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CONTENTS

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

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

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

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

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

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

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

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

44  Our Donors and Volunteers, continued

64  Upcoming Events
Listings for many of the exciting concerts to be held at
Symphony Center in the weeks ahead. Learn more at
cso.org and csosoundsandstories.org.

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

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

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Meet the MUSICIANS

David Herbert  Principal Timpani  
The Clinton Family Fund Chair

HOMETOWN  
Columbia, Missouri

YEAR JOINED THE CSO  
2013

EDUCATION  
The Juilliard School

Which works are you most looking forward to performing, and why?
Anything and everything with Maestro Riccardo Muti; he is truly a gift to our great orchestra and this incredible city. He makes us feel special and appreciated, and we endeavor to meet (and hopefully exceed) his extremely high expectations.

I also have a tremendous amount of respect and anticipation for performing with Herbert Blomstedt. He makes you feel that a great performance is a precious, or even religious, experience.

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

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

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

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

JENNIFER GUNN
Piccolo and Flute

HOMETOWN
Selinsgrove, Pennsylvania

YEAR JOINED THE CSO
2005

EDUCATION
Duquesne University

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

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

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

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

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

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

Payne believes the CSO concerts ideally complement the college’s sixty-seven-year-old Artist Series, as well as its music conservatory. “It’s one of the greatest orchestras in the world,” Payne said of the CSO. “It’s at a level of eminence that only strengthens the values that we already embrace in regards to great music and great music training here in this conservatory.”

Built in 1960, the neoclassical Edman Memorial Chapel has a stage large enough to seat an orchestra comfortably with ample dressing rooms and backstage space. The acoustics are also excellent. “When you’re sitting in the audience there, and you hear the Chicago Symphony, it’s a wonderful experience, because the sound comes off the stage and envelops the listener,” Alexander said. A bonus for attendees is plenty of free parking within easy walking distance. “It really is, in many ways, an ideal situation for the residents of DuPage County.”
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On a rainy Saturday morning this past October, the Civic Orchestra of Chicago Fellows gathered at Wilson Abbey in Uptown to attend a professional development seminar led by Reginald Harris on a trauma-informed approach to teaching. The well-received session was offered by the People’s Music School with the goal of fostering empathy and understanding between the organization’s teachers and its students.

This season, the Civic Orchestra Fellows will teach at the People’s Music School’s programs on the city’s north and south sides. “It made me want to become a social worker,” one fellow reflected. “The idea that it’s important to approach teaching with a curious mindset was a major takeaway,” commented another.

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

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

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

Follow the activities of the 2017–18 fellowship at civicfellows.org
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Meet the MUSICIANS

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

Bill McMurray Baritone

HOMETOWN
Fayetteville, North Carolina

YEAR JOINED THE CSC
2008

EDUCATION
University of Tennessee, Knoxville

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

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

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

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

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

Chicago Symphony Orchestra
Riccardo Muti conductor
Clémentine Margaine mezzo-soprano
Jay Friedman trombone
Michael Mulcahy trombone
Charles Vernon bass trombone
Gene Pokorny tuba

STRAVINSKY Scherzo fantastique
HIGDON Low Brass Concerto
[world premiere, CSO co-commission]
CHAUSSON Poème de l’amour et de la mer
BRITTEN Four Sea Interludes
from Peter Grimes

THURSDAY, MARCH 22, 8:00
FRIDAY, MARCH 23, 8:00
SATURDAY, MARCH 24, 8:00

MUTI CONDUCTS SCHUBERT MASS IN E-FLAT MAJOR

Chicago Symphony Orchestra
Riccardo Muti conductor
Amanda Forsythe soprano
Elizabeth DeShong mezzo-soprano
Paul Appleby tenor
Nicholas Phan tenor
Nahuel di Pierro bass
Chicago Symphony Chorus
Duain Wolfe chorus director

WEBER Overture to Oberon
RAIMI Three Lisel Mueller Settings
[world premiere, CSO commission]

SCHUBERT Mass in E-flat Major
Meet the **MUSICIANS**

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

**Amy Pickering** Mezzo-Soprano

**HOMETOWN**
Bryan, Ohio

**YEAR JOINED THE CSC**
1991

**EDUCATION**
Northwestern, DePaul

---

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

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

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

The second act opened just as twilight was falling at Ravinia. The ethereal sounds of the strings competed briefly with the calls of animals and insects, but as night fell, all of nature became still and seemed to submit to the beauty of the music. I don’t think a single train horn dared to interrupt the hushed and reverent atmosphere. Call me a hopeless romantic, but it was absolutely magical.
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Shulamit Ran Composer-in-Residence 1990–97

HOMETOWN
Tel Aviv, Israel

EDUCATION
Mannes College of Music

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

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

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

What are you working on now?
I am composing an opera, Anne Frank. This is something that is deeply rewarding, moving, and, of course, a major responsibility. I feel a tremendous sense of privilege and awe working with these materials.
AMIR
ELSAFFAR’S
RIVERS OF SOUND: NOT TWO

MIKE REED’S FLESH & BONE

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

Chinese New Year Celebration

Featuring the Chongqing Chuanju Opera Theatre & Zhejiang Symphony Orchestra

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

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

Mason Bates Mead Composer-in-Residence 2010–15

HOMETOWN
Richmond, Virginia

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

Describe your experience as composer-in-residence (CIR)?
I can look back and see that I embraced the symphonic space working with the CSO. I realized that there was a real opportunity, artistically, to explore the sprawling narrative approach of the nineteenth century with entirely new sounds, whether electronic or acoustic. In the concert hall, you can go to a deep, surprising place.

How did your residency impact your compositions?
Maestro Muti and the CSO inspired me to think big. For me that came in the form of my most adventurous work to date.

Writing for Riccardo Muti, who is both a master conductor and a superb musical dramatist, I pushed my music further into the realm of the theatrical. For example, Alternative Energy sweeps through four eras and locations in telling the story of energy, and Anthology of Fantastic Zoology uses all manner of spatial effects to conjure mythological creatures.

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

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

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

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

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

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

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

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

My favorite composer, however, is a band composer—Percy Grainger. I enjoy how he incorporates common folk tunes into his works.

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

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

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

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

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

MARIDEE QUANBECK: In fact, we’ve been married twenty-seven years, and I haven’t heard him play the piano once. When he says he gave it up, he means it! When it came to me, I decided not to play piano. I saw my older sister practice, and it seemed like the worst thing in the world. My parents always sang in the church choir, so I grew up with a lot of church music, Bach and Handel, but not a lot of symphonic music. It wasn’t until I met Jerry that I went to my first symphony.

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

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

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

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

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

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

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

How did you first get involved as a Governing Member?

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

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

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

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

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

JK: Join the GMs and actively participate in the events! GMs get a lot more out of their membership than the donor groups of a lot of other organizations. You get great events, VIP ticketing, membership in the Thomas Club, postconcert receptions, patron tours, and interactive intermissions. There’s a lot happening on a constant basis. It’s a terrific value. If you’re willing to participate, you’ll get a lot out of it.
VOLUNTEER LEADERSHIP & OPPORTUNITIES

The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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

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The 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/lativoalliance, or join the CSO Latino Alliance Facebook group.

Leadership—Co-chairs: Ramiro J. Atristain-Carrion and Loida Rosario

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

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

The Volunteer Programs office is located at 67 East Adams, 6th Floor Phone 312-294-3160
Paul M. Angell Family Foundation

The CSOA is deeply grateful to the Paul M. Angell Family Foundation for seven years of generous support of Chicago Symphony Orchestra and the Negaunee Music Institute programs. Grants from the Angell Foundation have underwritten scholarships for Civic Orchestra of Chicago preprofessional musicians; supported the Institute’s partnerships with Chicago Public Schools, engaging both teachers and students; and supported the programs and performances of the Orchestra. During the 2015–16 season, the Angell Foundation generously granted the CSO a multiyear gift supporting general operations, celebrating the CSO’s 125th anniversary season.

The Paul M. Angell Family Foundation is a philanthropic leader supporting conservation, performing arts, and social causes through grants to organizations across Greater Chicago, nationally, and internationally. Honoring Paul M. Angell, the foundation supports organizations and activities that are emblematic of Mr. Angell’s character and sensitive to his concerns in the certain knowledge that change for the better in society is best gained through the constructive involvement of its individual citizens.

The support of the Paul M. Angell Family Foundation reinforces the CSO’s cultural leadership of our city and our nation, and its service as our greatest musical ambassador to the world. Through generous gifts such as these, the Orchestra continues to present the most outstanding concerts, meaningful music education activities, and resonant community engagement programs to audiences at Symphony Center, across Chicago, and around the world. The CSOA remains deeply appreciative to the Paul M. Angell Foundation for its many years of support and generosity.
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Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Thursday, December 21, 2017, at 8:00
Friday, December 22, 2017, at 1:30
Saturday, December 23, 2017, at 8:00

Nikolaj Znaider Conductor and Violin

Beethoven
Violin Concerto in D Major, Op. 61
Allegro, ma non troppo
Larghetto—
Rondo: Allegro

NIKOLAJ ZNAIDER

INTERMISSION

Shostakovich
Symphony No. 5 in D Minor, Op. 47
Moderato—Allegro non troppo—Largamente
Allegretto
Largo
Allegro non troppo—Allegro

This program is partially supported by a grant from the Illinois Arts Council Agency.
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**Ludwig van Beethoven**  
Born December 16, 1770; Bonn, Germany  
Died March 26, 1827; Vienna, Austria

**Violin Concerto in D Major, Op. 61**

Ideas for the Violin Concerto and the celebrated Fifth Symphony appear side by side in sketchbooks dating from 1806, reminding us that Beethoven often worked on a number of important pieces simultaneously, and that the lyrical and heroic sides of his musical nature were never completely separate. By 1806, the powerful C minor symphony had already been in the works for two years, but it wouldn’t reach its final form until early 1808. The serene and noble Violin Concerto, on the other hand, was written quickly in 1806 and finished just in time for its premiere that December.

The concerto was written for Franz Clement, a gifted young violinist who was exploited at an early age by an enterprising father. Like Beethoven, he played in public for the first time when he was seven years old. But where the young Beethoven’s early years were spent in Bonn, Clement was dragged through Europe’s music centers by his father, who behaved as if he had a young Mozart in his care. In 1789, eight-year-old Franz started an album that in five years would encompass 415 pages of autographs and congratulatory messages gathered from leading figures in Germany, England, Holland, Belgium, and wherever else his father took him. In 1791, when Haydn was in Oxford to receive his honorary doctorate, “little Clement” played at a concert in his honor, and Haydn dutifully signed his name in the boy’s book. On a page dated 1794, Vienna, we find the autograph of Ludwig van Beethoven.

It was a number of years before Beethoven and Clement met again, but after the violinist was appointed conductor and concertmaster of Vienna’s Theater an der Wien in 1802, their paths often crossed. Clement was the concertmaster for the premiere of the *Eroica* Symphony in April 1805, and it was just a matter of months before Beethoven began his only violin concerto to fulfill a request from Clement. (Beethoven had started a violin concerto in the early 1790s, when he was living in Bonn, but stopped work halfway through the first movement.)

Apparently the concerto was written in some haste, and, if popular legend can be trusted, was barely finished in time for the premiere on December 23, 1806, when it was performed without sufficient rehearsal. That same legend insists that Clement played the work at sight that December.

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**COMPOSED**  
1806

**FIRST PERFORMANCE**  
December 23, 1806; Vienna, Austria

**INSTRUMENTATION**  
solo violin, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

**APPROXIMATE PERFORMANCE TIME**  
42 minutes

**FIRST CSO PERFORMANCES**  
May 4 and 5, 1894, Auditorium Theatre. Max Bendix as soloist, Theodore Thomas conducting  
July 24, 1941, Ravinia Festival. Yehudi Menuhin as soloist, Carlos Chávez conducting

**MOST RECENT CSO PERFORMANCES**  
June 16, 17, 18, and 21, 2016, Orchestra Hall. Julia Fischer as soloist, Riccardo Muti conducting  
August 20, 2016, Ravinia Festival. Itzhak Perlman as soloist, Bramwell Tovey conducting

**CSO RECORDING**  
1977. Pinchas Zukerman as soloist, Daniel Barenboim conducting. Deutsche Grammophon
night, and—as if credibility weren’t already strained—that he interpolated a piece of his own between the first and second movements, playing with his violin held upside down. Like a number of works that have overcome unsuccessful premieres to find a large and enthusiastic public, Beethoven’s Violin Concerto took some time to earn a place in the repertory. It doesn’t quickly or easily reveal its special beauty, and a number of early performances were coolly received. Not until the historic London performance of 1844, with the thirteen-year-old Joseph Joachim as soloist and Felix Mendelssohn conducting, did this concerto finally win approval.

In the meantime, at the suggestion of pianist-turned-publisher Muzio Clementi, Beethoven arranged the concerto for piano and orchestra to secure a wider audience. The transcription cost him little effort—essentially finding something for the left hand to do while the right hand added minimal ornamentation to the original violin part—but it also found little success in this form, sounding makeshift and proving that what’s sublime on the violin may well seem commonplace on the keyboard.

That this concerto was written especially for Clement is apparent not only from the dedication (with its pun on clemency towards the poor composer), but from its graceful, delicate, and tender tone—all words used to describe Clement’s elegant playing. Perhaps inspired by his soloist’s musical nature, Beethoven finds an inner repose and an expansive, noble tone that’s a remarkable contrast to the grand statements of the Eroica and Fifth symphonies, until one remembers that these same years also produced the calm and gracious Fourth Symphony and the gentle G major piano concerto.

As the critic Donald Tovey pointed out long ago, almost all of Beethoven’s flashes of genius in this concerto are mysteriously quiet. The opening is a case in point: four soft strokes of the timpani, answered by gentle chords in the winds. It may well have seemed like madness to start a piece with unaccompanied drumbeats in 1806 (there’s no precedent for such a thing), but the soft dynamic, measured tempo, and calm wind music preclude our hearing it as the least bit revolutionary. Even in 1806 it drew no particular criticism. What’s considerably more disruptive (and also marked piano) is the entrance of the first violins only eight bars later, imitating the drumbeats on D-sharp, probably the last note one would think of placing so prominently at this point in a D major concerto. Tovey further emphasizes that this surprising D-sharp was written as E-flat in the first sketches, suggesting Beethoven’s own ambivalence about its function, and, since it’s not harmonized (and thus explained) till later in the movement, it nags at us for some time.

The most important moment in any concerto is the entrance of the soloist, which is handled differently and with great imagination in each of Beethoven’s mature concertos. The novelty of the Fourth Piano Concerto, written the same year as this one for violin, is the unprecedented appearance of the unaccompanied soloist in the very first measure. Here Beethoven takes the opposite approach, delaying the soloist’s first notes as long as possible, and, even then, making the violin climb up, almost unnoticed, above the full orchestra before it begins to attract attention.

From here, the solo violin plays tirelessly virtuosic music until the very last measures of the movement (even joining in after the cadenza), often singing at the very top of its range. There are many subtle touches here, like the absence of the drumbeat when the violin plays the second theme, even though it had seemed an integral part of that music when the orchestra played it the first time.

The Larghetto is, almost uniquely in Beethoven’s output, music without action, conceived as a set of variations on a theme that goes
nowhere, has no inherent contrast of material, and doesn’t imply any change of key. The result is a romance, as Beethoven called it, of breathtaking stillness and restricted dynamic range, which rises once in the middle and again in the very last bars over a multitude of p and pp markings. There’s fresh detail and invention at every turn, and, surprisingly, a growing sense of energy. The violin even slips in an entirely new theme after the third variation and then goes on to the fourth as if nothing has happened. Beethoven stays steadfastly in G major until the very end, when the simple move to the dominant to introduce the finale sounds altogether extraordinary. Since this kind of contemplative music doesn’t end easily, the violin takes the situation in hand and moves directly into the pastoral theme of the rondo-finale.

This simple, genial tune is so distinctive that Beethoven sees no reason to alter even one note whenever it comes back (thus saving himself the trouble of writing it out each time—a useful shortcut when writing on deadline). The finale’s progress is straightforward, with few surprises, except perhaps for two pizzicato notes from the soloist, the only ones in the whole concerto. As in the first movement, Beethoven makes something captivating of the soloist’s trilling at the end of the cadenza, here dropping down into A-flat—the key most removed from D major—and then swinging back in a flash for the final bars.

Dmitri Shostakovich
Born September 25, 1906; Saint Petersburg (formerly Leningrad), Russia
Died August 9, 1975; Moscow, Russia

Symphony No. 5 in D Minor, Op. 47

Dmitri Shostakovich first came to the United States in March 1949. Before a crowd of 30,000 people in Madison Square Garden, he sat at a piano and played the scherzo from his Fifth Symphony. He arrived here as an official participant in the Cultural and Scientific Conference for World Peace, and he came, against his better judgment, because Stalin had telephoned him and asked him to come.

It is a disturbing and symbolic image: this great man, so shy and unassuming behind his thick glasses, being trotted out to perform his best-known symphonic music on a piano in a sports arena. This was but one of many battles Shostakovich fought in his war between the public platform and his private thoughts. A photograph taken at the time shows Shostakovich, his eyes avoiding the camera, standing uneasily between Norman Mailer and Arthur Miller.
the score. (It waited twenty-five years to be performed.) Then, after a long silence, came his official response, written in just three months. Shostakovich now issued “the creative reply of a Soviet artist to justified criticism,” the astonishing phrase that is forever linked with the work’s official title, Symphony no. 5.

Sorting fact from fiction is no mere pastime in discussing Soviet music. On such distinctions hangs our understanding of important musical impulses. Many a listener, as well as political historian, has pondered the justification for the Soviet criticism and the motivation for the reply. For the record, we can consider the composer’s own words, written at the time, although they are less than enlightening: “The theme of my Fifth Symphony is the making of a man. I saw man with all his experiences in the center of the composition, which is lyrical in form from beginning to end. In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living.”

There is, of course, some incontrovertible evidence, like the wild success of the Fifth Symphony when it was introduced on November 21, 1937, in Leningrad under the baton of Eugene Mravinsky, and the subsequent official embrace of Shostakovich, speedily returned to favor.

In the end, the music must speak for itself. In place of the “screaming,” “primitive” music that got him into trouble, Shostakovich now gives us clarity and brilliance. And, despite intermittent tensions, we have a happy ending. Like Beethoven, Tchaikovsky, and Mahler before him, Shostakovich has written a fifth symphony that sets out to triumph over adversity, with the major key supplanting the minor in the final movement. The power of this music is undeniable, although not everyone was satisfied that its deeper content was really politically correct—after hearing


<table>
<thead>
<tr>
<th>COMPOSED</th>
<th>1937</th>
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<tbody>
<tr>
<td>FIRST PERFORMANCE</td>
<td>November 21, 1937; Leningrad, Russia</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, bells, xylophone, celesta, piano, two harps, strings</td>
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<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>46 minutes</td>
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| FIRST CSO PERFORMANCES | July 17, 1941, Ravinia Festival. Nikolai Malko conducting
February 10 and 11, 1944, Orchestra Hall. Désiré Defauw conducting |
| MOST RECENT CSO PERFORMANCES | June 5, 6, 7, and 8, 2014, Orchestra Hall. Jaap van Zweden conducting
July 23, 2015, Ravinia Festival. James Conlon conducting |
| CSO RECORDINGS | 1977. André Previn conducting. Angel
2006. Myung-Whun Chung conducting. CSO Resound |
Shostakovich’s new symphony for the first time, the great novelist Boris Pasternak wrote, “He went and said everything, and no one did anything to him for it.”

Clarity of form and texture is the hallmark of the large—and not uncomplicated—first movement. From the jagged Grosse Fuge–like opening theme to the climactic, grotesque march over a relentless snare-drum rhythm, Shostakovich takes pains not to lose us in intricate lines of counterpoint or disorienting harmonies. For every page of the score that calls on the full resources of the orchestra, there are countless others on which few notes are written. The second theme, for example, is a serene, soaring violin melody of wide leaps—we are never quite certain where it will land next—over simple chords that slowly change colors as they repeat their “tum ta-ta” pattern.

The Allegretto that follows (a traditional scherzo and trio form) is as merry and good-natured as any music that came from Shostakovich’s pen. If this were the only music of his that we knew, we might not be so quick to read a note of irony into the solo violin’s teasing melody in the trio. But this is music in a singularly untroubled vein, and that is precisely what the Madison Square Garden crowd was meant to hear.

Shostakovich claimed he wrote the Largo at white heat in three days—information that is hard to digest once one hears this calm and controlled music, moving slowly over vast, wide-open spaces. The lucid, thin textures occasionally turn Spartan—a solo oboe melody against a single sustained violin note, a flute duet accompanied by a quiet harp—but every phrase carries meaning and we hang on each note.

If darkness blankets the eloquent Largo, the finale erupts with power and brilliance. A triumphant conclusion was mandatory—particularly after the troubled thoughts of the preceding slow movement. When the D minor struggles finally shift into an affirmative D major blast, it is only our hindsight—our knowledge of the undeniable sorrow and despair of Shostakovich’s last works—that suggests this happy ending is somehow forced.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
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Nikolaj Znaider  Conductor and Violin

Nikolaj Znaider performs at the highest level as both conductor and virtuoso violin soloist with the world’s most distinguished orchestras. Principal guest conductor of the Mariinsky Theatre Symphony Orchestra in Saint Petersburg since 2010, he previously was principal guest conductor of the Swedish Chamber Orchestra.

Following his triumphant return to the Tanglewood Festival with the Boston Symphony Orchestra and Juanjo Mena, the 2017–18 season sees Znaider continue his recording project of music by Mozart with the London Symphony Orchestra in the Second and Third concertos directed from the violin. He has a strong relationship with the LSO, which he conducts and appears with as soloist each season. Their recording of Mozart’s Fourth and Fifth violin concertos is set to be released on the LSO Live label in March 2018. Working at the highest level as both conductor and soloist, Znaider appears regularly with such ensembles as the Staatskapelle Dresden, Cleveland Orchestra, New York Philharmonic, and the Chicago Symphony Orchestra.

Znaider’s extensive discography includes Nielsen’s Violin Concerto with the New York Philharmonic and Alan Gilbert, Elgar’s Violin Concerto in B minor with the Staatskapelle Dresden and the late Sir Colin Davis, award-winning recordings of the concertos by Brahms and Korngold with the Vienna Philharmonic and Valery Gergiev, Beethoven’s and Mendelssohn’s violin concertos with the Israel Philharmonic and Zubin Mehta, Prokofiev’s Violin Concerto no. 2 and Glazunov’s Violin Concerto with the Bavarian Radio Symphony Orchestra and Mariss Jansons, and Mendelssohn’s Violin Concerto on DVD with the Leipzig Gewandhaus Orchestra and Riccardo Chailly. Znaider also has recorded Brahms’s complete works for violin and piano with Yefim Bronfman.

Passionate about supporting the next generation of musical talent, Znaider spent ten years as founder and artistic director of the annual Nordic Music Academy summer school and is now president of the Carl Nielsen International Violin Competition, which takes place every three years in Odense, Denmark.

Nikolaj Znaider plays the “Kreisler” Guarnerius del Gesù violin of 1741 on extended loan to him by the Royal Danish Theater through the generosity of the VELUX Foundations, the Villum Fonden, and the Knud Højgaard Foundation.

These concerts mark Nikolaj Znaider’s subscription concert conducting debut with the Chicago Symphony Orchestra.

**FIRST CSO PERFORMANCES**

November 24 and 25, 2000, Orchestra Hall. Sibelius’s Violin Concerto, Daniel Barenboim conducting

July 16, 2015, Ravinia Festival. Mozart’s Violin Concerto no. 3 (conducting from the violin) and Berlioz’s Symphonie fantastique

**MOST RECENT CSO PERFORMANCES**

May 14, 15, and 16, 2009, Orchestra Hall. Beethoven’s Violin Concerto, Osmo Vänskä 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 Neuegune Music Institute at the CSO.

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

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

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# Chicago Symphony Orchestra

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

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  *The Louis C. Sudler Chair, endowed by an anonymous benefactor*
- **Stephanie Jeong**  
  Associate Concertmaster  
  *The Cathy and Bill Osborn Chair*
- **David Taylor**
- **Yuan-Qing Yu**  
  Assistant Concertmasters*
- **So Young Bae**
- **Cornelius Chiu**
- **Alison Dalton**
- **Gina DiBello**
- **Kozue Funakoshi**
- **Russell Hershway**
- **Qing Hou**
- **Blair Milton**
- **Lei Hou**
- **Ni Mei**
- **Fox Fehling**
- **Hermine Gagné**
- **Mihaela Ionescu**
- **Melanie Kupchynsky**
- **Wendy Koons Mein**
- **Matous Michal**
- **Simon Michal**
- **Alko Noda**
- **Joyce Noh**
- **Nancy Park†**

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  *The Eloise W. Martin Chair*
- **Kenneth Olsen**  
  Assistant Principal  
  *The Adele Gidwitz Chair*
- **Karen Barsak**
- **Loren Brown**
- **Richard Hirsch**
- **Daniel Katz**
- **Katinka Klein‡**
- **Jonathan Pegis**
- **David Sanders**
- **Gary Stucka**
- **Brant Taylor**
- **Laura Ballen**
- **Principal**  
  *The David and Mary Winton Green Principal Bass Chair*
- **Daniel Armstrong**
- **Roger Cline†**
- **Joseph DiBello**
- **Michael Hovnanian**
- **Robert Kassinger**
- **Mark Kraemer**
- **Stephen Lester**
- **Bradley Opland**

## Basses
- **Alexander Hanna**  
  Principal  
  *The David and Mary Winton Green Principal Bass Chair*
- **Daniel Armstrong**
- **Roger Cline†**
- **Joseph DiBello**
- **Michael Hovnanian**
- **Robert Kassinger**
- **Mark Kraemer**
- **Stephen Lester**
- **Bradley Opland**

## Harps
- **Sarah Bullen**  
  Principal  
  *The Paul Hindemith Principal Oboe Chair, currently unoccupied*
- **Lynne Turner**

## Flutes
- **Stefán Ragnar Höskuldsson**  
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  *The Erika and Dietrich M. Gross Principal Flute Chair*
- **Richard Graef**
- **Assistant Principal**  
  *The Gilchrist Foundation Chair*
- **Lora Schaefer**
- **Scott Hostetler**

## Piccolo
- **Jennifer Gunn**

## Oboes
- **Michael Henoch**  
  Assistant Principal  
  *The Gilchrist Foundation Chair*
- **Lora Schaefer**
- **Scott Hostetler**

## English Horn
- **Scott Hostetler**

## Clarinets
- **Stephen Williamson**  
  Principal  
  *The Arnold Jacobs Principal Tuba Chair, endowed by an anonymous benefactor*
- **John Bruce Yeh**
- **Gregory Smith**
- **J. Lawrie Bloom**

## E-Flat Clarinet
- **John Bruce Yeh**

## Bass Clarinet
- **J. Lawrie Bloom**

## Bassoons
- **Keith Buncke**  
  Principal  
  *The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently unoccupied.*
- **William Bowman**
- **Assistant Principal**  
  *The Louis H. Benton Chair*
- **Dennis Michel**
- **Miles Maner**

## Contrabassoon
- **Miles Maner**

## Trumpets
- **Mark Ridenour**  
  Principal  
  *The Nancy and Larry Fuller Oboe Chair, currently unoccupied.*
- **John Hagstrom**
- **Tage Larsen**

## Trombones
- **Jay Friedman**  
  Principal  
  *The Lisa and Pwiggin Principal Trombone Chair*
- **Michael Mulcahy**
- **Charles Vernon**

## Bass Trombone
- **Charles Vernon**

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

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*Assistant concertmasters are listed by seniority.  
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44
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Members of the Civic Orchestra receive an annual stipend to help offset some of their living expenses during their training in Civic. The following donors have generously underwritten a Civic musician(s) for the 2017–18 season.

Fourteen Civic members participate in the Civic Fellowship program, a rigorous artistic and professional development curriculum that supplements their membership in the full orchestra. Major funding for this program is generously provided by The Julian Family Foundation with additional funding from Prince Charitable Trusts.

The 2017–18 Civic season is sponsored by the Elizabeth F. Cheney Foundation.

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Saturday, December 9, 3:00
Sunday, December 10, 1:00 & 4:30

**Home Alone in Concert:**
Film with Orchestra
Members of the Chicago Symphony Orchestra
Richard Kaufman conductor
Anima Young Singers of Greater Chicago
Emily Ellsworth artistic director

Thursday, December 14, 8:00
Friday, December 15, 1:30
Saturday, December 16, 8:00
Tuesday, December 19, 7:30

Rachmaninov & Tchaikovsky
Chicago Symphony Orchestra
Jaap van Zweden conductor
Denis Kozhukhin piano

WAGNER Prelude to Act I of Lohengrin
RACHMANINOV Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 5

Friday, December 15, 7:00
Saturday, December 16, 1:00 & 4:30
Friday, December 22, 7:00
Saturday, December 23, 8:00

Chicago Symphony Orchestra’s Merry, Merry Chicago!
Members of the Chicago Symphony Orchestra
Emil de Cou conductor
Ashley Brown vocalist
Chicago Children’s Choir
Josephine Lee artistic director

Wednesday, December 20, 8:00

Chicago Symphony Orchestra Brass

Thursday, December 21, 8:00
Friday, December 22, 1:30
Saturday, December 23, 8:00

Shostakovich & Beethoven Violin Concerto
Chicago Symphony Orchestra
Nikolaj Znaider conductor and violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Thursday, January 18, 8:00
Saturday, January 20, 8:00

**Bernstein West Side Story**
Chicago Symphony Orchestra
Rafael Payare conductor
Keith Buncke bassoon
BERNSTEIN Symphonic Dances from West Side Story
MOZART Bassoon Concerto
BARTÓK Concerto for Orchestra

Friday, January 19, 8:00 CSO AT THE MOVIES
Sunday, January 21, 3:00

SINGIN’ IN THE RAIN:
Film with Orchestra
Chicago Symphony Orchestra
Richard Kaufman conductor

Saturday, January 20, 10:00 & 11:45
Saturday, February 3, 10:00 & 11:45

BUNTROCK HALL
Once Upon a Symphony®: Stone Soup

Monday, January 22, 8:00

Civic Orchestra of Chicago
Rafael Payare conductor

BARTÓK Suite from The Miraculous Mandarin
MAHLER Symphony No. 1

Thursday, January 25, 8:00
Saturday, January 27, 8:00
Tuesday, January 30, 7:30

Honeck Conducts Mahler 5
Chicago Symphony Orchestra
Manfred Honeck conductor
Till Fellner piano
MOZART Piano Concerto No. 25
MAHLER Symphony No. 5

Friday, January 26, 8:00

SCP JAZZ SERIES
John Beasley’s MONK’estra
with special guests Grégoire Maret and Donaté Winslow
Melissa Aldana

Sunday, January 28, 2:00

CSO CHAMBER MUSIC SERIES
FULLERTON HALL, ART INSTITUTE OF CHICAGO

French Forms & Fragments: Oakley Quartet
Rong Van Tang violin
Kozue Funakoshi violin
Diane Mues viola
Daniel Katz cello
RAVEL String Quartet
DEBUSSY String Quartet

Sunday, January 28, 3:00

SCP ORCHESTRA SERIES

Minnesota Orchestra
Osmo Vänskä conductor
Inon Barnatan piano
SIBELIUS En Saga
TCHAIKOVSKY Piano Concerto No. 1
BEETHOVEN Symphony No. 7

FEBRUARY:

Thursday, February 1, 8:00
Friday, February 2, 1:30
Saturday, February 3, 8:00

Muti, Britten & Higdon World Premiere
Chicago Symphony Orchestra
Riccardo Muti conductor
Clémentine Margaine mezzo-soprano
Jay Friedman trombone
Michael Mulcahy trombone
Charles Vernon bass trombone
Gene Pokorny tuba

STRAVINSKY Scheerzo fantasique
HIGDON Low Brass Concerto
(PL WORLD PREMIERE, CSO CO-COMMISSION)

CHAUSSON Poème de l’amour et de la mer
BRITTEN Four Sea Interludes
from Peter Grimes

Friday, February 9, 8:00

SCP JAZZ SERIES
Amir ElSaffar’s Rivers of Sound: Not Two
Mike Reed’s Flesh & Bone

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