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LETTER FROM THE CHAIR AND THE PRESIDENT

Welcome to Symphony Center, home of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Symphony Center Presents, and the Negaunee Music Institute. April is a month filled with outstanding performances at Symphony Center and throughout Chicagoland.

Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra present two programs in mid-April. The first is a celebration of music that embodies the American spirit with Dvořák’s *New World* Symphony and actor John Malkovich narrating Copland’s *Lincoln Portrait*. The concert begins with *Lyric for Strings* by George Walker, who holds the distinction of being the first African American composer to win the Pulitzer Prize for Music. The next program features works by Tchaikovsky and Debussy, including his *Sacred and Profane Dances*, with CSO Principal Harp Sarah Bullen as soloist, and Nocturnes, featuring the women of the Chicago Symphony Chorus.

At the beginning of the month, conductor Matthias Pintscher makes his CSO debut in concerts featuring pianist Jean-Yves Thibaudet, performing Ravel’s *Concerto for the Left Hand*, and the Chicago Symphony Chorus in *Daphnis and Chloe*. The program opens with Ravel’s orchestration of Debussy’s Sarabande and Danse. To conclude the month are four special concerts with conductor Richard Kaufman and composer John Williams in selections from iconic film scores.

Symphony Center Presents brings distinguished soloists to Orchestra Hall, including pianists Emanuel Ax and Maurizio Pollini in recital as well as pianist Evgeny Kissin and the Emerson String Quartet performing piano quartets by Mozart and Fauré and Dvořák’s Piano Quintet no. 2. Flamenco singer Diego El Cigala explores the sounds and rhythms of salsa while Max Raabe and Palast Orchester present ballroom favorites of the 1920s and ’30s.

In addition, the Civic Orchestra of Chicago performs two programs at Orchestra Hall on April 9 and 30, conducted by Sir Georg Solti Conducting Apprentice Erina Yashima and Ken-David Masur, respectively. CSO and Civic members present chamber music at Kenwood Academy, Indian Boundary Park, and the National Museum of Mexican Art; and on April 12, the CSO’s African American Network presents a Celebration of Women in Music with lecturer and pianist Samantha Ege.

Our 2018–19 season has been announced, and you can review its many offerings in the season brochure available in the lobby, the preview article beginning on page 6, and on cso.org. Subscribing allows you to take advantage of the best ticket prices and seats as well as special benefits such as discounts at The Symphony Store and tesori® restaurant; access to special offers, presales, and events; preferred parking; and reduced fees for ticket handling and exchanges. We encourage you to secure your subscription for next season early, as tickets are selling fast, and look forward to seeing you often at Symphony Center or in the community.
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On January 30, the Chicago Symphony Orchestra Association made its anticipated announcement of the 2018–19 season, which presents a range of carefully chosen compositions inspired by major historical events and an exploration of celebrated repertoire to be interpreted by Zell Music Director Riccardo Muti and other esteemed conductors.

“MUSIC IS A NECESSITY OF THE SPIRIT.”

—RICCARDO MUTI
This year marks the 100th anniversary of the Armistice that ended World War I on November 11, 1918. This historic moment offers an opportunity for reflection and contemplation of paths that may lead to a more peaceful future. “Music is a necessity of the spirit. It acts as a balm that allows us to remember, to heal, and ultimately to grow,” notes Muti. This sentiment is poignantly expressed in Verdi’s Requiem, a work that Muti returns to in conjunction with the Armistice anniversary in November with the Chicago Symphony Orchestra (CSO), Chicago Symphony Chorus (CSC), and soloists.

The season-long exploration of reflection and hope begins with Muti leading the CSO, the men of the CSC and bass Alexey Tikhomirov in Shostakovich’s Symphony no. 13 (Babi Yar). Using the vivid poetry of Yevgeny Yevtushenko, Shostakovich created this powerful work in response to a WWII atrocity. Before the annual Symphony Ball on October 6, Muti conducts two works on the theme of freedom from particular oppression, Hindemith’s Mathis der Mahler and Beethoven’s Egmont Overture. In February, Muti conducts Mozart’s Requiem, pairing it with American composer William Schuman’s Ninth Symphony (Le fosse Ardeatine), a work that commemorates a World War II massacre on the outskirts of Rome.

In October, there will be program that officially commemorates the anniversary of the Armistice, presented with support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired), president and founder, Pritzker Military Foundation and the President and CEO of TAWANI Enterprises, Inc. This includes the CSO’s world premiere of Threnos, a new work by French composer Bruno Mantovani in a performance led by Marin Alsop. Commissioned by the CSO and the Pritzker Military Foundation, the new work is the focal point of a larger set of programs and events, including Symphony Center Presents concerts, tied to the centennial that also include preconcert lectures, archival displays, and musical performances at Symphony Center, the Pritzker Military Museum & Library, and other offsite locations in Chicago.
PROGRAM HIGHLIGHTS OF THE 2018–19 SEASON

- Muti leads a special CSO and Civic Orchestra of Chicago side-by-side community concert in Millennium Park on September 20 to launch the celebration marking the centennial seasons of the Civic Orchestra and the CSO’s series of concerts for children established in the 1919–20 season by its second music director, Frederick Stock.

- Muti concludes the season with Verdi’s opera Aida, featuring the assembled forces of the Chicago Symphony Orchestra and Chorus, with soprano Krassimira Stoyanova in the title role.

- Daniel Barenboim, the CSO’s ninth music director from 1991 to 2006, returns in November to conduct the Orchestra for the first time since 2006 for performances of Smetana’s Má vlast. He extends his Chicago stay to lead a Symphony Center Presents special concert with the West-Eastern Divan Orchestra on November 5.

- The CSO welcomes the debuts of guest conductors Fabien Gabel, Edward Gardner, Giancarlo Guerrero, Matthew Halls, Thomas Søndergård, and Simone Young.

- Conductor Bramwell Tovey returns in January to lead a program that includes a selection of American songs by Copland, Corigliano, Ives, and others, featuring celebrated American baritone Thomas Hampson.

- The CSO welcomes The Joffrey Ballet as it makes its CSO debut in performances featuring world-premiere choreography set to Stravinsky’s Dumbarton Oaks Concerto. This program also includes Christopher Wheeldon’s ballet Commedia set to Stravinsky’s Suite from Pulcinella.

- Four members of the CSO appear as soloists this season, including Concertmaster Robert Chen; Piccolo Jennifer Gunn; Principal Flute Stefán Ragnar Höskuldsson, in his solo debut with the Orchestra; and Bass Trombone
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Charles Vernon, who performs the world premiere of a new concerto by American composer James Stephenson.

■ Muti leads the CSO in 2019 on a tour to Asia with concerts in Taipei, Shanghai, and Beijing, China, and Tokyo and Osaka, Japan (January 19–February 4). The performances in Tokyo will feature Verdi’s Requiem with the Tokyo Opera Singers chorus. Muti and the CSO will also perform in West Palm Beach, Naples, and Miami, Florida, as part of a February 2019 domestic tour.

■ Several guest artists make their CSO debuts, including pianist Nicholas Angelich, violinist Nicola Benedetti, guitarist Pablo Sáinz Villegas, sopranos Benedetta Torre and Vittoria Yeo, contralto Sara Mingardo, tenor Piotr Beczała, bass Alexey Tikhomriov, and The Joffrey Ballet.

■ CSO at the Movies continues with Star Wars: The Empire Strikes Back in Concert, North by Northwest, and An American in Paris.
Symphony Center Presents (SCP) offers a range of programs highlighting the artistry of the world’s most distinguished musicians. The series of ten piano recitals throughout the season includes the Symphony Center debuts of Beatrice Rana and Behzod Abduraimov and the return appearances of Evgeny Kissin, Maurizio Pollini, Denis Matsuev, Murray Perahia, Cédric Tiberghien, Leif Ove Andsnes, and the piano-duo team of Pierre-Laurent Aimard and Tamara Stefanovich.

The four-concert SCP Chamber Music series includes the Chicago debut of the duo of violinist Itzhak Perlman and pianist Evgeny Kissin and the return of violinist Pinchas Zukerman with cellist Amanda Forsyth and the Jerusalem Quartet in a program of string sextets. In March, violinist Anne-Sophie Mutter presents a trio program with pianist Lambert Orkis and cellist Daniel Müller-Schott. Finally, violinist Midori and pianist Jean-Yves Thibaudet come together for a recital of violin sonatas by Schumann, Fauré, Debussy, and Enescu.

The SCP Orchestras series honors a tradition of welcoming the world’s finest orchestras to the Armour Stage with performances by the Czech Philharmonic Orchestra conducted by Semyon Bychkov and featuring cellist Alisa Weilerstein, the Royal Concertgebouw Orchestra of Amsterdam with its chief conductor Daniele Gatti, and the San Francisco Symphony conducted by Michael Tilson Thomas with pianist Christian Tetzlaff.

SCP also brings special one-night-only, non-subscription performances to Chicago, such as “The President’s Own” United States Marine Band, Daniel Barenboim and the West-Eastern Divan Orchestra, the Soweto Gospel Choir, the Chicago Symphony Orchestra Brass, the National Symphony Orchestra of Cuba with its music director Enrique Pérez Mesa joined by Esperanza Spalding, Japanese taiko-drumming troupe Kodo, the Ukelele Orchestra of Great Britain, and Zakir Hussain. Holiday programs included performances by the Vienna Boys Choir, Chanticleer, and the CSO’s Merry, Merry Chicago! performing carols and other holiday favorites.

Subscriptions for the 2018–19 season are now available for renewal or purchase online at cso.org, at the Symphony Center Box Office, or by phone at 312-294-3000. Single tickets go on sale August 10.

For more information, visit cso.org and csosoundsandstories.org.
The Chicago Youth in Music Festival (CYMF) is an annual celebration of young musicians from across the city and suburbs. Presented in partnership with Greater Chicago’s leading community music schools and youth orchestras, the 2018 festival, which took place between February 24 and March 16, fortified connections with the CSO and the Civic Orchestra while supporting and inspiring young musicians who are passionate about classical music.

The Festival commenced with the Civic Orchestra and CSO Sir Georg Solti Conducting Apprentice Erina Yashima welcoming the People’s Music School, Sistema Ravinia, and the Chicago Metamorphosis Orchestra Project to Symphony Center to observe a Civic rehearsal and then play side-by-side with Civic musicians on the historic Armour Stage at Orchestra Hall. Totaling 135 members, the mega-orchestra played arrangements of Holst’s *The Planets* and Sharp’s *Mambo Amable*. It was an embodiment of the cycle of mentorship—Chicago Symphony Orchestra musicians nurturing the Civic Orchestra, and Civic musicians nurturing their younger counterparts.

On March 3, the festival turned its focus to four of Illinois’s top young soloists as part of the Crain-Maling Young Artists Competition, hosted by the League of the CSOA. Playing alongside the Civic Orchestra, the four piano finalists competed for the opportunity to appear as soloists with the CSO during its 2018–19 season. This year’s winner, Yerin Yang, age fifteen, from Mount Prospect, Illinois, performed the opening movement of Grieg’s Piano Concerto in A minor.

Throughout the festival, and new this season, CSO musicians hosted master classes with partner organizations. The opportunity to play for and learn from some of the top musicians in the field was an exceptional experience for these burgeoning instrumentalists and the observers in attendance.

The 2017–18 CYMF concluded with residencies by Civic Fellows at partner Chicago Public Schools. A special, interactive performance was presented to the students and two of the schools were greeted by a special guest, CSO’s Judson and Joyce Green Creative Consultant Yo-Yo Ma. Later that week, the classrooms were invited to Symphony Center to hear a CSO School Concert featuring the music they had been studying with the fellows.

CYMF is presented by the Negaunee Music Institute at the CSO. Participation in the Festival and all related events are offered free of charge and target diverse audiences. Learn more at cso.org/cymf
Sarah Bullen, who performs Debussy’s Sacred and Profane Dances for Harp and String Orchestra April 19–21, shares her unique insight on the piece.

**Sarah Bullen** Principal Harp

<table>
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<tr>
<th>HOMETOWN</th>
<th>YEAR JOINED THE CSO</th>
<th>EDUCATION</th>
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<tr>
<td>Long Island, New York</td>
<td>1997</td>
<td>Interlochen Arts Academy, The Juilliard School</td>
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**Offstage, I enjoy:**
My family and pets (currently a dog, two cats, and two parrots) are the great joys in my life. I also enjoy cooking and writing, having kept journals since the age of eight.

**Currently I’m reading/watching/listening to:**
As a history buff, I’m enjoying reading Ron Chernow’s biography of Ulysses S. Grant and watching *The Crown* and *Victoria*. As for listening, I always return to Bach for calm—the Goldberg Variations, the French Suites, and recordings by Glenn Gould.

**How did you choose your instrument?**
I credit my mother, who kept her piano in a sort of sacred space in our home. Her reverence for music making left an impression on me, and then, when I was eight, she took me to a harp ensemble recital. I was transfixed by the physical beauty and sound of the instrument. I had tried the piano and cello before, but when at last I had my first harp lesson, it just felt right. I felt this was my gift—my destiny.

**What is your history with Debussy’s Sacred and Profane Dances?**
The Dances are probably the most beloved concerto for harp. I’ve studied, performed, and taught this piece throughout my career. There’s always something new to discover in a familiar piece. Debussy created this work with a wide range of nuances, from quiet introspection to a commanding sense of purpose and strength. As a performer, you must draw these qualities from within yourself to bring the piece to life. That exercise of self-exploration is both a thrill and a joy.
Meet the MUSICIANS

Profiles of members of the Chicago Symphony Chorus in honor of its sixtieth anniversary

Don H. Horisberger Associate Conductor, Chicago Symphony Chorus

HOMETOWN
Plain City, Ohio

YEAR JOINED THE CSC
1977

EDUCATION
Northwestern University

What work are you most looking forward to performing?
I look forward to assisting the Chorus in the preparation of Ravel’s *Daphnis and Chloe* (April 5–7, 10).

Currently I’m reading:
John Eliot Gardiner’s *Bach: Music in the Castle of Heaven*

Who is your favorite composer and why?
Bach for sure. As an organist, you can’t beat it, and the major choral works, especially the B-minor mass and both Passions, are thrilling whether I’m singing, conducting, or hearing them.

Was there a specific moment or experience during which you first connected with choral singing?
I sang with the usual high school and college choirs, but the defining moment for me came when I sang Mahler’s Eighth Symphony with Sir Georg Solti. It was as if everything up until then had been preparation, and I had finally experienced the real thing.

What is your most memorable CSC performance or experience?
Brahms’s *A German Requiem* with Solti, Kiri Te Kanawa, and Bernd Weikl. The performances here were glorious, and when we did it at Carnegie Hall, they wouldn’t stop applauding. The recording (Decca Records, 1979) still holds up.

Do you play another instrument?
My degrees are in organ, though I was always just as involved with choirs and conducting while studying with Margaret Hillis at Northwestern. If I had to decide which I enjoy more, I couldn’t.
What inspires your love of music? How does it enrich your daily life?
We love feeling the emotion of the music and lyrics. Whether it’s attending a concert, listening to a recording, or playing an instrument—music touches us emotionally from feelings of exhilaration to joy to comfort to inspiration. Music changes the way we think and our perception of the world. It bridges diverse ideas and brings people together in a mutual appreciation of the performance.

How did you first get involved with the CSO?
We became actively involved with the CSO two-and-a-half years ago when Steve became a Trustee. Our personal philanthropic efforts have focused on helping people of all ages achieve their hopes and dreams through access to food, shelter, education, health care, and the arts. The CSO aligns perfectly with these goals. We have enjoyed seeing the musicians’ passion for performing as well as promoting music appreciation through their commitment to working with youth. The films accompanied by the CSO have become a favorite and a special focus of our giving as they appeal to a wide variety of audiences that may not ordinarily attend the CSO. Steve has also become a Board member of the Negaunee Music Institute, supported by Allstate, which creates connections to music for young and old from diverse backgrounds and communities.

Why do you feel it is important for the corporate sector to support the CSO?
The CSO has been closely connected to the people of Chicago for more than 125 years through inspiring performances, community engagement, and education programs that foster children’s cognitive and creative development. Support of the CSO is an opportunity for businesses to develop relationships and strengthen their reputation for corporate philanthropy and as a corporate citizen.

Tell us about Corporate Night. Why are you excited to chair this event?
Corporate Night is a celebration of music and philanthropy recognizing the importance of corporate support to the arts in Chicago. We are honored to recognize the Northern Trust Company, the original corporate sponsor of the CSO, its chairman Rick Waddell, and its chief executive officer Mike O’Grady for their excellence in corporate philanthropy.

Megan and Steve Shebik are the Corporate Co-Chairs of Corporate Night on June 11, 2018. Steve serves as Allstate Corporation’s Vice Chair. He also serves as a Trustee on the Board of the CSOA, the Negaunee Music Institute Board, and on the Dean’s Business Council of Gies College of Business at University of Illinois. Megan sits on the Board of Trustees of the DuPage Foundation and University of Illinois Library Board of Advocates. Megan and Steve reside in Wheaton, Illinois.

For more information on corporate packages, please visit cso.org/corporate or call Nick Magnone at 312-294-3120.
What inspired your love of music?

CHERYL ISTVAN: I was the only one in my family who had an interest in classical music. My father used to play Johnny Cash, Frank Sinatra, and Harry Belafonte; he loved music, but not classical music. My mother then saw that I enjoyed classical music and encouraged me. When I went to college, I majored in music history and musicology. My first job out of college was at the Boston Symphony Orchestra working for its youth programs. I became very attached to the orchestra and classical music in Boston.

JENNIFER BUMBU: There was always music playing in the house when I was a little girl. My dad played the trumpet when he was young, and my mother was a mezzo-soprano. When I was a little girl, my parents bought me a piano. My father taught himself and then taught me how to play. Since my parents both loved music, they also signed me up for the school orchestra which needed an oboe player, so I played oboe!

How did you first get involved with the CSO?

CI: When I moved back from Germany, a former boss put me in touch with the CSO.

JB: League member Mary Jane Jones overheard me calling the CSO to order tickets to a concert. She happened to be in my office and asked if I wanted to get involved with the League. It was that easy!

Tell us about your past involvement with Corporate Night. What are your goals for this year’s event?

CI: When I first chaired Corporate Night, it was a completely different event. I chaired with former Board Chair Jay Henderson. We made some changes that really kicked things up. We met regularly and worked really great as a team. That year set the stage for the way the event was to progress in the following years.

JB: My goal is to bring new people to the table. We have an advisory council this year that allows people to get involved at a higher level. It’s a really nice opportunity to foster more involvement.

Why do you feel it’s important to support the CSO?

CI: The CSO is one of the great cultural institutions of the world, and our support is vital. It’s a source of pride to people who love music and the city of Chicago. You can’t take a chance to let that go!

JB: So children can experience classical music. Who knows? They may be the next Gregory Porter or Yo-Yo Ma!

Do you have advice for those who are interested in becoming more involved?

CI: There are so many interest groups at the CSO. They all serve to make people feel more comfortable and welcome. They are great vehicles for people to get involved. Do what you can, and you can be a part of the CSO family and gain access to everything this organization has to offer.

JB: Just do it. Just come. Let someone know you’re interested. There’s a place for everybody.

For more information on purchasing League tickets to Corporate Night, please visit cso.org/CN2018 or call Kim Duffy at 312-294-3162.
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Jennifer Bumbu and Cheryl Isvtan, League Co-Chairs | Megan and Steve Shebik, Corporate Co-Chairs

The CSOA proudly honors Northern Trust for exemplary civic engagement in the arts and in Chicago at the 29th Annual Corporate Night. Special guests Rick Waddell and Mike O’Grady will accept the award on behalf of their company.
A Celebration of Women in Music: Composing the Black Chicago Renaissance

Thursday, April 12, 5:30 pm
8th Floor Club | Tickets $15

Pianist, music teacher and music scholar Samantha Ege presents a lecture and recital on the contributions of African American women composers and their role in Chicago’s 20th-century cultural renaissance. Ege, who is pursuing her M.A. in Music at the University of York, studies the works of Florence Price and lesser-known female composers.

Treasures of Haitian Piano Music

Thursday, May 3, 6:00 pm
8th Floor Club | Tickets $15

Explore the rich musical traditions of late 19th- and early 20th-century Haitian piano repertoire in a recital performed by former Civic Orchestra Principal Piano Marianne Parker. Works will include repertoire by renowned composer Ludovic Lamothe and other pieces that blend African, French and Spanish influences to express Haiti’s multi-faceted cultural identity.
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 Kalnis, 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: Elizabeth A. Parker, Immediate Past President: Elisabeth Adams, Communications/Governance Chair: Hyla Kallen, Community Engagement Chair: Judith E. Feldman, Membership Chair: Katie Barber

**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; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email dwyerb2@cso.org.

**Leadership and Executive Committee**—President: Mimi Duginger, Vice President of Administration: Barbara Dwyer, Vice President of Areas: Mary Torres, Vice President of Education: Jennifer Bumbu, Vice President of Events: Marcia Lewis, Vice President of Finance: Clareetta Meier, Vice President of Fund-raising: Barbara Zutovsky, Vice President of Membership: Mary Goodkind, Secretary: Christine Uhlig, Strategic Planning Chair: Cheryl Istvan, Members-at-Large: Eileen Conaghan, Jeffrey Ring

**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 cso.org/overturecouncil and cso.org/soundpost.

**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, email csolatinooalliance@cso.org, visit csolatinoalliance.org, 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 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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**CSO:** April 19–21

Muti Conducts

Tchaikovsky Suite from *Swan Lake & Debussy Nocturnes*

Riccardo Muti conductor

Sarah Bullen harp

Women of the Chicago Symphony Chorus

Duain Wolfe *chorus director*

**Special:** April 20

Max Raabe & Palast Orchester

**Piano:** April 22

Maurizio Pollini

Works by Chopin and Debussy

**Family:** April 28

The Elves and the Shoemaker

Perfect for ages 3–5!

**Civic Orchestra:** April 30

Strauss Suite from *Der Rosenkavalier & Tchaikovsky Pathétique Symphony*

Ken-David Masur conductor

**Jazz:** May 1

Zakir Hussain and Dave Holland: *Crosscurrents*

**CSO:** May 3–5

Tchaikovsky *Manfred Symphony & Bruch Concerto for Two Pianos*

Semyon Bychkov conductor

Katia Labèque piano

Marielle Labèque piano

**Family:** May 5

The Firebird

Members of the Chicago Symphony Orchestra

Tania Miller conductor

Joffrey Academy Trainees and Studio Company dancers

Perfect for ages 5 and up!

**Chamber Music:** May 9

*Chicago Loop Quintet*

Stephanie Jeong *violin*

So Young Bae *violin*

Sunhee Choi *viola*

Weijing Wang *viola*

Katinka Kleijn *cello*

Works by *Mozart & Brahms*

**CSO:** May 11–15

*Brahms Tragic Overture, Schumann Violin Concerto & Saint-Saëns Organ Symphony*

Emmanuel Krivine conductor

Isabelle Faust *violin*

Paul Jacobs *organ*

**Piano:** May 13

Evgeny Kissin

Works by *Beethoven & Rachmaninov*

**CSO:** May 17–22

Salonen Conducts Mahler 9

Esa-Pekka Salonen conductor

**Jazz:** May 18

Terence Blanchard featuring *The E-Collective*

_____

Antonio Sánchez & Migration

**Chamber Music:** May 20

*Meridian String Quartet*

Cornelius Chiu *violin*

Kozue Funakoshi *violin*

Danny Lai *viola*

Daniel Katz *cello*

Works by *Bartók & Brahms*

**Piano:** May 20

Yefim Bronfman

Works by *Schumann, Widmann, Debussy & Prokofiev*

**MusicNOW:** May 21

*Esa-Pekka Salonen Conducts*

Musicians from the Chicago Symphony Orchestra

Esa-Pekka Salonen conductor

Karen Gomyo *violin*

Samuel Adams & Elizabeth Ogonek *Mead Composers-in-Residence*

**CSO:** May 24–26

Salonen & Uchida Plays Bartók

Piano Concerto No. 3

Mitsuko Uchida *piano*

**CSO:** May 31

Beethoven 4 & Music from Wagner’s *Tannhäuser & Die Meistersinger von Nürnberg*

Marek Janowski conductor

Visit cso.org or call 312-294-3000 for more information or to order tickets.
Chicago Symphony Orchestra 
Riccardo Muti  Zell Music Director  
Yo-Yo Ma  Judson and Joyce Green Creative Consultant

Thursday, April 19, 2018, at 8:00  
Friday, April 20, 2018, at 1:30  
Saturday, April 21, 2018, at 8:00

Riccardo Muti  Conductor  
Sarah Bullen  Harp  
Women of the Chicago Symphony Chorus 
Duain Wolfe  Director

Debussy  
Nocturnes for Orchestra  
Clouds  
Festivals  
Sirens

WOMEN OF THE CHICAGO SYMPHONY CHORUS

Debussy  
Sacred and Profane Dances  
Sacred Dance: Very moderate—  
Profane Dance: Moderate

SARAH BULLEN

INTERMISSION

Tchaikovsky  
Francesca da Rimini, Op. 32

Tchaikovsky  
Suite from Swan Lake, Op. 20a  
Scene  
Waltz  
Dance of the Swans  
Scene  
Hungarian Dance  
Spanish Dance  
Neapolitan Dance  
Mazurka

The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.

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This program is partially supported by a grant from the Illinois Arts Council Agency.
Claude Debussy
Born August 22, 1862; Saint-Germain-en-Laye, France
Died March 25, 1918; Paris, France

Nocturnes for Orchestra

Late in 1894, Debussy wrote to the great Belgian violinist Eugène Ysaÿe: “I am working on three nocturnes for violin and orchestra that are intended for you. . . . This is, in fact, an experiment in the various arrangements that can be made with a single color—as a painter might make a study in gray, for example.” When this music was ultimately recast for orchestra alone, Debussy kept the title—one that may have been suggested by a series of paintings by the American artist James McNeill Whistler that he greatly admired. (Whistler was living in Paris at the time; he was a friend of Mallarmé and Proust, and he met Debussy in the late 1880s.) Whistler often gave his paintings musical titles—*Symphony in White, Capriccio, Harmony in Violet and Yellow*—to underline their abstract, nonnarrative nature, and in the 1870s he painted a series called *Nocturnes*. (It’s also worth remembering, given Debussy’s description of his Nocturnes, that Whistler’s most famous canvas, the one we invariably call “Whistler’s Mother,” was actually entitled *Arrangement in Gray and Black, No. 1*.)

Debussy’s first sketches for his Nocturnes date back to 1892, before he had become famous, almost overnight, for the *Prelude to The Afternoon of a Faun*, but he only began to work on the score in earnest in 1897. Progress was made in fits and starts, and always with unusual difficulty. The following year was particularly rough: Debussy was hounded by creditors; discouraged that his works were regularly overlooked; irritated by the success of Fauré’s incidental music for Maeterlinck’s *Pelleas and Melisande* (while his own opera on the same subject sat in limbo); and wounded by the breakup with his longtime mistress, Gaby Dupont. The three nocturnes suffered along with the composer and, in the end, after they were finally completed, he told his publisher that they “have given me more trouble

Above: **Debussy, 1895, photographed by Paul Nadar (1856–1939)**

**COMPOSED**
1892, 1897–99

**FIRST PERFORMANCE**
December 9, 1900; Paris, France (Clouds and Festivals)

October 27, 1901; Paris, France (complete)

**INSTRUMENTATION**
three flutes and piccolo, two oboes and english horn, two clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, two harps, timpani, cymbals, snare drum, female voices, strings

**APPROXIMATE PERFORMANCE TIME**
25 minutes

**FIRST CSO PERFORMANCES**
December 11 and 12, 1914, Orchestra Hall. Frederick Stock conducting (Clouds and Festivals)

December 3 and 4, 1926, Orchestra Hall. Women of the Fourth Presbyterian Church Choir (Eric DeLamarter, director), Frederick Stock conducting

July 3, 1936, Ravinia Festival. Ernest Ansermet conducting (Clouds and Festivals)

July 13, 1973, Ravinia Festival. Women of the Chicago Symphony Chorus (Margaret Hillis, director), James Levine conducting

**MOST RECENT CSO PERFORMANCES**
March 27, 28, and 29, 2008, Orchestra Hall. Women of the Chicago Symphony Chorus (Duain Wolfe, director), Charles Dutoit conducting

August 7, 2012, Ravinia Festival. James Conlon conducting (Clouds and Festivals)

**CSO RECORDINGS**
1957. Fritz Reiner conducting. CSO (From the Archives, vol. 11: The Reiner Era II) (Clouds)

1990. Women of the Chicago Symphony Chorus (Margaret Hillis, director), Sir Georg Solti conducting. London
than the five acts of *Pelleas.*” Debussy was perfectly frank about the cause:

The three nocturnes have been infected by my private life, first full of hope, then full of despair, and then full of nothing! I’ve never been able to work at anything when my life’s going through a crisis; which is, I think, why memory is a superior faculty, because you can pick from it the emotions you need. But those who write masterpieces in floods of tears are barefaced liars.

Debussy completed the Nocturnes just before the turn of the century—five years after his last orchestral score, the *Prelude to The Afternoon of a Faun.* The premiere in 1900 (which omitted the third nocturne) was well received. However, Debussy complained that at the first complete performance the next year, the music was drowned out by the audience’s rude whistling, particularly in the previously unheard Sirens, with its unprecedented use of a wordless chorus of women’s voices. By then Debussy had begun to take these things in stride—unlike Whistler, who sued the critic John Ruskin for writing that, with his *Nocturne in Black and Gold: The Falling Rocket,* he had flung “a pot of paint in the public’s face.” (Whistler won token damages but incurred such high legal costs that he eventually went bankrupt.)

The Nocturnes quickly made their way to all the world’s major orchestras (the Chicago Symphony Orchestra played the first two in 1915), sometimes under the composer’s baton. When Debussy conducted them in London in 1908, Sir Henry Wood recalled that the composer—“who, quite candidly, was not a good conductor, even of his own works”—lost the beat and eventually his place as well, in the middle of Festivals, and tried, with even less success, to get the orchestra to stop. (It proudly played on, to the very end.)

Although the Nocturnes don’t reveal the turmoil in Debussy’s private life at the time—nor the difficulty he had writing them—they are, as he freely admitted, reflections of personal experiences. The idea for Clouds came to him one particularly calm night as he stood on the Solférino bridge, watching the clouds passing across a moonless sky and reflected by the Seine, “without a ripple, like a tarnished mirror.” (The flute music near the middle of the piece recalls *The Afternoon of a Faun.*)

Debussy was inspired to write Festivals after walking through the Bois de Boulogne, where he caught glimpses of distant lights and swarming crowds. Sirens takes us far from Paris to the sea—a subject Debussy would portray in greater detail, but to no greater effect, in his next orchestral work, *La mer.* Sirens is a forerunner of that landmark work, but it’s no mere study or sketch—it’s a richly imagined, fully developed, and quite visionary seascape in its own right. (Nonetheless, there are unmistakable cross-references—like the repeated trumpet call—between the two scores.) And Debussy’s use of the wordless chorus, to extend the orchestra’s range of colors, is a masterstroke he would never surpass.

**Claude Debussy on Nocturnes**

The title Nocturnes must be taken here in a general, and more particularly, decorative sense. These are not nocturnes in the usual musical meaning of the word, but rather nocturnes with respect to all the various impressions and the special effects of light that
the word suggests. *Nuages* (Clouds) renders the immutable sky and the slow, solemn motion of the clouds, fading away in shades of gray, lightly tinged with white. *Fêtes* (Festivals) portrays the restless dancing rhythms of the night sky, interspersed with sudden flashes of light; the episode of the procession—a dazzling and fantastic vision—passes through the festival, becoming a part of it. But the background remains persistently the same: the festival, its mixture of music and luminous dust, participating in cosmic rhythms. *Sirènes* (Sirens) depicts the sea and its innumerable rhythm. Amid the waves, turned to silver by the moon, we hear the mysterious song of the Sirens, laughing and fading away.

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**Claude Debussy**

**Sacred and Profane Dances**

It was for Gustave Lyon’s cumbersome new harp, with seventy-eight strings and an iron frame weighing well over a hundred pounds, that Debussy wrote these elegant dances. In 1897 Lyon, the head of the Parisian piano-manufacturing firm of Pleyel, Wolff and Cie., set out to revolutionize the harp industry with a new instrument that did not require pedals to change the pitch of the strings, but used instead a separate string for each note of the chromatic scale—forty-six strings, corresponding to the white keys on the piano, lined the left side of the soundboard; thirty-two strings, corresponding to the black keys, were on the right. (The conventional harp—before and after Lyon—has forty-seven strings; each can be raised two half steps by using foot pedals.) Although Lyon’s chromatic harp proved too unwieldy to play and was manufactured for less than a decade, harpists still perform this one work written for the instrument.

Since harpists would be forced to learn an entirely new technique, Lyon, knowing that he faced an uphill marketing battle, commissioned several works to promote his invention and to provide ready-made material for students at the Brussels Conservatory, where the chromatic harp was taught. Debussy’s submission is the lone survivor. (Playing Debussy’s work on the standard harp, as is invariably done today, presents no serious obstacles, even though it was not conceived for that instrument.)

In January 1904, when he began to compose these two dances, Debussy was well known as the composer of several orchestral works, including *The Prelude to The Afternoon of a Faun*; the *Nocturnes* on this week’s program; and his new opera *Pelleas and Melisande*, which had scored a great success at its recent Paris premiere. He was already working on three symphonic sketches of the sea that would only add to his fame—although by the time *La mer* was finished he had lost many of his closest friends, who were

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**COMPOSED**

January–April, 1904

**FIRST PERFORMANCE**

November 6, 1904; Paris, France

**INSTRUMENTATION**

harp and string orchestra

**APPROXIMATE PERFORMANCE TIME**

9 minutes

**FIRST CSO PERFORMANCES**

January 30 and 31, 1920, Orchestra Hall. Enrico Tramonti as soloist, Frederick Stock conducting

July 9, 1973, Ravinia Festival. Edward Druzinsky as soloist, James Levine conducting

**MOST RECENT CSO PERFORMANCES**

August 2, 1981, Ravinia Festival. Edward Druzinsky as soloist, James Levine conducting

March 18, 19, 20, and May 5, 1999, Orchestra Hall. Sarah Bullen as soloist, Pierre Boulez (March 18, 19, and 20) and Yaron Traub (May 5) conducting
incensed when they discovered that he had left his wife for another woman.

The two dances, for harp with a simple string accompaniment, are spare and delicate works. The first is particularly austere, with solemn, modal harmonies. The conductor Ernest Ansermet pointed out that it is based on a piano piece by Francisco de Lacerda, a Portuguese composer who had befriended both Debussy and Fauré when he lived in Paris. Manuel de Falla called the lively and atmospheric second dance one of Debussy’s Spanish pieces, although it is, in fact, simply a waltz.

Two days before the premiere, the Paris newspapers broke the story of Debussy’s affair with Emma Bardac—the wife of a banker and an amateur singer—and the news that his wife Lily was suing him. Fauré was so enraged by Debussy’s behavior (complicated in no small measure by the fact that Fauré himself once had an affair with Bardac and dedicated his song cycle La bonne chanson to her) that he could barely think of a nice thing to say when he reviewed Debussy’s new work. “One finds . . .” he wrote, “a great many of those same harmonic idiosyncrasies that are at times unusual and attractive and at other times merely unpleasant.” As with most biased journalism, Fauré’s verdict did not stick, and the dances quickly found a place in the repertory. Like Lyon’s newfangled harp, Lily was soon superceded: within the year Bardac gave birth to Debussy’s child; the couple eventually married and remained together until the composer’s death.

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**Piotr Tchaikovsky**  
Born May 7, 1840; Votkinsk, Russia  
Died November 6, 1893; Saint Petersburg, Russia

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**Francesca da Rimini, Op. 32**

Rimini sits on Italy’s Adriatic coast, little more than thirty miles south of Ravenna and two hours to the east of Florence by fast train. Its history is long and distinguished, with rich cultural associations. The city’s opera house, the Teatro Nuovo Comunale, was inaugurated by the premiere of Giuseppe Verdi’s Aroldo in 1857 (the house was severely bombed during World War II). Federico Fellini, the great filmmaker, is Rimini’s most famous son, but no one’s name is more closely associated with the seacoast town than Francesca, who appears for the first time in canto 5 of Dante’s Divine Comedy. It is Francesca who utters one of the most poignant lines in Dante’s work: *Nessun maggior dolore / Che recordarsi del tempo felice / Nella miseria*—There is no greater sorrow than to be mindful of a happy time in misery.

Tchaikovsky turned his attention to Dante in 1876, the same year he made a trip to Bayreuth, where he attended the first performance of Wagner’s Ring cycle. It was Dante who had the greater impact on Tchaikovsky in the end, though he, like nearly everyone else at the time, temporarily fell at least partly under the spell of the Wagnerian world. Tchaikovsky had heard a performance of Franz Liszt’s Dante Symphony the previous year, and although he thought the score showed great imagination in portraying the underworld, he was disappointed by Liszt’s rather generalized treatment of Francesca and her forbidden love, Paolo, dismissing their music as “too similar to many other such episodes in Liszt’s works.” Perhaps it was then that Tchaikovsky realized he was destined to do something with Dante’s doomed lovers.

Tchaikovsky first considered writing an opera about Francesca da Rimini, a suggestion from the critic Herman Laroche. But when he learned that the proposed librettist, Konstantin Zvantsov, had grand Wagnerian ambitions,
Tchaikovsky quickly lost his enthusiasm and changed direction. In early August of that summer, he wrote to his brother Modest, “This evening in my coach I read the [5th] canto of the Inferno, and was inflamed with a desire to write a symphonic poem on Francesca.” For Tchaikovsky, contemplating the taboo of his own homosexuality and about to enter into a precipitous and disastrous marriage within the year, the tragic tale of Francesca and Paolo’s forbidden love struck a nerve. He wrote the piece in just three weeks.

From its earliest performances the next year, Francesca da Rimini was acclaimed as Tchaikovsky’s first great work of program music. Tchaikovsky even admitted that Wagner’s musical language had managed to work its way into his score: “Isn’t it strange,” he wrote, “that I should have fallen under the influence of a work of art for which I feel, on the whole, a marked antipathy?” Francesca da Rimini is filled with magnificent touches, from the ambiguous Wagnerian brass harmonies of the introduction to the eloquent clarinet solo that depicts Francesca and the raging whirlwind that, as Tchaikovsky said, recalled the tortured depiction of the couple in Gustave Doré’s celebrated illustrations for Dante’s tale.

The manuscript for Tchaikovsky’s Francesca da Rimini includes the following prose program he wrote to accompany the music.

Dante, accompanying the shade of Virgil, descends to the second circle of hell’s abyss. The air here is filled with groans, wails, and cries of despair. In the sepulchral gloom a storm blows up and rages. Furiously, the hellish whirlwind races along, bearing in its wild whirling the spirits of mortals whose reason in life was clouded by amorous passion. From the countless human souls spinning there, Dante’s attention is specifically drawn to the two lovely shades of Francesca and Paolo spinning in each other’s embrace. Shocked by the soul-searing sight of these two young shades, Dante summons them and asks them to relate the crime for which they have been prescribed so terrible a punishment. Dissolving in tears, the shade of Francesca tells her sad tale. She loved Paolo but was, against her will, given in marriage “to the hateful

COMPOSED
1876

FIRST PERFORMANCE
March 9, 1877; Moscow, Russia

FIRST CSO PERFORMANCE
November 6, 1896, Auditorium Theatre. Theodore Thomas conducting

INSTRUMENTATION
three flutes and piccolo, two oboes and english horn, two clarinets, two bassoons, four horns, two trumpets and two cornets, three trombones and tuba, timpani, percussion, harp, strings

APPROXIMATE PERFORMANCE TIME
24 minutes

FIRST CSO PERFORMANCES
November 6 and 7, 1896, Auditorium Theatre. Theodore Thomas conducting

MOST RECENT CSO PERFORMANCES
July 16, 2017, Ravinia Festival. Dima Slobodeniouk conducting

CSO RECORDING
1981. Daniel Barenboim conducting. Deutsche Grammophon

July 29, 1938, Ravinia Festival. Eugene Ormandy conducting
brother of her beloved, the hunch-backed, deformed, jealous tyrant, Rimini.”

The bonds of a forced marriage could not drive from Francesca’s heart her tender passion for Paolo. Once they were reading together the romance of Lancelot. “We were alone,” Francesca narrates, “and were reading with apprehension. More than once we blanched, and our confused glances met. But one instant destroyed us both. When, finally, the fortunate Lancelot gained the first kiss of love, he, from whom nothing will now separate me, kissed my trembling mouth, and the book that had revealed to us for the first time the secret of love fell from our hands.”

At that moment, Francesca’s husband had entered unexpectedly, and killed both her and Paolo with blows form his dagger. And, having said this, Francesca is borne away in the embrace of her Paolo by the furiously and wildly raging whirlwind.

Piotr Tchaikovsky

Suite from Swan Lake, Op. 20a

We owe the earliest of Tchaikovsky’s landmark ballet scores, Swan Lake, to Tanya and Anna Davidová, the daughters of Tchaikovsky’s beloved sister Sasha. When Uncle Piotr whipped up an afternoon’s entertainment to delight his nieces sometime during the summer of 1871, he never could have guessed Swan Lake would become the classic monument of ballet. (He also never suspected that Anna would one day marry the son of Nadezhda von Meck, the only woman Tchaikovsky ever loved—although their passion was expressed solely in letters and music.)

We know little about that first Swan Lake except that it was hastily written and “premiered” as a modest, do-it-yourself production during the summer holiday at Kamenka, where the composer often went to take the country air. Four years later, when the Imperial Theatre in Moscow commissioned a full-length ballet, Tchaikovsky naturally remembered that he had one already started. Taking some of that music, rescuing other passages from his first two ill-fated operas, Undine and Voyevoda, and writing a good deal more—including some last-minute additions, purely to appease the Bolshoi’s star

Above: Tchaikovsky, ca. 1878

**COMPOSED**
August 1875–April 1876

**FIRST PERFORMANCE**
March 4, 1877; Moscow, Russia

**INSTRUMENTATION**
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets and two cornets, three trombones and tuba, timpani, triangle, snare drum, cymbals, bass drum, harp, strings

**APPROXIMATE PERFORMANCE TIME**
31 minutes

**FIRST CSO PERFORMANCES**
December 28, 1946, Orchestra Hall. Tauno Hannikainen conducting (Suite)

August 5, 7, 8, and 10, 1957, Ravinia Festival. Royal Danish Ballet (Frank Schaufuss, artistic director), Robert Zeller conducting (complete ballet)

**MOST RECENT CSO PERFORMANCES**
December 16, 17, 18, and 19, 2009, Orchestra Hall. Redmoon Theater (Frank Maugeri, artistic director), Alexander Polianichko conducting (Suite)

August 1, 2015, Ravinia Festival. James Conlon conducting (Suite)

**CSO RECORDINGS**
1966. Morton Gould conducting. RCA (Suite)

ballets—Tchaikovsky created the first of his three great ballets (*The Sleeping Beauty* and *The Nutcracker* came much later). At the first performances, in March 1877, *Swan Lake* was far from the popular success it is today. The dancers were uneven, the scenery and costumes shabby, the choreography pedestrian, and the conductor inept (a “semi-amateur,” in the words of Tchaikovsky’s brother, “who had never before been faced with so complicated a score”). Several numbers in Tchaikovsky’s score were cut because they were too difficult to play and to dance. Pieces by Cesare Pugni—pedestrian but easily danced—were added. Audience members can hardly be blamed for failing to notice Tchaikovsky’s uncanny way of writing melodies that beg to be danced, or his knack for suggesting character through orchestral color. There were a few additional performances of the ballet during the composer’s lifetime, and with each one, Tchaikovsky’s score was further diminished by substitutions of other music, and the plot graced with new twists. Not for the only time in his career, Tchaikovsky came to doubt his music’s merit. He wrote to Nadezhda von Meck, “I tell you that *Swan Lake* is not fit to hold a candle to [Delibes’s] *Sylvia*.”

*Swan Lake* won great success only in the celebrated 1895 production staged by Marius Petipa and Lev Ivanov two years after Tchaikovsky’s death. Eventually, *Swan Lake*, with the sheer beauty of its melodies and the richness of its orchestral colors, was recognized as a turning point in ballet music.

The finest parts of Tchaikovsky’s full score have long been performed in various orchestral suites, none of them authorized by the composer, who never suspected that *Swan Lake* would find itself a home in the concert hall, or that this tale of the bachelor Prince Siegfried and Odette, who has been turned into a swan by an evil sorcerer, would be reinterpreted again and again through the ages. The suite from *Swan Lake* performed at this concert includes many of the best-known numbers, beginning with the opening scene, with its famous oboe solo gliding over harp arpeggios, followed by one of music’s greatest waltz melodies, and continuing with some of the most brilliant dance music we have, on the ballet stage or in the concert hall.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he already had more than forty years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner Ring cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Since 1997, 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. In March 2017, Muti conducted two concerts in Florence, Italy, as part of the first-ever G7 Culture Summit.

Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours with the ensemble to prestigious concert halls and opera houses all over the world. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire. He was invited to
bring a similar program to South Korea in 2016, establishing the first of its kind in Asia.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize for the arts, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, Japan’s Order of the Rising Sun Gold and Silver Star, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, *Verdi, l’italiano*, published in Italian, German, and Japanese. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, also has been published in several languages.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi’s *Messa da Requiem*, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi’s *Otello*, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

www.riccardomutimusic.com

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*Riccardo Muti—The Verdi Collection Receives Académie du Disque Lyrique Prize*

*Riccardo Muti—The Verdi Collection*, released by Warner Classics/Erato, was recently honored by the distinguished Académie du Disque Lyrique with the 2017 Giuseppe Verdi Prize for Best Verdi Recording. The box set includes recordings of eleven complete operas, the Requiem, and Four Sacred Pieces drawn from the EMI catalogs and covering more than twenty years of cooperation between Muti and the historic British label. Also included with the box set is a companion DVD documentary, in which Muti leads the viewer through rehearsals, various works, and concerts, offering a captivating portrait of Verdi’s music.

Founded in 1958, the Académie du Disque Lyrique is a French association of nearly fifty notable musicologists, journalists, and sound-recording specialists, who each year present the Golden Orpheus Awards to honor the finest lyric recordings, from art song and opera to baroque and contemporary. Bearing the names of artists whose reputations are synonymous with precise lyrical qualities—such as the Dietrich Fischer-Dieskau Prize for Best Interpretation of Lieder or the Arturo Toscanini Prize for Best Recording of a Foreign Composer—the awards recognize all forms of lyrical recording activity and perpetuate the memory of great artists and composers.

*Riccardo Muti—The Verdi Collection* will be available for purchase in the United States and at the Symphony Store on May 18, 2018.
Sarah Bullen was appointed principal harp of the Chicago Symphony Orchestra (CSO) in 1997 by then music director Daniel Barenboim. She formerly was principal harp of the New York Philharmonic from 1987 to 1997, having been appointed by then music director Zubin Mehta. She began her orchestral career in 1981 as principal harp of the Utah Symphony.

Bullen has won critical acclaim as a soloist throughout her career, with more than fifty concerto appearances, including those with the CSO under Barenboim and Pierre Boulez and with the New York Philharmonic under Mehta and Erich Leinsdorf, among others. She has appeared as soloist, chamber musician, lecturer, and judge at numerous American Harp Society conferences and the World Harp Congress and the USA International Harp Competition. For her achievements in the field, Harp Column magazine has recognized Bullen as one of the foremost harpists of the twentieth century.

As a leading educator, Bullen has taught master classes throughout the world. During her tenure in New York, she served as chairperson of the harp department of the Manhattan School of Music. In Chicago, she was a professor of harp at Roosevelt University’s Chicago College of Performing Arts for several years through 2016, and currently maintains a private studio. Several of Bullen’s students have gone on to major professional careers.

She is the author of the best-selling book Principal Harp: A Guidebook for the Orchestral Harpist, in two volumes. Bullen also is coauthor of Anthology of Harp Duets (vol. 1), published in 2016 by Lyon and Healy. Her solo and chamber music recordings include The Essential Harp and Lyon and Healy Hall’s Inaugural Concert, which features performances by Bullen with fellow CSO musicians Louise Dixon (flute) and Max Raimi (viola).

Sarah Bullen was a student of Marcel Grandjany, Mildred Dilling, and Susann McDonald. As a Naumburg Award recipient, she graduated from the Juilliard School with bachelor’s and master’s degrees in music.

**FIRST CSO PERFORMANCES**
March 18, 19, 20, and May 5, 1999, Orchestra Hall. Debussy’s Sacred and Profane Dances, Pierre Boulez (March 18, 19, and 20) and Yaron Traub (May 5) conducting

**MOST RECENT CSO PERFORMANCES**
March 4, 5, and 6, 2004, Orchestra Hall. Martin’s Petite symphonie concertante, Charles Dutoit conducting
Generous support celebrating the sixtieth anniversary of the Chicago Symphony Chorus is provided by

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WALTER E. HELLER FOUNDATION
IN HONOR OF ALYCE DECOSTA.
Celebrating its sixtieth anniversary in 2017–18, the Chicago Symphony Chorus regularly performs with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival. It has been led by chorus director and conductor Duain Wolfe since 1994.

The history of the Chorus began in 1957, when sixth music director Fritz Reiner invited Margaret Hillis to establish a chorus to equal the quality of the Orchestra. Hillis accepted the challenge, and the Chicago Symphony Chorus first performed in March and April 1958, in Mozart’s Requiem under Bruno Walter and Verdi’s Requiem under Reiner.

Hillis would serve the Chorus for thirty-seven years, until her retirement in 1994; ninth music director Daniel Barenboim appointed Wolfe as her successor in June of that year.

The Chorus frequently performs under music director Riccardo Muti as well as guest conductors. Upcoming highlights include the Chorus led by Muti in Rossini’s *Stabat mater* in June and performances of Verdi and Mozart’s requiems in the 2018–19 season.

The Chorus first performed in Carnegie Hall in 1967 in Henze’s *Muses of Sicily* and Ravel’s *Daphnis and Chloe* under seventh music director Jean Martinon, and most recently in 2015 with Riccardo Muti for Scriabin’s *Prometheus* and Prokofiev’s *Alexander Nevsky*. Touring internationally with the Orchestra, the Chorus traveled to London and Salzburg in 1989 with Sir Georg Solti for performances of Berlioz’s *The Damnation of Faust* and to Berlin in 1999 with Barenboim for Brahms’s *A German Requiem* and Pierre Boulez for Schoenberg’s *Moses and Aron*.

World premieres featuring the Chorus have included Ned Rorem’s *Goodbye My Fancy*, John Harbison’s *Four Psalms*, and Bernard Rands’s *apókryphos*. With visiting orchestras, the Chorus has collaborated with the Berlin Philharmonic under Claudio Abbado, Boston Symphony Orchestra and Seiji Ozawa, Israel Philharmonic Orchestra with Zubin Mehta, and the Staatskapelle Berlin under Barenboim.

Since first recording commercially in 1959—Prokofiev’s *Alexander Nevsky* under Reiner—the Chorus has amassed a discography that includes hallmarks of the choral repertoire and several complete operas. The Chorus most recently received a 2010 Grammy Award for Best Choral Performance for Verdi’s Requiem, led by Riccardo Muti on CSO Resound.

The Chorus has received an additional nine Grammy awards for Best Choral Performance for Verdi’s Requiem, Beethoven’s *Missa solemnis*, Brahms’s *A German Requiem*, Berlioz’s *The Damnation of Faust*, Haydn’s *The Creation*, and Bach’s Mass in B minor with Solti; Brahms’s Requiem and Orff’s *Carmina Burana* with James Levine; and Bartók’s *Cantata profana* with Boulez.

The Chorus also has appeared on two movie soundtracks with the Orchestra: *Fantasia 2000* led by Levine and John Williams’s score for *Lincoln*, conducted by the composer. Recordings on CSO Resound featuring the Chorus include Mahler’s Second and Third symphonies, Poulenc’s *Gloria*, and Ravel’s *Daphnis and Chloe* under Bernard Haitink; and Berlioz’s *Lélio*, Verdi’s Otello, and most recently Schoenberg’s *Kol Nidre* under Riccardo Muti.
Now in his twenty-fourth season as director of the Chicago Symphony Chorus, Duain Wolfe has prepared over 150 programs for concerts in Orchestra Hall and at the Ravinia Festival, as well as many works for commercial recordings. Wolfe also directs choral works at the Aspen Music Festival and the National Arts Centre in Ottawa, and he is founder-director of the Colorado Symphony Chorus (now in its thirty-fourth season), a position he maintains along with his Chicago Symphony Chorus post.

Winner of two Grammy awards in 2010 (Best Choral Performance and Best Classical Album) for the Chicago Symphony Orchestra’s recording of Verdi’s Requiem with Riccardo Muti, in 2012 Wolfe received the Michael Korn Founders Award from Chorus America in recognition of his contributions to the professional choral arts. He also prepared the Chicago Symphony Chorus for the Grammy Award–winning recording of Wagner’s Die Meistersinger von Nürnberg with Sir Georg Solti, and for the CSO Resound release of Verdi’s Otello conducted by Riccardo Muti.

Well known for his work with children, Wolfe is conductor laureate of the Colorado Children’s Chorale, an organization that he founded and conducted for twenty-five years. Also active in opera, he served as conductor of the Central City Opera Festival for twenty years.

Among the many performances for which Wolfe has prepared the Chicago Symphony Chorus are Beethoven’s Ninth Symphony; Cherubini’s Requiem; Brahms’s A German Requiem; Orff’s Carmina Burana; Verdi’s Requiem, Otello, Macbeth, and Falstaff; and Schoenberg’s Kol Nidre with Alberto Mizrahi as narrator, recorded during performances in Orchestra Hall in 2012 and recently released on CSO Resound—all conducted by CSO music director Riccardo Muti. World premieres include John Harbison’s Four Psalms and Bernard Rands’s apokryphos, both commissioned by the CSO.

Wolfe prepared the Chicago Symphony Chorus for its most recent Carnegie Hall performances of Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky in 2015, under Riccardo Muti, as well as Beethoven’s Ninth Symphony with the Staatskapelle Berlin in 2000 with Daniel Barenboim. He also prepared the Chorus for performances of Schoenberg’s Moses and Aron (led by Pierre Boulez) and Brahms’s A German Requiem (led by Barenboim) at the Berlin Festtage in 1999.

Wolfe’s activities have earned him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities and the Colorado Governor’s Award for Excellence in the Arts.
Chicago Symphony Chorus
Duain Wolfe Conductor and Chorus Director
Cheryl Frazes Hill Associate Director
Don H. Horisberger Associate Director
William Chin Assistant Director

Gretchen Adams
Michele Braché Agpalo
Alicia Monastero Akers
Melissa Arning
Anastasia Cameron Balmer
Rebecca Berger
Lauren Biglow
Laura Boguslavsky
Heather Braoudakis
Jennifer Kerr Budziak
Diane Busko Bryks
Bethany Clearfield
Katy Compton
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John Goodwin

The Chorus was prepared for these performances by Duain Wolfe.

*Indicates section leader
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 Martinon 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
CHICAGO SYMPHONY ORCHESTRA ■ RICCARDO MUTI ZELL MUSIC DIRECTOR

Yo-Yo Ma Judson and Joyce Green Creative Consultant
Duain Wolfe Chorus Director and Conductor
Samuel Adams, Elizabeth Ogonek Mead Composers-in-Residence

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Associate Concertmaster
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David Taylor
Yuan-Qing Yu
Assistant Concertmasters*
So Young Bae
Cornelius Chiu
Alison Dalton
Gina DiBello

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John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-FLAT CLARINET
John Bruce Yeh

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J. Lawrie Bloom

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Principal
William Buchman
Assistant Principal
Dennis Michel
Miles Maner

CONTRABASSOON
Miles Maner

HORNS
Daniel Gingrich
Acting Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS
Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen

TROMBONES
Jay Friedman
Principal
The Lisa and Paul Wiggin Principal Trombone Chair
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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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The Chicago Symphony Orchestra Association is deeply grateful to the sponsor of the Civic Orchestra of Chicago’s 2017–18 Season: The Elizabeth F. Cheney Foundation. One of Chicago’s nonprofit leaders in arts support, The Cheney Foundation has generously supported the Civic Orchestra for more than 25 years. Beginning in the 2013–14 season, The Cheney Foundation has supported a series of innovative Civic Orchestra performances at Symphony Center and in public venues that have been inspired and guided by CSO Judson and Joyce Creative Consultant Yo-Yo Ma. These performances have served as highlights of Mr. Ma’s residencies with the Civic Orchestra, which provide its pre-professional musicians with opportunities to study under the mentorship of one of today’s most accomplished artists, develop new and personal interpretations of repertoire as individuals and as an ensemble, and explore the ways musicians can communicate with diverse audiences through performance. The Chicago Symphony Orchestra Association and Civic Orchestra of Chicago are honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney’s legacy through the philanthropic support of the arts.
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