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CRAIN’S CUSTOM MEDIA
Director:
Frank Sennett, 312-649-5278
fsennett@crain.com
Exclusive agent:
Bryan Dowling, 773-275-1247
bryan@media8midwest.com
Project manager:
Joanna Metzger, 312-649-5241
jmetzger@crain.com
Crain’s Custom Media
150 N. Michigan Avenue
Chicago, IL 60601

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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 humoroses 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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WEALTH PLANNING \ BANKING \ TRUST & ESTATE SERVICES \ INVESTING \ FAMILY OFFICE
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

By Nancy Malitz
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 *Ré* (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.”

For more information on the upcoming MusicNOW concert, visit cso.org/musicnow.

Nancy Malitz is the founder of the arts websites *Chicago On the Aisle and Classical Voice North America.*

Major support for MusicNOW is generously provided by the Aaron Copland Fund for Music, Inc., the Irving Harris Foundation, the Sally Mead Hands Foundation, the Julian Family Foundation, Cindy Sargent, and the Zell Family Foundation. Additional support for the May 21 concert has been provided by Richard and Mary L. Gray, Jim and SuAnne Lopata, and Robert J. Bu ford.
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CRAIN’S
CHICAGO BUSINESS
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.
John Hagstrom Trumpet

HOMETOWN
Elmhurst, Illinois

YEAR JOINED THE CSO
1996

EDUCATION
Eastman School of Music
Wichita State University

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.
LOOKING BACK AT THE
Junior Governing Board

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

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.
Spotlight on PHILANTHROPY

Renée Metcalf, Senior Vice President and Illinois Market Executive for Global Commercial Banking at Bank of America Merrill Lynch, recently joined the Chicago Symphony Orchestra Association Board of Trustees. Bank of America is the Global Sponsor of the CSO; a very significant partnership in the history of the CSOA.

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.
Spotlight on PHILANTHROPY

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

Bank of America

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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Chris Crane, President and CEO
Exelon

At Exelon, we believe that creativity inspires us all. We are proud to serve as sponsor of the SCP Jazz series. Exelon has a strong tradition of committing our energy and resources to the communities we serve. Through our corporate citizenship program, Exelon creates collaborations with community-based nonprofits to deliver cutting-edge ideas that achieve meaningful and measurable change for the better.

Marcie Eisenstein, Managing Partner
Schiff Hardin LLP

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.

Jim Kolar, Central Market Managing Partner
PwC

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.

David R. Casper, President and CEO
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.

PAUL M. ANGELL FAMILY FOUNDATION
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.  

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

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

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

**Leadership**—President: Elizabeth A. Parker, Immediate Past President: Elisabeth Adams, Communications/Governance Chair: Hyla Kallen, Community Engagement Chair: Judith E. Feldman, Membership Chair: Katie Barber

**The League** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email dwyerbb2@cso.org.

**Leadership and Executive Committee**—President: Mimi Duginger, Vice President of Administration: Barbara Dwyer, Vice President of Areas: Mary Torres, Vice President of Education: Jennifer Bumbu, Vice President of Events: Marcia Lewis, Vice President of Finance: 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.
Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Thursday, May 17, 2018, at 8:00
Friday, May 18, 2018, at 1:30
Saturday, May 19, 2018, at 8:00
Tuesday, May 22, 2018, at 7:30

Esa-Pekka Salonen Conductor

Mahler
Symphony No. 9 in D Major
Andante comodo
In the tempo of a moderate ländler
Rondo-Burlesque: Allegro. Very defiantly
Adagio. Very slow and reserved

There will be no intermission.

These concerts are made possible with the generous support of Robert J. Buford, Jim and SuAnne Lopata, and Robert C. Peterson.

United Airlines is the Official Airline of the Chicago Symphony Orchestra.

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.
The Chicago Symphony Orchestra is grateful to

ROBERT J. BUFORD,

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for their generous support of these concerts.
Because this symphony is Mahler’s last completed work, and because he died tragically of heart disease at the age of fifty shortly after finishing it, leaving behind his beautiful wife Alma and young daughter Anna, it’s often considered both his farewell and his most deeply personal score. Bruno Walter, who conducted the premiere thirteen months after Mahler’s death, said that he recognized the composer’s own gait in the limping rhythm of the march at the climax of the first movement. Decades later, Leonard Bernstein suggested that the symphony’s opening—with its hesitant, faltering rhythm in the cellos—was Mahler’s erratic heartbeat.

Few composers’ works invite autobiographical interpretation as readily as Mahler’s. This is a particular distinction—and also a curse—of music as expressive as Mahler’s Ninth Symphony. Certainly Mahler’s own personal turmoil and spiritual uncertainty at the time he wrote this symphony account for its searching, fearlessly introspective nature, and he didn’t discourage others from reading it this way. “In it something is said that I have had on the tip of my tongue for some time,” he wrote to Walter in 1909.

In 1907, two years before he began this symphony, Mahler’s world had been turned upside down. On March 17, he resigned as artistic director of the Vienna Court Opera after ten years at the job, capitulating to friction with the administration and rising anti-Semitism in the press. (His career didn’t falter, however: in June, he signed a contract with the Metropolitan Opera in New York, where he would make his debut conducting Tristan and Isolde on New Year’s Day, 1908.) On July 5, after Mahler had taken his family to Maiernigg (where he could write in peace) for the summer, his four-year-old daughter Maria died of scarlet fever. A few days later, the family physician diagnosed the heart disease that would kill the composer himself in less than four years.
Mahler refused to return to Maiernigg the next summer, so Alma found them a house in Toblach, in the Dolomites—a big farmhouse with eleven rooms, two verandas, and two bathrooms, “admittedly somewhat primitive, but in a splendid situation,” as she put it, referring to its sweeping mountain view. There, over the course of the next three summers, Mahler completed his last works—Das Lied von der Erde and the Ninth Symphony—and began the Tenth Symphony, which was left unfinished when his heart finally gave out.

Mahler’s Ninth Symphony is neither his ninth (that most fateful of symphonic numbers) nor his final symphony. He had gone out of his way to sidestep the issue of writing nine symphonies, knowing that neither Beethoven nor Bruckner got further than that, by calling Das Lied von der Erde (which followed his Eighth Symphony) “a symphony for contralto, tenor, and orchestra,” without giving it a number. And only a few days after completing his next symphony, which he openly—and perhaps defiantly—called his Ninth, Mahler plunged into a tenth, as if to make certain he had fooled the gods of superstition. But they, of course, had the last laugh.

All three of these works—the last of his eleven symphonic creations—were written while Mahler was obsessed with the idea of death, and in various ways they all reveal how deeply he was shaken by its immediacy. But Mahler didn’t give in without a fight—even though his doctors tried to restrict his diet and warned him to cut out the swimming, cycling, and hiking he so enjoyed. His last four years, packed with conducting engagements, intense spurts of composition, and personal affairs (a meeting with Sibelius in 1907; posing for Rodin in 1909; and a single, dreaded, often-postponed session with Freud in 1910) hardly reflect the routine of an invalid.

While Mahler was sketching his Ninth Symphony in 1909, he wrote to Alma:

The “works” of this person or that . . . are the ephemeral and mortal part of him; but what a man makes of himself—what he becomes through the untiring effort to live and to be—is permanent. . . . What we leave behind us is only the husk, the shell. The Meistersinger, the Ninth, Faust—all of them are only the discarded husk!

Unlike Wagner, Beethoven, or Goethe, Mahler couldn’t trust that what he left behind would ever be understood or valued. He died without knowing the kind of acceptance and admiration that even Beethoven often enjoyed. Although the Eighth Symphony was warmly received at its premiere in September 1910 (shortly after Mahler completed the Ninth), it was his only real triumph as a composer during his lifetime; nothing else in his public career suggested that he would be remembered (except, perhaps, as a conductor), and that his Ninth would one day be accepted into the company of those by Beethoven and Bruckner.

When Alban Berg—another composer whose life also would be tragically cut short—played through the score of Mahler’s Ninth Symphony, he wrote to his wife Helene:

The first movement is the most glorious he ever wrote. It expresses love of this earth, for Nature; the longing to live on it in peace, to enjoy it completely, to the very heart of one’s being, before death comes, as irresistibly it does.
The Ninth Symphony is the fourth of Mahler’s essays in “conventional” four-movement form, but it breaks with tradition at once: it’s the first important symphony since Haydn’s to begin with a slow movement. (Several, including Mahler’s own Third, have slow finales.) But this is a new kind of slow movement, one that in its urgency, power, complexity of material, and dramatic scheme—nearly all its characteristics except its tempo—behaves like a symphonic first movement. (It also includes much music that isn’t slow—Allegro appears atop several passages, but the predominant speed remains Andante comodo—comfortable, easy.)

“The whole movement,” Berg wrote, “is based on a premonition of death which constantly recurs. . . . That is why the tenderest passages are followed by tremendous climaxes like new eruptions of a volcano.” In fact, the entire movement appears to be organized around these recurring crescendos—each, until the final one, larger and more disruptive than the last. (The devastating, penultimate climax is marked “Mit höchster Gewalt”—with the greatest force.) In this music, Mahler retells his own private nightmare—with its successive waves of ominous premonitions—in purely musical terms.

It’s simple enough to tell what was on Mahler’s mind when he wrote this movement—the main theme resembles the motto of Beethoven’s _Lebewohl_ (Farewell) piano sonata; at one point, he sneers at a waltz by Johann Strauss, Jr., called _Freuet euch des Lebens_ (Enjoy life)—but the personal details have nothing to do with the force of the music. (The late Lewis Thomas, in his best-selling book of essays, _Late Night Thoughts on Listening to Mahler’s Ninth Symphony_, wasn’t reminded of Mahler’s concerns; instead, he saw the end of humanity and envisioned a world in which thermonuclear bombs have begun to explode.)

In the following scherzo, Mahler draws on both the minuet and its historical forerunner, the ländler, to coin a kind of music that’s far more complex, worldly, and pointed than either. The prominent Mahler scholar Deryck Cooke mentions that this movement sounds simple and cheerful when played on the piano, and that the hollowness and bitter, ironic flavor originate in its fantastical scoring. (The ending, with brief, whispered asides for various winds, a solo viola, and finally the piccolo, is a marvel of brilliant color.) There are two episodes (they would be called trios in a more
conventional context) in different tempos—the first a vulgar-sounding waltz; the second slow, gentle, almost sentimental.

The third movement is another new kind of character piece; Mahler calls it a rondo-burleske and wants it played “very defiantly.” From the opening measures, which present several concise motives in a flash, this is dense, concentrated, tightly organized, and richly orchestrated music. Mahler inscribed the manuscript “to my brothers in Apollo,” and he addresses the leader of the muses with a virtuosic, elaborate, and almost savage display of counterpoint. Near the end is one magnificent passage of sudden serenity—particularly stunning in this context—crowned by a noble trumpet melody (itself a transformation of one of the movement’s more raucous tunes).

The slow finale, a grave and spacious adagio to balance the opening Andante, is a great hymn, begun by the full string choir. The writing is austere and extraordinarily beautiful; at one point, a shining violin theme floats over a countermelody, very low in the basses, with nothing but octaves of silence between. Eventually, a broad chorale for the full orchestra unfolds, swells, and then recedes into a passage of pastoral calm and great clarity over a strumming harp before rising to a final climax.

The end is as much about silence, stillness, and waiting as about the notes themselves. The first violins sing a phrase from the Kindertotenlieder, the songs of grief on children’s deaths that Mahler, to his eventual horror, wrote shortly before the death of his own daughter Maria. In the last two dozen measures, very slow and ppp—one of the emptiest and most moving pages ever written—the music gradually, peacefully, and resolutely slips away.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Esa-Pekka Salonen
Conductor

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.

esapeutkasalonen.com

FIRST CSO PERFORMANCES
January 14, 15, and 16, 1988, Orchestra Hall. Haydn’s Symphony no. 78, Bartók’s Piano Concerto no. 3 with Stephen Hough, and Nielsen’s Symphony no. 4

MOST RECENT CSO PERFORMANCES
March 9, 10, and 11, 2017, Orchestra Hall. Adams’s Slonimsky’s Earbox, Salonen’s Cello Concerto with Yo-Yo Ma, and Stravinsky’s Petrushka
The Chicago Symphony Orchestra is grateful to

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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 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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Yo-Yo Ma  Judson and Joyce Green Creative Consultant

Duain Wolfe  Chorus Director and Conductor

Samuel Adams, Elizabeth Ogonek  Mead Composers-in-Residence

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Concertmaster
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Yuan-Qing Yu
Assistant Concertmasters*

So Young Bae
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Assistant Concertmasters*

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Mead Composers-in-Residence

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Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair

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Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor

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Principal
The David and Mary Winton
Green Principal Bass Chair

Daniel Armstrong
Roger Clinet
Joseph DiBello
Michael Hovnanian
Robert Kassing
Mark Kramer
Stephen Lester
Bradley Opland

HAPRS

Sarah Bullen
Principal
Lynne Turner

FLUTES

Stefán Ragnar Höskuldsson
Principal
The Erika and Dietrich M.
Gross Principal Flute Chair

Richard Graef
Assistant Principal
Emma Gerstein
Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Michael Henoch
Assistant Principal
The Gilchrist Foundation Chair

Lora Schaefer
Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETs

Stephen Williamson
Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-FLAT CLARINET

John Bruce Yeh

BASS CLARINET

J. Lawrie Bloom

BASSOONS

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Principal
William Buchman
Assistant Principal
Dennis Michel
Miles Maner

CONTRABASSOON

Miles Maner

HORNS

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Acting Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS

Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen

TROMBONES

Jay Friedman
Principal
The Lisa and Paul Wiggin
Principal Trombone Chair
Michael Mulcahy
Charles Vernon

BASS TROMBONE

Charles Vernon

TROMBA

Gene Pokorny
Principal
The Arnold Jacobs Principal
Tuba Chair, endowed by
Christine Querfeld

TIMPANI

David Herbert
Principal
The Clinton Family Fund Chair
Vadim Karpinos
Assistant Principal

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Principal
Patricia Dash
Vadim Karpinos
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Blair Carlson
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Christopher Lewis
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*Assistant concertmasters are
listed by seniority.
†On sabbatical
§On leave

The Louise H. Benton Wagner Chair
currently is unoccupied.

The Nancy and Larry Fuller
Principal Oboe Chair currently
is unoccupied.

The Adolph Herseth Principal
Trumpet Chair, endowed by an
anonymous benefactor, currently
is unoccupied.

The Chicago Symphony Orchestra
string sections utilize revolving
seating. Players behind the first
desk (first two desks in the violins)
change seats systematically every
two weeks and are listed alphabeti-
cally. Section percussionists also
are listed alphabetically.

VIOLAS

Li-Kuo Chang
Acting Principal
The Paul Hindemith Principal
Viola Chair, endowed by an
anonymous benefactor

John Bartholomew
Catherine Brubaker
Youming Chen
Sunghie Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Max Raimi
Weijing Wang

CELLOs

John Sharp
Principal
The Eloise W. Martin Chair

Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair

Karen Basrak
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor

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Roger Clinet
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Principal Trombone Chair
Michael Mulcahy
Charles Vernon

BASS TROMBONE

Charles Vernon

TROMBA

Gene Pokorny
Principal
The Arnold Jacobs Principal
Tuba Chair, endowed by
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Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books. You can enjoy learning about the music and the CSO even if you cannot attend a performance!

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Jazz: May 18
Terence Blanchard
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Chamber Music: May 20
SOUTH SHORE CULTURAL CENTER
Meridian String Quartet
Cornelius Chiu violin
Kozue Funakoshi violin
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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
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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
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CSO: June 7–9
Mandolin Masterpieces with Avi Avital
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Works by Haydn, Walker, Chihara & Schubert

MusicNOW: 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
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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

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