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CONTENTS

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

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

8 Chicago Symphony Orchestra at Wheaton College
The CSO returns to Wheaton for a second season of
subscription concerts.

10 Negaunee Music Institute at the Chicago
Symphony Orchestra
Learn how the Civic Fellowship program fosters the
burgeoning careers of civically engaged and talented
young musicians.

12 Meet the Musicians: Chicago Symphony Chorus
Profiles featuring members of the Chicago Symphony
Chorus in honor of its sixtieth anniversary

16 Meet the Composers
Profiles featuring past composers-in-residence in honor of
the twentieth season of the CSO’s MusicNOW series

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

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

44 Our Donors and Volunteers, continued

64 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.
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Now is also a season for giving and expressing gratitude. All of our programs are made possible through generous gifts from friends like you. Your generosity makes you part of the Chicago Symphony Orchestra Association’s ongoing pursuit of artistic excellence, the development of new audiences, innovative and nurturing education and community programs, and sharing the music we love with listeners here in Chicagoland and around the world. It also ensures that the important work of the Chicago Symphony Orchestra continues for generations to come.

Please consider supporting the Chicago Symphony Orchestra by making a gift to the Association’s Annual Fund this season. Your support helps the CSO remain a world-class orchestra and sustains the ongoing legacy of programs that engage more than 450,000 people each year in life-changing musical experiences.

On behalf of the members of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Negaunee Music Institute, our trustees, volunteers, administration, and above all, the hundreds of thousands of people whose lives are enriched through our programs each year, we thank you for your presence and support.

We send our warmest wishes for a music-filled, happy and healthy New Year.

To make a contribution, please visit CSO.org/give or contact Donor Services at 312-294-3100. Thank you for your support of the Chicago Symphony Orchestra.

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Meet the MUSICIANS

David Herbert Principal Timpani
The Clinton Family Fund Chair

HOMETOWN
Columbia, Missouri

YEAR JOINED THE CSO
2013

EDUCATION
The Juilliard School

Which works are you most looking forward to performing, and why?
Anything and everything with Maestro Riccardo Muti; he is truly a gift to our great orchestra and this incredible city. He makes us feel special and appreciated, and we endeavor to meet (and hopefully exceed) his extremely high expectations. I also have a tremendous amount of respect and anticipation for performing with Herbert Blomstedt. He makes you feel that a great performance is a precious, or even religious, experience.

Offstage, I like to:
I have a new YouTube channel called Tuned in with David Herbert that is focused on music education and discussions with members of the CSO and other musicians. I encourage you to watch and subscribe. I’m also studying Italian, but am discouraged because I’m unable to roll my “Rrrrrrs.”

What is some of your favorite music?
I must admit that I love the Carpenters, the Ink Spots, Les Baxter—anything that’s sentimental or exotic is music to my ears—but nothing is better than Schubert. That’s the absolute pinnacle for me. Stranded on a desert island, I’d take Schubert’s songs and string quartets and be very happy.

What is your most memorable CSO performance or experience?
I will never forget those incredible concerts of Bach’s B minor mass with Maestro Muti—my first time playing with him.

Why did you choose your instrument?
It’s the best of all things. I get to play Bach, Haydn, Mozart, Beethoven, Brahms, and Schubert (my favorite), and the drums!
Meet the MUSICIANS

Jennifer Gunn | Piccolo and Flute

HOMETOWN
Selinsgrove, Pennsylvania

YEAR JOINED THE CSO
2005

EDUCATION
Duquesne University

Which works are you most looking forward to performing, and why?
In January, we are playing Bartók’s Concerto for Orchestra. This piece contains one of my favorite piccolo parts in addition to wonderful passages for the entire orchestra. During the same week, the CSO will play for the movie Singin’ in the Rain. Movie nights are always fun.

Offstage, I like to:
When I am not onstage, you might find me meeting friends for dinner, going to a show, exercising at my local Bar Method studio, or heading to Austin to visit my husband (a University of Texas clarinet professor) and our two pups. When we’re in Austin, you will find us boating on Lake Travis.

Who are your favorite composers?
It is very hard for me to pick a favorite because it changes from week to week depending on who is conducting. For example, I love playing Verdi under Maestro Muti’s direction, Mahler’s symphonies with Haitink, American music with Michael Tilson Thomas, and French music with Charles Dutoit. Each conductor brings their musical opinions, and it is the Orchestra’s job to deliver their wishes.

Why did you choose your instrument?
I think the piccolo chose me. I am drawn to the colorful addition it makes to the orchestral sound. It often does not get enough credit as a beautiful instrument, and I hope to change listeners’ opinions about that.

Any advice for listeners?
Come and enjoy! You don’t need a music degree to enjoy a concert. If you would like more information about the concert, the preconcert lectures and Classic Encounter series are great ways to get a taste of what you are about to experience.
After experimenting with summer concerts in the western suburbs for a few years, the Chicago Symphony Orchestra Association decided to introduce an annual series indoors at Wheaton College’s Edman Memorial Chapel in 2016. “We learned while looking through our database that a relatively small number of people travel from DuPage County to downtown Chicago to hear the CSO,” said Jeff Alexander, president of the CSOA. “We felt that if we performed concerts there, we could present them to an almost completely new audience.” For a second season, three programs from the CSO’s subscription series in Orchestra Hall travel to Wheaton. “It’s unquestionably the same quality programs that we offer in Wheaton as we offer in downtown Chicago.” This was certainly the case at the November 10 performance that featured Manfred Honeck conducting a program of works by Schubert and Bach as well as Berg’s Violin Concerto performed by Arabella Steinbacher.

The CSOA began looking for ways to reach Chicago's western suburbs and, from 2013 to 2015, experimented with a week of June concerts on a temporary stage at the Morton Arboretum in Lisle. “The community really supported it, both philanthropically and by attendance,” said Alexander. “It was clear that the desire was there to have the Orchestra perform in the community.” After discussions with Tony Payne, general manager of the Wheaton College Artist Series and the college's director of special programs, a test concert was scheduled in March 2016 at the Edman Memorial Chapel, featuring the CSO with guest conductor Yuri Temirkanov and pianist Denis Matsuev. The concert drew more than 1,800 attendees. “The reaction was once again wonderful from the community,” said Alexander, “and we decided to move forward by planning a series for the following season.”

Payne believes the CSO concerts ideally complement the college’s sixty-seven-year-old Artist Series, as well as its music conservatory. “It’s one of the greatest orchestras in the world,” Payne said of the CSO. “It’s at a level of eminence...
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On a rainy Saturday morning this past October, the Civic Orchestra of Chicago Fellows gathered at Wilson Abbey in Uptown to attend a professional development seminar led by Reginald Harris on a trauma-informed approach to teaching. The well-received session was offered by the People’s Music School with the goal of fostering empathy and understanding between the organization’s teachers and its students. This season, the Civic Orchestra Fellows will teach at the People’s Music School’s programs on the city’s north and south sides. “It made me want to become a social worker,” one fellow reflected. “The idea that it’s important to approach teaching with a curious mindset was a major takeaway,” commented another.

Over the course of the 2017–18 season, the Civic Fellows will collectively devote over 700 hours to teaching young instrumentalists at the People’s Music School; perform a memorized, interactive educational concert in ten Chicago Public Schools; and work with young musicians from three community youth-orchestra programs through Chicago’s Youth in Music Festival. But their engagement with the city of Chicago is not limited to working with students.

The Civic Fellowship is a group of fourteen Civic Orchestra musicians who participate in an array of experiences designed to build and diversify their creative and professional skills. Fellowship projects—many designed by current fellows and alumni—bring participants to juvenile prisons, museums, art galleries, park district fieldhouses, and retirement centers around Chicago. Fellows curate and perform chamber music in various ensembles; develop and implement their own creative musical projects in Chicago’s communities; and lead creative projects initiated by the CSO’s Judson and Joyce Green Creative Consultant, Yo-Yo Ma.

Yo-Yo Ma provided the impetus for the Civic Fellowship. He challenged Civic Orchestra staff to imagine a different way to train classical musicians that fully engaged them in the cultural life of the city in which they live. Now in its fifth season, the Civic Orchestra Fellowship has connected musicians with thousands of students and audience members across Greater Chicago.

Follow the activities of the 2017–18 fellowship at civicfellows.org
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Brandenburg Concertos
December 20, 2017 / 7:30PM

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Meet the **MUSICIANS**

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

**Bill McMurray** Baritone

**HOMETOWN**
Fayetteville, North Carolina

**YEAR JOINED THE CSC**
2008

**EDUCATION**
University of Tennessee, Knoxville

What are you most looking forward to performing, and why?
Rossini’s *Stabat mater* is a glorious piece that sings like an opera without the drama but with the same intensity.

Offstage, I like to:
I recently began to do CrossFit workouts, and it has benefitted me greatly. The challenge of building a healthier and stronger body each day has also allowed me to meet and connect with likeminded people who motivate, encourage, and support me. I am also a huge sports fan and enjoy reading, cooking, and discovering great bakeries.

Currently, I’m reading:
I’m reading a novel by Peter Ackroyd entitled *The Trial of Elizabeth Cree*, which has been made into an opera by Kevin Puts that premiered at Opera Philadelphia in September 2017. It will have its Midwest premiere in Chicago this winter with Chicago Opera Theater, and I will be a part of the production.

One of my favorite quotes is:
“Think positive thoughts and good things will happen.”

Who are your favorite composers, and why?
I have three favorites, all of whom are great opera composers. The first is Mozart; he really knew how to write for the voice. Singing Mozart requires excellent technique. The next is Rossini, the master of patter, a gift to any singer with a flexible voice. The last is Verdi, who combines traits of Mozart and Rossini with beautiful melodies and extreme drama.

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**PHOTO BY TODD ROSENBERG**

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/ RICCARDO MUTI
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Chicago Symphony Orchestra
Riccardo Muti conductor
Clémentine Margaine mezzo-soprano
Jay Friedman trombone
Michael Mulcahy trombone
Charles Vernon bass trombone
Gene Pokorny tuba
STRAVINSKY Scherzo fantastique
HIGDON Low Brass Concerto
[world premiere, CSO co-commission]
CHAUSSON Poème de l’amour et de la mer
BRITTEN Four Sea Interludes
from Peter Grimes

MUTI CONDUCTS SCHUBERT MASS IN E-FLAT MAJOR
Chicago Symphony Orchestra
Riccardo Muti conductor
Amanda Forsythe soprano
Elizabeth DeShong mezzo-soprano
Paul Appleby tenor
Nicholas Phan tenor
Nahuel di Pierro bass
Chicago Symphony Chorus
Duain Wolfe chorus director
WEBER Overture to Oberon
RAIMI Three Lisel Mueller Settings
[world premiere, CSO commission]
SCHUBERT Mass in E-flat Major
Profiles of members of the Chicago Symphony Chorus in honor of its sixtieth anniversary

Amy Pickering  Mezzo-Soprano

**HOMETOWN**
Bryan, Ohio

**YEAR JOINED THE CSC**
1991

**EDUCATION**
Northwestern, DePaul

What are you most looking forward to performing, and why?
I loved performing Poulenc’s *Gloria*, as it is one of my favorite pieces. Whether it’s full orchestra, chamber music, or solo repertoire, I adore Poulenc. I first sang Poulenc’s Christmas motets as an undergrad, and I was smitten with the lushness, the delicious dissonance, the atmosphere that is Poulenc. I performed the *Banalités* on my graduate recital at Northwestern as well.

Was there a specific moment or experience during which you first connected with choral singing?
In high school, I auditioned for the Ohio Honors Chorale. We embarked on a three-week tour of Europe, where we performed and acted as goodwill ambassadors. We had the opportunity to sing in some amazingly beautiful and historic places in Europe, most memorably in the cathedral in Cologne and St. Mark’s in Venice—it was heaven.

What is your most memorable CSC performance or experience?
There have been many—our 1999 tour to Berlin with Maestro Barenboim and most recently the powerful and moving Beethoven’s Ninth performances with Maestro Muti—but perhaps one of the most unforgettable experiences was the performance of Mahler’s Symphony no. 8 at Ravinia in 1992. James Levine was conducting and, as usual, he had assembled an incredible roster of soloists to complement the incredible musicians of the CSO and CSC, one of whom was the up-and-coming Bryn Terfel. What a treat!

The second act opened just as twilight was falling at Ravinia. The ethereal sounds of the strings competed briefly with the calls of animals and insects, but as night fell, all of nature became still and seemed to submit to the beauty of the music. I don’t think a single train horn dared to interrupt the hushed and reverent atmosphere. Call me a hopeless romantic, but it was absolutely magical.
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CRAIN’S
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Meet the **COMPOSERS**

*A series of profiles featuring current and past composers-in-residence in honor of twenty seasons of MusicNOW, the CSO’s contemporary music series*

**Shulamit Ran**  Composer-in-Residence 1990–97

**HOMETOWN**  
Tel Aviv, Israel

**EDUCATION**  
Mannes College of Music

---

**Describe your role as composer-in-residence (CIR):**

More than anything else, I saw my role as CIR as that of advocacy—being an advocate for the music of our time and for composers working here in the United States and all around the world. One of my greatest joys was being able to introduce both Maestro Barenboim and Maestro Boulez to music—especially by American composers—that they were not familiar with and seeing this develop into a either a performance or a commission. The educational possibilities of being a CIR were of critical importance, so this was really a great fulfillment of myself as a composer and as a citizen of the music community.

---

**What impact did your residency have on your work?**

I certainly feel that I became much more intimately involved with a certain symphonic sound, and that it played in a very significant way into what I was doing during that time. There is no question in my mind that the opportunity to be so closely allied with the Orchestra—to be able not only to go to every concert, but to every rehearsal, hearing all this magnificent music of all periods played so incredibly—was a privilege, joy, and, above all, a great learning experience.

---

**What is the importance of MusicNOW?**

Because I live here in Chicago, I have seen the MusicNOW series evolve through the various CIRs. The programs are naturally an expression of the CIR’s point of view as each of them is able to bring his or her world into the series. Most importantly, in its broad contour, it is a presentation of what is happening in the musical world, so keep at it!

---

**What are you working on now?**

I am composing an opera, *Anne Frank*. This is something that is deeply rewarding, moving, and, of course, a major responsibility. I feel a tremendous sense of privilege and awe working with these materials.
Friday, February 9, 8:00

AMIR ELSAFFAR’S RIVERS OF SOUND: NOT TWO

MIKE REED’S FLESH & BONE

Chicago-born trumpeter Amir ElSaffar studied at DePaul University, soaking up Chicago’s deep jazz and blues culture before traveling extensively to explore the rich musical heritage of the Middle East. Along with his 17-piece Rivers of Sound orchestra, he weaves an intricate sonic tapestry of long-form composition and improvisation that tears down cultural boundaries. Chicago-based drummer Mike Reed, founding director of Pitchfork Music Festival, opens the evening with music from Flesh & Bone, a powerful musical statement inspired by a harrowing incident his band endured while on tour.

Saturday, February 17, 3:00

CHINESE NEW YEAR CELEBRATION

Featuring the Chongqing Chuanju Opera Theatre & Zhejiang Symphony Orchestra

Celebrate the Chinese New Year with a festive musical celebration! The Chongqing Chuanju Opera Theatre brings the centuries-old Sichuan opera form, known for its complex face-changing techniques, to life with traditional music, costumes and dance. The Zhejiang Symphony Orchestra rounds out the concert.
Meet the **COMPOSERS**

A series of profiles featuring current and past composers-in-residence in honor of twenty seasons of MusicNOW, the CSO’s contemporary music series

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**Mason Bates**  Mead Composer-in-Residence 2010–15

**HOMETOWN**
Richmond, Virginia

**EDUCATION**
The Juilliard School–Columbia University  
University of California, Berkeley

---

**Describe your experience as composer-in-residence (CIR)?**

I can look back and see that I embraced the symphonic space working with the CSO. I realized that there was a real opportunity, artistically, to explore the sprawling narrative approach of the nineteenth century with entirely new sounds, whether electronic or acoustic. In the concert hall, you can go to a deep, surprising place.

**How did your residency impact your compositions?**

Maestro Muti and the CSO inspired me to think big. For me that came in the form of my most adventurous work to date. Writing for Riccardo Muti, who is both a master conductor and a superb musical dramatist, I pushed my music further into the realm of the theatrical. For example, *Alternative Energy* sweeps through four eras and locations in telling the story of energy, and *Anthology of Fantastic Zoology* uses all manner of spatial effects to conjure mythological creatures.

**How did MusicNOW change while you were CIR?**

It was like a slow-motion explosion of MusicNOW during my tenure as a CIR. Anna Clyne (also Mead CIR 2010–15) and I had a lot of technical rethinks on the series, including the use of lighting and projections. Using technology and stagecraft to transform the program was a key part of engaging the boisterous and wonderful audience.

**What is one of the strengths of the MusicNOW series?**

Chicago has such a great audience with a huge appetite for new music. We saw the crowds coming to hear contemporary music on a Monday night grow from three or four hundred people to as many as a thousand!

*Anthology of Fantastic Zoology is available on the CSO Resound label for digital download at Amazon and iTunes.*
What inspires your love of music?
I started playing the flute when I was in fifth grade and loved it so much, that I played all the way through college. When I play music, the passage of time speeds up. Five hours feels like five minutes and that makes playing a great escape from my daily life.

I still play in the Buffalo Grove Symphonic Band and have played in a lot of different community bands in Florida, Boston, and Hawaii.

How did you first get involved with the Overture Council?
I recently stopped traveling for work and was looking for a way to meet new people who had the common interest of the love of classical music. I looked on cso.org, found the Overture Council, and joined!

I really like the Overture Council. The members all have a common interest, and I have made some great friends. There are social events, educational events, and unique opportunities to get a view of the inner workings of the CSO. The calendar includes events on different days of the week, offering everyone a chance to participate.

Tell us about Soundpost and your work as Co-Chair this season. What do you hope to achieve?
I became the Soundpost co-chair in July with Elliot Callighan. My work is very enjoyable, because it gives me the opportunity to help produce something creative and help bring young professionals to the Orchestra. It’s important to bring in a young audience to the Orchestra to get them excited about classical music. I’m nervous about the future of classical music and want to draw young people in to hear the Orchestra and inspire them to love classical music for the rest of their lives.

Are there any particular concerts you are looking forward to this season?
I love holiday concerts! I have tickets to Home Alone and Merry, Merry Chicago! I also have tickets to the John Williams program in April and the Yo-Yo Ma concert in June. I’m looking forward to Lincoln Portrait by Copland and several other concerts to be determined.

What is your advice for first-time concertgoers?
People think they have to enjoy classical music in a certain way. That is not true! I encourage people to enjoy it in their own way.

If you want to learn a bit more about the music before you attend a concert, Soundpost is a great way to enjoy the CSO. Soundpost explores the role of classical music in today’s world and includes a pre-concert lecture, light bites, and mingling with others who share an interest in exploring classical music. The programming ties to the music you’re about to hear so you can walk into the hall with a bit of knowledge and something to consider as you listen to the concert. And it’s a great deal at $35.

Kristin Jaburek has been a member of the CSO Overture Council (OC) since the 2016–17 season and currently serves as the Soundpost Co-Chair with Elliot Callighan. She works in technology consulting, helping retailers to better serve their customers by aligning technology with business strategy. Kristin played the flute throughout university while studying engineering and geography. She also loves to spend as much time as possible each year in Hawaii pursuing her passions for longboard surfing and hiking.

To learn more about Soundpost visit cso.org/Soundpost
To learn more about the Overture Council visit cso.org/overturecouncil
What inspires your love of music?

JARED KAPLAN: My father was a very accomplished pianist who would practice four or five hours a day, even though he was a practicing lawyer; I can’t figure out how he found the time. I was inspired by him and played the piano, but quit when I graduated law school.

MARIDEE QUANBECK: In fact, we’ve been married twenty-seven years, and I haven’t heard him play the piano once. When he says he gave it up, he means it!

When it came to me, I decided not to play piano. I saw my older sister practice, and it seemed like the worst thing in the world. My parents always sang in the church choir, so I grew up with a lot of church music, Bach and Handel, but not a lot of symphonic music. It wasn’t until I met Jerry that I went to my first symphony.

Do you have a first memory of attending the Chicago Symphony Orchestra?

JK: I feel like I’ve attended all my life. When I graduated law school, I started subscribing immediately. My father used to have seats up front on the left side. He’d go whenever there was a piano soloist and follow the score.

MQ: When I met Jerry, he had two subscriptions. We would go all the time.

How did you first get involved as a Governing Member?

JK: One of my former partners, Tom Campbell, was Vice Chair of Nominations and Membership. He asked why I wasn’t a Governing Member (GM). I asked “What’s that?” He explained it to me, and so I joined.

MQ: Once Jerry joined the GMs, it really expanded our contact with the symphony. Up until then, I was just an audience member. The last eleven years have been a lot more fulfilling as a patron. We always know people at Symphony Center. It’s expanded my contact with and enthusiasm for the organization.

Tell us about the Patrons Tours you’ve participated in.

JK: We’ve been on three tours. The first one we went on was to New York, followed by a tour to Poland, Switzerland, and Paris, and most recently we went on the tour to the Canary Islands. While the Canary Islands and Paris sound like exotic places, a high point for us was that first performance at Carnegie Hall in New York. Before the Orchestra even began playing, there was a lengthy standing ovation when Maestro Muti took the stage. That’s when we realized what his joining the Orchestra meant to the musicians, and even to that New York audience.

MQ: On tours we have lots of contact with the musicians. They go on sightseeing tours with us and have dinner with us. You see them in different settings. Those were really fun things to do. What makes the tours extra memorable is getting up close and personal with the musicians.

Jared Kaplan and Maridee Quanbeck have been attending the CSO for over forty years as subscribers and are members of the Theodore Thomas Society. Jerry, who has been a Governing Member (GM) for eleven years, currently serves as the GM Chairman. He previously served as Vice Chair of the Nominations and Membership Committee in the 2012–13 & 2013–14 seasons. Recently retired, Jerry and Maridee enjoy traveling, attending the symphony, and catching a play in Chicago or the West End.
What inspires you to continue supporting the CSO?

JK: It never occurred to me not to subscribe to the symphony. The eleven years that I’ve been a GM have really given us an added dimension. We’re now interacting with the Orchestra from the inside rather than the outside. It’s a different feeling every time we go to a concert. We really feel like part of the CSO family. It’s a big difference. When we see the musicians onstage, they’re real people we’ve seen at dinners or other events. It gives us a greater depth of appreciation for the symphony.

MQ: As you get more involved, you realize the CSO is a major cultural institution in the city of Chicago. It’s the brightest light that we have in this city for culture. We just have to support it. What would we do without it?

Do you have any advice for those looking to get more involved at the CSO?

JK: Join the GMs and actively participate in the events! GMs get a lot more out of their membership than the donor groups of a lot of other organizations. You get great events, VIP ticketing, membership in the Thomas Club, postconcert receptions, patron tours, and interactive intermissions. There’s a lot happening on a constant basis. It’s a terrific value. If you’re willing to participate, you’ll get a lot out of it.
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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

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

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

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

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

**Leadership and Executive Committee**—President: Mimi Duginger, Vice President of Administration: Barbara Dwyer, Vice President of Areas: Mary Torres, Vice President of Education: Jennifer Bumbu, Vice President of Events: Marcia Lewis, Vice President of Finance: Clareatta 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

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Paul M. Angell Family Foundation

The CSOA is deeply grateful to the Paul M. Angell Family Foundation for seven years of generous support of Chicago Symphony Orchestra and the Negaunee Music Institute programs. Grants from the Angell Foundation have underwritten scholarships for Civic Orchestra of Chicago preprofessional 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 multiyear 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 Greater Chicago, 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 of 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 music 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 its many years of support and generosity.

Paul M. Angell Family Foundation
Here comes scientific-powered hope for patients facing life-altering injury or illness. This shining new hospital has 10x more dedicated researchers than any other rehabilitation hospital. And researchers work directly alongside doctors and therapists for faster, better outcomes.
 Bernstein
Symphonic Dances from *West Side Story*
Performed in honor of the one hundredth anniversary of the composer’s birth

Mozart
Bassoon Concerto in B-flat Major, K. 191
Allegro
Andante ma adagio
Rondo: Tempo di menuetto
 KEITH BUNCKE

INTERMISSION

Bartók
Concerto for Orchestra
Introduzione: Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Presto
The Chicago Symphony Orchestra is grateful to

**BANK OF AMERICA**

for its generous support as the

Global Sponsor of the CSO.
Leonard Bernstein
Born August 25, 1918; Lawrence, Massachusetts
Died October 14, 1990; New York City

Symphonic Dances from *West Side Story*

Originally it was the story of a Jew and a Catholic falling in love during the time of Easter and Passover. Later, when the subject was switched to ethnic gang warfare in New York City, it was (in all seriousness) called *Gangway!* But when it opened on Broadway in 1957 as *West Side Story*, the shape of American musical theater was changed forever, just as Leonard Bernstein had predicted.

The initial idea came from Jerome Robbins, whose smart and flashy choreography would contribute so decisively to the final product. In 1949, while Robbins was coaching actor Montgomery Clift on how to play Romeo in a more contemporary manner, Robbins began to envision an updated version of the Shakespeare play. Bernstein’s own log suggests that he realized the show’s broader implications, as well as its enormous challenges, as soon as Robbins contacted him—on January 6, 1949, he wrote:

Jerry R. called today with a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter-Passover celebrations. . . . But it’s all much less important than the bigger idea of making a musical that tells a tragic story in musical-comedy terms, using only musical-comedy techniques, never falling into the “operatic” trap. Can it succeed? It hasn’t yet in our country. I’m excited. If it can work—it’s the first.

But various postponements and interruptions (a musical version of *Candide* among them), several creative impasses, and Bernstein’s increasingly busy schedule kept the modern *Romeo* off the boards for another eight years. Finally, on February 1, 1957, Bernstein wrote in his diary: “Candide is on and gone; the philharmonic has been conducted; back to *Romeo*. From here on,

Above: Bernstein, ca. 1950s

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<tr>
<th>COMPOSED</th>
<th>MOST RECENT CSO PERFORMANCES</th>
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<tr>
<td>1957 (musical)</td>
<td>October 24 and 25, 2015, Orchestra Hall. Steven Sloane conducting (Beyond the Score)</td>
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<tr>
<td>1960 (suite of symphonic dances arranged by Sid Ramin and Irwin Kostal)</td>
<td>August 3, 2016, Ravinia Festival. Jeffrey Kahane conducting</td>
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<th>FIRST PERFORMANCE</th>
<th>CSO RECORDINGS</th>
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<th>INSTRUMENTATION</th>
<th>FIRST CSO PERFORMANCES</th>
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<td>two flutes and piccolo, two oboes and english horn, two clarinets, E-flat clarinet and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, percussion (pitched drums, jazz drum set, snare drums, bass drum, conga drum, cymbals, suspended cymbals, finger cymbals, tambourine, gourds, maracas, cowbells, woodblock, tom-toms, bongos, triangle, timbales, tam-tam, police whistle, xylophone, vibraphone, chime, glockenspiel), timpani, harp, piano, celesta, strings</td>
<td>October 27, 1962, Orchestra Hall. Arthur Fiedler conducting (Selections)</td>
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<th>APPROXIMATE PERFORMANCE TIME</th>
<th>FIRST CSO PERFORMANCES</th>
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<tr>
<td>23 minutes</td>
<td>August 12, 1967, Ravinia Festival. Seiji Ozawa conducting</td>
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nothing shall disturb the project.” And this time he was right. By then the working title was *East Side Story*, but when it was discovered that the tenements on that side of Manhattan had all been razed, the setting was switched to the gang-dominated stretches of the Upper West Side.

*West Side Story* opened on Broadway on September 26, 1957. Although the reviews were not entirely enthusiastic—Harold Clurman, writing in *The Nation*, found it “phony” and accused Bernstein and his colleagues of slumming in order to make money—nearly everyone seemed to agree that fresh air had at last blown through Broadway. *West Side Story* ran for nearly two years (tallying 722 performances), toured nationally for another year, and then returned to New York City for an additional 253 performances. Bernstein’s music became overwhelmingly popular throughout the country almost at once, and over the next few years his publisher was kept busy printing editions of songs, selections, and highlights from the score as well as arrangements for guitar, Baldwin organ, and even accordion.

In 1961, shortly after they had completed the scoring for the film version of the musical, Sid Ramin and Irwin Kostal prepared a suite of symphonic dances from *West Side Story* under the composer’s supervision. (Ramin and Kostal proposed a list of numbers and Bernstein determined a running order.) The principal sections are a prologue, depicting the rivalry between the Jets and the Sharks; “Somewhere,” in which the gangs unite in friendship; a scherzo depicting a visionary world of open space, fresh air, and sun; a combative mambo; a cha-cha treatment of “Maria”; the lovers’ first meeting; a fugue on “Cool”; the climactic gang rumble; and the tragic finale, based on “I Have a Love.” Like the musical, the suite ends with a haunting, unresolved chord.
Wolfgang Mozart
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

Bassoon Concerto in B-flat Major, K. 191

Although Mozart may have written as many as five bassoon concertos, this is the only one that has survived. It is the earliest of all Mozart’s concertos for wind instruments, and, despite the fact that it is the work of an adolescent, this is a little masterpiece. The score is contemporary with Mozart’s first piano concerto, in D major, and his first violin concertos—all products of the mid-1770s. These are works that show Mozart fully engaged in putting his own stamp on traditional forms and procedures; he is no longer an apprentice—even one with the most astonishing gifts—but a man establishing his own practice. Mozart would never quit learning, borrowing, and assimilating what he picked up in the musical world at large, but the process of transforming and personalizing had already begun.

Even though the bassoon was not a common solo instrument at the time, the main thematic material of this concerto was carefully designed expressly for the instrument, showcasing its unique qualities and disguising its limitations in power and range. In this piece, Mozart has already moved beyond mastering the general demands of concerto form to deal, in very specific and creative ways, with the individual needs of his client. Mozart often wrote music for performer-friends, but we cannot be certain for whom this concerto was intended. There are several possible candidates, including two bassoonists employed by the archbishop of Salzburg at the time, as well as Thaddäus von Dünnitz, an amateur bassoonist from Munich who apparently had commissioned bassoon works from several composers, including Mozart.

The first movement highlights the bassoon’s many virtues, including its extraordinary agility and the ability to trill, leap (nearly two octaves in this case), repeat notes rapid-fire, sing lyrically, and sit comfortably on prominent low notes. The interaction with the orchestra is lively and conversational, not that of a star performer with its supporting cast. The second movement is a dreamy aria, with an elaborately embroidered melody over muted strings—an early essay in the mood of the Countess’s “Porgi amor” from The Marriage of Figaro. The finale is a minuet—not music designed for the ballroom, but based on the lilting rhythms of the standard courtly dance.

Above: Mozart at fourteen, from an oil portrait by Saverio dalla Rosa (1741–1821), Verona, 1770

COMPOSED
1774

FIRST PERFORMANCE
date unknown

INSTRUMENTATION
solo bassoon, two oboes, two horns, strings

CADENZAS
Keith Buncke

APPROXIMATE PERFORMANCE TIME
18 minutes

FIRST PERFORMANCE
November 10, 1956, Orchestra Hall.
Leonard Sharrow as soloist, Fritz Reiner conducting

FIRST CSO PERFORMANCES
July 20, 1975, Ravinia Festival.
Willard Elliot as soloist, James Levine conducting

MOST RECENT CSO PERFORMANCES
Milan Turkovic as soloist, Christoph Eschenbach conducting

June 12, 13, 14, and 17, 2014, Orchestra Hall. David McGill as soloist, Riccardo Muti conducting

CSO RECORDING
1984. Willard Elliot as soloist, Claudio Abbado conducting. Deutsche Grammophon
Béla Bartók
Born March 25, 1881; Nagyszentmiklós, Transylvania (now part of Romania)
Died September 26, 1945; New York City

For all the prestige his music commands today among American orchestras, Béla Bartók was unhappy and largely ignored during the last four years of his life, which he spent in this country. The sad departure from his native Hungary in late 1940, to escape the Nazi invasion, was a nightmare itself for both Bartók and his wife Ditta, with a furtive night-train trip through Italy to Switzerland; passage by bus through France; a merciless customs inspection at the Spanish border; a night spent wandering through Lisbon in search of a place to sleep; and, finally, a rough crossing on an American cargo ship, with all luggage left behind. The first weeks in New York were little better—the English language was a minefield, and home was now a spartan hotel room. The Bartóks were perplexed by American ways, like eating cracked wheat for breakfast, and they were dumbfounded by a subway system so vast they once spent three hours wandering underground before they emerged, shamefaced, into the sunlight.

Bartók complained of “creative impotence,” and, in truth, he wrote nothing of substance during his first two years here. He played a few scattered concerts, including a duo recital with his wife in Chicago that got very bad reviews—one “as bad as I never got in my life,” according to the composer, his mastery of our tongue still as uncertain as his verdict on life in America. In April 1942, Bartók’s health took a turn for the worse; several medical examinations proved inconclusive. There were good days and bad, periods of high fever, and occasional hospital stays. Pain in his joints made walking difficult. It was, truly, the beginning of the end.

And then, like the miracle great music always is, a masterpiece was born. In May 1943, Serge Koussevitzky, music director of the Boston Symphony, visited Bartók in his hospital room, prepared to write a check for $500, half payment for an orchestral piece he wished to commission in memory of his late wife Natalie. Bartók was reluctant, fearing he wouldn’t be able to complete the work, but he finally accepted the offer—and Koussevitzky’s check. Had Bartók known the truth, he never would have agreed. The suggestion for the commission had not come directly from Koussevitzky (never a champion of Bartók)

Above: Bartók, The Budapest Bartók Archives

**Concerto for Orchestra**

COMPOSED
August 15–October 8, 1943

FIRST PERFORMANCE
December 1, 1944

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

APPROXIMATE PERFORMANCE TIME
35 minutes

FIRST CSO PERFORMANCES
December 2 and 3, 1948, Orchestra Hall. George Szell conducting

June 30, 1955, Ravinia Festival. Eduard van Beinum conducting

MOST RECENT CSO PERFORMANCES
July 12, 2006, Ravinia Festival. Yoel Levi conducting

May 30, 31, June 1, and 4, 2013, Orchestra Hall. Jaap van Zweden conducting

CSO RECORDINGS
1955. Fritz Reiner conducting. RCA

1969. Seiji Ozawa conducting. Angel


before), but from Joseph Szigeti and Fritz Reiner, who greatly admired Bartók’s music and knew him well enough to know that he would refuse any effort he viewed as charity.

The Bartóks spent the summer at Saranac Lake in the Adirondacks. At first, Bartók busied himself prowling around the local library—he read an English translation of *Don Quixote* with no apparent difficulty. By mid-August, he was ready to put pen to paper, and found to his surprise that he was working “practically day and night” on the Koussevitzky commission. At least temporarily, his health improved, and when he returned to New York in October, he took the finished score with him. “Perhaps it is due to this improvement,” he had written to Szigeti “(or it may be the other way around) that I have been able to finish the work that Koussevitzky commissioned.” Koussevitzky, who conducted the first performance with the Boston Symphony in December 1944, called the *Concerto for Orchestra* “the best orchestral piece of the last twenty-five years,” an assessment few were to challenge.

A word about Bartók’s title—*Concerto for Orchestra*. Bartók’s work wasn’t the first, but only the most celebrated example to bear this seemingly paradoxical title, which focuses the spotlight not on one solo instrument, but on the orchestra itself. Hindemith, Walter Piston, and Bartók’s fellow Hungarian—and dear friend—Zoltán Kodály had written concertos for orchestra before him, just as Michael Tippett, Elliott Carter, and Shulamit Ran would after his great success. The concerto for orchestra is a particularly twentieth-century idea—a reflection of the unprecedented virtuosity of the modern orchestra and of the desire to pour new wine into old bottles.

With no traditional form to follow, Bartók picked one he often favored: a symmetrical, mirror-like arrangement of five movements, with a large, dark-hued andante at the center; light, quicker interludes on either side; and a powerful fast movement to anchor each end. The first sounds we hear are full of mystery and gloom, which don’t begin to suggest the sunlight, dancing, and outright humor that are right around the corner. The tone of both the opening movement and the central Elegia is stern, even tragic. The second and fourth movements will disrupt the mood, but only the life-asserting finale can dispel it.

The *Giuoco delle coppie* is one of Bartók’s most celebrated creations, in which pairs (*coppie*) of instruments take turns presenting an unprepossessing little tune launched by two bassoons at the interval of the sixth, and followed by oboes in thirds, clarinets in sevenths, flutes in fifths, and muted trumpets in major seconds. The Elegia for Natalie Koussevitzky is, in Bartók’s words, a “lugubrious death-song.” It’s also a prime example of the composer’s “night music,” full of haunting, evocative sounds, and, ultimately, a deep calm.

The Intermezzo interrotto is exactly that—an interrupted intermezzo—the disruption being the march tune of Shostakovich’s *Leningrad Symphony*. Bartók first heard the symphony on the radio in Saranac Lake and thought the marching theme so banal he couldn’t resist saying so—in music that dissects the tune and then holds it up to the ridicule of the entire orchestra. It’s also worth
remembering that Bartók had long questioned Koussevitzky’s championship of Shostakovich’s music at the neglect of his own. Bartók wasn’t a vindictive or mean-spirited man, but surely he enjoyed having the last laugh.
The finale is dance music, brilliant and lively—especially in its perpetuum mobile sections—based on a straightforward, singable tune and constructed with the contrapuntal dexterity of a master craftsman. It is, above all, a life-affirming statement from a man close to death.

Bartók attended the triumphant premiere of the Concerto for Orchestra in December 1944, perhaps detecting the first signs of a new wave of enthusiasm for his music. In the remaining months of his life, he completed all but the last few measures of the Third Piano Concerto. He left a viola concerto commissioned by William Primrose in a pile of sketches (later reconstructed by Tibor Serly). Bartók was unable to begin a seventh string quartet commissioned by Ralph Hawkes.

Bartók died in West Side Hospital, in New York City, in September 1945; he was buried, without ceremony or speeches, in Ferncliff Cemetery in Hartsdale, New York. His widow Ditta moved back to Budapest the following year and continued to play recitals of her husband’s music. She died in November 1982. In July 1988, the remains of Béla Bartók were returned to his native Hungary for a state burial.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Rafael Payare Conductor

Venezuelan conductor Rafael Payare’s profound musicianship, technical brilliance, and charismatic presence have elevated him as one of the most sought-after young conductors, working regularly with the world’s leading orchestras. In January 2015, he made his acclaimed debut with the Vienna Philharmonic leading subscription concerts at the Musikverein and in Paris at the Théâtre des Champs-Élysées. That season also saw his London debut with the London Symphony Orchestra at the Barbican Centre and his debut with the Chicago Symphony Orchestra at the Ravinia Festival. In 2016, he was appointed chief conductor of the Ulster Orchestra – Belfast, with which he made his BBC Proms debut in 2016. In October that year, it was announced that his contract with the Ulster Orchestra would be extended for two years and that he would resume the title of music director in recognition of his rapport with the players and the outstanding impact that he has made on the orchestra.

As a guest conductor, Payare has worked with many leading ensembles, including the Bavarian Radio Symphony, Royal Stockholm Philharmonic, and Frankfurt Radio Symphony orchestras; the Orchestra of the Accademia Nazionale di Santa Cecilia; and the Philharmonia Orchestra, Munich Philharmonic, Bamberg Symphony, Los Angeles Philharmonic, Danish National Symphony, NHK Symphony Orchestra – Tokyo, and the Orchestre philharmonique de Radio France. Last season, he made his debut at the Royal Concertgebouw in Amsterdam with the Rotterdam and Netherlands Radio Philharmonic orchestras. Following his operatic debut conducting Madama Butterfly at the Royal Swedish Opera, also in January 2015, he returned last season to conduct La bohème. Soloists with whom he has enjoyed collaborations include Daniil Trifonov, Frank Peter Zimmermann, Jean-Yves Thibaudet, Nikolai Lugansky, Alisa Weilerstein, Nikolaj Znaider, Piotr Anderszewski, Elisabeth Leonskaja, Sergey Khachatryan, Jonathan Biss, and Alexander Melnikov.

Highlights of the 2017–18 season include a return to the Vienna Philharmonic for concerts at the Vienna Konzerthaus and on tour with Elina Garanča, the Mahler Chamber Orchestra, NDR Elbphilharmonie Orchester, Czech Philharmonic, and the Orchestre de la Suisse Romande; as well as debuts with the Pittsburgh Symphony, Staatskapelle Dresden, and Minnesota Orchestra; and his Berlin subscription series debut with the Deutsches Symphonie-Orchester Berlin. He also began a cycle of Bruckner’s symphonies with the Aalborg Symphony Orchestra in Denmark.

In 2012, Payare was awarded first prize at the Malko International Conducting Competition and was invited by his mentor, the late Lorin Maazel, to conduct at his Castleton Festival in Virginia. This led to a close association and, in 2015, he was honored to accept the position of principal conductor of the Castleton Festival. That summer, he conducted Gounod’s Romeo and Juliet and Beethoven’s Ninth Symphony in memory of his mentor.

A native of Venezuela and a graduate of the celebrated El Sistema, Rafael Payare began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major ensembles in Venezuela, including the Simón Bolívar Symphony Orchestra, for which he also served as principal horn and took part in many prestigious tours and recordings with conductors including Giuseppe Sinopoli, Claudio Abbado, Sir Simon Rattle, and Lorin Maazel.

These concerts mark Rafael Payare’s subscription concert debut with the Chicago Symphony Orchestra.

FIRST CSO PERFORMANCE
August 6, 2015, Ravinia Festival. Berlioz’s Roman Carnival Overture, Bruch’s Violin Concerto no. 1 with Pinchas Zukerman, and Rimsky-Korsakov’s Sheherazade.
Keith Buncke began his tenure as principal bassoon of the Chicago Symphony Orchestra in July 2015, having been appointed by Music Director Riccardo Muti. He previously served in the same capacity with the Atlanta Symphony Orchestra, a post to which he was appointed in 2014 while still attending the Curtis Institute of Music.

At the age of eleven, Keith Buncke heard a recording of Bach’s Brandenburg Concerto no. 1, with prominent parts for the oboe and bassoon, and he was immediately struck by the sound of the double-reed instruments. A native of Portland, Oregon, he has performed as soloist with the Oregon Symphony’s Kids Concerts as well as on NPR’s From the Top. He also was a fellow at the Tanglewood Music Festival and has participated in the Pacific Music Festival, the Music Academy of the West, and the Sarasota and Aspen music festivals. He is an alumnus of Interlochen Arts Academy. His major teachers include Philadelphia Orchestra principal bassoon Daniel Matsukawa, Eric Stomberg, Mark Eubanks, and Lyle Dockendorff.

These concerts mark Keith Buncke’s subscription concert debut as soloist with the Chicago Symphony Orchestra.
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.

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**$5,000,000–$9,999,999**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Estate of Mrs. Robert C. Borwell</td>
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<tr>
<td>Rosemarie and Dean L. Buntrock</td>
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<tr>
<td>Judson and Joyce Green</td>
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<tr>
<td>Mary Winton Green</td>
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<tr>
<td>Mr. &amp; Mrs. Dietrich M. Gross</td>
</tr>
<tr>
<td>Estate of Eloise Martin</td>
</tr>
<tr>
<td>The Regenstein Foundation</td>
</tr>
<tr>
<td>Sage Foundation, Melissa Sage Fadim</td>
</tr>
<tr>
<td>In Memory of Alice Welsh Skilling</td>
</tr>
<tr>
<td>Richard and Helen Thomas</td>
</tr>
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**LEADERSHIP CIRCLE**

**$2,500,000–$4,999,999**

<table>
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<tr>
<td>Anonymous (2)</td>
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<tr>
<td>Randy L. and Melvin R. Berlin</td>
</tr>
<tr>
<td>The Clinton Family Fund</td>
</tr>
<tr>
<td>Estate of Nelson D. Cornelius</td>
</tr>
<tr>
<td>The Crown Family</td>
</tr>
<tr>
<td>The Grainger Foundation</td>
</tr>
<tr>
<td>Richard and Mary L. Gray</td>
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<tr>
<td>Marguerite DeLany Hark</td>
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<td>The Irving Harris Foundation</td>
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<tr>
<td>Joan W. Harris</td>
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<tr>
<td>The Kapnick Family</td>
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<td>Margot and Josef Lakonishok</td>
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<td>Jim and Kay Mabie</td>
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<td>Estate of Claire Bastian Maynard</td>
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<tr>
<td>The Robert R. McCormick Foundation</td>
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<tr>
<td>Cathy and Bill Osborn</td>
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<td>Estate of Virginia H. Rogers</td>
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<td>Cynthia M. Sargent</td>
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<tr>
<td>Estate of Florence Sewell</td>
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<td>Estate of Louise Benton Wagner</td>
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**FOUNDERS CIRCLE**

**$1,000,000–$2,499,999**

<table>
<thead>
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<tr>
<td>Mrs. Ruth T. Anderson</td>
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<tr>
<td>Mr. &amp; Mrs. William Gardner Brown</td>
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<tr>
<td>The Buchanan Family Foundation</td>
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<td>Cooper Family Foundation</td>
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<tr>
<td>Estate of Alan Garber</td>
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<td>Mrs. Zollie S. Frank</td>
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<td>Estate of Edmund Froehlich</td>
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<tr>
<td>Nancy and Larry Fuller</td>
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<tr>
<td>Mrs. Willard Gidwitz</td>
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<tr>
<td>Ellen and Paul Gignilliat</td>
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<tr>
<td>Mr. &amp; Mrs. Joseph B. Glossberg</td>
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<tr>
<td>Estate of William B. Graham and</td>
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<tr>
<td>William B. Graham Trust</td>
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<tr>
<td>Mr. &amp; Mrs. Kenneth C. Griffin</td>
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<tr>
<td>Estate of Lester and Betty Guttman</td>
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<tr>
<td>Sally Mead Hands Foundation</td>
</tr>
<tr>
<td>John Hart and Carol Prins</td>
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<tr>
<td>Judy and Verne Istock</td>
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<tr>
<td>Mr. &amp; Mrs. William R. Jentes</td>
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<tr>
<td>Mr.* &amp; Mrs. Kenneth A. Julian</td>
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<tr>
<td>The Mayer &amp; Morris Kaplan</td>
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<tr>
<td>Family Foundation</td>
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<td>Lewis-Sebring Family Foundation</td>
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<td>Estate of Marion J. Livingston</td>
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<td>Arthur Maling Trust</td>
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<td>Judy and Scott McCue</td>
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<td>The James and Madeleine McMullan</td>
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<tr>
<td>Family Foundation</td>
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<tr>
<td>Janet L. Melk</td>
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<td>Alexandra and John Nichols</td>
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<td>The Pritzker Foundation</td>
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<td>Estate of Christine Querfeld</td>
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<tr>
<td>Priscilla and John* Richman</td>
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<tr>
<td>Sandra and Earl Rusnak, Jr.</td>
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<tr>
<td>Barbara and Barre Seid Foundation</td>
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<tr>
<td>Mr.* &amp; Mrs. Ralph Smykal</td>
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<tr>
<td>Estate of Bernard Williams</td>
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**SUSTAINING MEMBER**

**$500,000–$999,999**

<table>
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<th>Name</th>
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<tr>
<td>Anonymous (4)</td>
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<tr>
<td>The Paul M. Angell Family Foundation</td>
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<tr>
<td>Estate of Wayne Balmer</td>
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<tr>
<td>Julie and Roger Baskets</td>
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<tr>
<td>Arlene and Marshall Bennett</td>
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<tr>
<td>Estate of Norma Zuzzaneck Bennett</td>
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<tr>
<td>Mr.* &amp; Mrs. James F. Beré</td>
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</tbody>
</table>

Arnie and Ann Berlin
Kay Buckbaum
Estate of Marie K. Burnside
Robert and Joanne Crown Income
Charitable Fund
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Mrs. Arthur Edelstein*
Mr.* & Mrs. Donald F. Flynn
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Pamela Kelley Hull / Roger B. Hull
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Alfred L. McDougall*
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Estate of Harriet Cary Ross
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Family Foundation
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Mr. & Mrs. Louis Sudler, Jr.
Catherine M. and Frederick H. Waddell
The Helen F. Whitaker Fund

*Denotes deceased
### Annual Support

The Chicago Symphony Orchestra Association gratefully acknowledges the following individuals for their annual gifts and commitments in support of the CSOA through August 15, 2017.

### $150,000 AND ABOVE

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Judson and Joyce Green  
Mr. & Mrs. Dietrich M. Gross  
Judson and Joyce Green  
Estate of Marcia S. Cohn  
Rosemarie and Dean L. Buntrock  
Randy L. and Melvin R. Berlin  
Anonymous (2)

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Ms. Marion A. Cameron  
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Mary Winton Green  
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Anonymous (7)

### $100,000–$149,999

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Irving Harris Foundation, Mrs. Leonard S. Florsheim, Jr.  
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Ellen and Paul Gignilliat  
Richard and Alice Goldfry  
Clet Gouge and Shelley Ochab  
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John Hart and Carol Prins  
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Jim and SuAnne Lopata  
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Judy and Scott McCue  
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Dr. Marylou Witz
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Sarah R. Wolff and Joel L. Handelmen

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Mrs. Carol Evans, in memory of Henry Evans
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Mr. Fred Eychaner
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Gynia G. Ester
Anne H. Evans
Mrs. Carol Evans, in memory of Henry Evans
Mr. Fred Eychaner
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Mrs. Carol Evans, in memory of Anne H. Evans
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  - Hazel Fackler
  - Penny and John Van Horn

- **In Memory of Donald Goldstein**
  - Larry and Janice Goldstein

- **In Memory of Terry Jones**
  - Betsy Beckmann
  - Cheryl Istvan
  - Elizabeth Peters

- **In Memory of Pierre Leonian**
  - Penny and John Van Horn

- **In Memory of Audrey Spiegel**
  - Penny and John Van Horn

- **In Honor of Mimi Duginger**
  - Elizabeth Peters

- **In Honor of Lisa McDaniel**
  - Penny and John Van Horn

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*Denotes deceased

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DECEMBER & JANUARY at Symphony Center

Saturday, December 9, 3:00
Sunday, December 10, 1:00 & 4:30
**Home Alone in Concert:**
**Film with Orchestra**
Members of the Chicago Symphony Orchestra
Richard Kaufman conductor
Anima Young Singers of Greater Chicago
Emily Ellsworth artistic director
Thursday, December 14, 8:00
Friday, December 15, 1:30
Saturday, December 16, 8:00
Tuesday, December 19, 7:30
**Rachmaninov & Tchaikovsky**
Chicago Symphony Orchestra
Jaap van Zweden conductor
Denis Kozhukhin piano
**Wagner** Prelude to Act I of Lohengrin
**Rachmaninov** Piano Concerto No. 2
**Tchaikovsky** Symphony No. 5
Friday, December 15, 7:00
Saturday, December 16, 3:00
Sunday, December 17, 1:00 & 4:30
Friday, December 22, 7:00
Saturday, December 23, 3:00
**Chicago Symphony Orchestra’s Merry, Merry Chicago!**
Members of the Chicago Symphony Orchestra
Emil de Cou conductor
Ashley Brown vocalist
Chicago Children’s Choir
Josephine Lee artistic director
Wednesday, December 20, 8:00
**Chicago Symphony Orchestra Brass**
Thursday, December 21, 8:00
Friday, December 22, 1:30
Saturday, December 23, 8:00
**Shostakovich 5 & Beethoven Violin Concerto**
Chicago Symphony Orchestra
Nikolaj Znaider conductor and violin
**Beethoven** Violin Concerto
**Shostakovich** Symphony No. 5
Thursday, January 18, 8:00
Saturday, January 20, 8:00
**Bernstein West Side Story**
Chicago Symphony Orchestra
Rafael Payare conductor
Keith Buncke bassoon
**BERNSTEIN** Symphonic Dances from West Side Story
**MOZART** Bassoon Concerto
**BARTÔK** Concerto for Orchestra
Friday, January 19, 8:00 **CSO at the Movies**
Sunday, January 21, 3:00
**Singin’ in the Rain:**
**Film with Orchestra**
Chicago Symphony Orchestra
Richard Kaufman conductor
Saturday, January 20, 10:00 & 11:45
Saturday, February 3, 10:00 & 11:45
**Buntrock Hall**
**Once Upon a Symphony®:**
**Stone Soup**
Monday, January 22, 8:00
**Civic Orchestra of Chicago**
Rafael Payare conductor
**BARTÔK** Suite from The Miraculous Mandarin
**MAHLER** Symphony No. 1
Thursday, January 25, 8:00
Saturday, January 27, 8:00
Tuesday, January 30, 7:30
**Honeck Conducts Mahler 5**
Chicago Symphony Orchestra
Manfred Honeck conductor
Till Fellner piano
**MOZART** Piano Concerto No. 25
**MAHLER** Symphony No. 5
Friday, January 26, 8:00
**SCP Jazz Series**
**John Beasley’s MONK’esta**
with special guests Grégoire Maret and Donte Winslow
Melissa Aldana
Sunday, January 28, 2:00
**SCP Chamber Music Series**
**FULLERTON HALL, ART INSTITUTE OF CHICAGO**
**French Forms & Fragments:**
**Oakley Quartet**
Long Van Tang violin
Kozue Funakoshi violin
Diane Mues viola
Daniel Katz cello
**RAVEL** String Quartet
**DEBUSSY** String Quartet
Sunday, January 28, 3:00
**SCP Orchestra Series**
**Minnesota Orchestra**
Osimo Vänsska conductor
Inon Barnatan piano
**SIBELIUS** En Saga
**TCHAIKOVSKY** Piano Concerto No. 1
**BEETHOVEN** Symphony No. 7
**FEBRUARY:**
Thursday, February 1, 8:00
Friday, February 2, 1:30
Saturday, February 3, 8:00
**Muti, Britten & Higdon World Premiere**
Chicago Symphony Orchestra
Riccardo Muti conductor
Clémentine Margaine mezzo-soprano
Jay Friedman trombone
Michael Mulcahy trombone
Charles Vernon bass trombone
Gene Pokorny tuba
**STRAVINSKY** Scheherazade
**HIGDON** Low Brass Concerto
[World Premiere, CSO Co-commission]
**CHAUSSON** Poème de l’amour et de la mer
**BRITTEN** Four Sea Interludes from Peter Grimes
Friday, February 9, 8:00
**SCP Jazz Series**
**Amir ElSaffar’s Rivers of Sound:**
**Not Two**
Mike Reed’s Flesh & Bone
Wednesday, January 14, 8:00
Friday, January 15, 1:30
Saturday, January 16, 8:00
Tuesday, January 19, 7:30
**Chamber Music Series**
**Oakley Quartet**
Long Van Tang violin
Kozue Funakoshi violin
Diane Mues viola
Daniel Katz cello
**Bartók** Concerto for Orchestra
Friday, January 19, 8:00
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Sunday, January 21, 3:00
**Singin’ in the Rain:**
**Film with Orchestra**
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