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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 humoresques 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.

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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.
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 CSOA 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

**HOMETOWN**
Elmhurst, Illinois

**YEAR JOINED THE CSO**
1996

**EDUCATION**
Eastman School of Music
Wichita State University

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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 finality 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

HOMETOWN
Seoul, South Korea and
Garden Grove, California

YEAR JOINED THE CSC
2015

EDUCATION
California State University, Fullerton
University of Michigan, Ann Arbor

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.
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.

Global Sponsor of the CSO

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To learn more about joining the CSOA as a corporate partner, please contact Katie Tuttle, Director of Corporate Development at tuttlek@cso.org or 312-294-3153.
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BMO Harris Bank

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.

STEVE SHEBIK, VICE CHAIR
Allstate Insurance Company

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.

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**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.

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Avi Avital
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Variations on a Theme by Joseph Haydn, Op. 56a

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Piano Concerto No. 3
Allegretto
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**INTERMESSION**

**Schoenberg**
Transfigured Night, Op. 4
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Johannes Brahms  
Born May 7, 1833; Hamburg, Germany  
Died April 3, 1897; Vienna, Austria

Variations on a Theme by Haydn, Op. 56a

We now know that Haydn had nothing to do with these magnificent variations. Brahms didn’t realize that, although his achievement of turning an obscure tune into one of the most beloved themes in music is surely more significant than its pedigree. Brahms’s friend Carl Ferdinand Pohl, the author of an important early biography of Joseph Haydn, first showed Brahms the theme he would later make famous. Brahms had always been interested in older music, and he studied the six recently discovered wind serenades Pohl attributed to Haydn with an unusually educated eye. The second movement of one, in B-flat major, particularly attracted him. He wrote it out and filed it under “copies of outstanding masterpieces of the sixteenth–eighteenth centuries for study purposes” that he had been compiling for years. Brahms wrote the words “Chorale Saint Antoni” next to the theme.

In May 1873, Brahms started to compose a set of variations on the Saint Anthony theme. Although historians suspect that he was planning an orchestral work from the start, Brahms wrote his variations for two pianos. On August 20, he and Clara Schumann played through the work together. (Brahms often offered Clara sneak previews of his new works; he would send her a manuscript in the mail, the ink scarcely dry, or invite her to read the music at the piano with him, valuing her opinion as well as her company, if not the intimacy of a shared piano bench. The nature of their relationship after the death of Clara’s husband Robert in 1856 still invites speculation.) Sometime that summer, Brahms also began an orchestral version of these variations and sent the finished score to his publisher Simrock on October 4. The work was performed on November 2 by the Vienna Philharmonic with the composer conducting, to a rapturous reception.

The two versions are identical in content, but not importance—one is Brahms’s last major work for piano, the other his first composition for orchestra without a soloist. With this score, Brahms signaled his move from the personal world of chamber music to the public stage; this marked a turning point in his career. It was a move he had long been struggling to make, although with great caution. The two orchestral

Above: Brahms, ca. 1873

COMPOSED  
summer 1873

FIRST PERFORMANCE  
November 2, 1873; Vienna, Austria

INSTRUMENTATION  
two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, triangle, strings

APPROXIMATE PERFORMANCE TIME  
19 minutes

FIRST CSO PERFORMANCES  
February 3 and 4, 1893, Auditorium Theatre. Theodore Thomas conducting  
July 14, 1938, Ravinia Festival. Willem van Hoogstraten conducting

MOST RECENT CSO PERFORMANCES  
April 11, 13, 14, and 15, 2006, Orchestra Hall. Paavo Järvi conducting  
July 18, 2013, Ravinia Festival. James Conlon conducting

CSO RECORDINGS  
1962. Leopold Stokowski conducting. VAI (video)  
1993. Daniel Barenboim conducting. Erato
serenades composed in the late 1850s are really chamber music on a large scale. The D minor piano concerto completed around the same time is the first work in which Brahms confronted the full resources of the nineteenth-century orchestra, though that piece also was first conceived for the more familiar sound of two pianos. Brahms refined his art of orchestration with the accompaniments to A German Requiem, completed in 1869, and several smaller choral works. The Haydn Variations are the breakthrough, as well as one last testing of the waters before Brahms finished the symphony that had been in the works for nearly two decades.

Brahms begins with Haydn’s theme, gently mimicking the original scoring for oboes, bassoons, horns, and the obsolete serpent, a kind of bass horn (Brahms substitutes the contrabassoon). It’s easy to see what attracted him to this genial, striding theme, with its catchy five-measure phrases (switching midway through to more conventional groups of four). Eight variations and a finale follow. As the work proceeds, Brahms takes over and Haydn gradually disappears. The theme, too, sometimes seems to get lost in the crowd, though we never doubt its presence. (The critic Eduard Hanslick once said that the theme in certain variations by Brahms was as difficult to recognize as the face behind the composer’s new beard.)

Brahms carefully paces his eight variations. The first three are energetic; the fourth, in the minor mode, slows to andante (but con moto—this isn’t a slow movement). Variations five and six pick up the tempo: five is a nimble scherzo; six, with its galloping rhythms and wild horns, recalls hunting music. Variation seven backs off both in tempo and dynamic—it is a delicate siciliana, the only variation slower than the theme. Variation eight, back in a minor key, is quick, quiet, and suspenseful—the perfect prelude to a grand finale.

Brahms, who often is considered a true conservative, does something utterly new in this finale. From the original theme he fashions a five-measure bass line that he repeats, unchanged, seventeen times—the strictness of that formula inspiring him to new heights of invention. This set of variations within another creates a magnificent sense of excitement as Brahms builds toward a final statement (exuberantly welcomed by the patient triangle) of the theme he thought he borrowed from Haydn.

A final word, then, about the title. As Haydn research took off in the middle of the twentieth century, scholars began to doubt the authenticity of the serenades Pohl discovered. It is now believed that Brahms’s beloved theme is the work of Haydn’s star pupil, Ignaz Pleyel. No one has ever discovered the precise source or meaning of the Saint Anthony Chorale subtitle, although that didn’t deter the otherwise rational Max Kalbeck, one of Brahms’s earliest biographers, from hearing in this score a musical depiction of the temptation of Saint Anthony.
After the last measure of this concerto, Béla Bartók wrote the Hungarian word vége (the end). This was the last score Bartók completed before he was moved from his 57th Street Manhattan apartment to the West Side Hospital, where he died four days later.

His friend Tibor Serly visited him on his last night at home, and he found Bartók propped up in bed, surrounded by manuscript pages and medicine bottles, trying to finish the orchestral score of his third piano concerto. The great composer, weak and near death, was fighting the clock, filled with ideas he wouldn’t get time to tell us. Bartók’s son Peter had already drawn the bar lines on the paper, so it was simply a matter of Bartók writing in the parts. He got within seventeen measures; Serly assumed the relatively straightforward task of deciphering the composer’s shorthand and filling in the blanks.

Bartók’s last five years, spent entirely in the United States, were neither productive nor happy. For two years after his arrival in October 1940, he wrote nothing new. In April 1942, his health took a sudden turn for the worse and he never regained his full strength. But Koussevitzky’s commission for the Concerto for Orchestra in May 1943 rekindled much of Bartók’s old spirit. The music began to flow. His last year, 1945, marked a new high point, except that time ran out.

For the first time in years, Bartók worked on two major pieces at once—the Third Piano Concerto and the Viola Concerto that he left in sketches on odd scraps of paper. This almost desperate surge of activity may well have come from a realization of the severity of his illness. When he left his Manhattan apartment for the last time, he was sketching a seventh string quartet and considering a commission for a double concerto from a two-piano team. Bartók turned to a hospital doctor and said, “I am only sorry that I have to leave with my baggage full.”

Bartók knew he would never play his third concerto; its solo part is written not in the explosive and incisive style that suited his own hands—the style of his first two concertos, which he often did play—but in a serene and more lyrical vein meant for his wife Ditta (it was intended as a birthday gift).

At the opening of the Allegretto (the marking is one of the few tempo indications Bartók actually wrote in), the piano

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**Piano Concerto No. 3**

**COMPOSED**

1945

**FIRST PERFORMANCE**

February 8, 1946; Philadelphia, Pennsylvania

**INSTRUMENTATION**

solo piano, two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, xylophone, triangle, tam-tam, bass drum, cymbals, strings

**APPROXIMATE PERFORMANCE TIME**

23 minutes

**FIRST CSO PERFORMANCES**

December 8, 1951, Orchestra Hall. Béla Böszörményi-Nagy as soloist, Rafael Kubelik conducting

July 14, 1960, Ravinia Festival. Leonard Pennario as soloist, Constantin Silvestri conducting

**MOST RECENT CSO PERFORMANCES**

July 5, 1986, Ravinia Festival. Stephen Hough as soloist, James Levine conducting

November 13, 14, and 15, 2014, Orchestra Hall. Alice Sara Ott as soloist, Pablo Heras-Casado conducting

**CSO RECORDINGS**

1965. Peter Serkin as soloist, Seiji Ozawa conducting. RCA

etches a strong, simple melody—one note in each hand, two octaves apart, against a murmur in the strings. Although the music rises to moments of enormous energy and bristling excitement, the texture remains remarkably uncomplicated and transparent. It’s as if Bartók meant for us to hear every note. The left hand of the piano solo often mirrors the right hand or plays the same music in contrary motion. The scoring is light—the trombones play in only two measures—and there’s much doubling of instrumental lines; rarely does Bartók weave a dense fabric of many individual voices. To those who had never understood Bartók’s music, this new simplicity was dismissed as the sad product of his weakened condition (just as in the previous century, Beethoven’s visionary harmonies were blamed on his deafness).

The second movement is based on Beethoven’s “Heiliger Dankgesang” (Holy song of thanksgiving), the sublime third movement of the String Quartet, op. 132, written after Beethoven recovered from a serious illness. (Bartók uses the marking Adagio religioso for the only time in his music; Serly later adopted it for the unfinished Viola Concerto.) Like the corresponding movement from Beethoven’s quartet, it has an uncommon serenity and a complete command of a few perfectly suited materials. The strings begin like Beethoven’s, slowly unfolding and refolding a tiny idea. The piano pronounces a benediction of eloquent chords.

The fragile middle section is Bartók’s last evocation of night music. Over string tremolos, the piano, oboe, clarinet, and flute trade birdcalls—some drawn from Bartók’s own notations made while he recuperated the previous year in Asheville, North Carolina. The orchestra is used sparingly, to wondrous effect. The piano awakens to the full power of the night, in ripples of sound and cascading chords, but the winds restore calm and quiet. The piano plays a lovely two-part invention, rises to a great climax, and then yields to the infectious pulse of the final Allegro vivace.

The finale’s main theme, with its identifying rhythm (short-long, long-short), recurs again and again, separated by aggressively fugal passages. The movement is lucid and relaxed, even in the most complex counterpoint. Bartók is in complete command throughout. There’s no mystery surrounding the last seventeen bars; the composer’s shorthand instructions were all Serly needed to complete, without any doubt, what is Bartók’s last fully envisioned work.
Arnold Schoenberg
Born September 13, 1874; Vienna, Austria
Died July 13, 1951; Brentwood, California

**Transfigured Night, Op. 4**

Arnold Schoenberg finished this music in December 1899. Written on the eve of a new century and on the threshold of artistic revolution, *Verklärte Nacht* (Transfigured night) marks a turning point in the history of music. It’s one of the last great romantic works, and, at the same time, points to the future. Schoenberg was only twenty-five, and this music was his calling card; even though it’s his most traditional work, it made him few friends.

As soon as he completed *Transfigured Night* (in its first version for string sextet), Schoenberg submitted the score to the Vienna Composers’ Guild, whose members refused to perform the piece because it included a dissonant chord that they couldn’t find in their textbooks. The sextet was finally played in March 1902 by a group of Viennese musicians organized by Arnold Rosé, the composer’s brother-in-law. Like a number of other works that have proven seminal, at its premiere *Transfigured Night* provoked catcalls and fistfights and ended in a riot. One critic compared it to “a calf with six feet, such as one sees often at a fair.” (Many years later, Schoenberg pointed out that six players actually possess twelve feet.) Another observer commented that “it sounds as if someone had smeared the score of *Tristan* while it was still wet.”

Despite the disastrous reception, Rosé decided to repeat *Transfigured Night* two years later. One day during a rehearsal, Gustav Mahler wandered in to listen; he was a complete stranger to Schoenberg and had never heard a note of his music. Mahler was bowled over by the piece, and the two composers struck up a friendship, even though Schoenberg didn’t care for Mahler’s symphonies. (He had recently heard the Fourth.) Schoenberg often visited the Mahlers’ apartment for dinner and shoptalk. Alma Mahler later remembered terrible arguments at the piano and that some evenings ended abruptly, with Schoenberg storming out. (Mahler once asked her never to readmit “that conceited puppy.”) But Schoenberg earned the support and respect of Mahler, his senior by fourteen years; “He is young and perhaps he is right,” Gustav told Alma. In time, Schoenberg changed his mind about Mahler’s music, too. In 1910, when Mahler turned fifty, Schoenberg sent him a long letter: “I cannot help remembering, with much distress, that in earlier days I so often annoyed you by...”

Above: *Portrait of Arnold Schoenberg, 1917, by Egon Schiele (1890–1918)*

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<th>COMPOSED</th>
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<td>1899, as a sextet for two violins, two violas, and two cellos</td>
<td>February 24 and 25, 1922, Orchestra Hall. Frederick Stock conducting</td>
<td>1957. Fritz Reiner conducting. CSO (From the Archives, vol. 1: The Reiner Era) 1994. Daniel Barenboim conducting. Teldec</td>
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<td>arranged for string orchestra in 1917, revised in 1943</td>
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<td>FIRST PERFORMANCE</td>
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<td>May 29, 2015, Orchestra Hall. Cristian Macelaru conducting (selections, accompanying screening of <em>Metropolis</em>)</td>
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being at variance with you,” he wrote. “Perhaps it was shortsightedness, perhaps contrariness? Perhaps too it was love, for with all this I have always venerated you awfully.”

Like Mahler, who regularly composed at top speed, Schoenberg wrote *Transfigured Night* in three weeks. (Schoenberg never forgot Mahler’s comment that he composed the entire Eighth Symphony as if from dictation in just two months.) Schoenberg drew his inspiration from a poem by Richard Dehmel, whose collection *Woman and World* had shocked the literary establishment when it was published in 1896. Schoenberg was intoxicated by Dehmel’s ecstatic verse and liberal ideas, and he set several of the poems as songs. “Your poems have had a decisive influence on my development as a composer,” he wrote to Dehmel more than a decade later. “They were what first made me try to find a new tone in the lyrical mode. Or rather I found it without even looking, simply by reflecting in music what your poems stirred up in me.”

The poem that affected Schoenberg most deeply and inspired him to write *Transfigured Night* is “Zwei Menschen” (Two people). A couple walks together through a cold, moonlit forest. The woman speaks: she is carrying another man’s child. Longing for fulfillment as a woman, she gave herself to a stranger. Now, as life’s revenge, she is finally brought together with a man she loves and who also loves her. The man tells her not to feel remorse—the strength of their love will include her child. They embrace and walk on in the brilliant moonlight.

Schoenberg sensed that the eroticism and rapture of Dehmel’s poem would best be expressed through music without words. It was his masterstroke not to write an orchestral tone poem—like those then all the rage by Richard Strauss—but a piece of chamber music, normally the most abstract of genres. The idea of writing program music for a string sextet was as novel as anything in the score itself, though it was Schoenberg’s music that caused all the controversy. Schoenberg eventually conceded that *Transfigured Night* gained in stature, without losing any of its intimacy, when played by larger forces and, in 1917, published the version for full string orchestra that is performed at these concerts.

Schoenberg wasn’t interested in musically representing the events in Dehmel’s poem, but rather in capturing its powerful emotions, the moonlit night, and an overwhelming sense of destiny. Later, Schoenberg pointed out a few correspondences between the verses and the score, but he always maintained that *Transfigured Night* worked equally well as pure music. In fact, the first time Dehmel heard Schoenberg’s score he became so absorbed in the music that he forgot to follow his own poem, which he had open on his lap.

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**TRANSFIGURED NIGHT**

Richard Dehmel

Two people walk through a bare, cold grove; The moon keeps pace and draws their gaze. The moon passes over the tall oak trees, No wisp of a cloud to dim heaven’s light Into which the black jagged tips reach up. A woman’s voice speaks: I am carrying a child, but not by you; I walk beside you in a state of sin. I have done myself the most grievous wrong. No longer did I believe in joy And yet had a great desire For a meaning to life, for a mother’s joys And duties; and so, with a shudder, I allowed my sex to be held In a stranger’s embrace And even thought myself blessed. Now life has had its revenge: Now I have met you, yes, you! She walks on, stumbling. She gazes aloft, the moon keeps pace. Her somber gaze is drowned in light. A man’s voice speaks: May the child you’ve conceived Not burden your soul. See how brightly the universe shines! Its radiance casts its halo around us! You’re drifting beside me upon a cold sea, Yet there passes a glow of inmost warmth From you to me, and from me to you. That warmth will transfigure the stranger’s child, And you’ll bear me that child, begot by me; You’ve transfused me with radiance And made me a child myself. He puts his arms around her strong hips, Their breath commingles in an airy kiss, Two people walk on through the high, bright night!

—Translation by Stewart Spencer

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To our ears, Schoenberg’s music logically extends the language of Brahms and Wagner (Schoenberg later confessed he was under their spell at the time), but at
first audiences only heard it as a distortion of a great tradition. *Transfigured Night* begins in D minor and progresses circuitously, like the couple’s walk, toward the brilliance of D major. Schoenberg’s sense of drama and evolving emotions is uncanny. At the heart of the piece, just before the man addresses the woman, there is a moment of total silence. The ending—the “high, bright night” of Dehmel’s poem—is music of incomparable delicacy and splendor.

Ultimately *Transfigured Night*—almost alone of all Schoenberg’s compositions—was accepted into the repertory. In 1937, Schoenberg wrote of its singular success in an essay entitled, “How One Becomes Lonely.” “My *Transfigured Night* . . . has made me a kind of reputation. From it I can enjoy (even among opponents) some appreciation which the works of my later periods would not have procured for me so soon. This work has been heard, especially in its version for orchestra, a great many times. But certainly nobody has heard it as often as I have heard this complaint: “If only he had continued to compose in this style!”

Schoenberg always protested that he still did and that people didn’t listen carefully enough to recognize it, but, in fact, he knew that *Transfigured Night* would always be his most popular composition.

Gustav Mahler remained an ardent supporter of Schoenberg’s work; perhaps he also found comfort in their shared understanding of public rejection. Mahler didn’t understand Schoenberg’s music himself, but he was a faithful and loyal friend. No doubt he saw himself in Schoenberg’s willingness to risk everything for the music he felt compelled to write. “I was not destined to continue in the manner of *Transfigured Night,*” Schoenberg said nearly a half century later. “The Supreme Commander had ordered me on a harder road.”

Mahler continued to attend concerts of Schoenberg’s music; during a performance of the First Chamber Symphony in 1907 he attempted to silence the rowdy audience, and at the end he stood at the front of his box, applauding, until everyone had left the hall. During the last year of his life, he lent Schoenberg 800 crowns, approximately one year’s rent. He surely guessed that things would only grow worse for his friend. In his final year, Mahler worried: “Who will look after him when I am gone?” When Mahler died in 1911, Schoenberg’s career was at a crossroads; recognizing that he had carried music to the edge of tonality, he was uncertain how to go on. For a while, he turned to painting. Most of the pictures are studies of his face, as if he were examining his very existence, but one shows the grave at Mahler’s funeral; it is lined with mourners.
Esa-Pekka Salonen’s restless innovation drives him constantly to reposition classical music in the twenty-first century. He is currently principal conductor and artistic advisor to London’s Philharmonia Orchestra and conductor laureate of the Los Angeles Philharmonic, where he was music director from 1992 until 2009. This is his final of three seasons as Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic and his second of five as artist-in-association at the Finnish National Opera and Ballet, where he conducts his first Ring cycle in future seasons. In addition, Salonen is artistic director and cofounder of the annual Baltic Sea Festival, now in its fifteenth year. He also serves as an advisor to the Sync Project, a global initiative to harness the power of music for human health.

Salonen’s works move freely between contemporary idioms. The premiere of his Cello Concerto for Yo-Yo Ma with the Chicago Symphony Orchestra in 2016 was followed by performances by the New York Philharmonic at home and on its European tour. The Los Angeles Philharmonic performed all of Salonen’s concertos in February 2018 with Yo-Yo Ma, Yefim Bronfman, and Leila Josefowicz—musicians for whom the works were written. The Violin Concerto, winner of the prestigious Grawemeyer Award, was featured in a 2014 Apple ad campaign for iPad and choreographed by Saburo Teshigawara for the Paris Opera Ballet in October 2017 with Salonen conducting some of the performances.

The Barbican Centre in London focuses season-long on Salonen’s music, including performances of LA Variations for orchestra; Dichotomie for piano; Two Songs from Kalender Röd and Iri da iri for chorus; Dona Nobis Pacem for female chorus; Gambit for orchestra; Wing on Wing, written for the Los Angeles Philharmonic’s inaugural season at the Walt Disney Concert Hall; the British premiere of Karawane for orchestra and chorus; and the European premiere of a new work for the Los Angeles Philharmonic.

Salonen’s compositions also were featured at the Helsinki Festival and Carnegie Hall and performed by the Bavarian Radio Symphony Orchestra led by the composer; the Kansas City and Nashville symphony orchestras; the Toronto Symphony Orchestra, which gave the Canadian premiere of Insomnia; and by a joint orchestra of Sibelius Academy and Juilliard School students under Salonen. The Tero Saarinen Dance Company and the Royal and Boston ballets also perform pieces choreographed to orchestral works by Salonen.

Entering his tenth year as principal conductor and artistic advisor of the Philharmonia Orchestra this season, Esa-Pekka Salonen led Mahler’s Third and Ninth symphonies, a celebration of 100 years of Finnish independence, the European premiere of Unsuk Chin’s Le chant des enfants des étoiles, and Schoenberg’s Gurrelieder. Salonen and the Philharmonia have experimented in groundbreaking ways to present music, with the first major virtual-reality production from a British symphony orchestra; the award-winning RE-RITE and Universe of Sound installations; and the much-hailed app for iPad, the Orchestra.

As music director of the Los Angeles Philharmonic for seventeen years, Esa-Pekka Salonen presided over countless premieres of contemporary works, started the Esa-Pekka Salonen Commissions Fund, and made the orchestra one of the best attended and funded in the country.

esapikkasalonen.com
Legendary pianist Mitsuko Uchida brings a deep insight into the music she plays through her own quest for truth and beauty. Renowned for her interpretations of works by Mozart, Schubert, Schumann, and Beethoven, she also has illuminated the music of Berg, Schoenberg, Webern, and Boulez for a new generation of listeners.

In the 2017–18 season, Mitsuko Uchida embarked on a two-year series performing sonatas by Schubert, featuring twelve of the composer’s major works, which she has been touring throughout Europe and North America. Main venues have included the Royal Festival Hall in London, Carnegie Hall in New York, the Berlin Philharmonie, and the Musikverein in Vienna. Also this season, she appeared with the Berlin Philharmonic and Sir Simon Rattle and the Los Angeles Philharmonic and Gustavo Dudamel in addition to directing the Cleveland Orchestra in piano concertos by Mozart.

Artist-in-residence at the Hamburg Elbphilharmonie in 2016–17, Mitsuko Uchida performed the opening piano recital in January 2017. That season also marked the start of a three-year collaboration with the Southbank Centre in London. Since 2016, she has been an artistic partner of the Mahler Chamber Orchestra, directing Mozart’s concertos from the keyboard in tours of major European venues and Japan. With a strong commitment to chamber music, Uchida collaborates closely with the world’s finest musicians. She recently joined clarinetist and composer Jörg Widmann for a series of concerts at the Wigmore Hall, Elbphilharmonie, and Carnegie Hall in addition to collaborations with mezzo-soprano Magdalena Kožená, soprano Dorothea Röschmann, and the Ebène Quartet.

Mitsuko Uchida’s loyal relationship with the finest orchestras and concert halls has resulted in numerous residencies. She has been artist-in-residence at the Cleveland Orchestra, the Berlin Philharmonic and the Vienna Konzerthaus, and the Salzburg Mozartwoche and Lucerne Festival. Carnegie Hall dedicated a Perspectives series to her entitled Mitsuko Uchida: Vienna Revisited, and the Royal Concertgebouw–Amsterdam a Carte Blanche series.

Mitsuko Uchida records exclusively for Decca Classics. Her extensive discography includes the complete piano sonatas of Mozart and Schubert as well as Mozart’s complete piano concertos with the English Chamber Orchestra and Jeffrey Tate. From 2011 to 2016, Uchida recorded a five-CD series of Mozart’s piano concertos with the Cleveland Orchestra live in concert, directing from the piano. The first release won a Grammy Award in 2011. In 2017, she won a second Grammy with Dorothea Röschmann for their Schumann and Berg album. Her recording of Schoenberg’s Piano Concerto with the Cleveland Orchestra and Pierre Boulez won four awards, including the Gramophone Award for Best Concerto.

Committed to aiding the development of young musicians, Mitsuko Uchida is a trustee of the Borletti-Buitoni Trust and director of the Marlboro Music Festival. In 2009, she was made a Dame Commander of the Order of the British Empire; in 2012, she was awarded the Royal Philharmonic Society’s Gold Medal. She holds an honorary degree from the University of Cambridge in 2014 and was awarded the Golden Mozart Medal as a guest of honor at the Salzburg Mozartwoche in 2015. Also in 2015, she received the Praemium Imperiale from the Japan Art Association.

www.mitsukouchida.com
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
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Jazz: May 18
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& Migration

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Danny Lai violin
Daniel Katz cello
Works by Bartók & Brahms

Jazz: May 20
Dee Dee Bridgewater's Memphis
Orchestra directed by Scotty Barnhart

Civic Orchestra: June 4
Bernstein Symphony No. 1
Holst The Planets

Civic Orchestra: June 10
Martin Helmchen
Works by Schumann & Beethoven

COSO: June 21–24
Muti Conducts Rossini
Stabat mater
Riccardo Muti conductor

COSO: June 21–24
Gregory Porter sings Nat King Cole and Me
with the COSO and Special Guest Marc-André Hamelin Performs Rhapsody in Blue
Edwin Outwater conductor

Film: June 27–30
Star Wars: A New Hope in Concert
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E&J Gallo Winery
Mrs. Walter D. Fackler
Four Seasons Hotel Chicago
Frederick C. Robie House
Susanna Gaunt
Gemini Graphics, Inc.
Gentleman’s Cooperative
Daniel Gingrich
Goose Island Beer Co.
Greenwich Studios
David Griffin
Hewitt Associates
Hillshire Snacking
HispanicPro
Iron Galaxy Studios
Iwan Ries & Co.
Jet’s Pizza
Robh Jibson, So Midwest
Gabrielle Johnson
Kathy Jordan
Nicholas Joseph
Lori Julian
Carole Keller
Kimpton Gray Hotel
Ben and Laura King
Lincoln Park Zoo
Yo-Yo Ma
Mayer Brown LLP
Tammy McCann
McKinsey & Company
Metrograph Commissary
Metropolitan Brewing
National Hispanic Sales Network
Nicado Publishing / NegociosNow
Paul Rehder Salon
Jonathan Pegis
PianoForte
PricewaterhouseCoopers LLP
R. Cruso & Son
Lora Schaefer
Show Services
Slower Linett Strategies
James Smelser
Mike Smith, Photographic Services International
Kathy Solaro
Soldier Field
The Sound Co-Op, LLC
Steinway Piano Gallery Chicago
Susan Synnestvedt
Brant Taylor
David Taylor
Benjamin Teichman
Tesla
Tesori
Theatrical Lighting Connection
Think-cell
TimeOut
Tootsie Roll
Union Station
United Airlines
Vancouver Symphony Orchestra
Virtue Cider
Walgreens
WBBM
WBEZ
WFMT
Wheaton College
Wrigley Field
WTMX
Cynthia Yeh
Yuan-Qing Yu

*Denotes deceased
Italics indicate Trustees or Governing Members of the Chicago Symphony Orchestra Association.

Gifts listed as of January 30, 2018
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