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

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LETTER FROM THE CHAIR AND THE PRESIDENT

Welcome to Symphony Center, home to the Chicago Symphony Orchestra, Chicago Symphony Chorus, Symphony Center Presents, Negaunee Music Institute, and Civic Orchestra of Chicago.

In March, Riccardo Muti leads the sixtieth-anniversary celebration of the founding of the Chicago Symphony Chorus in three performances of Schubert’s Mass in E-flat major, joined by soloists including soprano Amanda Forsythe, mezzo-soprano Elizabeth DeShong, tenors Paul Appleby and Nicholas Phan, and bass Nahuel Di Pierro. During these concerts, DeShong also performs the world premiere of composer and CSO viola Max Raimi’s Three Lisel Mueller Settings, commissioned by Muti with additional funding from the Poetry Foundation. We look forward to recognizing both National Poetry Month and the legacy of the Chicago Symphony Chorus with these concerts.

Maestro Muti also conducts the Orchestra in a program of symphonies by Haydn and Mozart as well as Mozart’s Sinfonia concertante, with CSO concertmaster Robert Chen and violist Paul Neubauer as soloists. Performances can be heard at Orchestra Hall and at Wheaton College in the Orchestra’s third appearance there this season. These performances follow February’s successful East Coast Tour—with concerts in Washington, D.C.; New York City; Naples and Palm Beach, Florida; and Chapel Hill, North Carolina—where once again Muti and the Orchestra showed what a meaningful presence and ambassadorial role the CSO has and plays nationally in presenting Chicago as a rich cultural city.

Other distinguished guest artists join the Orchestra, including conductors Herbert Blomstedt, Emmanuel Krivine, and Kent Nagano; violinist Leonidas Kavakos; and pianist Gilles Vonsattel in his CSO debut.

Symphony Center Presents brings diverse musical programs to Chicago audiences this month. Next on the SCP Jazz series is the Bill Charlap Trio and Cécile McLorin Salvant, in a performance of their own songs and music of Leonard Bernstein to celebrate his centennial anniversary. Pink Martini returns to Orchestra Hall, violinist Gil Shaham and pianist Akira Eguchi present a virtuosic duo recital, and Boris Berezovsky performs a program of Russian piano masterworks.

March is a particularly active month for programs of the Negaunee Music Institute, including Once Upon a Symphony Concerts for very young children, CSO School and Family Concerts, the annual Chicago Youth in Music Festival (which includes the Crain-Maling Foundation Young Artists Competition), songwriting projects with parents in communities across the south side as well as incarcerated youth at the Illinois Youth Center-Chicago, a free concert by the Civic Orchestra of Chicago at the South Shore Cultural Center, and a residency by the CSO’s Judson and Joyce Green Creative Consultant Yo-Yo Ma. March is also celebrated nationally as “Music in our Schools Month,” and the Institute will showcase through social media the many ways in which the CSOA supports music education, especially within Chicago Public Schools.

We hope to see you often at Symphony Center for this rich array of musical offerings throughout the month of March.

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CHICAGO SYMPHONY ORCHESTRA

A REPORT FROM THE 2018 EAST COAST TOUR

BY NANCY MALITZ
AND LAWRENCE B. JOHNSON

ALL PHOTOS BY TODD ROSENBERG

“HONED TO A FINE TOUCH BY MR. MUTI . . . RICHLY SONOROUS AND WARMLY EXPRESSIVE”

—JAMES R. OESTREICH, NEW YORK TIMES
Packed houses in America’s two most celebrated concert venues gave noisy approval to the Chicago Symphony Orchestra and Music Director Riccardo Muti at the outset of their recent East Coast tour. In a single performance at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and two concerts at New York City’s Carnegie Hall, the Orchestra displayed its colors across a wide spectrum of music from Brahms and Britten to a pair of new works generated by the CSO itself.

The tour kickoff in Washington saw Muti’s 350th concert with the Chicago Symphony since he first stepped before it in 1973 as a young maestro of thirty-one. But that milestone was only one of a dizzying number of reasons to celebrate on a night of over-the-top happiness in the nation’s capital on February 7.

Washington Performing Arts, a longtime presenter of visiting orchestras, had been lobbying for more than a decade to get the Chicago Symphony Orchestra back on its subscription season at the Kennedy Center. When the CSO did return, for its first engagement since 2005 and for its first-ever in that city with Muti at the helm, it was with the fresh news that he had agreed to a tenure extension by two years, well into 2022.

“They are sounding good, yes?” exulted the maestro, who bounded from his dressing room into the postconcert backstage crush, readily acknowledging a well-wisher’s idea that even for him, and even for this orchestra, it had been an exceptional night.

The musicians had brought with them the closest thing orchestra and maestro have to a talisman—Brahms’s Symphony no. 2, a work they could doubtless play from memory, so many times have they performed it with Muti in so many places around the world. The East Coast premiere of Samuel Adams’s many words of love sweetened the challenge. And all this the CSO did without rehearsal or sound check, in an auditorium they had never set foot in together. “But I know this hall since it first opened,” said Muti of the compact 2,465-seat shoebox formation, a handsome interior with a bright Cyril Harris acoustic, seven chandeliers, and a stage area lined with wood and backed with the gleaming ranks of a pipe organ.

The Carnegie Hall concerts on February 9 and 10 gave New Yorkers a veritable banquet of musical entrees: the diaphanous mystery and churning power of Britten’s Four Sea Interludes from Peter Grimes, the sparkle of Stravinsky’s Scherzo fantastique and the lyric romanticism of Chausson’s Poème de l’amour et de la mer with mezzo-soprano Clémentine Margaine. To say nothing of the symphony by Brahms, which electrified audiences in both cities.

And there were two substantive New York premieres, both of them CSO commissions. Jennifer Higdon’s Low Brass Concerto brought four Chicago Symphony veterans from their wonted seats at the back of the band to the front: trombones Jay Friedman and Michael Mulcahy, bass trombone Charles Vernon, and tuba Gene Pokorny. The other new work, Adams’s many words of love, spotlighted not only the young...
composer but also the CSO’s Mead composer residency program (Adams and Elizabeth Ogonek are the Orchestra’s current Mead Composers-in-Residence).

Not all that glitters on a Chicago Symphony tour happens in concert halls. One of the great pleasures of tracking this orchestra—whether across Asia or to Paris and Vienna—is observing master classes led by its star players. In New York, we sat in on several classes in studios at Carnegie Hall.

Four young timpani players learned about refining their rhythm and then some in an afternoon session with CSO principal David Herbert. The real meaning of virtuosity on the big drums, Herbert showed by example, is not just the breathtaking combination of speed and softness he regularly demonstrates in concerts back home at Symphony Center. The goal is to play musically, and one after another, the students in his master class responded to Herbert’s exquisite example.

CSO flute and piccolo Jennifer Gunn tackled a problem with a young flutist who was trying to, well, snare the bird in Saint-Saëns’s Carnival of the Animals. In effect, Gunn counseled her student to become the bird—to let herself go with the music, leave earth behind, soar, dive, and exult. It’s quite something to watch the change in a young player who has the notes in her fingers but is still too focused on her instrument until given not really instruction, but rather permission to cut loose. In short order, this liberated birdie was doing cartwheels in the air.

What both of the CSO’s experienced coaches brought to their students was ready and ample praise, the lubricant for helpful criticism. And so did assistant principal viola Li-Kuo Chang in a remarkable teaching mode of high intensity that somehow never came across as high pressure.

Working with a young woman, a very skilled player, on virtuosic excerpts from the Sancho Panza viola role in Strauss’s Don Quixote, Chang would stop the music after four bars, after two bars, on the first draw of the bow, with “excellent” or “fantastic,” followed quickly by a course correction readily understood and achieved by the player. Chang was pushing for interpretive awareness—this bit is dance music, that phrase must spring from the first note. But he was also listening for steadiness in the musical line and elegance in its inflection: the same qualities that Riccardo Muti constantly summons from Chang and his colleagues.

Nancy Malitz and Lawrence B. Johnson are, respectively, publisher and editor of Chicago On the Aisle. For more information and an extended version of this article, visit csosoundsandstories.org.
Program features three major works of BEETHOVEN and SCHUBERT, and also includes several of the lesser-known piano works of SIBELIUS that Andsnes has championed in a new recording released this season.

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Negaunee Music Institute, CSO, Connect with schools through Harmony

On a “tyrannically” cold day this past January, SUE the T. rex loomed large over a group of visiting elementary school students at Chicago’s Field Museum of Natural History. The students, guided by fourteen fellows from the Civic Orchestra of Chicago, were tasked with making connections between music and the natural world as part of CSO-Connect, one of the Chicago Symphony Orchestra’s many School and Community Partnership programs. CSO-Connect partners with Chicago Public Schools as part of the larger portfolio of partnerships with over fifty schools and community organizations across the city.

Now in its third season, CSO-Connect is a professional development program for CPS teachers focused on building leadership skills in the area of arts integration. While participating in five workshops, teachers analyze their school’s data and collaborate with peers to develop and implement their own high-quality, arts-rich curricula. Participating schools are provided access to the exceptional artistry of CSO and Civic musicians through in-school chamber ensemble performances and attendance at a CSO School Concert.

Supported by a partnership with the Field Museum, students and teachers in the Connect program will examine the cyclical nature of inquiry while fostering the students’ own curiosity. This idea will be examined through the lenses of inspiration, interpretation, and connection, using the following musical works as “specimens”: Gabriela Lena Frank’s The Mestizo Waltz; Beethoven’s Symphony no. 5; and Smetana’s the Moldau from Má vlast.

On May 9, Walt Disney Magnet School will again graciously host the culminating event, welcoming Agassiz, Clinton, Disney, Edwards, Pickard, Sawyer, and Swift schools to its auditorium. There, the CPS students—alongside their Civic musician mentors—will present the performance pieces they have created throughout the year, including written work, visual art, and music.

And in case you’re wondering what, exactly, SUE the T. rex and Beethoven’s Fifth Symphony have in common: SUE is one of the most famous and heavily studied dinosaurs of all time. Yet scientists are continually learning new things about this specimen. Like SUE, Beethoven’s Fifth Symphony is one of the most famous and heavily studied pieces of music of all time. The famous first four notes of the piece is the cell that is the building block of the entire work. Just as living organisms are a collection of smaller parts, this piece of music is made up of many cells, some of which are repeated many, many times. When we examine that musical cell and the way it binds the music together, we learn a lot about the meaning of the music.

To learn more about the Negaunee Music Institute’s partnerships and programs for schools, visit cso.org/institute/schools-teachers.
What compels you to write music?
I don’t know why I compose; all I know is that I’m very dissatisfied with life when I don’t. I find that I need to be working on a new piece to feel fulfilled.

What is it like to be both a composer for and member of the CSO?
Being both a composer and playing in this amazing ensemble creates a wonderful synergy. It is enormously gratifying to write for musicians whose playing I know so intimately and admire so deeply.

How do you write for your own instrument, the viola?
Glen Gould once made the beautiful observation that in the best music, every note has a past and a future—it comes logically from what preceded it and flows naturally into what follows it. Although the viola does not often play the principal melody, the greatest composers find a way to give inner voices their own compelling story to tell. I strive to emulate this.

Describe your collaboration with Riccardo Muti.
One of the extraordinary strengths of Maestro Riccardo Muti is the way he brings text to life in music. It’s one of my favorite things about his conducting.
One of Fritz Reiner's primary goals, early in his tenure as the Chicago Symphony Orchestra's sixth music director, was to program major choral works. However, the repertory he wished to perform was, in his opinion, too demanding for the amateur and student groups usually engaged.

While visiting New York in February 1954, Reiner observed a rehearsal of the New York Concert Choir, under the direction of its founder, Margaret Hillis. He was so impressed that on his return to Chicago, Reiner convinced the board of trustees to hire Hillis and her ensemble for performances the following season of Barber's recently composed *Prayers of Kirkegaard* and Orff’s *Carmina burana*, both new to the Orchestra's repertoire. (For performances of Beethoven's “less demanding” Ninth Symphony, the local Swedish Choral Club was engaged.)

Hillis and the New York Concert Choir first traveled to Chicago in March 1955 for three performances of the works by Barber and Orff. Roger Dettmer, writing for the *American*, exclaimed, “it was Miss Hillis’s magnificent choir of sixty which matched most closely the Orchestra’s astonishing virtuosity by giving Dr. Reiner the fullest measure of choral artistry.” In the *Daily News*, Irving Sablosky added, “We’re not used to hearing choral singing of such refinement and nuance in symphony concerts. I hope we’ll hear more.”

Despite scheduling challenges, Reiner reengaged Hillis the following season for Mozart’s Mass in C minor and Bruckner’s *Te Deum* in January 1956. Dettmer wrote that the Orchestra and “Margaret Hillis's magnificent [choir], easily the finest professional chorus in this country today, [performed] with uncommon brilliance, and maestro himself was in supremely spirited command.”

For the 1957–58 season, Reiner hoped to perform and record Verdi’s Requiem, and again he contacted Hillis. The New York Concert Choir averaged only sixty voices, and she informed Reiner they would need nearly double that in order to do justice to the Verdi. It would simply be too expensive.
This impasse gave Reiner an idea. He persuaded board president Eric Oldberg to hire Hillis to organize a chorus permanently affiliated with the Orchestra in Chicago. She initially agreed to advise on how to audition a director and choristers, but Reiner insisted there would be no chorus unless Hillis herself was the director. At the trustees meeting on September 20, 1957, Oldberg reported on successful negotiations and the plan to hire Hillis was approved.

“As choral literature takes on increasing importance in the orchestral sphere, the Chicago Symphony is making its move to institutionalize the trend,” wrote Seymour Raven in the Chicago Tribune on September 22. “From Orchestra Hall comes word that the Chicago Symphony Orchestra Chorus is to be a new factor in the city’s musical life.”

Auditions began on October 5, and in less than two weeks the Sun-Times reported that they had “produced an exceptionally high rate of successful applicants. . . . Skill in sight-reading, interpretative ability, and voice quality were the main prerequisites for success. Voices with a tremolo or breathless quality were automatically rejected.” On October 13, the Daily News advertised that auditions were continuing: “Men’s voices are still urgently needed.”

The Chicago Symphony Chorus, nearly one hundred voices strong, began rehearsals on October 28, and on November 30, the ensemble made an informal debut at a private concert for guarantors and sustaining members. On the first half of the concert, Reiner led Cailliet’s orchestration of Bach’s Little G minor fugue and Strauss’s Oboe Concerto (with principal Ray Still), and after intermission, Hillis took the podium, becoming the first woman to conduct the Chicago Symphony Orchestra. She led the Orchestra and Chorus in Thompson’s Alleluia and Billings’s Modern Music (both a cappella), the final section of Purcell’s Ode for Saint Cecilia’s Day, and the Servants’ Chorus from Donizetti’s Don Pasquale. Dettmer reported in the American that the debut was “more than promising . . . Miss Hillis’s choristers were fresh-voiced, musically sensitive, already balanced internally . . . she has accomplished much in the briefest time span.”

When popular guest conductor Bruno Walter informed the Orchestral Association that his March 1958 appearances would be his last in Chicago, Oldberg insisted that he should lead Mozart’s Requiem with the new chorus as his swansong. To prepare for both sets of concerts, Hillis and the Chorus began their work in earnest on Mozart’s and Verdi’s requiems, with Reiner regularly attending rehearsals.

On March 13 and 14, 1958, the Chicago Symphony Chorus made its official debut in
Mozart’s Requiem, under Walter’s baton with soloists Maria Stader, Maureen Forrester, David Lloyd, and Otto Edelmann. In the Chicago Tribune, Claudia Cassidy wrote: “The Chicago Symphony Orchestra is in high estate, with the kind of clairvoyance that gives a conductor what he wants in sound... The evening’s card up the Mozartean sleeve was the new Chicago Symphony Orchestra Chorus of about 100 voices, expertly chosen and admirably trained by Margaret Hillis. It had balance and hints of brilliance, it was adroit in attack and it had moments of reassuringly imaginative song. The Confutatis in particular caught the haunted terror that was Mozart’s when the mysterious commission for the Requiem convinced him that the death knell he wrote was his own.”

Less than a month later, the Chorus appeared in Verdi’s Requiem with Reiner conducting and soloists Leonie Rysanek, Regina Resnik, David Lloyd, and Giorgio Tozzi. In the Sun-Times, Robert C. Marsh wrote that “Miss Hillis’s chorus proved its virtues earlier this season. Again its excellent enunciation, reliable intonation, and intelligent response were praiseworthy.”

The following season, at Reiner’s invitation, Hillis conducted the Orchestra and Chorus in Honegger’s Christmas Cantata in December 1958. In the Daily News, Donal Henahan wrote, “Miss Hillis, who has been until now unknown except by name to most symphony subscribers, ruled her vast forces with a firm beat and a sure hand.” And the critic in the American noted, “With a clear (if inflexible) beat, Miss Hillis marshalled her forces, choral and orchestra, in a tight, sensitive, sweet-sounding statement of the music... All in all, a glorious Christmas program.”

Later that season in March 1959, Reiner led Prokofiev’s cantata Alexander Nevsky. “The climactic ‘Battle on the Ice’ was approached...”

*Due to scheduling conflicts, Reiner was unable to get the soloists—primarily Zinka Milanov and Jussi Björling—he wanted to record Verdi’s Requiem in Chicago. He, along with Leontyne Price, Rosalind Elias, Björling (in his last commercial recording), and Giorgio Tozzi, recorded it in Vienna in June 1960 with the Vienna Singverein and Philharmonic for RCA.
with expansive calm and deliberation. A conductor who tries to pile climax after climax into this work can never achieve the hair-raising thrust that Reiner drew from Margaret Hillis’s Chicago Symphony Chorus at such a moment,” observed Henahan in the Daily News. The Chorus “produced a pleasing sound in all voices and a more homogeneous tone than at any time since Miss Hillis began her missionary work in Chicago.” On March 7, Reiner, the Orchestra, and Chorus committed their performance to disc for RCA, collaborating for the first time in recording sessions.

Margaret Hillis directed the Chicago Symphony Chorus for thirty-seven years, preparing and leading concerts—in Orchestra Hall and at the Ravinia Festival, as well as on tour to Carnegie Hall, London’s Royal Albert Hall, and Salzburg’s Grosses Festspielhaus—and amassing an award-winning discography. Following her death in February 1998, the Rosenthal Archives received her collection of papers, photographs, over 1,000 scores bearing her markings, awards (including nine Grammy statuettes), recordings, and memorabilia. Representing an exceptional and pioneering career, the collection is regularly accessed by researchers, scholars, and musicians.

In June 1994, following an international search, music director Daniel Barenboim appointed Duain Wolfe to succeed Hillis.

Currently in his twenty-fourth season, Wolfe continues in Hillis’s tradition, maintaining the Chorus’s extraordinarily high standards of excellence.

Frank Villella is the director of the Rosenthal Archives. For more information, please visit csoarchives.wordpress.com.
What inspired your love of music?

CHERYL ISTVAN: I was the only one in my family who had an interest in classical music. My father used to play Johnny Cash, Frank Sinatra, and Harry Belafonte; he loved music, but not classical music. My mother then saw that I enjoyed classical music and encouraged me. When I went to college, I majored in music history and musicology. My first job out of college was at the Boston Symphony Orchestra working for its youth programs. I became very attached to the orchestra and classical music in Boston.

JENNIFER BUMBU: There was always music playing in the house when I was a little girl. My dad played the trumpet when he was young, and my mother was a mezzo-soprano. When I was a little girl, my parents bought me a piano. My father taught himself and then taught me how to play. Since my parents both loved music, they also signed me up for the school orchestra which needed an oboe player, so I played oboe!

How did you first get involved with the CSO?

CI: When I moved back from Germany, a former boss put me in touch with the CSO.

JB: League member Mary Jane Jones overheard me calling the CSO to order tickets to a concert. She happened to be in my office and asked if I wanted to get involved with the League. It was that easy!

Tell us about your past involvement with Corporate Night. What are your goals for this year’s event?

CI: When I first chaired Corporate Night, it was a completely different event. I chaired with former Board Chair Jay Henderson. We made some changes that really kicked things up. We met regularly and worked really great as a team. That year set the stage for the way the event was to progress in the following years.

JB: My goal is to bring new people to the table. We have an advisory council this year that allows people to get involved at a higher level. It’s a really nice opportunity to foster more involvement.

Why do you feel it’s important to support the CSO?

CI: The CSO is one of the great cultural institutions of the world, and our support is vital. It’s a source of pride to people who love music and the city of Chicago. You can’t take a chance to let that go!

JB: So children can experience classical music. Who knows? They may be the next Gregory Porter or Yo-Yo Ma!

Do you have advice for those who are interested in becoming more involved?

CI: There are so many interest groups at the CSO. They all serve to make people feel more comfortable and welcome. They are great vehicles for people to get involved. Do what you can, and you can be a part of the CSO family and gain access to everything this organization has to offer.

JB: Just do it. Just come. Let someone know you’re interested. There’s a place for everybody.

For more information on purchasing League tickets to Corporate Night, please visit cso.org/CN2018 or call Kim Duffy at 312-294-3162.
29TH ANNUAL CORPORATE NIGHT
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Jennifer Bumbu and Cheryl Isvtan, League Co-Chairs | Megan and Steve Shebik, Corporate Co-Chairs

The CSOA proudly honors Northern Trust for exemplary civic engagement in the arts and in Chicago at the 29th Annual Corporate Night. Special guests Rick Waddell and Mike O’Grady will accept the award on behalf of their company.

Presenting Sponsor:
Spotlight on PHILANTHROPY

What inspires your love of music? How does it enrich your daily life?
We love feeling the emotion of the music and lyrics. Whether it’s attending a concert, listening to a recording, or playing an instrument—music touches us emotionally from feelings of exhilaration to joy to comfort to inspiration. Music changes the way we think and our perception of the world. It bridges diverse ideas and brings people together in a mutual appreciation of the performance.

How did you first get involved with the CSO?
We became actively involved with the CSO two-and-a-half years ago when Steve became a Trustee. Our personal philanthropic efforts have focused on helping people of all ages achieve their hopes and dreams through access to food, shelter, education, health care, and the arts. The CSO aligns perfectly with these goals. We have enjoyed seeing the musicians’ passion for performing as well as promoting music appreciation through their commitment to working with youth. The films accompanied by the CSO have become a favorite and a special focus of our giving as they appeal to a wide variety of audiences that may not ordinarily attend the CSO. Steve has also become a Board member of the Negaunee Music Institute, supported by Allstate, which creates connections to music for young and old from diverse backgrounds and communities.

Why do you feel it is important for the corporate sector to support the CSO?
The CSO has been closely connected to the people of Chicago for more than 125 years through inspiring performances, community engagement, and education programs that foster children’s cognitive and creative development. Support of the CSO is an opportunity for businesses to develop relationships and strengthen their reputation for corporate philanthropy and as a corporate citizen.

Tell us about Corporate Night. Why are you excited to chair this event?
Corporate Night is a celebration of music and philanthropy recognizing the importance of corporate support to the arts in Chicago. We are honored to recognize the Northern Trust Company, the original corporate sponsor of the CSO, its chairman Rick Waddell, and its chief executive officer Mike O’Grady for their excellence in corporate philanthropy.

Megan and Steve Shebik are the Corporate Co-Chairs of Corporate Night on June 11, 2018. Steve serves as Allstate Corporation’s Vice Chair. He also serves as a Trustee on the Board of the CSOA, the Negaunee Music Institute Board, and on the Dean’s Business Council of Gies College of Business at University of Illinois. Megan sits on the Board of Trustees of the DuPage Foundation and University of Illinois Library Board of Advocates. Megan and Steve reside in Wheaton, Illinois.

For more information on corporate packages, please visit cso.org/corporate or call Nick Magnone at 312-294-3120.
JCS Fund of the DuPage Foundation

The Chicago Symphony Orchestra (CSO) is deeply grateful to the JCS Fund of the DuPage Foundation for its generous support of the CSO’s activities in DuPage County that engage thousands of students, families, and audience members. Since the 2012–13 season, the leadership support provided by the JCS Fund of the DuPage Foundation has allowed the CSO to develop and present meaningful concerts and community engagement programming in DuPage County and Chicago’s western suburbs.

Throughout the 2017–18 season, CSO programming in DuPage County maintains and deepens the Orchestra’s connections with DuPage audiences, especially youth and families. Education and community engagement programs offered throughout the year—at schools and community venues across the region—complement three full-orchestra concerts at Wheaton College. These concerts have established the CSO’s long-term, residency-style partnership with Wheaton College and the DuPage community in forthcoming seasons.

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ITW is proud to support the Chicago Symphony Orchestra and its long tradition of excellence in providing extraordinary classical music performances for audiences here in Chicago and around the world.
MARCH & APRIL at Symphony Center

Thursday, March 22, 8:00
Friday, March 23, 8:00
Saturday, March 24, 8:00
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 Pierno 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

Sunday, March 25, 3:00
SCP PIANO SERIES
Boris Berezovsky
PRUCHNYF Sonata No. 8 in B-Flat Major
SCRIabin Sonata No. 5, Op. 53
SCRIabin Selected Etudes
RACHMANINOV Sonata No. 2

Sunday, March 25, 3:00
SOUTH SHORE CULTURAL CENTER
Civic Orchestra of Chicago: Community Concert
Tito Muñoz conductor
BERNSTEIN Overture to Candide
ELLINGTON Selections from The River Suite
BARRIE Second Essay for Orchestra
HIGDON blue cathedral
COPLAND Suite from Appalachian Spring

Thursday, March 29, 8:00
Friday, March 30, 1:30
Saturday, March 31, 8:00
BERNSTEIN, Schumann & Wagner
Chicago Symphony Orchestra
Kent Nagano conductor
Gilles Vonsattel piano
WAGNER Siegfried Idyll
BERNSTEIN Symphony No. 2
(The Age of Anxiety)

SCHUMANN Symphony No. 1 (Spring)

Monday, April 2, 7:00
HARRIS THEATER FOR MUSIC AND DANCE
MusicNOW: Amy Beth Kirsten Savior
Musicians from the Chicago Symphony Orchestra
HOWL vocal theatre ensemble
Christopher Križ sound designer
Mary Ellen Stebbins lighting designer
Samuel Adams & Elizabeth Ogonek
Mead composers-in-residence
KIRSTEN Savior
(World Premiere, MusicNOW Commission)

Thursday, April 5, 8:00
CLASSIC ENCOUNTER
Friday, April 6, 1:30
Saturday, April 7, 8:00
Tuesday, April 10, 7:30
FREE POSTCONCERT Q&A
Ravel Daphnis and Chloe & Piano Concerto for the Left Hand
Chicago Symphony Orchestra
Matthias Pintscher conductor
Jean-Yves Thibaudet piano
Chicago Symphony Chorus
Duain Wolfe chorus director
DEBUSSY, ORCH. RAVEL Sarabande & Danse
RAVEL Piano Concerto for the Left Hand
RAVEL Daphnis and Chloe

Friday, April 6, 8:00
Diego El Cigala

Sunday, April 8, 2:00
AIC CHAMBER MUSIC SERIES
FULLERTON HALL, ART INSTITUTE OF CHICAGO
The Sacred and the Divine
Chicago Pro Musica
John Bruce Yeh clarinet
Stephanie Jeong violin
Daniel Katz cello
Patrick Godon piano
MESSIAEN Quartet for the End of Time

Sunday, April 8, 3:00
SCP PIANO SERIES
Emanuel Ax
MOZART Sonata in F Major, K. 533
LISZT Three Petrarch Sonnets
BACH Partita No. 5 in G Major
BEETHOVEN Andante favori
BEETHOVEN Sonata in C Major, Op. 53
(Waldstein)

Monday, April 9, 8:00
Civic Orchestra of Chicago: Beethoven & Rachmaninov
Enna Yashima conductor
BEETHOVEN Symphony No. 4
RACHMANINOV Symphony No. 2

Thursday, April 12, 8:00
Friday, April 13, 8:00
Saturday, April 14, 8:00
Tuesday, April 17, 7:30
FREE POSTCONCERT Q&A
Muti, Dvořák New World Symphony & Copland Lincoln Portrait
Chicago Symphony Orchestra
Riccardo Muti conductor
John Malkovich narrator
WALKER Lyric for Strings
COPLAND Lincoln Portrait
DVOŘÁK Symphony No. 9
(From the New World)

Saturday, April 14 & 28, 10:00 & 11:45
BUNTROCK HALL
Once Upon a Symphony®:
The Elves and the Shoemaker
Members of the Chicago Symphony Orchestra

Sunday, April 15, 3:00
ALL-ACCESS CHAMBER MUSIC SERIES
KENWOOD ACADEMY
Kittel Quartet
Cornelius Chiu violin
Baird Dodge violin
Wei-Ting Kuo viola
Gary Stucka cello

BEETHOVEN String Quartet in C-Sharp Minor, Op. 131
SMETANA String Quartet No. 1 in E Minor
(From My Life)

Thursday, April 19, 8:00
Friday, April 20, 1:30
Saturday, April 21, 8:00
Muti Conducts Tchaikovsky
Suite from Swan Lake & Debussy Nocturnes

Chicago Symphony Orchestra
Richard Muti conductor
Sarah Bullen horn
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

TCHAIKOVSKY Francesca da Rimini
TCHAIKOVSKY Suite from Swan Lake
DEBUSSY Sacred and Profane Dances
DEBUSSY Nocturnes

Friday, April 20, 8:00
Max Raabe & Palast Orchester

Sunday, April 22, 3:00
SCP PIANO SERIES
Maurizio Pollini

Monday, April 30, 8:00
Civic Orchestra of Chicago: Strauss & Tchaikovsky
Ken-David Masur conductor
FINNIS The Air, Turning
R. STRAUSS Suite from Der Rosenkavalier
TCHAIKOVSKY Symphony No. 6 (Pathétique)

Visit cso.org or call 312-294-3000 for more information or to order tickets.
SYMPHONY CENTER  220 SOUTH MICHIGAN AVENUE  CHICAGO, IL 60604
Thursday, March 15, 2018, at 8:00  
Saturday, March 17, 2018, at 8:00

**Riccardo Muti** Conductor  
**Robert Chen** Violin  
**Paul Neubauer** Viola

**Haydn**  
Symphony No. 89 in F Major  
Vivace  
Andante con moto  
Menuet: Allegretto  
Finale: Vivace assai

**Mozart**  
Sinfonia concertante in E-flat Major, K. 364  
Allegro maestoso  
Andante  
Presto

ROBERT CHEN  
PAUL NEUBAUER

**INTERMISSION**

**Mozart**  
Symphony No. 36 in C Major, K. 425 (*Linz*)  
Adagio—Allegro spiritoso  
Andante  
Menuetto  
Presto

This performance is generously sponsored by the Randy L. and Melvin R. Berlin Family Fund for the Canon.  
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This program is supported in part by an award from the National Endowment for the Arts.  
This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra is grateful to the

RANDY L. AND MELVIN R. BERLIN
FAMILY FUND FOR THE CANON

for generously sponsoring this performance.
Haydn and Mozart met for the first time in Vienna in the early 1780s, possibly around Christmas of 1783, while they were both performing there in a concert. Haydn was then the most celebrated composer in Europe, but Mozart's star was clearly on the rise: his opera The Abduction from the Seraglio was already an international hit, and in late 1783 he would have just finished a new symphony, the Linz, that closes this week's concert. By the end of the next year, we know that the two men considered themselves best friends. They were something of an odd couple—the proper, old-fashioned Haydn (he was, after all, twenty-four years Mozart's senior) and the unruly young Mozart. But musically they were kindred spirits, only growing closer as they learned from each another—sharing, borrowing, and mastering what they picked up studying each other's scores.

Nothing in papa Leopold Mozart's visit to Vienna in 1785 excited him more—not even Wolfgang's premiere of the great D minor piano concerto the night he arrived—than the now-famous remark Haydn made to him a few nights later at Mozart's apartment: “Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name: he has taste and, moreover, the greatest possible knowledge of the science of composition.” That evening, Haydn and Leopold Mozart listened to three of the six string quartets Wolfgang dedicated to Haydn. As Mozart wrote at the head of the score when the quartets were published:

“A father, having resolved to send his sons into the great world, finds it advisable to entrust them to the protection and guidance of a highly celebrated man, the more so since this man, by a stroke of luck, is his best friend. Here, then, celebrated man and my dearest friend, are my six sons.

Haydn’s F major symphony, the first work performed on tonight’s concert, is one of the pieces he composed in the coming months that shows not only his gratitude, but also his musical debt to his colleague.

Haydn’s and Mozart’s symphonies inevitably share a common world. Haydn, who is often called the “father of the symphony,” began writing symphonies first, and he was still writing them after Mozart’s death. Haydn told his biographers, Greisinger and Dies, that he wrote his first symphony in 1759. Mozart was just three years old at the time. During the 1760s, Haydn composed more than two-dozen symphonies (this was the most symphony-packed decade of his life)—while the young Mozart was just beginning to tinker with a genre that he would eventually transform. Then, during the next two decades, both composers were working, side by side in a sense, contributing not just to the great classical symphonic tradition, but also to each other's repository of ideas, inspiring and challenging—and sometimes one-upping—the other in the process. The give-and-take between them—Mozart beginning to write sonata-form movements with just one theme, like those by Haydn he admired; Haydn’s harmonic language growing richer the more of Mozart’s increasingly adventuresome works he heard—was perhaps the most important force in advancing the classical style Beethoven would one day inherit.

Their relationship, unusually close for two major composers, turned out to be unexpectedly short—a mere half-dozen years. In 1790, Mozart learned that Haydn was moving to London to compose for the great impresario Johann Peter Salomon. (Mozart asked him how he would get along in a place where he didn’t even speak the language. “Ah,” Haydn replied, “my language is understood all over the world.”) The two apparently spent a lot of time together in the weeks before Haydn’s departure. One night, Haydn, Mozart, and Salomon all met for dinner. “You won’t stand it for long and will soon return,” Mozart said, turning to Haydn, “for you aren’t young anymore.” “But I am still vigorous and in good health,” Haydn replied. That night, Salomon suggested that Mozart eventually come to London, too. As it turned out, Mozart died within the year; he and Haydn had said goodbye the day Haydn left Vienna, not knowing it was the last time they would see each other.
Joseph Haydn
Born March 31, 1732; Rohrau, Lower Austria
Died May 31, 1809; Vienna, Austria

Symphony No. 89 in F Major

Johann Tost was principal second violin of Haydn’s orchestra at Eszterháza from 1783 to 1789. Although a violinist of apparent accomplishment, Tost hoped to give up music for the wholesale business. In 1789, he went to Paris to seek his fortune, and he evidently decided to get a jump on his next career, taking with him two symphonies and six quartets that Haydn either gave him or sold to him on commission. Once in Paris, Tost proved that his true genius was in sales, not music.

Haydn eventually learned that a Parisian publisher, Jean-Georges Sieber, had purchased from Tost six pianoforte sonatas and four symphonies, all by Haydn. Haydn fired off his response: “Herr Tost has no rights at all to the six pianoforte sonatas and has thus swindled you.” He also inquired if, perhaps, there were six quartets included in the deal, and if so, how much money they brought.

As it turned out, Tost had sold Sieber only three symphonies—the two Haydn had given him, along with one by Adalbert Gyrowetz, which he passed off as Haydn’s. Not only was Sieber shortchanged, but poor Gyrowetz, when he arrived in Paris later that year, was roundly accused of fraud when he insisted the work was his. Before long, everyone was confused. On July 5, 1789, an obviously vexed Haydn wrote to Artaria, his Viennese publisher:

Now I would like to know the truth about something: that is, from whom you procured the two new symphonies which you recently announced—whether you purchased them from Herr Tost or whether you got them already engraved from Herr Sieber in Paris. If you purchased them from Herr Tost, I beg you furnish me at once with an a parte written assurance of the fact, because I am told that Herr Tost pretends that I sold these two symphonies to you and thereby caused him a great loss.

And then, just like the finale of an eighteenth-century opera buffa, all is forgiven (or forgotten) and the curtain falls on general happiness. Johann Tost returned to Vienna, married Prince Esterházy’s housekeeper (a surprisingly rich woman), and set up business as a wholesale merchant. There must have been some sort of reconciliation between the composer and his former violinist, because the following year Haydn dedicated his six quartets, op. 64 to Tost. (The two symphonies, nos. 88 and 89, are still sometimes known as the Tost Symphonies, a perpetual reward for his questionable motives.)

Surely Sieber, if he knew anything about music, noticed the difference between Haydn’s symphony in F major (the one eventually known as no. 89) and the symphony by Gyrowetz, who struggled without success his entire career to be more than a Haydn clone. For one thing, the design of the Haydn work is immaculate; the late Haydn scholar H.C. Robbins Landon wrote that it is “rather like the perfectly fashioned German porcelain figurines of that period.” (Even Haydn’s autograph manuscript for this work is remarkably clean and orderly.) Yet, as always with Haydn, behind the pristine façade—itself

Above: Haydn, portrait ca. 1785. Christian Ludwig Seehas (1753–1802)

<table>
<thead>
<tr>
<th>COMPOSED</th>
<th>1787</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>date unknown</td>
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<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>22 minutes</td>
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<td>FIRST CSO PERFORMANCES</td>
<td>September 30 and October 1, 2010, Orchestra Hall. Riccardo Muti conducting</td>
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<tr>
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<td>October 5, 2010, Orchestra Hall. Harry Bicket conducting</td>
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| INSTRUMENTATION | flute, two oboes, two bassoons, two horns, strings |

**Symphony No. 89 in F Major**
a miracle of technical brilliance and flawless proportion—there is a wealth of subtlety, imagination, and wit in the details.

Haydn begins, without fuss, directly with his main Vivace theme. (Of Haydn’s last twenty-one symphonies, only three dispense with a slow introduction.) This is not one of Haydn’s monothematic movements, but more impressive still is the way his distinct second theme seems, in a matter of three measures, to turn back into the first theme. The entire movement is a model of economy of material treated with a wealth of imagination.

Both the slow movement and the finale owe their existence to music composed in 1786, one of Haydn’s busiest years, on a commission from Ferdinand IV, king of Naples, who had learned to play the lira organizzata (organ lyre), a keyboard instrument derived from the hurdy-gurdy that could play melodies over a drone bass. Haydn apparently composed six concertos for Ferdinand to play (one has since been lost), followed shortly thereafter by nine notturnos. Ferdinand is said to have enjoyed playing the works Haydn wrote for him, but Haydn himself probably never heard them. With very little alteration, he was able to reuse movements of one of these concertos as the Andante and concluding Vivace of this symphony. (Between these two movements, Haydn slips a buoyant minuet—one of more than a hundred he composed over the years, each miraculously distinct and memorable.) The “second-hand” last movement now has a newly added section in F minor—highly contrapuntal and peppered with violent offbeat accents—that perfectly transforms the king of Naples’s personal concerto into a grand public symphonic finale.

Wolfgang Mozart
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

Sinfonia concertante in E-flat Major, K. 364

Although Mozart regularly wrote concertos for his own public appearances as a pianist, in the late 1770s he became fascinated with the idea of concertos for more than one soloist. As a kind of preview, he composed a concertone (literally a big concerto) for two solo violins with a prominent oboe part in 1774. And then, in a sudden outpouring so typical of this young composer, came a concerto for flute and harp, followed by one for two pianos, and finally this work featuring solo violin and viola—all three of them written in 1778 and 1779. But that is not all: Mozart also began a concerto for piano and violin in 1778 and another for violin, viola, and cello the following year, and abandoned both scores when the concerts for which they were intended were canceled.

This sinfonia concertante—the unfinished work for violin, viola, and cello bears the same...
title—is, as the name suggests, something of a genre-blender, interweaving the front-of-stage virtuosity of the concerto with the depth and importance of the symphony. Mozart knew both solo instruments exceedingly well. He was himself a highly accomplished violinist, and, perhaps more significantly, the son of the man who wrote the most important violin treatise of the day (and one, in fact, that was still in use into the twentieth century). But Wolfgang often picked the viola when he played chamber music, partly because, like many composers, he enjoyed taking a middle voice in the texture, and possibly as a kind of rejection of his father Leopold’s identification with the violin. In writing for two instruments he knew so well, Mozart makes a choice only a very thoughtful composer would make: he emphasizes the subtle differences in color and timbre, rather than the simple differences in range, between them. The dialogue Mozart writes for them is as engaging and complicated as that of two characters in one of his operas. Mozart enriches the orchestral fabric by dividing the violas into two sections, much the way that he creates a new sound world in some of his greatest chamber music by adding an extra viola to the standard string quartet.

Mozart writes the three standard movements of the concerto form, which of course in his hands are never conventional in content, detail, or overall architecture. The first is spacious and majestic, with the powerful drama of having not one but two soloists pitted against the orchestra. Their joint entrance, sweeping in from the background on a sustained high E-flat, is magical. (In George Balanchine’s highly musical 1947 choreography, the two principal ballerina roles corresponding to the solo instruments, they leave the stage in the passages when the violin and viola are silent.) The central Andante is a deeply moving duet. There is an unexpected darkness in this music—one of Mozart’s relatively rare minor-mode slow movements—as if Mozart were finally processing the death of his mother in Paris the previous year. The finale is, almost by necessity after the deeply probing Andante, light, jovial, and even mischievous.

**Wolfgang Mozart**

**Symphony No. 36 in C Major, K. 425 (Linz)**

Linz, the capital of Upper Austria and now a large industrial center straddling the banks of the Danube, has given its name to a torte of jam, cloves, cinnamon, and almonds, as well as to this symphony by Mozart. The origins of the linzertorte are long forgotten. The symphony is better documented, though no amount of information can explain how such impeccable music arose from such unfavorable conditions.

In July 1783, after some deliberation, much procrastination, and several false starts, Mozart and his new wife Constanze set off for Salzburg so that Constanze could meet Leopold Mozart, the man who had carefully arranged virtually everything in his son’s life except for this marriage. Although Constanze would later destroy all the letters documenting Leopold’s anger at his son’s wedding, there was no getting around the strain of living under the same roof for several weeks that summer and autumn. For Constanze it was tedious and miserable; for Wolfgang it was, ultimately, more material for the operas in which he would make something timeless and surpassingly beautiful of human frailty.

On October 26, Constanze sang the high-flying soprano solos in her husband’s great C minor mass when it was performed for the first time in Salzburg’s Saint Peter’s Abbey. The next day, at 9:30 in the morning, Constanze and Wolfgang left Salzburg for Vienna, by way of Linz. Although they were both probably relieved to say goodbye to Leopold and Nannerl (Wolfgang’s beloved sister who would later write that her brother had “married, against his father’s will, a girl not at all suitable for him”), Wolfgang
couldn’t resist writing to his father from Linz on October 31, recounting their arrival there the preceding day:

When we reached the gates of Linz . . . , we found a servant waiting there to drive us to Count Thun’s, at whose house we are now staying. I really cannot tell you what kindnesses the family are showering on us. On Tuesday, November 4, I am giving a concert in the theater here and, as I have not a single symphony with me, I am writing a new one at break-neck speed, which must be finished by that time. Well, I must close, because I really must set to work.

Understandable words, for between October 30 and November 4, Mozart had to write a new symphony, copy the parts for the players, and even find time for the luxury of a rehearsal or two before the evening performance. There’s something about the matter-of-fact tone of Mozart’s letter—“I have not a single symphony with me,” as if he had forgotten to pack an extra pair of socks—that suggests he wasn’t daunted by the task he had to undertake. Still, producing a masterwork on short notice is no small accomplishment, even for a composer as facile (in the sense of fluent, assured, and poised) as Mozart.

We know almost nothing about the November 4 concert except that it took place as scheduled, with an orchestra probably supplied by the Thun family (who also provided Mozart’s lodging), and that the new C major symphony apparently was finished in time and performed as planned. Mozart presented it in Vienna the next April, where it was billed as “a quite new grand symphony,” the Linz nickname not yet used to give distinction to the town of its birth.

Nothing in the music suggests the haste of its conception. In fact, the opening bars—the first slow introduction in Mozart’s symphonies—give the opposite impression: of deliberate, carefully considered music, more deeply serious than customary to open a symphony. (Beethoven is said to have tried to recapture Mozart’s achievement at the beginning of a C major symphony he left incomplete before moving on to his First Symphony.) The ensuing Allegro spiritoso is large and ideally proportioned.

The Andante (sometimes mislabeled Poco adagio) admits trumpets and drums into a symphonic slow movement for the first time, lending a mood of tragedy and drama to otherwise gracious and melodic music. Again, Beethoven followed suit—in his First Symphony, in the same key—probably not knowing that Haydn also had begun to include those instruments by then. Haydn’s name, in fact, is the one that comes to mind in the minuet and trio, partly because not even Mozart could surpass his older colleague in these traditional forms, although as this music attests, he could still put his stamp on its archaic conventions. (In his next symphony, the Prague, Mozart omits this movement altogether.) The finale, with its unmistakable air of brilliantly wrapping things up—as quickly as possible, or presto, as Mozart dictates—also suggests that Mozart knew his Haydn well and that he was inspired and challenged by this great man whom he would publicly salute, within the year, as his “most dear friend.”

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

**COMPOSED**
November 1783

**FIRST PERFORMANCE**
November 4, 1783; Linz, Austria

**INSTRUMENTATION**
two oboes, two bassoons, two horns, two trumpets, timpani strings

**APPROXIMATE PERFORMANCE TIME**
31 minutes

**FIRST CSO PERFORMANCES**
October 24 and 25, 1913, Orchestra Hall. Frederick Stock conducting
July 10, 1948, Ravinia Festival. Fritz Busch conducting

**MOST RECENT CSO PERFORMANCES**
July 19, 1980, Ravinia Festival. Kazuhiro Koizumi conducting

**CSO RECORDINGS**
1954. Fritz Reiner conducting. RCA
1977. Carlo Maria Giulini conducting. CSO (From the Archives, vol. 9: A Tribute to Carlo Maria Giulini)
Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he already had more than forty years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner Ring cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Since 1997, as part of Le vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues. In March 2017, Muti conducted two concerts in Florence, Italy, as part of the first-ever G7 Culture Summit.

Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours with the ensemble to prestigious concert halls and opera houses all over the world. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire. He was invited to
bring a similar program to South Korea in 2016, establishing the first of its kind in Asia.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize for the arts, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, Japan’s Order of the Rising Sun Gold and Silver Star, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, *Verdi, l’italiano*, published in Italian, German, and Japanese. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, also has been published in several languages.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi’s *Messa da Requiem*, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi’s *Otello*, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

www.riccardomutimusic.com
Robert Chen has been concertmaster of the Chicago Symphony Orchestra since 1999. During his tenure, he has been featured as soloist with Riccardo Muti, Daniel Barenboim, Pierre Boulez, Bernard Haitink, Christoph Eschenbach, Charles Dutoit, Ton Koopman, Osmo Vänskä, Vasily Petrenko, Nicholas Kraemer, Donald Runnicles, James Conlon, and Manfred Honeck. He gave the CSO premieres of violin concertos by György Ligeti and Elliott Carter and Witold Lutosławski’s Chain Two, as well as the world premiere of Augusta Read Thomas’s Astral Canticle.

In addition to his duties as concertmaster, he enjoys a solo career that includes performances with the Los Angeles Philharmonic, Swedish Radio Orchestra, Moscow Philharmonic, New Japan Philharmonic, NDR Orchestra of Hanover, Asia Philharmonic, and the Bournemouth Symphony collaborating with such conductors as Myung-Whun Chung, Esa-Pekka Salonen, Manfred Honeck, Pavel Kogan, and Andreas Delfs.

An avid chamber musician, Chen has performed with Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman, Yo-Yo Ma, Lang Lang, Christoph Eschenbach, Myung-Whun Chung, Emanuel Ax, Mitsuko Uchida, Lynn Harrell, and János Starker. A frequent participant at numerous festivals including the Aspen and Santa Fe music festivals, La Jolla Chamber Music Festival, and the Schloss Moritzburg Festival, he also has toured extensively with Musicians from Marlboro and is a founding member of the Johannes Quartet.

Prior to joining the CSO, Chen won first prize in the Hanover International Violin Competition, and as part of that prize, he recorded Tchaikovsky’s complete violin works for the Berlin Klassics label.

A native of Taiwan, Robert Chen began his violin studies at the age of seven. He continued his studies with Robert Lipsett when he and his family moved to Los Angeles in 1979. While there, he participated in Jascha Heifetz’s master classes. He received both bachelor’s and master’s degrees in music from the Juilliard School, where he was a student of Dorothy DeLay and Masao Kawasaki.

Chen is on the faculty of the Aspen Music Festival and School. In his free time, he enjoys relaxing at home with his wife Laura and two children, Beatrice and Noah.

**FIRST CSO PERFORMANCES**
June 25, 2000, Ravinia Festival. Saint-Saëns’s La muse et le poète (with Yo-Yo Ma), Christoph Eschenbach conducting

November 30, December 1, 2, and 3, 2000, Orchestra Hall. Mozart’s Violin Concerto no. 4, Daniel Barenboim conducting

**MOST RECENT CSO PERFORMANCES**
July 24, 2011, Ravinia Festival. Brahms’s Violin Concerto, James Conlon conducting

April 20, 22, and 23, 2017, Orchestra Hall. Párt’s Fratres and Bartók’s Violin Concerto no. 1, Neeme Järvi conducting
Violist Paul Neubauer has been critically acclaimed for his exceptional musicality and effortless playing. This season, he appears in recital and with orchestras in the United States and Asia. His recording of Aaron Kernis’s Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the Saint Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony Orchestra, was released on Signum Records in addition to a recording with pianist Margo Garrett of the complete music for viola and piano by Ernest Bloch, released on Delos.

Appointed principal viola of the New York Philharmonic at the age of twenty-one, a position he held for six years, Neubauer has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphony orchestras; and the Santa Cecilia, English Chamber, and Beethovenhalle Bonn orchestras. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower; and has been featured on CBS’s Sunday Morning and A Prairie Home Companion and in Strad, Strings, and People magazines. A two-time Grammy Award nominee, he has recorded on numerous labels, including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. In 2016, he released a solo album of music recorded at Music@Menlo.

Paul Neubauer has appeared at the Verbier, Ravinia, Stavanger, Hollywood Bowl, Lincoln Center, Mostly Mozart, and Marlboro festivals and has collaborated with Itzhak Perlman, Joshua Bell, Pinchas Zukerman, Vladimir Spivakov, Gil Shaham, Isaac Stern, Yo-Yo Ma, Steven Isserlis, James Galway, Yefim Bronfman, Emanuel Ax, Alicia de Larrocha, André Watts, Evgeny Kissin, Leon Fleisher, and Rudolf Firkušný.

Among his numerous awards are first prize in the Mae M. Whitaker and D’Angelo international competitions and the Lionel Tertis International Viola Competition. He has been the recipient of a Solo Recitalist’s Fellowship from the National Endowment for the Arts and a special prize from the Naumburg Foundation, which awarded him an Alice Tully Hall recital debut. In addition, he has been sponsored by the Epstein Young Artists Program and was the first violist to receive an Avery Fisher Career Grant.

Born in Los Angeles and currently residing in New York City, Paul Neubauer studied with Alan de Veritch, Paul Doktor, and William Primrose. He holds a master’s degree from the Juilliard School, where he is now a member of the faculty, and also teaches at Mannes College, the New School for Music in New York. He was recently appointed artistic director of the Mostly Music series in New Jersey.

These concerts mark Paul Neubauer’s debut 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 Kubelik 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
### CHICAGO SYMPHONY ORCHESTRA

**Yo-Yo Ma** Judson and Joyce Green Creative Consultant  
**Duain Wolfe** Chorus Director and Conductor  
**Samuel Adams, Elizabeth Ogonek** Mead Composers-in-Residence

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- Robert Chen  
  - Concertmaster  
  - The Louis C. Sudler Chair, endowed by an anonymous benefactor  
- Stephanie Jeong  
  - Associate Concertmaster  
  - The Cathy and Bill Osborn Chair  
- David Taylor  
- Sondra Shia  
- Susan Synnestvedt  
- Rong-Yan Tang  
- Baird Dodge  
  - Principal  
- Sylvia Kim Kilcullen  
  - Assistant Principal  
- Lei Hou  
- Ni Mei  
- Fox Fehling  
- Hermine Gagné  
- Rachel Goldstein  
- Mihaela Ionescu  
- Melanie Kupchynsky  
- Wendy Koons Meir  
- Matous Michal  
- Simon Michal  
- Aiko Noda  
- Joyce Noh  
- Nancy Park†  
- Ronald Satkiewicz  
- Florence Schwartz

#### CELLOS
- John Sharp  
  - Principal  
- Kenneth Olsen  
- Assistant Principal  
- Karen Basrak  
- Loren Brown  
- Richard Hirschl  
- Daniel Katz  
- Katinka Kleijn§  
- Jonathan Pegis  
- David Sanders  
- Gary Stucka  
- Brant Taylor

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- Li-Kuo Chang  
  - Acting Principal  
  - The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor  
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- Catherine Brubaker  
- Youming Chen  
- Sunghee Choi  
- Wei-Ting Kuo  
- Danny Lai  
- Diane Mues  
- Lawrence Neuman  
- Max Raimi  
- Weijing Wang

#### CORIES  
- Sarah Bullen  
  - Principal  
- Lynne Turner

#### FLUTES
- Stefon Ragnar Höskuldsson  
  - Principal  
- The Erika and Dietrich M. Gross Principal Flute Chair  
- Richard Graef  
  - Assistant Principal  
- Emma Gerstein  
- Jennifer Gunn

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  - Assistant Principal  
  - The Gilchrist Foundation Chair  
  - Lora Schaefer  
- Scott Hostetler

#### TIMPANI
- David Herbert  
  - Principal  
  - The Clinton Family Fund Chair  
- Vadim Karpinos  
  - Assistant Principal

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  - Principal  
- Patricia Dash  
- Vadim Karpinos  
- James Ross

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  - The Louis C. Sudler Chair, endowed by an anonymous benefactor  
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  - Associate Concertmaster  
  - The Cathy and Bill Osborn Chair  
- David Taylor  
- Sondra Shia  
- Susan Synnestvedt  
- Rong-Yan Tang  
- Baird Dodge  
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- Ronald Satkiewicz  
- Florence Schwartz

#### TIMPANI
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  - Principal  
  - The Clinton Family Fund Chair  
- Vadim Karpinos  
  - Assistant Principal

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Assistant concertmasters are listed by seniority.  
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§On leave  
The Louise H. Benton Wagner Chair currently is unoccupied.  
The Nancy and Larry Fuller Principal Oboe Chair currently is unoccupied.  
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently is unoccupied.  
The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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

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

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

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

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The CSO Latino Alliance is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, email csolatinalliance@csogo.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

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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@csog.org or call 312-294-3045.

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