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Welcome to Symphony Center, home of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Symphony Center Presents, and the Negaunee Music Institute. April is a month filled with outstanding performances at Symphony Center and throughout Chicagoland.

Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra present two programs in mid-April. The first is a celebration of music that embodies the American spirit with Dvořák’s *New World* Symphony and actor John Malkovich narrating Copland’s *Lincoln Portrait*. The concert begins with Lyric for Strings by George Walker, who holds the distinction of being the first African American composer to win the Pulitzer Prize for Music. The next program features works by Tchaikovsky and Debussy, including his *Sacred and Profane Dances*, with CSO Principal Harp Sarah Bullen as soloist, and Nocturnes, featuring the women of the Chicago Symphony Chorus.

At the beginning of the month, conductor Matthias Pintscher makes his CSO debut in concerts featuring pianist Jean-Yves Thibaudet, performing Ravel’s *Concerto for the Left Hand*, and the Chicago Symphony Chorus in *Daphnis and Chloe*. The program opens with Ravel’s orchestration of Debussy’s *Sarabande* and *Danse*. To conclude the month are four special concerts with conductor Richard Kaufman and composer John Williams in selections from iconic film scores.

Symphony Center Presents brings distinguished soloists to Orchestra Hall, including pianists Emanuel Ax and Maurizio Pollini in recital as well as pianist Evgeny Kissin and the Emerson String Quartet performing piano quartets by Mozart and Fauré and Dvořák’s *Piano Quintet* no. 2. Flamenco singer Diego El Cigala explores the sounds and rhythms of salsa while Max Raabe and Palast Orchester present ballroom favorites of the 1920s and ’30s.

In addition, the Civic Orchestra of Chicago performs two programs at Orchestra Hall on April 9 and 30, conducted by Sir Georg Solti Conducting Apprentice Erina Yashima and Ken-David Masur, respectively. CSO and Civic members present chamber music at Kenwood Academy, Indian Boundary Park, and the National Museum of Mexican Art; and on April 12, the CSO’s African American Network presents a Celebration of Women in Music with lecturer and pianist Samantha Ege.

Our 2018–19 season has been announced, and you can review its many offerings in the season brochure available in the lobby, the preview article beginning on page 6, and on cso.org. Subscribing allows you to take advantage of the best ticket prices and seats as well as special benefits such as discounts at The Symphony Store and tesori® restaurant; access to special offers, presales, and events; preferred parking; and reduced fees for ticket handling and exchanges. We encourage you to secure your subscription for next season early, as tickets are selling fast, and look forward to seeing you often at Symphony Center or in the community.
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On January 30, the Chicago Symphony Orchestra Association made its anticipated announcement of the 2018–19 season, which presents a range of carefully chosen compositions inspired by major historical events and an exploration of celebrated repertoire to be interpreted by Zell Music Director Riccardo Muti and other esteemed conductors.

“MUSIC IS A NECESSITY OF THE SPIRIT.”

—RICCARDO MUTI
This year marks the 100th anniversary of the Armistice that ended World War I on November 11, 1918. This historic moment offers an opportunity for reflection and contemplation of paths that may lead to a more peaceful future. “Music is a necessity of the spirit. It acts as a balm that allows us to remember, to heal, and ultimately to grow,” notes Muti. This sentiment is poignantly expressed in Verdi’s Requiem, a work that Muti returns to in conjunction with the Armistice anniversary in November with the Chicago Symphony Orchestra (CSO), Chicago Symphony Chorus (CSC), and soloists.

The season-long exploration of reflection and hope begins with Muti leading the CSO, the men of the CSC and bass Alexey Tikhomirov in Shostakovich’s Symphony no. 13 (Babi Yar).

Using the vivid poetry of Yevgeny Yevtushenko, Shostakovich created this powerful work in response to a WWII atrocity. Before the annual Symphony Ball on October 6, Muti conducts two works on the theme of freedom from particular oppression, Hindemith’s Mathis der Mahler and Beethoven’s Egmont Overture. In February, Muti conducts Mozart’s Requiem, pairing it with American composer William Schuman’s Ninth Symphony (Le fosse Ardeatine), a work that commemorates a World War II massacre on the outskirts of Rome.

In October, there will be program that officially commemorates the anniversary of the Armistice, presented with support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired), president and founder, Pritzker Military Foundation and the President and CEO of TAWANI Enterprises, Inc. This includes the CSO’s world premiere of Threnos, a new work by French composer Bruno Mantovani in a performance led by Marin Alsop. Commissioned by the CSO and the Pritzker Military Foundation, the new work is the focal point of a larger set of programs and events, including Symphony Center Presents concerts, tied to the centennial that also include preconcert lectures, archival displays, and musical performances at Symphony Center, the Pritzker Military Museum & Library, and other offsite locations in Chicago.
PROGRAM HIGHLIGHTS OF THE 2018–19 SEASON

- Muti leads a special CSO and Civic Orchestra of Chicago side-by-side community concert in Millennium Park on September 20 to launch the celebration marking the centennial seasons of the Civic Orchestra and the CSO’s series of concerts for children established in the 1919–20 season by its second music director, Frederick Stock.

- Muti concludes the season with Verdi’s opera Aida, featuring the assembled forces of the Chicago Symphony Orchestra and Chorus, with soprano Krassimira Stoyanova in the title role.

- Daniel Barenboim, the CSO’s ninth music director from 1991 to 2006, returns in November to conduct the Orchestra for the first time since 2006 for performances of Smetana’s Má vlast. He extends his Chicago stay to lead a Symphony Center Presents special concert with the West-Eastern Divan Orchestra on November 5.

- The CSO welcomes the debuts of guest conductors Fabien Gabel, Edward Gardner, Giancarlo Guerrero, Matthew Halls, Thomas Søndergård, and Simone Young.

- Conductor Bramwell Tovey returns in January to lead a program that includes a selection of American songs by Copland, Corigliano, Ives, and others, featuring celebrated American baritone Thomas Hampson.

- The CSO welcomes The Joffrey Ballet as it makes its CSO debut in performances featuring world-premiere choreography set to Stravinsky’s Dumbarton Oaks Concerto. This program also includes Christopher Wheeldon’s ballet Commedia set to Stravinsky’s Suite from Pulcinella.

- Four members of the CSO appear as soloists this season, including Concertmaster Robert Chen; Piccolo Jennifer Gunn; Principal Flute Stefán Ragnar Höskuldsson, in his solo debut with the Orchestra; and Bass Trombone

CLOCKWISE FROM TOP LEFT: Concert in Millennium Park (SEPTEMBER 20), Simone Young (JUNE 6–8, 11), Principal Flute Stefán Ragnar Höskuldsson (NOVEMBER 29–30, DECEMBER 1 & 4), Mitsuko Uchida (MAY 9–11)
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Charles Vernon, who performs the world premiere of a new concerto by American composer James Stephenson.

- Muti leads the CSO in 2019 on a tour to Asia with concerts in Taipei, Shanghai, and Beijing, China, and Tokyo and Osaka, Japan (January 19–February 4). The performances in Tokyo will feature Verdi’s Requiem with the Tokyo Opera Singers chorus. Muti and the CSO will also perform in West Palm Beach, Naples, and Miami, Florida, as part of a February 2019 domestic tour.

- Several guest artists make their CSO debuts, including pianist Nicholas Angelich, violinist Nicola Benedetti, guitarist Pablo Sáinz Villegas, sopranos Benedetta Torre and Vittoria Yeo, contralto Sara Mingardo, tenor Piotr Beczala, bass Alexey Tikhomriov, and The Joffrey Ballet.

- CSO at the Movies continues with Star Wars: The Empire Strikes Back in Concert, North by Northwest, and An American in Paris.
Symphony Center Presents (SCP) offers a range of programs highlighting the artistry of the world’s most distinguished musicians. The series of ten piano recitals throughout the season includes the Symphony Center debuts of Beatrice Rana and Behzod Abduraimov and the return appearances of Evgeny Kissin, Maurizio Pollini, Denis Matsuev, Murray Perahia, Cédric Tiberghien, Leif Ove Andsnes, and the piano-duo team of Pierre-Laurent Aimard and Tamara Stefanovich.

The four-concert SCP Chamber Music series includes the Chicago debut of the duo of violinist Itzhak Perlman and pianist Evgeny Kissin and the return of violinist Pinchas Zukerman with cellist Amanda Forsyth and the Jerusalem Quartet in a program of string sextets. In March, violinist Anne-Sophie Mutter presents a trio program with pianist Lambert Orkis and cellist Daniel Müller-Schott. Finally, violinist Midori and pianist Jean-Yves Thibaudet come together for a recital of violin sonatas by Schumann, Fauré, Debussy, and Enescu.

The SCP Orchestras series honors a tradition of welcoming the world’s finest orchestras to the Armour Stage with performances by the Czech Philharmonic Orchestra conducted by Semyon Bychkov and featuring cellist Alisa Weilerstein, the Royal Concertgebouw Orchestra of Amsterdam with its chief conductor Daniele Gatti, and the San Francisco Symphony conducted by Michael Tilson Thomas with pianist Christian Tetzlaff.

SCP also brings special one-night-only, non-subscription performances to Chicago, such as “The President’s Own” United States Marine Band, Daniel Barenboim and the West-Eastern Divan Orchestra, the Soweto Gospel Choir, the Chicago Symphony Orchestra Brass, the National Symphony Orchestra of Cuba with its music director Enrique Pérez Mesa joined by Esperanza Spalding, Japanese taiko-drumming troupe Kodo, the Ukelele Orchestra of Great Britain, and Zakir Hussain. Holiday programs included performances by the Vienna Boys Choir, Chanticleer, and the CSO’s Merry, Merry Chicago! performing carols and other holiday favorites.

Subscriptions for the 2018–19 season are now available for renewal or purchase online at cso.org, at the Symphony Center Box Office, or by phone at 312-294-3000. Single tickets go on sale August 10.

For more information, visit cso.org and csosoundsandstories.org.
The Chicago Youth in Music Festival (CYMF) is an annual celebration of young musicians from across the city and suburbs. Presented in partnership with Greater Chicago’s leading community music schools and youth orchestras, the 2018 festival, which took place between February 24 and March 16, fortified connections with the CSO and the Civic Orchestra while supporting and inspiring young musicians who are passionate about classical music.

The Festival commenced with the Civic Orchestra and CSO Sir Georg Solti Conducting Apprentice Erina Yashima welcoming the People’s Music School, Sistema Ravinia, and the Chicago Metamorphosis Orchestra Project to Symphony Center to observe a Civic rehearsal and then play side-by-side with Civic musicians on the historic Armour Stage at Orchestra Hall. Totaling 135 members, the mega-orchestra played arrangements of Holst’s *The Planets* and Sharp’s *Mambo Amable*. It was an embodiment of the cycle of mentorship—Chicago Symphony Orchestra musicians nurturing the Civic Orchestra, and Civic musicians nurturing their younger counterparts.

On March 3, the festival turned its focus to four of Illinois’s top young soloists as part of the Crain-Maling Young Artists Competition, hosted by the League of the CSOA. Playing alongside the Civic Orchestra, the four piano finalists competed for the opportunity to appear as soloists with the CSO during its 2018–19 season. This year’s winner, Yerin Yang, age fifteen, from Mount Prospect, Illinois, performed the opening movement of Grieg’s Piano Concerto in A minor.

Throughout the festival, and new this season, CSO musicians hosted master classes with partner organizations. The opportunity to play for and learn from some of the top musicians in the field was an exceptional experience for these burgeoning instrumentalists and the observers in attendance.

The 2017–18 CYMF concluded with residencies by Civic Fellows at partner Chicago Public Schools. A special, interactive performance was presented to the students and two of the schools were greeted by a special guest, CSO’s Judson and Joyce Green Creative Consultant Yo-Yo Ma. Later that week, the classrooms were invited to Symphony Center to hear a CSO School Concert featuring the music they had been studying with the fellows.

CYMF is presented by the Negaunee Music Institute at the CSO. Participation in the Festival and all related events are offered free of charge and target diverse audiences. Learn more at cso.org/cymf
Meet the MUSICIANS

Sarah Bullen, who performs Debussy’s Sacred and Profane Dances for Harp and String Orchestra April 19–21, shares her unique insight on the piece.

Sarah Bullen  Principal Harp

HOMETOWN  Long Island, New York

YEAR JOINED THE CSO  1997

EDUCATION  Interlochen Arts Academy, The Juilliard School

Offstage, I enjoy:
My family and pets (currently a dog, two cats, and two parrots) are the great joys in my life. I also enjoy cooking and writing, having kept journals since the age of eight.

Currently I’m reading/watching/listening to:
As a history buff, I’m enjoying reading Ron Chernow’s biography of Ulysses S. Grant and watching The Crown and Victoria. As for listening, I always return to Bach for calm—the Goldberg Variations, the French Suites, and recordings by Glenn Gould.

How did you choose your instrument?
I credit my mother, who kept her piano in a sort of sacred space in our home. Her reverence for music making left an impression on me, and then, when I was eight, she took me to a harp ensemble recital. I was transfixed by the physical beauty and sound of the instrument. I had tried the piano and cello before, but when at last I had my first harp lesson, it just felt right. I felt this was my gift—my destiny.

What is your history with Debussy’s Sacred and Profane Dances?
The Dances are probably the most beloved concerto for harp. I’ve studied, performed, and taught this piece throughout my career. There’s always something new to discover in a familiar piece. Debussy created this work with a wide range of nuances, from quiet introspection to a commanding sense of purpose and strength. As a performer, you must draw these qualities from within yourself to bring the piece to life. That exercise of self-exploration is both a thrill and a joy.
Meet the MUSICIANS

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

Don H. Horisberger Associate Conductor, Chicago Symphony Chorus

HOMETOWN
Plain City, Ohio

YEAR JOINED THE CSC
1977

EDUCATION
Northwestern University

What work are you most looking forward to performing?
I look forward to assisting the Chorus in the preparation of Ravel’s Daphnis and Chloe (April 5–7, 10).

Currently I’m reading:
John Eliot Gardiner’s Bach: Music in the Castle of Heaven

Who is your favorite composer and why?
Bach for sure. As an organist, you can’t beat it, and the major choral works, especially the B-minor mass and both Passions, are thrilling whether I’m singing, conducting, or hearing them.

Was there a specific moment or experience during which you first connected with choral singing?
I sang with the usual high school and college choirs, but the defining moment for me came when I sang Mahler’s Eighth Symphony with Sir Georg Solti. It was as if everything up until then had been preparation, and I had finally experienced the real thing.

What is your most memorable CSC performance or experience?
Brahms’s A German Requiem with Solti, Kiri Te Kanawa, and Bernd Weikl. The performances here were glorious, and when we did it at Carnegie Hall, they wouldn’t stop applauding. The recording (Decca Records, 1979) still holds up.

Do you play another instrument?
My degrees are in organ, though I was always just as involved with choirs and conducting while studying with Margaret Hillis at Northwestern. If I had to decide which I enjoy more, I couldn’t.
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.
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.

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.
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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.
Chicago Symphony Orchestra
African American Network

A Celebration of Women in Music: Composing the Black Chicago Renaissance

Thursday, April 12, 5:30 pm
8th Floor Club | Tickets $15

Pianist, music teacher and music scholar Samantha Ege presents a lecture and recital on the contributions of African American women composers and their role in Chicago’s 20th-century cultural renaissance. Ege, who is pursuing her M.A. in Music at the University of York, studies the works of Florence Price and lesser-known female composers.

Treasures of Haitian Piano Music

Thursday, May 3, 6:00 pm
8th Floor Club | Tickets $15

Explore the rich musical traditions of late 19th- and early 20th-century Haitian piano repertoire in a recital performed by former Civic Orchestra Principal Piano Marianne Parker. Works will include repertoire by renowned composer Ludovic Lamothe and other pieces that blend African, French and Spanish influences to express Haiti’s multi-faceted cultural identity.

cso.org/AAN
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.

**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.

**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.

**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.

**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.

**Auxiliary Volunteers** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.

The mission of the CSOA’s **African American Network** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more how you can be involved, contact Sheila Jones, coordinator, at africanamericannetwork@cso.org or call 312-294-3045.

The Volunteer Programs office is located at 67 East Adams, 6th Floor
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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2017–18 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

**E. SCOTT SANTI, CHAIRMAN AND CHIEF EXECUTIVE OFFICER**

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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.

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**BMO Harris Bank**

The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO Harris Bank is pleased to help play a role in strengthening the CSO. During a year in which BMO is celebrating its bicentennial, we are honored to continue our sponsorship of one of our city’s greatest cultural legacies.

**STEVE SHEBIK, VICE CHAIR**

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April & May

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CSO: April 19–21
Muti Conducts
Tchaikovsky Suite from Swan Lake & Debussy Nocturnes
Riccardo Muti conductor
Sarah Bullen harp
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

Family: May 5
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Chicago Loop Quintet
Stephanie Jeong violin
So Young Bae violin
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Weijing Wang viola
Katinka Kleijn cello
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Piano: May 20
Yefim Bronfman
Works by Schumann, Widmann, Debussy & Prokofiev

MusicNOW: May 21
Esa-Pekka Salonen Conducts
Musicians from the Chicago Symphony Orchestra
Karen Gomyo violin
Karen Gomyo violin
Samuel Adams & Elizabeth Ogonek
Mead Composers-in-Residence

CSO: May 11–15
Brahms Tragic Overture, Schumann Violin Concerto & Saint-Saëns Organ Symphony
Emmanuel Krivine conductor
Isabelle Faust violin
Paul Jacobs organ

Jazz: May 1
Zakir Hussain and Dave Holland: Crosscurrents

Jazz: May 18
Terence Blanchard featuring The E-Collective
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Chicago Symphony Orchestra
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Thursday, April 5, 2018, at 8:00
Friday, April 6, 2018, at 1:30
Saturday, April 7, 2018, at 8:00
Tuesday, April 10, 2018, at 7:30

Matthias Pintscher Conductor
Jean-Yves Thibaudet Piano
Chicago Symphony Chorus
Duain Wolfe Director

Debussy, orch. Ravel
Saraband and Dance

Ravel
Piano Concerto for the Left Hand
(In one movement)
JEAN-YVES THIBAUDET

INTERMISSION

Ravel
Daphnis and Chloe
CHICAGO SYMPHONY CHORUS

The appearance of Maestro Matthias Pintscher is made possible by the Juli Plant Grainger Fund for Artistic Excellence.

Saturday evening’s concert is sponsored by ITW.

Thursday evening’s performance is endowed in part by the League of the Chicago Symphony Orchestra.

The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.

Support for the sixtieth anniversary of the Chicago Symphony Chorus is provided by the Walter E. Heller Foundation in honor of Alyce DeCosta.

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This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra thanks the

LEAGUE OF THE CHICAGO SYMPHONY ORCHESTRA ASSOCIATION,
MIMI DUGINGER, LEAGUE PRESIDENT,

for contributions to the Endowed Concert Fund,
which supports this performance.
Claude Debussy
Born August 22, 1862; Saint-Germain-en-Laye, France
Died March 25, 1918; Paris, France

Saraband and Dance (*Tarantelle styrienne*)
(Orchestrated by Maurice Ravel)

By 1904, Debussy and Ravel had stopped speaking. Like any pair of high-profile, extraordinarily talented contemporaries who moved in the same circles and worked in the same field, the two composers had complicated and sometimes difficult relations—at various times each man viewed the other as either a soul mate or a rival. Regardless, their names have been linked, almost inextricably, from the start of their careers.

Debussy was thirteen years older than Ravel, and he had already begun to make a name for himself when Ravel was still a student. Ravel was thunderstruck by the brilliance and novelty of Debussy’s early works. He later wrote that Debussy’s “genius was obviously one of great individuality, creating its own laws, constantly in evolution, expressing itself freely, yet always faithful to French tradition. For Debussy the musician and the man, I have had profound admiration, but by nature I am different from Debussy.” As Ravel forged his own singular path, the antipathy between them grew. There were debates about influence and indebtedness. “It’s probably better for us, after all, to be on frigid terms for illogical reasons,” Ravel said. But once Debussy abandoned his wife Lilly for another man’s wife, Emma Bardac, in 1904, and Ravel offered Lilly financial help after she attempted suicide, there was no chance of a real reconciliation. (Debussy and Emma divorced their spouses and married in 1908.)

After Debussy’s death, in 1918, the publisher Jean Jobert asked Ravel to orchestrate two short, early piano pieces by Debussy. Ravel did not hesitate, although he did insist that Debussy’s widow give her approval before he began. In 1922, Ravel lent his extraordinary gifts for orchestration to Debussy’s two modest pieces—the same year he began his landmark orchestral version of Mussorgsky’s *Pictures from an Exhibition.*

The Saraband was originally one of Debussy’s *Images obliées,* composed in 1894, the year of his breakthrough work, *Prelude to the Afternoon of a Faun,* and just after the turn of the century it became one of the three pieces he called *Pour le piano.* In his spare, haunted orchestration, Ravel heightens the “elegance grave et lente” of Debussy’s original marking in the Saraband. Gaining in depth and melancholy, it could almost be a page from *Pelleas and Melisande.*

The Dance began life in 1890 as a *Tarantelle styrienne,* named for the lively peasant dance that was thought to drive away the venom of a spider’s bite. Debussy himself reworked the piano piece in 1903, calling it simply Dance. In Ravel’s celebrated hands, it becomes a testament to his flair for adding an abundance of color and atmosphere without over-decorating.

Above: *Debussy, photographed by Paul Nadal (1820–1910), 1895*

COMPOSED
Saraband, 1894; Ravel orchestration, 1922
Dance (*Tarantelle styrienne*), 1890; Ravel orchestration, 1922

FIRST PERFORMANCE
March 18, 1923; Paris, France (Ravel orchestration)

INSTRUMENTATION
two flutes, two oboes and english horn, two clarinets, two bassoons, two horns, two trumpets, cymbals, tam-tam, tambourine, bass drum, crotales, harp, strings

APPROXIMATE PERFORMANCE TIME
10 minutes

FIRST CSO PERFORMANCES
January 20 and 21, 1928, Orchestra Hall. Maurice Ravel conducting
August 6, 1949, Ravinia Festival.
Pierre Monteux conducting (Saraband)
Maurice Ravel
Born March 7, 1875; Ciboure, France
Died December 28, 1937; Paris, France

Piano Concerto for the Left Hand

Had Paul Wittgenstein’s career as a concert pianist gone according to plan, this and several other works for piano and orchestra wouldn’t exist. He was born into one of Vienna’s most remarkable families: his father Karl, a steel, banking, and arms magnate; and his mother Leopoldine brought nine children into the world. Paul was the seventh child; the eighth was Ludwig, who became one of the leading philosophers of the twentieth century.

The Wittgensteins were an obsessively musical family. Their palatial Viennese home contained seven grand pianos (including two Bösendorfer Imperials), and a grand statue of a nude Beethoven towered over their Musiksaal. Brahms, Strauss, Schoenberg, and Mahler were only a few of the famous guests who climbed the marble staircase to join the family’s celebrated gatherings. All the Wittgensteins “pursued music with an enthusiasm that, at times, bordered on the pathological,” writes Alexander Waugh in his book about the family, The House of Wittgenstein. Paul studied piano with Theodor Leschetizky and made a successful debut in 1913. Early the next year he enlisted in the Austrian army. A few months later, while serving on the Russian front, he was shot and seriously wounded; his right arm was amputated, and he was taken prisoner by the Russians.

Being a member of a distinguished family of overachievers and survivors, and reared by a father of forceful determination, Wittgenstein didn’t intend to give up his career as a pianist. (That same oppressive upbringing led his two eldest brothers to commit suicide.) While confined to the invalid ward of a Siberian POW camp, he began to “play” a Chopin piece on a wooden box with his single hand, inventing ways for five fingers to encompass both melody and harmony.

After the war was over, Wittgenstein took what many would consider his greatest asset, family money, and commissioned more than a dozen pieces for piano left-hand from some of the world’s leading composers, including Maurice Ravel, Paul Hindemith, Benjamin Britten, Richard Strauss, and Sergei Prokofiev. Wittgenstein wasn’t particularly fond of any of the pieces he commissioned—it’s questionable why, given his conservative tastes, he approached such modern-minded composers to begin with. Shortly before he died, he admitted that, of all the composers he asked,
he felt closest to the Austrian postromantic Franz Schmidt.

Wittgenstein eventually came to regard Ravel’s concerto as a masterpiece, but only after living with it for some time and having words with the composer. “It always takes me a while to grow into a difficult work,” Wittgenstein said later. “I suppose Ravel was disappointed, and I was sorry, but I had never learned to pretend. Only much later, after I’d studied the concerto for months, did I become fascinated by it and realize what a great work it was.”

Ravel was already writing a piano concerto—the well-known one in G—when Wittgenstein’s commission arrived. He was intrigued by the challenge and set aside the other concerto for this one almost at once. He studied what little music he knew for left hand, including Saint-Saëns’s six studies and Leopold Godowsky’s transcription of Chopin’s études (difficult music to begin with, now rendered virtually unplayable). He probably also knew Brahms’s transcription of J.S. Bach’s famous chaconne for violin and perhaps Scriabin’s Two Pieces for the Left Hand, op. 9.

Ravel’s concerto is a real tour de force filled with sounds that regularly suggest two hands at work. Although Wittgenstein criticized the way Ravel played it, it’s not clear that Wittgenstein’s interpretation was significantly better (his two recordings are not completely convincing).

Ravel admitted to his publisher that, Planning the two piano concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. . . . The concerto for the left hand alone is very different. It contains many jazz effects, and the writing is not so light. In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason, I resorted to a style that is much nearer to that of the more solemn kind of traditional concerto.

Ravel picked up his jazz effects on his 1928 trip to the United States, where he met bandleader Paul Whiteman and spent several nights visiting jazz clubs in Harlem with George Gershwin. In a lecture he gave in Houston, he said,

May this national American music of yours embody a great deal of the rich and diverting rhythm of your jazz, a great deal of the emotional expression in your blues, and a great deal of the sentiment and spirit characteristic of your popular melodies and songs, worthily deriving from, and in turn contributing to, a noble heritage in music.

The concerto is one long movement, with an opening slow section followed by an allegro. As Ravel promised, it’s a serious work, particularly compared to his other concerto, but hardly solemn. After much orchestral fanfare, the piano enters with a virtuosic cadenza; Ravel described it as an improvisation, although as with all things in Ravel, it’s meticulously worked out. This is followed by music recalling the nights he spent in American jazz clubs. “Only gradually,” Ravel wrote, “is one aware that the jazz episode is actually built up from the themes of the first section.” It’s clear from Ravel’s melodies that he has learned all about blue notes, just as, in La valse and the Valses nobles et sentimentales, the quintessential Frenchman wrote perfect Viennese waltzes. The final cadenza provides spectacular ripples of arpeggios and a singing melody, all with just five fingers.
Maurice Ravel wrote home from his first tour of America in 1928: “I am seeing magnificent cities, enchanting country, but the triumphs are fatiguing. Besides, I am dying of hunger.” Although he found the food alarming—Ravel traveled with his own favorite wines and cigarettes—and the pace relentless, in city after city Ravel was reminded of the extent of his celebrity. At the matinee concert of the Chicago Symphony on January 20, 1928, Ravel accepted enthusiastic applause throughout the afternoon, a standing ovation at the conclusion of the program, and a fanfare from the orchestra he conducted. The Chicago program included, as its centerpiece, the second suite from the ballet Daphnis and Chloe, which Ravel later called his most important score.

Ravel wrote Daphnis and Chloe for Sergei Diaghilev and the Ballets Russes. It was conceived in 1909, before Diaghilev’s troupe had set Paris ablaze with a series of new ballets unlike anything the worlds of music or dance had known, starting with Stravinsky’s Firebird in 1910 and climaxing with the scandalous premiere of The Rite of Spring in May 1913. Ravel’s contribution, Daphnis and Chloe, was not introduced until June 8, 1912, due to the composer’s difficulties finishing the score, compounded by backstage squabbling once rehearsals began. Even though Daphnis and Chloe was not well received, that date is not etched in music history like The Rite of Spring, for this is not music to provoke fistfights or catcalls.

The principal players in the creation of Daphnis and Chloe were a distinguished group: Sergei Diaghilev, the impresario; Michel Fokine, the choreographer; Léon Bakst, the designer; Pierre Monteux, the conductor; and Vaslav Nijinsky and Tamara Karsavina, the leading dancers. Ravel worked tirelessly with Fokine to translate the most famous of the Greek prose pastorals into a scenario for ballet—the collaboration

Above: Ravel, photographed at the piano, 1912. Bibliothèque nationale de France
partly hampered, as the composer admitted, because “Fokine doesn’t know a word of French, and I know only how to swear in Russian.”

At first, there was also a serious difference of opinion about the style of the piece. “My intention in writing [Daphnis and Chloe],” Ravel later said, “was to compose a vast musical fresco in which I was less concerned with archaism than with reproducing faithfully the Greece of my dreams, which is very similar to that imagined by French artists at the end of the eighteenth century.” But Fokine had in mind the “ancient dancing depicted in red and black on Attic vases.” The result has something of the classical austerity of Jacques-Louis David’s canvases as well as the stunning clarity of Greek pottery. But it is both more sumptuous and subtler than either.

In rehearsal, Fokine and Nijinsky fought relentlessly over the choreography, and Diaghilev grew so tired of serving as intermediary that he finally threatened to cancel the project. As it was, he was forced to postpone the premiere twice, largely because Ravel was having trouble completing the final dance, on which, by the first rehearsals, he had labored for a full year. (And then, when the music was delivered at last, Diaghilev’s dancers were stymied by the finale’s asymmetrical 5/4 meter—Ravel suggested

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**SYNOPSIS FOR DAPHNIS AND CHLOE**

The following synopsis is drawn from the scenic directions printed in the score. The music is continuous throughout.

**PART 1**

**Introduction**

A meadow at the edge of a sacred wood. Hills in the background. On the right, a grotto, at the entrance of which, cut out of the rock, three nymphs are represented in an archaic sculpture. A little towards the back, on the left, a great mass of rock vaguely simulates the shape of the god Pan. In the middle ground, sheep are grazing. A clear springtime afternoon. The curtain rises on an empty stage.

Youths and maidens enter, carrying open baskets of gifts intended for the nymphs.

The stage gradually fills. The crowd bows down before the altar of the nymphs. The maidens encircle the pedestals with garlands.

**Religious Dance**

In the far background, Daphnis becomes visible, preceded by his flocks. Chloe joins him. They make their way towards the altar and disappear round a corner.

Daphnis and Chloe reappear in the foreground, coming to prostrate themselves before the nymphs. The dance is interrupted. Tender emotion at the sight of the couple.

The maidens entice Daphnis and surround him with their dancing. Chloe feels the first pangs of jealousy.

Just then, she is drawn into the dance of the young men. The drover Dorcon shows himself particularly venturesome. Daphnis, in his turn, seems upset.

**General Dance**

At the end of the dance, Dorcon, emboldened, wants to kiss Chloe. Innocently she offers her cheek.

But, with a brusque movement, Daphnis brushes the herdsman aside and gently approaches Chloe. The young men intervene. Placing themselves in front of Chloe, they gently lead Daphnis away.

One of them proposes a dance contest between Daphnis and Dorcon. A kiss from Chloe will be the winner’s prize.

**Dorcon’s Grotesque Dance**

Ironically, the crowd imitates the awkward movements of the herdsman, who ends the dance amidst general laughter.

**The Light and Graceful Dance of Daphnis**

All invite Daphnis to receive the award.

Dorcon also comes forward, but he is chased away by the crowd, accompanying him with noisy laughter.

The laughter breaks off when the radiant couple formed by Daphnis and Chloe entwined is sighted.

The crowd retires, leading Chloe away. Daphnis remains motionless, as if in ecstasy. Then he lies flat on the grass, his face in his hands.

Lycanion enters. She sees the young shepherd, approaches him, lifts his head, putting her hands before his eyes. Daphnis thinks it is one of Chloe’s pranks. But he recognizes Lycanion and wants to get away.

Lycanion dances. As if by accident, she lets one of her veils fall. Daphnis picks it up and puts it back on her shoulders. Ironically, she continues her dance, which, more languorous, quickens till the end. Another veil falls to the ground. Again, Daphnis picks it up. Vexed, she slips away, mocking and leaving the young shepherd very confused.

The noises of weapons and war cries are heard coming nearer. The women cross the middle of the stage, pursued by pirates. Daphnis dreams of Chloe, perhaps in danger, and hurriedly leaves to rescue her. Chloe runs in, lost and seeking a shelter. She throws herself before the altar of nymphs, imploring their protection.

A group of brigands rushes in, sees the young maid, and abducts her.

Daphnis enters, looking for Chloe. On the ground, he finds a sandal which she has lost in the struggle.

Mad with despair, he curses the gods who have been unable to protect the young girl and falls fainting to the ground before the entrance to the grotto.

A strange light envelops the landscape. A small flame suddenly illuminates the head of one of the statues. Coming to life, the nymph descends from her pedestal. The
chanting “Ser-gei-Dia-ghi-lev” to each measure to help them keep their place.) Ultimately, the rancor and tension of the Daphnis rehearsals led to a rift between Diaghilev and Fokine, who left the company at the end of the season.

Daphnis and Chloe is the largest orchestral work Ravel would write; he called it a “choreographic symphony in three parts,” and in its scale and developmental detail it is as close as he ever came to tackling symphonic form. “The work is constructed symphonically,” Ravel said at the time, “out of a small number of themes, the development of which ensures the work’s homogeneity.” Although Ravel arranged two sets of symphonic fragments from the ballet for the concert hall, only the complete ballet score, performed with the wordless chorus Ravel reluctantly labeled “optional” for practical considerations, reveals the full brilliance of the composer’s achievement. (The chorus is included at these performances.)

Daphnis and Chloe is perhaps the greatest example of Ravel’s remarkable ear for orchestral sounds, and of the subtlety with which he shades and colors his canvas. Few passages in music are as justifiably famous as the opening of part 3, when the rising sun gently bathes the music in warmth and light. The use of a wordless chorus, not only in that scene, but at several key moments in the ballet, creates an extraordinary sonority, second nymph descends. The third nymph descends.

They act in concert, beginning a slow and mysterious dance. They notice Daphnis. They lean over him and dry his tears. They revive him and lead him towards the rock. They invoke the god Pan. Gradually, the form of the god takes shape. Daphnis prostrates himself, imploring. The scene grows dark.

PART 2
Off-stage, voices are heard, very distant at first. Trumpet calls in the distance. The voices draw nearer. A dull light. It is the pirates’ camp. A very rough coast. In the background, the sea. On the right and left, a perspective of rocks. A trireme is visible near the coast. In the background, the mountains in the background. All flee, bewildered. On the deserted stage, Daphnis notices Chloe’s crown. His eyes. At last, she appears, surrounded by shepherdesses. They throw themselves into each other’s arms. Daphnis notices Chloe’s crown. His dream was a prophetic vision. Pan’s intervention is manifest. The old shepherd Lammon explains that if Pan has saved Chloe, it is in memory of the nymph Syrinx, with whom the god was once in love.

Daphnis and Chloe mime the tale of Pan and Syrinx. Chloe depicts the young nymph wandering in the meadow. Daphnis-Pan appears and declares his love for her. The nymph rejects him. The god becomes more pressing. She disappears into the rushes. Desperate, he tears off some reeds, makes a flute with them, and plays a melancholy air.

Chloe reappears and depicts, in her dance, the accents of the flute. The dance becomes more and more animated, and in a bewildered swirling, Chloe falls into the arms of Daphnis.

Before the altar of the nymphs, he plights his troth by two ewes. Enter a group of shepherds looking for Daphnis and Chloe. They discover Daphnis and awaken him. Anguished, he seeks Chloe with his eyes. At last, she appears, surrounded by shepherdesses. They throw themselves into each other’s arms. Daphnis notices Chloe’s crown. His dream was a prophetic vision. Pan’s intervention is manifest. The old shepherd Lammon explains that if Pan has saved Chloe, it is in memory of the nymph Syrinx, with whom the god was once in love.

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The earth opens up. Formidable, with a menacing gesture, the shadow of Pan is profiled against the mountains in the background. All flee, bewildered. On the deserted stage, Chloe holds herself motionless. A luminous crown is placed on her head.

The scene seems to dissolve. It is replaced by the landscape of part 1 towards the end of night.

PART 3
General Dance—Dance of Daphnis and Chloe—Dance of Dorcon—Final Dance: Bacchanal

No sound but the murmur of the brooklets gathered by the dew that flows from the rocks. Daphnis still lies stretched out in front of the grotto of the nymphs. Gradually day breaks. Birdsong is heard. In the distance, a shepherd passes with his flock. Another shepherd crosses the back of the stage going farther away. Enter a group of shepherds looking for Daphnis and Chloe. They discover Daphnis and awaken him. Anguished, he seeks Chloe with his eyes. At last, she appears, surrounded by shepherdesses. They throw themselves into each other’s arms. Daphnis notices Chloe’s crown. His dream was a prophetic vision. Pan’s intervention is manifest. The old shepherd Lammon explains that if Pan has saved Chloe, it is in memory of the nymph Syrinx, with whom the god was once in love.

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Before the altar of the nymphs, he plights his troth by two ewes. Enter a group of young maidens, dressed as bacchantes, shaking tambourines. Daphnis and Chloe tenderly entwine. A group of young men invades the stage. Joyous tumult.
remarkable for its great shimmering gradations of color. (The device is not original—Debussy’s Prélude and his third nocturne, Sirènes, were both written more than a decade earlier—but no other work, including Holst’s The Planets or Scriabin’s Prometheus, has made greater use of the effect.) The chorus is used not only as an additional orchestral color, but it also sings unaccompanied as well, in a wonderfully mysterious and evocative moment at the beginning of part 2.

The story is adapted from a tale by the fifth-century Greek author Longus. Daphnis and Chloe, abandoned as children and reared by shepherds, have fallen in love (Daphnis seduced Chloe by playing for her on his pan-pipes). In the first part of the ballet, Daphnis earns Chloe’s kiss; pirates land and abduct Chloe. In part 2, Pan and his warriors rescue Chloe; part 3 reunites the lovers.

Guest conductor Maurice Ravel led the Chicago Symphony Orchestra on January 20 and 21, 1928, in a program of his works, including Sheherazade (with mezzo-soprano Lisa Roma), Daphnis and Chloe Suite no. 2, Le tombeau de Couperin, La valse, and his orchestration of Debussy’s Saraband and Dance.
The Chicago Symphony Orchestra thanks

**ITW**

for its generous support.
Matthias Pintscher Conductor

Music director of the Ensemble intercontemporain, Matthias Pintscher became principal conductor of the Lucerne Festival Academy Orchestra at the start of the 2016–17 season. He currently is in his eighth year as artist-in-association with the BBC Scottish Symphony Orchestra.

In the 2017–18 season, Pintscher makes several significant debuts, including those with the Royal Concertgebouw Orchestra in Amsterdam, London Symphony Orchestra, the Berlin and Finnish radio symphony orchestras, and the Gulbenkian Orchestra in Lisbon. In October 2017, Pintscher and the Ensemble intercontemporain presented Boulez’s Répons at the Park Avenue Armory in New York and performed numerous concerts on tour in London (Royal Festival Hall), Vienna (Konzerthaus), and Cologne (Philharmonie). In addition, they were joined by alumni of the Lucerne Festival in a special multimedia project around the music of Messiaen, which was performed in four cities.

Return guest engagements this season include the Los Angeles Philharmonic in both a subscription week and at the Hollywood Bowl, the Atlanta Symphony Orchestra, Utah Symphony, Saint Paul Chamber Orchestra (where he premiered Salvatore Sciarrino’s new piano concerto with Jonathan Biss), Orchestre de la Suisse Romande, Frankfurt Radio Symphony, and the Mahler Chamber Orchestra conducting Beethoven’s Ninth Symphony. An enthusiastic supporter of and mentor to students and young musicians, Pintscher also works with the Karajan Academy of the Berlin Philharmonic, culminating in a concert at the Philharmonie.

In the 2016–17 season, Pintscher was featured as the inaugural composer-in-residence and artist-in-focus at Hamburg’s new Elbphilharmonie concert hall, which was opened in January 2017. He took the Ensemble intercontemporain on tour to Asia and celebrated the orchestra’s fortieth anniversary. Other highlights included guest appearances with the Cleveland Orchestra, Dallas Symphony, National Arts Centre Orchestra in Ottawa (Ontario, Canada), Deutsche Kammerphilharmonie Bremen, and the Bavarian Radio Symphony Orchestra, among others. Last season also saw the premiere of Pintscher’s new compositions Un despertar, his second cello concerto, performed by Alisa Weilerstein and the Boston Symphony Orchestra under the direction of François-Xavier Roth; and Shirim for baritone and orchestra, performed by Bo Skovhus and the NDR Elbphilharmonie Orchestra led by Christoph Eschenbach.

Matthias Pintscher began his training in conducting, studying with Peter Eötvös while in his early twenties, during which time composing soon took a more prominent role in his life. He began to divide his time equally between conducting and composing, rapidly gaining critical acclaim in both disciplines. As a composer, Pintscher has been championed by some of today’s finest performing artists, orchestras, and conductors. His works have been performed by the Chicago Symphony Orchestra, Cleveland Orchestra, New York Philharmonic, Philadephia Orchestra, Berlin Philharmonic, London Symphony Orchestra, and the Orchestre de Paris.

Bärenreiter is his exclusive publisher, and recordings of his compositions can be found on the Kairos, EMI, Teldec, Wergo, and Winter and Winter labels.

Matthias Pintscher has been on the composition faculty of the Juilliard School since 2014.

These concerts mark Matthias Pintscher’s debut with the Chicago Symphony Orchestra.
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Jean-Yves Thibaudet Piano

For more than three decades, Jean-Yves Thibaudet has performed worldwide, recorded more than fifty albums, and built a reputation as one of today’s finest pianists. He plays a range of solo, chamber, and orchestral repertoire: from Beethoven through Liszt, Grieg, and Saint-Saëns; to Khachaturian and Gershwin; and beyond to contemporary composers Qigang Chen and James MacMillan. From the very start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed himself to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

This season takes Thibaudet to fourteen countries, including extensive concerts in Asia with the Singapore, NHK–Tokyo, and Guangzhou symphony orchestras and the Malaysian, Hong Kong, and China philharmonic orchestras.

As the Boston Symphony Orchestra’s artist-in-residence, he performs Bach’s Concerto for Three Keyboards, BWV 1063 with Thomas Adès and Kirill Gerstein; Ravel’s Piano Concerto for the Left Hand; chamber music with members of the orchestra; and Bernstein’s The Age of Anxiety (Symphony no. 2) in Boston and at Carnegie Hall. Considered one of the premier interpreters of the solo part for this symphony, Thibaudet also performs the work with the Atlanta and National symphony orchestras; the San Francisco and Houston symphonies; the China Philharmonic; and the Philadelphia Orchestra at home and on tour in Germany, Austria, and Israel throughout Bernstein’s centennial anniversary season.

Also this season, the Colburn School in Los Angeles extends Thibaudet’s artist-in-residency an additional three years and has announced the Jean-Yves Thibaudet Scholarships to provide aid for its music academy students, to be selected by Thibaudet for the merit-based awards, regardless of their instrument.

Jean-Yves Thibaudet’s recording catalog of more than fifty albums has received two Grammy Award nominations, the German Record Critics’ Award, the Diapason d’Or, the Choc du Monde de la Musique, and the Edison Prize in addition to the Gramophone and ECHO Klassik awards. He was the soloist on the Oscar-winning and critically acclaimed film Atonement, as well as Pride and Prejudice, Extremely Loud and Incredibly Close, and Wakefield.

His concert wardrobe is designed by Vivienne Westwood. In 2010, the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its hall of fame. Previously a Chevalier of the Order of Arts and Letters, Jean-Yves Thibaudet was awarded the title of Officer by the French Ministry of Culture in 2012.

**FIRST CSO PERFORMANCES**
June 29, 1991, Ravinia Festival. Ravel’s Piano Concerto in G Major, James Levine conducting
November 11, 12, 13, and 16, 1999, Orchestra Hall. Chopin’s Piano Concerto No. 2 in F Minor, Riccardo Chailly conducting

**MOST RECENT CSO PERFORMANCES**
May 21, 22, and 23, 2015, Orchestra Hall. Ravel’s Piano Concerto in G Major and Messiaen’s Turangalîla-symphonie, Esa-Pekka Salonen conducting
July 20, 2016, Ravinia Festival. Liszt’s Piano Concerto No. 2 in A Major, Vasily Petrenko conducting
Generous support celebrating the sixtieth anniversary of the Chicago Symphony Chorus is provided by

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Chicago Symphony Chorus

Celebrating its sixtieth anniversary in 2017–18, the Chicago Symphony Chorus regularly performs with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival. It has been led by chorus director and conductor Duain Wolfe since 1994.

The history of the Chorus began in 1957, when sixth music director Fritz Reiner invited Margaret Hillis to establish a chorus to equal the quality of the Orchestra. Hillis accepted the challenge, and the Chicago Symphony Chorus first performed in March and April 1958, in Mozart’s Requiem under Bruno Walter and Verdi’s Requiem under Reiner.

Hillis would serve the Chorus for thirty-seven years, until her retirement in 1994; ninth music director Daniel Barenboim appointed Wolfe as her successor in June of that year.

The Chorus frequently performs under music director Riccardo Muti as well as guest conductors. Upcoming highlights include the Chorus led by Muti in Debussy’s Nocturnes and Rossini’s Stabat mater.

The Chorus first performed in Carnegie Hall in 1967 in Henze’s Muses of Sicily and Ravel’s Daphnis and Chloe under seventh music director Jean Martinon, and most recently in 2015 with Riccardo Muti for Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky. Touring internationally with the Orchestra, the Chorus traveled to London and Salzburg in 1989 with Sir Georg Solti for performances of Berlioz’s The Damnation of Faust and to Berlin in 1999 with Barenboim for Brahms’s A German Requiem and Pierre Boulez for Schoenberg’s Moses and Aron.

World premieres featuring the Chorus have included Ned Rorem’s Goodbye My Fancy, John Harbison’s Four Psalms, and Bernard Rands’s apókryphos. With visiting orchestras, the Chorus has collaborated with the Berlin Philharmonic under Claudio Abbado, Boston Symphony Orchestra and Seiji Ozawa, Israel Philharmonic Orchestra with Zubin Mehta, and the Staatskapelle Berlin under Barenboim.

Since first recording commercially in 1959—Prokofiev’s Alexander Nevsky under Reiner—the Chorus has amassed a discography that includes hallmarks of the choral repertoire and several complete operas. The Chorus most recently received a 2010 Grammy Award for Best Choral Performance for Verdi’s Requiem, led by Riccardo Muti on CSO Resound. The Chorus has received an additional nine Grammy awards for Best Choral Performance for Verdi’s Requiem, Beethoven’s Missa solemnis, Brahms’s A German Requiem, Berlioz’s The Damnation of Faust, Haydn’s The Creation, and Bach’s Mass in B minor with Solti; Brahms’s Requiem and Orff’s Carmina Burana with James Levine; and Bartók’s Cantata profana with Boulez.

The Chorus also has appeared on two movie soundtracks with the Orchestra: Fantasia 2000 led by Levine and John Williams’s score for Lincoln, conducted by the composer. Recordings on CSO Resound featuring the Chorus include Mahler’s Second and Third symphonies, Poulenc’s Gloria, and Ravel’s Daphnis and Chloe under Bernard Haitink; and Berlioz’s Lélia, Verdi’s Otello, and most recently Schoenberg’s Kol Nidre under Riccardo Muti.
Duain Wolfe  Chorus Director and Conductor

Now in his twenty-fourth season as director of the Chicago Symphony Chorus, Duain Wolfe has prepared over 150 programs for concerts in Orchestra Hall and at the Ravinia Festival, as well as many works for commercial recordings. Wolfe also directs choral works at the Aspen Music Festival and the National Arts Centre in Ottawa, and he is founder-director of the Colorado Symphony Chorus (now in its thirty-fourth season), a position he maintains along with his Chicago Symphony Chorus post.

Winner of two Grammy awards in 2010 (Best Choral Performance and Best Classical Album) for the Chicago Symphony Orchestra’s recording of Verdi’s Requiem with Riccardo Muti, in 2012 Wolfe received the Michael Korn Founders Award from Chorus America in recognition of his contributions to the professional choral arts. He also prepared the Chicago Symphony Chorus for the Grammy Award-winning recording of Wagner’s Die Meistersinger von Nürnberg with Sir Georg Solti, and for the CSO Resound release of Verdi’s Otello conducted by Riccardo Muti.

Well known for his work with children, Wolfe is conductor laureate of the Colorado Children’s Chorale, an organization that he founded and conducted for twenty-five years. Also active in opera, he served as conductor of the Central City Opera Festival for twenty years.

Among the many performances for which Wolfe has prepared the Chicago Symphony Chorus are Beethoven’s Ninth Symphony; Cherubini’s Requiem; Brahms’s A German Requiem; Orff’s Carmina Burana; Verdi’s Requiem, Otello, Macbeth, and Falstaff; and Schoenberg’s Kol Nidre with Alberto Mizrahi as narrator, recorded during performances in Orchestra Hall in 2012 and recently released on CSO Resound—all conducted by CSO music director Riccardo Muti. World premieres include John Harbison’s Four Psalms and Bernard Rands’s apōkryphos, both commissioned by the CSO.

Wolfe prepared the Chicago Symphony Chorus for its most recent Carnegie Hall performances of Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky in 2015, under Riccardo Muti, as well as Beethoven’s Ninth Symphony with the Staatskapelle Berlin in 2000 with Daniel Barenboim. He also prepared the Chorus for performances of Schoenberg’s Moses and Aron (led by Pierre Boulez) and Brahms’s A German Requiem (led by Barenboim) at the Berlin Festtage in 1999.

Wolfe’s activities have earned him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities and the Colorado Governor’s Award for Excellence in the Arts.
Chicago Symphony Chorus
Duain Wolfe  Conductor and Chorus Director
Cheryl Frazes Hill  Associate Director
Don H. Horisberger  Associate Director
William Chin  Assistant Director

The Chorus was prepared for these performances by Duain Wolfe.

*Indicates section leader
Now celebrating its 127th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate the contemporary MusicNOW series.

Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

www.cso.org
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Samuel Adams, Elizabeth Ogonek  Mead Composers-in-Residence

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Associate Concertmaster
The Cathy and Bill Osborn Chair
David Taylor
Yuan-Qing Yu
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Alison Dalton
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Naoko Funakoshi
Judson and Joyce Green Creative Consultant
Duain Wolfe
Chorus Director and Conductor
Samuel Adams, Elizabeth Ogonek
Mead Composers-in-Residence

CELLOS
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Principal
The Eloise W. Martin Chair
Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair
Karen Basrak
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The Louise H. Benton Wagner Chair currently is unoccupied.
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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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<td>William M. Hales Foundation</td>
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<td>Benjamin J. Rosenthal Foundation</td>
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<td>Arch W. Shaw Foundation</td>
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<td>Walter and Caroline Sueske</td>
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<td>Josephine P. &amp; John J. Louis Foundation</td>
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<td>Pritzker Traubert Family Foundation</td>
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The Chicago Symphony Orchestra Association deeply appreciates the generous support of all its donors. To thank and acknowledge individual supporters, the Chicago Symphony Orchestra Society recognizes annual gifts and lifetime, cumulative gifts and commitments in support of all areas and programs of the CSOA. The following list includes contributions to the Annual Fund; the Negaunee Music Institute at the Chicago Symphony Orchestra; employer matching gifts; donations as part of patron tours; and fundraising event support between August 15, 2017 and January 30, 2018.

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Members of the Civic Orchestra  
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for the 2017–18 season.

Fourteen Civic members participate  
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rigorous artistic and professional  
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the full orchestra. Major funding for  
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by The Julian Family Foundation  
with additional funding from Prince  
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The 2017–18 Civic season is sponsored by the Elizabeth F. Cheney Foundation.

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Bryan Millet, trumpet

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Anonymous
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Robison Schuler†, bass trombone

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The following donors have aligned themselves as Friends of the Civic Orchestra by directing a gift of $1,500 or more toward the stipend Civic musicians receive each season.

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Listed below are generous donors who have made commitments to the Chicago Symphony Orchestra through their wills, trusts, and other estate plans, including life-income arrangements. The Society honors their generosity, which helps to ensure the long-term financial stability and artistic excellence of the CSO. To learn more, please call Al Andreychuk, director of planned giving, at 312-294-3150.

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Robert A. Alsaker
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Mychal P. Angelos, in memory of Dorothy A. Angelos
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The Tribute Program provides an opportunity to celebrate milestones such as birthdays, weddings, anniversaries, and graduations. It also can serve as a way to honor the memory of friends and family. An Honor or Memorial Gift enables you to express your feelings in a truly distinctive and memorable way. Contributions may be any amount and are placed in the Orchestra’s Endowment Fund. For more information regarding this program, please call 312-294-3100. Listed below are Honor and Memorial Gifts of $100 or more received between August 21, 2017 and February 1, 2018.

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In memory of Dolores Savin
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Happy birthday to our mom  
Sue Leichleibowitz  
from your children and grandchildren  
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In honor of the 80th Birthday of Mitchell J Wiet  
Jessica Jagielnik

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