION

FALL IN LOVE WITH Music

SATURDAY, OCTOBER 28

Union League Club of Chicago
65 West Jackson Boulevard, Chicago, IL

The League of the Chicago Symphony Orchestra Association presents the 8th annual Fall in Love with Music event, featuring a discussion with acclaimed American conductor James Gaffigan and an exclusive performance by members of the CSO cello section.

10:00 a.m. Reception
10:30 a.m. Program
11:30 a.m. Luncheon

For tickets or more information, please visit cso.org/FallinLovewithMusic.

CHICAGO SYMPHONY ORCHESTRA
Meet the **COMPOSER**

A series of profiles featuring current and past composers-in-residence in honor of twenty seasons of MusicNOW, the CSO’s contemporary music series

**Anna Clyne** Mead Composer-in-Residence 2010–15

**HOMETOWN**  
London, England

**EDUCATION**  
Edinburgh University, Manhattan School of Music

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**Describe your experience as composer-in-residence (CIR):**  
I’ll never forget the first time I heard a piece of mine come to life under the direction of Riccardo Muti. It was such an honor and incredibly thrilling . . . also a little bit nerve wracking. The five years with the CSO allowed me to work very closely with the musicians, both in the context of orchestral and chamber music. It allowed me to hone my craft in a way that you don’t usually have access to as a composer.

**While CIR, what did you enjoy about MusicNOW series?**  
Curating the MusicNOW series was an opportunity to listen to a wide array of music: music written by composers in Chicago and internationally and from young to more established composers. It gave Mason Bates (also a former Mead Composer-In-Residence) and me the chance to find pieces that we both loved and thematic threads to pull the programs together.

**What did you enjoy about the MusicNOW series?**  
One of the things that I enjoyed was the real sense of community. MusicNOW reflects diversity in its audience also. It was always a pleasure to speak with different members of the audience at the reception following each performance. MusicNOW remains exciting, fresh, and relevant to the city of Chicago.

**What is the importance of MusicNOW?**  
It has remained part of the vibrant music scene of Chicago. The programming reflects the diversity of music today. It’s an exciting time, with people collaborating among different genres of music and with musicians with whom they might not ordinarily work. Also, a lot of composers are collaborating with artists from other fields—choreographers, filmmakers, and artists. It’s a fertile time for contemporary music.
Chicago Symphony Orchestra’s MusicNOW is an immersive, sonic journey through groundbreaking repertoire with musicians from the CSO, specially curated by CSO Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek. Each evening includes a postconcert reception with free food and drinks.

2 Oct  MusicNOW @ 20
a celebration of music by Clyne, Corigliano, Bates, and more!

13 Nov  Vijay Iyer: A Portrait
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featuring world-premiere works by Ogonek and Adams

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Our 2017–18 Symphony Center Presents season still features the amazing artistry and the wide variety of genres presented during that inaugural season. We’re thrilled to again welcome actors, pianists, choirs, and chamber and jazz musicians in ensembles from all over the world including Russia, Mexico, Germany, Spain, China, India, Cuba, New Orleans, Minnesota, and, of course, Chicago.

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*When I hear music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times, and to the latest.*

—HENRY DAVID THOREAU
Orchestra Series

CHINA NCPA ORCHESTRA

Lü Jia Conductor
Ning Feng Violin
Wu Man Pipa

Zhao Jiping
Violin Concerto No. 1
United States premiere. China’s National Center for the Performing Arts commission

Harrison
Concerto for Pipa with String Orchestra
Allegro
Bits and Pieces:
Troika
Three sharing
“Wind and Plum”
Neapolitan
Threnody for Richard Locke
Estampie
WU MAN

INTERMISSION

Brahms
Symphony No. 4 in E Minor, Op. 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionate

China NCPA Orchestra’s 2017 USA Tour is proudly supported by China National Arts Fund.
Hainan Airlines is the international flight sponsor of the China NCPA Orchestra.
Symphony Center Presents is grateful to WBEZ 91.5FM for its generous support as media sponsor of this performance.
Zhao Jiping
Born August 1945; Pingliang, China

Violin Concerto No.1
Commissioned by China’s National Centre for the Performing Arts

Zhao Jiping became internationally known as a composer for such fifth-generation Chinese filmmakers as Chen Kaige, Zhang Yimou, and He Ping. Among his most famous film scores are those for Raise the Red Lantern (1991), To Live (1993), and Farewell My Concubine (1993). He is also a noted composer for the concert stage.

Son of the painter Zhao Wangyun, Zhao Jiping was trained at the Xi’an Conservatory of Music, majoring in composition and graduating in 1970. When the Central Conservatory reopened after the Cultural Revolution in 1978, Zhao was accepted for postgraduate studies.

Zhao entered the limelight as a film composer when Chen Kaige invited him to write music for Yellow Earth (1984). The music, close to its folk roots, was highly crafted and evocative of Chen’s cinematic expanse. In To Live and Raise the Red Lantern, Zhao’s colorful use of Chinese instruments, such as the banhu, xun, and sheng, in combination with a Western orchestra, met with critical acclaim. The incorporation of regional opera, especially operatic percussion passages, added even more brilliance and dramatic context to Farewell My Concubine, a story about two Jingju (Peking opera) stars. In 2000, Zhao received a commission from Yo-Yo Ma and the Silk Road Project to write the chamber work Moon over Guan Mountains (scored for pipa, sheng, cello, and tabla), which premiered at Tanglewood and remained in the Silk Road Ensemble’s touring repertoire through 2002.

Zhao Jiping on Violin Concerto No. 1

Violin Concerto no. 1 turned nearly a decade of my ideas into notes. From the establishment of the structure to the piano composition to the completion of the score, the entire process took me about a year to finish. The creative process was not a struggle, but rather a calm, pleasant experience. Its structure basically follows the principles of sonata form, but does not rigidly adhere to them and adjusts according to the needs of the music. In terms of music language it has a very strong Chinese color, whereas the theme borrows from the traditional European concerto form. Through this open fusion, I hope this violin concerto can speak with the world in a Chinese voice. The origins of the Chinese elements—deeply rooted in the music, from its orchestration to its harmonic language—in the work do not have obvious directivity, but are natural revelations of my focus and accumulation of Chinese elements in my years-long practice of composing. The colorful composing techniques in the development section also reflect the Chinese flavor of the work. At the same time, this work carries a meaningful of love with a lively secondary theme and a development section featuring inner conflict, which is ultimately attributed to the true, the good, and the beautiful within love. I hope that this work in which I express my love for humanity can cross borders and warm more listeners.

—Translated by Damien Evans
Lou Harrison
Born May 14, 1917; Portland, Oregon
Died February 2, 2003; Lafayette, Indiana

Concerto for Pipa with String Orchestra

Long before he visited Asia for the first time, Lou Harrison had already incorporated the sounds of its music into his own work. Born on the West Coast, Harrison began, with his earliest works, to move toward a synthesis of the musical cultures bordering the Pacific. He never felt it necessary to acquire a European pedigree. His first musical mentor was the American pioneer Henry Cowell, who urged him to explore the world’s many musics (Harrison took Cowell’s course Music of the World’s Peoples in 1935) and encouraged him to find his own style by uniting disparate influences. (“Don’t put hybrids down,” Harrison said in a BBC interview, “because there isn’t anything else.”)

Harrison began to build his own instruments, starting with the “tack piano,” an upright with thumbtacks driven into the hammers. Cowell introduced him to John Cage, a kindred spirit, and the two worked together on a repertory of pieces for “junkyard” percussion ensemble—automobile brake drums, coffee cans, plumber’s pipes, and flower pots. Harrison’s own early works, mostly scored for everyday Western instruments, imitated the “honeyed thunder” of the gamelan that he first heard on Cowell’s records. (He saw a real gamelan for the first time at the Golden Gate Exposition on Treasure Island in 1939.)

Harrison studied briefly with Arnold Schoenberg in Los Angeles and later moved to New York, where he was a music critic and won the admiration of Virgil Thomson. (At various times, he also worked as a florist, record clerk, poet, dance critic, playwright, and music copyist.) While in New York, he edited several of Ives’s works for publication and conducted the world premiere of Ives’s Third Symphony (in 1947, nearly fifty years after its composition).

On March 25, 1961, the forty-three-year-old composer boarded a freighter for Tokyo to attend the East-West Music Encounter Conference. As the recipient of a Rockefeller grant, for two years he immersed himself in a culture he had only imagined, studying Korean court music and Chinese classical music. After that, his own work snapped into focus, particularly in its quest for a new synthesis, not only of musical sensibilities, but also of Asian and Western instruments. He immediately wrote for a chamber orchestra of both kinds of instruments in Pacifica rondo, a work of staggering multiculturalism that also incorporates Mexican and Spanish colonial music, serialism, Chinese court music, and “common Atlantic modernism.” (In his vocal music, Harrison set Esperanto, the invented language that strives for a similar union of the different languages of the world.) In the early 1970s, he began to collaborate with William Colvig on the construction of an “American” gamelan. Harrison also has built jade flutes and entire families of instruments based on oriental wind and string models. In all its many phases, Harrison’s music is, by his own definition, essentially “a song and a dance”—a view he owes to Cowell, who taught him that music around the world is primarily melody with a rhythmic accompaniment.

The Pipa Concerto, written in 1997 and Harrison’s last large-scale work, places a single Asian instrument against the Western symphony orchestra. Even without the mixture of disparate instruments that characterizes many of Harrison’s earlier pieces, this concerto is one of his great unclassifiable, hybrid works. Although the opening movement suggests the formality of a “classical” concerto, the following movements are truly sui generis. The second movement is a highly varied mini-suite that treats the pipa as a cameo soloist in different settings—a pseudo balalaika in the Troika, a percussion instrument in Three Sharing (along with cello and double bass, all of them tapping out
rhythmic patterns while the orchestra rests), an expressive Chinese soloist in “Wind and Plum,” and a make-believe mandolin in Neapolitan. The third-movement lament offers one of Harrison’s characteristically generous melodic lines—what he regularly called “the audience’s take-home pay.” The concerto finale is an estampie, a dancelike form from fourteenth-century France and Italy that here becomes a surprising virtuosic showpiece for the ancient Chinese lute.

—Phillip Huscher

Johannes Brahms
Born May 7, 1833; Hamburg, Germany
Died April 3, 1897; Vienna, Austria

Symphony No. 4 in E Minor, Op. 98

Brahms’s good housekeeping has denied us an unfinished fifth symphony to set beside Mahler’s Tenth and Bruckner’s Ninth—two magnificent symphonies left incomplete at their composers’ deaths. We know that Brahms was working on a fifth symphony as early as 1890, during a trip to Italy; apparently he soon gave up on it. During the last years of his life, Brahms conscientiously destroyed or recycled any musical scraps cluttering his desk. He admitted using the opening of his fifth symphony in the string quintet, op. 111, the work he intended to be his last. (“It is high time to stop,” he wrote to his publisher in the note that accompanied the score.) Although he went on to write a handful of great chamber works, he didn’t return to orchestral music and destroyed all remaining evidence of a fifth symphony.

Brahms’s Fourth Symphony is his final statement in a form he had completely mastered, although for a very long time he was paralyzed by the nine examples by Beethoven. Even Beethoven chose not to go beyond his own ninth, although he toyed with a new symphony two years before his death. It’s difficult to imagine what Beethoven or Brahms might have done next, since their last symphonies seem to sum up all either knew of orchestral writing. The difference is that Beethoven’s choral symphony opened up a vast new world for the rest of the nineteenth century to explore, while Brahms reached something of a dead end. But what a glorious end it is. Brahms was never one to forge new paths—like Bach and Handel, he added little to the historical development of music—and yet he always seemed to prove that there was more to be said in the language at hand.

Brahms’s Fourth Symphony begins almost in mid-thought, with urgent, sighing violins coming out of nowhere; it often disorients first-time listeners. (Brahms meant it to: he originally wrote two preparatory bars of wind chords and later crossed them out, letting the theme catch us by surprise.) The violins skip across the scale by thirds—falling thirds and their mirror image, rising sixths—a shorthand way of telling us that the interval of a third pervades the harmonic language of the entire symphony. (It also determines key relationships: the third movement, for example, is in C major, a third below the symphony’s E minor key.)

Brahms has a wonderful time playing with the conventions of sonata form in the first movement. He seems to make the classical repeat of the exposition, but, only eight measures in, alters one chord and immediately plunges into the new harmonic fields of the development section. Listen for the great point of recognition—at ppp, the quietest moment in the symphony—with which Brahms marks the recapitulation. For twelve measures, the music falters like an awkward conversation, the winds suggesting the first theme, the violins not seeming to understand. Suddenly they catch on and, picking up the theme where the winds left off, sweep into a full recapitulation capped by a powerful coda.
In the Andante moderato, Brahms takes the little horn call of the first measure and tosses it throughout the orchestra, subtly altering its color, rhythm, and character as he proceeds. A forceful fanfare in the winds introduces a juicy new cello theme. (It turns out to be nothing more than the fanfare played slowly.) Near the end, shadows cross the music. The horns boldly play their theme again, but the accompaniment suggests that darkness has descended for good.

The lightning flash of the Allegro giocoso proves otherwise. This is music of enormous energy, lightened by an unabashed comic streak—unexpected from Brahms, normally the most sober of composers. Here he indulges in the repeated tinklings of the triangle, and he later boasted that “three kettledrums, triangle, and piccolo will, of course, make something of a show.” Midway through, when the first theme’s thundering left foot is answered by the puny voice of the high winds, the effect is as funny as anything in Haydn.

Throughout his life, Brahms collected old scores and manuscripts—the autograph of Mozart’s great G minor symphony was a prized possession—studying their pages to see what history might teach him. More than once he spoke of wanting to write a set of variations on a theme he remembered from a cantata by Bach. But no one before Brahms had seriously thought of writing a strict passacaglia—a continuous set of variations over a repeated bass line—to wrap up a symphony. (Beethoven used a theme and variations in the finale of his Eroica Symphony [1803] and Brahms himself wrote a passacaglia to conclude the Variations on a Theme by Haydn.)

The finale to Brahms’s Fourth Symphony isn’t a musty, academic exercise, but a brilliant summation of all Brahms knew about symphonic writing set over thirty-two repetitions of the same eight notes. Trombones make their entrance in the symphony to announce the theme, loosely borrowed from Bach’s Cantata no. 150, Nach dir, Herr, verlanget mich (I long for you, O Lord) [the cantata is no longer thought to be by Bach]. To bring the ancient passacaglia form into the nineteenth century, Brahms superimposes over his variations the general outline of sonata form, with an unmistakable moment of recapitulation midway through. A look at the finale in its entirety reveals the sturdy four-movement structure of the classical symphony: Brahms begins with eight bold and forceful variations, followed by four slow variations of yearning and quiet eloquence, an increasingly hectic dancelike sequence, and an urgent and dramatic final group that provides a triumphant conclusion.

One can follow Brahms’s eight-note theme from the shining summit of the flute line, where it first appears over rich trombone harmonies, to the depths of the double bass, where it descends as early as the fourth variation, supporting a luscious new violin melody. Even in the twelfth variation, where the theme steps aside so the focus is on the poignant, solemn song of the flute, the spirit of those eight notes is still with us. And as Arnold Schoenberg loved to point out, the skeleton of the main theme from the first movement also appears in the penultimate variation, like the ghostly statue in Mozart’s Don Giovanni. The finale is as magnificent and as satisfying as any movement in symphonic music; it’s easy to assume that, having written this, Brahms had nothing left to say. We’ll never know whether that was so, or, in the end, he simply ran out of time.

—Phillip Huscher

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
China NCPA Orchestra

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA) in Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. Lü Jia took up the post of chief conductor in February 2012, succeeding Zuohuang Chen, the current conductor laureate, NCPA’s then artistic director of music as well as a founder of the orchestra. Ding Yuan was appointed assistant conductor in the same year. In January 2017, on Zuohuang Chen’s retirement, Lü Jia became NCPA’s artistic director of music and the NCPA Orchestra’s music director.

Artists associated with the orchestra included Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Vladimir Ashkenazy, Fabio Luisi, Lang Lang, Stephen Kovacevich, Leo Nucci, and Yuja Wang, among many others. Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their, “amazing professionalism and great passion in music.”

The orchestra has gained critical acclaim for its performances in NCPA’s opera productions of not only classical repertoire works such as Tosca, Die Fledermaus, Lohengrin, Aida, and Nabucco, but also newly commissioned works like The Chinese Orphan and The Rickshaw Boy. In its own concert season, it has consistently presented creative and diverse programs. Its performance of the mammoth Ring without Words with its creator, Lorin Maazel, was released on SONY Classics worldwide, the only recording he made with a Chinese orchestra. The orchestra has also explored extensively in contemporary music. It gave the Chinese premieres of works by Tōru Takemitsu and Giya Kancheli, among others, and the world premieres of many works, including those by Michael Gordon and Augusta Read Thomas.

The NCPA Orchestra has appeared on the international stage, receiving widespread praise for its performances at the Kissingen Summer Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei, and Macau. During the 2014–15 season, the orchestra undertook its first North American tour, where it performed in seven major cities in the United States and Canada under the baton of Lü Jia.
The Chinese conductor Lü Jia's work has received great acclaim internationally. Born into a musical family in Shanghai, Lü began studying piano and cello at a young age. He later studied conducting at the Central Conservatory of Music in Beijing, under the tutelage of esteemed conductor Zheng Xiaoying. At the age of twenty-four, Lü entered the University of Arts in Berlin, where he continued his studies under Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the first prize and jury's prize at the Antonio Pedrotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

Over the past decades, he has conducted over 2,000 orchestral concerts and opera performances in Europe and America, and became the first Asian conductor to serve as artistic director of a major Italian opera house as well as the first Chinese conductor to lead the Chicago Symphony Orchestra. He has worked with important productions at the Bayerische Staatsoper in Munich, the Deutsche Oper Berlin, and La Scala in Milan as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt, and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw, Leipzig Gewandhaus, Munich Philharmonic, Orchestra of the Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphony, Sydney Symphony, and many others.

Lü Jia was the first Chinese conductor to record Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by Swedish composer Ingvar Lidholm. His interpretations of German romantic and French impressionist works have been praised as well as his nearly fifty opera productions conducted in Italy and Germany. In 2007, his performance of The Thieving Magpie at the Rossini Opera Festival in Pesaro was voted European Opera Production of the Year. That same year, in recognition of his important contribution to musical culture in Italy, Lü Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited Lü to serve on the jury, making him the competition's first-ever Chinese jury member.

In 2012, Lü Jia was appointed chief conductor and artistic director of opera at the National Centre for the Performing Arts (NCPA) in Beijing, China. In 2017, he was named NCPA's artistic director of music and its orchestra's music director. The China NCPA Orchestra, under Lü's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season. Under his musical direction, NCPA's own productions of Lohengrin, The Flying Dutchman, Otello, The Marriage of Figaro, A Masked Ball, Tosca, and many other opera have received glowing reviews from the international press. With these brand new productions aspiring to high international standards, the NCPA has become a strong contender in the world of opera, and also launched an exciting new chapter in the history of professional opera productions in China.

Before taking up his current posts in Beijing, Lü served as music director at Verona Opera, artistic director at Symphony Orchestra of Tenerife, as well as chief conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome, and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is currently music director and principal conductor of Macao Orchestra.
Established at the highest level in China, Ning Feng performs regularly in his native country with major national and international orchestras, in recital, and with the Dragon Quartet which he founded in 2012. Now based in Berlin and enjoying a global career, Ning Feng has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment.

Highlights of Ning’s 2017–18 season include debuts with City of Birmingham Symphony and Mirga Gražinytė-Tyla playing Bruch’s Scottish Fantasy and Brahms’s Violin Concerto, with Royal Scottish National Orchestra and Jamie Phillips performing Korngold, with BBC Scottish Symphony and John Wilson performing Bernstein’s Serenade, and with New Jersey Symphony and Dima Slobodeniouk performing Mendelssohn. Ning also returns to Bilbao Symphony Orchestra with Giancarlo Guerrero, to the China Philharmonic with Isaac Stern, and to the Guangzhou Symphony and Hong Kong Philharmonic, both under the baton of Long Yu. Chamber music highlights include returns to Wigmore Hall and Schubertiade to perform Schubert’s Piano Trios with Igor Levit and Daniel Müller-Schott, and two all-Schubert programs with Nicholas Angelich and Edgar Moreau in Lucerne, as well as his debut at Moritzburg Festival and a performance at Premiere Performances Hong Kong’s tenth anniversary gala concert.

Ning Feng records for Channel Classics in the Netherlands and his latest disc, Apasionado, with Orchestra Sinfónica del Principado de Asturias and Rossen Milanov, features works by Sarasate, Lalo, Ravel, and Bizet/Waxman and was released in March 2016. Two further discs are due for release this season: Bach’s complete solo works for violin, and the violin concertos of Elgar and Finzi with Royal Liverpool Philharmonic conducted by Carlos Miguel Prieto.

Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music, the Hanns Eisler School of Music (Berlin) with Antje Weithaas, and with Hu Kun at the Royal Academy of Music (London), where he was the first student ever to be awarded perfect score for his final recital. The recipient of prizes at the Hanover International, Queen Elisabeth, and Yehudi Menuhin International violin competitions, Ning Feng was first prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 won first prize in the International Paganini Competition.

Ning Feng plays the 1721 “MacMillan” Stradivari violin on private loan, kindly arranged by Premiere Performances of Hong Kong; and plays on strings by Thomastik-Infeld, Vienna.
Recognized as the world’s premier pipa virtuoso and leading ambassador of Chinese music, Wu Man is a soloist, educator, and composer who gives her lute-like instrument a new role in both traditional and contemporary music. She has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China’s ancient musical traditions. She is a frequent collaborator with the Kronos Quartet, the Shanghai Quartet, and the Knights, and has performed in recital and as a soloist with major orchestras around the world. A founding member of the Silk Road Ensemble, she is featured as both a performer and composer in the group’s 2017 Grammy Award–winning recording, Sing Me Home (Best World Music Album), and has appeared in over forty recordings throughout her career. She is also a featured artist in the 2015 documentary The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble. She was awarded the Bunting Fellowship at Harvard University in 1998, was the first Chinese traditional musician to receive a United States Artist Fellowship in 2008, and the first artist from China to perform at the White House. In 2013, she was named Musical America’s Instrumentalist of the Year.

With the China NCPA Orchestra, Wu Man performs Lou Harrison’s Pipa Concerto, written for her, and which she premiered in 1997. In addition to performing in Chicago, she performs with the Orchestra in Beijing, San Francisco, and Ann Arbor. Further highlights of her 2017-18 season include a tour with the Huayin Shadow Puppet Band (formerly known as the Zhang Family Band) to eleven U.S. cities, including New York, Boston, Washington (D.C.), Santa Barbara, Berkeley, and Cleveland; a tour with the Silk Road Ensemble to cities across the Northeast, with further tour dates to be announced; a Washington (D.C.) performance of A Chinese Home, her 2009 evening-length multimedia work cocreated with Kronos Quartet violinist David Harrington and director Chen Shi-Zheng; and concerts in Europe and the Middle East as part of the Aga Khan Music Initiative.

Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master’s degree in pipa. She moved to the United States in 1990 and currently resides with her husband and son in California.

wumanpipa.org
China NCPA Orchestra
Lü Jia Music Director
Zuohuang Chen Conductor Laureate
Yuan Ding Assistant Conductor
Yang Xiaoyu, Li Zhe Concertmasters

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<td>Chia-Fang Chang△</td>
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<td>Jaime Sanchis△</td>
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<td>Zhiying Wei</td>
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<td>Heng Liu△</td>
<td>Yuan Ma</td>
<td>Shu Su</td>
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<td>Borui Sui</td>
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<tr>
<th>CHAIRWOMAN</th>
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<td>Ge Chen</td>
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<td>Xiaolong Ren</td>
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<tr>
<td>Lin Zhang</td>
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<th>PERFORMANCE MANAGEMENT &amp; ADMINISTRATION</th>
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<tbody>
<tr>
<td>Jing Zhou</td>
<td>Enyan Luo</td>
<td>Yafei Sun</td>
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<td>Ning Tang</td>
<td>Jia Tang</td>
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<th>STAGE MANAGEMENT &amp; PRODUCTION</th>
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<tr>
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<td>Fei Du</td>
<td>Yiqun Mang</td>
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△ Principal
◆ Acting Principal
△ Associate Principal
Symphony Center Information

We are delighted that you have joined us for this performance. Below you will find information that addresses questions we often receive, and which can help provide the most enjoyable and safest experience for all. For more information, please ask an usher or, after this performance, visit cso.org/plan-your-experience/questions.

CAMERAS AND RECORDING DEVICES  Photography, video recording, audio recording, or the use of any kind of recording device is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

MOBILE DEVICES  Please turn off or silence all personal electronic devices before the performance begins.

LATE SEATING POLICY  If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

FACILITIES FOR PATRONS WITH SPECIAL NEEDS  Symphony Center is accessible to all persons who have special needs. Push-button doors are located at the south end of the main entrance. Elevators and removable seats on the Main Floor, Upper Balcony, and Gallery make wheelchair access easy and accessible. Restrooms are located on the Lower Level and second, fourth, sixth, and seventh floors. A family-assist restroom is located in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 for more information.

COMPLIMENTARY COUGH LOZENGES  Walgreens generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

FIRST AID  In case of a medical emergency, please contact the nearest usher.

PROHIBITED ITEMS  Carrying loaded, concealed firearms is prohibited in Symphony Center.

BACKPACKS, OVERSIZE BAGS, AND PARCELS  The CSOA requires that oversized bags be checked at one of our many Coat Checks conveniently located throughout Symphony Center. There is no charge to check these items. The CSOA also reserves the right to search bags for security reasons.

EMERGENCY EVACUATION  The lighted red EXIT sign nearest your seat indicates the shortest route outdoors. Fire exits are located on all levels of Symphony Center and should be used only in emergencies.

LOST AND FOUND  If you have lost an item, please call our Lost and Found service, 312-294-3000, during business hours. Unclaimed items are held for two months.

THE SYMPHONY STORE  For CSO recordings, gifts, and apparel, visit Symphony Store. Open Tuesday through Saturday, 11:30 to 5:00, and before all CSO performances. Located at 67 E. Adams and online at www.symphonystore.com.

ENHANCE YOUR CONCERT EXPERIENCE

Join us for FREE preconcert conversations held one hour prior to all CSO Main concerts (12:15 p.m. for Friday matinees).

Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit cso.org/sas.

Follow us on Facebook and Twitter to learn more about the CSO and Symphony Center.

Visit concert event pages on cso.org for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books.

You can enjoy learning about the music and the CSO even if you cannot attend a performance!
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The Polska Music program actively supports performances of Polish classical music by renowned international artists worldwide, aiming to increase its popularity across the globe. During the 2017–18 season, Polska Music has generously supported the CSO’s performances of The Awakening of Jacob by renowned Polish composer Krzysztof Penderecki.

In addition to initiating international stage productions and concerts, commissioning new work, and nurturing contemporary composers, Polska Music also promotes recordings, books, and events. Polska Music has collaborated with a host of high-profile partners around the world, including the Baltimore, London, and BBC symphony orchestras, the London and Los Angeles philharmonics, Berliner Philharmoniker, Chandos Records, Cité de la Musique–Philharmonie de Paris, Lincoln Center Festival, Lyric Opera of Chicago, Münchener Kammerorchester, and the Philharmonia Orchestra.

The Polska Music program was launched in 2011 by the Adam Mickiewicz Institute—a national cultural institution aiming to strengthen Polish cultural impact and to benefit international cultural exchange. From 2017 until 2021, the institute will coordinate the international cultural program accompanying Poland’s centenary of regaining independence—POLSKA 100. The program will include the very best of Polish culture with more than a hundred cultural projects ranging from film productions to exhibitions, theater, and music performances.

More information about Polish culture worldwide at culture.pl
Further details on Polska Music program at polskamusicrog.iam.pl
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

**Governing Members** are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 123rd year in the 2017–18 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

**Executive Committee**—Chairman: Jared Kaplan, Immediate Past Chairman: Timothy A. Duffy, Vice Chairman of the Annual Fund: Charles Emmons Jr., Vice Chairman of Member Engagement: Eric Kalnins, Vice Chairman of Nominations and Membership: Michael A. Perlstein

**The Women’s Board** promotes the artistic excellence and exemplary education programs of the Orchestra by engaging women leaders in advocacy and fundraising efforts. The board supports annual fundraising events to benefit the Orchestra, including its signature event, Symphony Ball. To learn more, please call 312-294-3160.

**Leadership**—President: Elisabeth Adams, Membership Chair: Juli Crabtree, Honorary Members: Keiko Alexander, Cristina Mazzavillani Muñt, Amy Rule, Members: Dora J. Aalbregtse, Sharon Angell, Katie Barber, Alison Bonney, Leslie Henner Burns, Regina Corrado, Suzanne Demirjian, Judith E. Feldman, Diane Fisher, Donna Fleming, Elizabeth Foster, Karen E. Goodyear, Elisa D. Harris, Kyle Harvey, Leigh Ann Herman, Roberta Horwitz, Hyla Kallen, Laura King, Jennifer Luby, Romana Malinowski, Heather McWilliams, Mimi P. Murley, Shelley Ochab, Elizabeth A. Parker, Mary Pearlman, Sara Paff, Mary Rafferty, Sandra Rusnak, Ruthie Ryan, Nancy Santì, Cynthia Scholl, Carter Sharfstein, Courtney Shea, Kim Shepherd, Cheryl Sturm, Michelle Tolliver, Advisory Committee: Fran Beatty, Ellen Gignilliat, Gloria Gottlieb

**The League** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more how you can be involved, contact Sheila Jones, coordinator, at africanamericannetwork@cso.org, or visit www.cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

**Executive Committee**—President: Erika Knierim, Immediate Past President: BeLinda Mathie, Soundpost Co-Chairs: Elliot Callighan and Kristin Jaburek, Activities Chair: Haley Titus, Audience Development Chair: April Christensen, Communications Chair: Eric Rubio, Membership Chair: John Dunson, Social Media Chair: Jonathon Leik, Secretary: Danielle Flagg

**The CSO Latino Alliance** is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, e-mail csolatinoalliance@cso.org, visit www.cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

**Leadership**—Co-chairs: Ramiro J. Atristain-Carrion and Loida Rosario

**Auxiliary Volunteers** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.

The mission of the CSOA’s **African American Network** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more how you can be involved, contact Sheila Jones, coordinator, at africanamericannetwork@cso.org or call 312-294-3045.

The Volunteer Programs office is located at 67 East Adams, 6th Floor Phone 312-294-3160
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The Tribute Program provides an opportunity to celebrate milestones such as birthdays, weddings, anniversaries, and graduations. It also can serve as a way to honor the memory of friends and family. An Honor or Memorial Gift enables you to express your feelings in a truly distinctive and memorable way. Contributions may be any amount and are placed in the Orchestra’s Endowment Fund. For more information regarding this program, please call 312-294-3100. Listed below are Honor and Memorial Gifts of $100 or more received between May 15, 2017 and September 1, 2017.

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In Memory of Donald Goldstein
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OCTOBER at Symphony Center

Sunday, October 1, 3:00
**Muti Conducts Bruckner 4**
Chicago Symphony Orchestra
Riccardo Muti conductor
ROSSINI Overture to William Tell
OGONEK All These Lighted Things
(WORLD PREMIERE, CSO COMMISSION)
**BRUCKNER** Symphony No. 4 (Romantic)

Monday, October 2, 7:00
HARRIS THEATER FOR MUSIC AND DANCE
**MusicNOW @ 20 Years**
Musicians from the Chicago Symphony Orchestra
Cliff Colnot conductor
Baird Dodge violin
Stephanie Jeong violin
Brant Taylor cello
Samuel Adams and Elizabeth Ogonek
Mead composers-in-residence
**CLYNE** Fits + Starts
**GOJJO** Mariel
**RAN** Birkat Haderekh—Blessing for the Road
**CORIGLIANO** A Black November Turkey
**CORIGLIANO** The Red Violin Caprices
**BATES** The Life of Birds
**THOMAS** Carillon Sky
**TURNAGE** No Let Up

Thursday, October 5, 8:00
CLASSIC ENCOUNTER
Friday, October 6, 1:30
Saturday, October 7, 8:00
**Sacred Masterworks by Poulenc & Gounod**
Chicago Symphony Orchestra
Alain Altinoglu conductor
Sandrine Piau soprano
Michael Schade tenor
Andrew Foster-Williams bass-baritone
Chicago Symphony Chorus
Duan Wolfe chorus director
**PROKOFIEV** Suite from The Love for Three Oranges
**POULENC** Gloria
**GOUNOD** Saint Cecilia Mass

Sunday, October 8, 3:00
**SCP PIANO SERIES**
**Louis Lortie**
**LISZT** Années de pèlerinage, First Year, Switzerland
**LISZT** Années de pèlerinage, Second Year, Italy

Tuesday, October 10, 7:30
**Bill Murray, Jan Vogler & Friends**
Bill Murray actor and vocals
Jan Vogler cello
Mira Wang violin
Vanessa Perez piano

Friday, October 13, 8:00
**SCP JAZZ SERIES**
**Jazz at Lincoln Center Orchestra with Wynton Marsalis**
Saturday, October 14, 11:00 am
**Jazz for Young People®: Who is Count Basie?**
Jazz at Lincoln Center Orchestra with Wynton Marsalis

Saturday, October 14, 8:00
**Jazz at Lincoln Center Orchestra with Wynton Marsalis and Special Guest Jon Batiste**

Sunday, October 15, 3:00
**Mariachi Vargas de Tecalitlán**

Saturday, October 21, 8:00
**Herbie Hancock**

Sunday, October 22, 3:00
**SCP PIANO SERIES**
**Piotr Anderszewski**
**MOZART** Fantasy in C Minor, K. 475
**MOZART** Sonata in C Minor, K. 457
**JANÁČEK** On an Overgrown Path, Book II
**CHOPIN** Selected Works

Tuesday, October 24, 8:00
**Ludovico Einaudi**
“Essential Einaudi”

Thursday, October 26, 8:00
Friday, October 27, 1:30
**Rachmaninov Symphonic Dances & Bernstein**
**On the Waterfront**
Chicago Symphony Orchestra
James Gaffigan conductor
James Ehnes violin
**BERNSTEIN** Symphonic Suite from On the Waterfront
**BARBER** Violin Concerto
**RACHMANINOV** Symphonic Dances

Friday, October 27, 8:00
**SCP JAZZ SERIES**
**Irma Thomas, The Blind Boys of Alabama and The Preservation Hall Legacy Quintet**

Saturday, October 28, 8:00
**China NCPA Orchestra**
Lu Jia conductor
Ning Feng violin
Wu Man pipa
**ZHAO JING** Violin Concerto No. 1
(UNITED STATES PREMIERE)
**HARRISON** Pipa Concerto
**BRAHMS** Symphony No. 4

Monday, October 30, 7:00
**Civic Orchestra of Chicago**
Jay Friedman conductor
**MOZART** Symphony No. 35 (Haffner)
**BRUCKNER** Symphony No. 7

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