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PHOTOGRAPHY BY TODD ROSENBERG

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It is our pleasure to welcome you to the final downtown concerts of the Chicago Symphony Orchestra’s 127th season. The 400-plus outstanding performances and events in Chicago and across the country featuring the CSO, Chicago Symphony Chorus, Symphony Center Presents, and the educational programs of the Negaunee Music Institute, including the Civic Orchestra of Chicago, are a testament to the profound and far-reaching cultural impact of the Chicago Symphony Orchestra Association.

Zell Music Director Riccardo Muti curated a beautiful season for the Orchestra, and the works chosen for his June concerts celebrate their remarkable partnership. Yo-Yo Ma joins Muti and the Orchestra for Shostakovich’s Second Cello Concerto on a program that also includes his Festive Overture and Prokofiev’s Symphony no. 3. Muti chose to bookend the season with canonic works by Rossini in commemoration of the 150th anniversary of his death: first the William Tell Overture and now his glorious Stabat mater, performed by a cast of distinguished soloists and the Chicago Symphony Chorus in a rousing conclusion of its sixtieth anniversary season. Also on the program are Mozart’s Kyrie in D minor and Chant sur la mort de Joseph Haydn by Cherubini, one of the nineteenth century’s most influential composers and teachers.

In addition to other programs of the CSO and Symphony Center Presents, Judson and Joyce Green Creative Consultant Yo-Yo Ma joins CSO and Civic musicians, the Chicago Children’s Chorus, and the St. Sabina Band for a special Concert for Peace on June 10 at St. Sabina on Chicago’s South Side.

We’d like to congratulate Samuel Adams and Elizabeth Ogonek, who recently completed their tenures as the Mead Composers-in-Residence. Appointed to three-year terms by Riccardo Muti in 2015, Adams and Ogonek cocurated the MusicNOW series for the last three seasons, commissioning nine new works in addition to their own CSO commissions. Their creativity and enthusiasm for MusicNOW made its twentieth season particularly memorable.

As our season closes, we express our gratitude to our many friends whose generosity ensures that the important work of the Chicago Symphony Orchestra continues for generations to come. Thank you to all of our subscribers, donors, volunteers, and sponsors for your support. It allows the CSO to remain a world-class orchestra and sustains the ongoing legacy of programs that engage more than 450,000 people each year in life-enriching musical experiences.

We look forward to seeing you at Ravinia this summer and at Symphony Center again in September.

HELEN ZELL
Chair
Board of Trustees
Chicago Symphony Orchestra Association

JEFF ALEXANDER
President
Chicago Symphony Orchestra Association
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BRAIN | SPINAL CORD | NERVE, MUSCLE & BONE | PEDIATRIC | CANCER
During the 2018–19 season, the Chicago Symphony Orchestra Association celebrates the one hundredth season of two flagship programs: the series of concerts for children and the Civic Orchestra of Chicago, both founded during the 1919–20 season by second music director Frederick Stock.

Above: A young audience member gets a better view during the Friends in Harmony school concert, December 2017.
PHOTO BY TODD ROSENBERG

Left: The inaugural CSO Children’s Concerts program, November 20, 1919.
A century ago, Frederick Stock’s remarkable work to promote music “as a vital element in the civic growth of the community” was described by the Chicago Tribune as “the most important steps forward in the development of American orchestral music that Chicago has ever taken.” These initiatives nurtured interest in orchestral music among new generations of musicians and concertgoers and provided performances by the Civic Orchestra in underserved areas of the city, “where people, because of their remoteness, are denied the privilege of hearing good music.” As Civic alumni began to populate the ranks of professional orchestras, here in Chicago and across the country, they carried on the unique skills and tradition of excellence embodied by the CSO.

Today, the CSOA’s Negaunee Music Institute is both a beneficiary and steward of this legacy, serving tens of thousands of people each year through its mission to connect individuals and communities to the extraordinary musical resources of the Chicago Symphony Orchestra.

During the 2018–19 season, the Institute will celebrate these landmark anniversaries through special programming and additional investment.
in the CSOA’s education, training, and community engagement initiatives. Highlights of the season celebration include:

- Reducing barriers to hear the Orchestra perform live by providing free tickets and transportation for Chicago Public School students to CSO school concerts

- Expanding partnerships with school and community organizations to deepen the understanding of orchestral music. The Institute’s partnerships include opportunities to attend concerts at Symphony Center, performances by CSO chamber ensembles in school and community locations, and additional programming based on the unique needs of partner organizations.

- A CSO and Civic Orchestra side-by-side concert conducted by Zell Music Director Riccardo Muti at Millennium Park as well as numerous special concerts, events, and projects featuring Civic members and fellows alongside guest artists and alumni

- A series of activities engaging Civic alumni

- Expanded service through music as part of the Initiative for a More Peaceful Chicago, including songwriting workshops at St. Sabina Church, Illinois Youth Centers, and other social-service organizations.

At their founding during the 1919–20 season, the Civic Orchestra and Children’s Concerts were vital “to the social welfare of the community and to the musical future of America.” In 2018, the expansive educational and community engagement work of the CSOA carries on this same spirit, providing access, training, and service to the residents of Chicago and listeners across the world.

For more information, visit cso.org/institute or call 312-294-3410.

To support the work of the Negaunee Music Institute, please visit cso.org/givenow.
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Meet the MUSICIANS

Emma Gerstein Flute

HOMETOWN
Chicago, Illinois

YEAR JOINED THE CSO
2017

EDUCATION
Manhattan School of Music
Jacobs School of Music at Indiana University

Offstage, I enjoy . . .
I grew up in Chicago. It’s been great to come back and live here as an adult and explore my new(ish) neighborhood, Logan Square. My parents still live in Hyde Park, and I have friends from high school that I can now spend time with regularly. I especially enjoy our Friday matinee concerts because afterwards I can go out to dinner or hang out with friends with “regular” jobs. My husband plays in the Utah Symphony, so we FaceTime a lot, and I also go there to visit when I can. It’s a nice excuse to get out of the city.

My favorite non-classical music is . . .
Some of my all-time favorites are Björk, Radiohead, and the Talking Heads. I think Björk reigns as “queen of all” for me because her voice is so unique, as is her music. Other artists I’ve enjoyed over the past few years include Little Dragon, Anderson Paak, Hiatus Kaiyote, and St. Vincent.

Was there a specific moment or experience when you connected with your instrument?
For many years, I attended Interlochen Arts Camp, where I studied flute and other art forms. During my final summer there (I was about fifteen) something flipped, and suddenly I was totally obsessed with flute. I was in one of the lower-level bands and had mornings free, so every day I went and listened to the top-tier orchestra rehearse. I wanted to figure out what I needed to do to play with that group.

What are you looking forward to next season?
Verdi’s Aida with Maestro Muti. I don’t have much experience performing opera. Some of my wind colleagues were members of the Metropolitan Opera Orchestra before coming to the CSO, so I know it’s going to be amazing to share this experience with them and Muti.
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Profiles of members of the Chicago Symphony Chorus in honor of its sixtieth anniversary

**Michael Brown** Baritone

<table>
<thead>
<tr>
<th>HOMETOWN</th>
<th>YEAR JOINED THE CSC</th>
<th>EDUCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perry, Kansas</td>
<td>2008</td>
<td>University of Kansas&lt;br&gt;Chicago College of Performing Arts at Roosevelt University</td>
</tr>
</tbody>
</table>

*Looking ahead, I’m excited for Verdi’s Requiem next season. There is nothing like performing this piece with the CSO under Maestro Muti.*

*What work are you most looking forward to performing?*
Looking ahead, I’m excited for Verdi’s Requiem next season. There is nothing like performing this piece with the CSO under Maestro Muti.

*Offstage, I like to . . .*
I really enjoying woodworking and renovating my home. My wife and I have been renovating our 1898 bungalow for the last five years and finding hidden pieces of history along the way. We found an old bourbon crate (unfortunately empty) from Chapin & Gore, a company that was located at 63 East Adams—the current location of the CSOA offices and Tesori.

*Do you play another instrument or perform in a non-classical vocal style or setting?*
I play guitar. I really enjoy playing and singing folk and bluegrass music. I also sing a lot of musical theater and teach musical theater singing at Northwestern University.

*Currently I’m reading/watching/listening to . . .*
Reading *Thomas the Train*, Watching *Daniel Tiger’s Neighborhood*, and listening to “Life Is a Highway” by Rascal Flatts, all with my two-year-old!

*What is your most memorable CSC performance or experience?*
Singing Prokofiev’s *Alexander Nevsky* at Carnegie Hall on Super Bowl Sunday 2015; then most of the Chorus got stuck there in a blizzard!
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Meet the MUSICIANS

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

Debra Wilder Alto

**HOMETOWN**
Wheeling, Illinois

**YEAR JOINED THE CSC**
1999

**EDUCATION**
Bradley University

---

**What was a highlight of the CSC sixtieth-anniversary season for you?**
Ravel’s *Daphnis and Chloe* with its extraordinarily lush harmonies typical of the impressionist movement in music.

**Offstage, I like to . . .**
Since 2004, I’ve been privileged to work for Bright Horizons Family Solutions as a teacher for two-year-old children. When I chose the path to be an early childhood educator, I dedicated myself to helping our future grow into responsible, competent learners. Teaching one child—let alone a whole classroom of young students—is no simple task, but I hold a genuine passion for helping young kids, while watching them learn and achieve.

**My favorite non-classical music is . . .**
I’m a huge fan of musical theater. I’ll take them all—from old fashioned to modern day productions. In my opinion, musical theater tells a cohesive story full of emotions and over the top actions. The music breathes life into the story on stage in inventive ways, from ballads and 1970s hits to rap and romantic love songs. They add a flare that doesn’t exist in reality, because—let’s face it—random songs and dance numbers just don’t spontaneously happen, unfortunately.

**Do you perform any non-classical styles?**
I’m a proud member of An Octave Above, an eight-person a cappella ensemble comprised of four women and four men. Since 2001, we have been performing throughout the Chicagoland area as well as producing studio recordings that can be heard on iTunes and YouTube. It’s a very versatile group with an impressive repertoire, including original arrangements, Beatles covers, pop rock, new metal, 1950s doo-wop, standards, and more!
CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI  ZELL MUSIC DIRECTOR
2018/19 SEASON

MUTI CONDUCTS

SHOSTAKOVICH
Symphony No. 13

RIMSKY-KORSAKOV
Sheherazade

VERDI Requiem

RESPIGHI
Pines of Rome

VERDI Aida

MOZART Requiem

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Official Airline of the CSO
What inspires your love of music? How does music fit into and enrich your daily life?

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

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

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

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

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

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

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

What are you most looking forward to next season?

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

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

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

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

Global Sponsor of the CSO

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

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
Save your seat for a glamorous evening of music and celebration!

SYMPHONY BALL SATURDAY, OCTOBER 6, 7:00

RICCARDO MUTI

BRAHMS Hungarian Dances
MOZART Piano Concerto No. 24
PUCCINI Intermezzo from Manon Lescaut
JOSEF STRAUSS Sphärenklänge (Music of the Spheres) Waltz
JOHANN STRAUSS, JR. Rosen aus dem Süden (Roses from the South) Waltz
Chicago Symphony Orchestra | Riccardo Muti conductor
David Fray piano

Riccardo Muti leads the CSO in an evening of Austro-German and Italian splendor at the annual Symphony Ball concert, featuring beloved Strauss waltzes and Mozart’s sublime Piano Concerto No. 24 with David Fray. “Fray is poetry on the keyboard” (Chicago Tribune). A festive preconcert reception is open to all ticketholders.

Honoring longtime CSO supporters Richard and Helen Thomas, Symphony Ball continues the evening with a postconcert gala dinner and dancing in the Grand Ballroom at the Palmer House.

For further information on Symphony Ball ticket packages, please contact Kim Duffy at 312-294-3185 or email symphonyball@cso.org.

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Walter E. Heller Foundation

The Chicago Symphony Orchestra Association is deeply grateful to the Walter E. Heller Foundation for its many years of generosity in support of numerous symphony performances, special programs, and the establishment of the broadcasting studio within Symphony Center. We are honored to dedicate the Foundation’s funding of the sixtieth anniversary of the Chicago Symphony Chorus to Alyce H. DeCosta.

Alyce DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Chicago Symphony Orchestra family, having served as a Governing Member and as a Life Trustee of the Board of Directors. For many years, she was the president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of the Walter E. Heller Co.

The Chicago Symphony Orchestra Association is proud to recognize the Walter E. Heller Foundation and the continuing legacy of Alyce H. DeCosta during the 2017–18 season.
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 Membership: Eric Kalnins, 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: Claretta Meier, Vice President of Fund-raising: Barbara Zutovsky, Vice President of Membership: Mary Goodkind, Secretary: Christine Uhlig, Strategic Planning Chair: Cheryl Istvan, Members-at-Large: Eileen Conaghan, Jeffrey Ring

**The Overture Council** is a dynamic group of young professionals ages 21 to 45 who have a love of music and a desire to learn more about how to support the CSO. Members have many opportunities to attend social activities and concert evenings together. Connect with new friends who share the same interests! Check out the Overture Council’s innovative event Soundpost—open to all! Learn more at cso.org/overturecouncil and cso.org/soundpost.

Executive Committee—President: Erika Knierim, Immediate Past President: BeLinda Mathie, Soundpost Co-Chairs: Elliot Callighan and Kristin Jaburek, Activities Chair: Haley Titus, Audience Development Chair: April Christensen, Communications Chair: Eric Rubio, Membership Chair: John Dunson, Social Media Chair: Jonathan 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.

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FREDERICK H. WADDELL, CHAIRMAN AND CEO
Northern Trust
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STEVE SHEBIK, VICE CHAIR
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PROGRAM

ONE HUNDRED TWENTY-SEVENTH SEASON
Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Thursday, May 31, 2018, at 8:00
Friday, June 1, 2018, at 1:30
Saturday, June 2, 2018, at 8:00
Sunday, June 3, 2018, at 3:00

Marek Janowski Conductor

Weber
Overture to Euryanthe

Beethoven
Symphony No. 4 in B-flat Major, Op. 60
Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

Wagner
Overture and Venusberg Music from Tannhäuser

Wagner
Prelude to Act 3 of Die Meistersinger von Nürnberg

Wagner
Prelude to Act 1 of Die Meistersinger von Nürnberg

The Chicago Symphony Orchestra is grateful to Mr. and Mrs. Richard J. Franke for their generous gift in support of the Thursday evening performance.

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This program is partially supported by a grant from the Illinois Arts Council Agency.
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Thursday evening performance.
Carl Maria von Weber
Born November 18, 1786; Eutin, near Lübeck, Germany
Died June 5, 1826; London, England

Overture to *Euryanthe*

During the last days of his life, Carl Maria von Weber was too ill to return to Germany; he was buried in London, where he had gone to oversee the premiere of his newest opera, *Oberon*, at Covent Garden in April 1826.

Eighteen years later, Richard Wagner, his successor in the realm of German opera, arranged to have Weber’s remains returned to Dresden, where he had made his home. To accompany the coffin through the streets of Dresden, Wagner composed a piece of funeral music, scored for seventy-five instruments and six muffled drums, based on themes from Weber’s *Euryanthe*.

When Robert Schumann attended a performance of *Euryanthe* three years later, he wrote, “This music is too little known and appreciated. It is heart’s blood, the noblest that he had; and this opera certainly cost him a part of his life—but he is also immortal because of it.” Although it was Weber’s opera *Der Freischütz* that had made him an overnight sensation in Germany, many serious musicians, Wagner and Schumann among them, thought *Euryanthe* the greater score. Five months after *Der Freischütz* opened in Berlin in June 1821, the director of Vienna’s Kärntnertor Theater commissioned Weber to write a new opera, not surprisingly, in the style of *Der Freischütz*. He picked a text by Helmina von Chézy (a minor poet whose choice he quickly came to regret) and began composing in May. In mid-September, Weber arrived in Vienna to oversee the rehearsals; after two days, he was sufficiently pleased to take time off to visit Beethoven in Baden. (Schubert, who occasionally dropped in on the rehearsals, was not as impressed.)

The premiere of *Euryanthe* was decently received, but the opera was not a hit. Weber left town with the satisfaction of having set out in a new direction instead of trying to repeat his previous success. In everything except popularity, *Euryanthe* marks a major advance over *Der Freischütz*. It is, to borrow a later term, more Wagnerian—the music is nearly continuous, and it makes sophisticated use of recurring leitmotives.

Above: *Weber, from an 1823 engraving by Carl August Schwerdgeburth (1785–1878) after a portrait by Carl Christian Vogel von Vogelstein (1788–1868)*

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<tr>
<th>COMPOSED</th>
<th>1822–23</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>October 25, 1823; Vienna, Austria</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings</td>
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<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>9 minutes</td>
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<tr>
<td>FIRST CSO PERFORMANCES</td>
<td>May 27, 1892; Music Hall, Cincinnati. Clementine de Vere, Antonia Mielke, William A. Ludwig, Edward Lloyd, George Ellsworth Holmes, and Andreas Dippel as soloists; Cincinnati May Festival Chorus (W. L. Blumenschein, director); Theodore Thomas conducting (act 1)</td>
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<td>MOST RECENT CSO PERFORMANCES</td>
<td>July 6, 2001, Ravinia Festival. Christoph Eschenbach conducting</td>
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<tr>
<td>CSO RECORDINGS</td>
<td>1940. Frederick Stock conducting. Columbia</td>
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The overture, like that of Der Freischütz, includes some of the opera’s most exciting music. It is neither a crowd-pleasing medley nor a mere curtain-raiser, however, but a serious, independent piece that translates the opera’s drama into the general shape of sonata form. It is not necessary to know the details of the libretto, in which a man boasts of his wife’s fidelity, is given false evidence to the contrary, and condemns her to die. (Justice prevails, and all ends well.) The overture quickly developed a life of its own, while the opera has languished.

Ludwig van Beethoven
Born December 16, 1770; Bonn, Germany
Died March 26, 1827; Vienna, Austria

Symphony No. 4 in B-flat Major, Op. 60

Generations of music lovers have described—and sometimes dismissed—Beethoven’s even-numbered symphonies as lyrical and relaxed compared to their spunky, coltish, odd-numbered neighbors. The Fourth, in B-flat major, has suffered from that fate perhaps more than any. Not long after Beethoven’s death, Robert Schumann called it “a slender Grecian maiden between two Nordic giants,” and, at the end of the nineteenth century, George Grove—the Grove of the celebrated Dictionary of Music and Musicians—commented that this symphony “is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty.” Grove thought that this accounted for the fact that it had not yet “had justice done it by the public.” And, as Grove might have predicted, in our own time the Chicago Symphony Orchestra has played the Third and Fifth symphonies with much greater regularity. Schumann was perhaps the first musician to warn us not to overlook the Fourth’s own special qualities:

Do not illustrate his genius with the Ninth Symphony alone, no matter how great its audacity and scope, never uttered in any tongue. You can do as much with his First Symphony, or with the Greek-like slender one in B-flat major!

Above: Beethoven, from a portrait by Joseph Willibrord Mähler, 1804–05

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<tr>
<th>COMPOSED</th>
<th>1806</th>
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| FIRST PERFORMANCES | March 1807; Vienna, Austria (private)  
April 13, 1808; Vienna, Austria (public) |
| INSTRUMENTATION | flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings |
| APPROXIMATE PERFORMANCE TIME | 32 minutes |
| FIRST CSO PERFORMANCES | March 17 and 18, 1893, Auditorium Theatre. Theodore Thomas conducting  
July 6, 1939, Ravinia Festival. Sir Adrian Boult conducting |
| MOST RECENT CSO PERFORMANCES | July 12, 2013, Ravinia Festival. Christoph von Dohnányi conducting  
April 18, 19, and 23, 2013, Orchestra Hall. Riccardo Muti conducting |
| CSO RECORDINGS | 1958. Fritz Reiner conducting. CSO (From the Archives, vol. 3: To Honor the 100th Anniversary of the Birth of Fritz Reiner)  
| FIRST CSO PERFORMANCES | April 20, 2013, Krannert Center for the Performing Arts. Riccardo Muti conducting |
Beethoven began his B-flat major symphony in the summer of 1806, when he retired to the country estate of Prince Carl von Lichnowsky—one of the most devoted of the composer’s early admirers. This score, as well as the Fourth Piano Concerto and the Violin Concerto, all completed late in 1806, interrupted work on his Fifth Symphony. These three works, often characterized as unexpectedly spacious and relaxed, do suggest that Beethoven was catching his breath before returning to the heroic, titanic struggles of the Fifth Symphony. But they do not mark a shift in his direction (in fact, ideas for the Violin Concerto and the Fifth Symphony exist side by side in his sketchbooks).

We only need to listen to the opening pages of the Fourth Symphony to understand that it was written in the midst of Beethoven’s work on the Fifth, and that it is, in fact, more its companion than its antithesis. Beethoven begins with a slow introduction of deep darkness and suspense, not in B-flat major, as the key signature promises, but B-flat minor. (And, like the opening of the Fifth Symphony, it starts with a series of descending thirds.) Beethoven is unusually stingy with notes and hesitant to get moving—the spareness of this passage provoked Weber’s scorn—and the symphony seems at first to be stuck in slow motion, which makes the sudden arrival of lively music in the “proper” key all the more startling.

The Allegro vivace is full of activity and unexpected dynamic contrasts—it is playful and witty, but also dramatic. As Beethoven approaches the recapitulation, he suddenly drops down to a pianissimo and coaxes the music back to life over the ominous roll of the timpani. This movement may be less serious and lofty, to use Grove’s words, than the corresponding one in the Fifth, and it is certainly lighter in tone, but it is far from lightweight. In terms of economy and tightly coiled energy, it is every bit the equal of its more familiar counterpart.

The second movement is a graceful and expansive song—the “cantabile” (singing) marking is especially apt—made particularly memorable by a restless, insistent accompaniment that refuses to remain quietly in the background. Schumann, one of the symphony’s first great admirers, found the effect unexpectedly humorous—“a veritable Falstaff, in particular when occurring in the bass or the timpani.”

For the first time in his career, Beethoven enlarges the floor plan of the third movement in order to bring back the trio a second time. (Ever economical, he then cuts short the ensuing third statement of the scherzo with an unmistakable rejoinder from the horns.) The finale is a brilliant exercise in movement and contrast worthy of Haydn in earthy humor and high spirits. It is neither spectacular nor heroic, and does not call attention to itself like some of the more famous Beethoven finales, but brings this symphony to a perfect conclusion.
Richard Wagner
Born May 22, 1813; Leipzig, Germany
Died February 13, 1883; Venice, Italy

Overture and Venusberg Music from Tannhäuser

Tannhäuser was once Wagner’s most popular opera. At the time of his death, it was staged more often than any of his other works and a bigger box-office draw than the later, groundbreaking music dramas—Tristan and Isolde, Die Meistersinger von Nürnberg (The mastersingers of Nuremberg), Parsifal, and The Ring. It was the first of his operas produced in the United States—in 1859, just fourteen years after the Dresden world premiere—where audiences lapped up the music so eagerly (along with the beer and cakes served between acts) that the theater put on a Tannhäuser burlesque four months later to keep the crowds coming.

It was music from Tannhäuser that had introduced Wagner’s name to this country in 1852, when the opera’s “finale” was presented in Boston, and the following year, when the overture was performed, again in Boston. The overture quickly became a huge hit with the public, and it was regularly played by bands as well as orchestras. In the years immediately following Wagner’s death, the Tannhäuser Overture was the theme song of the packed “Wagner Nights” concerts at Brighton Beach on Coney Island, where it was sometimes played ten or more times a season.

Tannhäuser held a unique place in Wagner’s career. He revised and rethought this opera more than any other work—from the changes he made the day after the premiere in Dresden to his final adjustments thirty years later for a production in Vienna. Some of the alterations were slight, others full-scale renovations. His obsession with Tannhäuser was extreme, even for a full-blown compulsive. Again and again throughout his career, he seemed compelled to return to Tannhäuser, as if with every advance in his musical development he found new ways to improve the score. (He worked on it at least once each decade from the 1840s through the 1870s.) Tannhäuser became a kind of workbook—a repository of significant new ideas, a record of his progress. In January 1883—three weeks before his death—Wagner said that “he still owes the world Tannhäuser,” words that suggest his frustration that the opera had never reached its

Above: Wagner, drawing by Ernst Benedikt Kietz (1815–1892), 1842. Paris, France

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<th>INSTRUMENTATION</th>
<th>APPROXIMATE PERFORMANCE TIME</th>
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<tbody>
<tr>
<td>1843–April 1845</td>
<td>October 19, 1845; Dresden, Germany</td>
<td>three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, strings</td>
<td>25 minutes</td>
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<th>FIRST CSO PERFORMANCES</th>
<th>OCTOBER 13, 14, AND 15, 1983, ORCHESTRA HALL. WOMEN OF THE CHICAGO SYMPHONY CHORUS (MARGARET HILLIS, DIRECTOR), SIR GEORG SOLTI CONDUCTING</th>
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<td>FIRST CSO PERFORMANCES</td>
<td>DECEMBER 14, 2004, ORCHESTRA HALL. LEONARD SLATKIN CONDUCTING (OVERTURE)</td>
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<tr>
<td>FIRST CSO PERFORMANCES</td>
<td>JULY 21, 2012, RAVINIA FESTIVAL. JAMES CONLON CONDUCTING (OVERTURE)</td>
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<th>CSO RECORDINGS</th>
<th>1976, SIR GEORG SOLTI Conducting. London (Overture) (video)</th>
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<tr>
<td>CSO RECORDINGS</td>
<td>1977, SIR GEORG SOLTI Conducting. London (Overture)</td>
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<tr>
<td>CSO RECORDINGS</td>
<td>1994, DANIEL BARENBOIM Conducting. Teldec (OVERTURE)</td>
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definitive form. Just eight days before he died, he told Cosima that he wanted to make Tannhäuser his next Bayreuth production: “He says if he can get this opera properly worked out, he will have achieved more than by mounting Tristan there.”

Wagner took his subject from two separate legends—the tale of a crusading knight from Franconia who deserts Venus to make a pilgrimage to Rome, and the story of a song contest at the Wartburg. By combining them, and in the process inventing the love between Tannhäuser and Elisabeth (taking a character from each legend), Wagner created a powerful conflict between two worlds. The idea of Tannhäuser, torn between the allure of the sensual Venus and the pure spirituality of Elisabeth, was particularly intriguing to Wagner at the time, for he was troubled by the hedonism and emptiness of modern life. Tannhäuser captures his yearning for “more elevated and noble” concerns instead of the “immediately recognizable sensuality” he found all around him. The opera vividly defines this polarity through two distinct musical styles: a landscape of conventional arias, duets, and marches centered in E-flat major for Elisabeth and the pilgrims of the Wartburg; and a radically more advanced, unsettled music in E major for the exotic realm of Venus. The contrast between the two was made even stronger with the Paris revision of 1861, for Venus could now count among her charms the chromatic, seductive harmonic language of Tristan and Isolde that the world hadn’t yet heard, still confined, as it was, to the pages of Wagner’s manuscript. And although the opera is stylistically more inconsistent as a result, the drama itself is all the more potent—Tannhäuser is torn not just between Elisabeth and Venus, but also between two discordant musical worlds—and between tradition and revolution as well.

Felix Mendelssohn first presented the overture to Tannhäuser as a concert piece in Leipzig on February 12, 1846. Liszt arranged performances in Paris in 1850. Wagner conducted it himself at the famous 1853 concerts in Zurich that were underwritten by Otto Wesendonk, in the innocent days before Otto’s wife Mathilde jeopardized her marriage to play following the inaugural concerts at the Auditorium Theatre on October 16 and 17, 1891, Theodore Thomas and the Orchestra traveled to Rockford, Illinois, to perform at the Grand Opera House. That concert included the ensemble’s first performance of the overture and bacchanale (also known as the Venusberg Music) from Wagner’s Tannhäuser.
a role in the creation of *Tristan and Isolde*. Wagner conducted it again in London in 1855, writing back to his first wife Minna that Queen Victoria and Prince Albert “got quite worked up” during the *Tannhäuser* overture. Theodore Thomas programmed it several times during the Chicago Orchestra’s first season, in 1891 and 1892, in Chicago; in Rockford, on the orchestra’s first run-out concert; as well as in Louisville, Indianapolis, and Minneapolis.

Although it brilliantly introduces the two realms vying for Tannhäuser’s soul, even Wagner couldn’t juxtapose music in E-flat major and E major within a single curtain-raiser, and so, for the only time in the opera, the pilgrim’s noble march—the first music we hear—is played in E major, Venus’s key borrowed for the purpose to make musical, if not dramatic, sense. In 1861, for the production in Paris, Wagner followed the overture with a newly expanded scene set in the intoxicating world of the Venusberg. (The stage directions describe a rocky grotto with bathing naiads, reclining sirens, nymphs, cupids, and satyrs.) Ten years later, he joined the overture and the opening scene together, cutting off the final section of the overture and linking it directly to the seductive music of Venus and her magical sphere. It is this extended stretch of music that is performed at this week’s concerts—a tone poem in essence and a distillation of the musical and dramatic properties of the entire opera.
Richard Wagner

Prelude to Act 3 of Die Meistersinger von Nürnberg

Prelude to Act 1 of Die Meistersinger von Nürnberg

Die Meistersinger von Nürnberg has always stood apart from the rest of Wagner's output because it is, on the surface, a comic opera; it warrants comparison with few other comic operas beyond those of Mozart because it is essentially so serious and moving. The American composer and critic Virgil Thomson said that “it is all direct and human and warm and sentimental and down-to-earth. It is unique among Wagner's theatrical works in that none of the characters takes drugs or gets mixed up with magic.” Wagner wrote Die Meistersinger in a slump, financially and emotionally. After having abandoned work on the Ring, the greatest undertaking of his career, with little hope of ever getting it on the stage, he turned out two enormously successful masterpieces, Tristan and Isolde (arguably the most important score of that masterpiece-packed century), and Die Meistersinger von Nürnberg.

Die Meistersinger tells the story, in Thomson’s words, of a “never-never land where shoemakers give vocal lessons, where presidents of music societies offer their daughters as prizes in musical contests, and where music critics believe in the rules of composition and get mobbed for preferring young girls to young composers.” Despite all the shenanigans and frivolity, Die Meistersinger includes some of Wagner’s most deeply touching music. “I laugh and cry while writing it,” Wagner himself said, and many listeners since have responded similarly.

The prelude to the third act finds Hans Sachs, Wagner’s wise shoemaker, in his workshop, lost in thought. It is the morning of the great singing contest that will determine the fate of the main characters in Wagner’s comedy. This is interior music, measured and contemplative—in contrast to the expansive and grandiloquent outdoor music for the public festivities at which the prize is awarded that will bring Die Meistersinger to an end. The opening theme of the act 3 prelude, a broad cello melody that soon leaps to the other strings, first appeared in act 2, as a

Above: Portrait of Richard Wagner by Caesár Willich (1825–1886), ca. 1862

COMPOSED
1862–67

FIRST PERFORMANCE
June 21, 1868; Munich, Germany

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

APPROXIMATE PERFORMANCE TIMES
Act 3 prelude: 7 minutes
Act 1 prelude: 10 minutes

In September 1995, Sir Georg Solti (then music director laureate) led the Chicago Symphony Orchestra, Chorus, and soloists in concert performances of Wagner’s Die Meistersinger von Nürnberg in Orchestra Hall. The subsequent London Records release won the 1997 Grammy Award—Solti’s thirty-first—for Best Opera Recording.
countermelody to one of Sach’s great outpourings. The solemn chorale that follows, intoned first by the horns and bassoons, will become the hymn the villagers sing to honor Sachs at the opera’s conclusion. As Wagner’s work on *Die Meistersinger* progressed, the figure of Hans Sachs came more and more to embody Wagner’s own thoughts. This prelude might almost reflect a portrait of the composer in his own study—in 1866, as the opera neared completion, Wagner wrote to King Ludwig: “I am sitting here in my lonely lakeside fortress like Sachs in his cobbler’s shop, observing the world with a view to writing poetry and music about it.”

Wagner wrote the brilliant prelude to *Die Meistersinger* before he began actually composing the opera itself, reversing the usual process, and he said that he saw in it “the clear outlines of the leading themes of the whole drama.” Indeed, we begin in the majesty of C major with the important music of the mastersingers’ guild and then hear the prize-winning song of the young aspirant Walther, followed by the festive procession of the masters. Those are the three main themes, though Wagner also works into the prelude the eager apprentices and the chattering spectators at the song competition. Though designed as a curtain-raiser, the prelude is a brilliant achievement as pure music, crowned by the stroke of the triangle, marking the moment when Wagner brings together, in magnificent polyphony, his three principal themes.

### Prelude to Act 3

#### FIRST CSO PERFORMANCES
- December 18 and 19, 1891, Auditorium Theatre. Theodore Thomas conducting
- August 7, 1937, Ravinia Festival. Fritz Reiner conducting

#### MOST RECENT
**CSO PERFORMANCES**
- July 1, 1958, Ravinia Festival. Fritz Reiner conducting
- October 1, 2, 3, and 6, 1998, Orchestra Hall. Daniel Barenboim conducting
- October 3, 2002, Carnegie Hall. Daniel Barenboim conducting

#### CSO RECORDINGS
- 1959. Fritz Reiner conducting. RCA
- 1961. Pierre Monteux conducting. CSO (Chicago Symphony Orchestra in the Twentieth Century: Collector’s Choice) and VAI (video)

### Prelude to Act 1

#### FIRST CSO PERFORMANCES
- December 16, 1891; English Opera House, Indianapolis. Theodore Thomas conducting
- December 18 and 19, 1891, Auditorium Theatre. Theodore Thomas conducting
- July 3, 1936, Ravinia Festival. Ernest Ansermet conducting

#### MOST RECENT
**CSO PERFORMANCES**
- August 5, 2008, Ravinia Festival. James Conlon conducting
- March 3, 4, 5, and 6, 2011, Orchestra Hall. Esa-Pekka Salonen conducting

#### CSO RECORDINGS
- 1926. Frederick Stock conducting. Victor
- 1959. Fritz Reiner conducting. RCA

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
One of the great masters of the German tradition, Marek Janowski is recognized throughout the world for his interpretations of music by Wagner, Strauss, Bruckner, and Brahms, and Hindemith and the Second Viennese School as well as his extensive and distinguished discography in the repertoire. He takes up the post of chief conductor of the Dresden Philharmonic beginning in the 2019–20 season. From 2002 to 2016, he was artistic director of the Berlin Radio Symphony Orchestra, and his cycle of Wagner’s operas with the orchestra in Berlin’s Philharmonie in 2012 and 2013 set a new standard of performance in concert opera. The complete cycle was recorded live on Pentatone and released in 2016.


Janowski has been a regular visitor to North America since his 1983 U.S. debut with the San Francisco Opera. In the three decades since, he has forged lasting relationships with many top orchestras, including those of Boston, Pittsburgh, Minnesota, and San Francisco. Other U.S. orchestras and opera companies he has led include the Cleveland and Philadelphia orchestras, the Metropolitan Opera in New York, and the Lyric Opera of Chicago.

Marek Janowski was born in Warsaw, Poland, and educated in Germany. His artistic path led him from assistant positions in Aachen, Cologne, Düsseldorf, and Hamburg to his appointment as general music director in Freiburg im Breisgau (1973–75) and Dortmund (1975–79). While in Dortmund, his reputation grew rapidly, and he began conducting in many of the leading opera houses in Europe and North America, where he continues to be a regular guest.

In the 1990s, Marek Janowski stepped back from opera and began to concentrate on symphonic repertoire. He now enjoys an outstanding reputation among the premier orchestras of the world, acknowledged for his ability to create ensembles of international standing. In 1984, he was named music director of the Orchestre Philharmonique de Radio France, and over the course of fifteen seasons brought the orchestra to a position of preeminence in France and abroad. During his tenure in Paris, he also served as chief conductor of the Gürzenich Orchestra Cologne (1986–90) and principal guest conductor of the Deutsches Symphonie-Orchester Berlin (1997–99). Janowski also was music director of the Orchestre Philharmonique de Monte-Carlo from 2000 to 2005 and simultaneously chief conductor of the Dresden Philharmonic from 2001 to 2003.

Marek Janowski’s extensive and acclaimed discography over the past thirty years is represented on several labels and includes complete symphonic cycles and operas, many of which have been awarded international prizes. His recording of Wagner’s Ring cycle with the Staatskapelle Dresden (1980–83) and a stellar cast of its time remains one of the most distinguished and esteemed offerings in a crowded field. His recent cycle of Bruckner’s symphonies with the Orchestre de la Suisse Romande, recorded for Pentatone, also received high praise.

These concerts mark Marek Janowski’s subscription concert debut with the Chicago Symphony Orchestra.

**FIRST CSO PERFORMANCES**
July 13, 1982, Ravinia Festival. Beethoven’s Leonore Overture no. 3; Symphony no. 8; and Concerto for Violin, Cello, and Piano with Samuel Magad, Frank Miller, and Jeffrey Siegel

**MOST RECENT CSO PERFORMANCES**
August 3, 1991, Ravinia Festival. Wagner’s Prelude to Die Meistersinger von Nürnberg, Prokofiev’s Violin Concerto no. 2 with Shlomo Mintz, and Beethoven’s Symphony no. 3
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
Yo-Yo Ma  
Judson and Joyce Green Creative Consultant

Duain Wolfe  
Chorus Director and Conductor

Samuel Adams, Elizabeth Ogonek  
Mead Composers-in-Residence

**CHICAGO SYMPHONY ORCHESTRA  ■  RICCARDO MUTI  ■  ZELL MUSIC DIRECTOR**

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  Concertmaster  
  *The Louis C. Sudler Chair, endowed by an anonymous benefactor*
- Stephanie Jeong  
  Associate Concertmaster  
  *The Cathy and Bill Osborn Chair*
- David Taylor
- Yu-Qing Yu  
  Assistant Concertmasters
- So Young Bae
- Cornelius Chiu
- Alison Dalton
- Gina DiBello
- Kozue Funakoshi
- Russell Hershshow
- Qing Hou
- Blair Milton
- Paul Phillips, Jr.
- Sando Shia
- Susan Synnestvedt
- Rong-Yan Tang
- Baird Dodge  
  Principal  
  *The Paul Hindemith Viola Chair, endowed by an anonymous benefactor*
- Sylvia Kilcullen  
  Assistant Principal  
  *The Louise H. Benton Wagner Chair currently is unoccupied.*
- Lei Hou
- Nick Mei
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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
Classical & Baroque Treasures
Giovanni Antonini conductor and flautino
Avi Avital mandolin
Works by Vivaldi, Bach, Haydn & Boccherini

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 11
Gregory Porter sings Nat King Cole and Me with the CSO
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
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Chamber Music: June 10
FULLERTON HALL, ART INSTITUTE OF CHICAGO
Trailblazing American Artists
Lincoln Quartet
Lei Hou violin
Qing Hou violin
Lawrence Neuman viola
Kenneth Olsen cello
Works by Haydn, Walker, Chihara & Schubert

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

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