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25 Program
Information about the program and the performers for this concert

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Celebrating Yo-Yo Ma’s Tenure as Judson and Joyce Green Creative Consultant

Our Donors and Volunteers
Recognition of our generous donors and volunteers

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Our Donors and Volunteers, continued

Right
Taken April 7, 2011, this photo depicts the orchestral, choral, and operatic forces required for performance of Verdi’s Otello. The cast included soprano Krassimira Stoyanova and bass-baritone Eric Owens, who return to Orchestra Hall to perform the roles of Aida and the King in performances of Verdi’s Aida, June 21, 23, and 25, 2019.

Photo by Todd Rosenberg
The 2018–19 season draws to a close with concerts that exemplify the artistry and vitality of the Chicago Symphony Orchestra Association.

Zell Music Director Riccardo Muti concludes the season with two weeks of subscription concerts. The first program includes the CSO’s Jennifer Gunn performing two piccolo concertos, one by Vivaldi and the other by Ken Benshoof, and Charles Vernon premieres a newly commissioned bass trombone concerto by James Stephenson. The program concludes with Gershwin’s *An American in Paris*. Next, Muti closes the season with three highly anticipated performances of Verdi’s *Aida* with the Chicago Symphony Orchestra and Chorus and distinguished soloists, including Krassimira Stoyanova in the title role, Francesco Meli as Radamès, and Anita Rachvelishvili as Amneris.

The Joffrey Ballet joins the Chicago Symphony Orchestra in late May for performances of two choreographed works set to the music of Stravinsky. Conducted by Matthias Pintscher, the program also includes works by Rossini and Ravel. In June, Australian conductor Simone Young makes her CSO debut with works of Liszt and Wagner as well as Schoenberg’s lush orchestration of Brahms’s Piano Quartet no. 1. Finally, Emil de Cou leads the Orchestra and women of the Chicago Symphony Chorus in *Harry Potter and the Prisoner of Azkaban* in concert.

In addition, the CSOA presents the thirtieth annual Corporate Night on June 3 with Grammy and Academy Award–winning artist Common and members of the CSO. On June 5, the Civic Orchestra of Chicago joins forces with singers from the Lyric Opera of Chicago’s Ryan Opera Center for scenes conducted by Michael Christie. CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma performs J.S. Bach’s complete cello suites at Jay Pritzker Pavilion in Millennium Park on June 20, and participates in the city-wide “Day of Action,” which focuses on the theme of culture as a means for creating peace, on June 21, and the Negaunee Music Institute’s annual Concert for Peace on June 22.

The twenty-fifth anniversary season of the Symphony Center Presents Jazz series closes with a double-bill performance by Hammond B-3 organist Dr. Lonnie Smith and the Jon Faddis Quartet with special guests, while Rudolf Buchbinder concludes the SCP Piano series with sonatas by Haydn, Beethoven, and Schubert. In addition, there are opportunities to hear members of the CSO in chamber music performances at the Art Institute of Chicago on June 2 and June 16.

Thank you to all our subscribers, donors, volunteers, and sponsors for your generous support throughout the 2018–19 season. We look forward to seeing you at Ravinia this summer and back at Symphony Center in September!

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association

PHOTOS BY TODD ROSENBERG
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Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.
PHILLIP HUSCHER
Your personal history with Aida goes back to your childhood, perhaps even before your first memories!

RICCARDO MUTI
I lived in Molfetta, twenty-five kilometers north of Bari. My father, who was a medical doctor, had a fantastic tenor voice, and he loved opera very much. In Bari there is a theater called Teatro Petruzzelli. My father wanted to hear Aida there, but they didn’t know where to leave their little boy—I was three years old—so they asked the driver to hold the little boy during the performance. The driver was sitting in the last row of the theater, and I was in his arms. Apparently, for the entire opera, I never cried or gave signs of being uncomfortable. So that was the first time I heard Aida, but I don’t remember what kind of performance it was!

PH
You conducted Aida for the first time at the Vienna Staatsoper in 1973—some thirty years later—and you made a historic recording in 1974. You returned to Aida in Salzburg in the summer of 2017, and now you lead it in Chicago. Over these many decades, has your understanding of Aida changed in any significant way?

RM
When I conducted Aida in 1973, it was at the beginning of my career, and my Verdi was much more matter-of-fact. Then I did many other operas of Verdi—not only early Verdi—Nabucco, Atilla, Macbeth, I due Foscari, Simon Boccanegra—but late Verdi—Don Carlos, Otello, Falstaff. Returning to Aida after conducting so many Verdi operas, you approach it in a different way. You know more about the process throughout Verdi’s entire life as a composer, and you realize that what is in Aida—the structure, the harmonies, the dramatic concept—is already there in the first operas. In the recent performances of Aida in Salzburg, I paid more attention to the fact that Aida is not just an opera of triumph. It is one of Verdi’s most refined scores. Most of the time it’s chamber music: many times there is just one person on stage—Aida alone, Radamès alone—or two, Aida and Amneris—or three. It is a very intimate opera.
The instrumentation is very sophisticated, very delicate, and most of the time the dialogue between the singers should be intimate—not like you are a big square telling everybody your personal problems. But it is generally played in a heavy way, because when people think of Aida, they think of the Arena di Verona, with elephants and lions in cages. And Amonasro, the father of Aida, comes out dressed like Tarzan, as a sort of slave, when in fact the Ethiopians were a cultivated people. There are some clichés in this opera that are very difficult to eliminate.

PH
Isn’t this a problem for stage directors today?

RM
I did Aida in Salzburg with Shirin Neshat, a great and very famous lady. She was born in Iran—she has since left—and she did a lot to help the situation of women in Iran. So I thought of her for this opera, considering the situation of Aida before Amneris—Amneris the daughter of the pharaoh and Aida the slave—even if she’s the daughter of the king of Ethiopia, she’s treated like many women today are treated in that world. In this respect, the relationship between Aida and Amneris becomes an actual problem of today.

PH
What will the Chicago Symphony Orchestra bring to Aida?

RM
I consider the Chicago Symphony today one of the best, if not the best, Verdi orchestra. We have done a lot of Verdi together—Macbeth, Otello, Falstaff, the Requiem—so the orchestra has approached this composer without bad traditions—the bad habits that affect even many of the important orchestras in important theaters. Of course, this is a war that has been going on since I started to conduct, and it will continue until the end of my life.

PH
Of all the opera composers you have performed in your career, which now spans more than fifty years, why is it that Verdi speaks to you the most profoundly?

RM
Because he speaks to us—about us. Like Mozart. I always stress the relationship between Verdi and Mozart. They speak about our defects, our love, our jealousy—all the human aspects. I have repeated many times the words spoken by Gabriele d’Annunzio, the great Italian poet, when Verdi died: “Diede una voce alle speranze e ai luti. Pianse ed amò per tutti.”—“He gave a voice to all our hopes and sorrows. He cried and he loved for all of us.” This is Verdi.
A FOND FAREWELL TO
Erina Yashima, Sir Georg Solti Conducting Apprentice 2016–2019

In September 2015, a jury headed by Riccardo Muti unanimously chose Erina Yashima as the CSO’s third Sir Georg Solti Conducting Apprentice. For her apprenticeship, which began officially in February 2016, Yashima spent at least ten weeks each season studying with and assisting Muti during his Chicago residencies in addition to guest conducting the Civic Orchestra of Chicago and various community engagement programs of the Negaunee Music Institute. She also worked with CSO musicians, guest artists, and conductors. Her ability to adapt and excel at myriad musical landscapes quickly made Yashima an invaluable asset to the CSO family throughout her tenure.

While initially a two-year position, in April 2018, Muti announced the extension of Yashima’s position for another season. In April 2019, the Philadelphia Orchestra announced her appointment as its new assistant conductor. In addition to many engagements as conductor in Chicago and her native Germany, Yashima participated in the Italian Opera Academy with Muti in Ravenna, Italy, in 2015. She made her Italian opera debut in February 2017, conducting Rossini’s La Cenerentola with the Luigi Cherubini Youth Orchestra in Lucca and Ravenna and again in Piacenza in 2018. In February 2019, she led the orchestra in a production of Mozart’s The Marriage of Figaro in Novara and Ravenna. She has also conducted at the Salzburg Festival and in Venezuela with El Sistema, among other notable venues and ensembles.

Riccardo Muti and the Chicago Symphony Orchestra Association are grateful for her service and wish Erina Yashima well in her ongoing artistic endeavors.

A note from Erina Yashima

Words cannot express my gratitude for what the years in Chicago with the CSO family have meant to me. I can say with certainty that meeting Maestro Muti and winning the Solti Apprenticeship have made the biggest impact in my career, and I will always look on this as a crucial moment in my life. There is so much I have learned from Maestro Muti and the CSO, and also by taking part in the great community-outreach projects of the Negaunee Music Institute and by working with the Civic Orchestra—an orchestra that will always remain close to my heart. I will miss everyone tremendously, and am very glad that I will come back to Chicago to conduct the CSO Family and School Concerts in November next season!

“Ms. Yashima has demonstrated great commitment to her role as our Solti Conducting Apprentice and an excellent level of artistry that she shares with our young musicians of the Civic Orchestra. I have respect and appreciation for her artistic qualities that she has demonstrated in Chicago and Europe. I wish her much success in her career.”

—RICCARDO MUTI

The Sir Georg Solti Conducting Apprentice program is named for the CSO’s music director (1969–91), and honors his commitment to working with young musicians. Established in 2009, the apprenticeship is a program of the CSO’s Negaunee Music Institute.

PHOTOS BY TODD ROSENBERG

JUNE 2019
June 13–15, Jennifer Gunn performs Ken Benshoof’s Concerto in Three Movements for Piccolo with the Chicago Symphony Orchestra and Riccardo Muti.

You perform eighteenth- and twenty-first-century concertos on this program. How do you make the switch stylistically or technically?

The two styles are so different that it is easy to switch gears between them—almost natural in a way. Vivaldi concertos for most, if not all, instruments can be quite athletic in nature. What I mean by this is that there are a lot of notes! The Benshoof is a modern concerto, only written a few years ago, and although it also has its fair share of notes, it is very lyrical in nature. Both pieces are a joy to play and showcase different personalities of the piccolo.

When did you first hear the music of composer Ken Benshoof?

I was introduced to Ken Benshoof’s music through his piccolo sonata called Spindrift, and I fell in love with the piece. Fast forward many years: I was asked by the National Flute Association to premiere his concerto.

Describe the experience of working with the composer and bringing the piece to life.

It was just wonderful working through all the corners of the piece and smoothing things out—I just felt like he wrote it for me. It was something I could sing through. It’s very audience-friendly, it’s fun for me to play, and I’m really excited to bring his music to the Chicago Symphony. To play it with Maestro Muti is a dream come true.

What should the audience particularly listen for in either of these concertos?

I think when most people hear the word “piccolo,” they immediately start thinking of fireworks, the Fourth of July, and the Stars and Stripes Forever March by Sousa. Well, I hope after hearing these two concertos, they will come away thinking that this little instrument has a much bigger personality than that! The two concertos that I will play are quite different: they were written hundreds of years apart. While both are delicately orchestrated, the Vivaldi is a real solo effort for the piccolo player, and the Benshoof will be a team effort with the piccolo player out in front leading the way. I think both concertos will demonstrate the beautiful sound and technical ability of the instrument!

How were you introduced to the music of James Stephenson?

Jim, a trumpet player himself, is a prolific composer of pieces for brass. I’ve played his piece for bass trombone and trombone choir, The Road Not Taken, on recitals many times. He has a good knowledge of the instrument. I’ve played and heard his music for orchestra and band, and it’s really exciting to listen to and to play. His orchestrations are fantastic, and in this new concerto, it makes it go over the top!

Describe the experience of working with the composer and bringing this piece to life.

Jim lives in Lake Forest, Illinois, so we had regular contact. He was very responsive to my feedback. I shared my idea of what the bass trombone should be like, sound-wise—range, tessitura, how long you play in a certain register, where rests were needed, etc. I also told him that I want something that sounds great, that’s beautiful to listen to; it’s all about the quality of sound, legato, legatissimo, singing and playing smoothly. I just wanted this to be the greatest piece that has ever been written for the trombone, or especially the bass trombone—one that will stand the test of time over the years and be a piece that every bass-trombone player should play. So, you can see, I had some big demands, but I think he’s done it, and I’m really happy about it.

What should the audience listen for in this concerto?

There are some unbelievably exciting moments and beautiful, soft, sensual music in the concerto. The orchestration that he has provided for the orchestra, the Chicago Symphony, will just blow this apart. And with Riccardo Muti, it just doesn’t get any better than that. It’s the luckiest thing that’s ever really happened to me—actually being able to put out there the best that I can play, with the greatest orchestra in the world, with the greatest conductor ever. This is an outstanding opportunity, and I’m just . . . I’m excited! It’s going to be a tremendous thing.
Yo-Yo Ma doesn’t shake hands, he hugs. He remembers names, makes eye contact, and asks, “How have you been?” When he arrives at an elementary school, Ma walks up to students, introduces himself, and piques their interests with his focused attention. He is a force of positive energy and optimism in an often cynical world. And although his tenure as the CSO’s Judson and Joyce Green Creative Consultant concludes this season—a post held by the world-renowned cellist since its creation in 2010—his impact will long be felt.

“We should not just hope for immediate success,” said Ma, at a recent Negaunee Music Institute event, “but envision what success should look like twenty years later.” Ma’s ideas on impactful change have been at the foundation of the Negaunee Music Institute’s mission since his arrival. Said Ma, “the Institute should be about building things—things that embolden change.” Over these past nine seasons, Ma inspired and oversaw a purpose-driven approach to Institute programming.

Much of Ma’s work as creative consultant has focused on mentoring the musicians of the Civic Orchestra of Chicago. He encourages them to make their musical journey bigger than themselves—to get outside of the ever-solitary practice...
room and hone their craft, organically, in their communities. “If you want to expand your musicianship, explore your humanity,” says Ma.

It is this philosophy—that growth is stifled in a confined place and needs to occur outside, in areas that offer new energies and perspectives—that served as the catalyst for many of Ma’s “artistic challenges” presented to the Negaunee Music Institute:

**Bach Marathon**

Since 2014, the Civic Orchestra has presented a city-wide, day-long marathon of performances of J.S. Bach’s six *Brandenburg* Concertos, which provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

**Concerts for Peace**

In March 2017, Ma led the creation of the Initiative for a More Peaceful Chicago, which empowers people through numerous projects that engage families that have lost loved ones to gun violence, those

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**TOP TO BOTTOM**

Ma discusses the importance of arts education with then Chicago Mayor Rahm Emmanuel and Lyric Opera of Chicago Creative Consultant Renée Fleming, December 11, 2013.

Yo-Yo Ma, soloist Takesha Meshé Kizart, and musicians from the Civic Orchestra perform during an inspiring afternoon of music at the CSO’s second Concert for Peace. The concert featured songs composed by family members in the Purpose Over Pain program, which strives to promote healing for families that have been victims of violence, June 10, 2018.


Ma gives an impromptu performance outside the Rehabilitation Institute of Chicago, May 14, 2013.
incarcerated at Illinois Youth Center Centers, and young parents supported by social service organizations.

■ **Once Upon a Symphony**

Designed for the youngest concertgoers, the CSO’s *Once Upon a Symphony* weaves together live music performed by members of the Orchestra, vivid storytelling, sets, and costumes to create a unique and magical experience. These concerts enhance a child’s development as a life-long learner, cultivating skills such as problem solving, focus, perspective, and engaged learning.

■ **Civic Fellowship**

This program immerses emerging professional musicians in rigorous training that enhances their membership in the Civic Orchestra. The fellowship empowers participants to realize their full potential as artistically excellent, civically engaged, and entrepreneurial musicians. Fellows serve as facilitators for special projects led by Ma, perform at Symphony Center as well as in schools and communities across the city, mentor young musicians, design and implement community engagement projects, and more.

The end of Ma’s tenure as the Judson and Joyce Green Creative Consultant is really just a beginning to the next chapter of his long and storied work with the Chicago Symphony Orchestra.
He needs us.
We need you.

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Yo-Yo Ma—as a world-class soloist and mentor. During a recent Negaunee Music Institute event, he performed the first movement from Bach's Cello Suite no. 1. He immediately repeated the passage, but asked the audience to sing and sustain the implied pedal note. It was Ma's hope that this would illustrate humanity's function—"be the bass note, the support that is felt but not always heard."

The Chicago Symphony Orchestra Association is grateful to Judson and Joyce Green for the exceptional leadership and generous support they have provided since 2010 for the creative-consultant position held by Yo-Yo Ma.

Yo-Yo Ma performs Bach's complete suites for unaccompanied cello at the Jay Pritzker Pavilion in Millennium Park on June 20. He also participates in the Concert for Peace on June 22. For more information, please visit cso.org.
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June

**CHICAGO SYMPHONY ORCHESTRA**

**RICCARDO MUTI** Zell Music Director

**SYMPHONY CENTER PRESENTS**

**CSO:** June 1
Stravinsky &
The Joffrey Ballet
Matthias Pintscher conductor
The Joffrey Ballet
Ashley Wheater The Mary B. Galvin
artistic director
Works by Ravel & Stravinsky

**CSO Chamber Music:** June 2
THE ART INSTITUTE OF CHICAGO
Modern Beauty
Guadagnini Ensemble
David Taylor violin
Simon Michal violin
Ni Mei violin
Weijing Wang viola
Richard Hirsch cello
Brian Lee piano
Works by Mozart & Chausson

**CSO:** June 3
Common with
Members of the Chicago
Symphony Orchestra
Steven Reineke conductor

**Civic Orchestra:** June 5
Season Finale: Civic and
the Ryan Opera Center
Michael Christie conductor
Members of the Patrick G. and
Shirley W. Ryan Opera Center at
Lyric Opera of Chicago

**CSO:** June 6–11
Simone Young Conducts
Wagner & Brahms

**Jazz:** June 7
Dr. Lonnie Smith Trio
—
Jon Faddis Quartet
with special guests

**CSO Chamber Music:** June 9
BEVERLY ARTS CENTER
Chicago Pro Musica
Jennifer Gunn flute
Michael Henoch oboe
John Bruce Yeh clarinet
William Buchman bassoon
Oto Carrillo horn
Works by Nielsen,
Hindemith & Schoenberg

**Piano:** June 9
Rudolf Buchbinder
Works by Haydn,
Beethoven & Schubert

**CSO:** June 13–15
Muti Conducts
Beethoven & Gershwin
Riccardo Muti conductor
Jennifer Gunn piccolo
Charles Vernon bass trombone
Also featuring concertos by
Vivaldi, Benshoof & Stephenson

**CSO Chamber Music:** June 16
THE ART INSTITUTE OF CHICAGO
Celebrating
Latin American Art
Winter Quartet
Gina DiBello violin
Danny Lai viola
Katinka Kleijn cello
Works by Piazzolla,
Ginastera & more

**Special:** June 20
JAY PRITZKER PAVILION, MILLENNIUM PARK
Yo-Yo Ma: The Complete
Bach Cello Suites

**CSO:** June 21–25
Muti Conducts Verdi Aida
Riccardo Muti conductor
Krassimira Stoyanova Aida
Anita Rachvelishvili Amneris
Francesco Meli Radames
Kiril Manolov Amonasro
Ildefonso Abadzakov Ramfis
Eric Owens The King
Chicago Symphony Chorus
Duain Wolfe chorus director

**Special:** June 22
TO BE DETERMINED
Concert for Peace
Yo-Yo Ma cello
Members of the Chicago Symphony Orchestra
Musicians from the Civic Orchestra of Chicago
St. Sabina Band

**Film:** June 27–29
Harry Potter and the Prisoner of Azkaban™ in Concert
Chicago Symphony Orchestra
Emil de Cou conductor
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

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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.

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

The mission of the **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.

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Piano Series

**RUDOLF BUCHBINDER**

**HAYDN**

Sonata in E-flat Major, Hob. XVI:52  
Allegro  
Adagio  
Finale: Presto

**BEETHOVEN**

Sonata No. 21 in C Major, Op. 53 (*Waldstein*)  
Allegro con brio  
Introduzione: Adagio molto—  
Rondo: Allegretto moderato

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**SCHUBERT**

Sonata in B-flat Major, D. 960  
Molto moderato  
Andante sostenuto  
Scherzo: Allegro vivace con delicatezza  
Allegro, ma non troppo

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This program is partially supported by a grant from the Illinois Arts Council Agency.
JOSEPH HAYDN
Born March 31, 1732; Rohrau, Lower Austria
Died May 31, 1809; Vienna, Austria

Sonata in E-flat Major, Hob. XVI: 52

COMPOSED
1794–95

Haydn once said of himself that he was “not a bad piano player,” but, although he was not a virtuoso on the instrument of the stature of his friend Mozart, he was a competent and busy keyboard performer and composer throughout his career. Haydn began playing the clavier as a child, and he studied the clavichord, harpsichord, and organ with fine teachers at the Imperial Choir School in Vienna. After leaving the school in 1749, he taught both clavichord and harpsichord, served as organist in a couple of minor Viennese posts, and mastered the art of accompaniment. He was nearly penniless in those early days, living in an attic in an undesirable quarter of the city, and he resorted to his clavier as a source of comfort, as he later told his biographer Albert Dies: “The severe loneliness of the place, the lack of anything to divert the idle spirit, and my quite needy situation led me to contemplations which were often so grave that I found it necessary to take refuge at my worm-eaten clavier . . . to play away my melancholy.”

His appointment in 1758 as kapellmeister to Count Morzin (he gave the countess clavier lessons) and two years later to the musical staff of the Esterházy family ameliorated his situation and greatly expanded the possibilities for his keyboard activities. He participated almost daily in chamber or solo performances at the Esterházy palaces, and occasionally acted as soloist in concertos, as well as serving as keyboardist for vocal concerts and such special occasions as the visit of the Empress Maria Theresa in 1773. After he was appointed director of the Esterházy musical establishment in 1766, he also participated as organist in many sacred and ceremonial events. With the completion of the Esterházy’s opera house in 1776, Haydn’s chief function as a keyboardist was as continuo player and conductor from the clavier, a function he also fulfilled in the performances of his symphonies. Even as late as his London visits in 1791 and 1794, Haydn still “presided at the pianoforte” for the presentations of his rapturously received symphonies, according to the eminent eighteenth-century British musical scholar Charles Burney. Haydn largely gave up playing during the years of retirement that followed his English tours, but he derived pleasure from having guests perform for him. He sold his harpsichord in 1808, a year before he died, but kept a clavichord, the species of keyboard instrument

Detail of Hanover Square, site of the concert room where most of Haydn’s London symphonies were first performed, on Richard Horwood’s map of London from 1795
on which he had learned to play as a child, and he regularly entertained himself with *Gott erhalte Franz den Kaiser*, the Austrian anthem he had written and included in his Quartet in C major, op. 76, no. 3 (*Emperor*), until just five days before his death.

Haydn’s final set of three keyboard sonatas (Hob. XVI: 50–52) was written in London in 1794 or 1795 for the gifted pianist Therese Bartolozzi (née Jansen), a native of Aachen, Germany, who had settled in London to study with Clementi. She became one of the city’s most sought-after performers and piano teachers, and both Clementi and Dussek dedicated important sonatas to her. Haydn met Therese early in his second London sojourn, and he became friendly enough with her to serve as a witness at her wedding on May 16, 1795, to Gaetano Bartolozzi, son of the well-known engraver Francesco Bartolozzi. Haydn later also wrote for her three piano trios (Hob. XV: 27–29). The E-flat sonata (Hob. XVI: 52), the last work Haydn composed in the form and one of his most admired and frequently performed, has a breadth of gesture and expressive weight from which Beethoven, a student of Haydn during those years, learned much. In his study of Haydn’s keyboard music, A. Peter Brown noted that this is “a big sonata in every sense—it requires power, dexterity, and expression. Each movement has its own personality: the first is extroverted, the second supersensitive, and the third witty.”

**LUDWIG VAN BEETHOVEN**

Born December 16, 1770; Bonn, Germany
Died March 26, 1827; Vienna, Austria

**Sonata No. 21 in C Major, Op. 53 (Waldstein)**

**COMPOSED**
1804

Beethoven’s father, a singer at the electoral court in Bonn, was an alcoholic, and much of the responsibility for supporting his family rested on Ludwig’s shoulders by the time he was a teenager. The young musician, already bursting with promise and ambition, found understanding and encouragement from the family of Emanuel von Breuning, court councilor to the Elector Maximilian Franz. At the Breuning household, probably in 1788 (Beethoven was eighteen), he met Count Ferdinand von Waldstein, a close
friend of the elector, an amateur composer, a dedicated patron of the arts, and eight years Beethoven’s senior. Waldstein, descendent of one of Austria’s noblest families, became Beethoven’s most important early patron, regularly encouraging Maximilian Franz to make improvements in his working conditions as organist at the electoral court, discreetly granting some small financial aid (Beethoven, even at that tender age, would have rebelled at outright charity), making available to him a fine fortepiano, and commissioning the music for a *Ritterballet* (Knight’s ballet) for the Bonn carnival season of 1791. When Beethoven moved to Vienna for good in 1792 (he had made an earlier foray in 1787, but had to hurry back to Bonn when he learned of the mortal illness of his mother), it was Waldstein who financed the venture. He sent the young composer off with an admonition to “receive the spirit of Mozart [who had died just months before] from the hands of Haydn,” which Beethoven did in a series of lessons with the recently retired Esterházy kapellmeister. As a farewell memento, Beethoven wrote a set of variations for piano duet on a theme by Waldstein. Waldstein spent the years from 1795 to 1809 traveling and had little personal contact with his protégé, though he was instrumental in opening many doors of the Viennese aristocracy to Beethoven. Waldstein’s story ended sadly. A gambler and speculator, he ventured into dubious business dealings, was swindled, and lost his fortune. In 1816, he was forced to petition for bankruptcy, and died seven years later, a pauper. Beethoven’s feelings for his Bonn Maecenas remained strong and positive throughout his life, however, and he immortalized Waldstein’s name by inscribing the dedication of one of his greatest creations to him.

Beethoven composed the *Waldstein* Sonata during the summer of 1804 in Döbling, an elegant suburb of Vienna nestled in the foothills of the Wienerwald north of the central city. He wrote to his brother Johann, a prosperous apothecary in Vienna, “Not on my life would I have believed that I could be so lazy as I am here. If it is followed by an outburst of industry, something worthwhile may be accomplished.” The country air and fizzy wine of Döbling’s *Heurigen* must have been true inspiration to Beethoven, because during the following three years he produced a stunning series of masterpieces simply unmatched anywhere in the entire history of music: the *Waldstein* Sonata (op. 53), the Piano Sonata in F major (op. 54), *Eroica* Symphony (op. 55), *Triple* Concerto (op. 56), *Appassionata* Sonata (op. 57), Fourth Piano Concerto (op. 58), three *Razumovsky* Quartets (op. 59), Fourth Symphony (op. 60), Violin Concerto (op. 61) and *Coriolan* Overture (op. 62). The *Waldstein* was exactly contemporary with the completion of the *Eroica* Symphony, and shares with that revolutionary work the breadth of expression, emotional power, and supreme craftsmanship that launched the art of music into the romantic age.

One of the characteristics of Beethoven’s artistic maturation was an increasing concern with the overall proportions of his musical forms, a careful calculation of the relation, balance, and proportion of one movement to the next and to the whole. He had originally composed a large set of variations to occupy the center of the *Waldstein* Sonata, but decided that the halcyon delicacy of that music diminished the vaulting heroism of the outer movements he intended to be the essence of the work. He excised the movement, issued it separately as the *Andante favori* in F major (WoO 57), and replaced it with a short, moody, harmonically advanced paragraph which is the perfect foil to the vigor and exultation of the surrounding movements. “If mountains, cliffs, and forests could sing,” wrote Hugo Leichtentritt of the opening Allegro, “they would praise their Creator in such tones as these.” The C major movement is in an extraordinary and daring sonata form that explores far-flung, emotionally expressive tonalities for its hymnlike second theme (E major in the exposition and A major in the recapitulation) so dramatically that the German scholar Paul Bekker noted that “a hitherto unknown world of sound was revealed” by this sonata. The following Adagio proceeds without pause to the finale, a vast rondo built on a superb diatonic theme expounded with grandeur, confidence, and triumph.
Franz Schubert
Born January 31, 1797; Vienna, Austria
Died November 19, 1828; Vienna, Austria

Sonata in B-flat Major, D. 960

In the hall of the Gesellschaft der Musikfreunde in Vienna on March 26, 1828, immediately after completing his magnificent C major symphony (justifiably dubbed The Great by later generations), Franz Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Nicolò Paganini’s sensational debut in Vienna three days later.

Despite the renewed enthusiasm for creative work that concert inspired in him, and encouraging signs that his music was beginning to receive recognition outside of Vienna, Schubert’s spirits were dampened during the following months by the perilous state of his health. His constitution, never robust, had been undermined by syphilis, and by the summer of 1828, he was suffering from headaches, exhaustion, and frequent digestive distress. In May, he received invitations from friends to summer in both Graz and Gmunden in order to refresh himself with the country air, but he had to refuse his hosts because he lacked money to pay for the transportation.

He settled instead for a three-day excursion in early June with the composer-conductor Franz Lachner to nearby Baden, where he wrote a Fugue in E minor for organ, four hands (D. 952, his only work for organ), which he tried out with his companion on the instrument in the twelfth-century Cistercian abbey at neighboring Heiligenkreuz on June 4. Between his return to the city a few days later and August, he composed the Mass in E-flat, made a setting in Hebrew of Psalm 92 for the City Synagogue of Vienna, created a number of short pieces for piano, wrote all but one of the thirteen songs published after his death in the collection Schwanengesang, did extensive work on what proved to be his last three piano sonatas (D. 958–960), and began his C major string quintet.

At the end of August, Schubert felt unwell, complaining of dizziness and loss of appetite, and his physician advised that he move for a time to a new house outside the city recently acquired by the composer’s brother Ferdinand. Though Ferdinand’s dwelling was damp and uncomfortable and hardly conducive to his recovery, Franz felt better during the following days, and he was able to participate in an active social life and...
attend the premiere of a comedy by his friend Eduard von Bauernfeld on September 5. Schubert also continued to compose incessantly, completing the three piano sonatas on September 26 and performing them at the house of Dr. Ignaz Menz the following day. The C major quintet was finished at that same time; it and the sonatas were the last instrumental works he completed. On October 31, Schubert fell seriously ill, his syphilitic condition perhaps exacerbated by the typhus then epidemic in Vienna, and he died on November 19, 1828, at the age of thirty-one. He had originally intended that the three sonatas be dedicated to Johann Hummel, a pianist, composer, student of Mozart, and important supporter during his last years, but when Diabelli published them in 1838 as “Schubert’s Last Compositions: Three Grand Sonatas,” Hummel was already dead, so the pieces were instead inscribed to another champion of Schubert’s music, Robert Schumann.

All three of the last sonatas are works in which meditation, charm, wistfulness, sadness, and joy are housed in noble structures,” wrote George R. Marek. Though each follows the traditional four-movement classical pattern—opening with sonata-allegro, lyrical slow movement, scherzo (a minuet in the C minor sonata), and lively finale—this is music less concerned with the titanic, visionary, long-range formal structures of Beethoven (whom Schubert idolized) than with the immediately perceived qualities of melody, harmonic color, piano sonority, and the subtle balancing of keys—what Hans Költzsch in his study of Schubert’s sonatas called “the nascent present.” This characteristically Schubertian predilection is particularly evident in the development sections of the opening movements, which eschew the rigorous thematic working-out of the Beethovenian model in favor of a warm, even sometimes dreamy, lyricism whose principal aims are to examine fragments of the movement’s melodies in different harmonic lights and to extract the instrument’s most ingratiating sonorities.

The B-flat sonata, generally regarded as Schubert’s greatest achievement in the genre, opens with a movement of breadth and majesty based on one of his most ravishing melodies. The Andante seems almost freed from earthly bonds, rapt out of time. “It is,” concluded Alfred Einstein, “the climax and apotheosis of Schubert’s instrumental lyricism and his simplicity of form.” The playful scherzo that follows serves as the perfect foil to the slow movement. The finale balances a certain seriousness of expression with exuberance and rhythmic energy.

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.
Rudolf Buchbinder Piano

Rudolf Buchbinder is a fusion of the authority of a career spanning more than sixty years with spirit and spontaneity. His interpretations are celebrated worldwide for their intellectual depth and musical freedom.

His renditions of Ludwig van Beethoven’s works are considered exemplary. He has performed the thirty-two piano sonatas cyclically all over the world more than fifty times and developed the performance history of these works over decades. He was the first pianist to play all of Beethoven’s sonatas at the Salzburg Festival over a summer festival season; a live recording is available on DVD.

On the occasion of Beethoven’s 250th birthday, in the 2019–20 season, Vienna’s Musikverein dedicates its own cycle of Beethoven’s five piano concertos to Buchbinder. He plays these as soloist with the Gewandhaus Orchestra Leipzig with its music director Andris Nelsons; the Vienna Philharmonic Orchestra with Riccardo Muti; and the Bavarian Radio Symphony Orchestra, Munich Philharmonic Orchestra, and the Staatskapelle Dresden under their chief conductors Mariss Jansons, Valery Gergiev, and Christian Thielemann.

Another premiere will also be the focus of the Beethoven Year 2020. Based on Beethoven’s famous Diabelli Variations, op. 120, a series of new Diabelli Variations is being created on the initiative of Buchbinder. As a coproduction of various international organizers, the commission was awarded to eleven leading contemporary composers.

In 2019, Buchbinder became an exclusive Deutsche Grammophon artist. Numerous award-winning recordings document his career. He is an honorary member of the Vienna Philharmonic Orchestra and the Israel Philharmonic Orchestra and the first soloist to be awarded the Golden Badge of Honor by the Staatskapelle Dresden.

Buchbinder attaches great importance to source research. His private music collection comprises thirty-nine complete editions of Beethoven’s piano sonatas as well as an extensive archive of first prints, original editions, and copies of the piano scores of both piano concertos by Johannes Brahms. He has been the artistic director of the Grafenegg Festival since its foundation in 2007. Today, Grafenegg is one of the most influential orchestral festivals in Europe.

Two books by Rudolf Buchbinder have been published so far: his autobiography Da Capo and Mein Beethoven: Leben mit dem Meister (My Beethoven: life with the master).

Buchbinder.net
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JUNE 2019  35
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† Deceased
Italics indicate Governing Members who have served at least five terms (fifteen years or more).
The Governing Members are the CSOA’s first philanthropic society, supporting its artistic excellence and community engagement. In return, members enjoy exclusive benefits and recognition. For more information, please contact 312-294-3337 or governingmembers@cso.org.
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† Deceased

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<thead>
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<th>ITW United Airlines</th>
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| $100,000–$249,999 | Allstate Insurance Company  
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Exelon  
Northern Trust  
PNC Bank  
Sidley Austin LLP |
| $50,000–$99,999 | Anonymous (1)  
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Irving Harris Foundation
Walter E. Heller Foundation, in honor of Alyce DeCosta
JCS Arts, Health & Education Fund of the DuPage Foundation
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The Neguckee Foundation
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The Rhoades Fund at The Chicago Community Foundation
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The Walter E. Heller Foundation
The Chicago Symphony Orchestra Association is deeply grateful to the Walter E. Heller Foundation for its many years of generosity in support of numerous symphony performances, special programs, and the establishment of the broadcasting studio within Symphony Center. We are honored to dedicate the Foundation’s generous funding to Alyce H. DeCosta.

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Chicago Symphony Orchestra family, having served as a Governing Member and as a Life Trustee of the Board of Directors. For many years, she was the president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of the Walter E. Heller Co.

The Chicago Symphony Orchestra Association is proud to recognize the Walter E. Heller Foundation and the continuing legacy of Alyce H. DeCosta during the 2018–19 season.
The Chicago Symphony Orchestra Association deeply appreciates the generous support of all its donors. To learn more, please call 312-294-3100.

### Lifetime Support
The Chicago Symphony Orchestra Association recognizes lifetime, cumulative gifts, and commitments in support of all areas and programs of the CSOA.

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
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### Heritage Circle
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### Legacy Circle
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<td>City of Chicago Department of Cultural Affairs and Special Events</td>
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### Leadership Circle
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<td>Walter E. Heller Foundation in honor of Alyce DeCosta</td>
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### Sustaining Member
$500,000–$999,999

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<td>The Boeing Company</td>
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† Deceased
Gifts listed as of April 2019

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