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LETTER FROM THE CHAIR AND THE PRESIDENT

Welcome to Symphony Center, home of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Symphony Center Presents, and the Civic Orchestra of Chicago.

The CSO recently returned from a successful tour to the West Coast and Kansas City. The CSO has had a rich tradition of touring since its first season, which included a performance in Kansas City in 1892! On tour, its reputation precedes it at every location, attracting robust crowds, and in performance, Riccardo Muti and the CSO surpass expectations, becoming the perfect ambassadors for the city of Chicago and the state of Illinois.

This latest tour included debut appearances at the Granada Theatre in Santa Barbara and Walt Disney Concert Hall in Los Angeles in addition to returns to Kansas City and Berkeley, Costa Mesa, San Diego, and Palm Desert, California. The repertoire choices included works that Chicago audiences have had the pleasure of hearing in recent concerts, such as Schubert’s *Unfinished* Symphony, Brahms’s symphonies nos. 2 and 3, Bruckner’s Symphony no. 4, Schumann’s Symphony no. 2, and Rossini’s *William Tell* Overture. There was also the opportunity to showcase contemporary music by featuring the CSO–commissioned *All These Lighted Things* by Mead Composer-in-Residence Elizabeth Ogonek, which received its world premiere at Orchestra Hall on September 28. Principal clarinet Stephen Williamson represented the individual talents of the Orchestra with performances of Mozart’s Clarinet Concerto in A major. A special view of the residency at University of California Berkeley is available on page 6, with additional tour coverage and photos available at cso.org and csosoundsandstories.org.

The Negaunee Music Institute organized a number of educational and engagement activities during the tour. Members of the Orchestra led master classes at the University of Missouri–Kansas City Conservatory of Music and Dance. The CSO’s Berkeley residency included an open rehearsal with the UC Berkeley Symphony Orchestra led by Maestro Muti; a composer colloquium featuring remarks by Elizabeth Ogonek; and an open CSO rehearsal with Muti for local students, campus musicians, and faculty. Another group of CSO musicians formed a quintet to present a community chamber music recital at the San Diego Public Library.

This was the first of two domestic tours for Riccardo Muti and the CSO during the 2017–18 season. In February, an East Coast tour will include highly anticipated returns to the Kennedy Center in Washington (D.C.) and Carnegie Hall in New York as well as Chapel Hill, North Carolina, and Naples and West Palm Beach, Florida. It is a tremendous undertaking when the Orchestra travels, but one well worth the effort in order to share the artistry of the CSO with new and eager audiences. Of course, time away makes the return to Chicago all the more special. We are pleased to have you with us today, and hope you enjoy the concert.

HELEN ZELL
Chair
Board of Trustees
Chicago Symphony Orchestra Association

JEFF ALEXANDER
President
Chicago Symphony Orchestra Association
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Riccardo Muti and the Chicago Symphony Orchestra performed three concerts presented by Cal Performances at Zellerbach Hall on the UC Berkeley campus on October 13, 14, and 15, 2017.

Bottom left: UC Berkeley's Zellerbach Hall lights the plaza the evening of the October 13 concert.
Bottom right: Riccardo Muti and Elizabeth Ogonek take a bow after the West Coast premiere of All These Lighted Things on October 13.

ALL PHOTOS BY TODD ROSENBERG
“Music begins with orchestras.” So says Matias Tarnopolsky, executive and artistic director of Cal Performances, which brought the Chicago Symphony Orchestra to the University of California, Berkeley, for an October residency. The CSO arrived in a traumatized community. Days earlier, the deadliest wildfires in California history began ravaging Napa and Sonoma counties and beyond, curtaining the Bay Area in smoke, reminding us of how suddenly life can go wrong. In recent weeks, provocateurs unnerved Berkeley, using the Free Speech Movement’s birthplace as backdrop to redefine the First Amendment. And, like the rest of the country, Berkeley consumes the unwholesome fare of catastrophic news, from Houston and Las Vegas, Mexico City and Puerto Rico. Music exerts counterbalance. Music, as Riccardo Muti told the UC Berkeley Symphony Orchestra, is “food for the soul”—a healthy diet, so to speak.

Orchestras are about more than music. To hear an ensemble like the CSO is to understand aspiration, to lose patience with second best. And though I’ve lived in the Bay Area for years, I’m a Chicago native, and the Chicago Symphony taught me to love music’s gut appeal. An orchestra offers what mythologist Joseph Campbell called the experience of being alive.

Tarnopolsky, who once served on the CSO’s senior staff, brings orchestras to Berkeley for full immersions. On the CSO’s schedule was a master class, a forum with Mead Composer-in-Residence Elizabeth Ogonek, an open rehearsal, and three concerts.

**THURSDAY.** Riccardo Muti workshopped Schubert’s *Unfinished* Symphony with the UC Berkeley Symphony Orchestra. First, he relaxed the players with a stream of banter, delivered with a standup comic’s timing. Then he turned to the music.

Employing solfège, he sang, showing how to articulate phrases. “I don’t hear the contrabass!” Repeating the passage, the basses inserted their lub-dub heartbeat. “Legato!” The musicians followed. “Bell-issimo.” Music is like life, he maintained. It should be full of surprises. And: “One thing is important in romantic repertoire: if you feel the instrument is speaking, then it’s right.”

Tonight, Muti revealed his approach to music. Now he and the CSO would put ideals into action.

**FRIDAY.** Few orchestras today dare touch Rossini’s *William Tell* Overture. Treated with respect, it’s the ideal curtain-raiser. Its final explosions drove the audience nuts. My wife shushed me as I shouted a thrilled expletive. Contrast Rossini with Elizabeth Ogonek’s *All These Lighted Things*, whose shimmering colors captured rapt listeners and brought the composer three curtain calls after its West Coast premiere.

At intermission, I overheard a woman tell of a friend’s bad luck in Santa Rosa, five percent destroyed by fire. Such stories plague us. Bruckner’s *Romantic* Symphony is not quite an antidote; nevertheless, substitute the sound of CSO brass for whatever else fills your thoughts, and for a while only music remains. That brass. You’d think Bruckner wrote with this orchestra in mind.
SATURDAY. Muti made good on his words to the UC Berkeley Symphony Orchestra: music should surprise. In Schubert’s *Unfinished* Symphony, the Orchestra opened new textures and sonorities. The instruments spoke. Principal clarinet Stephen Williamson, eloquent soloist in Mozart’s Clarinet Concerto, seemed to enjoy every bar. Schumann’s Second Symphony confirmed what I was starting to grasp. Muti and the Orchestra shun theatricality. They concentrate on the score. The music makes its own case. Such commitment to truth is a model, and not only for musicians.

SUNDAY. With Brahms’s Second and Third symphonies, I got it. “The conductor should never be an impediment to the music,” Muti had told his master class. Of the many performances of these symphonies I’ve heard, never have orchestra and conductor vanished as Muti and the CSO disappeared now, leaving only Johannes Brahms. The greater the artists, the less apparent their artistry. They directed our focus to the music.

But we understood their greatness, too. Everyone in this band is a star, and as individual players took bows for their contributions and then the entire ensemble rose, the audience offered the next best thing to an embrace: a roar.

At the end, Muti picked up a microphone. “These have been wonderful days. Unfortunately, we came in times of great tragedy, not only for Berkeley and California, but for the world. We want to end with a tribute to those who have died and to the thousands of homeless.” They played music by Schubert, who knew his share of tragedy. The Entr’acte no. 3 from *Rosamunde* is gentle and consoling: one last gift from the Chicago Symphony Orchestra to the Bay Area. ■

Larry Rothe is author of *Music for a City, Music for the World* and coauthor of the essay collection *For the Love of Music*. For many years he headed the San Francisco Symphony’s publications department. He lives in Berkeley, California.
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Meet the MUSICIANS

Principal clarinet Stephen Williamson performed Mozart’s Clarinet Concerto with the CSO and Riccardo Muti during the 2017 West Coast tour.

Stephen Williamson Principal Clarinet

HOMETOWN
Austin, Texas

YEAR JOINED THE CSO
2011

EDUCATION
The Eastman School of Music
Hochschule der Künste, Berlin, Germany
The Juilliard School of Music

What is it like to perform as a soloist with the CSO? Being a member of the CSO is a privilege that I deeply cherish. I sense the support of my colleagues whether I am soloing in front of the orchestra or seated in my chair back in the wind section.

What challenges does a tour present? Every hall comes with its own acoustic challenges. We rarely have a sound check, so it requires an immediate response. For example, the acoustics in Berkeley were enhanced with reverberation and speakers; at times we had to underplay as not to overpower the hall. At the opposite end of the spectrum are dry halls, especially if you’re a reed player. We spend endless hours working on various types of reeds in order to prepare for multiple acoustical settings, climate, and altitude. The less reverberant the hall, the more demands are on the reed to make up the difference. We adjust accordingly in each venue and hope for the best!

Describe the CSO sound This is a different era for the Chicago Symphony. Maestro Muti continues to push us to the utmost extremes of soft playing, which generates a different palette of color. Playing with power has never been a problem with this orchestra, but now we’ve expanded to intimate, chamber-like playing.

What are the challenges of Mozart’s Clarinet Concerto? Mozart is one of the most difficult composers to execute because his music is so refined. The best approach I have is to think of it operatically—to vocalize the lyricism that he writes.

PHOTO BY TODD ROSENBERG
Arias and Barcarolles
October 24, 2017
BARBER     Selected Souvenirs Op. 28
BERNSTEIN  Arias and Barcarolles
BRAHMS      Liebeslieder Walzer Op. 52
Susanna Phillips, soprano | Tamara Mumford, mezzo-soprano
Nicholas Phan, tenor  | Nathan Gunn, baritone
Sebastian Knauer, Anne-Marie McDermott, piano

Brahms and Dvořák
January 17, 2018
DVOŘÁK     Selected Slavonic Dances
BRAHMS     Trio in C minor, Op. 101
DVOŘÁK     Selected Hungarian Dances
BRAHMS     Quintet in A major B. 155, Op. 81
Michael Brown, Wu Han, piano
Chad Hoopes, Paul Huang, violin
Matthew Lipman, viola | Dmitri Atapine, cello

Brandenburg Concertos
December 20, 2017
BACH       BWV 1046-1051
The Complete Brandenburg Concerto performed in Bach’s original instrumentation by a stellar cast of 21 musicians.

Vienna to Hollywood
February 28, 2018
SCHUBERT   Fantasie in F minor, D. 940, Op. 103
SCHUBERT   Fantasy in C major, D. 934, Op. 159
KORNGOLD   Suite for Piano Left Hand, Two Violins, and Cello, Op. 23
Juho Pohjonen, Wu Qian, piano
Sean Lee, Danbi Um, violin | Mihai Marica, cello

Tempest in C Minor
May 7, 2018
BEETHOVEN  Trio in C minor, Op. 1, No. 3
BRAHMS     Quartet in C minor, Op. 51, No. 1
FAURÉ      Quartet No. 1 in C minor, Op. 15
Calidore Quartet | Inon Barnatan, piano
Augustin Hadelich, violin | Matthew Lipman, viola | Clive Greensmith, cello

PERFORMANCES AT 7:30PM
Throughout the Orchestra’s history, members of the Chicago Symphony have performed together in chamber music ensembles. Sustaining that long tradition is the CSO’s free All-Access Chamber Music series, which began its season on October 29 with a performance at the Logan Center for the Arts on the University of Chicago campus.

During the 1906–07 season, the Chicago String Quartette presented a series of Saturday morning concerts in the second-floor foyer (now the Grainger Ballroom). Clockwise from top left: Bruno Steindel, principal cello; Franz Esser, principal viola; Leopold Kramer, concertmaster; Ludwig Becker, second chair first violin.
Members of the Chicago Symphony Orchestra are known as expert performers of orchestral repertoire, but they are also talented chamber musicians. The All-Access Chamber Music series gives them the opportunity to select and prepare chamber music, including works they’ve always wanted to perform but haven’t yet had the chance to while maintaining the demanding schedule of a full-time orchestra member. Having total autonomy over the repertoire generates a different sort of experience for performers and their audiences. Acting principal horn Daniel Gingrich said, “Not only do I love playing [chamber music], but I also love attending live chamber concerts where I experience the excitement generated by my colleagues presenting the chamber masterpieces they themselves have chosen.”

The All-Access Chamber Music series is part of a CSO initiative to present music across the Chicago area by welcoming audiences to Orchestra Hall and venues throughout the city. The series is generously underwritten by an anonymous donor, which has allowed all concerts to be free since its inception, making it the perfect opportunity to hear one of classical music’s most intimate and conversational forms.

Viola Diane Mues, a member of the Orchestra for thirty years, enjoys the chance to be creative in a different setting. “Chamber music is an intimate and personal way to make music,” she says. “As with social groups, an orchestra provides the rush of energy that’s possible in a large gathering, while a trio or quartet is like a cozy dinner party.”

Viola Lawrence Neuman agrees and offers perspective on how playing chamber music can benefit the entire orchestra: “In general, playing it is a certain privilege when you spend most of your time playing in a wonderful, large ensemble like the CSO. In an orchestra, a string player’s goal is to blend in with the sound and to avoid being heard individually. This helps the orchestra to sound its best and allows the music to speak clearly to the listener. But in chamber music, it’s an opportunity—especially for us tutti string players—to take on more responsibility and challenge in terms of being heard as a single voice. The members of a given chamber group still strive to make a unified, cogent statement with the music, but we have total artistic independence in terms of the story that we want to tell and in the way we each sound. It’s a big deal for any musician to have access to that sort of occasion, and it affects us psychologically and musically in ways that benefit the entire orchestra.”

“As with social groups, an orchestra provides the rush of energy that’s possible in a large gathering, while a trio or quartet is like a cozy dinner party.”

—DIANE MUES, VIOLA

Trio Calico (from left CSO violin Gina DiBello, cello Gary Stucka, and viola Youming Chen) performing at an All-Access Chamber Music concert on April 7, 2017, at the Kenwood Academy High School.

PHOTO BY TODD ROSENBERG PHOTOGRAPHY
Beginning last season, half of the All-Access concerts were moved to community locations throughout the city: the Logan Center for the Arts, Kenwood Academy High School, and the South Shore Cultural Center. The addition of these venues reflects the CSO’s efforts to offer patrons with new options, in addition to concerts downtown. The three remaining All-Access concerts will be performed at Symphony Center.

All-Access concerts are also highly accessible, thanks to the informal atmosphere. The different settings allow audience members to sit closer to the instrumentalists, which lends an even more personal feel to the experience. “All-Access concerts are particularly fun because we often play for people who might not ordinarily attend a classical music concert,” Neuman adds. “Being in a smaller space allows for a different, more intimate experience from that of hearing a big orchestra,” providing new and meaningful ways for members of the CSO to connect with the community.

Laura Sauer is audience development coordinator and editor for the Chicago Symphony Orchestra.

Tickets for all All-Access Chamber Music concerts are free but required. To reserve tickets and learn more, visit cso.org/allaccesschamber, call Patron Services at 312-294-3000 or visit Symphony Center’s box office, 220 S. Michigan.
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Riccardo Muti Inspires Youth in Warrenville

As part of his ongoing commitment to bring classical music into all communities, Riccardo Muti returned to the Illinois Youth Center in west suburban Warrenville for a recital on September 24, 2017, featuring Chicago Symphony Orchestra's principal bass Alexander Hanna and bass trombone Charles Vernon and members of Lyric Opera of Chicago’s Ryan Opera Center.

More than thirty young men and women attended the concert, Muti’s fifth appearance at Warrenville and his ninth at a Chicago-area youth correctional facility since becoming CSO music director in 2010. Presented by the CSO’s Negaunee Music Institute, the concerts grew out of Muti’s vision of sharing music’s inspirational power with at-risk or incarcerated youth.

Muti also visited the Illinois Youth Center–Chicago in 2014 and 2016, as well as the Cook County Juvenile Temporary Detention Center in 2012 and 2013. In 2015, the Evanston, Illinois–based Juvenile Justice Initiative honored Maestro Muti for his time, effort, and commitment to young inmates.

For this concert, Muti offered piano accompaniment as Ryan Center soprano Diana Newman, tenor Mario Rojas, and contralto Lauren Decker sang arias from operas by Bellini, Donizetti, Offenbach, and Verdi. In addition, Alexander Hanna and Charles Vernon offered solos and duets on such varied works as Henry Eccles’s Sonata in G minor and Antônio Carlos Jobim’s bossa nova standard, “The Girl from Ipanema.”

After last season’s recital at the Illinois Youth Center–Chicago, bass-baritone Eric Owens, who appeared with Muti and mezzo-soprano Joyce DiDonato, told WFMT-FM: “I always carry experiences like this with me. There’s nothing like music to spread love. Music can fill us with hope and vision. I am always happy to be a part of Maestro Muti’s mission to bring music to where the people are.”
Civic Orchestra of Chicago

Civic Orchestra’s Fourth Annual Bach Marathon

Currently celebrating its ninety-ninth season, the Civic Orchestra of Chicago—the prestigious training orchestra of the CSO—has prepared thousands of emerging professional musicians for lives in music. In addition to its series of free concerts in Orchestra Hall, the Civic Orchestra also pays homage to its name through numerous free concerts and events offered in schools and communities across the city and suburbs.

In what has become an annual tradition for the orchestra, Civic will present a citywide marathon of performances of J.S. Bach’s six *Brandenburg* Concertos on Thursday, November 30. Initiated in 2014 by Judson and Joyce Green Creative Consultant Yo-Yo Ma as an “artistic challenge” to the Civic musicians, the Bach Marathon provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

The 2017 marathon, presented this season in partnership with Merit School of Music, will begin at Christkindlmarket in the Loop, where all six Concertos will be performed consecutively in the central warming tent. In the afternoon, individual ensembles will visit six Chicago Public Schools participating in Merit’s Music in Communities program to offer interactive performances for and with students. To end the day, all ensembles will reconvene for a 7 p.m. finale concert of all Concertos at Fourth Presbyterian Church. For the second year in a row, Bach Marathon will feature Nicholas Kraemer, the world-renowned harpsichordist and conductor of baroque music.

Performances at Christkindlmarket and Fourth Presbyterian Church are free, open to the public, and tickets are not required.

Visit cso.org/bachmarathon for more information.

Clockwise from top: Members of the Civic Orchestra perform at Fourth Presbyterian Church during the 2016 Bach Marathon; Judson and Joyce Green Creative Consultant Yo-Yo Ma makes a surprise appearance during the 2016 marathon, joining members of Civic for a performance of *Brandenburg* Concerto no. 5; Civic Fellows lead an interactive performance of their concerto at a CPS school during the 2016 Bach Marathon.

PHOTOS BY TODD ROSENBERG
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!

*Photo by Todd Rosenberg*

---

support of the Chicago Symphony Chorus, celebrating its sixtieth anniversary.
What inspires your love of music?
I started playing the flute when I was in fifth grade and loved it so much, I played all the way through college. When I play music, the passage of time speeds up. Five hours feels like five minutes and that makes playing a great escape from my daily life.

I still play in the Buffalo Grove Symphonic Band and have played in a lot of different community bands in Florida, in Boston, and Hawaii.

How did you first get involved with the Overture Council?
I recently stopped traveling for work and was looking for a way to meet new people who had the common interest of the love of classical music. I looked on cso.org, found the Overture Council and joined!

I really like the Overture Council. The members all have a common interest and I have made some great friends. There are social events, educational events, and unique opportunities to get a view of the inner workings of the CSO. The calendar includes events on different days of the week, offering everyone a chance to participate.

Tell us about Soundpost and your work as Co-Chair this season. What do you hope to achieve?
I became the Soundpost co-chair in July with Elliot Callighan. My work is very enjoyable because it gives me the opportunity to help produce something creative and help bring young professionals to the orchestra. It’s important to bring in a young audience to the orchestra to get them excited about classical music.

I’m nervous about the future of classical music and want to draw young people in to hear the orchestra and inspire them to love classical music for the rest of their lives.

What is your advice for first time concertgoers?
People think they have to enjoy classical music in a certain way. That is not true! I encourage people to enjoy it in their own way.

If you want to learn a bit more about the music before you attend a concert, Soundpost is a great way to enjoy the CSO. Soundpost explores the role of classical music in today’s world and includes a pre-concert lecture, light bites, and mingling with others who share an interest in exploring classical music. The programming ties to the music you’re about to hear so you can walk into the hall with a bit of knowledge and something to consider as you listen to the concert. And it’s a great deal at $35.

Kristin Jaburek has been a member of the CSO Overture Council (OC) since the 2016–17 season and currently serves as the Soundpost Co-Chair with Elliot Callighan. She works in technology consulting, helping retailers to better serve their customers by aligning technology with business strategy. Kristin played the flute throughout university while studying engineering and geography. Kristin also loves to spend as much time as possible each year in Hawaii pursuing her passions for longboard surfing and hiking.

Tell us about Soundpost and your work as Co-Chair this season. What do you hope to achieve?
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To learn more about Soundpost visit www.cso.org/Soundpost
To learn more about the Overture Council visit www.cso.org/overturecouncil
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The Chicago Symphony Orchestra (CSO) is deeply grateful to the JCS Fund of the DuPage Foundation for its generous support of the CSO’s activities in DuPage County that engage thousands of students, families, and audience members. Since the 2012–13 season, the leadership support provided by the JCS Fund of the DuPage Foundation has allowed the CSO to develop and present meaningful concerts and community engagement programming in DuPage County and Chicago’s western suburbs.

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Manfred Honeck Conductor
Arabella Steinbacher Violin

J.S. Bach, orch. Webern
Ricercar No. 2 from The Musical Offering, BWV 1079

Berg
Violin Concerto
Andante—Allegretto
Allegro—Adagio

ARABELLA STEINBACHER

INTERMISSION

Schubert
Symphony No. 9 in C Major, D. 944 (Great)
Andante—Allegro, ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

The appearance of Maestro Manfred Honeck is made possible by the Juli Plant Grainger Fund for Artistic Excellence.

The Chicago Symphony Orchestra is grateful to 93XRT for its generous support as media sponsor of the Classic Encounter series.

This program is partially supported by a grant from the Illinois Arts Council Agency.
The year before Alban Berg began his violin concerto, which is so deeply infused with the spirit as well as the actual music of Johann Sebastian Bach, Berg’s fellow Viennese composer, Anton Webern, turned his attention to one of Bach’s most astounding works, the six-part ricercar from The Musical Offering. Both Berg and Webern were students of Arnold Schoenberg—the three men, of course, were eventually lumped together as the Second Viennese School—and Schoenberg had long revered Bach’s music. In 1931, Schoenberg said he had learned three life-lessons in composition from Bach: contrapuntal thinking (“the art of inventing musical figures that can be used to accompany themselves”), the art of “producing everything from one thing,” and a disregard for the strong beat of each measure.

There is perhaps no greater testament to Schoenberg’s rubrics than this ricercar from Bach’s Musical Offering, a paragon of contrapuntal thinking. As in many of his most astonishing works, Bach takes something that seems to hold no particular promise, like the theme of this ricercar, and then unexpectedly makes something so elaborate and remarkable out of it (“producing everything from one thing”) that it becomes a textbook, an anthology, really, of what composition can be.

The term ricercar (sometimes spelled ricercare) comes from the Italian: to seek out, to pursue. Historically, the uses of the word are many and varied, but essentially a ricercar is an early version of what we call the fugue. This six-voice ricercar is the crowning achievement in The Musical Offering, the encyclopedic collection of keyboard pieces that Bach composed, all on a single theme handed him by Frederick the Great, who was a flutist and composer in his non-political life. In the most popular version of the work’s genesis, the king asked Bach to improvise a six-part fugue

Ricercar No. 2 from The Musical Offering, BWV 1079

Above, left to right: Bach, portrait by Elias Gottlob Haussmann (1695–1794), 1746; Webern, 1935. Vienna City Library
on his theme on the spot, but the composer declined. Then, two months later, he presented the king with *The Musical Offering*, a compendium of many varied fugal treatments of the royal theme, including the requested *Ricercar a 6 voce.*

Webern’s treatment of the ricercar is so individual and thoroughly characteristic of his mature style that, in a 1938 letter to Hermann Scherchen (who had recently led the premiere of Berg’s *Violin Concerto*), he referred to it as “my (I think I may call it that) Bach fugue.” In Webern’s hands, the theme is treated to his signature *Klangfarbenmelodie* (Sound-color melody) approach, in which the notes of a melody are gradually passed from one instrument to another, so that a single line seems to change color as it goes: here the first five notes of Bach’s theme are given to the trombone, the next two to the horn, followed by two in the trumpet, another two in the horn, and so on. The effect, once the music builds in contrapuntal density, with line layered upon line, is a shimmering tapestry of shifting instrumental colors. “The subject must not appear too disintegrated by all this,” Webern wrote to Scherchen. “My orchestration is intended (and I speak of the whole work) to reveal the motivic coherence.” Webern also hoped to give Bach’s intellectual exercise greater exposure. “Is it not worthwhile to awaken this music from the seclusion of Bach’s own abstract presentation and make this unknown, or unapproachable, music available to everyone?” he asked. “And what music it is!”

---

**Alban Berg**

Born February 9, 1885; Vienna, Austria

Died December 24, 1935; Vienna, Austria

**Violin Concerto**

Elgar depicted his friends in the *Enigma Variations*, though the central enigma itself still remains a puzzle.

In 1977, musicians were surprised to learn that a piece they had often played, the *Lyric Suite* by Alban Berg, contained a hidden program revealing Berg’s clandestine love for Hanna Fuchs-Robettin, the wife of a Prague industrialist, and that the notes on the page were often governed by the lovers’ personal “numbers,” or references to Hanna’s children, or to lines of poetry they held in special, though secret, affection.

We have since learned that Berg’s *Violin Concerto* presents an even more complicated...
kaleidoscope of public events and private lives. The cast of characters is a distinguished one. We begin with Alma Mahler. After her husband’s death—and following a brief affair with the painter Oskar Kokoshka—she married the architect Walter Gropius. On August 22, 1916, Berg wrote to his wife Helene that he had spent the evening in the Gropius home. He played his piano sonata for Alma and, after a supper of cold chicken, some of his songs; he left at eleven, fearing he had stayed too late, for Alma was pregnant. Six weeks later a daughter, Manon, was born. Two years later, Alma divorced Gropius, and in 1929 married the novelist Franz Werfel, who was Hanna Fuchs-Robettin’s brother.

In April 1934, Manon Gropius contracted polio. Alma was devastated, for Mutzi, as she called her, was “a fairy-tale being; nobody could see her without loving her. She was the most beautiful human being in every sense. She combined all our good qualities. I have never known such a divine capacity for love, such creative power to express and to live it.” (The young writer Elias Canetti, just beginning his career in Vienna, said that Manon “radiated timidity still more than beauty, an angelic gazelle from heaven.”)

In January 1935, a young American violinist named Louis Krasner unwittingly entered the scene. He had been blown away by a performance of Wozzeck in New York and later by Berg’s Piano Sonata in Vienna. He now approached Berg with a request for a violin concerto. Berg was uninterested at first. He assumed Krasner wanted a virtuosic showpiece—like something by Wieniawski or Vieuxtemps. “You know, that is not my kind of music,” Berg replied. But Krasner introduced the names of Mozart and Beethoven into the conversation instead and argued:

The attacking criticism of twelve-tone music everywhere is that this music is only cerebral and without feeling or emotion. . . . Think of what it would mean for the whole Schoenberg movement if a new Alban Berg Violin Concerto should succeed in demolishing the antagonism of the “cerebral, no emotion” cliché and argument.

Several days later Berg agreed, “both dubiously and happily,” knowing how much was still to be done on his opera Lulu. (In 1994, Krasner told the New York Times Berg had a strong incentive to accept the commission: “He had just bought a new car, a Ford Model T,” Krasner said, “and he couldn’t make the payments anymore.”) Krasner returned to the United States. He heard from
friends in Vienna of Berg’s presence at a number of violin recitals. On March 28, Berg wrote to Krasner that he would leave for the Waldhaus, his place on the Wörthersee, in May, and would write the concerto there over the summer. Brahms, he mentioned, had composed his violin concerto just across the lake, at Pörtschach.

On April 22, Manon Gropius died of polio. When Berg heard the news, he called Alma and asked if he could dedicate his new violin concerto to Manon—“to the memory of an angel,” as he later put it, recalling Canetti’s snapshot characterization. It’s very likely that Berg had sketched nothing before this; he now wrote at lightning speed.

Krasner was summoned to the Waldhaus in early June, and he and Berg played through part 1 together. As Berg began work on part 2, which was to contain an elaborate cadenza, he casually suggested that Krasner stay on and fill up his days improvising around the house. “I played and played, for hours it seemed,” Krasner recalled, “…everything that chance brought to my bow, fingers, and mind.” When Krasner returned to the United States, Berg had all the material he needed: the skeletal score was finished on July 15 and the orchestration by August 12. Helene Berg’s claim that the concerto was composed in six weeks (remarkable for a man who managed to write only a handful of large pieces in his entire career) isn’t far off the mark. Berg told Krasner, “I have never worked harder in my life, and, what’s more, the work gave me increasing pleasure.”

On August 28, Berg wrote to Schoenberg describing the division of the concerto into two parts, each subdivided:

I a) Andante (Prelude)
  b) Allegretto (Scherzo)
II a) Allegro (Cadenza)
  b) Adagio (Chorale Variations)

Berg also wrote out the unusual tone row that governs the piece—a sequence of the twelve notes of the chromatic scale arranged so as to outline two major and two minor triads in its first nine notes:

The tone row is the essential building block for a twelve-tone piece. A row with such obvious tonal references—one that suggests major and minor chords in its lineup of notes—is capable of producing music that is both tonal and atonal. It also enabled Berg to borrow from earlier works—pieces written in the tonal language—and incorporate these passages smoothly into the fabric of the concerto.

We don’t know when he decided to place a Carinthian folk song and a Bach chorale in the Violin Concerto. Early in the summer, he asked Willi Reich to track down collections of Bach’s chorale settings, although Berg apparently had already set his sights on “Es ist genug” and simply wanted to see Bach’s harmonization. It’s the ideal choice: the melody begins with the last four notes of Berg’s tone row—notes that rise by whole steps, giving Berg a natural bridge into Bach’s chorale—and the text made such a fitting memorial to Manon (…I’m going to my heavenly home, I’ll surely journey there in peace, My great distress will stay below)—that he wrote the words under the notes on the page. He kept quiet about the folk song, and we have recently begun to suspect why.

Here is Willi Reich’s introduction, prepared under Berg’s supervision, for the publication of the concerto as a birthday tribute to Alma (August 31):
Insofar as a transcription into words is possible at all, the “tone”—a favorite expression of Berg’s—of the whole work may be described as follows: delicate andante melodies emerge from the rising and falling movement of the introduction. These crystallize into a grazioso middle section and then dissolve back into the waves of the opening. The allegretto scherzo rises from the same background; this part captures the vision of the lovely girl in a graceful dance which alternates between a delicate and dreamy character and the rustic character of a [Carinthian] folk tune. A wild orchestra cry introduces the second main part, which begins as a free and stormy cadenza. The demonic action moves irresistibly towards catastrophe, interrupted once—briefly—by a reserved point of rest. Groans and strident cries for help are heard in the orchestra, choked off by the suffocating rhythmic pressure of destruction. Finally: over a long pedal point—gradual collapse.

At the moment of highest suspense and anxiety, the chorale enters, serious and solemn, in the solo violin. Like an organ, the woodwinds answer each verse with [Bach’s] original harmonization of the classical model. Ingenious variations follow, with the original chorale melody always present as a cantus firmus, climbing “misterioso” from the bass while the solo violin intones a “plaint” that gradually struggles towards the light. The dirge grows continually in strength; the soloist, with a visible gesture, takes over the leadership of the whole body of violins and violas; gradually they all join in with his melody and rise to a mighty climax before separating back into their own parts. An indescribably melancholy reprise of the [Carinthian] folk tune “as if in the distance (but much slower than the first time)” reminds us once more of the lovely image of the girl; then the chorale, with bitter harmonies, ends this sad farewell while the solo violin arches high over it with entry after entry of the plaint.

But Reich—and Berg—didn’t tell the whole story. For a composer so meticulous in his choice of materials, the suggestive text of the Carinthian folk song can’t be overlooked:

A bird on the plum tree has wakened me,
Otherwise I would have overslept in Mizzi’s bed.
If everybody wants a rich and handsome girl,
Where ought the devil take the ugly one?
The girl is Catholic and I am Protestant.
She will surely put away the rosary in bed!

Berg didn’t write these words in his score. In 1982, the scholar Douglas Jarman proposed that the folk song is actually a confession, buried in the ambiguity of musical notation, of Berg’s affair with Marie Scheuchl, known as Mizzi, who worked as a servant in the Berg house when Alban was growing up and who gave birth to their daughter in the spring of 1902.

There are other puzzles. One phrase of the chorale is repeatedly marked *amoroso*, at odds with the apparent meaning of the music, though decidedly in keeping with the emerging subtext. And then there are the numbers—the same numbers woven throughout the *Lyric Suite*: ten for Hanna Fuchs-Robettin and twenty-three for Berg. Jarman has traced the ways that the concerto, like the *Lyric Suite*, honors these numbers, in metronome markings, or the number of measures to a section or a phrase. Although we haven’t found an annotated copy of the score filled with the hard evidence (like the one that turned up for the *Lyric Suite*), it seems clear that this work has led a double life. And so to the concerto for Mr. Krasner and the memorial to Alma Mahler’s daughter, we now admit a new layer of meaning, one that Berg never meant us to know. Even Helene Berg, however, guessed that Berg recognized that, in some sense, the music for Manon was his own requiem, too. When she once begged him to slow his uncharacteristically hectic pace, Berg replied, “I cannot stop—I do not have time.”

The Violin Concerto was the last work Berg completed, and one he didn’t live to hear performed. Berg’s health had been poor for years, and he often suffered acutely from asthma and allergies. While he was putting the final touches
on the concerto, a wasp sting developed into a painful abscess. Despite treatment, the infection continued. On December 17, he was admitted to the hospital. On the twenty-third (the date that was his number), he said the day would prove decisive. He died in the early morning hours of the twenty-fourth. Arrangements were made at once for the premiere of the Violin Concerto at that spring’s International Society for Contemporary Music Festival in Barcelona. Louis Krasner was the soloist. For reasons even more apparent now than then, it was a memorial not only for Manon Gropius, but for Alban Berg himself.

A postscript.
When the Chicago Symphony Orchestra played Berg’s Violin Concerto for the first time, in February 1939, under the baton of Frederick Stock, Louis Krasner was the soloist.
Krasner died on May 4, 1995, at his home in Brookline, Massachusetts, at the age of ninety-one. Although he was a champion of new music throughout his career, his commissioning of the Berg concerto was his greatest claim to fame. As the Boston Globe noted in its obituary, Krasner’s “name will always be as closely associated with it as Joseph Joachim’s was with the Brahms” violin concerto.

Franz Schubert
Born January 31, 1797; Himmelpfortgrund, northwest of Vienna, Austria
Died November 19, 1828; Vienna, Austria

**Symphony No. 9 in C Major, D. 944 (Great)**

When Franz Schubert died at the age of thirty-one, the legal inventory of his property listed three cloth dress coats, three frock coats, ten pairs of trousers, nine waistcoats, one hat, five pairs of shoes, two pairs of boots, four shirts, nine neckerchiefs and pocket handkerchiefs, thirteen pairs of socks, one sheet, two blankets, one mattress, one featherbed cover, and one counterpane [bedspread]. “Apart from some old music besides,” the report concluded, “no belongings of the deceased are to be found.” Some old music, as it turned out, referred to a few used music books and not to his manuscripts. Those were with his dear friend Franz von Schober, who later entrusted them to Schubert’s brother Ferdinand. No one, it appears, quite understood their value. In late 1829, Ferdinand sold countless songs, piano works, and chamber music to Diabelli & Co.—who took its time

Above: **Drawing of Schubert by Josef Kupelwieser (1791–1866), who, with his brother Leopold, belonged to the composer’s circle of friends, 1821**

<table>
<thead>
<tr>
<th><strong>COMPOSED</strong></th>
<th>1825–26</th>
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<tr>
<td><strong>FIRST PERFORMANCE</strong></td>
<td>March 21, 1839; Leipzig, Germany, Felix Mendelssohn conducting</td>
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<tr>
<td><strong>INSTRUMENTATION</strong></td>
<td>two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, strings</td>
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| **APPROXIMATE PERFORMANCE TIME** | 50 minutes |
| **FIRST CSO PERFORMANCES** | December 18 and 19, 1891, Auditorium Theatre. Theodore Thomas conducting |
| | July 9, 1939, Ravinia Festival. Sir Adrian Boult conducting |

| **MOST RECENT CSO PERFORMANCES** | June 29, 2003, Ravinia Festival. Itzhak Perlman conducting |
| **CSO RECORDINGS** | March 20, 21, and 22, 2014, Orchestra Hall. Riccardo Muti conducting |
| | 1940. Frederick Stock conducting. Columbia |
| | 1977. Carlo Maria Giulini conducting. Deutsche Grammophon |
publishing them—leaving the symphonies, operas, and masses to sit untouched on his shelves at home. Finally, in 1835, he enlisted the help of Robert Schumann, then editor of the prestigious Neue Zeitschrift für Musik. The paper ran a list of “Franz Schubert’s larger posthumous works” available for sale. There was little response.

On New Year’s Day 1837, Robert Schumann found himself in Vienna and thought to go to the Währing Cemetery to visit the graves of Beethoven and Schubert, whose stones were separated by only two others. On his way home, he remembered that Ferdinand still lived in Vienna and decided to pay him a visit. Here is Schumann’s own famous account:

He [Ferdinand] knew of me because of that veneration for his brother which I have so often publicly expressed; told me and showed me many things. . . . Finally, he allowed me to see those treasured compositions of Schubert’s which he still possesses. The sight of this hoard of riches thrilled me with joy; where to begin, where to end! Among other things, he drew my attention to the scores of several symphonies, many of which have never as yet been heard, but were shelved as too heavy and turgid.

There, among the piles, lay a heavy volume of 130 pages, dated March 1828 at the top of the first sheet. The manuscript, including the date and a number of corrections, is entirely in Schubert’s hand, which often appears to have been flying as fast as his pen could go. The work, a symphony in C, Schubert’s last and greatest, had never been performed.

Robert Schumann was a thoughtful, perceptive man, and an unusually astute judge of music—he was among the very first to appreciate Schubert’s instrumental writing—but it’s difficult to know if even he, at first, understood the significance of his discovery. His well-known written account comes years later, after the symphony’s first performances, but on that first day of 1837, in Ferdinand’s study in a Viennese suburb, he must have been simply dumbstruck.

He knew a work of genius when he saw one, however, and he quickly sent it off to the director of the Gewandhaus concerts in Leipzig, where Mendelssohn conducted the first performance on March 21, 1839. There, in Schumann’s words, it “was heard, understood, heard again, and joyously admired by almost everyone.”

The facts argue that it was hardly “joyously admired,” and that perhaps it was understood only by Schumann and Mendelssohn. In his boundless enthusiasm, Schumann fails to mention that it was extensively cut for the performance, but he is surely right in wondering how long it “might have lain buried in dust and darkness” if it weren’t for his efforts.

Still, it was slow to conquer. When just the first two movements were programmed in Vienna later that year, an aria from Lucia di Lammermoor was wedged between them to soften the blow of so much serious music. Performances planned for Paris and London in the early 1840s were canceled after irate orchestra members refused to submit to its difficulties. The symphony reached London in 1856, but in odd installments: the first three movements were played one week and movements 2 through 4 the next.

Eventually, though, Schumann’s verdict reigned, and he was recognized not only for his fortuitous discovery, but for his sharp-eyed assessment. Schumann spoke, famously, of the symphony’s “heavenly length,” the very quality many contemporary listeners found trying, trusting only Beethoven to stretch their patience. Schumann had an answer for that, too, insisting that Schubert “never proposed to continue Beethoven’s Ninth Symphony, but, an indefatigable artist, he continually drew from his own creative resources . . . .” Like Beethoven, but in his own quite individual way, Schubert was forging ahead into music’s dark unknown. Schumann demands our sympathies:

All must recognize that it reveals to us something more than beautiful song, mere joy and sorrow, such as music has always expressed in a hundred ways; it leads us into regions which—to our best recollection—we had never before explored.

The passage of time has helped audiences embrace both Schumann’s enthusiasm and the extensiveness of Schubert’s concept. Time and research also have put the work in its proper slot among Schubert’s 998 compositions—the
final count of Otto Erich Deutsch, whose indispensable catalog (1950) assigns a D number to each work. And we now know something that even Deutsch didn’t realize: this is the supposedly lost symphony of 1825 (which Deutsch assigns number 849), sketched at Gmunden on a summer outing. Later, when Schubert wrote out the full score in fair copy, he dated the manuscript March 1828. To that, later generations added a subtitle, Great (to distinguish it from the shorter sixth symphony, also in C major), and Deutsch a number, 944.

As for the music, many earlier writers, including Schumann and Donald Tovey, have written eloquently and at considerable—if not heavenly—length of this symphony’s greatness. Today the music more easily speaks for itself. Schubert’s broad canvas is no longer thought oversized, and his peerless, ineffable way with a melody can carry the new listener through many difficulties. (Schumann is particularly reassuring in this regard: “the composer has mastered his tale, and . . . in time, its connections will all become clear.”)

The first movement begins with an Andante of such weight and nobility that it’s inadequately described as an introduction. That bold—yet quiet—opening horn call has a marked influence on many of the allegro themes to come, and then returns, at the movement’s end, loudly proclaiming its success. The entire Allegro reveals a sweeping rhythmic vitality unparalleled in Schubert’s work.

The slow movement sings of tragedy, which later raised its voice in Schubert’s Winterreise song cycle and surfaces again and again in the music of his last years. Seldom has Schubert’s fondness for shifting from the major to the minor mode carried such weight; here each hopeful thought is ultimately contradicted, gently but decisively. There’s a sublime moment when the horn, as if from the distance, quietly calls everything into question with the repeated tolling of a single note. And then later, Schubert, like Gretchen in one of his most famous songs, builds inexorably to a climax so wrenching that everything stops before sputtering back to life.

The scherzo and its lovely trio midsection, with their wealth of dance tunes, remind us that Schubert would gladly improvise dance music for others, while he, with his poor eyesight and unfortunate height (barely five feet) sat safely at the piano all night.

Schubert launches his finale with the kind of energetic, fearless music that appears to charge onward with only an occasional push from the composer. But Schubert, like Mozart, is a master of deceptive simplicity, luring unsuspecting performers into countless pitfalls and allowing generations of listeners to cherish the image of the brilliant composer—all inspiration and no sweat.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Manfred Honeck
Conductor

Renowned for his distinctive interpretations, Manfred Honeck has served as music director of the Pittsburgh Symphony Orchestra since the 2008–09 season. The 2017–18 season marks ten years of this acclaimed partnership.

Manfred Honeck’s work with the Pittsburgh Symphony has been extensively documented on Reference Recordings and Exton Records. All SACDs released by Reference, including Strauss’s tone poems and suites, Beethoven’s symphonies nos. 5 and 7, and most recently Shostakovich’s Symphony no. 5, have received rave reviews and honors. The recording of Dvořák’s Symphony no. 8 and the symphonic suite from Janáček’s opera Jenífa was nominated for a Grammy Award, as was Bruckner’s Fourth. Several recordings, including Mahler’s Symphony no. 4, which won a 2012 International Classical Music Award, are also available on Exton.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and as artistic leader of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he received the prestigious European Conductor’s Award in 1993. Other early posts include Leipzig, where he was one of three main conductors of the MDR Symphony Orchestra; and Oslo, where he took up the post of music director at the Norwegian National Opera on short notice for one year and was engaged as principal guest conductor of the Oslo Philharmonic Orchestra for several. He was music director of the Swedish Radio Symphony Orchestra from 2000 to 2006 and principal guest conductor of the Czech Philharmonic Orchestra from 2008 to 2011 and 2013 to 2016.

From 2007 to 2011, Manfred Honeck was music director of the Staatsoper Stuttgart, where he conducted premieres of Berlioz’s Les Troyens, Mozart’s Idomeneo, Verdi’s Aida, Strauss’s Rosenkavalier, Poulenc’s Dialogues of the Carmelites, and Wagner’s Lohengrin and Parsifal as well as numerous symphonic concerts. His operatic guest appearances include Semperoper Dresden, Théâtre Royal de la Monnaie in Brussels, the White Nights Festival in Saint Petersburg, and the Salzburg Festival. In addition, he has been artistic director of the International Concerts Wolfegg in Germany for more than twenty years.

As guest conductor, Manfred Honeck has worked with the world’s leading orchestras, including the Bavarian Radio Symphony, Berlin Philharmonic, Leipzig Gewandhaus, Staatskapelle Dresden, Royal Concertgebouw, the New York Philharmonic, the Cleveland Orchestra, Chicago Symphony, Orchestre de Paris, and the Orchestra of the Accademia di Santa Cecilia in Rome. He also is a regular guest at the Verbier Festival. In the 2017–18 season, he conducts the New Year’s concert of the Shanghai Symphony Orchestra; returns to Orchestre de Paris, Danish National Symphony, Israel Philharmonic Orchestra, and Vienna Symphony; and continues his regular collaboration with the New York Philharmonic, Bamberg Symphony, and Accademia di Santa Cecilia.

Manfred Honeck has received honorary doctorates from several North American universities. Most recently, he was awarded the honorary title of professor by the Austrian federal president.

FIRST CSO PERFORMANCES
July 29, 1995, Ravinia Festival. Beethoven’s Leonore Overture no. 2, Foss’s Piano Concerto for the Left Hand with Leon Fleisher, and Dvořák’s Symphony no. 5.

February 7, 8, 9, and 10, 2002, Orchestra Hall. Augusta Read Thomas’s Ceremonial, Rachmaninov’s Piano Concerto no. 2 with Lang Lang, and Tchaikovsky’s Symphony no. 5.

MOST RECENT CSO PERFORMANCES
June 8, 9, 10, and 13, 2017, Orchestra Hall. Mozart’s Overture to La clemenza di Tito and Symphony no. 35; Exsultate, jubilate, Laudamus te from Mass in C minor, and Vorrei spiegarmi, oh Dio! with Regula Mühlemann; and Piano Concerto no. 27 with Paul Lewis.
Arabella Steinbacher is celebrated as one of today’s leading violinists. Known for her extraordinarily varied repertoire, she plays all the major classical and romantic violin concertos in addition to those of Bartók, Berg, Glazunov, Khachaturian, Milhaud, Prokofiev, Schnittke, Shostakovich, Stravinsky, Szymanowski, Hindemith, Hartmann, and Gubaidulina, among others.

Steinbacher appears frequently with the Chicago and Boston symphony orchestras, the New York Philharmonic, London Symphony Orchestra and the Philharmonia Orchestra, the Philadelphia and Cleveland orchestras, National Symphony Orchestra in Washington (D.C.), San Francisco and Seattle symphony orchestras, Sydney Symphony, NDR Elbphilharmonie Orchester, Leipzig Gewandhaus Orchester, São Paulo Symphony Orchestra, Orchestre national de France and Orchestre de Paris, Vienna Symphony, Seoul Philharmonic Orchestra, and NHK Symphony Orchestra Tokyo with such conductors as the late Lorin Maazel, Christoph von Dohnányi, Riccardo Chailly, Herbert Blomstedt, Christoph Eschenbach, Charles Dutoit, Marek Janowski, Yannick Nézet-Séguin, and Thomas Hengelbrock.

Her debuts at the Salzburg Festival in 2013, Carnegie Hall in New York in 2011, and the BBC Proms in London in 2009 have been praised by international press.

Upcoming engagements include her return to the National Symphony Orchestra, the Orchestre national de France, and the Spanish National Orchestra in Madrid. Her next tours lead through Germany with the Mozarteum Orchestra Salzburg in late 2017, the United Kingdom with the Dresden Philharmonic under Michael Sanderling, and Asia with the WDR Symphony Orchestra and Jukka-Pekka Saraste in 2018.

As CARE ambassador, Arabella Steinbacher supports people in need. In 2011, she toured Japan, commemorating the tsunami catastrophe. The DVD Arabella Steinbacher—Music of Hope, with her recordings of the tour, was later released on the Nightberry label.

Arabella Steinbacher has been an exclusive PentaTone Classics artist since 2009. Her latest release features violin concertos by Hindemith and Britten with the Berlin Radio Symphony Orchestra and Vladimir Jurowski. Among many music prizes and nominations, she holds two ECHO Klassik awards.

She was accompanied by the Orchestre Philharmonique de Monte-Carlo under Lawrence Foster on her 2016 release, Fantasies, Rhapsodies, and Daydreams, on which she revisits an earlier era, playing virtuosic pieces by Saint-Saëns, Ravel, Vaughan Williams, Sarasate, Massenet, and Waxman. Earlier recordings include works by Mozart with the Lucerne Festival Strings, sonatas by Strauss and Franck with pianist Robert Kulek, and violin concertos by Mendelssohn and Tchaikovsky in collaboration with the Orchestre de la Suisse Romande under Charles Dutoit.

Born into a family of musicians, Arabella Steinbacher began playing the violin when she was three years old. She studied with Ana Chumachenco at the Munich Academy of Music from the age of nine. For her, Israeli violinist Ivry Gitlis is a source of musical inspiration and guidance.

Arabella Steinbacher plays the 1716 “Booth” Stradivarius violin, generously loaned by the Nippon Music Foundation.

FIRST CSO PERFORMANCES
November 1, 2, 3, and 4, 2007, Orchestra Hall. Sibelius’s Violin Concerto with Christoph von Dohnányi conducting
Now celebrating its 127th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

The Chicago Symphony Orchestra’s distinguished history began in 1889, when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra here. Thomas’s aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891. Thomas served as music director until his death in 1905—just three weeks after the dedication of Orchestra Hall, the Orchestra’s permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899, and succeeded the Orchestra’s founder. His tenure lasted thirty-seven years, from 1905 to 1942—the longest of the Orchestra’s music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947–48; and Rafael Kubelík led the ensemble for three seasons from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martínon held the position of music director.

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

Daniel Barenboim was named music director designate in January 1989, and he became the Orchestra’s ninth music director in September 1991, a position he held until June 2006. His tenure was distinguished by the opening of Symphony Center in 1997, highly praised operatic productions at Orchestra Hall, numerous appearances with the Orchestra in the dual role of pianist and conductor, twenty-one international tours, and the appointment of Duain Wolfe as the Chorus’s second director.

From 2006 to 2010, Bernard Haitink held the post of principal conductor, the first in CSO history. Pierre Boulez’s long-standing relationship with the CSO led to his appointment as principal guest conductor in 1995. He was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. Only two others have served as principal guest conductors: Carlo Maria Giulini, who began to appear in Chicago regularly in the late 1950s, was named to the post in 1969, serving until 1972. Claudio Abbado held the position from 1982 to 1985.

In January 2010, Yo-Yo Ma was appointed the CSO’s Judson and Joyce Green Creative Consultant by Riccardo Muti. In this role, he partners with Muti, staff, and musicians to provide program development for the Negaunee Music Institute at the CSO.

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate the contemporary MusicNOW series.

Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

www.cso.org
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Judson and Joyce Green Creative Consultant

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Chorus Director and Conductor

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The Nancy and Larry Fuller Principal Oboe Chair currently is unoccupied.
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently is unoccupied.
The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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*Italics indicate Governing Members who have served at least five terms (15 years or more).
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.

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**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 support audience development. To learn more, call 312-294-3170 or e-mail dwyerb2@cso.org.

**The Overture Council** is a dynamic group of young professionals ages 21 to 45 who have a love of music and a desire to learn more about how to support the CSO. Members have many opportunities to attend social activities and concert evenings together. Connect with new friends who share the same interests! Check out the Overture Council’s innovative event Soundpost—open to all! Learn more at www.cso.org/overturcouncil and www.cso.org/soundpost.

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**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 csolatinoailliance@cso.org, visit www.cso.org/latinoailliance, or join the CSO Latino Alliance Facebook group.

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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.

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The Wesley Chamber Players
Jennifer Gunn flute
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Winston Choi piano
Glinka Trio pathétique
Rimsky-Korsakov Quintet
Spoehr Quintet in C Minor

Wednesday, February 21, 6:30
ORCHESTRA HALL AT SYMPHONY CENTER
music803
Rachel Goldstein violin
Wei-Ting Kuo viola
Gary Stucka cello
Stephen Lester double bass
Mio Nakamura piano
Haydn Baryton Trio in D Major, Hob.XI. 11
Dohnányi Serenade in C Major
for String Trio, Op. 10
Vaughan Williams Piano Quintet in C Minor

Wednesday, May 9, 6:30
ORCHESTRA HALL AT SYMPHONY CENTER
Chicago Loop Quintet
Stephanie Jeong violin
So Young Bae violin
Sunghee Choi viola
Weijing Wang viola
Katinka Kleijn cello
Mozart String Quintet No. 4 in G Minor, K. 516
Brahms String Quintet No. 2 in G Major, Op. 111

Sunday, May 20, 3:00
SOUTH SHORE CULTURAL CENTER
Meridian String Quartet
Cornelius Chiu violin
Kozue Funakoshi violin
Danny Lai viola
Daniel Katz cello
Bartók String Quartet No. 3
Brahms String Quartet No. 2 in A Minor

Sunday, April 15, 3:00
KENWOOD ACADEMY HIGH SCHOOL
Kittel Quartet
Cornelius Chiu violin
Baird Dodge violin
Wei-Ting Kuo viola
Gary Stucka cello
Beethoven String Quartet in C-Sharp Minor, Op. 131
Smetana String Quartet No. 1 in E Minor (From My Life)

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10/20/17 9:42 AM
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Members of the Civic Orchestra receive an annual stipend to help offset some of their living expenses during their training in Civic. The following donors have generously underwritten a Civic musician(s) for the 2017–18 season.

Fourteen Civic members participate in the Civic Fellowship program, a rigorous artistic and professional development curriculum that supplements their membership in the full orchestra. Major funding for this program is generously provided by The Julian Family Foundation with additional funding from Prince Charitable Trusts.

The 2017–18 Civic season is sponsored by the Elizabeth F. Cheney Foundation.

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Listed below are generous donors who have made commitments to the Chicago Symphony Orchestra through their wills, trusts, and other estate plans, including life-income arrangements. The Society honors their generosity, which helps to ensure the long-term financial stability and artistic excellence of the CSO. To learn more, please call Al Andreychuk, director of planned giving, at 312-294-3150.

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The Chicago Symphony Orchestra is pleased to recognize the following individuals for generously creating a revocable bequest of $100,000 or more, or an irrevocable life-income trust or annuity of $50,000 or more, to benefit the Chicago Symphony Orchestra Association, as of August 2017.

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NOVEMBER at Symphony Center

Thursday, November 2, 8:00
Schiff Plays Beethoven Piano Concerto No. 1
Chicago Symphony Orchestra
Sir András Schiff conductor and piano

Friday, November 3, 8:00
Symphony Center 220 south michigan avenue  chicago, il 60604

Saturday, November 4, 8:00

Sunday, November 5, 3:00

College Night

Schiff Plays Beethoven Piano Concerto No. 1
Chicago Symphony Orchestra
Sir András Schiff conductor and piano

November 6 in G Major
BARTÓK Divertimento for String Orchestra

November 7 in F Minor
BACH Keyboard Concerto No. 5 in F Minor

Beethoven Piano Concerto No. 1

Monday, November 6, 2:00

Russian Revolutions: Oberon Ensemble
Lei Hou violin
Qing Hou violin
Catherine Brubaker viola
Karen Basrak cello
Victor Asunción piano

RUSSIAN REVOLUTIONS Piano Quartet No. 1

SHOSTAKOVICH Piano Quintet

Tuesday, November 7, 8:00

Haydn Symphony No. 88 in G Major
CHOPIN Piano Concerto No. 1

Wednesday, November 8, 8:00

SCP Orchestra Series

Mariinsky Orchestra
Valery Gergiev conductor

Dmitry Matsumoto piano

Prokofiev Symphony No. 9

R. Strauss Ein Heldenleben

Thursday, November 9, 8:00

Classic Encounter

Saturday, November 11, 8:00

Honeck Conducts Schubert 9
Chicago Symphony Orchestra

Manfred Honeck conductor

Arabella Steinbacher violin

Bach, Orch. Webern Ricercar No. 2

from The Musical Offering

Berg Violin Concerto

Schubert Symphony No. 9 (Great)

Friday, November 10, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Saturday, November 11, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Sunday, November 12, 2:00

SCP Chamber Music Series

Fullerton Hall, Art Institute of Chicago

Russian Revolutions: Oberon Ensemble

Lei Hou violin

Qing Hou violin

Catherine Brubaker viola

Karen Basrak cello

Victor Asunción piano

RUSSIAN REVOLUTIONS Piano Quartet No. 1

SHOSTAKOVICH Piano Quintet

Monday, November 13, 7:00

MusicNOW Harris Theater for Music and Dance

Vijay Iyer: A Portrait

Musicians from the Chicago Symphony Orchestra

Vijay Iyer composer and piano

Wadada Leo Smith composer and trumpet

Samuel Adams & Elizabeth Ogonék

Meade composers-in-residence

IYER Time, Place, Action for String Quartet and Piano

IYER & SMITH A Cosmic Rhythm With Each Stroke

Wednesday, November 15, 7:30

Lanef Tech College Prep High School

Concert for the Community

Chicago Symphony Orchestra

Riccardo Muti conductor

Schubert Symphony No. 9 (Unfinished)

Brahms Symphony No. 2

Thursday, November 16, 8:00

Friday, November 17, 1:30

Saturday, November 18, 9:00

Tuesday, November 21, 7:30

Mutti, Brahms Piano Concerto No. 1 & Gerstein

Chicago Symphony Orchestra

Riccardo Muti conductor

Brahms Piano Concerto No. 1

Friday, November 18, 10:00 & 11:45

Buntrock Hall

Once Upon a Symphony®: Stone Soup

Saturday, November 19, 6:30

SCP Chamber Music Series

Lucas Debargue

Schubert Sonata in A Minor, D. 784

Schubert Sonata in A Major, D. 664

Shostakovich Sonata No. 2 in A Major, Op. 21

Sunday, November 20, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Friday, November 24, 8:00

SCP at the Movies

Saturday, November 25, 8:00

Sunday, November 26, 1:00

Harry Potter and the Sorcerer’s Stone™ in Concert

Chicago Symphony Orchestra

Richard Kaufman conductor

Saturday, November 25, 3:00

SCP Piano Series

Lucas Debargue

Schubert Sonata in A Minor, D. 784

Schubert Sonata in A Major, D. 664

Shostakovich Sonata No. 2 in A Major, Op. 21

Friday, November 24, 8:00

SCP at the Movies

Saturday, November 25, 8:00

Sunday, November 26, 3:00

Harry Potter and the Sorcerer’s Stone™ in Concert

Chicago Symphony Orchestra

Richard Kaufman conductor

Saturday, November 25, 3:00

Vienna Boys Choir: Christmas in Vienna

Wednesday, November 29, 6:30

SCP Chamber Music Series

Buntrock Hall

All-Access Chamber Music Concert

Jennifer Gunn flute

J. Lawrie Bloom clarinet

Daniel Gingrich horn

Dennis Michel bassoon

Winston Choi piano

Glinsky Trio pathétique

Rimsky-Korsakov Quintet

Sporh Quintet in C Minor

Thursday, November 30, 8:00

Shaham Performs Mendelssohn Violin Concerto

Chicago Symphony Orchestra

John Storgårds conductor

Gil Shaham violin

Grieg Suite No. 1 from Peer Gynt

Mendelssohn Violin Concerto

Sibelius Symphony No. 1

Friday, November 24, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Saturday, November 25, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Sunday, November 26, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Monday, November 27, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Tuesday, November 28, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Wednesday, November 29, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

Thursday, November 30, 8:00

SCP Chamber Music Series

Joshua Bell

Alessio Bax piano

Program to include:

Mendelssohn Violin Sonata

in F Major (1838)

Grieg Violin Sonata No. 2

Brahms Violin Sonata No. 1

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