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A Note from the Board Chair and President
Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander welcome audiences to concerts honoring the hundredth anniversary of the Armistice that ended World War I.

Symphony Center Information
Learn more about Symphony Center facilities and resources

Music in a Time of War by Phillip Huscher
Scholar-in-residence and program annotator Phillip Huscher details the challenges faced by the Orchestra during World War I.

Donor Profile
The CSOA gratefully acknowledges Jennifer N. Pritzker, the Pritzker Military Foundation, and the Pritzker Museum & Library for support of concerts performed in honor of the hundredth anniversary of the Armistice of WWI.

Negaunee Music Institute at the Chicago Symphony Orchestra
Learn about the CSO’s concert series for children during its centennial season

Our Donors and Volunteers
Recognition of our generous donors and volunteers, plus photo highlights from last season’s Corporate Night

Chicago Symphony Orchestra Association
Board of Trustees and Governing Members

Our Donors and Volunteers, continued

Upcoming Events
Listings of concerts to be held in the weeks ahead. Learn more at CSO.ORG and CSOSOUNDSANDSTORIES.ORG
DEAR FRIENDS OF THE CSO

This fall, the Chicago Symphony Orchestra Association presents *A Time for Reflection—A Message of Peace*, a series of programs to commemorate the hundredth anniversary of the Armistice that ended World War I on November 11, 1918, presented with leadership support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired).

The focal point of *A Time for Reflection—A Message of Peace* is the set of Chicago Symphony Orchestra subscription concerts led by guest conductor Marin Alsop. The program includes the world premiere of *Threnos*, a work by French composer Bruno Mantovani, commissioned by the Orchestra and the Pritzker Military Foundation. Four snare drums add to the military character of this piece that was inspired by the ancient Greek funeral lamentation referenced in the title. Other works on the program are by composers who were writing in the years during both World War I and World War II.

This theme of reflection and peace is part of the overall season programming, with additional CSO and Symphony Center Presents concerts. These events include performances that anticipate orchestral concerts taking place the week leading up to Veterans Day with Zell Music Director Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus and distinguished soloists in Verdi’s *Requiem*.

Other programs related to this theme include two off-site vocal recitals, “The President’s Own” United States Marine Band, pianist Cédric Tiberghien in recital, a CSO and Art Institute of Chicago Chamber Music concert, and contemporary ragtime pianist Reginald Robinson with a tribute to James Reese Europe. A companion exhibit, curated by the Rosenthal Archives of the Chicago Symphony Orchestra in collaboration with the Pritzker Military Museum & Library, is also on display in the first-floor Rotunda of Symphony Center.

In addition, we are so pleased to welcome back the Orchestra’s ninth Music Director Daniel Barenboim for two sets of concerts. He will conduct the CSO in Smetana’s *Má vlast* followed by a performance with the West-Eastern Divan Orchestra. We also welcome former Principal Conductor Bernhard Haitink for three concerts with the CSO. Our new Mead Composer-in-Residence Missy Mazzoli begins her residency with the first MusicNOW concert of the season.

We hope to see you at these many inspiring performances.

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association
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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!
While he was in Munich during the summer of 1910, Frederick Stock, the second music director of the Chicago Symphony Orchestra, heard Gustav Mahler conduct his monumental Eighth Symphony (the *Symphony of a Thousand*). “It made a tremendous impression on me,” Stock told *The New York Times* when he stopped over on his way home, and he said he hoped to program it in Chicago soon. It took six years of planning and some $30,000 to put it on the stage of the Auditorium Theatre, the only place in Chicago big enough to accommodate its forces—the Orchestra was expanded to 150 players, and in addition to eight vocal soloists, there were six local choruses and some two hundred boys from Oak Park and River Forest. The *Chicago Tribune* called it the biggest task of Stock’s career and “the most important event of its kind the West has ever known.” The entire week of performances in late April 1917—featuring five concerts, three of them devoted to Mahler’s symphony—was billed as a festival.

Then, on April 6, 1917, less than three weeks before the festival was to begin, the United States Congress declared war on Germany. At that week’s concerts, the American flag was draped over the back of the stage and the Orchestra played “America,” the audience singing to Stock’s conducting. The upcoming Mahler concerts had been expected to be what

**BY PHILLIP HUSCHER**

The Chicago Symphony Orchestra’s very existence was on the line.
one critic called “the climax of Chicago’s musical season, for that matter, the climax of its musical life.” But the Auditorium wasn’t full for any of the performances. The American public now had serious matters to face, and few people wanted to hear an expensive monument of the Austro-German musical empire.

When Stock opened the following season on October 12, he began with “The Star-Spangled Banner” before moving on to Wagner’s Overture to *Rienzi* and Beethoven’s *Pastoral Symphony*—the kind of hardcore Germanic repertoire the Orchestra had favored since its first concerts. But that would soon change. Stock had already announced that every program of the new season would include at least one work by an American composer, and that each concert would begin or end with “The Star-Spangled Banner” or “America.”

At the end of the month, the Boston Symphony Orchestra’s manager Charles Ellis, with the support of BSO founder Henry Higginson, declined a request from several Rhode Island ladies’ clubs to perform “The Star-Spangled Banner” on tour in For the final concert of the 1917–18 season, Frederick Stock opened with “America” and closed with his *Festival March* and “The Star-Spangled Banner.” A new stage decoration recognized musicians serving in the U.S. military.

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**Step into Your Place, David Allen & Sons, England, 1915.**
A recruitment poster shows men in civilian attire falling into formation, joining ranks of soldiers marching into the distance. PRITZKER MILITARY MUSEUM & LIBRARY

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**WAR TAKES TOLL FROM SYMPHONY ORCHESTRA LIST**

A new song was added last night to the repertoire of the Orchestra ball stage. It was written and composed by some of the officers of the Chicago Symphony Orchestra.

The song is titled “The Star-Spangled Banner.”

The music is by William G. Bennett and the words are by William Dean How. It has been arranged for orchestra by Earle H. Freeman.

The song is being performed nightly as part of the orchestra’s annual “Stars and Stripes” program.

**CHICAGO TRIBUNE, APRIL 21, 1918**
Providence. That decision made headlines across the country placing the unknowing, German-born music director Charles Muck at the center of controversy. “Muck ought not to be allowed at large in this country,” Theodore Roosevelt, the former president, said. “At this time, no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra will not play ‘The Star-Spangled Banner,’ it ought to be made to shut up.” Muck resigned over the issue; he was subsequently arrested as a hostile alien and taken to an internment camp in Georgia. He never conducted in this country again.

In Chicago, storm clouds were just beginning to gather. At the Chicago Symphony annual meeting in December, the Orchestral Association’s president, Clyde Carr, said that there had been rumors circulating about the patriotism of the Chicago orchestra. Of the nearly one hundred members, he said, there were only two players who had not taken out their final citizenship papers. “There is no orchestra in America more unimpeachable in its Americanism,” he said. The Chicago Symphony had been playing “The Star-Spangled Banner” regularly since the United States entered into the war. Stock’s weekly programming of American works was unparalleled in the United States (The New York Times later called it a “world record”).

In October, Stock had taken the full orchestra to Fort Sheridan, north of Chicago, where it played a free concert in a hall packed with soldiers. The Orchestra had also become sensitive to what the papers called “enemy language.” Stock had switched to speaking English in rehearsals as soon as the war broke out in 1914, even though the Orchestra had conducted its rehearsals in German from the beginning, because so many of its members—and its first

In 1916, on the eve of U.S. involvement in the war, President Woodrow Wilson ordered “The Star-Spangled Banner” to be played at military and other notable events. Stock made his own orchestration of the “Banner” (the version still used by the Orchestra today) along with “America” (“My Country ‘Tis of Thee”) and recorded both with the Orchestra for the Columbia Graphophone Company on May 28, 1917.

Frederick Stock led the Orchestra in a concert at Fort Sheridan on October 21, 1917. According to the Chicago Tribune, Company 21 celebrated after the concert with a dinner that included “Turkey à la Cook (in honor of company commander Captain Louis H. Cook), oyster dressing à la Smith (in honor of company instructor Captain Horace Smith), first platoon gravy, Murphys [potatoes] à la pick and shovel, shrapnel peas, dugout olives, bayonet celery, grenade cranberry sauce, trench coffee, [and] periscope pie . . . ”

CHICAGO TRIBUNE, OCTOBER 22, 1917; DETROIT PHOTOGRAPHIC COMPANY
two music directors—were German born. (At the time, he had also told his musicians not to read German newspapers in public places.) Titles of certain compositions that had always been given in German were now listed in English in program books, on placards, and in newspaper ads.

In the afternoon on April 6, 1918, the members of the Orchestra met to draw up a series of resolutions affirming their loyalty to the United States. Charles Hamill read the resolutions to the audience at that night’s concert, pronouncing the Orchestra faithful to America “from the conductor to the kettle drum.” But that same week, word began to spread that Stock was not technically an American citizen: he was a German by birth, and therefore still a subject of the kaiser. The issue was that he had applied for his first U.S. citizenship papers four days after he arrived in this country in 1895, but he neglected to complete the process. By 1916, when the trustees asked him to finalize his citizenship to stave off concerns over his German heritage, he discovered that his 1895 application was invalid, and so he had to begin all over again—a process that could take two years.

The papers had a field day with the news. The Musical Courier, a respected national trade magazine, said that printing this story at this time was “a cheap, tactless, and vulgar piece of journalism, on a par with the character of those who perpetrated it.” Stock’s personal statements and artistic actions, the Courier continued, proved that he was “thoroughly, sincerely, passionately American in his aspirations, ambitions, and national spirit.”

At the last concert of the season, a new flag was placed on the stage of Orchestra Hall. It was crimson and white, with two blue stars representing two members of the Orchestra, Walter Guetter, a bassoon player, and William Hoss, a horn player, who were now in training at the Great Lakes Naval Station north of Chicago. At the end of the concert, the audience remained on its feet after singing “The Star-Spangled Banner,” and did not leave until Stock was recalled to the stage and given a fanfare by his players. The Orchestra’s first full season in wartime ended in a rush of patriotic fervor. But the real storm had not yet broken.

On August 6, while the Orchestra was giving concerts at Ravinia Park, seven members were served with notices to appear before assistant district attorney Francis Borrelli the next day and answer charges that they had made pro-German statements. The papers reported that all seven were said to be enemy aliens. No names were released, but over the next few days, Borrelli grilled several men, including the Orchestra’s manager and trumpet player, Albert Ulrich. Attention centered on Bruno Steindel, the principal cello, who came to Chicago from the Berlin Philharmonic at the invitation of Theodore Thomas, the Orchestra’s founder, and had played in the ensemble since its first concert in 1891. He was said to have expressed his disloyalty many times and in different ways, and was accused of singing obscene words to the “The Star-Spangled Banner” as it was being played.

There were accusations against other players—some damaging, others less consequential—all of whom made emphatic denials. Borrelli claimed the evidence against Steindel was sufficient to warrant his denaturalization, which would lead to his imprisonment as an enemy alien. Day after day, throughout the hearings, Ulrich, who had been a U.S. citizen for forty years and had a son in the navy, stood by his musicians and claimed he had never heard any disloyal talk among the members of the Orchestra.

On August 14, the Chicago musicians’ union announced that all musicians who were subjects of the kaiser, including all men who had not been naturalized, would be dropped from the union’s membership.

FOUR ORCHESTRA PLAYERS OUSTED FOR WAR VIEWS

Four members of the Chicago Symphony were expelled by the Chicago Federation of Musicians yesterday because of alleged anti-American remarks. Joseph P. Winkler, president of the Chicago federation, said action would have been taken before except for the fact that government officials were being given time for an investigation of their own. Those expelled are: Bruno Steindel, principal cello; Otto Hesselbach, oboe; William Krieglstein, bass trombone; Richard Kuss, and principal cello.

Bruno Steindel were expelled from the union. All four had been tried on the same charge: “acting in a manner derogatory to the interests of the local and its members through unpatriotic actions and utterances.”

CHICAGO TRIBUNE, OCTOBER 11, 1918

Following the investigation, on October 10, 1918— the day before the first concert of the Orchestra’s twenty-eighth season—the Chicago Federation of Musicians announced that oboe Otto Hesselbach, bassoon William Krieglstein, bass trombone Richard Kuss, and principal cello Bruno Steindel were expelled from the union. All four had been tried on the same charge: “acting in a manner derogatory to the interests of the local and its members through unpatriotic actions and utterances.”

CHICAGO TRIBUNE, OCTOBER 11, 1918

OCTOBER/NOVEMBER 2018 9
Stock, who was away in the Adirondacks, would also now be investigated as an enemy alien, the union said. “It would be a regrettable extremity,” Borrelli concluded, “to disorganize the Orchestra and deprive Chicago of the musical wealth it represents, but if it is proven to be pro-German, by all means sacrifice it.”

Following the Orchestra’s afternoon rehearsal on August 16, Ulrich called a meeting of the musicians. He gave them a good heart-to-heart talk and laid down a series of rules to follow—don’t speak German in public, don’t make thoughtless remarks, don’t forget that it is every man’s duty to be loyal to America. The charges against Steindel, he said, were born of professional jealousy and plainly instigated by a man who wanted Steindel’s job. The Orchestra’s members then pledged their loyalty, and all German-born musicians publicly renounced the kaiser and the fatherland. That same day, the union decided to drop its threat to oust enemy alien members. But the next day, in Merrill, New York, Stock wrote to the trustees with his resignation.

Before Stock’s letter reached Chicago, Orchestral Association president Carr called a meeting of the trustees to put an end to the idle and malicious gossip about the loyalty of Orchestra members. They unanimously adopted a resolution to fully cooperate with the Department of Justice’s examination and to express their confidence in the musicians’ patriotism. The trustees stressed that the Orchestra would not fold under any circumstances and that Stock would continue as its leader.

“My devotion to and love for this country I count among the finest assets of my inner self,” Stock wrote to the trustees by hand in his careful, even script in his letter of resignation. He went on to explain how he had failed to complete his citizenship papers, never once thinking that anyone would question that he was an American, “at heart, in thought, and in spirit”—as willing as any patriot, as he put it, to give his blood or his last penny to the land that had adopted and embraced him. But he also now knew, he wrote, that many in the music-loving public could not read the sentiments of his heart or distinguish him from those who were, in fact, genuine enemy aliens. He had no choice, he concluded, for the sake of the Orchestra’s future and out of respect for its trustees, but to resign until he was officially granted full U.S. citizenship.

Eight trustees weighed Stock’s letter, line by line, and reluctantly agreed to release their music director. Eric DeLamarter, who was well known in Chicago, was quickly named assistant conductor and would temporarily take Stock’s place on the podium. At the same meeting, the
trustees accepted a letter of resignation from Steindel.

The day before the new concert season was to begin, the Chicago Federation of Musicians announced it was expelling Steindel and three other Orchestra members from the union for alleged anti-American remarks. In the end, more than ninety witnesses had been called, the union reported, including Stock and every member of the Chicago Symphony. When DeLamarter walked on stage on October 11, to lead “The Star-Spangled Banner” and launch the new season, those four musicians were missing. There were a noticeable number of unused seats for an opening concert. The box office reported that sales had sagged since news of Stock’s resignation.

Before he resigned, Stock had programmed the new season’s first three weeks of concerts, and he had been careful to include just one work by a German composer, a concerto by Beethoven. (In San Francisco, the orchestra’s music director, Alfred Hertz had banned all music by living German composers; in Boston, Charles Monteux, who was temporarily in charge until Muck’s replacement was named, refused to conduct music by Wagner or Richard Strauss. The Metropolitan Opera had already decided to boycott Wagner’s operas the previous season.) But there was no escaping the Chicago orchestra’s ties to Germanic music. The day after the season opened, when more than 100,000 people marched through Chicago’s Loop in a Liberty Loan parade, Major General Thomas H. Barry entered the reviewing stand on the steps of the Art Institute and looked out across the street toward Orchestra Hall, with the names of Bach, Mozart, Beethoven, Schubert, and Wagner spread across its façade.

A month later, the Armistice was announced. That week DeLamarter led the Orchestra in Beethoven’s Eighth Symphony, with “The Star-Spangled Banner” at the top of the concert and “America” at the end. It was a program that was patriotic and restorative. The orchestra that many considered America’s greatest was back in its full glory, reflecting victory and peace in a way.
On February 28, 1919, “as Mr. Stock came through the door... cheers sounded in the upper tiers, and the audience rose to utter its gladness that he was back at the post.” That evening’s program began with “The Star-Spangled Banner” and concluded with the world premiere of Stock’s new March and Hymn to Democracy, “conceived,” according to the composer, “in the spirit of our day, a spirit, indeed, of world-wide turbulence and strife, but also a spirit imbued with unending hope and implicit faith in the ultimate regeneration of humanity.”

ROSENTHAL ARCHIVES; CHICAGO TRIBUNE, MARCH 1, 1919

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

Images and captions from A Time for Reflection—A Message of Peace exhibit, currently on display in Symphony Center’s first-floor rotunda
EXHIBIT ON DISPLAY
OCTOBER 2–NOVEMBER 18
SYMPHONY CENTER
FIRST-FLOOR ROTUNDA

A TIME FOR REFLECTION
A MESSAGE OF PEACE

Commemorating the centennial of the Armistice of November 11, 1918, this exhibit reflects on the Great War’s impact using imagery from the Chicago Symphony Orchestra’s Rosenthal Archives and the Pritzker Military Museum & Library collections.

FOR MORE INFORMATION
VISIT CSO.ORG/ARMISTICE
The Chicago Symphony Orchestra Association gratefully acknowledges **Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired)** for her generous support of the October 18, 19, and 20 CSO concerts and October 15 and 23 recitals as well as support for the CSO commission of Bruno Mantovani’s *Threnos*.

**Jennifer Pritzker** is a retired lieutenant colonel of the United States Army, a respected historian, businesswoman, developer, philanthropist, and President and CEO of TAWANI Enterprises.

**TAWANI Enterprises** unites past and progress by advancing historic preservation, sustainability, neighborhood development, military history and awareness, and more. Pritzker founded TAWANI Enterprises and more than six companies under the brand, including the Pritzker Military Foundation and the Pritzker Military Museum & Library.

Pritzker is founder and chair of the **Pritzker Military Museum & Library** (PMML). Located in downtown Chicago, the PMML is a nonprofit center where citizens and soldiers come together to learn about military history and affairs. The Museum & Library features an extensive collection of books, programs, artifacts, and rotating exhibits covering many eras and branches of the military.

Pritzker is president and founder of the **Pritzker Military Foundation**. The foundation supports organizations that preserve military history and provide essential resources to active military, veterans, and families of service members in all branches of the United States Armed Forces. Since its inception in 2017, the Foundation has given more than $4.2 million and has pledged another $7 million in commitments through 2021.
Commemorating the 100th anniversary of the World War I Armistice with programs and special events at Symphony Center and across Chicago

A TIME FOR REFLECTION: A CONCERT COMMEMORATING THE 100TH ANNIVERSARY OF THE END OF WWI
OCTOBER 18–20 | CHICAGO SYMPHONY ORCHESTRA

IN FLANDERS FIELDS: SONGS FROM THE GREAT WAR TO COMMEMORATE THE ARMISTICE CENTENNIAL
OCTOBER 15
PRITZKER MILITARY MUSEUM & LIBRARY | 104 S MICHIGAN AVE

WHEN I WAS ONE-AND-TWENTY: A CELEBRATION OF THE ARMISTICE
OCTOBER 23
THE MAYNE STAGE
1328 W MORSE AVE

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND
OCTOBER 24

PIERRE-LAURENT AIMARD AND TAMARA STEFANOVICH PIANOS
OCTOBER 28
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NOVEMBER 8–10
Chicago Symphony Orchestra

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Featuring works composed between 1914 and 1918

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The October 18, 19 and 20 CSO concerts and October 15 and 23 recitals are presented with the generous support of COL (IL) Jennifer N. Pritzker, IL ARNG (Retired), President and Founder, Pritzker Military Foundation.
REFLECT | RESPOND | REMIX

The Chicago Symphony Orchestra’s Centennial Season of Concerts for Children

This season marks the hundredth season of the Chicago Symphony Orchestra’s concert series for children. Initiated in 1919 by the CSO’s second music director, Frederick Stock, today these concerts are part of the foundation of the Chicago Symphony Orchestra’s educational activities.

With six exciting programs this season that fall under the theme of Reflect. Respond. Remix, these concerts explore the origins of great music, what that music means to listeners in the twenty-first century, and how composers, musicians, and audiences are the architects of its future.

Once Upon a Symphony, the CSO’s introduction to the concert experience for ages 3–5, weaves together vibrant music, engaging storytelling, and enchanting visuals in tales of The Ugly Duckling and The Boy and the Violin—a Brazilian folktale.

CSO Family Matinee Concerts, for ages 5–9, collaborate with many local institutions, including the Second City, CPS All-City Visual Art Exhibition, and the Chicago History Museum. These programs will feature pieces from the canon of classical music, including Dvořák’s Symphony no. 9 (New World), Britten’s The Young Person’s Guide to the Orchestra, Gershwin’s Rhapsody in Blue, Mussorgsky’s (arr. Ravel) Pictures from an Exhibition, and much more.

New this season: in honor of the centennial, CSO School Concerts are free and school bus transportation is provided for all Chicago Public Schools. Reducing barriers to concerts at Symphony Center and offering dozens of free, in-school CSO chamber ensemble performances make classical music accessible for thousands of children and teachers from this very important part of our audience.

Visit CSO.ORG/INSTITUTE throughout the season for information about celebratory events and special programming that honors this historic occasion.
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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 dwyerb2@cso.org.

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

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

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.

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Sung in Italian with projected English translations

A family rivalry has deadly consequences in this beloved Verdi masterpiece

NOV 17 - DEC 9
CSOA’s Annual Corporate Night
June 11, 2018

The CSOA’s twenty-ninth annual Corporate Night offered Chicago’s corporate community an opportunity to celebrate the many partners and leaders who support the Chicago Symphony Orchestra and the arts across the city. The Chicago Symphony Orchestra Association presented its second annual Excellence in Corporate Philanthropy Award to Northern Trust, a corporate partner of the CSOA since the founding of the Orchestra in 1891. Prior to the concert, Northern Trust Chairman Rick Waddell and President and CEO Mike O’Grady were welcomed on stage to receive the award on behalf of their company. The event on Monday, June 11, 2018 raised more than $1 million (for the first time since 2014) in support of the CSOA’s artistic, education, and community engagement programs. The CSOA is grateful to Corporate Night Co-chairs Megan and Steve Shebik, and League Chairs Jennifer Bumbu and Cheryl Istvan, for their leadership and vision for this special celebration of the strong partnership between the CSOA and Chicago’s corporate community.

SAVE THE DATE—Next year marks the thirtieth anniversary of Corporate Night. We hope that you will join us on MONDAY, JUNE 3, 2019, for another successful event! For more information, please contact corporate@cso.org or 312-294-3122.

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Gregory Porter Vocals
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PROGRAM
BERNSTEIN Overture to Candide
GERSHWIN Rhapsody in Blue
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Corporate Night Co-chairs Megan and Steve Shebik, CSOA President Jeff Alexander, and League of the CSOA Co-chairs Jennifer Bumbu and Cheryl Istvan

Banners recognizing CSOA corporate sponsors hang in Symphony Center’s Rotunda while a brass quintet of musicians from the Civic Orchestra welcome arriving guests.
Clockwise from top
Gregory Porter performs songs by Nat King Cole with the CSO.
Megan Shebik, Jennifer Bumbu, Mike O’Grady (holding the Excellence in Corporate Philanthropy Award), Rick Waddell, and Steve Shebik
Gregory Porter and the CSO receive a standing ovation for their performance.
Guests enjoy a reception in Buntrock Hall before the concert.
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.

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Saturday, October 20, 2018, at 8:00

Marin Alsop  Conductor
Daniil Trifonov  Piano

MANTOVANI

*Threnos*

World Premiere

Commissioned by the Chicago Symphony Orchestra with support provided by COL (IL) Jennifer N. Pritzker, IL ARNG (Retired), President and Founder, Pritzker Military Foundation

PROKOFIEV

Piano Concerto No. 3 in C Major, Op. 26

Andante—Allegro
Andantino
Allegro ma non troppo

DANIIL TRIFONOV

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BRIDGE

*Lament*

First Chicago Symphony Orchestra performances

COPLAND

Symphony No. 3
Molto moderato, with simple expression
Allegro molto
Andantino quasi allegretto—
Molto deliberato—Allegro risoluto

This concert is presented with the generous support of COL (IL) Jennifer N. Pritzker, IL ARNG (Retired), Founder and Chair, Pritzker Military Museum & Library, through the Pritzker Military Foundation.

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This program is partially supported by a grant from the Illinois Arts Council Agency.
This concert is presented with the generous support of

COL (IL) Jennifer N. Pritzker, IL ARNG (Retired), Founder and Chair, Pritzker Military Museum & Library, through the Pritzker Military Foundation.
All wars begin with music,” writes Bradford Morrow in his recent novel, *The Prague Sonata*: the fife and drum; marching songs, sung to the rhythm of boots tramping their way to battle; the bugle’s call for an infantry to charge. “War is music, and music is war,” he writes. But music reflects the experience of wartime in much more complex ways, as this week’s concerts attest. And most importantly, there is music after the war’s end as well. Not only are there pieces written, sometimes against great odds, during the time of unrest, but there are also works composed in peacetime, as a way of looking back on the past—to honor the dead, to celebrate victory, and to remind us of the necessity and horrors of the fight. And there is music that has come to define country, patriotism, and the triumph of a victorious nation—music that represents an armistice in the truest sense by depicting, literally, the harmony of peace as no other art form can.

There is something of all of that in the works on this program, which commemorate the centenary of the November 11, 1918, Armistice, beginning with a new score commissioned from Bruno Mantovani, who manages the complicated task of glancing back in time while writing music that is itself forward looking—the score, for all its modernity, is punctuated by the timeless sound of the military drum. Sergei Prokofiev’s Third Piano Concerto, which the Chicago Symphony Orchestra introduced to the world, is a product of World War I: it was conceived during the height of the war, and between the time Prokofiev agreed to play it in Chicago and the date of the premiere, Frederick Stock, the Orchestra’s second music director, resigned temporarily over concerns about his U.S. citizenship. Frank Bridge’s *Lament* is just that, an elegy for what has been lost. And Aaron Copland’s powerful Third Symphony is our great American symphony—an end-of-war score that not only echoes with the euphoria of victory, but also stands as an affirmation of everything this country represents.
Bruno Mantovani first came to the attention of Chicago’s musical public in 2009, when Pierre Boulez conducted his ensemble piece, *Streets*—it grew out of Mantovani’s walks through New York City and reflects the density of human activity at the heart of that city—on a MusicNOW concert. It was also then that Mantovani, who came to Chicago for the performance, heard Boulez conduct the Chicago Symphony Orchestra—Boulez’s program that week included *Ionisation* and *Amériques*, two landmarks by Edgard Varèse, the early twentieth-century pioneer whom Mantovani has called a constant point of reference for his own music. Now, nearly a decade later, the Chicago Symphony has asked him to write a piece commemorating the Armistice of World War I.

Since 2010, Mantovani has been director of the Paris Conservatory, where he studied from 1993 to 2000 and was awarded first prizes in analysis, aesthetics, orchestration, composition, and music history. He regularly conducts the Ensemble Intercontemporain that Boulez founded in 1976, as well as other ensembles and orchestras. And amid all his administrative and conducting duties, he manages to find adequate time to sit in peace and compose—this week’s *Threnos* is the eighth of his works to be premiered over the past year. It is the first score he has written specifically for an American orchestra.

Mantovani’s music is often about synthesis. He has long been attracted to work that somehow incorporates jazz and other kinds of popular music—in this regard, Ravel is the model—and he is drawn to collaborating in various ways with creative figures in other disciplines, from the revolutionary Spanish chef Ferran Adrià to the performance artist Marina Abramović (his *Spirit of Alberti*, premiered at the Salzburg Festival in 2013, is a response to her interactive sculpture, *Spirit of Mozart*). His interests are wide: he has written a ballet on Siddhartha and an opera based on the life of the Russian poet Anna Akhmatova.

From the catalog of his scores—the earliest of his compositions date from the first years of our century—it is clear that his work is often a reflection on the past, specifically the history of Western music. For his 2003 bass clarinet concerto, *Mit Ausdruck*, he took inspiration from the musical material of several of Schubert’s lieder. *Time Stretch (On Gesualdo)*, an
orchestral score from 2006, takes a single madrigal by the sixteenth century Italian composer as its starting point. Schlemihl, a recent work for large orchestra, is a tone poem with allusions to Ein Heldenleben by Richard Strauss, a composer who has long obsessed Mantovani because of his “orchestral hedonism.” But it is another thing to reflect on a defining moment in modern history. “The term ‘threnos’ came into existence in ancient Greece and designates a funereal lamentation—be it musical or literary,” Mantovani says of the title of his new orchestral piece for Chicago. “If modern composers such as Igor Stravinsky or Krzysztof Penderecki have given this title to their works, the Renaissance constitutes the golden age for this contemplative lament.” Unlike Stravinsky’s Threni, which sets passages from the Lamentations of Jeremiah for soloists and chorus, Mantovani’s Threnos is a purely instrumental score. It also deviates in important ways from expectations. “Generally, a threnos is a slow piece, even a static one. I have made the opposite choice. In fact, here it entails a celebration that is at once violent, virtuosic, and extroverted.” That is entirely consistent with Mantovani’s musical nature, which skews toward the rapid and energized over somber introspection. “The military quality comes from the use of four snare drums which create a continuum extended to the orchestra through string tremolos and woodwind bisbigliandi [literally “whispering” in Italian]. The texture is thus very dense, even in the most ethereal sections, and leans towards white noise, even saturation.”

SERGEI PROKOFIEV
Born April 23, 1891; Sontsovka, Ukraine
Died March 5, 1953; Moscow, Russia

Piano Concerto No. 3 in C Major, Op. 26

This is the piano concerto Prokofiev introduced to the world on this stage in 1921. Prokofiev’s ties to Chicago go back to the summer of 1917, when local businessman Cyrus McCormick, Jr., son of the farm-machine magnate, met the twenty-six-year-old composer Sergei Prokofiev while on a trip to Russia. Prokofiev was unknown to McCormick, but the composer recognized American’s name at once, because the estate his father had managed owned several impressive International Harvester machines. McCormick had been sent to Petrograd (formerly and now again Saint Petersburg) by the State Department as part of a nine-man delegation called the United States Mission to Russia. Although the U.S. government did not care to have anything published about its itinerary or its plans, according to The New York Times, the objective was to secure Russia’s ongoing role as a member of the Allies in World War I. McCormick had become a governing member of the Chicago Symphony Orchestra in 1905, and he was unusually left

Sergei Prokofiev, in a 1921 drawing by Henri Matisse (1869–1954) included in the program for his ballet Chout performed by the Ballets Russes at Théâtre de la Gaîté-Lyrique in Paris. Bibliothèque nationale, Paris, France
curious about music. He expressed an interest in Prokofiev’s work, and he eventually agreed to pay for the printing of his unpublished Scythian Suite. He also encouraged Prokofiev to come to the United States, and asked him to pick some of his scores that he could ship home to the Orchestra’s music director Frederick Stock.

McCormick wrote to Stock at once, saying that Prokofiev “would be glad to come to Chicago and bring some of his symphonies if his expenses were paid. But not knowing myself the value of his music, I did not feel justified in taking the risk of bringing him here.” After Stock received Prokofiev’s scores, he replied to McCormick: “There is no question in my mind as to the talent of young Serge.” McCormick could not have guessed at the time that he had unwittingly introduced Stock to one of the defining figures of twentieth-century music.

Prokofiev (or Prokofieff, as the U.S. press spelled his name at the time) made his debut with the Chicago Symphony the following season, playing his First Piano Concerto and conducting the Orchestra himself in the American premiere of his Scythian Suite in Orchestra Hall in December 1918. But by then, Stock had resigned as music director over concerns about his U.S. citizenship. [For more on that story, and the issue of patriotism in American orchestras during WWI, see “Music in a Time of War” on page 6] “The orchestra was splendid,” Prokofiev wrote in his diary after the final rehearsal, but he was disappointed that Eric DeLamarter, who was taking Stock’s place on the podium, didn’t seem to know the score of the concerto and so he simply “took over” the rehearsals himself.

“The appearance here of the young Russian, Sergei Prokofieff, at the Chicago Symphony Orchestra concert was the most startling and, in a sense, important musical event that has happened in this town for a long time,” wrote Henriette Weber in the Herald and Examiner. “Personally he is middle-sized and blond, somewhat gangling about the arms and shoulders, and entirely business-like in demeanor," reported the Journal. “His business is his music, while he is on the stage, and he would seem to resent even the time that it takes to bow." The music itself caused quite a stir. “Russian Genius Displays Weird Harmonies” was the headline in the American. “The music was of such savagery, so brutally barbaric,” Weber wrote, “that it seemed almost grotesque to see civilized men, in modern dress with modern instruments, performing it. By the same token it was big, sincere, true.” The public loved it. “Every man and woman there reacted to it,”
Weber continued, “and Prokofieff was given a thundering ovation that at least in a slight degree expressed the tumultuous emotions he inspired.”

In Chicago, McCormick introduced Prokofiev to Cleofonte Campanini, director of the Chicago Opera, who asked the composer if he had written an opera. When Prokofiev explained that he had, but that the score for The Gambler was sitting on the shelf of the Mariinsky Theatre back in Russia and would be difficult to obtain, Campanini hit on the idea of commissioning him to write a new opera for the Chicago company. That January, Prokofiev signed a contract to produce an operatic version of The Love for Three Oranges, based on the Russian adaptation of Venetian playwright Carlo Gozzi’s commedia dell’arte fairy tale, to be premiered in Chicago. By March, citrus growers in Florida and California were fighting over promotion rights. (One stated: “This succulent and healthful brand inspired Prokofiev and is used exclusively by him in this opera and at home.”)

Prokofiev expected to be back in Chicago the following winter for the premiere of The Love for Three Oranges. But while rehearsals were under way that December, Campanini suddenly died; the premiere was postponed, first for one year, and then, because of financial disagreements, for yet another. Prokofiev finally returned to Chicago late in October 1921 to prepare for two of the most important premieres of his career: his brand new Piano Concerto no. 3, which he would perform with the Chicago Symphony, and the opera. On December 16, Prokofiev took a break from opera rehearsals at the Auditorium Theatre to appear in Orchestra Hall, playing the concerto, with Stock now back on the podium, to Prokofiev’s relief and delight. “Altogether, one could not wish for a better orchestra,” he wrote in his diary. Two weeks later, the opera opened. Both were warmly applauded and recognized as scores of significance, although, in the end, the great Third Piano Concerto has proven less perishable than the Oranges. It remains one of the most popular scores of the twentieth century.

Although Prokofiev would later call these his two “American” pieces, the piano concerto was written in the French countryside, on the coast of Brittany, much of it during a summer holiday in 1921, an unlikely pastoral setting for such a bustling, urban piece. Like his first two piano concertos, the work was composed for his own hands, formidable and fearless at the keyboard. Prokofiev took his first piano lessons from his pianist mother; his great technical ability was apparent at an early age. He gravitated to the most challenging works; his concerto repertoire included Beethoven’s Emperor, the first two by Rachmaninov, and Tchaikovsky’s popular First. (He played earlier, classical works with his own “improvements.”) In 1937, just before Prokofiev’s last American tour, Francis Poulenc still marveled at how his “long, spatulate fingers held the keyboard as a racing car holds the track.”

Prokofiev’s first two piano concertos, both written before he finished his degree at the Saint Petersburg Conservatory, are bold, challenging scores. The flamboyant first (1911) was Prokofiev’s earliest controversial work (he later called it “footballish”); the ultramodern second (1913) left listeners “frozen with fright, hair standing on end,” according to a contemporary critic. Prokofiev had long wanted to write a new concerto, and had, in fact, been collecting material for years. This would remain his characteristic compositional method—making sketches as ideas came to him, at any hour of the day or night, and saving them until they found a place in his music.

The Third Piano Concerto incorporates sketches gathered over a decade. The earliest ideas date from 1911. The E minor theme that opens the second movement was sketched in 1913, and was intended from the start as the basis of a set of variations. In 1916–17, Prokofiev wrote down the two main ideas with which he would ultimately begin the piece, as well as two variations on the 1913 theme. A string quartet begun and abandoned en route to the United States in 1918 provided two themes for the finale. So, when Prokofiev sat down to “begin” his new concerto
during the summer of 1921, he had already written most of the important thematic material.

The score is a remarkable achievement, combining the brilliant, edgy momentum of Prokofiev’s previous music with a haunting new lyricism. All three movements benefit from the interplay of both elements; the balance is carefully judged: the second movement is calm with fiery interludes, the finale just the opposite. The forms are essentially those that have ruled piano concertos since Mozart’s day—the first movement is a sonata-allegro, the second a theme and variations, the last a rondo—but the sonority and style are what we now recognize as Prokofiev’s own.

The Chicago premiere went well. The audience was highly enthusiastic, and Prokofiev was called back to the stage three times. The reviews were cordial but largely uncomprehending (“a plum pudding without the plums”) and most of the critics preferred the Classical Symphony, which was also on the program. The concerto quickly became Prokofiev’s calling card; within a year he played it in London, Paris, and New York. (“In Chicago there was less understanding than support,” the composer later recalled. “In New York there was neither.”) It was the first work he recorded (in 1932)—a blazing document of his fabled style and technique; and it was destined to become his most popular piano concerto (he would complete two others) and a favorite landmark of twentieth-century music.

**FRANK BRIDGE**
Born February 26, 1879; Brighton, England
Died January 10, 1941; Eastbourne, England

**Lament**

Among the 1,198 people who died when a German U-boat fired torpedoes at the Cunard liner RMS *Lusitania* on May 7, 1915, plunging it deep into the Atlantic Ocean, was Catherine, a nine-year-old and the third eldest child of Paul and Gladys Crompton. When the *New York Times* published a very recent photograph of Gladys Crompton and her children a week later, the Crompton family became the face of this war crime and the unfathomable loss.

The next month, Frank Bridge—best known today from Benjamin Britten’s popular variations on a theme written by his first composition teacher—penned a short piece for string orchestra. He later published it in a version for piano solo entitled *Lament*. It is inscribed: Catherine, aged 9, ‘Lusitania’ 1915. We have no idea how—or if, in fact—Bridge knew Catherine Crompton. When Bridge conducted the premiere of the work at a Promenade Concert that September, the *Musical Times* said simply that the lament “was born of a private grief.” Around the time he wrote it, his friends noticed that Bridge roamed

**COMPOSED**
June 1915

**FIRST PERFORMANCE**
September 15, 1915; London, England, the composer conducting

**INSTRUMENTATION**
string orchestra

**APPROXIMATE PERFORMANCE TIME**
5 minutes

These are the first Chicago Symphony Orchestra performances.
Kensington at all hours, unable to sleep, in utter despair over the futility of World War I and the state of the world.

The Lament is a meticulously scored miniature in which each gesture carries a great deal of weight—evidence of what Britten would later recall as Bridge’s greatest lesson for a young composer: “to take as much trouble as I possibly could over every passage, over every progression, over every line.” Although we may never know the details of the particular private grief that inspired the Lament, the piece quickly became a cornerstone of that most heartrending of wartime memorials—music written about the loss of war’s most innocent victims: children.

Above, left to right
Gladys Crompton, with Peter on her lap, surrounded from left to right by her other children Alberta, Paul, Stephen, Catherine, and John shortly before their voyage on the RMS Lusitania. The family, including father Paul, all perished in the sinking.

Aaron Copland
Born November 14, 1900; Brooklyn, New York
Died December 2, 1990; New York City

Symphony No. 3

It was left to Aaron Copland, who was born with the new century one hundred and eighteen years ago, to serve as the grand statesman of American music. Of all the gifted composers who came of age in the twentieth century, Copland was the one whose work seemed to capture best the essence of this land and its people—from the rural charm of Appalachian Spring to the Wild West picture-postcard scenes of Billy the Kid and Rodeo. (With his characteristic good humor—and perhaps a bit of envy—Virgil Thomson called Copland “the president of American music.”)

Composed
Summer 1944–September 1946

First Performance
October 18, 1946; Boston, Massachusetts

(continued)
And so, at the end of World War II, Copland was the obvious choice to write our official musical statement—to express the optimism sweeping this country and to provide a grand public monument of hope and affirmation. Copland didn’t set out with this in mind when he began his third symphony in the summer of 1944, in the isolated town of Tepoztlan, Mexico, far from both his home turf and the front lines of war. At that point, he was thinking more of pleasing Serge Koussevitzky, who had commissioned the work, and who “liked music in the grand manner.” But, from the start, Copland apparently planned to incorporate his recent Fanfare for the Common Man, a brassy, populist soundbite composed in 1942 to boost morale in wartime effort, into this work. (David Diamond, Copland’s friend and fellow composer, wrote to him in Mexico in 1944, “Make it a really KO symphony. And do, please use the fanfare material.”) And so the shadow of the war hovered over the symphony from its inception, despite the composer’s insistence that he wasn’t “consciously thinking of that.” By the time the score was completed, in a converted barn near Tanglewood, Massachusetts, in September 1946, the war was over, the fanfare had taken its place in the symphony’s finale, and Copland publicly claimed that the work was “intended to reflect the euphoric spirit of the country at the time.”

Expectations ran very high once word got out that Copland had written a third symphony, his first large-scale abstract orchestral work in a decade. (It’s the longest concert piece of

**INSTRUMENTATION**
three flutes and two piccolos,
three oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, two harps, celesta, piano, strings; and a percussion battery consisting of bass drum, tam-tam, cymbals, xylophone, glockenspiel, tenor drum, wood block, snare drum, triangle, slapstick, ratchet, anvil, claves, and tubular bells

**APPROXIMATE PERFORMANCE TIME**
42 minutes

**FIRST CSO PERFORMANCES**
November 23 and 24, 1950, Orchestra Hall. Rafael Kubelik conducting
July 21, 1956, Ravinia Festival. The composer conducting (first and second movements)

**MOST RECENT CSO PERFORMANCES**
July 23, 1983, Ravinia Festival. Eduardo Mata conducting
May 24, 25, 26, and 29, 2007, Orchestra Hall. Alan Gilbert conducting
his career.) Copland’s score followed shortly on the heels of two other high-profile third symphonies—one by Roy Harris, hailed as the “great American symphony” at its premiere in 1939, and one by William Schuman written two years later. Predictably (though not without justification), Copland’s Third Symphony was greeted as a landmark in American music at its premiere, and it went on to win several prizes, including the New York Music Critics’ Circle Award. Koussevitzky, who conducted the premiere, proclaimed it the greatest American symphony ever written. Clifford Odets, the then-popular playwright, found in its music “as lofty a nature as we in America have yet expressed.”

Inevitably, for a work so accessible, so popular with a wide audience, and so highly successful, there was a backlash. Some of Copland’s friends and critics complained that the finale, with its grandiloquent fanfare, was overblown, while others thought the whole piece too obviously “populist.” Virgil Thomson detected “something false” and wondered whether “the feelings expressed in the work are entirely spontaneous and personal.” Copland himself claimed that he had deliberately adopted “a broad familiar symphony style, not trying to explore new, unmapped territory,” and admitted that the music was “fat-grand” rather than his usual “lean-grand.”

Although it has never achieved the popularity of the ballet scores Billy the Kid, Rodeo, or Appalachian Spring, the Third Symphony quickly made many new friends for Copland and for serious orchestral music in this country. It is probably the best-known American symphony of the twentieth century. “The symphony has become an American monument,” Leonard Bernstein said, “like the Washington Monument or the Lincoln Memorial.”

What follows here is Copland’s own movement-by-movement guide to his landmark score—a work, incidentally, that he, with a characteristic homespun touch, preferred to call his “Third Symphony” rather than the more academic sounding “Symphony no. 3.”

Aaron Copland on the Third Symphony

Regarding my Third Symphony, one aspect ought to be pointed out: it contains no folk or popular material. During the late twenties, it was customary to pigeonhole me as a composer of symphonic jazz, with emphasis on the jazz. I have also been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.

For the sake of those who like a purely musical guide through unfamiliar terrain, I add a breakdown by movements of the technical outlines of the work.

I. Molto moderato (very moderate). The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes—three in number—are plainly stated: the first is in the strings, at the very start without introduction; the second, in a related mood, in violas and oboes; the third of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated and the final section is an extended coda presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the symphony.

II. Allegro molto (very fast). The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. A brass introduction leads to the main theme, which is stated three times in part one: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo woodwinds sing the new melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part one is not literal. The principal theme of the scherzo returns in somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in
the tutti orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in fortissimo by the entire orchestra.

III. Andantino quasi allegretto (moving along a little, almost like an allegretto, slightly fast). The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. The opening section, however, plays no role other than that of introducing the main body of the movement.

High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the symphony. It is briefly developed in contrapuntal style and comes to a full close, once again in the key of E major. A new and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamorphoses that follow, at first with quiet singing nostalgia; then faster and heavier—almost dancelike; then more childlike and naive; and finally vigorous and forthright. Imperceptibly, the whole movement drifts off into the higher regions of the strings, out of which floats the single line of the beginning, sung by solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

IV. Fanfare: Molto deliberato (very deliberate)—Allegro risoluto (fast and resolute). The final movement follows without pause. It is the longest movement of the symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on Fanfare for the Common Man, which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony Orchestra. In the present version it is first played pianissimo by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement that follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme—broader and more songlike in character; a full-blown development; and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place [following the statement of the first theme]. The development, as such, concerns itself with the fanfare and first-theme fragments. A shrill tutti chord, with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo woodwinds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the symphony is quoted, first in the violins, and later in the solo trombone. Near the end a full-voiced chanting of the second songlike theme is heard in horns and trombones. The symphony concludes on a massive restatement of the opening phrase with which the work began.

A footnote. At these performances, Marin Alsop conducts the ending that Copland originally composed, restoring ten measures to the final pages. Leonard Bernstein, not Copland, was the one who made the cut in the first place, in 1948, reportedly ruffling Copland’s feathers in the process, although Copland himself authorized it in 1954. But years later, Copland said he wanted to hear the ending as he originally wrote it, since the omitted measures revive important themes from the first and last movements, and that is the version the Chicago Symphony Orchestra plays this week. ■

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Marin Alsop

FIRST CSO PERFORMANCES
July 12, 2002, Ravinia Festival. Shostakovich’s Violin Concerto no. 1 with Nadja Salerno-Sonnenberg and Rachmaninov’s Symphonic Dances

November 27, 28, and 29, 2015, Orchestra Hall. Clyne’s Masquerade, Barber’s Essay no. 2, Gershwin’s Rhapsody in Blue with Jon Kimura Parker, and Dvořák’s Symphony no. 7

MOST RECENT CSO PERFORMANCES
August 19, 2018, Ravinia Festival. Bernstein’s Symphony no. 1 with J’Nai Bridges and Mahler’s Symphony no. 1

Her outstanding success as music director of the Baltimore Symphony Orchestra (BSO) since 2007 has been recognized by two extensions in her tenure, now confirmed until 2021. As part of her artistic leadership, Marin Alsop has led the orchestra on its first European tour to the BBC Proms and Edinburgh International Festival and created several bold initiatives. In 2012, Alsop became principal conductor and music director of the São Paulo Symphony Orchestra (OSESP), which she conducts on the international stage. This includes a tour to Asia in 2019 and three European tours featuring critically acclaimed performances at major summer festivals such as Lucerne and in Amsterdam, Berlin, Paris, Salzburg, and Vienna; her contract continues to the end of 2019, when she becomes conductor of honor. In September 2019, Alsop becomes chief conductor of the Vienna Radio Symphony Orchestra.

Marin Alsop conducts the world’s major orchestras, with recent and forthcoming European highlights including the Royal Concertgebouw Orchestra in Amsterdam, Filarmonica della Scala in Milan, Danish National Symphony Orchestra, Orchestre de Paris, the London Symphony Orchestra (LSO), and London Philharmonic Orchestra (LPO). In the United States, she regularly conducts the Philadelphia, Cleveland, and Chicago symphony orchestras, as well as at their summer residencies at Saratoga, Blossom, and Ravinia. Further highlights of the 2018–19 season include the Leipzig Gewandhaus Orchestra, Israel Philharmonic Orchestra, Spanish National Orchestra, and the Orchestre National de France, following summer festival debuts at the Grafenegg and MITO (Milano–Torino SettembreMusica) with the Royal Philharmonic Orchestra and a second residency with the Britten–Pears Orchestra at the Snape Proms.

As one of Leonard Bernstein’s best-known pupils, Alsop is central to his hundredth-anniversary global celebrations: she opened the LSO’s tribute and conducted performances of Bernstein’s Mass at the Ravinia Festival as its musical curator and at Southbank Centre, where she is artist-in-residence. Also at Southbank Centre, she leads Brahms’s German Requiem with the Orchestra of the Age of Enlightenment, which she conducts most seasons. In 2013, Marin Alsop made history as the first female conductor of the BBC’s Last Night of the Proms, which she returned to conduct in 2015.

Her extensive discography has led to multiple Gramophone awards and includes highly praised Naxos cycles of works by Brahms with the LPO and MDR Leipzig Radio Symphony Orchestra, Dvořák with the BSO, Prokofiev with OSESP, and further recordings for Decca Classics, Harmonia Mundi, and Sony Classical. She is dedicated to new music, demonstrated in her twenty-five-year tenure as music director of the Cabrillo Festival of Contemporary Music in California.

Among her many awards and academic positions, Marin Alsop is the only conductor to receive the prestigious MacArthur Fellowship, an honorary member of the Royal Academy of Music and Royal Philharmonic Society, and recently was appointed director of graduate conducting at the Johns Hopkins Peabody Institute. She attended the Juilliard School and Yale University, which awarded her an honorary doctorate in 2017. Her conducting career was launched in 1989, when she was the first woman to receive the Koussevitzky Conducting Prize from the Tanglewood Music Center.
Daniil Trifonov Piano

First CSO Performances
November 14, 15, and 17, 2012, Orchestra Hall. Tchaikovsky’s Piano Concerto no. 1, Charles Dutoit conducting

Most Recent CSO Performance
October 15, 2016, Orchestra Hall. Tchaikovsky’s Piano Concerto no. 1, Riccardo Muti conducting

Russian pianist Daniil Trifonov, winner of Gramophone’s 2016 Artist of the Year Award, has made a spectacular ascent in the world of classical music as a solo artist, a champion of the concerto repertoire, a collaborator at the keyboard in chamber music and song, and a composer. Trifonov recently added a first Grammy Award to his already considerable string of honors, winning Best Instrumental Solo Album of 2018 with Transcendental, a double album of Liszt’s works that marks his third title as an exclusive Deutsche Grammophon artist.

Trifonov launched the New York Philharmonic’s 2018–19 season, playing Ravel’s Concerto in G for the opening-night gala under incoming music director Jaap van Zweden and Beethoven’s Emperor Concerto the following night. He revisits the Concerto in G, both on tour with the London Symphony Orchestra and Sir Simon Rattle, and during a residency at Vienna’s Musikverein that sees him give the Austrian premiere of his own Piano Concerto. The Emperor also is the vehicle for further collaborations with the London Symphony; National Symphony Orchestra; Cincinnati Symphony Orchestra; and Cleveland Orchestra, with which he embarks on a tour of Asia.

During a season-long residency with the Berlin Philharmonic, Trifonov plays Scriabin’s Piano Concerto in F-sharp minor under Andris Nelsons. Other orchestral highlights include a return to Carnegie Hall’s Stern Auditorium for Schumann’s Piano Concerto with the MET Orchestra and longtime collaborator Valery Gergiev, and Rachmaninov’s Third with the Boston Symphony Orchestra. On his recently released Deutsche Grammophon disc, Destination Rachmaninov: Departure, the pianist performs the Russian composer’s Second and Fourth concertos with the Philadelphia Orchestra and Yannick Nézet-Séguin, his partners on 2015’s Rachmaninov: Variations.

In recital this season, Daniil Trifonov performs music by Beethoven, Schumann, and Prokofiev on Carnegie’s mainstage; and in Berlin, where his Berlin Philharmonic residency features multiple solo and chamber performances, including accounts of his own Piano Quintet, which he also premiers in Cincinnati with the Ariel Quartet. Also in Berlin, as well as at New York’s 92nd Street Y, he plays duo recitals with his frequent partner, baritone Matthias Goerne.

daniiltrifonov.com
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Now celebrating its 128th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until 1991. He then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

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

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

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

Mead Composer-in-Residence Missy Mazzoli was appointed by Riccardo Muti and begins her two-year term this fall. In addition to composing, she curates the contemporary MusicNOW series.

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

cso.org
Assistant concertmasters are listed by seniority.‡ On sabbatical § On leave

The Louise H. Benton Wagner Chair currently is unoccupied. The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, is unoccupied.

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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