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A welcoming message from Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

An Introduction to Missy Mazzoli by Kyle MacMillan
Learn more about the CSO’s Mead Composer-in-Residence and her plans for the MusicNOW series.

Meet the Musicians
The latest in a series of profiles featuring the renowned members of the CSO

Negaunee Music Institute at the Chicago Symphony Orchestra
Learn more about the relationship between the Civic Orchestra and the CSO.

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

CSO concertmaster Robert Chen leads the CSO in an all-Mozart program on November 29, 30, December 1, and 4, 2018.

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Now begins one of Chicago’s most festive times of year. As the temperature drops, our spirits rise, uplifted by the wonderful music that fills Symphony Center.

The Chicago Symphony Orchestra welcomes two talented conductors in their subscription series debuts: Thomas Søndergård of Denmark and Edward Gardner of Great Britain. In addition to their CSO concerts in Orchestra Hall, Søndergård leads the Orchestra in its first of three appearances at Wheaton College’s Edman Memorial Chapel this season, and Gardner conducts the Civic Orchestra of Chicago in its second concert of the season. Concertmaster Robert Chen leads the CSO in an all-Mozart program, and beloved films come to the Armour Stage with performances of Star Wars: The Empire Strikes Back and Harry Potter and the Chamber of Secrets on the CSO at the Movies series.

Symphony Center Presents welcomes three world-renowned vocal ensembles: the Soweto Gospel Choir, Vienna Boys Choir, and Chanticleer. French pianist Cédric Tiberghien commemorates the 100th anniversary of the end of World War I with a program of works by Scriabin, Debussy, and Hindemith, among others, composed between 1914 and 1918. The Negaunee Music Institute, in its centennial season of concerts for young people, welcomes children of all ages to Orchestra Hall. MusicNOW, the CSO’s contemporary music series, presents its second concert featuring works by composers with Chicago roots.

This is also a season for giving and expressing gratitude. Your generosity makes you part of the Chicago Symphony Orchestra Association’s ongoing pursuit of artistic excellence, innovative educational and community programs, and incredible performances here in Chicago and around the world. Please consider supporting the CSOA by making a gift to the Annual Fund. Your support sustains the ongoing legacy of programs that engage more than 450,000 people each year in life-changing musical experiences.

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With three successful operas to her credit and many other works that have been performed by artists ranging from the JACK Quartet to the Los Angeles Philharmonic, New York–based composer Missy Mazzoli has established herself as one of contemporary music’s most original voices. “She is among the more consistently inventive, surprising composers now working in New York,” wrote New York Times critic Steve Smith in 2009, and the assertion seems even truer nearly ten years later.

Her latest milestone came in July when Zell Music Director Riccardo Muti named her the Chicago Symphony Orchestra’s new Mead Composer-in-Residence, an appointment that continues through 2020. “They called me really out of the blue,” Mazzoli said, “and I was delighted. The Chicago Symphony has such an amazing history, and it’s so prestigious, and it sounds so good—one of the best orchestras I’ve ever heard in my entire life—so there was no doubt in my mind that I was going to say ‘yes.’”

The composer is excited that her duties include curating the repertoire for MusicNOW, the CSO’s annual four-concert, contemporary music series presented at the Harris Theater for Music and Dance that features chamber works performed by Orchestra members and guest artists. “I’ve always wanted to curate,” she said. “I’ve always had so many ideas in my back pocket about who I would champion, given the chance. So this opportunity is a perfect fit for that.”

In addition, Mazzoli will collaborate with the CSO’s Negaunee Music Institute and the Civic Orchestra of Chicago, its training ensemble for preprofessional musicians, and provide artistic guidance for the Orchestra’s contemporary music programming as well as other collaborations and special events. The appointment also includes commissions for a work that the CSO will premiere during the 2019–20 season as well as

“I’ve always had so many ideas in my back pocket about who I would champion, given the chance.”

“AN INTRODUCTION TO MISSY MAZZOLI”
a second piece for MusicNOW. “Because I’ve been so immersed in opera,” she said, “I really welcome the chance to get back into orchestral writing and create something new for the Orchestra.”

A native of Lansdale, Pennsylvania, a town twenty-eight miles northwest of Philadelphia, Mazzoli grew up in a non-musical family and had little exposure to classical music. A key early influence was her childhood piano teacher, Kirsten Olson. “She was super-excited about music,” the composer said, “and that was what I needed at that time.”

Around the age of ten, Mazzoli began writing music as an outgrowth of playing the piano and soon envisioned composition as a possible career, but it was not always an easy path. “Growing up in a rural environment, being in love with classical music, playing piano, and writing music was very much an outsider activity,” she said. It also didn’t help that she lacked female role models, because virtually all the celebrated composers were men. “I feel rebellious in expressing my love for the classical tradition,” she said. “I’m not someone who was born into that. It was sort of a fight for me to be accepted as a classical musician and as a serious composer.”

As a child, her compositional hero was Beethoven. “That’s what I had access to,” she said. “If you are growing up in the middle of Pennsylvania without people around you who are classical musicians, that’s the classical music that you hear.” Later, she fell in love with Stravinsky. When she moved to Massachusetts to attend Boston University, she discovered the minimalists and Michael Gordon, David Lang, and Julia Wolfe, the groundbreaking composers who founded the New York musical collective Bang on a Can. “They all had a huge impact on me,” she said.

Another important influence has been Meredith Monk, a multidisciplinary artist who explores a range of unorthodox vocal techniques. When Mazzoli was a teenager, someone gave her an album of Monk’s music. “That changed my life,” Mazzoli said.
In addition to her studies at Boston University and the Yale School of Music, Mazzoli ventured to the Netherlands, spending two years at the Royal Conservatory of The Hague with composer Louis Andriessen. “That was life-changing, because he attracted a whole group of students from around the world,” she said. Now, at seventy-nine, the Dutch composer exerts much the same kind of influence as French pedagogue Nadia Boulanger on earlier generations of American composers, including Aaron Copland and Philip Glass.

Along with creating works for artists and ensembles, Mazzoli followed in the footsteps of such contemporary composers as Glass, Monk, and Steve Reich, and formed her own touring ensemble, Victoire, in 2008. The group, in which she serves as keyboardist, has given her more control over how her music is heard and perceived. “I wanted to be planning shows,” she said. “I wanted to be going on tour. I wanted to be making albums. I wanted to take the best of pop music, the indie-band touring life, and classical music, and combine them.” Victoire has performed around the world, including a 2010 concert in Millennium Park, and released three albums, including one with Glenn Kotche, a percussionist with the Chicago-based band Wilco. The second, entitled *Cathedral City*, was named one of the best classical albums of 2010 by National Public Radio and publications such as *New York* magazine and *The New York Times*.

Like many composers, Mazzoli struggles to define her musical language. “I’m very comfortable with the word ‘classical,’ and I’m very comfortable with the word ‘composer,’” said Mazzoli. She describes her compositional style as classical music influenced by indie rock, electronica, and ambient music. “I just try to throw all the words out there,” she said with a chuckle, “and hope that one of them grabs somebody and inspires them to listen.”

For the past six years, Mazzoli has been primarily immersed in the world of opera. Her third, *Proving Up*, premiered earlier this year at Washington National Opera; its third presentation took place in September at Columbia University’s Miller Theatre. “It’s incredible and rare to have three performances of an opera in its debut year,” she said. The opera addresses “the harsh realities of the American Dream, about the role of fate in our destinies, and also about people who are erased from history,” a timely theme, given the fraught political landscape of the last two years. She is already at work on her fourth and fifth operas—neither of which she was able to discuss, as the details of each have yet to be announced.

Her two first operas resulted from opportunities that she simply could not ignore. The first, a multimedia work entitled *Song from the Uproar*, was supported by Beth Morrison Projects and produced in 2012 at the Kitchen, an alternative arts venue in New York. The Los Angeles Opera subsequently staged it in 2015, and the Cincinnati Opera in 2016–17. Based on the success of that first effort in the form, she was named composer-in-residence at the Opera Company of Philadelphia in 2012–15, a position that she called a “crash course in

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opera and an immersion in that world.” As a result of the appointment was Mazzoli’s second opera, *Breaking the Waves*, an adaptation of Lars von Trier’s movie of the same title. Royce Vavrek, who has worked with her on all three of her operas, served as the librettist. After its 2016 premiere in Philadelphia, the work was named that year’s best new opera by the Music Critics Association of North America. In *Opera News* magazine, music critic David Shengold wrote that *Breaking the Waves* “stands among the best twenty-first-century American operas yet produced.”

“I never set out to become an opera composer, but I felt like I should go for these opportunities,” Mazzoli said. “When I was working in Philadelphia, I just kept having these epiphanies that this was where I was supposed to be.” She loves the collaborative and immersive aspects of the form, and she enjoys using musical devices to delve into the psychology of each character. “Looking back, opera was a natural fit for everything I’m interested in, but it was really these two opportunities that resulted in my first and second operas, and solidified my love for the genre.” Mazzoli embraces her new role with CSO with the same energy. “I am truly honored and energized by this opportunity, and I look forward to connecting with the CSO and the broader Chicago community.”


MusicNOW concerts on November 19, April 8, and May 20 at 7 P.M. at Harris Theater for Music and Dance, 205 East Randolph. Attendees have the chance to meet participating composers and musicians during informal receptions after each concert. Complimentary food and beverages served.

Major support for MusicNOW is generously provided by the Zell Family Foundation, the Sally Mead Hands Foundation, Cindy Sargent, the Julian Family Foundation, and the Elizabeth Morse Charitable Trust.

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**TOP TO BOTTOM**
Cliff Colnot conducts musicians from the CSO and guests in Andrew Hamilton’s *Music for Roger Casement* at the Harris Theater on October 22, 2018.

Missy Mazzoli (center) is welcomed by former Mead Composers-in-Residence, Samuel Adams (left) and Elizabeth Ogonek (right), May 21, 2018.
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Describe the experience of being a member of your section. This viola section has always been very strong, easy to work with, and personable. We have some good dinner parties, which we need to schedule more of to welcome our more recent members. With all the newcomers, I’m seeing different techniques and styles of playing, so I feel that I’m constantly learning—also from the colleagues I’ve played with these thirty-one years. Everyone is very talented and brings a unique set of strengths to the Orchestra.

What is one of your favorite CSO memories? In April 1997, Mstislav Rostropovich conducted our last concert before a major Orchestra Hall renovation and spoke at a special onstage ceremony. He got down on his hands and knees and kissed the floor—the actual boards—in honor of all who had come before and performed on that stage. That was the kind of reverence he had for music and the importance of time and place.

What message would you like to share with the audience? Over the years, from my view on the stage, I see many of the same faces. Some people come to every concert or every week, it seems. I don’t know whether they realize how much they mean to us, but we notice and greatly appreciate their enthusiasm.
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Who is your favorite composer to perform?
If I had to name one composer, it would be Brahms. I find that he has this expansiveness—the complexity of the harmonies, the extremely beautiful melodies. With this orchestra, we really get great sound out of his pieces. His music is both personal and passionate, but there is also a certain modesty in it that always touches me.

Describe your chamber music activities.
I think chamber music is essential for our musicianship because it gives you more autonomy than the orchestral setting and the opportunity for close collaboration with your colleagues. I founded a nonprofit with my friends called Civitas Ensemble* because not only do I love working with them and exploring the chamber music repertoire, but I am also passionate about bringing music to people who cannot access it easily. We perform in the community, in hospitals and senior living facilities, as well as in standard concert venues. This part has been very rewarding for me personally, and for my colleagues.

What message would you like to share with the audience?
I notice people, especially the regulars in the first couple of rows. I enjoy seeing their interactions with each other and appreciate their interaction with us; I like that communal feel. There’s one particular gentleman who comes to every single performance. Music must mean so much to him to come three or four times to hear the same program—he really impresses me!

*Civilas Ensemble will perform on February 13, 2019 at 7 p.m., in an All-Access Chamber Music concert at Orchestra Hall.
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Wednesday, February 13, 7:00
ORCHESTRA HALL AT SYMPHONY CENTER
Civitas Ensemble
Yuan-Qing Yu violin
Ni Mei violin
Wei-Ting Kuo viola
Kenneth Olsen cello
J. Lawrie Bloom clarinet
Winston Choi piano
GLINKA Trio pathétique
KHACHATURIAN Trio for Violin, Clarinet and Piano
TANEYEV Piano Quintet in G Minor, Op. 30

Tuesday, March 19, 7:00
SOUTH SHORE CULTURAL CENTER
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Emma Gerstein flute
Rong-Yan Tang violin
Max Raimi viola
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MOZART Variations on “Ah vous dirai-je, Maman”
MOZART Quartet in D Major for Flute and Strings, K. 285
RAIMI Havenu Sholem Aleichem: Variations and Theme
MENDELSSOHN Piano Quartet No. 3 in B Minor

Wednesday, April 10, 7:00
ORCHESTRA HALL AT SYMPHONY CENTER
CSO Chamber Players
Stephen Williamson clarinet
Robert Chen violin
John Sharp cello
Kuang-Hao Huang piano
BARTÓK Contrasts
MESSIAEN Quartet for the End of Time

Sunday, June 9, 3:00
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From the Civic Orchestra of Chicago to the Chicago Symphony Orchestra: 100 seasons

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their talents and prepare for careers as professional musicians. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra, the Civic Orchestra is the only season-long training orchestra of its kind affiliated with a major American orchestra.

The then Civic Music Student Orchestra was intended to function as a means “to reduce the dependence of this country upon European sources of supply for trained orchestral musicians” as well as a reserve from which talent could be drawn into the Chicago Symphony Orchestra. Five hundred young musicians auditioned in January 1920, eighty-six were accepted, and the ensemble made its debut on March 29. Frederick Stock, assistant conductor Eric DeLamarter, and CSO violin and viola George Dasch shared conducting duties, leading works by Elgar, Godard, Grieg, Halvorsen, Keller, and Tchaikovsky in this first concert.

The Civic Orchestra’s first roster in 1919–20 included several future Chicago Symphony Orchestra members, among them cello Theodore Ratzer, hired by Stock in 1920 and a member of the section until 1957. Currently, fourteen Chicago Symphony Orchestra musicians are Civic Orchestra alumni.
The program’s unique access to the CSO through immersive experiences with its musicians and some of today’s most sought-after conductors—including the CSO’s Zell Music Director Riccardo Muti—helps many Civic alumni go on to prestigious professional positions. Each season there are side-by-side rehearsals, coaching sessions, mock auditions, and private lessons with CSO musicians; reading sessions with guest conductors; career development workshops; master classes with CSO guest artists as opportunities arise; and numerous opportunities throughout the season to play chamber music.

Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century. Following is a current list of Civic coaches that work directly with Civic members each season:

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The Civic Orchestra is very grateful for the mentorship of CSO musicians as well as proud of the myriad distinguished alumni that have graduated from the program. To learn more about the Civic Orchestra’s centennial season visit [CSO.ORG/CIVIC](http://www.cso.org/civic).
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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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.

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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.

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CSOA’s Annual Symphony Ball
October 6, 2018

On the evening of October 6, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included four of Brahms’s Hungarian Dances, Puccini’s intermezzo from Manon Lescaut, and waltzes by Josef Strauss and Johann Strauss, Jr. Described by the Chicago Tribune as “poetry on the keyboard,” David Fray performed Mozart’s Piano Concerto no. 24. It was a rich evening of Austro-German and Italian musical splendor.

The night began with a champagne reception with hors d’oeuvres and performances by members of the Civic Orchestra of Chicago. After the CSO concert, Symphony Ball guests continued their evening with dinner and dancing in the Grand Ballroom of the Palmer House.

Presented by the Women’s Board of the Chicago Symphony Orchestra Association and chaired by Leigh Ann and Casey Herman along with co-chairs Donna L. Kendall and David E. McNeel, the gala event raised over $1.31 million for the organization. The evening also honored longtime supporters Richard and Helen Thomas with many attendees making gifts in tribute to their generosity.
Members of the Women’s Board of the CSOA enjoy Symphony Ball, an event they present each season.

Keith Crow and Elizabeth A. Parker with Leigh Ann and Casey Herman

CSO violins Gina DiBello, Qing Hou, Yuan-Qing Yu (assistant concertmaster), Sando Shia, Rachel Goldstein, Florence Schwartz, Zell Music Director Riccardo Muti, Susan Synnestvedt, Stephanie Jeong (associate concertmaster), and Aiko Noda backstage at the Symphony Ball concert

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The CSO commands respect both locally and worldwide and is an important ambassador of our city to the rest of the world. We are proud to support this amazing and unparalleled symphony in all of its pursuits at home and abroad.
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Robert Chen Leader and Violin
Stefán Ragnar Höskuldsson Flute

**MUSIC BY WOLFGANG MOZART**

*Eine kleine Nachtmusik, K. 525*

- Allegro
- Romance: Andante
- Menuetto: Allegretto
- Rondo: Allegro

*Flute Concerto No. 2 in D Major, K. 314*

- Allegro aperto
- Andante ma non troppo
- Allegro

**STEFÁN RAGNAR HÖSKULDSSON**

**INTERMISSION**

*Violin Concerto No. 3 in G Major, K. 216 (Strassburg)*

- Allegro
- Adagio
- Rondo: Allegro

**ROBERT CHEN**

*Symphony No. 25 in G Minor, K. 183*

- Allegro con brio
- Andante
- Menuetto
- Allegro

These concerts are generously sponsored by Mr. and Mrs. Dietrich M. Gross.

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Mr. and Mrs. Dietrich M. Gross.
Wolfgang Mozart
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

\textit{Eine kleine Nachtmusik, K. 525}

First the title, as familiar as the music itself. It is best known in English as \textit{A Little Night Music}, the name Stephen Sondheim took for his Broadway adaptation of Ingmar Bergman’s Mozartean comic film, \textit{Smiles of a Summer Night}. Mozart didn’t mean it as a lovely, evocative phrase—it was simply a convenient designation for an untitled work that he entered in his catalog as soon as it was finished, on August 10, 1787. The words literally mean “a short serenade” (\textit{Nachtmusik} being the German equivalent of \textit{notturno}, the common Italian designation). (In the same way, he would enter “eine kleine Klavier Sonata” and “eine kleine Marsch” the following year.)

Serenades are occasional works—party music for important social events. They were meant to be insignificant and disposable—it was assumed that a serenade, like a great deal of music in the eighteenth century, would be performed only once—conditions that Mozart, for all his talents, could not fulfill. Mozart wrote many serenades for various combinations of instruments, particularly in his early days in Salzburg, and we wouldn’t want to be without any of them, for they find him at his most relaxed, and, at the same time, endlessly inventive. Like a major novelist who enjoys writing lighter works on the side, Mozart seemed to relish the challenge of making something first-rate of a second-class genre. He wrote fewer serenades once he moved to Vienna in 1781, especially as he grew more interested in symphonic form. \textit{Eine kleine Nachtmusik} was his last serenade, and the only one he wrote for strings alone.

Ironically, little is known about this work—perhaps the most popular and familiar of all Mozart’s compositions. There’s no record of who asked Mozart to write it, or for what kind of occasion it was intended. Mozart doesn’t mention it in his correspondence, and if it weren’t for its near perfection as a work of art, we might suspect that he gave it little thought—that for once, he really tossed off some music to be played in someone’s garden and then forgotten. But \textit{Eine kleine Nachtmusik} is one of Mozart’s leanest and most brilliant creations—a score of truly crystalline precision. It is written with painstaking care and concern, and

\textbf{COMPOSED}
1787; entered in catalog on August 10, 1787

\textbf{FIRST PERFORMANCE}
unknown

\textbf{INSTRUMENTATION}
strings

\textbf{APPROXIMATE PERFORMANCE TIME}
15 minutes

\textbf{FIRST CSO PERFORMANCES}
November 5 and 6, 1909, Orchestra Hall. Frederick Stock conducting
July 22, 1939, Ravinia Festival. Vladimir Golschmann conducting

\textbf{MOST RECENT CSO PERFORMANCES}
March 28, 29, and 30, 2013. Orchestra Hall

\textbf{CSO RECORDINGS}
1954. Fritz Reiner conducting. RCA
1967. Carlo Maria Giulini conducting. CSO (From the Archives, vol. 5: Guests in the House)

\textbf{LEFT}
Wolfgang Mozart, from a detail of the family portrait by Johann Nepomuk della Croce (1736–1819), ca. 1780, now in the collection of the Mozarteum Foundation, Salzburg
with an impatience for the commonplace phrase or harmonic progression that arises only when a composer is fully engaged in his work. Mozart was busy with the second act of *Don Giovanni* when he took time out for this serenade; perhaps his almost fierce dedication to that score—one of his most adventuresome works—quite naturally spilled over into this little string serenade.

We know only that the work was written sometime during the summer of 1787, shortly after his father’s death. Mozart listed it in his catalog on August 10—just two entries and three months before *Don Giovanni*—indexing not just the four movements we now know, but also an additional minuet and trio after the opening Allegro. This fifth movement has not survived. Of the four that have, each could stand as a textbook example not only of technical mastery and formal clarity, but, more impressively, of how music apparently written by the rules demonstrates individuality and originality in phrase after phrase.
WOLFGANG MOZART

Flute Concerto No. 2 in D Major, K. 314

A lot of nonsense has been written about Mozart’s dislike of the flute and the lovely music he wrote for it anyway—all based on one parenthetical comment in a letter to his father. It seems unlikely that Mozart would have composed an opera about the flute’s magical power to transform human passion—“The sad will become happy, and the stony-hearted affectionate” the Three Ladies tell Papageno—if he himself did not believe that. Here is what Mozart actually wrote, in response to his father’s charge that he had lied about completing some flute music commissioned by the wealthy amateur flutist Ferdinand De Jean: “...you know that I become quite powerless whenever I am obliged to write for an instrument that I cannot bear.” The correspondence between Mozart and Leopold documents the volatile relationship between a highly ambitious father and a son still struggling to escape his grip, and this provocative line, like many in their letters, must be taken with a grain of salt. More revealing is the music Mozart wrote for the flute, including a number of felicitous passages in the symphonies and piano concertos, the moving lines for the trial by fire in The Magic Flute, and the concertos and quartets written in 1778 for De Jean. It was one of Mozart’s favorite musicians, Johann Baptist Wendling, the principal flute in Mannheim, who put De Jean in touch with Mozart in the first place. Mozart was friendly with the Wendlings—he often stayed at their house and ate with them when he was in Mannheim—and he even orchestrated one of Wendling’s own flute concertos.

In December 1777, Mozart wrote to his father that he had accepted a commission from De Jean to write “three short, simple concertos and a couple of quartets for the flute.” He was determined to complete the work in two months, and made no mention of an aversion to the instrument; no doubt, the promised payment of 200 gulden, a sizeable sum, mitigated any inconvenience. In any event, Mozart procrastinated. On February 14, he wrote to his father that he had only finished two concertos and three quartets, and that De Jean had sent only 96 gulden. Leopold immediately realized that Mozart had been fudging the numbers all along; he fired off a letter of accusation. Mozart indignantly replied with a series of lame excuses, including the famous swipe at the flute.

COMPOSED
April–September 1777 (for oboe)
winter 1777–78 (arranged for flute)

FIRST PERFORMANCE
date unknown

INSTRUMENTATION
solo flute, two oboes, two horns, strings

APPROXIMATE PERFORMANCE TIME
20 minutes

FIRST CSO PERFORMANCES
July 12, 1941, Ravinia Festival.
René LeRoy as soloist, Sir Thomas Beecham conducting
October 4, 6, and 16, 1979, Orchestra Hall. Donald Peck as soloist, Sir Georg Solti conducting

MOST RECENT CSO PERFORMANCES
March 28, 29, and 30, 1991, Orchestra Hall. Donald Peck as soloist, Sir Georg Solti conducting
July 31, 2005, Ravinia Festival.
Sir James Galway as soloist, Leonard Slatkin conducting

LEFT
Mozart, in a portrait ordered by Padre G.B. Martini (1706–1784), to be included in his gallery of composers in Bologna, 1777. International Museum and Library of Bologna
Leopold knew his son well. It appears that Mozart had finished two, not three of the quartets, and the second of the two concertos was in fact a reworking of an earlier oboe concerto composed for Giuseppe Ferlendis, the most celebrated member of a large Italian family filled with musicians, most of them oboists, who joined the archbishop’s orchestra in Salzburg in April 1777. At the time, Mozart, twenty-one years old, had just started writing the first of the many concertos—both for himself and his friends—that would count among his greatest achievements. Only weeks after Ferlendis moved to town, Mozart began to compose an oboe concerto for him—the only oboe concerto of his career. There were apparently several performances of the concerto during the next winter, and another in 1783. Then the concerto vanished. Eventually, musicians reluctantly began to include it in the list of major pieces by Mozart that were lost. Finally, in 1920, Mozart scholar and conductor Bernhard Paumgartner, who was director of the Salzburg Mozarteum archives, discovered a package of old orchestral parts. The bass part was marked “Concerto in C/Oboe Principale” followed by Mozart’s name. But, to his surprise, Paumgartner recognized the music as the familiar flute concerto in D major—the one flutists had long counted as the second of Mozart’s two concertos. Suddenly a 137-year-old mystery began to unravel.

There are three movements in the traditional arrangement (fast-slow-fast), each distinguished not so much by design as by the kind of gift for natural, memorable melody that few composers ever possess. The first movement is headed Allegro aperto (Open allegro), an unconventional marking that Mozart favored at the time—he used it to open the Turkish violin concerto written in 1775—that seems to connote big-boned, generously paced fast music. The slow movement, like many of Mozart’s finest, suggests an expansive, eloquent opera aria. The orchestral accompaniment, discreet throughout the concerto, is particularly restrained here; the spotlight never strays from the flute soloist at center stage. The finale is actually a preview of an opera still five years in the future, The Abduction from the Seraglio. There, in her act 2 aria “Welche Wonne, welche Lust,” Blonde sings of bliss and delight. Here the flute is less explicit, but its message is clearly one of unbounded joy.
WOLFGANG MOZART

Violin Concerto No. 3 in G Major, K. 216 (Strassburg)

“Wolfgang had a little violin that he got as a present in Vienna . . .” So begins one of the most celebrated anecdotes about the young Mozart, a child in everything but musical talent. Johann Andreas Schachtner, a friend of the family, continues:

We were going to play trios, Papa [Leopold] playing the bass with his viola, Wenzl the first violin, and I was to play the second violin. Wolfgang had asked to be allowed to play the second violin, but Papa refused him this foolish request, because he had not yet had the least instruction in the violin, and Papa thought he could not possibly play anything. Wolfgang said, “You don't need to have studied in order to play second violin,” and when Papa insisted that he should go away and not bother us any more, Wolfgang began to weep bitterly and stamped off with his little violin. I asked them to let him play with me. Papa eventually said, “Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go.” And so it was. Wolfgang played with me. I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down, and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene.

Schachtner places the evening in January 1763; Wolfgang turned seven that month. It astonished even Leopold, who can never be said to have underestimated his son's talent. The full range of Mozart's abilities still amazes us today, even though we know he played the clavier, with grace and fluency, at four; began to compose at five; and went on to write music of an emotional depth and cerebral level often at odds with his age and behavior and comprehensible only as the work of absolute genius.

One month after Wolfgang played with Herr Schachtner, he performed on both violin and harpsichord in concert for the Salzburg court. From then on he played second fiddle to no one. During the 1770s, Mozart often appeared as violin soloist in Salzburg, Vienna, Augsburg, and Munich. In 1777, he wrote home to his father from Munich, “I played as if I were the greatest fiddler in all of Europe.” Leopold wrote back that if he would only apply himself, he might indeed sound like the first violinist of Europe, and pointed out that “many people do not even know that you play the violin, since you have been known from

COMPOSED
1775; autograph score dated September 12, 1775

FIRST PERFORMANCE
date unknown

INSTRUMENTATION
solo violin, two flutes (in the Adagio only), two oboes, two horns, strings

APPROXIMATE PERFORMANCE TIME
24 minutes

FIRST CSO PERFORMANCES
November 22 and 23, 1912, Orchestra Hall. Eugène Ysaÿe as soloist, Frederick Stock conducting
July 5, 1951, Ravinia Festival. Michael Rabin as soloist, Izler Solomon conducting

MOST RECENT CSO PERFORMANCES
October 1, 2005, Orchestra Hall. Itzhak Perlman as soloist, Daniel Barenboim conducting
August 3, 2017, Ravinia Festival. Pinchas Zukerman as soloist and conductor

LEFT
Mozart, portrait in oil by Saverio dalla Rosa (1741–1821), 1770, Verona
childhood as a keyboard player.” Shortly after that, Wolfgang dropped the violin in favor of the keyboard for concertizing—and the viola for playing chamber music—partly to spite his father, who had made his name as a violinist and who had published an influential and popular treatise on violin playing the year his son was born. Wolfgang rightly knew that he was the more precious product of 1756.

Although Mozart wrote music for solo violin throughout his career—sonatas, sets of variations, mini-concertos embedded within orchestral serenades—the centerpiece of this output is the set of five concertos he composed in the mid-1770s in Salzburg and no doubt designed to perform himself. It used to be assumed that these five works were written in the span of just eight months—the earliest is dated April 14, 1775, on the autograph, the last December 20, 1775. But recent scholarship suggests that the last two digits of those dates were tampered with more than once, first adjusting them to read 1780, and then back to 1775. It now seems likely that the last four do date from 1775, but the first concerto may have been written as early as 1773. In any event, all five concertos are early Mozart—they predate his first significant piano concerto, in E-flat major (K. 271), by more than a year—but they aren’t immature works in any sense. In Mozart’s hands—hands that enriched and transformed virtually every form they touched—even these five works, composed in a relatively short span of time, demonstrate growth in his understanding of the concerto. The last three, which mark an advance over the more decorative first two, have long been part of the repertory.

The fresh, outdoorsy opening movement of the G major concerto is based on an aria sung by Arminta from Mozart’s recent opera Il re pastore (The shepherd king): “Tranquil air and serene days / Fresh springs and green fields / These are the prayers to fortune / Of the shepherd and his flocks.” In the middle movement, Mozart substitutes flutes for oboes (in Mozart’s orchestra they would have been played by the same performers) and mutes the orchestral violins, allowing the solo violin to shine. With its exquisite melody floating over a gently undulating accompaniment, this is another aria without words; ironically, it is the concerto’s only movement that isn’t actually based on song.

The dazzling, unpredictable finale begins as a conventional rondo, then, switching meter and mood, gives way to a solemn gavotte, only to be followed by Mozart’s rendition of a popular tune known in his day as “The Strassburger.” For that reason, this concerto is often called the Strassburg, even though we no longer know the song’s words or the reason for its name. The last pages of the score offer still more surprises and abundant wit.
WOLFGANG MOZART

Symphony No. 25 in G Minor, K. 183

This is the earliest work by Mozart to have secured a place in the modern orchestral repertory. It is sometimes known as Mozart’s “little” G minor symphony, in deference to the sublime later symphony in the same key, no. 40. In the nineteenth century, it was little known and rarely performed. That changed in the following century, and, with the popularity of the movie Amadeus, which uses its dramatic first movement in ways that would surely surprise the composer, this symphony has achieved a familiarity nearly equal to that of its more famous counterpart.

This work was Mozart’s first symphony in a minor key (he would only write one other more). G minor is a key that inspired some of Mozart’s most moving music, including Pamina’s poignant “Ach, ich fühl’s” from The Magic Flute and a deeply expressive string quintet that is one of the landmarks of chamber music. Its choice for this symphony was clearly suggested by Haydn’s Symphony no. 39 in G minor, with which it shares a number of other similarities, including the unusual scoring for four horns. (Mozart never again called for more than two horns in his symphonies.)

Mozart, who was not yet eighteen, wrote this symphony near the end of a busy year. He and his father had spent part of the summer of 1773 in Vienna, where Mozart dashed off many pages of relatively unimportant music and heard a number of Haydn’s works. After he returned to Salzburg in September, Mozart began this G minor symphony and his first efforts in two forms that he would ultimately make entirely his own—the string quintet and the piano concerto. With this symphony in particular, Mozart made the first decisive step from wunderkind to great composer, from entertainer to artist.

Romantic myth often gets attached to works in minor keys, and much has been read into this symphony. Yet there is nothing in Mozart’s life at the time to justify the exceptional nature of this music—other than his readiness to probe deeper into the human heart, or the experience of discovering Haydn’s own G minor symphony. With this piece, we can begin to chart the ways Mozart will move away from the more strictly defined parameters of Haydn’s art, even though these two great composers would continue to learn from and to influence each other.
The opening of this symphony is probably the earliest music that sounds wholly Mozartean to our ears—not the charming, finely crafted, yet slightly anonymous music of the period, but something utterly individual, music that leaps from the page and lodges in our memories. The essence of the first measures—as in the later G minor symphony—is rhythm: urgent, repeated, syncopated notes. It is instantly effective, establishing both mood and momentum. A second theme, in B-flat major, provides contrast as well as a glimpse of the generic musical world Mozart was quickly leaving behind.

The Andante is the only movement in the symphony that does not begin with jagged octaves. Here we have a gracious dialogue between muted violins and bassoons. Mozart paints a picture of eighteenth-century gentility, yet there is boldness in the details. The stern and sober minuet that follows is decidedly not for dancing. Its midsection trio, however, is friendly, out-of-doors music for winds alone—the sort Mozart often wrote for social functions. The finale restores the tension and turbulence of the first movement (the use of four horns also lends a special sound to this music) and stays in the minor mode to the bitter end.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Robert Chen Leader and Violin

FIRST CSO PERFORMANCES
June 25, 2000, Ravinia Festival. Saint-Saëns’s La muse et le poète with Yo-Yo Ma, Christoph Eschenbach conducting
November 30, December 1, 2, and 3, 2000, Orchestra Hall. Mozart’s Violin Concerto no. 4, Daniel Barenboim conducting

MOST RECENT CSO PERFORMANCES
July 24, 2011, Ravinia Festival. Brahms’s Violin Concerto, James Conlon conducting
March 15 and 17, 2018, Orchestra Hall. Mozart’s Sinfonia concertante with Paul Neubauer, Riccardo Muti conducting
March 16, 2018, Wheaton College, Wheaton. Mozart’s Sinfonia concertante with Paul Neubauer, Riccardo Muti conducting

In addition to his duties as concertmaster, Chen enjoys a solo career that includes performances with the Los Angeles Philharmonic, Swedish Radio Symphony Orchestra, Moscow Philharmonic Orchestra, New Japan Philharmonic, NDR Orchestra of Hanover, Asia Philharmonic Orchestra, and the Bournemouth Symphony Orchestra in collaborations with such conductors as Myung-Whun Chung, Esa-Pekka Salonen, Manfred Honeck, Pavel Kogan, and Andreas Delfs.

Robert Chen has been concertmaster of the Chicago Symphony Orchestra since 1999, and during that time, he has been featured as soloist with conductors including Zell Music Director Riccardo Muti, Daniel Barenboim, Pierre Boulez, Bernard Haitink, Christoph Eschenbach, Charles Dutoit, Ton Koopman, Osmo Vänskä, Vasily Petrenko, Nicholas Kraemer, and James Conlon. He gave the CSO premiere of György Ligeti’s Violin Concerto, Elliott Carter’s Violin Concerto, and Witold Lutosławski’s Chain Two, as well as the world premiere of Augusta Read Thomas’s Astral Canticle.

An avid chamber musician, Chen has performed with Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman, Yo-Yo Ma, Lang Lang, Christoph Eschenbach, Myung-Whun Chung, Emanuel Ax, Mitsuko Uchida, Lynn Harrell, and János Starker. A frequent participant at numerous music festivals including Aspen, Santa Fe, La Jolla, and Schloss Moritzburg in Germany, he also has toured extensively with Musicians from Marlboro and is a founding member of the Johannes Quartet.

Prior to joining the CSO, Robert Chen won first prize in the Hanover International Violin Competition. As part of that prize, he recorded Tchaikovsky’s complete violin works for the Berlin Klassics label.

A native of Taiwan, Robert Chen began violin studies at the age of seven and continued with Robert Lipsett when he and his family moved to Los Angeles in 1979. While in Los Angeles, he participated in Jascha Heifetz’s master classes. Chen received both bachelor’s and master’s degrees from the Juilliard School, where he was a student of Dorothy DeLay and Masao Kawasaki.

In his free time, he enjoys relaxing at home with his wife Laura and children Beatrice and Noah.
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**Stefán Ragnar Höskuldsson Flute**

These concerts mark Stefán Ragnar Höskuldsson’s debut as soloist with the Chicago Symphony Orchestra.

Stefán Ragnar Höskuldsson is principal flute of the Chicago Symphony Orchestra, as well as a distinguished international soloist and chamber musician. He was appointed to the post in 2015 by Zell Music Director Riccardo Muti. Prior to joining the CSO, he served as principal flute of the Metropolitan Opera Orchestra from 2008 to 2016. A native of Iceland, Höskuldsson has received critical praise for his agility and warmth of expression.

His extensive solo performances include engagements with the Pacific Music Festival in Sapporo, Japan; concertos with the Iceland Symphony Orchestra; recitals at the Galway International Flute Festival in Lucerne; and a live radio broadcast with BBC Radio 3’s *In Tune* program in London.

Höskuldsson has been a faculty member with the Pacific Music Festival in Japan since 2010. He also has given master classes at the Juilliard School, Manhattan School of Music, and Mannes College of Music in New York; and the Guildhall School of Music and Drama and the Royal Academy of Music in London. He currently is on the faculty of DePaul University School of Music.

Höskuldsson attended the Reykjavík School of Music in Iceland, where he studied with Bernhard Wilkinson. Following his graduation, he attended the Royal Northern College of Music in Manchester, England, as a student of Peter Lloyd and Wissam Boustany.

Stefán Ragnar Höskuldsson has recorded for Castle Classics and the Naxos label’s American Classics Series. In 2015, he released his debut solo album, *Solitude*, on the Delos label.
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.

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, currently 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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