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LETTER FROM THE CHAIR AND THE PRESIDENT

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

The CSO recently returned from a successful tour to the West Coast and Kansas City. The CSO has had a rich tradition of touring since its first season, which included a performance in Kansas City in 1892! On tour, its reputation precedes it at every location, attracting robust crowds, and in performance, Riccardo Muti and the CSO surpass expectations, becoming the perfect ambassadors for the city of Chicago and the state of Illinois.

This latest tour included debut appearances at the Granada Theatre in Santa Barbara and Walt Disney Concert Hall in Los Angeles in addition to returns to Kansas City and Berkeley, Costa Mesa, San Diego, and Palm Desert, California. The repertoire choices included works that Chicago audiences have had the pleasure of hearing in recent concerts, such as Schubert’s Unfinished Symphony, Brahms’s symphonies nos. 2 and 3, Bruckner’s Symphony no. 4, Schumann’s Symphony no. 2, and Rossini’s William Tell Overture. There was also the opportunity to showcase contemporary music by featuring the CSO–commissioned All These Lighted Things by Mead Composer-in-Residence Elizabeth Ogonek, which received its world premiere at Orchestra Hall on September 28. Principal clarinet Stephen Williamson represented the individual talents of the Orchestra with performances of Mozart’s Clarinet Concerto in A major. A special view of the residency at University of California Berkeley is available on page 6, with additional tour coverage and photos available at cso.org and csosoundsandstories.org.

The Negaunee Music Institute organized a number of educational and engagement activities during the tour. Members of the Orchestra led master classes at the University of Missouri–Kansas City Conservatory of Music and Dance. The CSO’s Berkeley residency included an open rehearsal with the UC Berkeley Symphony Orchestra led by Maestro Muti; a composer colloquium featuring remarks by Elizabeth Ogonek; and an open CSO rehearsal with Muti for local students, campus musicians, and faculty. Another group of CSO musicians formed a quintet to present a community chamber music recital at the San Diego Public Library.

This was the first of two domestic tours for Riccardo Muti and the CSO during the 2017–18 season. In February, an East Coast tour will include highly anticipated returns to the Kennedy Center in Washington (D.C.) and Carnegie Hall in New York as well as Chapel Hill, North Carolina, and Naples and West Palm Beach, Florida. It is a tremendous undertaking when the Orchestra travels, but one well worth the effort in order to share the artistry of the CSO with new and eager audiences. Of course, time away makes the return to Chicago all the more special. We are pleased to have you with us today, and hope you enjoy the concert.

HELEN ZELL
Chair
Board of Trustees
Chicago Symphony Orchestra Association

JEFF ALEXANDER
President
Chicago Symphony Orchestra Association
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Riccardo Muti and the Chicago Symphony Orchestra performed three concerts presented by Cal Performances at Zellerbach Hall on the UC Berkeley campus on October 13, 14, and 15, 2017.

Bottom left: UC Berkeley’s Zellerbach Hall lights the plaza the evening of the October 13 concert.

Bottom right: Riccardo Muti and Elizabeth Ogonek take a bow after the West Coast premiere of All These Lighted Things on October 13.

ALL PHOTOS BY TODD ROSENBERG
“Music begins with orchestras.” So says Matias Tarnopolsky, executive and artistic director of Cal Performances, which brought the Chicago Symphony Orchestra to the University of California, Berkeley, for an October residency. The CSO arrived in a traumatized community. Days earlier, the deadliest wildfires in California history began ravaging Napa and Sonoma counties and beyond, curtaining the Bay Area in smoke, reminding us of how suddenly life can go wrong. In recent weeks, provocateurs unnerved Berkeley, using the Free Speech Movement’s birthplace as backdrop to redefine the First Amendment. And, like the rest of the country, Berkeley consumes the unwholesome fare of catastrophic news, from Houston and Las Vegas, Mexico City and Puerto Rico. Music exerts counterbalance. Music, as Riccardo Muti told the UC Berkeley Symphony Orchestra, is “food for the soul”—a healthy diet, so to speak.

Orchestras are about more than music. To hear an ensemble like the CSO is to understand aspiration, to lose patience with second best. And though I’ve lived in the Bay Area for years, I’m a Chicago native, and the Chicago Symphony taught me to love music’s gut appeal. An orchestra offers what mythologist Joseph Campbell called the experience of being alive.

Tarnopolsky, who once served on the CSO’s senior staff, brings orchestras to Berkeley for full immersions. On the CSO’s schedule was a master class, a forum with Mead Composer-in-Residence Elizabeth Ogonek, an open rehearsal, and three concerts.

**THURSDAY.** Riccardo Muti workshopped Schubert’s *Unfinished* Symphony with the UC Berkeley Symphony Orchestra. First, he relaxed the players with a stream of banter, delivered with a standup comic’s timing. Then he turned to the music.

Employing solfège, he sang, showing how to articulate phrases. “I don’t hear the contrabass!” Repeating the passage, the basses inserted their lub-dub heartbeat. “Legato!” The musicians followed. “Bell-iss-imo.” Music is like life, he maintained. It should be full of surprises. And: “One thing is important in romantic repertoire: if you feel the instrument is speaking, then it’s right.”

Tonight, Muti revealed his approach to music. Now he and the CSO would put ideals into action.

**FRIDAY.** Few orchestras today dare touch Rossini’s *William Tell* Overture. Treated with respect, it’s the ideal curtain-raiser. Its final explosions drove the audience nuts. My wife shushed me as I shouted a thrilled expletive. Contrast Rossini with Elizabeth Ogonek’s *All These Lighted Things*, whose shimmering colors captured rapt listeners and brought the composer three curtain calls after its West Coast premiere.

At intermission, I overheard a woman tell of a friend’s bad luck in Santa Rosa, five percent destroyed by fire. Such stories plague us. Bruckner’s *Romantic* Symphony is not quite an antidote; nevertheless, substitute the sound of CSO brass for whatever else fills your thoughts, and for a while only music remains. That brass. You’d think Bruckner wrote with this orchestra in mind.
SATURDAY. Muti made good on his words to the UC Berkeley Symphony Orchestra: music should surprise. In Schubert’s *Unfinished* Symphony, the Orchestra opened new textures and sonorities. The instruments spoke. Principal clarinet Stephen Williamson, eloquent soloist in Mozart’s Clarinet Concerto, seemed to enjoy every bar. Schumann’s Second Symphony confirmed what I was starting to grasp. Muti and the Orchestra shun theatricality. They concentrate on the score. The music makes its own case. Such commitment to truth is a model, and not only for musicians.

SUNDAY. With Brahms’s Second and Third symphonies, I got it. “The conductor should never be an impediment to the music,” Muti had told his master class. Of the many performances of these symphonies I’ve heard, never have orchestra and conductor vanished as Muti and the CSO disappeared now, leaving only Johannes Brahms. The greater the artists, the less apparent their artistry. They directed our focus to the music.

But we understood their greatness, too. Everyone in this band is a star, and as individual players took bows for their contributions and then the entire ensemble rose, the audience offered the next best thing to an embrace: a roar.

At the end, Muti picked up a microphone. “These have been wonderful days. Unfortunately, we came in times of great tragedy, not only for Berkeley and California, but for the world. We want to end with a tribute to those who have died and to the thousands of homeless.” They played music by Schubert, who knew his share of tragedy. The Entr’acte no. 3 from *Rosamunde* is gentle and consoling: one last gift from the Chicago Symphony Orchestra to the Bay Area.

Larry Rothe is author of *Music for a City, Music for the World* and coauthor of the essay collection *For the Love of Music*. For many years he headed the San Francisco Symphony’s publications department. He lives in Berkeley, California.
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Meet the MUSICIANS

Principal clarinet Stephen Williamson performed Mozart’s Clarinet Concerto with the CSO and Riccardo Muti during the 2017 West Coast tour.

Stephen Williamson Principal Clarinet

HOMETOWN
Austin, Texas

YEAR JOINED THE CSO
2011

EDUCATION
The Eastman School of Music
Hochschule der Künste, Berlin, Germany
The Juilliard School of Music

What is it like to perform as a soloist with the CSO?
Being a member of the CSO is a privilege that I deeply cherish. I sense the support of my colleagues whether I am soloing in front of the orchestra or seated in my chair back in the wind section.

What are the challenges of Mozart’s Clarinet Concerto?
Mozart is one of the most difficult composers to execute because his music is so refined. The best approach I have is to think of it operatically—to vocalize the lyricism that he writes.

What challenges does a tour present?
Every hall comes with its own acoustic challenges. We rarely have a sound check, so it requires an immediate response. For example, the acoustics in Berkeley were enhanced with reverberation and speakers; at times we had to underplay as not to overpower the hall. At the opposite end of the spectrum are dry halls, especially if you’re a reed player. We spend endless hours working on various types of reeds in order to prepare for multiple acoustical settings, climate, and altitude. The less reverberant the hall, the more demands are on the reed to make up the difference. We adjust accordingly in each venue and hope for the best!

Describe the CSO sound
This is a different era for the Chicago Symphony. Maestro Muti continues to push us to the utmost extremes of soft playing, which generates a different palette of color. Playing with power has never been a problem with this orchestra, but now we’ve expanded to intimate, chamber-like playing.
Arias and Barcarolles
October 24, 2017
BARBER
Selected Souvenirs Op. 28
BERNSTEIN
Arias and Barcarolles
BRAHMS
Liebeslieder Walzer Op. 52
Susanna Phillips, soprano | Tamara Mumford, mezzo-soprano
Nicholas Phan, tenor | Nathan Gunn, baritone
Sebastian Knauer, Anne-Marie McDermott, piano

Brahms and Dvořák
January 17, 2018
DVOŘÁK
Selected Slavonic Dances
TRIO IN C MINOR, OP. 101
BRAHMS
Selected Hungarian Dances
QUINTET IN A MAJOR, B. 155, OP. 81
Michael Brown, Wu Han, piano
Chad Hoopes, Paul Huang, violin
Matthew Lipman, viola | Dmitri Atapine, cello

Brandenburg Concertos
December 20, 2017
BACH
BWV 1046-1051
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Vienna to Hollywood
February 28, 2018
SCHUBERT
Fantasie in F minor, D. 940, Op. 103
SCHUBERT
Fantasy in C major, D. 934, Op. 159
KORNGOLD
Suite for Piano Left Hand, Two Violins, and Cello, Op. 23
Juho Pohjonen, Wu Qian, piano
Sean Lee, Danbi Um, violin | Mihai Marica, cello

Tempest in C Minor
May 7, 2018
BEETHOVEN
Trio in C minor, Op. 1, No. 3
BRAHMS
Quartet in C minor, Op. 51, No. 1
FAURÉ
Quartet No. 1 in C minor, Op. 15
Calidore Quartet | Inon Barnatan, piano
Augustin Hadelich, violin | Matthew Lipman, viola | Clive Greensmith, cello

PERFORMANCES AT 7:30PM
Throughout the Orchestra’s history, members of the Chicago Symphony have performed together in chamber music ensembles. Sustaining that long tradition is the CSO’s free All-Access Chamber Music series, which began its season on October 29 with a performance at the Logan Center for the Arts on the University of Chicago campus.

During the 1906–07 season, the Chicago String Quartette presented a series of Saturday morning concerts in the second-floor foyer (now the Grainger Ballroom). Clockwise from top left: Bruno Steindel, principal cello; Franz Esser, principal viola; Leopold Kramer, concertmaster; Ludwig Becker, second chair first violin.
Members of the Chicago Symphony Orchestra are known as expert performers of orchestral repertoire, but they are also talented chamber musicians. The All-Access Chamber Music series gives them the opportunity to select and prepare chamber music, including works they’ve always wanted to perform but haven’t yet had the chance to while maintaining the demanding schedule of a full-time orchestra member. Having total autonomy over the repertoire generates a different sort of experience for performers and their audiences. Acting principal horn Daniel Gingrich said, “Not only do I love playing [chamber music], but I also love attending live chamber concerts where I experience the excitement generated by my colleagues presenting the chamber masterpieces they themselves have chosen.”

The All-Access Chamber Music series is part of a CSO initiative to present music across the Chicago area by welcoming audiences to Orchestra Hall and venues throughout the city. The series is generously underwritten by an anonymous donor, which has allowed all concerts to be free since its inception, making it the perfect opportunity to hear one of classical music’s most intimate and conversational forms.

Viola Diane Mues, a member of the Orchestra for thirty years, enjoys the chance to be creative in a different setting. “Chamber music is an intimate and personal way to make music,” she says. “As with social groups, an orchestra provides the rush of energy that’s possible in a large gathering, while a trio or quartet is like a cozy dinner party.”

—DIANE MUES, VIOLA

and everyone can enjoy each other’s distinct personalities. I love the opportunity for individual expression!”

Viola Lawrence Neuman agrees and offers perspective on how playing chamber music can benefit the entire orchestra: “In general, playing it is a certain privilege when you spend most of your time playing in a wonderful, large ensemble like the CSO. In an orchestra, a string player’s goal is to blend in with the sound and to avoid being heard individually. This helps the orchestra to sound its best and allows the music to speak clearly to the listener. But in chamber music, it’s an opportunity—especially for us tutti string players—to take on more responsibility and challenge in terms of being heard as a single voice. The members of a given chamber group still strive to make a unified, cogent statement with the music, but we have total artistic independence in terms of the story that we want to tell and in the way we each sound. It’s a big deal for any musician to have access to that sort of occasion, and it affects us psychologically and musically in ways that benefit the entire orchestra.”

“As with social groups, an orchestra provides the rush of energy that’s possible in a large gathering, while a trio or quartet is like a cozy dinner party.”

Trio Calico (from left CSO violin Gina DiBello, cello Gary Stucka, and viola Youming Chen) performing at an All-Access Chamber Music concert on April 7, 2017, at the Kenwood Academy High School.

PHOTO BY TODD ROSENBERG PHOTOGRAPHY
Beginning last season, half of the All-Access concerts were moved to community locations throughout the city: the Logan Center for the Arts, Kenwood Academy High School, and the South Shore Cultural Center. The addition of these venues reflects the CSO’s efforts to offer patrons with new options, in addition to concerts downtown. The three remaining All-Access concerts will be performed at Symphony Center.

All-Access concerts are also highly accessible, thanks to the informal atmosphere. The different settings allow audience members to sit closer to the instrumentalists, which lends an even more personal feel to the experience. “All-Access concerts are particularly fun because we often play for people who might not ordinarily attend a classical music concert,” Neuman adds. “Being in a smaller space allows for a different, more intimate experience from that of hearing a big orchestra,” providing new and meaningful ways for members of the CSO to connect with the community.

Laura Sauer is audience development coordinator and editor for the Chicago Symphony Orchestra.

Tickets for all All-Access Chamber Music concerts are free but required. To reserve tickets and learn more, visit cso.org/allaccesschamber, call Patron Services at 312-294-3000 or visit Symphony Center’s box office, 220 S. Michigan.
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Riccardo Muti Inspires Youth in Warrenville

As part of his ongoing commitment to bring classical music into all communities, Riccardo Muti returned to the Illinois Youth Center in west suburban Warrenville for a recital on September 24, 2017, featuring Chicago Symphony Orchestra’s principal bass Alexander Hanna and bass trombone Charles Vernon and members of Lyric Opera of Chicago’s Ryan Opera Center.

More than thirty young men and women attended the concert, Muti’s fifth appearance at Warrenville and his ninth at a Chicago-area youth correctional facility since becoming CSO music director in 2010. Presented by the CSO’s Negaunee Music Institute, the concerts grew out of Muti’s vision of sharing music’s inspirational power with at-risk or incarcerated youth.

Muti also visited the Illinois Youth Center–Chicago in 2014 and 2016, as well as the Cook County Juvenile Temporary Detention Center in 2012 and 2013. In 2015, the Evanston, Illinois–based Juvenile Justice Initiative honored Maestro Muti for his time, effort, and commitment to young inmates.

For this concert, Muti offered piano accompaniment as Ryan Center soprano Diana Newman, tenor Mario Rojas, and contralto Lauren Decker sang arias from operas by Bellini, Donizetti, Offenbach, and Verdi. In addition, Alexander Hanna and Charles Vernon offered solos and duets on such varied works as Henry Eccles’s Sonata in G minor and Antônio Carlos Jobim’s bossa nova standard, “The Girl from Ipanema.”

After last season’s recital at the Illinois Youth Center–Chicago, bass-baritone Eric Owens, who appeared with Muti and mezzo-soprano Joyce DiDonato, told WFMT-FM: “I always carry experiences like this with me. There’s nothing like music to spread love. Music can fill us with hope and vision. I am always happy to be a part of Maestro Muti’s mission to bring music to where the people are.”
Civic Orchestra’s Fourth Annual Bach Marathon

Currently celebrating its ninety-ninth season, the Civic Orchestra of Chicago—the prestigious training orchestra of the CSO—has prepared thousands of emerging professional musicians for lives in music. In addition to its series of free concerts in Orchestra Hall, the Civic Orchestra also pays homage to its name through numerous free concerts and events offered in schools and communities across the city and suburbs.

In what has become an annual tradition for the orchestra, Civic will present a citywide marathon of performances of J.S. Bach’s six Brandenburg Concertos on Thursday, November 30. Initiated in 2014 by Judson and Joyce Green Creative Consultant Yo-Yo Ma as an “artistic challenge” to the Civic musicians, the Bach Marathon provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

The 2017 marathon, presented this season in partnership with Merit School of Music, will begin at Christkindlmarket in the Loop, where all six Concertos will be performed consecutively in the central warming tent. In the afternoon, individual ensembles will visit six Chicago Public Schools participating in Merit’s Music in Communities program to offer interactive performances for and with students. To end the day, all ensembles will reconvene for a 7 p.m. finale concert of all Concertos at Fourth Presbyterian Church. For the second year in a row, Bach Marathon will feature Nicholas Kraemer, the world-renowned harpsichordist and conductor of baroque music.

Performances at Christkindlmarket and Fourth Presbyterian Church are free, open to the public, and tickets are not required.

Visit cso.org/bachmarathon for more information.

Clockwise from top: Members of the Civic Orchestra perform at Fourth Presbyterian Church during the 2016 Bach Marathon; Judson and Joyce Green Creative Consultant Yo-Yo Ma makes a surprise appearance during the 2016 marathon, joining members of Civic for a performance of Brandenburg Concerto no. 5; Civic Fellows lead an interactive performance of their concerto at a CPS school during the 2016 Bach Marathon.

PHOTOS BY TODD ROSENBERG
What does the sixtieth anniversary of the Chorus mean to you?
The Chicago Symphony Chorus has lasted sixty years because it’s terrific, and it deserves to continue as long as it possibly can. It’s a force of nature, really—a phenomenon of the music world and important to the city.

What inspires your love of the Chorus and choral music?
The human voice is the greatest of all instruments. No other instrument has its range or unique capability to express emotion. Traditional instruments are at their best when they emulate that expression, when they’re played with the feeling of a human voice. It’s always amazing to hear the full Chorus perform. They create a single instrument, one voice out of many. Their flexibility is incredible and part of the wonder of the human voice.

Do you have a favorite type of choral music?
For us, sacred choral music expresses a range of emotion not often found in other types of music. It comes at emotional times in life: death and birth and resurrection. Many operas showcase similar emotions too, but the intensity is communicated most powerfully when referencing those religious themes. The words become very important in liturgical music, and the music emphasizes their emotional power.

What performances are you most looking forward to during the Chorus’s sixtieth anniversary?
We’re Chicago Symphony Chorus fanatics—we like it all! We find ourselves most drawn to liturgical music, but we relish all of the choral programs. The non-liturgical pieces are beautiful in their own right; they just tell a different kind of story. We’re really looking forward to Daphnis and Chloe. There’s a lightness about it, a joyfulness that is hard to beat. The Schubert Mass in E-flat major led by Riccardo Muti will be a great concert, and Rossini’s Stabat mater will certainly be a highlight of the season. We’re glad to see the French sacred masterworks program start off the season in early October. It will introduce many fans of the Chorus to pieces they may not know well. It’s nice to attract people to new music and new musical ideas, different expressions of how composers have used the voice.

What are some of your early memories of the CSO?
We began coming to the CSO together and got our first subscription when we saw an ad in the Tribune in the early 1960s for a series of concerts for people who didn’t know much about classical music. We really got to know each other accompanied by music.
by classical music while going on dates to the symphony. We don’t remember what our first CSO concert together was, but this has been a joint venture all the way. Today, we watch the Chorus concerts on the main floor, but when the Chorus isn’t there, we sometimes sit in the terrace where they usually perform. It’s always fascinating to watch the conductors from the terrace, and we love watching the percussion section.

What have been some of your favorite Chorus concerts?
The season finale concert of 2017 was the biggest chorus we’ve ever seen. With the Chicago Symphony Chorus and the Chicago Children’s Choir, singers filled the entire terrace. We know it takes a lot to put on those concerts with full orchestra and chorus. It was a real blockbuster. Bach’s B minor mass in 2013 is also a favorite of ours. But really, picking a favorite is like asking to pick a favorite child. All the performances, all the repertoire, they touch us in different ways, show different parts of the voice and its emotional potential. It’s all terrific.

How have you seen the Chorus grow and change over time?
The longevity of Duain Wolfe has had an immense impact. You have the same skillful person making incremental improvements to the ensemble over time. We’ve really been able to see the Chorus grow under him. They trust him so much, and he trusts the musicians. Duain does a great job of preparing the Chorus for each conductor and each piece, each with its own style and demands. The Chorus can give every piece what it needs, and satisfy every conductor that leads them.

What inspires your ongoing support of the Chicago Symphony Chorus?
Singing is something everyone can do and has done, from the shower to the concert hall. It’s a universal art form of human expression that everyone can connect with. We support the Chorus so that the beauty of the sound may be maintained. The level of excellence is unique, and this excellence deeply impacts people. We enjoy it and want others to be able to do so. We hope others will follow in our footsteps to ensure its future success. It can’t just survive—it has to thrive!

A view from the terrace of the June 22, 2017, performance of the Chicago Symphony Orchestra and Chorus conducted by Riccardo Muti
PHOTO BY TODD ROSENBERG
What inspires your love of music?
I started playing the flute when I was in fifth grade and loved it so much, I played all the way through college. When I play music, the passage of time speeds up. Five hours feels like five minutes and that makes playing a great escape from my daily life.

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

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

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

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

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

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

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

To learn more about Soundpost visit www.cso.org/Soundpost
To learn more about the Overture Council visit www.cso.org/overturecouncil
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.

The JCS Fund of the DuPage Foundation supports music, cultural, health, educational, artistic, and other charitable organizations serving DuPage County’s residents. Encouraging instrumental music programs, the JCS Fund Young People’s Music Initiative believes that young people who play, hear, and appreciate classical and orchestral instrumental music lead better, more successful, more rewarding lives. The Chicago Symphony Orchestra is privileged to partner with the JCS Fund of the DuPage Foundation to share world-class orchestral music with audiences throughout DuPage County. For more information about the JCS Fund and its host, the DuPage Foundation, please visit www.dupagefoundation.org/grants/jcs-fund.html.
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Saturday, November 4, 2017, at 8:00
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**Sir András Schiff** Conductor and Piano

**Haydn**
Symphony No. 88 in G Major
Adagio—Allegro
Largo
Menuetto: Allegretto
Allegro con spirito

**Bartók**
Divertimento for String Orchestra
Allegro non troppo
Molto adagio
Allegro assai

**INTERMESSION**

**J.S. Bach**
Keyboard Concerto No. 5 in F Minor, BWV 1056
[Allegro]
Largo
Presto

SIR ANDRÁS SCHIFF

**Beethoven**
Piano Concerto No. 1 in C Major, Op. 15
Allegro con brio
Largo
Rondo: Allegro

SIR ANDRÁS SCHIFF

This performance is generously sponsored by the Randy L. and Melvin R. Berlin Family Fund for the Canon.

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

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FAMILY FUND FOR THE CANON

for generously sponsoring this performance.
Joseph Haydn
Born March 31, 1732; Rohrau, Lower Austria
Died May 31, 1809; Vienna, Austria

Symphony No. 88 in G Major

Johann Tost was principal second violin of Haydn’s orchestra at Esterháza 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 whether, 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.)

Above: Haydn, portrait by Christian Ludwig Seehas (1753–1802), ca. 1787

COMPOSED
ca. 1787

FIRST PERFORMANCE
date unknown

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

APPROXIMATE PERFORMANCE TIME
20 minutes

FIRST CSO PERFORMANCES
February 12 and 13, 1892, Auditorium Theatre. Theodore Thomas conducting
August 3, 1941, Ravinia Festival. George Szell conducting

MOST RECENT CSO PERFORMANCES
July 12, 1969, Ravinia Festival. Alain Lombard conducting
December 10, 11, and 12, 2009, Orchestra Hall. Nicholas Kraemer conducting

CSO RECORDING
1960. Fritz Reiner conducting. RCA
The Symphony no. 88 in G major is one of Haydn’s finest works—surely Sieber, if he knew anything about music, noticed the difference between this and the symphony by Gyrowetz, who struggled without success his entire career to be more than a Haydn clone. The first movement, which opens with a slow, halting introduction, is one of those splendid essays in the compatibility of sophisticated technique and unpretentious material.

When Brahms heard the slow movement, he is reported to have said, “I want my Ninth Symphony to sound like that.” It’s a magnificent largo, a set of variations on a simple, hymnlike theme. Haydn uses trumpets and drums here for the first time in a slow movement; to heighten the effect, he leaves them out of the first movement so that their eventual entry, in ominous chords, must have been absolutely hair-raising to an audience in the 1780s. It’s hard for audiences today to appreciate (or even notice) their impact, but as late as 1798 people were still talking about it.

The minuet is, in the words of the late Haydn expert H.C. Robbins Landon, “a scene out of Bruegel.” But even if you don’t know Bruegel’s rustic masterpieces, you’ll know what he means as soon as Haydn conjures dancing peasants, the sound of bagpipes, and the whiff of country air. The finale is one of those brilliant, characteristic creations that tosses off a folk tune one moment and dissolves into hard-core counterpoint the next. Like much of Haydn’s most carefully crafted music, it sounds completely spontaneous.

Béla Bartók
Born March 25, 1881; Nagyszentmiklós, Transylvania (now part of Romania)
Died September 26, 1945; New York City

Divertimento for String Orchestra

After Bartók’s death in 1945, Paul Sacher wrote: “Whoever met Bartók, thinking of the rhythmic strength of his work, was surprised by his slight, delicate figure.” Bartók was sickly from early childhood. By the time he began writing music at the age of nine, he had already suffered a number of ailments, including eczema, pneumonia, and curvature of the spine. When Paul Sacher met him in 1929, the power of Bartók’s music was widely recognized. Sacher would soon add to the composer’s catalog by commissioning two major works for his own Basle Chamber Orchestra. The young Swiss conductor and this delicate giant of twentieth-century music remained close friends until Bartók’s death.

The first of the works Sacher commissioned from Bartók is the landmark Music for Strings, Percussion, and Celesta, written to celebrate the
Basle orchestra’s tenth anniversary in 1936. The second is this divertimento for strings, composed during the summer of 1939, when Bartók, at fifty-eight, was at the height of his powers and reputation, and Europe was at a terrible crossroads. For perhaps the last time in his life, Bartók was able to write music that didn’t reflect the world around him. Or perhaps this divertimento was literally meant as a diversion—an intentional escape from a political situation that would only get worse.

In November 1938, Sacher asked Bartók to write something for string orchestra, and the following summer he offered the composer his chalet at Saanen in the Swiss Alps so that he could work in peace, now more precious than ever. Sacher even had a piano transported from Berne. “Somehow I feel like a musician of olden times—the invited guest of a patron of the arts,” Bartók wrote to his twenty-eight-year-old son, Béla, Jr., back home in Hungary.

Alone in this rustic cottage, with not so much as a cloud or a newspaper to darken his days, Bartók worked at unusual speed: he began the divertimento on August 2 and finished it on August 17. The very next day, after taking time only to write his son a letter, he began his sixth string quartet; the piece was well under way when he left Saanen a week and a half later. In the meantime, world events continued at a frightening speed. Sacher went to Saanen to check up on the composer: “I found him completely without misgivings for the future, absorbed in his work. The news of the political events which were so cruelly to interfere in his life had not yet penetrated to him.” The day he finished the divertimento, Bartók saw a newspaper for the first time in two weeks. And with his return to Hungary, he found his life controlled by the events that made daily headlines and his work pushed aside by the pressing need for self-preservation.

Just before Christmas, Bartók’s mother died. He later wrote to a friend, “Last summer . . . I went to Saanen to be totally undisturbed, so that I could write two works as quickly as possible; I spent three and one-half weeks there, the works got done, wholly or in part, and those three and one-half weeks I took away from my mother. I can never make amends for this. I should not have done it.” So in the end, even this divertimento, as untroubled as any work Bartók wrote, was clouded by regrets, guilt, and sadness.

The divertimento is one of Bartók’s lightest and most accessible scores. It picks up the tradition of the eighteenth-century concerto grosso—with its alternating passages for a small group of solo instruments and full ensemble—and turns it into a series of games for soloists and orchestra. The two fast outer movements are dancelike, their

<table>
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<tr>
<th>COMPOSED</th>
<th>August 2–17, 1939</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>June 11, 1940</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>string orchestra</td>
</tr>
<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>27 minutes</td>
</tr>
<tr>
<td>FIRST CSO PERFORMANCES</td>
<td>February 21, and 22, 1957, Orchestra Hall. Cristian Măcelaru conducting</td>
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<tr>
<td>MOST RECENT CSO PERFORMANCES</td>
<td>March 7, 9, and 12, 2013, Orchestra Hall. Cristian Măcelaru conducting</td>
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easygoing manner disguising a wealth of ingenious motivic development. In between comes a powerful slow movement with dark harmonies and a tragic tone—an acknowledgement, perhaps, of the terrible events unfolding outside the cottage. At the end there is calm, but not peace.

Both outer movements toy with conventional forms. The first takes on sonata form, though the recapitulation is more development than restatement. The finale is a complex rondo, with a folk-tune theme that is convincingly transformed at each appearance; a thorny fugato section; a gypsy fiddler’s cadenza; and, near the end, a mock Viennese polka. This movement is joyful in a way we don’t expect from Bartók, though Paul Sacher remembered a man that photographs don’t capture: when things were going well, Bartók “laughed in boyish glee,” and “when he was pleased with the successful solution of a problem, he actually beamed.”

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**Johann Sebastian Bach**

Born March 21, 1685; Eisenach, Thuringia, Germany

Died July 28, 1750; Leipzig, Germany

**Keyboard Concerto No. 5 in F Minor, BWV 1056**

Bach has left us very little information about himself or his work. “Since he never wrote down anything about his life,” his son Carl Philipp Emanuel said, “the gaps are unavoidable.” With dozens of students to teach, music to write on order day in and day out, and ten children to rear (another ten died in infancy), he was too busy to worry about posterity. (Despite repeated requests, Bach neglected to submit anything for publication in a biographical dictionary of the important musicians of the day.) Only one portrait of Bach was painted during his lifetime, and, as a result, we have but one image of the composer—a stern, stolid, rather unimaginative looking man quite at odds with the brilliant and often joyous music he wrote.

A great deal of Bach’s music survives, but, incredibly, there’s much more that didn’t. Christoph Wolff, the important Bach biographer, speculates that over two hundred compositions from the Weimar years (essentially a full decade ending in 1717) are lost, and that just fifteen to twenty percent of Bach’s output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote after he moved to Leipzig in 1723 have never been found. Nonetheless, the familiar *Bach-Werke-Verzeichnis*, a catalog that attaches a BWV number to each of Bach’s compositions, originally listed nearly 1,100 works when it was first published in 1950, and the

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**Above**: *Bach, portrait by Elias Gottlob Haussmann (1695–1794), 1746*
tally has continued to grow as new scores have been uncovered.

A very large portion of Bach’s orchestral music is lost; the existing twenty-some solo concertos, six Brandenburg Concertos, and four orchestral suites no doubt represent just the tip of the iceberg. We know surprisingly little about Bach’s keyboard concertos; we are uncertain when they were composed and for whom, and, in many cases, even what instrument they originally were written for, since most are arrangements of earlier works. What we now have are seven concertos for solo keyboard, three concertos for two keyboards, two for three keyboards, and one concerto for four instruments. It was only after Bach had taken charge of the collegium musicum in Leipzig in the 1730s that he began to produce keyboard concertos. He may also have been inspired by the introduction of a new instrument at the concert on June 17, 1733: “a new harpsichord, the like of which no one here has ever yet heard,” according to collegium musicum publicity.

The six solo keyboard concertos cataloged as BWV 1052–57 were apparently meant to be grouped as a set—the only such collection in Bach’s output aside from the Brandenburg Concertos. All are believed to be transcriptions of scores conceived for other instruments. The brilliant outer movements of the F minor concerto performed at this concert most likely are adaptations of a violin concerto that was composed in G minor. (The florid right hand part presumably follows the original solo violin line.) The middle movement, with its eloquent flowing melody, has a double ancestry, as it is also the sinfonia to Bach’s Cantata no. 156, *Ich steh mit einem Fuss im Grabe* (I stand with one foot in the grave). Despite the complications of musical inheritance, we should not lose sight of the fact that the very idea of a keyboard concerto—the form soon perfected by Mozart and then expanded and popularized by Beethoven—simply doesn’t exist before Bach.

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

**Piano Concerto No. 1 in C Major, Op. 15**

This is not Beethoven’s first piano concerto. We are usually taught that the B-flat major concerto known as no. 2 is really no. 1, but that is not entirely accurate either. Sometime in 1784, when Beethoven was only fourteen years old, he wrote a piano concerto in E-flat major. It is the sort of sprawling, self-important, and florid music that teenagers often write (assuming that they compose music at all), and it is a greater testament to the young Beethoven’s apparent virtuosity as a pianist than to his incipient talent as a composer. Although the full score is lost, we still have a copy of the piano part, including indications for orchestral cues. (The concerto was reconstructed by Willy Hess and performed for the first time in 1943.)

Jumping ahead nearly a decade, we come to the first works in the genre that Beethoven wished to acknowledge: a concerto in B-flat, probably begun before 1793, and the C major concerto on this program, which was composed in 1795. Both works were published in 1801, but in the reverse order. Although Beethoven played both of these concertos in public on several occasions, he was intensely self-critical, and, when it came time to publish them, he could think of nothing good to say about either one:
One of my first concertos [in B-flat] and therefore not one of the best of my compositions is to be published by Hofmeister, and Mollo is to publish a concerto [in C major] which indeed was written later but which also does not rank among the best of my works in this form.

By 1801, Beethoven’s style had changed dramatically. He recently had begun a third piano concerto in C minor, one of the works with which he would establish his primacy in the new century. From our viewpoint, the Third Piano Concerto does not mark a critical advance over the first two, but, for Beethoven, every step forward was important and hard won. Later generations, in fact, would lump all three concertos together as “early period” works, although that does not mean lesser Beethoven.

Beethoven apparently was more interested in the C major concerto than he let on, because he composed three cadenzas for its first movement. All three are obviously later efforts, apparently dating from 1809, the time of the Emperor Concerto—his fifth and last piano concerto. By then, Beethoven realized that his worsening deafness would soon force him off the concert stage, and he wrote out definitive versions of the cadenzas that he previously had improvised.

It’s not difficult to understand why this music still held interest for Beethoven as late as 1809, for it is impressive material used with great mastery. Perhaps inspired by Mozart’s great C major concerto, which he undoubtedly knew by the time this piece was written, Beethoven works on a larger canvas here than in the B-flat concerto. (He also adds clarinets, trumpets, and timpani to the orchestra.) Beethoven begins quietly, having already learned that a soft opening is often the quickest way to capture an audience’s attention. The music is robust and energetic, despite the dynamic, and it soon bursts forth with typical Beethoven fervor. There is some characteristic horseplay with the choice of keys—the second theme begins in faraway E-flat—and Beethoven borrows from Mozart the unexpected touch of allowing the piano to enter with music the orchestra has not already presented (although, unlike Mozart, he never returns to the piano’s new theme).

The slow movement is longer than the corresponding movement of any other concerto by Beethoven, but here he has learned how to move through slow music so that it never drags; the extra length is all bonus. The leisurely coda includes a poignant conversation between the piano and the first clarinet. A look through all of Mozart and Haydn’s finales will not produce a jazzier ending than this boisterous rondo, full of pranks and surprises. The good time goes on for nearly six hundred measures without seeming a moment too long.

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**COMPOSED**

1795

**FIRST PERFORMANCE**

December 18, 1795; Vienna, Austria. The composer as soloist

**INSTRUMENTATION**

solo piano, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

**APPROXIMATE PERFORMANCE TIME**

37 minutes

**Cadenza**

Beethoven

**First CSO Performances**

March 12 & 13, 1915, Orchestra Hall. Rudolph Ganz as soloist, Frederick Stock conducting

July 12, 1964, Ravinia Festival. Ann Schein as soloist, Seiji Ozawa conducting

**Most Recent CSO Performances**

July 27, 2013, Ravinia Festival. Lang Lang as soloist, James Conlon conducting

October 20, 21, and 22, 2016, Orchestra Hall. Emanuel Ax as soloist, David Afkham conducting

**CSO Recordings**


1983. Alfred Brendel as soloist, James Levine conducting. Philips

Philip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Sir András Schiff was born in Budapest, Hungary, and started piano lessons at the age of five with Elisabeth Vadász. He continued his studies at the Franz Liszt Academy with Pál Kadosa, György Kurtág, and Ferenc Rados, and in London with George Malcolm.

Since 2004, he has performed complete cycles of Beethoven’s thirty-two sonatas worldwide; the cycle in the Tonhalle Zurich was recorded live for ECM Records.

Schiff is an exclusive ECM recording artist, and his recordings of works by Schubert, Schumann, Janáček, Beethoven, and Bach have been released to the highest critical acclaim. *Encores after Beethoven* was released in 2016: a collection performed after his programs of cycles dedicated to Beethoven. His latest disc, released in October, includes sonatas for violin and piano by Bach, Busoni, and Beethoven with violinist Yuuko Shiokawa.

Sir András Schiff has worked with most major international orchestras and conductors, but in recent years has performed mainly as a conductor and soloist. In 1999, he created his own chamber orchestra, the Cappella Andrea Barca, which consists of international soloists, chamber musicians, and friends. In addition, he works with the Chamber Orchestra of Europe.

This season, he appears as conductor and soloist with the New York Philharmonic, in addition to over a dozen recitals in two North American visits. His other concert performances bring him to Europe, Australia, Asia, and South America.

Since childhood, Sir András Schiff has enjoyed playing chamber music. From 1989 to 1998, he was artistic director of the internationally praised Musiktag Mondsee chamber music festival near Salzburg. In 1995, together with Heinz Holliger, he founded the Ittinger Pentecost Concerts in Kartause Ittingen, Switzerland. In 1998, he began a similar series, Homage to Palladio, at the Teatro Olimpico in Vicenza, Italy. He has been pianist-in-residence of the Berlin Philharmonic and the Kunstfest Weimar and a Perspectives Artist at Carnegie Hall.

Schiff has been awarded numerous international prizes. In 2006, he became an honorary member of the Beethoven-Haus Bonn in recognition of his interpretations of the composer’s works; received the Wigmore Hall Medal in appreciation of thirty years of music making in 2008; and was made a Special Supernumerary Fellow of Balliol College (Oxford, England) in 2009. In 2011, he received the Schumann Prize; and the Golden Mozart Medal from the International Mozarteum Foundation, the Order of Merit for Sciences and Arts, the Great Cross of Merit with Star of the Federal Republic of Germany, and was made an Honorary Member of the Vienna Konzerthaus in 2012. He also is a recipient of the Royal Philharmonic Society’s Gold Medal, and the University of Leeds awarded him an honorary doctorate in 2014.

In 2011, Sir András Schiff attracted attention because of his opposition to the alarming political development in Hungary and, in light of the ensuing attacks on him from some Hungarian nationalists, decided not to perform again in his home country.

In 2014, he was knighted by Queen Elizabeth II for services to music in the Queen’s Birthday Honors List.

Sir András Schiff’s book, *Musik kommt aus der Stille* (Music comes from silence), composed of essays and conversations with Martin Meyer, was published in March 2017 by Bärenreiter and Henschel.

The Bösendorfer 280VC concert grand piano for this performance is provided by Yamaha Artist Services, New York.

**FIRST CSO PERFORMANCES**
March 22, 23, and 24, 1979, Orchestra Hall. Bartók’s Piano Concerto no. 3 with János Ferencsik conducting
February 21, 22, 23, and 26, 1991, Orchestra Hall. Bach’s Piano Concerto no. 5, Orchestral Suite no. 3, *Brandenburg Concerto* no. 6, and Piano Concerto no. 1, conducting from the keyboard

**MOST RECENT CSO PERFORMANCES**
March 9, 10, 11, and 17, 1995, Orchestra Hall. Dvořák’s Piano Concerto, Daniel Barenboim conducting
Now celebrating its 127th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

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

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

Duain Wolfe
Chorus Director and Conductor

Samuel Adams, Elizabeth Ogonek
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**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 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 e-mail 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 www.cso.org/overturecouncil and www.cso.org/soundpost.

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

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J. Lawrie Bloom clarinet
Daniel Gingrich horn
Dennis Michel bassoon
Winston Choi piano
GLINKA Trio pathétique
RIMSKY-KORSAKOV Quintet
SPOHR Quintet in C Minor

Wednesday, February 21, 6:30
ORCHESTRA HALL AT SYMPHONY CENTER
music803
Rachel Goldstein violin
Wei-Ting Kuo viola
Gary Stucka cello
Stephen Lester double bass
Mio Nakamura piano
HAYDN Baryton Trio in D Major, Hob.XI. 11
DOHNÁNYI Serenade in C Major
for String Trio, Op. 10
VAUGHAN WILLIAMS Piano Quintet in C Minor

Wednesday, May 9, 6:30
ORCHESTRA HALL AT SYMPHONY CENTER
Chicago Loop Quintet
Stephanie Jeong violin
So Young Bae viola
Sunghee Choi viola
Weijing Wang viola
Katinka Kleijn cello
MOZART String Quintet No. 4 in G Minor, K. 516
BRAHMS String Quintet No. 2 in G Major, Op. 111

Sunday, May 20, 3:00
SOUTH SHORE CULTURAL CENTER
Meridian String Quartet
Cornelius Chiu violin
Kozue Funakoshi violin
Danny Lai viola
Daniel Katz cello
BARTÓK String Quartet No. 3
BRAHMS String Quartet No. 2 in A Minor

Sunday, April 15, 3:00
KENWOOD ACADEMY HIGH SCHOOL
Kittel Quartet
Cornelius Chiu violin
Baird Dodge violin
Wei-Ting Kuo viola
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BEETHOVEN String Quartet in C-Sharp Minor, Op. 131
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Gifts listed as of August 15, 2017
Thursday, November 2, 8:00
Schiff Plays Beethoven
Piano Concerto No. 1
Chicago Symphony Orchestra
Sir András Schiff conductor and piano

Haydn Symphony No. 88 in G Major

Bartók Divertimento for String Orchestra

Bach Keyboard Concerto No. 5 in F Minor

Beethoven Piano Concerto No. 1

Friday, November 3, 8:00

Saturday, November 4, 8:00

College Night

Sunday, November 5, 3:00

Schiff Plays Beethoven
Piano Concerto No. 1
Chicago Symphony Orchestra
Sir András Schiff conductor and piano

Haydn Symphony No. 88 in G Major

Bartók Divertimento for String Orchestra

Bach Keyboard Concerto No. 5 in F Minor

Beethoven Piano Concerto No. 1

Monday, November 13, 7:00

Harris Theater for Music and Dance

Vijay Iyer: A Portrait

Music from the Chicago Symphony Orchestra

Vijay Iyer composer and piano

Samuel Adams & Elizabeth Ogonek

Mead composers-in-residence

Iyer Time, Place, Action for String Quartet and Piano

Iyer & Smith A Cosmic Rhythm With Each Stroke

Wednesday, November 15, 7:30

Lane Tech College Prep High School

Concert for the Community

Chicago Symphony Orchestra

Riccardo Muti conductor

Schubert Symphony No. 8 (Unfinished)

Brahms Symphony No. 2

Thursday, November 16, 8:00

Friday, November 17, 1:30

Saturday, November 18, 8:00

Tuesday, November 21, 7:30

Mutti, Brahms Piano Concerto No. 1 & Gerstein

Chicago Symphony Orchestra

Riccardo Muti conductor

Kirill Gerstein piano

Puccini Prelude sinfonico

R. Strauss Suite from Le bourgeois gentilhomme

Brahms Piano Concerto No. 1

Friday, November 17, 8:00

SCP Jazz Series

Ravi Coltrane Quartet

Trio Beyond: Jack DeJohnette, John Scofield and Larry Goldings

Saturday, November 18, 10:00 & 11:45

Buntrock Hall

Once Upon a Symphony®: Stone Soup

Sunday, November 19, 3:00

SCP Piano Series

Lucas Debargue

Schubert Sonata in A Minor, D. 784

Schubert Sonata in A Major, D. 664

Szymanowski Sonata No. 2 in A Major, Op. 21

Friday, November 24, 8:00

CSO at the Movies

Saturday, November 25, 8:00

Sunday, November 26, 3:00

Harry Potter and the Sorcerer’s Stone™ in Concert

Chicago Symphony Orchestra

Richard Kaufman conductor

Saturday, November 25, 3:00

Vienna Boys Choir:

Christmas in Vienna

Wednesday, November 29, 6:30

CSO Chamber Music Series

Buntrock Hall

All-Access Chamber Music Concert

Jennifer Gunn flute

J. Lawrie Bloom clarinet

Daniel Gingrich horn

Dennis Michel bassoon

Winston Choi piano

Glinka Trio pathétique

Rimsky-Korsakov Quintet

Spohr Quintet in C Minor

Thursday, November 30, 8:00

Shaham Performs Mendelssohn Violin Concerto

Chicago Symphony Orchestra

John Storgårds conductor

Gil Shaham violin

Grieg Suite No. 1 from Peer Gynt

Mendelssohn Violin Concerto

Sibelius Symphony No. 1
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