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CONTENTS

4 A Welcome Letter
From Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

6 A Special Final Concert for the Twentieth Anniversary Season of MusicNOW
Nancy Malitz interviews Mead Composers-in-Residence, Samuel Adams and Elizabeth Ogonek for their unique insights on this May 21 program.

10 The World’s Columbian Exposition of 1893
Rosenthal Archives director Frank Villella commemorates the 125th anniversary of the opening of Chicago’s first world’s fair

12 Negaunee Music Institute at the Chicago Symphony Orchestra
Learn more about the NMI’s Initiative for a More Peaceful Chicago

13 Meet the Musician: Chicago Symphony Orchestra
The latest in a series of profiles featuring the renowned members of the CSO

14 Meet the Musician: Chicago Symphony Chorus
Profiles featuring members of the CSC in honor of its sixtieth anniversary

16 Our Donors and Volunteers
Profiles and lists of our generous donors and volunteers, plus information on volunteer opportunities

23 THIS CONCERT
Information about the program and the performers for this concert

39 Upcoming Events
Listings for many of the exciting concerts to be held at Symphony Center in the weeks ahead. Learn more at cso.org and csosoundsandstories.org.

40 Our Donors and Volunteers, continued

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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.

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

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

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

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

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

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

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

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

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

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

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

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

The whole four-cellos thing came out of hearing them play the beginning of Rossini’s Overture to William Tell what seemed like four hundred times (on tour), and the way the cellos played so exquisitely together. I had been planning to write a completely different piece, but I sat there thinking, “I can’t believe I’m loving this so much.”

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.
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On April 28, 1890, President Benjamin Harrison signed an act of Congress awarding Chicago the honor of hosting a world’s fair to celebrate the 400th anniversary of Christopher Columbus’s arrival in the New World. Architect Daniel Burnham was charged with supervision of the design of a classical revival–themed city with grand boulevards and lush gardens complementing 200 new—but intentionally temporary—buildings that were mostly covered in plaster of Paris and painted a chalky white, giving the fairgrounds its nickname, the White City.

The fairgrounds stretched over nearly 700 acres in Jackson Park and officially opened to the public on May 1, 1893; over the next six months, nearly fifty countries would exhibit and close to twenty-eight million people would visit. Juicy Fruit chewing gum, Cream of Wheat, Quaker Oats, Shredded Wheat, Aunt Jemima pancake mix, and the Ferris Wheel were introduced, along with the first U.S. Post Office–issued picture postcards and commemorative stamps and U.S. Mint–issued commemorative quarter and half-dollar coins. Following its blue ribbon–win as “America’s Best” at the exposition, the Pabst Brewing...
Company officially changed the name of its signature beer. One visitor was poet and author Katharine Lee Bates, who would later include “Thine alabaster cities gleam” in her poem America the Beautiful. Herman Webster Mudgett (a.k.a. Dr. Henry Howard Holmes) traveled to the fair with two of his eventual victims (later described by Erik Larson in his book The Devil in the White City). And natives bragging about the fair likely contributed to the popularity of Chicago’s nickname as the “Windy City.”

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

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

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

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

This event was part of the recently established Initiative for a More Peaceful Chicago, a project—guided by the visionary leadership of Zell Music Director Riccardo Muti and Judson and Joyce Green Creative Consultant Yo-Yo Ma—that seeks to use the musical resources of the 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.
What inspires your love of music? How does music fit into and enrich your daily life?

When I was young, I was convinced that I would grow up to be a famous singer, à la Olivia Newton John! Although I was not classically trained, I appreciated the rigorous process of what it takes to be a musician: the memorization, practice, and preparation for performance. As a young adult, I starting attending concerts at the Cleveland Orchestra, and then later, the Kansas City Symphony, and I fell in love with classical music. I really do love music of all genres. I listen to music almost every day, and when I’m at home, I will always choose to listen to music over watching TV.

As a new member of the CSOA Board of Trustees, how has your experience been so far, and what has been your favorite musical experience?

My experience has been terrific. I am most impressed by the level of professionalism demonstrated by my fellow CSOA Trustees; each member conducts themselves with a sense of deep responsibility to an orchestra that is a great cultural treasure. It is clear that the board loves this orchestra and is committed to supporting the CSOA.

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

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

Why do you think it is important for the corporate sector to support the arts?

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

What are you most looking forward to next season?

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

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

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

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

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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.

Riccardo Muti conducting the CSO at the Concert for Chicago in Millennium Park, September 19, 2010, and on tour at Carnegie Hall in New York City, February 9, 2018

PHOTOS BY TODD ROSENBERG
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Bank of America is proud to continue its long-standing support of the Chicago Symphony Orchestra. Our partnership not only delivers artistic quality but also helps to create meaningful connections with a diverse audience base in Chicago and around the world.

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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.

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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**

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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.
VOLUNTEER LEADERSHIP & OPPORTUNITIES

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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**The League** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email dwyerb2@cso.org.

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**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.

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**The CSO Latino Alliance** is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, 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.

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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:
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
&
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
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Thursday, May 3, 2018, at 8:00
Friday, May 4, 2018, at 8:00
Saturday, May 5, 2018, at 8:00

Semyon Bychkov Conductor
Katia Labèque Piano
Marielle Labèque Piano

Bruch
Concerto for Two Pianos, Op. 88a
Andante sostenuto
Andante con moto—Allegro molto vivace
Adagio ma non troppo
Andante—Allegro

KATIA LABÈQUE
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First Chicago Symphony Orchestra performances

INTERMISSION

Tchaikovsky
Manfred Symphony, Op. 58
Lento lugubre
Vivace con spirito
Andante con moto
Allegro con fuoco

These performances are generously sponsored by the Zell Family Foundation.
United Airlines is the Official Airline of the Chicago Symphony Orchestra.
This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra is grateful to the ZELL FAMILY FOUNDATION for generously sponsoring these performances.
Max Bruch
Born January 6, 1838; Cologne, Germany
Died October 20, 1920; Friedenau, near Berlin, Germany

Max Bruch, widely known and respected in his day as a composer, conductor, and teacher, received his earliest music instruction from his mother, a noted singer and pianist. He began composing at the age of eleven, and by fourteen had produced a symphony and a string quartet, the latter garnering a prize that allowed him to study with Carl Reinecke and Ferdinand Hiller in Cologne. His opera *Die Loreley* (1862) and the choral work *Frithjof* (1864) brought him his first public acclaim. For the next twenty-five years, Bruch held various posts as a choral and orchestral conductor in Cologne, Coblenz, Sondershausen, Berlin, Liverpool, and Breslau; in 1883, he visited the United States to conduct concerts of his own choral compositions. From 1890 to 1910, he taught composition at the Berlin Academy and received numerous awards for his work, including an honorary doctorate from Cambridge University. Though Bruch is known mainly for three famous compositions for string soloist and orchestra (the G minor concerto and the *Scottish* Fantasy for violin, and the *Kol nidrei* for cello), he also composed two other violin concertos, three symphonies, various chamber pieces, songs, three operas, and much choral music.

Bruch’s Concerto for Two Pianos has had a most curious history—it was stolen, hidden, largely rewritten by other hands, forgotten for a half century, and, since its rediscovery in 1971, the subject of lawsuits and complex copyright claims. In 1911, the duo-piano team of the sisters Rose and Ottilie Sutro visited the aging composer in his home near Berlin, played for him his Fantasy for Two Pianos (op. 11), and commissioned for themselves a concerto for piano duet and orchestra. Bruch wrote the piece during the following year, basing it on his earlier Suite for Organ and Orchestra, which had been inspired by a trip Bruch took to Italy in the spring of 1904 for his health. While on the island of Capri, he saw a religious procession on Good Friday in which a choir carrying candles and singing a chant was accompanied by a tuba. He noted down the melodies he heard, and they became the thematic materials for the suite.

The Sutro sisters premiered what was billed as Bruch’s Two-Piano Concerto in 1916 with Leopold Stokowski and the Philadelphia Orchestra, but, unable to meet the considerable technical demands of the original piece, they had revised and simplified it almost beyond recognition. Immediately thereafter, the concerto disappeared and remained hidden until 1971, when it turned up among the effects of Ottilie Sutro after her death. Through the efforts of pianist Martin Berkofsky and others, the concerto was restored to its original form and first given in that version by Berkofsky and Nathan Twining with the London Symphony Orchestra, Antal Dorati conducting, on May 6, 1974.

**Concerto for Two Pianos, Op. 88a**

**INSTRUMENTATION**
- solo pianos, two flutes, two oboes and english horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
- 28 minutes

These are the first Chicago Symphony Orchestra performances.
Bruch’s Concerto for Two Pianos is a work in the grand romantic tradition, richly orchestrated and harmonized, mightily virtuosic, and filled with fine melodies. The first movement opens with a broad, introductory statement by pianos and orchestra. There follows a restrained, contrapuntal dialogue for the soloists into which the orchestra is gradually drawn. The music mounts in intensity before subsiding for the movement’s closing measures. A songful strain prefaces the main part of the second movement, a tripping scherzo of almost Mendelssohnian mien. The lovely Adagio is based on a melody of rich, romantic tenderness that swells to an expression of grand passion before diminishing to an ending that recalls the movement’s opening gestures. Sweeping introductory proclamations herald the majestic processional that occupies most of the finale. This music, like that of the entire work, is notable for its rich textures, with the pianos sometimes leading, sometimes supporting, the orchestral ensemble. Bruch’s Concerto for Two Pianos, so long hidden, is a welcome and important addition to the keyboard repertory of late romantic music.

Richard E. Rodda

Piotr Tchaikovsky
Born May 7, 1840; Kamsko-Votkinsk, Russia
Died November 18, 1893; Saint Petersburg, Russia

Manfred Symphony, Op. 58

The idea for a symphony based on Byron’s *Manfred* begins with Hector Berlioz. At the tail end of his last trip to Russia, Berlioz conducted *Harold in Italy* in Saint Petersburg in February 1868. Mily Balakirev (the “dean” of Russian composers) and the powerful critic Vladimir Stasov attended that concert, which marked the end of Berlioz’s active career, and they were both taken with Berlioz’s orchestral treatment of Byron’s *Childe Harold’s Pilgrimage*. Balakirev wrote to Berlioz the following September deploring his decision to stop writing music and urging him to take up *Manfred*, another subject drawn from Byron that was “tailor-made” for him. Balakirev even included a detailed outline for a program symphony in four parts based on Byron’s dramatic poem. In fact, the outline was Stasov’s, and he had originally given it to Balakirev, hoping that he would compose the *Manfred* Symphony. But neither Balakirev nor Berlioz, now in very poor health, showed any interest in tackling Byron’s hero. Years passed, and the hope for a *Manfred* Symphony faded.

Then, in 1881, Tchaikovsky wrote to Balakirev, saying that he intended to dedicate a new edition

Above: Tchaikovsky, ca. 1880

**INFORMATION**

**COMPOSED**
April–September 1885

**FIRST PERFORMANCE**
March 23, 1886; Moscow, Russia

**INSTRUMENTATION**
three flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, tambourine, triangle, bells, two harps, organ, strings

**APPROXIMATE PERFORMANCE TIME**
58 minutes

**FIRST CSO PERFORMANCES**
December 23 and 24, 1898, Auditorium Theatre. Theodore Thomas conducting

July 16, 1983, Ravinia Festival. Maxim Shostakovich conducting

**MOST RECENT CSO PERFORMANCES**
June 11, 12, and 13, 2015, Orchestra Hall. Riccardo Muti conducting
of *Romeo and Juliet* to him, since it was Balakirev who had encouraged Tchaikovsky to compose it in the first place (and then badgered him to rework it until he got it right). Balakirev did not reply at first, but when he did, he had a new idea he wanted Tchaikovsky to consider: a symphony based on Byron’s *Manfred*. “You would carry it out brilliantly,” he wrote, enclosing Stasov’s scenario, once again uncredited, this time adding a general musical blueprint, complete with proposed tempos and keys for each movement. (Tchaikovsky probably took this as an affront, since he had by now written a number of big and important works, including four symphonies, the B-flat piano concerto, a violin concerto, and the opera *Eugene Onegin*.) “For myself,” Balakirev said, “this magnificent subject is unsuitable, since it doesn’t harmonize with my inner frame of mind; it fits you like a glove.” At first, like Balakirev and Berlioz before him, Tchaikovsky was uninterested. It would be perfect for “a symphonist disposed to imitate Berlioz,” he said. “But it leaves me absolutely cold.” Furthermore, he had never read Byron’s great dramatic poem, written in 1816–17 and considered one of the touchstones of romantic literature. And, finally, there was the brilliant incidental music already written by Schumann: “I love his *Manfred* extremely and am so used to merging in a single indivisible notion Byron’s *Manfred* with Schumann’s *Manfred* that I cannot conceive how I might approach this subject in such a way as to elicit from it any music other than that which Schumann furnished it with.”

Balakirev continued to press the subject on Tchaikovsky. Late in 1884, when Tchaikovsky came to Saint Petersburg for the local premiere of *Eugene Onegin*, Balakirev pleaded his case in person. He gave Tchaikovsky the detailed scenario once again, this time with even more specific musical suggestions. “I sincerely wish and hope that *Manfred* will be one of your pearls,” he said. He offered a list of compositions (he called them “helpful materials”) to think of as models for individual movements, including the finale of *Harold in Italy*, piano preludes by Chopin, portions of Tchaikovsky’s own *Francesca da Rimini*, and the scherzo from his Third Symphony. Tchaikovsky agreed to read Byron’s poem, and promised to give the idea of the program symphony serious thought. He was already planning a visit to the Alps, to see his friend, the violinist Iosif Kotek, who was gravely ill, and there, in the very landscape where Byron’s Manfred roamed, and with a copy of the poem in hand, he would perhaps find the inspiration for the new symphony.

While in Switzerland, Tchaikovsky read *Manfred: A Dramatic Poem*, and he realized at once that it suited him after all—it did, in fact, harmonize with his inner frame of mind, as Balakirev had put it. He was in a particularly troubled and reflective mood, and he had recently read Tolstoy’s *Confessions*, about the author’s search for the meaning of life. In Saint Petersburg, he and Balakirev had talked openly about death and the consolations of religion. In *Manfred*, Tchaikovsky saw a fellow outsider
yearning to understand his place in the world, and a kindred spirit struggling with the torment of sexuality—for Manfred (as for Byron) it was incestuous seduction, for Tchaikovsky it was repressed homosexuality.

Tchaikovsky began to write music in April 1885. It went slowly at first. “It’s a thousand times pleasanter to compose without a program,” he wrote to his friend Sergei Taneyev. But by the end of May, he had sketched the entire symphony. He spent the summer orchestrating it, admitting that once he began, he became so carried away that he could not stop. In August he wrote to his patroness and confidante, Nadezhda von Meck, “I am working on a very difficult, complicated symphonic work (on the subject of Byron’s Manfred), which happens to have such a tragic character that occasionally I turn into something of a Manfred myself.” By now his identification with Manfred was complete. Manfred was finished that September. “The symphony has turned out vast, serious, difficult, swallowing up all my time, sometimes wearying me extremely,” he wrote to the opera singer Emiliya Pavlovskaya, “but an inner voice tells me that I am not laboring in vain and that the work will be, perhaps, the best of my symphonic compositions.” Finally, at the end of September, he wrote to Balakirev that he had finally carried out his wish: “I have sat over Manfred, not rising from my seat, you might say, for almost four months.” What began as hard labor, he now confessed, was sheer joy once he became captivated by his subject.

The biggest orchestral work Tchaikovsky had written—and the one demanding the greatest number of players—Manfred stands alone in Tchaikovsky’s output as his only unnumbered symphony (it falls between nos. 4 and 5). The premiere, in Moscow, in March 1885, was very well received—“I think that this is my best symphonic work,” he wrote to von Meck after the premiere—and within the year it was played in Saint Petersburg. Theodore Thomas gave the U.S. premiere in New York in December 1886, less than five years before he moved to Chicago to found what we now know as the Chicago Symphony Orchestra.

As Tchaikovsky was quick to point out to Balakirev, he maintained the general outlines of Stasov’s original, only switching the second and third movements. He had also taken to heart Balakirev’s idea that, like Berlioz’s Symphonie fantastique, the symphony must have its own idée fixe, representing Manfred himself, which would permeate the entire work, and so Tchaikovsky’s opening measures return, almost unchanged, in each of the later movements.

“The first movement proved undoubtedly the best,” Tchaikovsky reported to Balakirev following the Moscow premiere, and it is one of the composer’s most original and thrilling creations—a large, complex structure that moves unerringly from the brooding opening (the embodiment of Manfred) through music of breadth and passion (representing Astarte, whom he had once loved) to the stunned climax. “Manfred wanders the Alps,” Stasov’s outline suggested, “tormented by fateful pangs of doubt, rent by remorse and despair, his soul the victim of nameless suffering.” Although Tchaikovsky at first complained about writing music to illustrate a program, the narrative gave structure, emotional depth, and meaning to one of the longest stretches of music in his output. Even when Tchaikovsky later turned against the Manfred Symphony, claiming that he no longer thought it among his very best works, he argued that the opening movement should be salvaged and turned into a grand symphonic poem. He knew that he had not written anything finer.

The second-movement scherzo is a marvel of orchestral wizardry and a study in color and texture. “The Alpine Fairy appears before Manfred in a rainbow,” Tchaikovsky wrote of this movement. At the beginning, the music is nothing but atmosphere—light and ephemeral. The middle
section introduces a long-spanned melody to suggest the fairy herself before Manfred darkens the mood, almost irrevocably.

Tchaikovsky called the slow movement a pastorale—"the simple, free, and peaceful life of the mountain people." He begins with a siciliana, the gentle dance that instantly conjures the pastoral world, and continues with hunting calls, a spirited peasant dance, and eventually Manfred's own appearance, which is no more than a fleeting intrusion into this lovely country scene.

After the premiere, Tchaikovsky told Balakirev that the Moscow audience found the finale the most effective of all. But this movement has always come in for the strongest criticism, even from Tchaikovsky himself, who probably recognized early on that Stasov's original scenario was a hodgepodge that resisted musical continuity. Tchaikovsky's short note at the head of the movement suggests the musical challenge he faced: "Arimanes's underground palace. Manfred appears in the middle of a bacchanale. Evocation of Astarte's ghost. She predicts an end to his earthly sufferings. Death of Manfred." Stasov envisioned the finale as "a wild, unrestrained allegro," and that is how Tchaikovsky begins, quite brilliantly. The sequence of the music that follows is driven more by plot than musical logic, and Tchaikovsky's decision to incorporate a fugue in the midst of so much action and adventure was questioned almost from the first performance. Finally, Manfred's theme adds gravitas and predicts tragedy, and Astarte's music, appearing in a haze of harp glissandos, recalls lost passion. Manfred dies accompanied by a grand chorale of organ chords, and the music slowly unwinds and resolves to suggest a peace that is less certain in Byron:

He's gone—his soul hath ta'en its earthless flight; Whither? I dread to think—but he is gone.

A postscript. The Russian conductor Yevgeny Svetlanov made his own edition of the finale that omits the fugue and tacks on the coda of the first movement in place of the organ apotheosis. That version is often performed today and it is arguably more faithful to Byron, but it is not what Tchaikovsky wrote. Semyon Bychkov conducts the composer's original finale at this week's concerts. ■

Phillip Huscher

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Semyon Bychkov  Conductor

Newly appointed music director and chief conductor of the Czech Philharmonic, Semyon Bychkov was born in Saint Petersburg, Russia. He studied at the Glinka Choir School and, as a pupil of the legendary Ilya Musin, at the Leningrad Conservatory.

At the age of twenty, he won the Rachmaninov Conducting Competition; however, denied the prize of conducting the Leningrad Philharmonic, immigrated to the United States.

Returning to the Leningrad Philharmonic (Saint Petersburg Philharmonic Orchestra since 1991) in 1989 as principal guest conductor, Bychkov enjoyed successes in the United States and Europe following a series of high-profile cancellations, which resulted in invitations to conduct the New York and Berlin philharmonics and the Royal Concertgebouw Orchestra–Amsterdam. He was named music director of the Orchestre de Paris (1989), chief conductor of the WDR Symphony Orchestra–Cologne (1997), and chief conductor of the Dresden Semperoper (1998).

Bychkov’s symphonic and operatic repertoire is wide-ranging. In the United States, he can be heard annually with the New York Philharmonic, the Chicago Symphony Orchestra, the Los Angeles Philharmonic, and the Philadelphia and Cleveland orchestras. In Europe, he is an annual guest of the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, and the London Symphony Orchestra and tours frequently with the Royal Concertgebouw and the Vienna and Munich philharmonics. He conducts in all the major opera houses, including La Scala in Milan, Opéra national de Paris, Dresden Semperoper, Vienna Staatsoper, and Teatro Real in Madrid. In England, where he is a regular guest at the Royal Opera House–Covent Garden, honorary titles from the Royal Academy of Music and the BBC Symphony Orchestra reflect the warmth of the relationships.

In addition to the core repertoire, Semyon Bychkov has worked closely with many extraordinary contemporary composers, including Luciano Berio, Henri Dutilleux, and Maurizio Kagel. In recent seasons, he has collaborated with Julian Anderson, Richard Dubignon, Detlev Glanert, Thomas Larcher, and René Staar.

Following concerts with the Czech Philharmonic in 2013, Bychkov devised *The Tchaikovsky Project*, a series of concerts, residencies, and studio recordings that allowed them the luxury of exploring Tchaikovsky together and recording the results for Decca Classics. The project culminates in 2019 with residencies in Prague, Vienna, and Paris and the release of the complete recordings.

Semyon Bychkov was named 2015 Conductor of the Year by the International Opera Awards.

www.semyonbychkov.com

**FIRST CSO PERFORMANCES**

December 15, 16, and 18, 1988, Orchestra Hall. Haydn’s Symphony no. 44, Mendelssohn’s Piano Concerto no. 1 with Stephen Hough, and Rachmaninov’s Symphonic Dances

July 15, 1994, Ravinia Festival. Kodály’s Dances of Galánta, Weber’s Clarinet Concerto no. 1 with Sabine Meyer, and Rachmaninov’s Symphony no. 2

**MOST RECENT CSO PERFORMANCES**

July 11, 1999, Ravinia Festival. Strauss’s *Don Juan*, Bruch’s Violin Concerto no. 1 with Sarah Chang, Shostakovich’s *Suite from The Golden Age*, and Tchaikovsky’s *Capriccio italien*

October 8, 9, and 13, 2015, Orchestra Hall. Glanert’s *Brahms-Fantasie* and Brahms’s Violin Concerto with Renaud Capuçon and Symphony no. 1

October 10, 2015, Krannert Center for the Performing Arts. Glanert’s *Brahms-Fantasie* and Brahms’s Violin Concerto with Renaud Capuçon and Symphony no. 1
Katia and Marielle Labèque are sibling pianists renowned for their ensemble of synchronicity and energy. Musical ambitions started at an early age, and they rose to international fame with their contemporary rendition of Gershwin’s *Rhapsody in Blue* (one of the first gold records in classical music). The sisters have since developed a stunning career with performances worldwide.

The Labèques are regular guests with the most prestigious orchestras of Europe and America under conductors including Semyon Bychkov, Lionel Bringuier, Sir Colin Davis, Gustavo Dudamel, Charles Dutoit, Sir John Eliot Gardiner, Kristjan Järvi, Paavo Järvi, Zubin Mehta, Seiji Ozawa, Antonio Pappano, Georges Prêtre, Sir Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, Michael Tilson Thomas, and Jaap van Zweden.

The 2017–18 season includes performances with the New York Philharmonic and Jaap van Zweden, the Dallas Symphony Orchestra, Camerata Salzburg at the Vienna Konzerthaus, and Bryce Dessner at the Elbphilharmonie Hamburg; a European tour with the Concertgebouw Orchestra–Amsterdam and Semyon Bychkov; concerts with the Dresden Staatskapelle at the Salzburg Easter Festival under Andrés Orozco-Estrada; the premiere of Dessner’s Concerto for Two Pianos with the London Philharmonic Orchestra; and appearances with the Los Angeles Philharmonic and the San Francisco Symphony, among others.

Katia and Marielle Labèque have collaborated with many composers, including Thomas Adès, Louis Andriessen, Luciano Berio, Pierre Boulez, Philip Glass, Osvaldo Golijov, György Ligeti, and Olivier Messiaen. In 2015, they presented the world premiere of Glass’s concerto, written for them, with the Los Angeles Philharmonic under the baton of Gustavo Dudamel. A new concerto by Nico Muhly, written especially for the Labèques, will be premiered in 2019.

For their own label, KML Recordings, the duo released *Sisters* (2014), a selection of pieces from their personal and professional lives. Fall 2015 saw the release of the DVD from the documentary *The Labèque Way*, produced by El Deseo (Pedro and Augustin Almodóvar) and filmed by Félix Cábez. Previous releases include a Gershwin-Bernstein album and their project *Minimalist Dream House* (fifty years of minimalist music). KML Recordings recently joined the historic label Deutsche Grammophon. Katia and Marielle Labèque’s most recent recording is of Stravinsky’s *The Rite of Spring* and Debussy’s *Epigraphes antiques*. Their next album, *Moondog Minimalist Dream House*, is set for release this spring.

www.labeque.com

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**FIRST CSO PERFORMANCE**

July 9, 1993, Ravinia Festival. Martinu’s Concerto for Two Pianos and Orchestra, Libor Pěšek conducting

**MOST RECENT CSO PERFORMANCES**

July 9, 1999, Ravinia Festival. Mendelssohn’s Concerto for Two Pianos in E major, Semyon Bychkov conducting

November 17 and 19, 2011, Orchestra Hall. Ravel’s *Rapsodie espagnole* (version for two pianos, without conductor) and Poulenc’s Concerto in D Minor for Two Pianos and Orchestra with Semyon Bychkov conducting
Now celebrating its 127th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate the contemporary MusicNOW series. Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

www.cso.org
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- The Louis C. Sudler Chair, endowed by an anonymous benefactor
- Stephanie Jeong (Associate Concertmaster)
- The Cathy and Bill Osborn Chair
- David Taylor
- Yuan-Qing Yu (Assistant Concertmasters)
- So Young Bae
- Cornelius Chiu
- Alison Dalton
- Gina DiBello
- Sam Adams, Elizabeth Ogonek (Mead Composers-in-Residence)

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### CELLOs
- John Sharp (Principal)
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- Kenneth Olsen (Assistant Principal)
- The Adele Gidwitz Chair
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- Loren Brown
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- Jonathan Pegis
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- Joseph DiBello
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- Robert Kassing
- Mark Kramer
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- Bradley Opland

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- Weijing Wang

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- Lynne Turner

### TROMbones
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- Tage Larsen

### BASS Trombone
- Charles Vernon

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- Weijing Wang

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- Lynne Turner

### TRUMPETS
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- John Hagstrom
- Tage Larsen

### BASS Trombone
- Charles Vernon

### Tuba
- Gene Pokorny (Principal)
- The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

*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 alphabetically. Section percussionists also are listed alphabetically.
Symphony Center Information

We are delighted that you have joined us for this performance. Below you will find information that addresses questions we often receive, and which can help provide the most enjoyable and safest experience for all. For more information, please ask an usher or, after this performance, visit cso.org/plan-your-experience/questions.

CAMERAS AND RECORDING DEVICES Photography, video recording, audio recording, or the use of any kind of recording device is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

MOBILE DEVICES Please turn off or silence all personal electronic devices before the performance begins.

LATE SEATING POLICY If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

FACILITIES FOR PATRONS WITH SPECIAL NEEDS Symphony Center is accessible to all persons who have special needs. Push-button doors are located at the south end of the main entrance. Elevators and removable seats on the Main Floor, Upper Balcony, and Gallery make wheelchair access easy and accessible. Restrooms are located on the Lower Level and second, fourth, sixth, and seventh floors. A family-assist restroom is located in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 for more information.

COMPLIMENTARY COUGH LOZENGES Walgreens generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

FIRST AID In case of a medical emergency, please contact the nearest usher.

PROHIBITED ITEMS Carrying loaded, concealed firearms is prohibited in Symphony Center.

BACKPACKS, OVERSIZED BAGS, AND PARCELS The CSOA requires that oversized bags be checked at one of our many Coat Checks conveniently located throughout Symphony Center. There is no charge to check these items. The CSOA also reserves the right to search bags for security reasons.

EMERGENCY EVACUATION The lighted red EXIT sign nearest your seat indicates the shortest route outdoors. Fire exits are located on all levels of Symphony Center and should be used only in emergencies.

LOST AND FOUND If you have lost an item, please call our Lost and Found service, 312-294-3000, during business hours. Unclaimed items are held for two months.

THE SYMPHONY STORE For CSO recordings, gifts, and apparel, visit Symphony Store. Open Tuesday through Saturday, 11:30 to 5:00, and before all CSO performances. Located at 67 E. Adams and online at www.symphonystore.com.

ENHANCE YOUR CONCERT EXPERIENCE

Join us for FREE preconcert conversations held one hour prior to all CSO Main concerts (12:15 P.M. for Friday matinees).

Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit cso.org/sas.

Follow us on Facebook and Twitter to learn more about the CSO and Symphony Center.

Visit concert event pages on cso.org for more information about your concerts, including artist biographies.

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!

We are very grateful to The Saints—Volunteers for the Performing Arts (saintschicago.org), who assist our staff ushers in serving our patrons.

34
ENHANCE YOUR CONCERT EXPERIENCE

Please arrive at least thirty minutes early, please do so between program works so as not to disturb others.

GROUND RULES

Due to the nature of the musical performance, the use of mobile devices, cameras, and recording devices is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

Security

All personal electronic devices before the performance on each concert’s event page at cso.org or at the symphony store.

CSO Sounds and Stories

You can enjoy learning about the music and the CSO through articles, interviews, videos, and more! Visit cso.org/sas.

Preconcert Conversations

CSOA requires that oversized bags be checked for security reasons. The Honorable Rahm Emanuel also reserves the right to search bags for security reasons. Performing Arts (saintschicago.org), who assist our staff ushers, also reserves the right to search bags for security reasons.

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Access program notes before and after the performance on each concert’s event page at cso.org for more information.

Cough Lozenges

Generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

Emergency Evacuation

The lighted red EXIT sign nearest your seat indicates the shortest emergency evacuation route.

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If you have lost an item, please, in emergencies.

Symphony Center is accessible to all persons who need assistance from a companion. Call 312-294-3000 in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 in the sixth floor lobby for patrons requiring assistance from a companion.

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Jazz: May 18
Terence Blanchard
featuring
The E-Collective
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Chamber Music: May 20
Meridian String Quartet
Cornelius Chiu violin
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Danny Lai violin
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 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
Mark 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
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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
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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
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Chicago Symphony Chorus
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Film: June 27–30
Star Wars: A New Hope in Concert
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Richard Kaufman conductor

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Anonymous (1)

In memory of Dolores Savin
Anonymous (1)

In memory of Dolores Savin
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