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At CIBC, we believe every client is one of a kind. With an experienced commercial banking team and 150 years of putting clients first, we deliver on your financial goals by developing a business partnership that’s built for you.
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RIGHT
(image: Chinese New Year Celebration, January 29, 2017)
Symphony Center Presents celebrates the Chinese New Year with a special concert on February 10, 2019.
Welcome to Symphony Center!

On January 15, the Chicago Symphony Orchestra and Zell Music Director Riccardo Muti embarked for Asia on its sixty-first international tour. This tour includes concerts in Taipei, Taiwan; Shanghai and Beijing, China; and Tokyo and Osaka, Japan. The five concerts in Tokyo include two special performances of Verdi’s Requiem, for which the Orchestra is joined by the Tokyo Opera Singers chorus and a distinguished cast of soloists. In addition to concerts, members of the Orchestra perform in schools, community centers, and hospitals with the support of the Negaunee Music Institute. Touring allows the CSO to share its incredible musicianship internationally, thereby expanding its influence and serving as an exemplary cultural ambassador for the city of Chicago.

While the CSO travels, Symphony Center Presents brings the world to Chicago, welcoming the Royal Concertgebouw Orchestra from Amsterdam and hosting the annual Chinese New Year Celebration featuring the Hubei Chime Bells National Chinese Orchestra and the China National Peking Opera Company. The SCP Jazz series continues its twenty-fifth season with the Joshua Redman Quartet and the Anat Cohen Tentet performing a new concerto by Oded Lev-Ari entitled Triple Helix, a Symphony Center Presents Jazz series co-commission with Carnegie Hall.

When the CSO returns to Chicago, it is joined by conductor Pablo Heras-Casado and pianist Simon Trpčeski for Tchaikovsky’s First Symphony and Rachmaninov’s Third Piano Concerto. The CSO at the Movies series continues with a one-night-only performance of Hitchcock’s North by Northwest, and the free All-Access Chamber Music series features CSO members performing music by Khachaturian, Glinka, and Taneyev.

In this program book, you will find an introduction to our upcoming 2019–20 season. By subscribing, you can guarantee your best options to participate in what will surely be a season to remember. We look forward to many concerts with you in 2019 and in the years ahead!
THE BEST ARRANGEMENTS AREN’T ALWAYS FINANCIAL ONES.

Northern Trust is proud to support the Chicago Symphony Orchestra. For more than 125 years, we've been meeting our clients' financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Our goal is to help you find perfect harmony.

TO LEARN MORE VISIT northerntrust.com
CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
ZELL MUSIC DIRECTOR
SYMPHONY CENTER PRESENTS
2019–20 SEASON
On January 29, the Chicago Symphony Orchestra Association announced its 2019–20 season. Zell Music Director Riccardo Muti, in his tenth season as music director, and the Chicago Symphony Orchestra will honor the 250th anniversary of the birth of Ludwig van Beethoven (1770–1827) by performing a complete cycle of his iconic symphonies. Famously described by musicologist Donald J. Grout as, “a colossus astride the two centuries,” Beethoven synthesized the tradition that preceded him and created an awesome wake that would influence all music to follow.

It will be a remarkable experience to explore each symphony through the interpretive powers of Riccardo Muti paired with the expressive capabilities of the CSO. This cycle includes their first performances together of the First, Third (Eroica), and Sixth (Pastoral) symphonies. The season culminates in a finale performance of the Ninth Symphony, a work that the Chicago Symphony Orchestra and Chorus last performed with Muti to great acclaim and worldwide attention in 2014. (You can watch this performance on YouTube. It has garnered more than 14 million views [and counting] to date!) “We should all become brothers and sisters,” says Riccardo Muti. “This is the message of Beethoven’s Ninth Symphony. . . . For two hundred and fifty years, we have tried to find the secret behind the untouchable music of this divine architect and to comprehend the enormity of his timeless philosophical, spiritual, and human message.”

This Beethoven celebration extends to performances of concertos, chamber music, and works for solo piano. The Symphony Center Presents (SCP) Piano series includes all thirty-two sonatas, featuring renowned interpreters in recitals that span the Sunday series as well as three additional evenings. A poet of the piano, Beethoven established much of his reputation on keyboard works of great originality and pathos that continue to resonate with listeners.
and merit new interpretations and re-listening. Performances feature pianists Evgeny Kissin, Igor Levit, Kirill Gerstein, and Maurizio Pollini, as well as Sir András Schiff and Rudolf Buchbinder, each of whom will perform two sonata programs. Mitsuko Uchida is also featured in a program that includes the composer’s Six Bagatelles, op. 126, and Diabelli Variations, op. 120.

Other music performed in celebration of Beethoven’s anniversary includes the Consecration of the House Overture conducted by Riccardo Muti; violin sonatas with Christian Tetzlaff and Anne-Sophie Mutter; the Violin Concerto with Leonidas Kavakos; the First and Fourth piano concertos with Paul Lewis; the Namensfeier Overture and concert aria Ah! perfido conducted by Susanna Mälkki; and piano trios with Emanuel Ax, Leonidas Kavakos, and Yo-Yo Ma.

Throughout its history, the CSO has introduced the work of contemporary composers to its audiences. This season includes world premieres of CSO-commissioned works by Mead Composer-in-Residence Missy Mazzoli, Nicholas Bacri, and Pulitzer Prize–winner Bernard Rands. The CSO also performs the U.S. premiere of Avner Dorman’s new percussion concerto, Eternal Rhythm, featuring principal percussion Cynthia Yeh. Additionally, the Orchestra performs music by a number of American composers including Florence Price, William Grant Still, John Adams, James Lee III, and Jennifer Higdon, as well as former CSO Mead Composer-in-Residence Mason Bates.
NEW ON CSO RESOUND!

CHICAGO SYMPHONY ORCHESTRA AND CHORUS

RICCARDO MUTI conducts Italian Masterworks

VERDI • PUCCINI • MASCAGNI • BOITO

A VIRTUOSIC SHOWCASE OF 19TH-CENTURY ITALIAN MUSIC
IN ALL ITS PASSION, JOY AND HEARTBREAK

Includes selections from Verdi’s Nabucco, Macbeth and I vespri siciliani, intermezzos by Puccini and Mascagni and Boito’s Prologue to Mefistofele. Recorded live in Orchestra Hall, June 2017.
Other highlights of the Chicago Symphony Orchestra’s 2019–20 season:

■ The annual Symphony Ball, on September 21, features Norwegian pianist Leif Ove Andsnes performing Grieg’s Piano Concerto as well as works by Tchaikovsky, Verdi, and Suppé.

■ Muti leads the annual free Concert for Chicago with the CSO in a return appearance at Lane Tech College Prep High School on September 24.

■ Muti conducts Wagner’s Overture to The Flying Dutchman, Schumann’s Symphony no. 3, and Brahms’s Double Concerto with associate concertmaster Stephanie Jeong and assistant principal cello Kenneth Olsen (November 7, 9, and 12).

■ Muti conducts a concert performance of Pietro Mascagni’s Cavalleria rusticana. A sensation at its 1890 premiere, the opera ushered in the verismo style. The cast includes tenor Piero Pretti in his CSO debut and mezzo-soprano Anita Rachvelishvili (February 6–8).

■ The Chicago Symphony Chorus, under the leadership of Chorus Director and Conductor Duain Wolfe, appears in four programs with the Orchestra, including Orff’s Carmina burana led by guest conductor Alain Altinoglu (May 7–9).

■ The CSO welcomes the subscription debuts of a number of acclaimed guest conductors including Kirill Karabits, Julian Rachlin, André de Ridder, and Jonathan Stockhammer.

■ Celebrated guest conductors return including Valery Gergiev, with Shostakovich’s Symphony no. 7 (Leningrad); Jaap van Zweden, in his first CSO appearances since becoming music director of the New York Philharmonic; as well as Manfred Honeck, Sir Andrew Davis, Susanna Mälkki, Herbert Blomstedt, and Bernard Labadie, among others.
Five CSO musicians appear as soloists this season including concertmaster Robert Chen, associate concertmaster Stephanie Jeong, assistant principal cello Kenneth Olsen, principal percussion Cynthia Yeh, and bass clarinet J. Lawrie Bloom.

Several soloists make their CSO subscription debuts, including violinists Ray Chen and Pekka Kuusisto; pianists Sunwook Kim, Jan Lisiecki, Bertrand Chamayou, Joseph Moog, and Beatrice Rana; sopranos Sally Matthews, Elena Sancho-Pereg, and Elena Stikhina; mezzo-soprano Jennifer Johnson Cano; countertenor Iestyn Davies; tenors Piero Pretti, Benjamin Bliss, and Daniel Johansson; baritone Elliot Madore; and bass Franz-Josef Selig.

The Wheaton College series returns for its fourth season with three performances at Edman Memorial Chapel with conductors Juanjo Mena (November 22), Hannu Lintu (February 28), and Riccardo Muti (May 1).

The CSO continues its tradition of touring with an international tour to Europe in January 2020, a February 2020 tour to Florida, and a two-concert residency at New York's Carnegie Hall in November 2019.

The CSO at the Movies presents *Harry Potter and the Goblet of Fire, Casablanca,* and *Jurassic Park.*

The MusicNOW series enters its second season under the leadership of CSO Mead Composer-in-Residence Missy Mazzoli with four concerts highlighting contemporary composers (complete details to be announced this spring).

The Negaunee Music Institute continues its free ticket and transportation reimbursement program for Chicago Public Schools to its matinee concerts and its celebration of the 100th anniversary of the CSO’s concert series for children and the Civic Orchestra of Chicago.
Symphony Center Presents (SCP) offers a range of programs highlighting the artistry of the world’s most distinguished musicians. In addition to performances of Beethoven’s thirty-two piano sonatas, the SCP Piano series features George Li in his Symphony Center debut, Denis Kozhukhin, Yuja Wang, and Daniil Trifonov. The SCP Chamber Music series includes performances by Christian Tetzlaff and pianist Lars Vogt on October 27, Anne-Sophie Mutter with pianist Lambert Orkis on January 22, and mezzo-soprano Joyce DiDonato appears with the period music ensemble Il Pomo d’Oro on May 31.

The SCP Orchestras series honors a tradition of welcoming the world’s finest orchestras to Orchestra Hall. First, the Orchestre symphonique de Montréal, led by its music director Kent Nagano with pianist Denis Matsuev performing Rachmaninov’s Rhapsody on a Theme of Paganini, comes to Chicago. This is followed by the Orchestre Métropolitain de Montréal conducted by Yannick Nézet-Séguin in arias by Mozart. Finally, the NFM Wroclaw Philharmonic Orchestra, conducted by Giancarlo Guerrero with pianist Piotr Anderszewski, performs Brahms’s First Symphony and Bartók’s Piano Concerto no. 3.

SCP also brings special one-night-only, non-subscription performances to Chicago such as the flamenco artist Farruquito, the Chicago Symphony Orchestra Brass, and Jordi Savall in a program of baroque music from the Iberian peninsula. On April 19, Renée Fleming and Evgeny Kissin give a recital presented in collaboration with Lyric Opera of Chicago. Holiday programs include performances by the Vienna Boys Choir and Chanticleer as well as the Chicago Symphony Orchestra and Chorus with the film Home Alone and Merry, Merry Chicago! Another favorite for families is sure to be Bugs Bunny at the Symphony, a screening of Looney Tunes shorts with original scores performed live by members of the CSO.

Subscriptions for the 2019–20 season are now available for renewal or purchase online at cso.org; at the Symphony Center Box Office; or by phone at 312-294-3000. Single tickets go on sale August 9.

For more information, visit cso.org, csosoundsandstories.org, or the box office to pick up a season catalog.
In collaboration with the Consulate General of Italy and the Italian Cultural Institute in Chicago, the Chicago Symphony Orchestra is proud to present special programming in remembrance of the Fosse Ardeatine massacre.

FEBRUARY 18–23
SYMPHONY CENTER, FIRST FLOOR ROTUNDA

Special exhibit on the Ardeatine massacre
Presented by the University of Rome, “Tor Vergata” Department of History, Cultural Heritage, Education and Society

WEDNESDAY, FEBRUARY 20, 6:00
ITALIAN CULTURAL INSTITUTE IN CHICAGO
500 N. MICHIGAN AVE., SUITE 1450

Book signing with Federico Rampini:
When Our History Began
Free, registration required.

THURSDAY, FEBRUARY 21, 6:15–7:15  NOTE SPECIAL TIME
ARMOUR HALL STAGE

Special preconcert lecture featuring guest speaker Federico Rampini, U.S. Bureau Chief, La Repubblica in conversation with Anthony Cardoza, Professor of History, Loyola University of Chicago

THURSDAY, FEBRUARY 21, 8:00
FRIDAY, FEBRUARY 22, 1:30
SATURDAY, FEBRUARY 23, 8:00

Muti Conducts Schuman’s Symphony No. 9 (Le fosse Ardeatine) and the Mozart Requiem
Chicago Symphony Orchestra | Riccardo Muti conductor
Benedetta Torre soprano | Sara Mingardo contralto
Saimir Pirgu tenor | Mika Kares bass
Chicago Symphony Chorus | Duain Wolfe chorus director

These concerts include the first CSO performances of American composer William Schuman’s Ninth Symphony (Le fosse Ardeatine). The first composer to win the Pulitzer Prize for Music, Schuman was inspired to write this work after a visit to one of Italy’s most significant World War II memorial sites honoring the victims of the Ardeatine caves massacre.
CAMERAS AND RECORDING DEVICES
Photography, video recording, audio recording, or the use of any kind of recording device is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

MOBILE DEVICES
Please turn off or silence all personal electronic devices before the performance begins.

LATE SEATING policy If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

FACILITIES FOR PATRONS WITH SPECIAL NEEDS
Symphony Center is accessible to all persons who have special needs. Push-button doors are located at the south end of the main entrance. Elevators and removable seats on the Main Floor, Upper Balcony, and Gallery make wheelchair access easy and accessible. Restrooms are located on the Lower Level and second, fourth, sixth, and seventh floors. A family-assist restroom is located in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 for more information.

COMPLIMENTARY COUGH LOZENGES
Walgreens generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

FIRST AID
In case of a medical emergency, please contact the nearest usher.

PROHIBITED ITEMS
Carrying loaded, concealed firearms is prohibited in Symphony Center.

BACKPACKS, OVERSIZE BAGS, AND PARCELS
The CSOA requires that oversized bags be checked at one of our many Coat Checks conveniently located throughout Symphony Center. There is no charge to check these items. The CSOA also reserves the right to search bags for security reasons.

EMERGENCY EVACUATION
The lighted red EXIT sign nearest your seat indicates the shortest route outdoors. Fire exits are located on all levels of Symphony Center and should be used only in emergencies.

LOST AND FOUND
If you have lost an item, please call our Lost and Found service, 312-294-3000, during business hours. Unclaimed items are held for two months.

THE SYMPHONY STORE
For CSO recordings, gifts, and apparel, visit Symphony Store. Open Tuesday through Saturday, 11:30 to 5:00, and before all CSO performances. Located at 67 E. Adams and online at SYMPHONYSTORE.COM

We are very grateful to The Saints—Volunteers for the Performing Arts (saintschicago.org), who assist our staff ushers in serving our patrons.

Enhance your concert experience
Join us for FREE preconcert conversations held 75 minutes prior to all CSO Main concerts (12:15 p.m. for Friday matinees).

Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit CSO.ORG/SAS.

Follow us on Facebook, Twitter, Instagram, and YouTube to learn more about the CSO and Symphony Center.

Visit concert event pages on CSO.ORG for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at CSO.ORG or at CSOSOUNDSANDSTORIES.ORG/CATEGORY(PROGRAM-BOOKS). You can enjoy learning about the music and the CSO even if you cannot attend a performance!
Enhance your concert experience
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Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit cso.org/sas.
Follow us on Facebook, Twitter, Instagram, and YouTube to learn more about the CSO and Symphony Center.
Visit concert event pages on cso.org for more information about your concerts, including artist biographies.
Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books.

FEB 16 - MAR 22
La Traviata
Sung in Italian with projected English translations

VERDI
Lyric production revival of Verdi’s La Traviata generously made possible by the Donna Van Eekeren Foundation, The Michael and Susan Avramovich Charitable Trust, Nancy and Sanford Koltun, Lauter McDougal Charitable Fund, BMO Harris Bank, and ITW.

PHOTO: ROBERT KUSEL

“Elegance...sizzle...simply gorgeous”
- CHICAGO THEATER BEAT

Lyric production revival of Verdi’s La Traviata generously made possible by the Donna Van Eekeren Foundation, The Michael and Susan Avramovich Charitable Trust, Nancy and Sanford Koltun, Lauter McDougal Charitable Fund, BMO Harris Bank, and ITW.

PHOTO: ROBERT KUSEL

R. STRAUSS
ELEKTRA
Sung in German with projected English translations
FEB 2 - 22
A 100-minute thrill ride of madness and murder

Lyric production revival of Strauss’s Elektra generously made possible by Julie and Roger Baskes, Sylvia Neil and Daniel Fischer, the Mazza Foundation, and Exelon.

PHOTO: ROBERT KUSEL
100 years ago, CSO music director Frederick Stock started the Chicago Symphony Orchestra’s concert series for children, and it continues to this day. As part of the centennial celebration, the Negaunee Music Institute is collecting stories and memories of these concerts. If you’ve ever attended a CSO School or Family concert, we would love to hear from you.

Please visit cso.org/CentennialStories to share your experience.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

“As loyal audience members and supporters of the Chicago Symphony Orchestra and Civic Orchestra of Chicago, it was important for our estate plans to support music education and engagement with communities in our great city.”

— Dr. Leo and Catherine Miserendino

Join the Theodore Thomas Society

Named in honor of the founding music director of the Chicago Symphony Orchestra, the Theodore Thomas Society recognizes those who make financial plans to benefit the CSO in the future.

Contact Karen Bullen at 312-294-3192 or visit cso.org/PlannedGiving for more information.
2018 Chicago Youth in Music Festival

The Chicago Youth in Music Festival (CYMF) is an annual celebration of young musicians from across the city and suburbs. Presented in partnership with Greater Chicago’s leading community music schools and youth orchestras, the 2019 CYMF will take place throughout the month of February and early March. This year the festival features activities that will strengthen community connections to the CSO and the Civic Orchestra and support and inspire young musicians who are passionate about classical music.

CPS High School String Convening with Civic Orchestra
String orchestras from five Chicago Public Schools partner high schools will come together at Symphony Center to perform in Orchestra Hall, receive coaching and feedback, and join forces for a combined orchestra with members of the Civic Orchestra of Chicago. CPS high school orchestra directors will also have the opportunity to share with one another, and they will participate in a professional development session with the CPS Department of Arts.

Participating ensembles are Amundsen High School Advanced Orchestra, Kenwood Academy High School Orchestra, Lane Tech Honors Sinfonietta, Mather High School Orchestra, and Senn High School Orchestra.

CSO Percussion Scholars Performance for CPS
Open to CPS students grades 4–8, this performance will feature the outstanding playing of the CSO’s Percussion Scholars. Since 1995, the Percussion Scholarship Program (PSP) has offered intensive, weekly percussion instruction on a full-scholarship basis to Chicago youth in grades 3–12. Students are selected for the program through a competitive application process that includes a provisional period followed by an invitation to participate through eighth grade. Select students are invited to continue through high school. PSP boasts a roster of alumni who have gone on to some of the nation’s finest colleges, universities, and conservatories, later assuming notable careers within and outside the music field.

Community Youth Orchestra Convening with Civic Orchestra
Young musicians from The People’s Music School, Chicago Metamorphosis Orchestra, and Sistema Ravinia will gather at Symphony Center to participate in sectionals and a side-by-side rehearsal with members of the Civic Orchestra of Chicago under the direction of Allen Tinkham.

Crain-Maling Foundation CSO Young Artists Competition Finals
Since 1919, the Chicago Symphony Orchestra Youth Auditions have featured the most talented young soloists from across Illinois. Now known as the Crain-Maling CSO Young Artists Competition, this newly reimagined concerto competition will identify one outstanding young performer to be featured in a CSO School Concert during the 2019–20 season. A preliminary round for woodwind, brass, percussion, and harp applicants will take place on Saturday, February 2, 2019. Four finalists will compete onstage in Orchestra Hall, accompanied by the Civic Orchestra of Chicago conducted by Andrew Grams. This competition is generously funded by the Crain-Maling Foundation.

The live final round will take place on Saturday, February 23, at 2 p.m. Reserve your free tickets at cso.org or call Patron Services at 312-294-3000.

CSO and Symphony Chorus Master Classes
Throughout February and March, several advanced high school musicians studying at local music organizations will have the opportunity to
participate in thirteen instrumental and four vocal master classes led by members of the Chicago Symphony Orchestra and Chorus. These events will take place in spaces throughout Symphony Center, and are open for other young musicians and their families to attend and observe.

Partner organizations include Chicago Youth Symphony Orchestras, Elgin Youth Symphony Orchestra, Merit School of Music, Midwest Young Artists, and Music Institute of Chicago.

CYMF is presented by the Negaunee Music Institute at the CSO. Participation in the festival and all related events are offered free of charge and target diverse audiences. Learn more at cso.org/cymf.
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 124th year in the 2018–19 season. GMs provide elevated enthusiasm and support for the CSOA's artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

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

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

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

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

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 about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericannetwork@cso.org or call 312-294-3045.

**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.
PARTNER WITH ARTISTIC EXCELLENCE

Advertise with the Chicago Symphony Orchestra

Reach the culturally-minded, educated, and established patrons of the Chicago Symphony Orchestra by advertising in the program book. Each copy is hand delivered to every ticket holder, ensuring that your business’s message reaches this desirable audience.

Available in print and online, you’ll be sure to make a lasting impression with this captive audience in the program books—an integral part in the concert experience.

To learn more about advertising in the Chicago Symphony Orchestra program books, contact Bryan Dowling at bryan@media8midwest.com or 708-434-5869.
The ninth annual *Fall in Love with Music* event took place on Friday, October 19, 2018. This is a unique fundraising event presented each year by the League of the Chicago Symphony Orchestra Association. This year, *Fall in Love with Music* took place at the University Club of Chicago and featured an intimate discussion with conductor Marin Alsop, the first female music director of a major American orchestra; and the award-winning composer Bruno Mantovani, whose CSO-commissioned *Threnos* received its world premiere with Alsop and the CSO in concerts on October 18–20.

At the event, CSO musicians Max Raimi and Danny Lai performed original viola duets composed by Raimi. In addition, the world-renowned concert pianist Daniil Trifonov joined the attendees for dinner. In past years, *Fall in Love with Music* has been a luncheon event, but this year the evening began at 4:30 p.m. with a cocktail hour preceding the discussion and performance, followed by a plated, three-course dinner. Over $56,000 was raised, and a wonderful time was had by all!
Presented by the League of the Chicago Symphony Orchestra Association

**DISCUSSION**
Marin Alsop Conductor
Bruno Mantovani Composer

**PERFORMANCE**
Members of the CSO viola section
Max Raimi
Danny Lai

**SPECIAL GUEST**
Daniil Trifonov Piano

**LEAGUE EVENT COCHAIRS**
Carol Brok
Eileen Conaghan

**LEAGUE PRESIDENT**
Mimi Duginger

**LEAGUE VICE PRESIDENT, FUNDRAISING**
Cheryl Istvan

Clockwise from top
Composer Bruno Mantovani; CSOA vice president for artistic planning, The Richard and Mary L. Gray Chair, Cristina Rocca; and conductor Marin Alsop
CSOA director of community stewardship/African American network Sheila Jones, and League members Kathy Solaro and Betsy Beckmann
Governing member Jim Konen, League member Judy Konen, and League president Mimi Duginger
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.

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Bank of America is proud to continue its long-standing support of the Chicago Symphony Orchestra. Our partnership not only delivers artistic quality but also helps to create meaningful connections with a diverse audience base in Chicago and around the world.

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TERRY J. TRUAX, MANAGING PARTNER
Jenner & Block LLP

Jenner & Block is proud to share the CSO's passion for creativity, innovation and the pursuit of excellence. As a longtime CSO supporter, the firm looks forward to continuing to participate in the symphony's rich tradition of musical excitement and unfolding artistry in Chicago and the many communities it touches in the United States and around the world.

GLOBAL SPONSOR OF THE CSO

DAVID R. CASPER, U.S. CEO
BMO Financial Group

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

RICHARD C. GODFREY, PARTNER
Kirkland & Ellis

Kirkland & Ellis is proud to continue its long-standing support of the CSO and applauds the Orchestra's commitment to the community. We extend our sincere wishes for another successful season to this timeless Chicago institution.

LARRY RICHMAN, PRESIDENT & CEO
CIBC

CIBC is proud to support the Chicago Symphony Orchestra as part of our commitment to celebrating arts and culture in our communities. As a 150-year-old bank with U.S. headquarters in Chicago, we are focused on building trusting and enduring relationships with our clients. We put you at the center of all we do, including supporting our communities in ways that matter to all of us. We are honored to be a part of the CSO’s mission to bring artistic excellence to Chicago and beyond. We hope you enjoy the performance.
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Director of Programming, Symphony Center Presents

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Orchestra Series

ROYAL CONCERTGEBOUW ORCHESTRA
Daniel Harding Conductor

BRAHMS

Symphony No. 4 in E Minor, Op. 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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STRAUSS

Ein Heldenleben, Op. 40

Symphony Center Presents is grateful to WFMT 98.7 FM for its generous support as media sponsor of the Orchestra series.
Brahms’s good housekeeping has denied us an unfinished fifth symphony to set beside Mahler’s Tenth and Bruckner’s Ninth—two magnificent symphonies left incomplete at their composers’ deaths. We know that Brahms was working on a fifth symphony as early as 1890, during a trip to Italy; apparently he soon gave up on it. During the last years of his life, Brahms conscientiously destroyed or recycled any musical scraps cluttering his desk. He admitted using the opening of his fifth symphony in the string quintet, op. 111, the work he intended to be his last. (“It is high time to stop,” he wrote to his publisher in the note that accompanied the score.) Although he went on to write a handful of great chamber works, he didn’t return to orchestral music and destroyed all remaining evidence of a fifth symphony.

Brahms’s Fourth Symphony is his final statement in a form he had completely mastered, although for a very long time he was paralyzed by the nine examples of Beethoven. Even Beethoven chose not to go beyond his own ninth, although he toyed with a new symphony two years before his death. It’s difficult to imagine what Beethoven or Brahms might have done next, since their last symphonies seem to sum up all either knew of orchestral writing. The difference is that Beethoven’s choral symphony opened up a vast new world for the rest of the nineteenth century to explore, while Brahms reached something of a dead end. But what a glorious end it is. Brahms was never one to forge new paths—like Bach and Handel, he added little to the historical development of music—and yet he always seemed to prove that there was more to be said in the language at hand.

Brahms’s Fourth Symphony begins almost in mid-thought, with urgent, sighing violins coming out of nowhere; it often disorients first-time listeners. (Brahms meant it to: he originally wrote two preparatory bars of wind chords and later crossed them out, letting the theme catch us by surprise.) The violins skip across the scale by thirds—falling thirds and their mirror image, rising sixths—a shorthand way of telling us that the interval of a third pervades the harmonic language of the entire symphony. (It also determines key relationships: the third
movement, for example, is in C major, a third below the symphony’s E minor key.)

Brahms has a wonderful time playing with the conventions of sonata form in the first movement. He seems to make the classical repeat of the exposition, but, only eight measures in, alters one chord and immediately plunges into the new harmonic fields of the development section. Listen for the great point of recognition—at ppp, the quietest moment in the symphony—with which Brahms marks the recapitulation. For twelve measures, the music falters like an awkward conversation, the winds suggesting the first theme, the violins not seeming to understand. Suddenly they catch on and, picking up the theme where the winds left off, sweep into a full recapitulation capped by a powerful coda.

In the Andante moderato, Brahms takes the little horn call of the first measure and tosses it throughout the orchestra, subtly altering its color, rhythm, and character as he proceeds. A forceful fanfare in the winds introduces a juicy new cello theme. (It turns out to be nothing more than the fanfare played slowly.) Near the end, shadows cross the music. The horns boldly play their theme again, but the accompaniment suggests that darkness has descended for good.

The lightning flash of the Allegro giocoso proves otherwise. This is music of enormous energy, lightened by an unabashed comic streak—unexpected from Brahms, normally the most sober of composers. Here he indulges in the repeated tinklings of the triangle, and he later boasted that “three kettledrums, triangle, and piccolo will, of course, make something of a show.” Midway through, when the first theme’s thundering left foot is answered by the puny voice of the high winds, the effect is as funny as anything in Haydn.

Throughout his life, Brahms collected old scores and manuscripts—the autograph of Mozart’s great G minor symphony was a prized possession—studying their pages to see what history might teach him. More than once he spoke of wanting to write a set of variations on a theme he remembered from a cantata by Bach. But no one before Brahms had seriously thought of writing a strict passacaglia—a continuous set of variations over a repeated bass line—to wrap up a symphony. (Beethoven used a theme and variations in the finale of his Eroica Symphony [1803] and Brahms himself wrote a passacaglia to conclude the Variations on a Theme by Haydn.)

The finale to Brahms’s Fourth Symphony isn’t a musty, academic exercise, but a brilliant summation of all Brahms knew about symphonic writing set over thirty-two repetitions of the same eight notes. Trombones make their entrance in the symphony to announce the theme, loosely borrowed from Bach’s Cantata no. 150, Nach dir, Herr, verlanget mich (I long for you, O Lord) [the cantata is no longer thought to be by Bach]. To bring the ancient passacaglia form into the nineteenth century, Brahms superimposes over his variations the general outline of sonata form, with an unmistakable moment of recapitulation midway through. A look at the finale in its entirety reveals the sturdy four-movement structure of the classical symphony: Brahms begins with eight bold and forceful variations, followed by four slow variations of yearning and quiet eloquence, an increasingly hectic dancelike sequence, and an urgent and dramatic final group that provides a triumphant conclusion.

One can follow Brahms’s eight-note theme from the shining summit of the flute line, where it first appears over rich trombone harmonies, to the depths of the double bass, where it descends as early as the fourth variation, supporting a luscious new violin melody. Even in the twelfth variation, where the theme steps aside so the focus is on the poignant, solemn song of the flute, the spirit of those eight notes is still with us. And as Arnold Schoenberg loved to point out, the skeleton of the main theme from the first movement also appears in the penultimate variation, like the ghostly statue in Mozart’s Don Giovanni. The finale is as magnificent and as satisfying as any movement in symphonic music; it’s easy to assume that, having written this, Brahms had nothing left to say. We’ll never know whether that was so, or, in the end, he simply ran out of time.
In 1898, after lending music of lasting brilliance to heroes taken from the pages of Shakespeare, Nietzsche, and Cervantes, and to two great legendary characters—Don Juan and Till Eulenspiegel—Richard Strauss could think of no other subject more suitable than himself. At the top of his last great tone poem he wrote “Ein Heldenleben” (a hero’s life, or a heroic life), leaving little doubt of the title character’s identity. As Strauss told Romain Rolland, “I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander.” The mention of Napoleon was no coincidence, for Ein Heldenleben was Strauss’s response to the Eroica, Beethoven’s Napoleon-inspired symphony—“admittedly without a funeral march, but yet in E-flat, with lots of horns, which are always a yardstick of heroism.”

Those who knew Strauss thought him an unlikely hero. There was nothing about him—apart from his own dazzling music—to compare with the bold and fearless character who throws open the first page of this score and then holds our attention for one enormous paragraph of music—the 116 measures of non-stop orchestral exhibitionism that Strauss labels The Hero. The moment of silence that follows is broken by the squabbling of the woodwinds, introducing The Hero’s Adversaries. This is Strauss’s depiction of his critics, and it is rendered with such hatred (Strauss requests “snarling” oboes and “hissing” cymbals) that we would think he had never received a good review in his life. (In fact, aside from his first opera Guntram, Strauss probably had read more glowing reviews of his music than any major composer of the day.)

Next we meet Strauss’s wife, Pauline Strauss de Ahna, an accomplished soprano who sings here with the voice of a solo violin. Richard had met Pauline de Ahna in the summer of 1887, when his uncle suggested he give lessons to the neighbors’ daughter, a young woman with a generous voice and a boisterous temperament. She needed coaching and discipline; she found romance instead. Pauline was a complex woman—wildly impetuous and often fractious and stubborn—but Richard quickly realized he couldn’t live without her. She gave him advice...
and encouragement, and she was the only critic who mattered to him. “She is the spice that keeps me going,” the composer later told their children. As Strauss admitted, Pauline was a “very complicated” subject to portray, “different each minute from what she was a minute earlier.” The Hero’s Companion, as Strauss calls this mercurial section, is a full-length portrait, and it is not always complimentary. Certainly Pauline noticed that her husband painted himself in a warm, flattering light, while “her” violin solo is marked, at various points: “flippant,” “angry,” and “nagging.” But no one who knew Pauline ever took issue with Richard’s appraisal, though many wondered why she put up with such treatment. (Years later, when she was portrayed in an even less complimentary way in the opera Intermezzo, she told the soprano Lotte Lehmann, who sang her role, “I don’t give a damn.”) Nevertheless, theirs was a great love match, and sumptuous love music soon overpowers her voice and encompasses the entire orchestra.

The hero’s adversaries again raise their sharp voices, and he prepares to attack. The Battle Scene is noisy and thrillingly chaotic for a very long stretch, and for many years, this was one of the most notoriously difficult passages in all music; the technical advances of the ensuing decades have scarcely softened its impact. Gradually the hero is strengthened by thoughts of love and he rises above his adversaries. A broad ascent to victory is marked by the return of the opening theme, now at full cry, and the Eroica horns Strauss promised. (The way they dart around the big tune is particularly bold.) At the climax, the horns let loose with the great, vaulting signature tune from Don Juan, prompting the appearance of other themes from Don Juan and Also sprach Zarathustra before the music gradually fades.

In a quiet daydream (a gently swaying barcarole), Strauss recalls music from all his previous tone poems as well as many of his songs, and even (or perhaps most pointedly) the failed Guntram. These are The Hero’s Works of Peace. (“Of course I haven’t taken part in any battles,” Strauss wrote to his publisher years later, “but the only way I could express works of peace was through themes of my own.”) The critics reappear briefly; Strauss rises up against them in one last tirade. The final section is labeled The Hero’s Escape from the World and Fulfillment. The music now slips into a simple pastorale, with an english horn calling out over a quiet drum tap. The violins repeatedly hint at a new theme, which finally rises from total silence—a melody so noble and disarming that we do not recognize it as the same sequence of notes first uttered rather ineloquently by Pauline. It’s one of Strauss’s greatest themes, all the more moving for coming so near the end, like a grand benediction. There is one last, disruptive assault from the critics, and then the loving voice of Pauline, obviously quite undone by some of her husband’s most sublime music.

Ein Heldenleben wasn’t the last of Strauss’s family portraits. Five years later, with the Domestic Symphony, he became the twentieth century’s first great realist painter, depicting life at home with Pauline—bathing the baby, making love, quarrelling—with surgical precision and in painstaking detail. (Strauss boasted that he had reached the point where he could differentiate musically between a knife and a fork.) And with the operatic comedy Intermezzo, even Strauss wondered if he

ABOVE
Richard Strauss, his son Franz, and his wife Pauline
had gone too far, blurring the line between public and private in ways that made audiences uncomfortable and angered his own family.

Today, of course, it’s easier to view *Ein Heldenleben* as an innocent orchestral fantasy—simply to enjoy its abundant musical pleasures. Strauss’s hero and his companion are still vividly real, but they aren’t real-life people to us. As the art historian Ernst Gombrich wrote, “The consummate artist conjures up the image of a human being that will live on in the richness of its emotional texture when the sitter and his vanities have long been forgotten.” Both Richard and Pauline Strauss have now been dead for more than half a century. Among the dozens of Strausses in the Munich phone book, there was, until his death in 2007, still a Richard—the composer’s grandson, born twenty-eight years after *Heldenleben* premiered. Another grandson, Christian, still lives down the road from the Strauss family house in Garmisch, and he is the only person who could conceivably care how his family is portrayed in *Heldenleben*. For the rest of us, this music holds the same fascination as any great portrait—for a few moments we feel we actually know these people, we enjoy the thrill of peering into another time and place, and then we return to our own lives.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
**Royal Concertgebouw Orchestra Amsterdam**

The Royal Concertgebouw Orchestra possesses an international reputation as one of the best orchestras in the world. Time and time again, critics have lauded its velvety string section, golden brass sound, distinctly personal woodwind timbre, and percussion. While the exceptional acoustics of the Concertgebouw play an important role in this regard, no other ensemble sounds like the Royal Concertgebouw Orchestra in its home hall. Equally important is the quality of the musicians themselves and the influence exerted on the orchestra by its chief conductors, of which there have been only seven since the orchestra was founded in 1888: Willem Kes (chief conductor from 1888 to 1895), Willem Mengelberg (1895–1945), Eduard van Beinum (1945–1959), Bernard Haitink (1961–1988), Riccardo Chailly (1988–2004), Mariss Jansons (2004–2015), and Daniele Gatti (2016–2018).

Leading composers such as Gustav Mahler, Richard Strauss, and Igor Stravinsky conducted the orchestra on more than one occasion, and the ensemble still regularly collaborates with contemporary composers, including John Adams, George Benjamin, Tan Dun, and Thomas Adès.

The Royal Concertgebouw Orchestra is made up of 120 players that hail from over twenty countries. Despite its size, the group functions more like a chamber orchestra in terms of the sensitivity with which its members listen to and work in tandem with one another. This achievement requires both a high individual caliber of excellence and a great sense of mutual trust and confidence.

In addition to some ninety concerts performed at the Concertgebouw in Amsterdam, the Royal Concertgebouw Orchestra gives forty concerts at leading concert halls throughout the world each year. Thanks to regular radio and television broadcasts, its exposure is increased even further. The orchestra has created over 1,100 LP, CD, and DVD recordings to date, many of which have won international distinctions. Since 2004, the Concertgebouw Orchestra has boasted its own in-house label, RCO Live. The RCO Academy successfully trains talented young musicians, and in November 2018, the orchestra launched RCO Young, a youth orchestra that supports musicians from all over Europe. In celebration of its 125th anniversary in 2013, the orchestra undertook a world tour, visiting six continents in a single year. Between 2016 and 2018, the RCO visited all twenty-eight member states of the European Union on its RCO Meets Europe tour, which included performances of one work together with a local youth orchestra in each country (Side by Side).
Daniel Harding  Conductor

Daniel Harding made his professional conducting debut in 1994 with the City of Birmingham Symphony Orchestra, and served as assistant to Sir Simon Rattle during that same season. The following season, he was Claudio Abbado’s assistant at the Berlin Philharmonic Orchestra. Harding currently is music director of the Orchestre de Paris (since 2016) and the Swedish Radio Symphony Orchestra (since 2007); artistic director of Karuizawa Ohga Hall in Japan; and conductor laureate of the Mahler Chamber Orchestra. He makes regular guest appearances with the Vienna and Berlin philharmonics, Staatskapelle Dresden, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Bavarian Radio Symphony Orchestra. Harding has led opera productions at La Scala in Milan, the Festival d’Aix-en-Provence, the Royal Opera House in London, and the Vienna State and Bavarian State operas. He also was named a Chevalier of the French Order of Arts and Letters. Since his first performance with the RCO in January 2004, which featured works by Britten, Adès, and Lutosławski, Harding has returned to conduct the orchestra a number of times, both in Amsterdam and on various tours. In March 2016, he led the orchestra in works by Bach and Brahms’s Third Symphony.
Royal Concertgebouw Orchestra Amsterdam

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The Chieftains
with Paddy Moloney
and special guests

Piano: March 3
Behzod Abduraimov
Works by Liszt & Prokofiev

CSO: March 7–10
Beethoven Emperor Concerto & Dvořák Symphony No. 7
David Afkham conductor
Nicholas Angelich piano

Jazz: March 8
Paquito D’Rivera Quintet
Pedrito Martinez & Alfredo Rodríguez duo

CSO: March 14–16
Muti Conducts Beethoven & Wagner
Riccardo Muti conductor
Jennifer Gunn piccolo

Jazz: March 15
The Bad Plus featuring Kurt Rosenwinkel

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