CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
SYMPHONY CENTER PRESENTS

OCTOBER/NOVEMBER 2018
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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
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.

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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
At the Chicago Music Festival, Frederick Stock leads the Chicago Symphony Orchestra’s first performances of Gustav Mahler’s Eighth Symphony on April 24, 26, and 28, 1917, at the Auditorium Theatre. ROSENTHAL ARCHIVES

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.

CHICAGO TRIBUNE, APRIL 21, 1918

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

STEP INTO YOUR PLACE
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
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 mem-
bers 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 conduc-
tor 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 applica-
tion 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 mag-
azine, said that printing this story at this time
was “a cheap, tactless, and vulgar piece of journal-
ism, on a par with the character of those who per-
petrated it.” Stock’s personal statements and artis-
tic 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 crim-
son 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. citi-
zen for forty years and had a son
in the navy, stood by his musi-
cians 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, includ-
ing all men who had not been
naturalized, would be dropped
from the union’s membership.

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

FOUR ORCHESTRA
PLAYERS OUTED
FOR WAR VIEWS

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

Bruno Steindel were expelled from
the union. All four had been tried on
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CHICAGO TRIBUNE, OCTOBER 11, 1918
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...
that only music can. But there was still one person missing from the equation.

On February 7, 1919, Stock appeared at the Chicago circuit court. He removed his hat, raised his right hand, renounced the German government, and swore “to make this his country, this flag his flag.” Ninety days later, he would at last be a U.S. citizen. On February 19, the executive committee voted to ask Stock to resume his position as music director beginning with the concert on February 28.

That day, the members of the Orchestra were applauded as they took their places on stage, but when Stock appeared and picked his way through the players to get to the podium, the audience rose and cheered. He spoke briefly, hanging on to the railing of his conducting platform, with words of thanks to all those who had stood by him during the past months, and to the players for their sense of duty at a time that could so easily have broken the Orchestra irrevocably. The last work on the program was his own composition, written for the occasion, the March and Hymn to Democracy. The piece is little more than a stirring display of patriotic fireworks, but Stock made his point. And he made it with music.

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.
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.
CHICAGO SYMPHONY ORCHESTRA

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

Program features the world premiere of Threnos by composer Bruno Mantovani, commissioned by the CSO and the Pritzker Military Foundation, as well as Copland’s Symphony No. 3

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 STEFANOVIČ PIANOS
OCTOBER 28
Featuring Messiaen’s Visions de l’Amen

Branford Marsalis Quartet with special guest Roy Hargrove
REGINALD R. ROBINSON CELEBRATES THE GREAT JAMES REESE EUROPE [SCP COMMISSION]

MUTI CONDUCTS THE VERDI REQUIEM
NOVEMBER 8–10
Chicago Symphony Orchestra

ARMISTICE CENTENNIAL: TOWARD A NEW DAY
NOVEMBER 11
Art Institute Chamber Music series

CÉDRIC TIBERGHIEU piano
DECEMBER 2
Featuring works composed between 1914 and 1918

CSO.ORG/ARMISTICE

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](http://www.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.

The Volunteer Programs office is located at 67 East Adams, 6th floor, 312-294-3160.
VERDI
IL TROVATORE
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.

GUEST ARTISTS
Gregory Porter Vocals
Edwin Outwater Conductor
Marc-André Hamelin Piano

PROGRAM
BERNSTEIN Overture to Candide
GERSHWIN Rhapsody in Blue
NAT KING COLE AND ME

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ITW

2018 EXCELLENCE IN CORPORATE PHILANTHROPY Awardee
Northern Trust

CO-CHAIRS
Megan Shebik, Steve Shebik
The Allstate Corporation

LEAGUE EVENT CHAIRS
Jennifer Bumbu, Cheryl Istvan

LEFT TO RIGHT
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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Northern Trust

The Chicago Symphony Orchestra is rightly regarded as one of the greatest orchestras in the world. Northern Trust is committed to serving our communities and the arts, and we are proud to support—as we have for more than a half century—the CSO’s extraordinary tradition of musical excellence.

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STEVE SHEBIK, VICE CHAIR

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GOOD STARTS YOUNG

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

KIRKLAND & ELLIS

SCOTT C. SWANSON, PRESIDENT

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Daniel Barenboim Conductor

SMETANA

*Má vlast*

Vyšehrad
Vltava (Moldau)
Šárka
Z českých luhů a hájů (From Bohemian Fields and Groves)
Tábor
Blaník

There will be no intermission.

These performances are generously sponsored by SAGE FOUNDATION.

United Airlines is the Official Airline of the Chicago Symphony Orchestra.

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

**SAGE FOUNDATION**

for generously sponsoring these performances.
Bedřich Smetana
Born March 2, 1824; Leitomischl, Bohemia
Died May 12, 1884; Prague, Bohemia

Má vlast

Although his name came to symbolize the Czech music spirit, Bedřich Smetana spent most of his early career outside his native country. “Prague did not wish to acknowledge me, so I left it,” he wrote to his parents from Sweden in December 1856. But in 1860, after returning to Prague for a vacation, he admitted the complexity of his decision:

It is sad that I am forced to seek my living in foreign lands, far from my home, which I love so dearly and where I would so gladly live . . . My heart is heavy as I take leave of these places. Be happy, my homeland, which I love above all, my beautiful, my great, my only homeland . . . your soil is sacred to me.

The following year, he moved back to Prague for good.

With The Bartered Bride, the opera he began in 1862, Smetana revealed that his patriotic feelings went far beyond mere homesickness. Still incensed by the offhand remark made by the second-rate conductor Johannes von Herbeck that Czechs made good performers but were not capable of writing significant music, Smetana was determined to create a national style of

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COMPOSED
September 1874–March 1879

FIRST PERFORMANCE
November 5, 1882; Prague, Bohemia (complete)

INSTRUMENTATION
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, bass drum, two harps, strings

APPROXIMATE PERFORMANCE TIME
77 minutes

FIRST CSO PERFORMANCES
November 18, 1931, Orchestra Hall. Frederick Stock conducting
June 27, 1987, Ravinia Festival. James Levine conducting

MOST RECENT CSO PERFORMANCES
May 18, 19, and 20, 2017, Orchestra Hall. Jakub Hrůša conducting

CSO RECORDINGS
1952. Rafael Kubelík conducting. Mercury
1977. Daniel Barenboim conducting. Deutsche Grammophon (Moldau)

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View of Prague, with the Charles Bridge Crossing the Vitava (Moldau), oil painting by Adam August Müller (1811–1844), 1834
Title page of second music director Frederick Stock’s score to Vltava (Moldau)
**Vyšehrad (The High Castle)**

**FIRST CSO PERFORMANCES**
April 24 and 25, 1896,
Auditorium Theatre. Theodore Thomas conducting

**Vltava (Moldau)**

**FIRST CSO PERFORMANCES**
January 12 and 13, 1894,
Auditorium Theatre. Theodore Thomas conducting

**MOST RECENT CSO PERFORMANCES**
August 1, 2017, Ravinia Festival.
Michael Stern conducting

**Šárka**

**FIRST CSO PERFORMANCES**
October 25 and 26, 1895,
Auditorium Theatre. Theodore Thomas conducting

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composition. *Má vlast* (My country), a cycle of six symphonic poems, is the ultimate fruit of Smetana’s mission, testament to his intense national pride and the brilliant success he achieved. “I am the creator of the Czech style in the dramatic as well as the symphonic field,” he wrote in 1882, the year the complete *Má vlast* was performed for the first time, and by then few could argue with him.

Smetana was attracted to the symphonic poem largely through his acquaintance with Liszt’s defining works in the form—most of them written in the 1850s and published shortly thereafter—and by his friendship with Liszt himself. In 1856, Liszt dedicated his score to *Tasso*, the first of his symphonic poems to appear in print, to Smetana. Smetana visited Liszt at Weimar the following year and heard performances of the *Faust Symphony* and *Die Ideale*, which recalibrated his outlook as a composer. Within a few years, the one-movement symphonic poem became Smetana’s form of choice, beginning with scores based on dramas by Shakespeare and Schiller. (He did not at first call them symphonic poems; his *Richard III*, he said, was “neither an overture nor a symphony: in short something still to be named,” and he later referred to it simply as a fantasy for large orchestra.) In the 1860s, Smetana was mostly occupied with the world of opera, composing a series of works in his native language that proved so enduring and characteristic of his homeland that he is known as the father of Czech opera. It was only when he began to plan *Má
vlast in 1872 that he was able to turn his attention to the kind of descriptive symphonic music that was the natural form for expressing his deepest artistic thoughts.

Smetana began concentrated work on the opening pair of the cycle's symphonic poems in late September 1874: Vyšehrad, the old citadel in Prague, and Vltava, the river Moldau that runs through the city. But in October, he went completely deaf (he had begun to have trouble with his hearing that summer). Like Beethoven before him, he now wrote music constantly, almost defiantly. In November 1877, he remarked that “in these three years of deafness I have completed more music than I had otherwise done in ten.”

The bounty included an opera, a string quartet he called From My Life—a chilling personal record of his difficulties—and the first four parts of Má vlast—he had added Šárka, named for the female warrior of Czech legend, and Z českých luhů a hájů, which we know as From Bohemian Fields and Groves. At the time, this appeared to be all that Smetana would write of Má vlast, and each of the four pieces was performed independently with great success. But then in 1878 and 1879, Smetana returned to the project and added two more parts—Tábor, named for an ancient stronghold, and Blaník, a kind of Czech Valhalla where Czech warriors waited to come to the rescue of the homeland—which apparently had been part of his plan all along. The work was finished on March 9, 1879. When the complete Má vlast was performed for the first time in 1882, Smetana could not hear the music or the triumphant reception.

Smetana did not make a rough sketch of the programmatic content of Má vlast until his publisher asked for one in 1879, in anticipation of the publication of the work, first in a reduction for piano, four hands, and then as a full orchestral score. Smetana settled on the final version of his title, Má vlast—before he had simply referred to it as Vlast—only at the very last, the addition of the single word Má giving it a tellingly personal—and arguably possessive—touch.

In a letter to his publisher, František Urbánek, in May 1879, Smetana described the opening tone poem, Vyšehrad, named for the rock precipice that towers above the River Moldau as it flows toward Prague, and of the old fortress that sits at its pinnacle. “The harps of the bards begin; a bard sings of the events that have taken place on Vyšehrad, of the glory, splendor, tournaments, and battles, and finally its downfall and ruin. The composition ends on an elegiac note.”

The second tone poem, Vltava (Moldau), has always been the most popular of the six pieces, and it is one of music’s greatest landscape paintings. Smetana’s friend, the conductor Mori Anger, said the music came to the composer one day when the two of them went out into the countryside, looking for the spot where two rivers join: “within him sounded the first chords of the two motifs which intertwine and increase and later grow and swell into a mighty melodic stream.” Later Smetana explained how that idea blossomed into a detailed, full-color portrait of the Moldau:

The composition depicts the course of the river, from its beginning where two brooks, one cold, the other warm, join a stream, running through forests and meadows and a lovely countryside where merry feasts are celebrated; water-sprites dance in the moonlight; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the sky. Vltava swirls through the Saint John Rapids and flows in a broad stream toward Prague. It passes Vyšehrad and disappears majestically into the distance, where it joins the Labe.

Šárka tells the tale of one of the daughters of the founding family of Bohemia, who rebels against the rule of men. As Smetana wrote,

...it begins with the enraged Šárka swearing vengeance on the whole male race for the infidelity of her lover. From afar is heard the arrival of armed men led by Ctirad, who has come to punish Šárka and her rebellious maidens. In the distance, Ctirad hears the feigned cries of a girl [Šárka] bound to a tree. On seeing her, he is overcome by her beauty and so inflamed with love that he frees her.
Second music director Frederick Stock’s score to Tábor, used for the Orchestra’s first complete performance of Má vlast, given on November 18, 1931, in Orchestra Hall.
This score to Blaník bears markings by second music director Frederick Stock, likely used for the Orchestra’s first complete performance of Má vlast on November 18, 1931.
By means of a previously prepared potion, she intoxicates Ctirad and his men, who fall asleep. As she sounds her horn (a prearranged signal), the rebel maidens, hidden in nearby rocks, rush to commit the bloody deed. The horror of general slaughter and the passion and fury of Šárka’s fulfilled revenge form the end of the composition.

Smetana composed *From Bohemian Fields and Groves* while staying with his daughter and son-in-law in the village of Jabkenice. “This is a general description of the feelings which the sight of the Czech countryside conjures up,” he wrote.

From nearly all sides a song both gay and melancholic rings out full of fervor, from the groves and the meadows. The woodlands—horn solos—and the gay, fertile lowlands of the Elbe and many, many other parts, everything is remembered in a hymn of praise. Everyone may imagine what he chooses when hearing this work—the poet has the field open to him; all he has to do is follow the composition in detail.

In conversation with a friend, he spoke more specifically of the joy of being in the woods in summer at midday, when the sun is directly overhead, and of the magic of twilight, when the sun’s rays fall behind the trees. The ending, he said, represents a festival.

The last two symphonic poems are linked by subject and musical material, with the Hussite chorale, “Kdoz jste bozi bojovnici” (Those who are warriors of God) as the centerpiece of both. The city of Tábor, south of Prague, was the center of the Hussite Rebellion, the fifteenth-century political and religious movement dedicated to Bohemian independence. “The whole composition,” Smetana wrote, 

. . . is based on this majestic chorale. It was undoubtedly in the town of Tábor, the seat of the Hussites, that this stirring hymn resounded most powerfully and most frequently. The words of the old chorale inflamed the combatants, but spread terror in the ranks of the enemy. The piece depicts the strong will to win battles, and the dogged perseverance of the Táborites. It expresses the glory and renown of the Hussite struggle and the indestructible character of the Hussite warriors. It was the period of Bohemia’s power and greatness.

“Blaník begins where the preceding composition ends,” Smetana said.

Following their eventual defeat, the Hussite heroes took refuge in Blaník Mountain, where, in heavy slumber, they wait for the moment they will be called to the aid of their country. Hence, the chorale that was used as the basic motive in *Tábor* is also used as the foundation of this piece. It is on the basis of this melody, the Hussite chorale, that the resurrection of the Czech nation, its future happiness and glory, will develop. With this victorious hymn, written in the form of a march, the composition ends, and with it the whole cycle of *Má vlast*. As a brief intermezzo, we hear a short idyll, a description of the Blaník region, where a little shepherd boy plays a pipe while the echo gently floats back to him.

A footnote. Encouraged by the success of *Má vlast*, Smetana began a new symphonic cycle in 1883, based on Czech dances, but he completed only the first section, the introduction and polonaise, before he died.

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*Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.*
Chicago audiences were first introduced to music from Smetana’s *Má vlast* by the Chicago Orchestra’s founder and first music director Theodore Thomas: *Vltava* in January 1894, *Šárka* in October 1895, and *Vyšehrad* in April 1896. Thomas and his successor Frederick Stock regularly included these three symphonic poems on their concerts, but it wasn’t until the Orchestra’s forty-first season that Stock programmed the complete cycle, for a special concert on November 18, 1931, honoring Chicago’s rich Czechoslovakian heritage. On November 15, Edward Moore, writing for the *Chicago Tribune*, happily reported that he was able to hear the work a few days before the performance. The headline read, “Records give preview of new musical event: Critic hears Smetana’s music, *Má vlast*, on phonographic disks.” Moore wrote that courtesy of Dr. J.E.S. Vojan, president of the Bohemian Arts Club of Chicago (who sponsored the concert), “through the medium of disk and needle, I have been enabled to hear it in advance of the concert audience.”

(The recording most likely was the one made by the Czech Philharmonic in 1929, under the baton of their chief conductor Václav Talich, who later taught Karel Ančerl and Charles Mackerras. This not only was the Philharmonic’s first commercial recording but also the first complete recording of Smetana’s cycle of tone poems. It was released on ten twelve-inch 78-rpm discs—just under eighty minutes of music—by His Master’s Voice.)

“Through a course of years, Mr. Stock [along with Thomas before him] and the Chicago Symphony Orchestra have made *Vltava* or the *Moldau* popular with Chicago audiences,” Moore continued. “They have played *Vyšehrad* a number of times, and *Šárka* less frequently. The other three are to come as a first performance next Wednesday.”

Following the November 18 concert, Eugene Stinson in the *Daily News* wrote, “Through these six works there sweeps the refreshing fragrance of a national spirit. Smetana was not merely the father of a national Bohemian music and the teacher of Dvořák. He was one of the first composers in any land to see the possibilities of such a music, founded on characteristics of its themes and breathing out the soul of a race.”

“History, legend, national songs, tonal description of nature, and a poetic imagination to transfigure them all, are in it,” added Moore in his review for the *Tribune*. “When one considers that Smetana wrote it under the most tragic infliction that may visit a musician, total deafness, it becomes not only one of the masterpieces of the world but the act of one of the world’s great heroes.”

“There is nothing to write but gratitude to the Chicago Bohemians and to Mr. Stock, whose combined efforts acquainted us with this lovely work,” concluded Herman Devries in the *American*. “What a lesson to the modern school of would-be musical alchemists with their abracadabra of gibberish and geometry, of dissonance and self-conscious abstruseness. Here is pure inspiration. Here is music that wells, untrammeled, from a source of inexhaustible creative talent. Here is melody, melody so simple, so tender, so touching; melody so poetic, so passionate, so spontaneous that one listens happily, without the need of indulgence, excuse, or partiality. But beneath all this simplicity, one hears and senses the mastermind of the great orchestral technician.”

Devries also noted that several musicians in the Orchestra that evening were of Bohemian descent, including John Weicher (a member of the violin section from 1923 until 1969; he became concertmaster in 1937), Vaclav Jiskra (principal bass, 1908–49), Rudolph Fiala (viola, 1922–52), Joseph Houdek (bass, 1914–44), and the Hyna brothers: Otto, Edward, and Henri.

A footnote: Theodore Thomas and the Chicago Orchestra almost were able to claim the U.S. premiere of *Vyšehrad*. However, Emil Paur and the Boston Symphony Orchestra literally were minutes ahead. Both orchestras had 2:30 P.M. matinees on Friday, April 24, 1896, but Boston’s concert was one hour earlier. Also, *Vyšehrad* was the first work on Paur’s program, while Thomas had programmed it near the end of the first half, just before intermission. Boston also claimed the U.S. premiere of *Šárka*, performing it on January 25, 1895; Thomas led the first Chicago performance exactly nine months later on October 25.

Frank Villella is the director of the Rosenthal Archives.

The Hyna brothers—natives of Bohemia—all served as members of the Chicago Symphony Orchestra’s string section. Otto (1886–1951) was in the bass section from 1930 until 1950, Edward (1897–1958) served as a violinist from 1929 until 1943, and Henri (1901–1955) also was a violinist from 1928 until 1932.
The Chicago Symphony Orchestra is grateful to

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Profiles

Daniel Barenboim Conductor

First CSO Performances
November 4, 1970: Michigan State University, East Lansing, Michigan. Dvořák’s Cello Concerto with Jacqueline du Pré and Beethoven’s Symphony no. 3

November 7, 1970, Orchestra Hall. Beethoven’s symphonies nos. 2 and 3

August 3, 1971, Ravinia Festival. Liszt’s Les préludes, Bruch’s Violin Concerto no. 1 with Pinchas Zukerman, and Brahms’s Symphony no. 2

Most Recent CSO Performances
June 20, 2004, Ravinia Festival. Mozart’s Piano Concerto no. 23 (conducting from the keyboard) and Mahler’s Symphony no. 9

June 17, 2006, Orchestra Hall. Beethoven’s Choral Fantasy (conducting from the keyboard) and Symphony no. 9 with Camilla Nylund, Michaela Schuster, Burkhard Fritz, and Robert Holl as soloists; Chicago Symphony Chorus (Duain Wolfe, director)

Daniel Barenboim is one of today’s most outstanding artists. As a pianist and conductor, he has been active for decades in major cities across Europe and all around the world; as the founder of several orchestras and the initiator of several highly acclaimed projects, he has contributed decisively to international music life.

Born in Buenos Aires in 1942, Daniel Barenboim first received piano instruction from his mother and later from his father, and held his first public recital at the age of seven in Buenos Aires. In 1952, he moved to Israel with his parents. At eleven, he participated in conducting classes in Salzburg with Igor Markevitch. In the summer of 1954, he met Wilhelm Furtwängler and performed for him. Furtwängler subsequently wrote, “The eleven-year-old Daniel Barenboim is a true phenomenon.” In 1955–56, he studied harmony and composition with Nadia Boulanger in Paris.

At ten years old, Daniel Barenboim made debuts as a solo pianist in Vienna and Rome. Debuts followed in Paris (1955); London (1956); and New York (1957), where he performed under Leopold Stokowski. Since then, he has undertaken regular tours in Europe, the United States, South America, Australia, and the Far East.

Numerous recordings attest to Barenboim’s great artistic stature as a pianist and conductor. In 1954, he began with solo recordings, including Beethoven’s piano sonatas. In the 1960s, he recorded Beethoven’s piano concertos with Otto Klemperer conducting; Brahms’s concertos with Sir John Barbirolli; and all of Mozart’s concertos with the English Chamber Orchestra, which he conducted from the piano. As an accompanist, he has worked regularly with such important singers as Dietrich Fischer-Dieskau.

Since his 1967 conducting debut with the Philharmonia Orchestra in London, Daniel Barenboim has been in demand leading orchestras around the world, including the Vienna and Berlin philharmonics, ensembles with which he has worked for decades. Between 1975 and 1989, he was chief conductor of the Orchestre de Paris, where he premiered numerous contemporary works.

He made his debut on the opera podium at the Edinburgh Festival in 1973, where he led Mozart’s Don Giovanni. He conducted for the first time in Bayreuth in 1981 and continued there every summer until 1999, with performances of Tristan and Isolde, the Ring cycle, Parsifal, and Die Meistersinger von Nürnberg.

From 1991 to June 2006, Daniel Barenboim served as music director of the Chicago Symphony Orchestra. In 2006, the musicians of the Orchestra voted him honorary conductor for life. With this top-notch ensemble, he completed a series of important recordings, including works by Brahms, Bruckner, Tchaikovsky, Strauss, and Schoenberg.

Since 1992, he has been general music director of the Staatsoper Unter den Linden in Berlin, as well as serving as its artistic director from 1992 to August 2002. In the fall of 2000, Staatskapelle Berlin named him chief conductor for life.

In both opera and concert repertoire, Daniel Barenboim and the Staatskapelle have jointly worked on large-scale cycles presented in Berlin and on worldwide guest-performance tours. The
cyclical production of Wagner’s ten major works at Staatsoper Berlin met with worldwide acclaim, as did performances of all the symphonies by Beethoven, Schumann, Schubert, and Bruckner. Other cyclical projects included the symphonies and orchestral songs of Mahler (together with Pierre Boulez) and the operatic and orchestral works of Berg, Schoenberg, and Debussy.

In addition to the great works of the classical-romantic repertoire and classical modernism, Daniel Barenboim and the orchestra have increasingly focused on contemporary music. They realized world-premierre performances of Elliott Carter’s only opera, What Next?, and Harrison Birtwistle’s The Last Supper. Symphonic concerts regularly feature compositions by Boulez, Rihm, Carter, and Widmann.

Among the constantly growing number of works that Daniel Barenboim has recorded with Staatskapelle Berlin are Wagner’s three romantic operas (The Flying Dutchman, Tannhäuser, and Lohengrin); Beethoven’s Fidelio; Strauss’s Elektra; Berg’s Wozzeck; the symphonies of Brahms, Beethoven, Schumann, Bruckner, and Elgar; and the piano concertos of Beethoven, Chopin, Liszt, and Brahms with Daniel Barenboim as soloist. In 2003, he and the Staatskapelle received the Wilhelm Furtwängler Prize.

From 2007 to 2014, Daniel Barenboim was active at the Teatro alla Scala in Milan, and served as its music director from 2011. There, he presented new productions of Tristan and the Ring cycle in addition to symphonic and chamber music concerts.

In 1999, Daniel Barenboim founded the West-Eastern Divan Orchestra together with Palestinian literary scholar Edward Said. Each summer, this project brings together young musicians from Israel, Palestine, and the Arab world. The orchestra seeks to foster a dialogue between the various cultures of the Middle East by way of the experience of making music together.

Musicians from Staatskapelle Berlin have contributed to this project from the very beginning as mentors.

Since 2015, talented young musicians from the Middle East have studied at the Barenboim-Said Akademie in Berlin, another initiative of Daniel Barenboim. In the fall of 2016, this academy for music and humanities began a four-year bachelor’s program for up to ninety students in the renovated and remodeled former stage depot of the Staatsoper. This building also houses the Pierre Boulez Saal, designed by Frank Gehry, which has enriched Berlin’s musical life since its opening in March 2017, with Daniel Barenboim as conductor, piano soloist, chamber musician, and accompanist. In 2016, he founded a piano trio with violinist Michael Barenboim and cellist Kian Soltani, with first concerts at the Teatro Colón in Buenos Aires in the summer of 2016. During the 2017–18 season, the group performed Beethoven’s complete piano trios, in addition to contemporary works, in the Pierre Boulez Saal.

Daniel Barenboim has been awarded many important prizes and honors, including the Great Cross of Merit from the Federal Republic of Germany and an honorary doctorate from Oxford University in addition to being named a Commander of the Legion of Honor by France. Japan honored him with the Premium Imperiale, and he was named a United Nations Ambassador for Peace. Queen Elizabeth II made him a Knight Commander of the Order of the British Empire.

Daniel Barenboim has published several books: the autobiography A Life in Music and Parallels and Paradoxes: Explorations in Music and Society (with Edward Said) as well as Everything is Connected: The Power of Music, Dialogues on Music and Theater: Tristan and Isolde (with Patrice Chéreau), and Music is Everything and Everything is Music: Memories and Insights.
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 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.

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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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the Verdi Requiem
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Rong-Yan Tang violin
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Daniel Katz cello
Works by Hindemith & Beethoven

Piano: November 11
Denis Matsuev
Works by Beethoven,
Rachmaninov, Chopin,
Tchaikovsky & more

CSO: November 15–18
Tchaikovsky Piano Concerto
No. 1, Rachmaninov
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Thomas Søndergård conductor
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Soweto Gospel Choir:
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Alan Pierson conductor
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Works by Farrin, Krauss, Baker,
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Film: November 23–25
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Chicago Symphony Orchestra
Richard Kaufman conductor

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Vienna Boys Choir:
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CSO: November 29–December 4
Chen Leads All-Mozart
Robert Chen
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The Young Person’s Guide
to the Orchestra
Chicago Symphony Orchestra
Edwin Outwater conductor

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COLUMBUS PARK REFECTORY
Lincoln String Quartet
Lei Hou violin
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