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LETTER FROM THE CHAIR AND THE PRESIDENT

The Chicago Symphony Orchestra welcomes internationally esteemed guest conductors to Symphony Center in May, including Semyon Bychkov, Emmanuel Krivine, and Esa-Pekka Salonen. Each presents exciting programs that showcase the artistic depth and rich colors of the Orchestra.

We begin with Bychkov, who conducts Tchaikovsky’s *Manfred Symphony* and Bruch’s Concerto for Two Pianos, performed by sisters Katia and Marielle Labèque. Continuing with music from the romantic era, Krivine leads the Orchestra in Brahms’s *Tragic Overture* and Schumann’s Violin Concerto with Isabelle Faust in her CSO debut. The concert concludes with Saint-Saëns’s Symphony no. 3, featuring organist Paul Jacobs. Salonen returns to the CSO for two weeks of subscription concerts, beginning with Mahler’s powerful Symphony no. 9. In his second week, Salonen conducts Brahms’s Variations on a Theme by Haydn, Schoenberg’s pivotal *Transfigured Night*, and Bartók’s Piano Concerto no. 3 performed by Mitsuko Uchida.

Salonen also conducts the final concert of MusicNOW’s twentieth anniversary season. This program, which takes place in Orchestra Hall, includes the world premieres of CSO commissions by Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek, who have curated the MusicNOW series for the past three seasons.

The Symphony Center Presents Piano series welcomes the return of Evgeny Kissin for a recital including Beethoven’s *Hammerklavier* Sonata and selected preludes by Rachmaninov, and Yefim Bronfman, in humorous by Schumann and Widmann as well as Debussy’s *Suite bergamasque* and Prokofiev’s Sonata no. 7.

The SCP Jazz series welcomes Zakir Hussain and Dave Holland in Crosscurrents, a program that blends Indian jazz, pop, and traditional music with American jazz. Next, drummer Antonio Sánchez and his electro-acoustic band, Migration, perform in a double bill with trumpeter and composer Terence Blanchard and his quintet, The E-Collective. SCP Jazz recently announced its 2018–19 season, with subscriptions now available for sale at cso.org and the Box Office.

In addition to performances at Symphony Center, the Chicago Symphony and Civic orchestras present performances throughout Chicago and beyond. The CSO travels to the University of Iowa’s Hancher Auditorium, and MusicNOW presents a special evening of music at the Art Institute of Chicago. The CSO’s free All-Access Chamber Music series offers concerts in Orchestra Hall and at the South Shore Cultural Center, and the musicians of the Civic Orchestra perform chamber music at the National Museum of Mexican Art and at Indian Boundary Park. On May 3, the CSO’s African American Network presents Marianne Parker in a concert of Haitian piano music at Symphony Center.

We are very proud of the music programming and region-wide presence of the CSO, and thank you for being an important part of making these activities possible.

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Board of Trustees
Chicago Symphony Orchestra Association

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Chicago Symphony Orchestra Association
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Capping twenty years of high-energy new music and novel concert scenarios, the Chicago Symphony Orchestra’s vital MusicNOW venture will take over Orchestra Hall’s Armour Stage on May 21 with world premieres by the Orchestra’s Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek. Both will be graduating out of their three-year residencies at the end of this season and headed for robust careers.

During their time in Chicago, it has been among the responsibilities of Adams, thirty-two, and Ogonek, twenty-eight, to curate MusicNOW events and help the program thrive. MusicNOW concerts typically take place at the Harris Theater for Music and Dance, atop Millennium Park, where postconcert parties of free food and drink cater to a youngish, openly curious crowd with a taste for the latest, from live improvisation to interdisciplinary theatrical creations to electro-acoustical experiments. For some of these MusicNOW aficionados, Orchestra Hall will be yet another new experience.

Adams and Ogonek liked the idea of taking an event back to the CSO’s home base as one way among several to make this twentieth-anniversary MusicNOW season special. Both composers have written works for the full CSO that were premiered by Zell Music Director Riccardo Muti in Chicago and then featured on tour. Both have also written...
small-ensemble works first given at the Harris. This time around, the MusicNOW audience will be invited to experience the CSO’s primary space, as the latest works by Adams and Ogonek are premiered under the leadership of Finnish conductor Esa-Pekka Salonen, a composer himself and a frequent guest with the CSO.

The Mead residency, which allows young composers to work closely with one of the best orchestras in the world, “certainly has made a huge difference in my life,” Ogonek said via telephone from the Oberlin College and Conservatory, where she began teaching about the same time she started with MusicNOW.

It has taught me the value of a real-world point of view, as opposed to existing in a musical vacuum. I now emphasize with students that the end goal is always performance. If that sounds like a ‘duh’ statement, believe it or not it is not common to be able to workshop your pieces with a group, and to have that group perform them, and to make revisions as a result. That practicality is essential to being a composer, and I am fortunate that I had that experience with the CSO.

After rehearsals and in consultation with Muti, Ogonek said she made revisions on the fly as her 2017 work, *All These Lighted Things*, headed toward its Chicago world premiere and the Orchestra’s subsequent West Coast tour. Adams had a similar opportunity to hear his latest orchestral work, *many words of love*, with Muti and the CSO in Chicago and along the East Coast, and subsequently with Miami’s preprofessional New World Symphony.

Ogonek’s and Adams’s final CSO commissions will be featured in the May 21 concert under Salonen at Orchestra Hall. That performance will match their new works with *Ró* (the title means serenity), an eleven-minute composition from 2013 for eight players by prominent Icelandic composer Anna Thorvaldsdóttir. It has already been recorded by Deutsche Grammophon on an all-Thorvaldsdóttir album entitled *Aerial*.

“Elizabeth and I have long desired to do a piece of hers,” Adams said by telephone from his California studio. “Given the nature of her music and where it’s headed and the general excitement, we thought Orchestra Hall was the appropriate space for it.” The concert will feature only one “oldie,” from 1997—*Related Rocks* by Salonen’s Finnish compatriot Magnus Lindberg.

As a strong advocate for new music, Adams has worked with the CSO’s Negaunee Music Institute to nurture the development of a workshop and performance platform for younger composers. “We wanted to concentrate on people in their early to mid twenties,” Adams said. “We started with local-area candidates, and in the second year we expanded our scope to the Midwest; this season we went national with an application pool of almost 200 composers. It has grown exponentially.” Top-flight musicians
from Chicago-based new-music groups such as Eighth Blackbird and ICE have come to help the composers try out their ideas.

The May 21 concert will showcase Adams’s new chamber violin concerto, his second for the instrument. “I know it’s a strange thing to say. I just finished my second violin concerto,” he said with a chuckle. “Composers like to separate their concertos by a healthy ten-year period, but I wrote one in 2012 for Anthony Marwood, and after it was performed, I sent it to some colleagues and friends. It ended up in front of Karen Gomyo (Tokyo-born Canadian violinist), and she fell in love with it. We talked about doing it somewhere, but I knew I was going to write a piece for this concert with Esa-Pekka, and I wanted to make something densely compressed and very different from the slower, more luminous concerto I wrote in the past. This one has a kind of preclassical baroque energy to it, and I think it’s possibly my most extroverted piece of music ever.”

Ogonek’s new work is called *The Water Cantos [notes from quiet places]*. “It’s for a very bizarre ensemble,” she said.

I wrote it for twelve players: a flute doubling on piccolo and alto flute, two clarinets doubling on bass clarinet, three percussionists, a pianist, four cellos, and double bass. It grew out of experiences I had with musicians in the Orchestra that I got to know on tour. So the piece is a series of portraits, in a way.

The whole four-cellos thing came out of hearing them play the beginning of Rossini’s Overture to *William Tell* what seemed like four hundred times (on tour), and the way the cellos played so exquisitely together. I had been planning to write a completely different piece, but I sat there thinking, “I can’t believe I’m loving this so much.”
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On April 28, 1890, President Benjamin Harrison signed an act of Congress awarding Chicago the honor of hosting a world’s fair to celebrate the 400th anniversary of Christopher Columbus’s arrival in the New World. Architect Daniel Burnham was charged with supervision of the design of a classical revival–themed city with grand boulevards and lush gardens complementing 200 new—but intentionally temporary—buildings that were mostly covered in plaster of Paris and painted a chalky white, giving the fairgrounds its nickname, the White City.

The fairgrounds stretched over nearly 700 acres in Jackson Park and officially opened to the public on May 1, 1893; over the next six months, nearly fifty countries would exhibit and close to twenty-eight million people would visit. Juicy Fruit chewing gum, Cream of Wheat, Quaker Oats, Shredded Wheat, Aunt Jemima pancake mix, and the Ferris Wheel were introduced, along with the first U.S. Post Office–issued picture postcards and commemorative stamps and U.S. Mint–issued commemorative quarter and half-dollar coins. Following its blue ribbon–win as “America’s Best” at the exposition, the Pabst Brewing
Company officially changed the name of its signature beer.

One visitor was poet and author Katharine Lee Bates, who would later include “Thine alabaster cities gleam” in her poem America the Beautiful. Herman Webster Mudgett (a.k.a. Dr. Henry Howard Holmes) traveled to the fair with two of his eventual victims (later described by Erik Larson in his book The Devil in the White City). And natives bragging about the fair likely contributed to the popularity of Chicago’s nickname as the “Windy City.”

Soon after Theodore Thomas agreed to lead the new Chicago Orchestra, the exposition’s executive committee also offered him the job of director of music for the fair. Inspired by Burnham’s imagination and drive (not to mention that the committee was prepared to spend nearly one million dollars on music and two performance halls), Thomas accepted shortly after his new orchestra’s inaugural concerts on October 16 and 17, 1891, in the Auditorium Theatre.

Thomas led the Exposition Orchestra (the Chicago Orchestra expanded to 114 players) in the inaugural concert in Music Hall on May 2, 1893, with Ignace Paderewski as soloist in his Piano Concerto in A minor. “Those who sat beneath the potent spell [Paderewski’s] mighty genius weaves could but acknowledge his unrivaled greatness and congratulate the exposition upon having secured him for the assisting artist at the inaugural concert,” reported the Chicago Tribune, praising the “surpassing beauty and matchless artistic greatness” of his performance.

Later that summer, on August 12, 1893, 8,000 people packed into Festival Hall to hear Antonín Dvořák lead the Orchestra in a “Bohemian Day” concert that included his Eighth Symphony. “As Dvořák walked out upon the stage, a storm of applause greeted him,” reported the Tribune. “For nearly two minutes the old composer [age fifty-one!] stood beside the music rack, baton in hand, bowing his acknowledgements.” On the second half of the program, Dvořák conducted selections from his Slavonic Dances and closed the program with his overture My Country.

Frank Villella is the director of the Rosenthal Archives. For more information, please visit csoarchives.wordpress.com.
On Sunday, March 18, the Negaunee Music Institute at the CSO presented a concert of thirteen original songs written by parents participating in the Purpose Over Pain project at St. Sabina Church. The parents, each of whom lives in Chicago and has lost a child to gun violence, collaborated with musicians from the London-based Irene Taylor Trust, composer Josh Fink, musicians of the Civic Orchestra of Chicago, and singers Sarah Ponder and Takesha Meshé Kizart to create songs of love and peace in memory of their children.

This event was part of the recently established Initiative for a More Peaceful Chicago, a project—guided by the visionary leadership of Zell Music Director Riccardo Muti and Judson and Joyce Green Creative Consultant Yo-Yo Ma—that seeks to use the musical resources of the CSO to create peace throughout the city.

The inaugural event for this initiative occurred in June 2017, when the Chicago Symphony Orchestra and St. Sabina Church collaborated on a Concert for Peace which drew a packed house, as well as local and national media coverage. The concert, which raised over eighty thousand dollars for the South Side church’s Strong Futures employment program and brought together audience members from over 150 zip codes, featured Ma alongside musicians from the CSO, Civic Orchestra, Chicago Children’s Choir, and the St. Sabina house band. The concert was hosted by St. Sabina pastor Father Michael Pfleger, a champion for Chicago’s fight against gun violence.

This Initiative for a More Peaceful Chicago is as ambitious in scope as it is necessary in practice. The current season has already included numerous musical projects that have engaged young people incarcerated by the Illinois Department of Juvenile Justice, teen parents as part of the Lullaby Project, and over two dozen parents affiliated with Purpose Over Pain.

A second Concert for Peace will take place at St. Sabina Church on Sunday, June 10, at 4:00 p.m. Tickets are available for purchase on cso.org.
Meet the **MUSICIANS**

**John Hagstrom** Trumpet

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<th><strong>EDUCATION</strong></th>
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<td>Elmhurst, Illinois</td>
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<td>Eastman School of Music</td>
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<td>Wichita State University</td>
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**What work are you looking forward to performing this season?**

Mahler’s Ninth Symphony—it was his final completed symphony and one of the greatest pieces ever written. Mahler had heart problems and sensed somehow that the end was near. In this symphony, he’s taking a look at the finitude of his life. You hear the compositional voice of a man who is looking at his own mortality, and I feel it’s the most beautiful hour of music you’ll ever hear. He has given us a narrative to look back, to look forward, and to find peace at the end.

**In honor of the recent Music In Our Schools Month, what do you think makes a great teacher?**

The best teachers are those that pass on the skill of being a good student, but it’s a lesson that can only be taught when teachers remain good students themselves. When teachers share genuine excitement about their own learning, it helps students take ownership of their progress, too, and commit to something more. A constant recommitment to expect and find more detail and more excellence is also what great music making is all about—and the spirit of what makes the CSO a great orchestra!

**How would you describe what it’s like to be a CSO member?**

Having a job in the CSO is a great honor, but it’s also a tough job. It’s not like winning an Olympic medal, where once you get it you’re forever seen as a champion. As a CSO musician, you have to keep demonstrating superlative skill every single week. Your commitment to excellence does not end after your audition—it’s a way of life.
Meet the MUSICIANS

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

Suzanne Ma-Ebersole Soprano

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<th>HOMETOWN</th>
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<tr>
<td>Seoul, South Korea and Garden Grove, California</td>
<td>2015</td>
<td>California State University, Fullerton University of Michigan, Ann Arbor</td>
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Offstage, I like to . . .
I am a huge sports fan, and, even though I grew up in Southern California, I have been a Bulls fan most of my life. I also love football and box four to five times a week. I picked up crocheting recently, too. Officially obsessed, it has taken over my life and my second bedroom.

One of my favorite quotes: “Don’t let making a living prevent you from making a life.”
—John Wooden

My favorite non-classical music is . . .
A Tribe Called Quest and old-school hip-hop. My favorite music while cleaning is ABBA.

My favorite composer is . . .
Henri Duparc. His songs are beautiful, intimate, full of drama, and most of them are as demanding as arias. As much as I love to sing them, I personally love listening to them with just piano.

What is the most memorable CSC performance or experience?
Prokofiev’s Ivan the Terrible in 2017. Being on stage with Riccardo Muti, over 230 musicians, soloists, and Gérard Depardieu was surreal.

What advice would you give to someone who would like to learn more about classical music?
I think classical music can be overwhelming and intimidating for many people, especially to those who weren’t exposed to it in childhood; it certainly was for me when I attended my first concert in high school. My advice would be to listen and explore all types of classical music. Classical music is for everyone, no matter where you come from or your background.
All former JGB members are invited to a fiftieth anniversary celebration on Tuesday, June 26, 2018, 5:30 to 8:00 p.m., at Symphony Center.

If you are interested in attending or can help locate former JGB members, contact event organizers Denise Stauder or Alan Cravitz at JGB@cso.org.

In December 1968, a group of young professionals became founding members of the new Junior Governing Board, whose purpose was “to increase the interest and participation of young Chicago-area residents in the activities of the Chicago Symphony Orchestra.” The JGB was the forerunner of CSO Associates and the current Overture Council.

JGB volunteers were instrumental in the development and organization of numerous CSO programs and activities, many of which still thrive today: ensemble performances in schools, concerts for high school and university students, and many social events in conjunction with performances in Orchestra Hall and with the Orchestra on tour.

Clockwise from top: JGB members at the forty-fifth anniversary event in May 2013.
PHOTO BY THOMAS H. KIEREN

Associate conductor Henry Mazer speaks with young audience members in the ballroom during a May 1977 JGB-sponsored Music Is the Message concert.
PHOTO BY ROBERT M. LIGHTFOOT III

Founding JGB officers gather for their first meeting in December 1968.
PHOTO BY TERRY’S
What inspires your love of music? How does music fit into and enrich your daily life?
When I was young, I was convinced that I would grow up to be a famous singer, à la Olivia Newton John! Although I was not classically trained, I appreciated the rigorous process of what it takes to be a musician: the memorization, practice, and preparation for performance. As a young adult, I starting attending concerts at the Cleveland Orchestra, and then later, the Kansas City Symphony, and I fell in love with classical music. I really do love music of all genres. I listen to music almost every day, and when I’m at home, I will always choose to listen to music over watching TV.

As a new member of the CSOA Board of Trustees, how has your experience been so far, and what has been your favorite musical experience?
My experience has been terrific. I am most impressed by the level of professionalism demonstrated by my fellow CSOA Trustees; each member conducts themselves with a sense of deep responsibility to an orchestra that is a great cultural treasure. It is clear that the board loves this orchestra and is committed to supporting the CSOA.

Recently, I attended the CSO concert that featured the world premiere of Jennifer Higdon’s Low Brass Concerto. It was amazing! It is a really special thing to have an orchestra performing and presenting innovative contemporary music.

As an executive at Bank of America, and a CSOA trustee, can you speak to the importance of the “Global Sponsorship”?
Bank of America’s partnership with the CSO represents an absolute connection to the community, and our commitment to the arts. The CSOA is a gem—a great cultural asset in the city of Chicago. By making this investment, we demonstrate our commitment to the arts and its ability to connect people across cultures. It’s a huge benefit to the CSOA, and the musicians, but it also helps to enrich the human experience of everyone that is touched by this music—not just in Chicago, but around the country and the world—bringing beauty to millions of people.

Why do you think it is important for the corporate sector to support the arts?
Corporations are made up of diverse people with diverse interests. I think it’s important that a corporation invest in the things that their clients, customers, and employees care about. When a company pays attention and responds by investing thoughtfully in the community, everybody benefits. Individuals can be incredibly philanthropic. Corporations can bring a new level of sustainability in their support of the arts. In doing so, companies use their resources to elevate the arts for the benefit of everyone and send a great message about their commitment to the community.

What are you most looking forward to next season?
I’m excited for the early October program next season with Maestro Muti conducting Beethoven’s Third Piano Concerto and Brahms’s Hungarian Dances. Outside of the classical repertoire, there’s lots to choose from, such as the CSO at the Movies Star Wars: A New Hope in Concert. There’s truly something for everyone. The CSOA does an amazing job of offering a broad range of programs that appeal to a wide audience, reaching across communities and sharing the joy of music.

For further information about joining the CSOA Board of Trustees, contact David Chambers, Vice President for Development at chambersd@cso.org or 312-294-3151.
The important partnership between Bank of America and the CSOA is rooted in the longstanding service of Merrill Lynch executives on the Chicago Symphony Orchestra Association’s Board of Trustees. Bank of America has been a corporate partner of the CSOA since 1988. Today, the CSOA benefits from the volunteer leadership of Trustee Renée Metcalf and Life Trustees John Pratt and Charles Ashby (Chuck) Lewis. The partnership between the CSOA and Bank of America evolved significantly in 2007–08, when Bank of America made key acquisitions and the CSOA made key artistic advancements: Bank of America acquired Chicago’s LaSalle Bank in 2007 and Merrill Lynch in 2008. All three had been corporate partners of the CSOA. The CSOA announced in 2009 that Riccardo Muti would become the CSO’s next music director. Bank of America first became the Global Sponsor of the CSO in Maestro Muti’s inaugural 2010–11 season.

Bank of America’s support has been instrumental in helping the CSOA share its music and mission with the people of Chicago and the world. As the Global Sponsor of the CSO, Bank of America’s contribution provides broad-based support for the concerts and programs of the CSO in Chicago and around the globe. This includes concerts in Chicago, national and international tours, as well as CSO Resound recordings and CSO radio broadcasts (estimated 13 million listeners annually). The Chicago Symphony Orchestra Association is proud to continue this historic partnership and is grateful for Bank of America’s generous support.

Currently in its eighth year, the Bank of America Global Sponsorship of the Chicago Symphony Orchestra represents the largest annual corporate contribution to the CSOA, and one of the most prominent sponsorships in the world of arts and culture.

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Schiff Hardin proudly supports the Chicago Symphony Orchestra for delivering musical excellence to Chicago and the Midwest. As partners, we are committed to bringing communities together to celebrate and serve.

PwC is proud to support the Chicago Symphony Orchestra, a vital and world-class artistic institution that has enhanced Chicago’s cultural community since 1891. The CSO’s long-standing tradition of excellence is legendary, and we applaud its efforts during another exciting season.

The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO Harris Bank is pleased to help play a role in strengthening the CSO. During a year in which BMO is celebrating its bicentennial, we are honored to continue our sponsorship of one of our city’s greatest cultural legacies.

Allstate applauds the CSO for its commitment to community and educational programs that enrich our hometown of Chicago. We are a proud supporter of the Negaunee Music Institute at the CSO, as we believe that good starts young.
Paul M. Angell Family Foundation

The Chicago Symphony Orchestra Association is deeply grateful to the Paul M. Angell Family Foundation for seven years of generous support of Chicago Symphony Orchestra and Negaunee Music Institute programs. Grants from the Angell Foundation have underwritten scholarships for Civic Orchestra of Chicago pre-professional musicians, supported the Institute’s partnerships with Chicago Public Schools engaging both teachers and students, and supported the programs and performances of the Orchestra. During the 2015–16 season, the Angell Foundation generously granted the CSO a multi-year gift supporting general operations, celebrating the CSO’s 125th anniversary season.

The Paul M. Angell Family Foundation is a philanthropic leader supporting conservation, performing arts, and social causes through grants to organizations across the Greater Chicagoland area, nationally, and internationally. Honoring Paul M. Angell, the Foundation supports organizations and activities that are emblematic of Mr. Angell’s character and sensitive to his concerns in the certain knowledge that change for the better in society is best gained through the constructive involvement of its individual citizens.

The support of the Paul M. Angell Family Foundation reinforces the CSO’s cultural leadership in our city and our nation and its service as our greatest musical ambassador to the world. Through generous gifts such as these, the Orchestra continues to present the most outstanding concerts, meaningful education activities, and resonant community engagement programs to audiences at Symphony Center, across Chicago, and around the world. The CSOA remains deeply appreciative to the Paul M. Angell Foundation for their many years of support and generosity.
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 Chair: Timothy A. Duffy, Vice Chair of the Annual Fund: Charles Emmons Jr., Vice Chair of Member Engagement: Eric Kalnins, Vice Chair 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

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**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: Claretta 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 csolatinoalliance@cso.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

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

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

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

The Volunteer Programs office is located at 67 East Adams, 6th Floor
Phone 312-294-3160
Jazz:
May 18
Terence Blanchard
featuring
The E-Collective
- Antonio Sánchez & Migration

Chamber Music:
May 20
south shore cultural center
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
Esa-Pekka Salonen conductor
Mitsuko Uchida piano

CSO:
May 31–June 3
Beethoven 4 & Music from Wagner's Tannhäuser & Die Meistersinger von Nürnberg
Marek Janowski conductor

Jazz:
June 1
Dee Dee Bridgewater's Memphis - The Legendary Count Basie Orchestra directed by Scotty Barnhart

Civic Orchestra:
June 4
Bernstein Symphony No. 1 & Holst The Planets
Francesco Lecce-Chong conductor
Maya Lahyani mezzo-soprano
Women of Bella Voce chorus
Andrew Lewis artistic director

CSO:
June 7–9
Mandolin Masterpieces with Avi Avital
Giovanni Antonini conductor and flautino
Avi Avital mandolin

Chamber Music:
June 10
fullerton hall, art institute of chicago
Trailblazing American Artists
Lincoln Quartet
Lei Hou violin
Qing Hou violin
Lawrence Neuman viola
Kenneth Olsen cello
Works by Haydn, Walker, Chihara & Schubert

Piano:
June 10
Martin Helmchen
Works by Schumann & Beethoven

CSO:
June 11
Gregory Porter sings Nat King Cole and Me
with the CSO and Special Guest Marc-André Hamelin Performs Rhapsody in Blue
Edwin Outwater conductor

CSO:
June 14–16
Shostakovich Cello Concerto No. 2 & Prokofiev Symphony No. 3
Riccardo Muti conductor
Yo-Yo Ma cello

CSO:
June 21–24
Muti Conducts Rossini Stabat mater
Riccardo Muti conductor
Krassimira Stoyanova soprano
Ekaterina Gubanova mezzo-soprano
Dmitry Korchak tenor
Enea Scala tenor
Eric Owens bass-baritone
Chicago Symphony Chorus
Duain Wolfe chorus director

Film:
June 27–30
Star Wars: A New Hope In Concert
Chicago Symphony Orchestra
Richard Kaufman conductor

For complete programming, visit cso.org.
Emmanuel Krivine Conductor
Isabelle Faust Violin
Paul Jacobs Organ

Brahms
Tragic Overture, Op. 81

Schumann
Violin Concerto in D Minor
In powerful motion, but not too fast
Slow—
Lively, but not fast
ISABELLE FAUST

First Chicago Symphony Orchestra subscription concert performances

INTERMISSION

Saint-Saëns
Symphony No. 3 in C Minor, Op. 78 (Organ)
Adagio—Allegro moderato—Poco adagio
Allegro moderato—Presto—Maestoso—Allegro
PAUL JACOBS

These violin concerto performances have been enabled by the Paul Ricker Judy Fund.
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The Chicago Symphony Orchestra is grateful to WBBM Newsradio 780 and 105.9 FM for their generous support as media sponsor of the Tuesday series.
This program is partially supported by a grant from the Illinois Arts Council Agency.
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UNITED AIRLINES

for its generous support as the
Official Airline of the CSO.
Johannes Brahms
Born May 7, 1833; Hamburg, Germany
Died April 3, 1897; Vienna, Austria

**Tragic Overture, Op. 81**

Many composers, unable to clear the sounds of music from their heads, have done their best work on summer holiday. The bulk of Mahler’s output was composed in various summer houses. Brahms also found life during the regular season too busy to allow substantial composition; vacation brought the work he loved best. In the summer of 1880, he went to Bad Ischl, one of his favorite resorts. (A few summers later, Mahler would bicycle there from his retreat on the Steinberger See to meet Brahms for a cup of coffee and to compare notes and share comments—as well as a certain bewilderment—about each other’s music.) The weather at Bad Ischl was remarkably bad the summer of 1880, and even though Brahms missed the clear skies and the chance to take long daily walks, he found the inspiration to write two concert overtures—the only two of his career—that are known as *Academic Festival* and *Tragic*. At summer’s end, Brahms and Clara Schumann played through the two overtures as piano duets; Clara found them both magnificent.

We know that Brahms wrote the cheerful *Academic Festival* Overture in gratitude for the honorary doctorate given him by the University of Breslau the previous year—his first word of thanks had been a perfunctory postcard; but he was vague about the origins of the *Tragic* Overture, telling his friend Fritz Simrock that he composed it simply to satisfy the melancholy side of his nature. Brahms never confirmed the popular story that the overture had been written years before, on a commission from Vienna’s Burgtheater for incidental music to Goethe’s *Faust*, though sketches later surfaced showing a substantial portion of the *Tragic* Overture (in a different key) mixed with drafts for the *Liebeslieder* Waltzes, op. 52, and the Alto Rhapsody—placing it more than a decade earlier.

On several occasions, Brahms claimed he had no particular tragedy in mind; he was even indifferent to the title, telling the conductor Bernhard Scholz that either *tragic* or *dramatic* would do. There is nothing half-hearted in the music, however—certainly not in the powerful opening, with its drama of major versus minor, nor in the glorious second theme, one of Brahms’s loveliest melodies. The orchestration is imaginative and deft (though not so

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**COMPOSED**
1880

**FIRST PERFORMANCE**
December 26, 1880; Vienna, Austria

**INSTRUMENTATION**
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
13 minutes

**FIRST CSO PERFORMANCES**
March 2 and 3, 1894, Auditorium Theatre. Theodore Thomas conducting
July 2, 1944, Ravinia Festival. Pierre Monteux conducting

**MOST RECENT CSO PERFORMANCES**
September 17, 18, 19, and 22, 1992, Orchestra Hall. Daniel Barenboim conducting
June 27, 1995, Ravinia Festival. Zubin Mehta conducting

**CSO RECORDINGS**
1941. Frederick Stock conducting. Columbia
1957. Fritz Reiner conducting. RCA
grand as in the *Academic Festival*, the most richly scored work of Brahms’s career; the horns play important roles throughout; and even the piccolo is indispensable to Brahms’s ear for orchestral color, though it plays for just fifteen of the overture’s 429 measures. There is a remarkable and beautiful moment when the music slows to half-time, and the first theme emerges, transformed, in the solo horn and trombone.

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**Robert Schumann**  
*Violin Concerto in D Minor*

On September 30, 1853, an unknown, twenty-year-old composer named Johannes Brahms showed up unannounced at the home of Robert and Clara Schumann. He came with an introduction from the great violinist Joseph Joachim, for whom Robert was then writing a concerto. The following day, Schumann noted in his journal, “The Violin Concerto is finished. A visit from Brahms (a genius).” Brahms’s visit, and Schumann’s immediate publicizing of his extraordinary talent, is one of the most celebrated stories in music. But the Violin Concerto remained unknown for more than eighty years.

There are few mysteries in music as odd as the neglect and eventual rediscovery of this violin concerto. To understand how a major work by an established composer came to be completely forgotten, we must turn to the circumstances of its composition in 1853, a time that brings together all the players who had a role in determining its fate. (Schumann himself probably guessed that his score would eventually surface someday, for he was, after all, the one responsible for unearthing Schubert’s *Great C major symphony* in 1839 and overseeing its posthumous premiere.)

It was Joachim, the young superstar, who asked Schumann to write him a concerto.

**COMPOSED**  
September–October 1853

**FIRST PERFORMANCE**  
November 26, 1937; Berlin, Germany

**INSTRUMENTATION**  
solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

**APPROXIMATE PERFORMANCE TIME**  
30 minutes

**FIRST CSO PERFORMANCES**  
July 19, 1996, Ravinia Festival.  
Christian Tetzlaff as soloist,  
Christoph Eschenbach conducting  

These are the first Chicago Symphony Orchestra subscription concert performances.
Schumann apparently agreed at once. He had been highly impressed with Joachim’s performance of Beethoven’s Violin Concerto in 1851, and he was even more enthusiastic after Joachim visited him in Düsseldorf in August 1853 and they spent two days together playing chamber music. Schumann began composing the new concerto on September 21 and completed it in just thirteen days, interrupted in the final stretch by Brahms’s visit. (Schumann’s journal indicates that the piece was finished on October 1, but it apparently took him two more days to complete the orchestration.) In January, when Robert and Clara went to Hanover, where Joachim had put together a weeklong Schumann festival, the violinist read through the new concerto at a rehearsal with orchestra. But he was ill-prepared and tired from his demanding concert schedule, and neither he nor the Schumanns were happy with the concerto’s dry run.

Over the next months, Robert’s mental state deteriorated rapidly, and on March 4, only days after he attempted suicide, he was institutionalized at Endenich—an eight-hour carriage ride from Düsseldorf, where the Schumanns made their home. Joachim wrote to Schumann, saying that he now knew the concerto better—“I did it such injustice,” he said of the Hanover reading—and offered to come to Endenich and play it for him again. Joachim did visit Schumann in the asylum twice, but apparently the concerto was never mentioned. In September 1855, Joachim played the concerto again, this time privately with Clara at the piano (the occasion, sadly, was her fifteenth wedding anniversary), but he never performed it in public. After Robert died in July 1856—Clara and Brahms were at his bedside—the Violin Concerto was all but forgotten.

Some two decades later, when Clara undertook the publication of a complete edition of Schumann’s music, she, along with Joachim and Brahms (they all had remained close friends), seriously considered including the Violin Concerto. But ultimately they agreed that it shouldn’t be published—that it was a painful reminder of the composer’s tragic decline and evidence of his failing creativity. Joachim kept the manuscript of the concerto until his death. When Andreas Moser, who was writing a biography of Schumann, contacted Joachim for information on the unperformed score, Joachim replied that while “certain pages (how could it be otherwise?) testify to the deep sensibility of the composer, this by contrast unhappily makes the weaker parts more evident.” (Moser reprinted Joachim’s letter in his book, only increasing speculation about the validity of the violinist’s judgment.) After Joachim’s death in 1907, his son sold the manuscript to the Prussian State Library in Berlin on the condition that it not be published until 1956, a century after Schumann’s death.

In 1933, in a final twist of fate that today would merit front-page coverage in the National Enquirer, one of Joachim’s great-nieces, Jelly d’Arányi, herself a fine violinist, claimed she had been in touch with the spirit of Joachim, who told her about an unknown violin concerto that Schumann had composed eighty years earlier and asked her to track it down. In subsequent communications with Jelly, Joachim confessed that he had been “far too intolerant,” and gave his blessing to have the work performed. (He never explained why he hadn’t mentioned the concerto to her while he was still alive.) Willy Strecker, of the B. Schott Söhne publishing house, soon joined forces with d’Arányi and together they convinced Joachim’s son to release the concerto.

A copy of the manuscript was sent to Yehudi Menuhin, who immediately recognized the worth of the “discovery,” and agreed to give the premiere in San Francisco. But Germany’s highest musical official refused to relinquish the honor of an important Schumann premiere to a Jewish violinist in America, and so the first
performance took place in Berlin, played by Georg Kulenkampff (Germany’s leading violinist at the time) in November 1937. A month later, Menuhin gave the American premiere, and d’Arányi herself gave the first performance in England in February 1938. Although the Schumanns’ youngest daughter, Eugenie, then in her late eighties, protested the performance and publication of the score, she could do nothing at this point to keep her father’s sole violin concerto from the public.

The Violin Concerto is Schumann’s last major completed piece. As a result, the work is still sometimes thoughtlessly dismissed as an example of Schumann’s diminished creativity at the end of his life, despite the evidence of the music itself. It also has taken time for musicians to overturn the professional judgment of Joachim, Brahms, and Clara Schumann—the three musicians who knew Robert Schumann best.

Of Schumann’s three concertos, the D minor violin concerto is the most classical in form. The opening movement is a large, magnificent piece, launched by one of Schumann’s most expansive and energetic themes. Even Joachim admitted the beauty of the lovely, lyrical second theme in the relative major. The solo violin writing is imaginative and deeply expressive, but it’s far from idiomatic, which apparently troubled even as fine a violinist as Joachim. For the premiere, Kulenkampff hired Paul Hindemith to rewrite the solo part to make it more conventional (and easier to play). Hindemith, already a champion of Schumann’s late works, probably agreed because he wanted to help promote the concerto as an important and brilliant score. (Subsequent performances, including Menuhin’s and d’Arányi’s, restored Schumann’s original solo part.)

The brief slow movement is one of Schumann’s most intimate creations—a subdued dialogue between the soloist and gently syncopated orchestral music. It moves directly into the finale, a stately polonaise that carries Schumann’s careful warning, “Lively, but not fast,” accompanied by a slow metronome marking. This is a joyous and festive movement, but Schumann wanted to make certain that it would lose none of its power and majesty.

Camille Saint-Saëns
Born October 9, 1835; Paris, France
Died December 16, 1921; Algiers, Algeria

Symphony No. 3 in C Minor, Op. 78 (Organ)

Although Franz Liszt never heard this piece—it was premiered in London two months before his death—he had admired the score during his last visit to Paris, while Saint-Saëns was still working on it. In July 1886, when Saint-Saëns learned that Liszt had died (in Bayreuth, where he had gone to visit his daughter Cosima Wagner and to attend Tristan and Isolde and Parsifal), he decided to publish this new symphony with a dedication to the older composer’s memory.

Liszt’s music served as a model to Saint-Saëns throughout his career. The unconventional form of this C minor symphony, with two movements folded into each of its two main sections, and its use of a signature theme that is transformed as the work proceeds, are clearly indebted to the innovations of Liszt’s own scores. Saint-Saëns may even have taken the idea of including the organ in a piece of symphonic music from one of Liszt’s tone poems, The Battle of the Huns.

(Saint-Saëns never misunderstood Liszt’s true importance to the history of music: “The world
persisted to the end,” he wrote, “in calling him the greatest pianist in order to avoid the trouble of considering his claims as one of the most remarkable of composers.”)

Saint-Saëns’s own musical life had a Mozartean beginning. At the age of two, as he later recalled, he observed “the symphony of the kettle,” with “its slow crescendo so full of surprises, and the appearance of a microscopic oboe whose sound rose little by little until the water had reached a boiling point.” At four, he performed part of one of Beethoven’s violin sonatas in a Paris salon, and he began to compose at six. He made his public debut in the Salle Pleyel in Paris at ten, playing a piano concerto by Mozart and a movement from Beethoven’s C minor piano concerto, and offering, as an encore, to perform from memory any one of Beethoven’s thirty-two sonatas the audience requested. “This young man knows everything, but he lacks inexperience,” Berlioz wrote.

Saint-Saëns quickly grew into an artist of maturity and taste, both as a performer and as a composer. Berlioz called him “an absolutely shattering master pianist,” and Proust wrote that his playing was free of the “writhings, shakings of the head, and tossing of hair that adulterate the purity of music with the sensuality of dance.” (Saint-Saëns played his Second Piano Concerto with the Chicago Symphony Orchestra in November 1906.)

Saint-Saëns lived a full half century longer than Mozart, however, and he kept composing and performing to the very end. (He played in public for the last time just four months before his death.) His career is one of music’s longest and most productive. During his lifetime, composers as diverse as Mahler, Tchaikovsky, and Debussy were born and died. When Saint-Saëns himself died, at eighty-six, he had made his mark as a writer of operas, symphonies, concertos, and a treasure trove of smaller miscellaneous pieces. Today the public knows but a mere sliver of this vast output—particularly the Carnival of the Animals he never took seriously and refused to publish; two or three of his concertos; Samson and Delilah (alone of his dozen operas); and this, the so-called Organ Symphony.

This symphony was popular from the start. After Saint-Saëns conducted the Paris premiere, Charles Gounod remarked “There goes the French Beethoven!”—an indication more of Saint-Saëns’s status at the time rather than a true barometer of his musical vision or depth. Saint-Saëns himself recognized that his considerable gifts—including a genuine flair for sumptuous orchestral color, suave and unforgettable melody, and brilliant craftsmanship—while untouched by most of his contemporaries, were not those of a pioneer. “First among composers of the second rank,” was, reportedly, his own

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<tr>
<th>COMPOSED</th>
<th>1886</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>May 19, 1886. The composer conducting</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, bass drum, solo organ, piano, strings</td>
</tr>
<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>34 minutes</td>
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<tr>
<td>FIRST CSO PERFORMANCES</td>
<td>October 30 and 31, 1891, Auditorium Theatre. Clarence Eddy as soloist, Theodore Thomas conducting August 8, 1937, Ravinia Festival. Frederick Stock conducting</td>
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<tr>
<td>MOST RECENT CSO PERFORMANCES</td>
<td>July 21, 2007, Ravinia Festival. Stephen Alltop as soloist, Andrew Litton conducting March 6, 7, and 8, 2014, Orchestra Hall. Paul Jacobs as soloist, Charles Dutoit conducting</td>
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<tr>
<td>CSO RECORDINGS</td>
<td>1975. Gaston Litaize as soloist, Daniel Barenboim conducting. Deutsche Grammophon</td>
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surprisingly honest and self-effacing, if off-hand evaluation.

Neither a conventional symphony nor a true tone poem, the Organ Symphony borrows elements from both traditions. The form itself is unusual. “This symphony is divided into two parts,” Saint-Saëns wrote at the time of the premiere. “Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Poco adagio, and the scherzo is connected by the same process to the finale.”

In other words, more experimentation with the standard chapters of symphony and sonata—with the fusing of movements and the blurring of dividing lines—of the sort begun earlier in the nineteenth century and vigorously pursued by Liszt in particular.

The score opens with a brief, slow introduction—just long enough to announce a rising four-note motif that is Saint-Saëns’s main musical material. This theme is already changed, in character if not in content, by the first agitated measures of the main Allegro section that follows. A second, more lyrical melody eventually is combined with the main motif before the music loses momentum as it prepares the way for the Poco adagio, reached without pause. Here, an “extremely peaceful, contemplative theme,” as the composer described it, is presented low in the strings over soft organ chords. The calm and beauty are eventually disturbed, though not shattered, by the turbulence of the Allegro. The two dissimilar musical worlds coexist happily by the end of the movement, when nervous pizzicato triplets from the Allegro accompany the Poco adagio’s serene and untroubled melody.

The second movement begins with a scherzo-like tempestuous transformation of the symphony’s main material, dispelled briefly by “arpeggios and scales, swift as lightning,” on the piano. (Saint-Saëns himself was a highly accomplished performer on the piano and organ, and this symphony includes substantial and prominent roles for both instruments, although it is the organ, so unexpected in a symphony, that has given the work its popular subtitle.) This peculiar combination of fury and “tricky gaiety” is later undercut by a powerful, “grave, austere” theme in the trombones, tuba, and basses.

“There is a struggle for mastery,” Saint-Saëns writes, “which ends in the defeat of the restless, diabolical element.”

This solemn theme rises “and rests there as in the blue of a clear sky,” signaling a significant change in the symphony’s direction. A mighty chord from the full organ “announces the approaching triumph of calm and lofty thought.” The initial theme, now entirely transformed by the strings and shimmering piano chords, leads into a development of majesty, energy, and lyricism. There are several detours—including an unexpected pastoral episode for oboe, flute, english horn, and clarinet—and further transformations, but Saint-Saëns’s triumphant, heaven-storming destination is now in sight.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Emmanuel Krivine is respected as one of the world’s most distinguished conductors, whose elegant and colorful interpretations have made him a favorite with leading orchestras and soloists around the world.

Regarded as one of the foremost French musicians today, Krivine has held a number of important positions in France; in September 2017 he took up the post of music director of the Orchestre National de France, its first French music director in over forty years. He is a passionate educator who regularly conducts orchestras of young musicians, and in 2004 he created a period-instrument ensemble, La Chambre Philharmonique, now one of the most important groups of its kind.

Born in Grenoble, France, of Russian and Polish descent, Emmanuel Krivine began his career as a violinist. He was awarded first prize of the Paris Conservatory at the age of sixteen and became a scholar at the Queen Elisabeth Music Chapel in Belgium, studying with Henryk Szeryng and Yehudi Menuhin, and winning many prestigious awards. After a decisive meeting with Karl Böhm in 1965, he increasingly devoted himself to conducting. He was principal guest conductor of the Orchestre Philharmonique de Radio France from 1976 until 1983, and music director of the Orchestre National de Lyon from 1987 until 2000. He also served as music director of the Orchestre Français des Jeunes for eleven years between 1984 and 2004 and as music director of the Orchestre Philharmonique du Luxembourg from 2006 to 2014.

Emmanuel Krivine has conducted the world’s finest orchestras, including the Berlin Philharmonic, the Royal Concertgebouw–Amsterdam, the London Symphony and London Philharmonic orchestras, and the Leipzig Gewandhaus Orchestra and Tonhalle-Orchester Zürich. In North America, he has led the Cleveland and Philadelphia orchestras; the Boston and National symphony orchestras; the Los Angeles Philharmonic; and the Chicago Symphony Orchestra, where he made his debut in 2016–17. He also has worked with the Sydney, Melbourne, and NHK–Tokyo symphony orchestras. A passion for working with chamber orchestras has led to tours with the Chamber Orchestra of Europe and the Mahler Chamber Orchestra; he became principal guest conductor of the Scottish Chamber Orchestra in 2015.

During the 2017–18 season, Krivine and the Orchestre National de France mark the 100th anniversary of the death of Claude Debussy in 2018 and perform in concerts around France and Switzerland, including the Aix-en-Provence Easter Festival, the Settimane Musicali of Ascona, and Les Grands Interprètes Toulouse; and work with top soloists including Martha Argerich, Jean-Yves Thibaudet, Renaud Capuçon, Francesco Piemontesi, and Maxim Vengerov. La Chambre Philharmonique has gained recognition with its award-winning recordings on Naïve, including most recently Beethoven’s complete symphonies, awarded Editor’s Choice by Gramophone magazine. His discography also includes recordings with the Orchestre Philharmonique du Luxembourg, Chamber Orchestra of Europe with Maria João Pires, London Symphony with Vadim Repin, and the Orchestre National de Lyon released on labels including Deutsche Grammophon, Erato, and Naïve.

FIRST CSO PERFORMANCES
November 17 18, 19, and 22, 2016, Orchestra Hall. Liszt’s Les préludes, Prokofiev’s Piano Concerto no. 2 with Denis Kozhukhin, and Dvořák’s Symphony no. 8

MOST RECENT CSO PERFORMANCES
March 8, 9, 10, and 11, 2018, Orchestra Hall. Rimsky-Korsakov’s orchestration of Mussorgsky’s Prelude to Khovanshchina, Shostakovich’s Violin Concerto no. 1 with Leonidas Kavakos, Berlioz’s Royal Hunt and Storm from Les Troyens, and Debussy’s La mer
Isabelle Faust captivates listeners with her outstanding interpretations based on the historical context of each work and faithful renditions based on current scholarship. Her repertoire encompasses music by composers from Biber to Lachenmann.

After winning the Leopold Mozart and Paganini competitions at a very early age, Faust soon made regular guest appearances with the world’s major orchestras, including the Berlin Philharmonic, Boston Symphony Orchestra, NHK Symphony Orchestra–Tokyo, Chamber Orchestra of Europe, and Freiburg Baroque Orchestra. In addition, she has enjoyed collaborations with such conductors as Claudio Abbado, Giovanni Antonini, Frans Brüggen, Sir John Eliot Gardiner, Bernard Haitink, Daniel Harding, Philippe Herreweghe, Andris Nelsons, and Robin Ticciati.

Isabelle Faust’s artistic curiosity includes music from all eras. In addition to her concerto repertoire, she also plays such chamber works as Schubert’s Octet on period instruments and Kurtág’s Kafka Fragments with Anna Prohaska or Stravinsky’s The Soldier’s Tale with Dominique Horwitz. Premieres of works by Péter Eötvös, Ondřej Adámek, Marco Stroppa, and Beat Furrer are in preparation for upcoming seasons.

Faust’s numerous recordings, unanimously praised by critics, have received the Diapason d’Or, ECHO Klassik Award, Gramophone Award, the Choc de l’Année, and other prizes. Her most recent include Mozart’s violin concertos with the ensemble Il Giardino Armonico under the direction of Giovanni Antonini and the Freiburg Baroque Orchestra under Pablo Heras-Casado. Other recordings include Bach’s sonatas for unaccompanied violin as well as violin concertos by Beethoven and Berg under Abbado and Beethoven’s complete sonatas for violin and piano, among other pieces. She works closely with pianist Alexander Melnikov as a partner in chamber music.

This season, Isabelle Faust is artist-in-residence at the Wigmore Hall in London.

These concerts mark Isabelle Faust’s debut with the Chicago Symphony Orchestra.
The only organist to win a Grammy Award (for Messiaen’s *Livre du Saint Sacrement*), and an important influence in the revival of symphonic works featuring the organ, Paul Jacobs delights audiences, colleagues, and critics alike with imaginative interpretations and charismatic stage presence. He is a true innovator in the advocacy of organ repertoire, performing and encouraging the composition of new works.

Prior to this week with the Chicago Symphony Orchestra, Paul Jacobs was the featured soloist at the final concert of the Cleveland Orchestra’s weeklong festival exploring ecstasy in music, playing Liszt’s Fantasy and Fugue on the chorale *Ad nos, ad salutarem undam*, having performed Stephen Paulus’s Grand Concerto for Organ and Orchestra with the Cleveland Orchestra earlier in the season. In the coming weeks, he joins the Philadelphia Orchestra and Yannick Nézet-Séguin on tour to Luxembourg and Brussels in addition to Hamburg’s recently opened Elbphilharmonie.

Paul Jacobs began the 2017–18 season with a performance of Lou Harrison’s Concerto for Organ and Percussion with Third Coast Percussion in a centennial celebration of the composer at the Toledo Museum of Art followed by a week in Shanghai, where he was president of the jury for the first Shanghai International Organ Competition and presented a recital at the Shanghai Oriental Art Center. Other highlights of the season include recording Saint-Saëns’s *Organ* Symphony with the Utah Symphony; a solo recital presented by the San Francisco Symphony in Davies Symphony Hall; Sir James MacMillan’s *Scotch Bestiary* with the Philadelphia Orchestra; and a concert of three organ concertos at the historic Trinity Wall Street St. Paul Chapel in New York’s Lower Manhattan, celebrating the 250th year of the chapel and the installation of a new organ.

Last season, Jacobs premiered a new organ concerto by Christopher Rouse, which was dedicated to him and co-commissioned by the Philadelphia Orchestra conducted by Yannick Nézet-Séguin, the National Symphony Orchestra led by Gustavo Gimeno, and the Los Angeles Philharmonic under David Robertson.

**FIRST CSO PERFORMANCES**
November 4, 5, and 6, 2010, Orchestra Hall. Copland’s Symphony for Organ and Orchestra, Michael Tilson Thomas conducting

**MOST RECENT CSO PERFORMANCES**
March 5, 6, 7, and 8, 2014, Orchestra Hall. Saint-Saëns’s Symphony no. 3, Charles Dutoit 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 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.

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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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Meridian String Quartet
Cornelius Chiu violin
Kozue Funakoshi violin
Danny Lai violin
Daniel Katz cello
Works by Bartók & Brahms

Civic Orchestra: June 4
Bernstein Symphony No. 1
& Holst The Planets
Francesco Lecce-Chong conductor
Maya Lahyani mezzo-soprano
Women of Bella Voce chorus
Andrew Lewis artistic director

COS: May 31–June 3
Beethoven 4 & Music from
Wagner's Tannhäuser & Die Meistersinger von Nürnberg
Marek Janowski conductor

Jazz: June 1
Dee Dee Bridgewater's Memphis
The Legendary Count Basie Orchestra directed by Scotty Barnhart

COS: June 10
Martin Helmchen
Works by Schumann & Beethoven

COS: June 11
Gregory Porter sings Nat King Cole and Me
with the COS and Special Guest Marc-André Hamelin Performs Rhapsody in Blue
Edwin Outwater conductor

COS: June 14–16
Shostakovich Cello Concerto No. 2 & Prokofiev Symphony No. 3
Riccardo Muti conductor
Yo-Yo Ma cello

COS: June 21–24
Muti Conducts Rossini Stabat mater
Riccardo Muti conductor
Krassimira Stoyanova soprano
Ekaterina Gubanova mezzo-soprano
Dmitry Korchak tenor
Enea Scala tenor
Eric Owens bass-baritone
Chicago Symphony Chorus
Duain Wolfe chorus director

Film: June 27–30
Star Wars: A New Hope In Concert
Chicago Symphony Orchestra
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<td><strong>LEADERSHIP CIRCLE</strong></td>
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<tr>
<td>$2,500,000–$4,999,999</td>
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<tr>
<td>Anonymous (2)</td>
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<tr>
<td>Randy L. and Melvin R. Berlin</td>
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<tr>
<td>The Clinton Family Fund</td>
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<tr>
<td>Estate of Nelson D. Cornelius</td>
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<td>The Crown Family</td>
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<td>The Grainger Foundation</td>
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<td>Richard and Mary L. Gray</td>
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<td>Marguerite DeLany Hark</td>
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<td>The Irving Harris Foundation, Joan W. Harris</td>
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<td>The Kapnick Family</td>
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<td>Margot and Josef Lakonishok</td>
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<td>Jim and Kay Mabie</td>
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<td>Estate of Claire Bastian Maynard</td>
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<td>The Robert R. McCormick Foundation</td>
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<td>Cathy and Bill Osborn</td>
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<td>Estate of Virginia H. Rogers</td>
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<td>Cynthia M. Sargent</td>
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<td>Estate of Florence Sewell</td>
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<td>Estate of Louise Benton Wagner</td>
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