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

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Symphony Center Information
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Our Donors and Volunteers
Recognition of our generous donors and volunteers, plus photo highlights from Symphony Ball

Chicago Symphony Orchestra Association
Board of Trustees and Governing Members

Our Donors and Volunteers, continued

RIGHT
After near sell-out performances of Handel’s Messiah in 2015, this treasured choral work returns for the holiday season led by renowned English Handelian, Matthew Halls, in his CSO debut. Joining the CSO and Chorus are a distinguished roster of soloists including soprano Amanda Forsythe, mezzo-soprano Sasha Cooke, tenor Nicholas Phan, and, in his CSO debut, baritone Joshua Hopkins. (December 20, 21, 22, and 23)
Zell Music Director Riccardo Muti recently spoke to the audience before a concert about the importance of cultural values passed from one generation to the next. During this festive time of year, many families and friends are able to join us, and we are honored to be part of their holiday traditions. The Chicago Symphony Orchestra gives us the gift of hearing classical repertoire performed at the highest level, making these musical experiences the perfect means for celebration year after year.

Now is also a season for giving and expressing gratitude. All of our programs are made possible through generous gifts from friends like you. Your generosity makes you part of the Chicago Symphony Orchestra Association’s ongoing pursuit of artistic excellence, development of new audiences, innovative education and community programs, and sharing the music we love with listeners here in Chicagoland and around the world. It also ensures that the important work of the CSOA continues for generations to come.

Please consider supporting the Chicago Symphony Orchestra by making a gift to the Association’s Annual Fund this season. Your support will help the CSO remain a world-class orchestra and will ensure the ongoing legacy of programs that engage over 1,000,000 people each year in life-changing musical experiences.

On behalf of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Negaunee Music Institute, our trustees, volunteers, administration, and above all, the many people whose lives are enriched each year through music, we thank you for your support.

We send our warmest wishes for a music-filled, happy and healthy New Year. We look forward to seeing you in Orchestra Hall soon.

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association

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The Chicago Symphony Orchestra Brass prepares for its annual concert on December 19.

BY MIKE THOMAS

Long celebrated for its lyricism, dynamism, and virtuosity, the brass section of the Chicago Symphony Orchestra has been a standout element of a world-class ensemble since the days of Fritz Reiner. As a separate artistic entity, the Chicago Symphony Orchestra Brass has cultivated a rock star–like following of deeply dedicated fans worldwide. Its concerts, including the annual December showcase at Symphony Center, receive boisterous ovations.

“We actually sell extra seats onstage [to the CSO Brass annual concert], so we’re a little cocky about that,” says CSO trombone Michael Mulcahy, the group’s director, with a laugh. “We’re just a small section of the Orchestra, but we have a pretty strong draw.” Along with Mulcahy, the CSO Brass consists of horns Daniel
Gingrich (acting principal), James Smelser, David Griffin, Oto Carrillo, and Susanna Gaunt; trumpets Mark Ridenour (acting principal), John Hagstrom, and Tage Larsen; trombones Jay Friedman (principal) and Charles Vernon; and tuba Gene Pokorny (principal).

The origins of the CSO Brass concerts date to the early 1950s, when legendary musicians such as Adolph Herseth, Arnold Jacobs, and Frank Crisafulli formed the Chicago Symphony Brass Quintet. Members of the full section began performing stand-alone concerts in the 1970s. Since 2006, as part of the Symphony Center Presents Special Concerts offerings, the CSO Brass has offered its annual showcase. Although the concerts take place around Christmas, they are not holiday-themed. Of the works on this year’s program, only Tchaikovsky’s

“I am very honored to be part of the ensemble. The reputation of the brass section developed in the mid-1940s with Arnold Jacobs (tuba) on one end and, later, a new hire Adolph Herseth (trumpet) on the top. With malleable colleagues in the middle between these strong bookends, a formidable brass section was forged.”

—GENE POKORNY, PRINCIPAL TUBA

Gingrich (acting principal), James Smelser, David Griffin, Oto Carrillo, and Susanna Gaunt; trumpets Mark Ridenour (acting principal), John Hagstrom, and Tage Larsen; trombones Jay Friedman (principal) and Charles Vernon; and tuba Gene Pokorny (principal).

“I attended my first CSO concert in 1969. I remember climbing the stairs to the gallery and feeling very much out of place—a teenager in Orchestra Hall. Solti conducted Mahler’s Symphony no. 2 that day, and I was transported to a world where I felt I did indeed belong. As I descended those stairs, I was determined to do everything in my power to become a professional musician.”

—DANIEL GINGRICH, ACTING PRINCIPAL HORN
“Having a job in the CSO is a great honor, but it’s also tough. It’s not like winning an Olympic medal, where once you get it you’re forever seen as a champion. As a CSO musician, you have to keep demonstrating superlative skill every single week. Your commitment to excellence does not end after your audition—it’s a way of life.”

—JOHN HAGSTROM, TRUMPET

Suite from *The Nutcracker*, arranged by Timothy Higgins, fits that bill. “That’s not really our forte,” replies Mulcahy concerning holiday fare. “We belong to a very significant institution, so the program itself has to have musical and artistic integrity, as well as being engaging and entertaining. As part of that, every program [features] music that was originally written for brass, not just arranged [for these instruments].”

An example on this year’s program is Raymond Premru’s Symphony for Brass and Percussion (1994). Premru’s distinguished career as a trombonist include his longtime membership of the Philharmonia Orchestra of London in addition to leading several jazz groups and brass ensembles and performing and recording with jazz and rock legends from Oscar Peterson and Ella Fitzgerald to Pink Floyd, the Rolling Stones, and the Beatles (including the iconic *Sgt. Pepper’s Lonely Hearts Club Band* album). The symphony encompasses many of these brass styles and timbres with which Premru was familiar as a performer and composer.

Performing music by composers who are themselves brass players has distinct advantages. “Sometimes young composers, in particular, will write something with no knowledge of how any instrument works, so you can only play an approximation,” Mulcahy explains. “Whereas something like Premru’s symphony is very informed and very idiomatic to play, but very challenging, too.”

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Mulcahy is ever mindful of the group’s endurance when choosing (with input from his colleagues) repertoire. The program represents a lot of extra work, he acknowledges, “and sometime it’s like, ‘Wow, we’ve got to climb this mountain again.’ But when we give this concert, when we go onstage, we [think], ‘Oh, yeah.’ This is a special atmosphere that’s not present in that way in any other forum. There is an electricity, and our audience goes pretty crazy.”

Mulcahy also knows from extensive personal experience how taxing brass instruments are to play—especially when they make up the majority of instruments onstage. “Musically speaking, we have to represent the entire pallet of the orchestra with about twenty musicians, so it’s artistically challenging,” he says, “And it’s physically challenging, because we have to play all the notes. No one doubles our parts.

“The Chicago Symphony Brass is famous for dynamics and articulation,” adds Mulcahy. “The ability to play smoothly, the ability to sing, the ability to play with great clarity and articulation, and to sustain a very smooth line are specifically hallmarks of the CSO brass section. And that tradition precedes all of us who are currently in the section.

“Anyone who plays for the Bulls knows there was a certain Michael Jordan in town in the 1990s,” Mulcahy notes, “and that [fact] will forever hover over you.” So while Mulcahy and his colleagues are intensely present onstage, the past is never far away.

Mike Thomas, a Chicago-based writer, is the author of the books You Might Remember Me: The Life and Times of Phil Hartman and Second City Unscripted: Revolution and Revelation at the World-Famous Comedy Theater.

“The style [of the CSO Brass] is so strong and has been well established through the years. I was lucky enough to play with Mr. [Arnold] Jacobs and Mr. [Adolph] Herseth for about thirty-five years, to learn from them, and to carry on the tradition with my colleagues.”
—JAY FRIEDMAN, PRINCIPAL TROMBONE
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100 years ago, CSO music director Frederick Stock started the Chicago Symphony Orchestra’s concert series for children, and it continues to this day. As part of the centennial celebration, the Negaunee Music Institute is collecting stories and memories of these concerts. If you’ve ever attended a CSO School or Family concert, we would love to hear from you.

Please visit cso.org/CentennialStories to share your experience.
Civic Fellows prepare for the future by studying the past

Since its founding in 1919 by the CSO’s second music director, Frederick Stock, the Civic Orchestra has strived to be an ensemble that serves Chicago, offering free performances at Symphony Center as well as innovative programming in communities across the city. Throughout the orchestra’s 100 seasons of growth and evolution, its members have immersed themselves in the rich culture of Chicago’s diverse neighborhoods in order to ensure that Civic’s identity as an orchestra for the city endures.

CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma inspired the founding of the Civic Orchestra Fellowship program, which launched in September 2013. Since then, the fellows have been at the forefront of Civic’s work in Chicago’s neighborhoods: teaching and mentoring young musicians, creating interactive concerts for students in schools, and designing musical projects that respond to community need.

On a rainy Friday in early September, fifteen Civic Orchestra of Chicago Fellows crossed the street to see two exhibits at the Art Institute of Chicago: John Singer Sargent and Chicago’s Gilded Age and Never a Lovely So Real. The first exhibit featured portraits of prominent Chicagoans from the turn of the twentieth century, a period when the city was striving for recognition as a center for art and culture; the second presented photography and film from 1950 to 1980 depicting a cultural history of Chicago’s neighborhoods, many of them fiercely segregated. The dichotomy of these portrayals of Chicago was fitting for a year in which the Civic Orchestra considers its own 100-year history and its role of the city’s cultural future.

Back at Symphony Center, the fellows reflected on what they saw and considered how Chicago’s complicated sociopolitical history can inform the work they do and the art they create this season. The Civic Fellows will design musical projects that draw inspiration from the past 100 years of Chicago’s history across all of its neighborhoods. According to first-year Civic Fellow Juan Olivares, “It’s important that we don’t position
ourselves as the guardians of culture, but rather create work that celebrates the stories, culture, and art that already exist in this city.”

In January 2019, the Civic Fellows will create a memorized, interactive musical program that they will perform in thirteen public elementary, middle, and high schools. The program will feature excerpts from symphonies by Florence Price, who became the first black American woman to have an orchestral work performed by a major American orchestra with the 1933 premiere of her Symphony in E minor by the Chicago Symphony under Stock.

The fellows will also collaborate with teaching artists from the Irene Taylor Trust, a London-based organization, to write original songs that tell the stories of Chicago teens involved with the Illinois Department of Juvenile Justice and with Chicagoans who have lost family members to gun violence.

You can follow the activities of the 2018–19 Civic Fellows at civicfellows.org.
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We are delighted that you have joined us for this performance. Below you will find information that addresses questions we often receive, and which can help provide the most enjoyable and safest experience for all. For more information, please ask an usher or, after this performance, visit CSO.ORG/PLAN-YOUR-EXPERIENCE/QUESTIONS.

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

Access program notes before and after the performance on each concert’s event page at CSO.ORG or at CSOSOUNDSANDSTORIES.ORG/CATEGORY/PROGRAM-BOOKS. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
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:

- **Robert Chen** Concertmaster  
  *The Louis C. Sudler Chair, endowed by an anonymous benefactor*

- **Baird Dodge** Principal Second Violin

- **Li-Kuo Chang** Acting Principal Viola  
  *The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor*

- **John Sharp** Principal Cello  
  *The Eloise W. Martin Chair*

- **Alexander Hanna** Principal Bass  
  *The David and Mary Winton Green Principal Bass Chair*

- **Sarah Bullen** Principal Harp

- **Stefán Ragnar Höskuldsson** Principal Flute  
  *The Erika and Dietrich M. Gross Principal Flute Chair*

- **Scott Hostetler** Oboe and English Horn

- **Stephen Williamson** Principal Clarinet

- **William Buchman** Assistant Principal Bassoon

- **Daniel Gingrich** Acting Principal Horn

- **Mark Ridonour** Acting Principal Trumpet

- **Jay Friedman** Principal Trombone

- **Charles Vernon** Bass Trombone

- **Gene Pokorny** Principal Tuba  
  *The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld*

- **David Herbert** Principal Timpani  
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- **Vadim Karpinos** Assistant Principal Timpani, Percussion

- **Cynthia Yeh** Principal Percussion

- **Mary Sauer** Former Principal Keyboard

- **Peter Conover** Principal Librarian

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)
Volunteer Leadership and Opportunities

The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

**Governing Members** are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 124th year in the 2018–19 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

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

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

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

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

The mission of the CSOA’s **African American Network** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericannetwork@cso.org or call 312-294-3045.

**Auxiliary Volunteers** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.
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“As loyal audience members and supporters of the Chicago Symphony Orchestra and Civic Orchestra of Chicago, it was important for our estate plans to support music education and engagement with communities in our great city.”

— Dr. Leo and Catherine Miserendino

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

Contact Karen Bullen at 312-294-3192 or visit cso.org/PlannedGiving for more information.
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

Herald trumpets welcome guests to the Palmer House
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executive spotlight

Renée Metcalf, Market Executive, Illinois Global Commercial Banking

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Steve Shebik, Vice Chair

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Allstate applauds the CSO for its commitment to enrich community and educational programs in our hometown of Chicago. We are a proud supporter of the Negaunee Music Institute at the CSO, as we believe that good starts young.

David R. Casper, U.S. CEO

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

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Chicago has become a cultural touchstone for some of the most celebrated musical acts in the world. As Chicago’s Bank, we’re honored to support the Chicago Symphony Orchestra and its dedication to inspiring musicians in our community with educational programs that instill hard work, discipline, and creativity and through the power of music. Their work demonstrates that we can all play a unique part to produce something magical.

Christopher L. Culp, Managing Director

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Bramwell Tovey Conductor
Thomas Hampson Baritone

**IVES**

Variations on *America* (orch. Schuman)

**IVES**  

At the River from Five Songs (orch. Adams)

**COPLAND**

Selections from *Old American Songs*

Simple Gifts
The Boatmen’s Dance
The Golden Willow Tree

**STILL**

*In Memoriam: The Colored Soldiers Who Died for Democracy* *

**DAMROSCH**  

Danny Deever* (orch. Tovey)

**DAUGHERTY**

Letter to Mrs. Bixby from *Letters from Lincoln* *

**CORIGLIANO**

One Sweet Morning from *One Sweet Morning* *

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Theme (Andante)
1. C.A.E. (Andante)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella). (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. *** Romanza (Moderato)

*First Chicago Symphony Orchestra performances

The appearance of Thomas Hampson is made possible by The Grainger Fund for Excellence.

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.
Charles Ives is the founding father of a distinctly American voice in classical music, a sonic embrace of both tradition and innovation that connects Henry Cowell and Aaron Copland to William Grant Still, John Cage, John Adams, and Jennifer Higdon. Tutored by his father George Ives—a Civil War band director—in unconventional exercises mixing Bach and bitonality, Charles Ives embraced both old and new with an iconoclastic sense of musical adventure. The Variations on America is an early work, written for a Fourth of July celebration in 1891 when Ives was just seventeen years old. It was composed for Ives himself to perform on organ, and is at once a harmonically experimental set of variations and a populist celebration of a patriotic tune. While the melody of America—also known by its opening words as “My Country, ’Tis of Thee”—is borrowed from the British national anthem “God Save the King,” the lyrics were written anew for a children's celebration of America’s Independence Day in 1831. These new American words instantly transformed the tune into a specifically American patriotic anthem. Artistic recognition of Ives’s organ arrangement, however, would be considerably slower. Ives was unable to find a publisher in 1892, and it would lay dormant for more than a half century until being rediscovered by E. Power Biggs, organ virtuoso, recording artist, and historical revivalist. It was finally published in 1949 and thereafter came to the attention of American symphonist William Schuman, winner of the inaugural Pulitzer Prize for Music, who arranged it for orchestra in 1963.

A snappy opening fanfare motif calls the listener to attention three times, alternating with foreshadowing fragments of the America melody. This brief introduction closes on a sustained fermata chord that invites a gentle statement of the unadorned fourteen-bar theme, orchestrated for muted trumpets and trombones with strings. In the first of five variations, the melody is decorated with a sinuous accompanying line in the woodwinds and ends with a dramatic rim shot on snare drum. Variation 2 features a harmonically meandering brass choir introduced by french horn. A cacophonous...

**Variations on America (Orchestrated by William Schuman)**

Charles Ives, ca. 1889

**COMPOSED**
1891–92 (additions ca. 1909-10, revised ca. 1949)

**FIRST PERFORMANCE**
February 17, 1892; Brewster, New York

**INSTRUMENTATION**
three flutes and two piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, strings

**APPROXIMATE PERFORMANCE TIME**
7 minutes

**FIRST CSO PERFORMANCES**
January 29, 1966, Orchestra Hall. Morton Gould conducting
July 10, 1966, Ravinia Festival. Seiji Ozawa conducting

**MOST RECENT CSO PERFORMANCES**
August 2, 1996, Ravinia Festival. Christoph Eschenbach conducting
September 11, 2005, Pritzker Pavilion, Millennium Park. William Eddins conducting

**CSO RECORDING**
1966. Morton Gould conducting. RCA
bitonal interlude sets the work’s overall key of F major equally against D-flat major, a dissonant tritone away. (This passage, along with a similarly dissonant second interlude, was added by Ives some two decades after the original composition.) Variation 3 presents the melody as a jaunty 6/8 dance in winds and strings, and is followed by variation 4, an assertive “polonaise” featuring brass and further transformed into a sensuous Latin dance by Schuman’s addition of tambourine and castanets. The bitonal dissonance (A-flat against F major) of a brief second interlude is softened by Schuman’s orchestration as a gentle brass chorale, and contrasts with the up-tempo variation 5 showcasing flutes and trumpets in a sprightly scherzo style. The opening fanfare motif then returns to welcome a final coda and its climactic grandioso ending reminiscent of a Sousa march.

—Mark Clague

THE SONGS OF AMERICA

Born in Elkhart, Indiana, and reared in Spokane, Washington, lyric baritone Thomas Hampson developed a lifelong fascination with song as history. Rocketing to an international operatic career in the 1980s, Hampson continued to sing art song in recital and soon became an advocate for American song, in particular. Beginning with the 1990 album An Old Song Re-Sung: American Concert Song, Hampson has released fifteen solo recordings of American song, ranging from the popular songs of Stephen Foster and Cole Porter to German lieder by American composers such as Ives, Griffiths, and MacDowell; the Old American Songs of Aaron Copland; songs by women and African American composers; and the music of the very first American art song composer—Francis Hopkinson, a signer of the Declaration of Independence. Hampson has thus earned his reputation as the “Ambassador of American Song,” further launching his Song of America website in 2009 and embarking on a series of related recitals coast to coast. Most recently, he recorded Songs from Chicago (Cedille Records, 2018), featuring the works of five Chicago-based composers, including Ernst Bacon, Margaret Bonds, Louis Campbell-Tipton, John Alden Carpenter, and Florence Price; and premiered a new American history recital program—Beyond Liberty—which he hopes to take to all fifty states. Hampson’s motivating insight is that culture and history are encoded in a nation’s songs through “the eyes of poets and the ears of composers.”

—M.C.

songofamerica.net
**CHARLES IVES**

*At the River from Five Songs* (Orchestrated by John Adams)

“At the River,” also known as “Shall We Gather at the River?,” is a Christian hymn written in 1864 by gospel music composer and Baptist minister Robert Lowry. It was arranged by Charles Ives in 1916 and then orchestrated by John Adams in 1990 as the fourth of a set of five songs by Ives for voice and small orchestra. The lyric references the final chapter of the book of Revelations and thus the final chapter of the Christian Bible’s New Testament. It anticipates life after death in heaven. Ives sets only the first of the original’s five verses plus its affirmative refrain, yet to close the song, he returns to the hymn’s opening questioning phrase. Here, rhythmic interruptions and an unexpected, truncated ending avoids resolution in the orchestral accompaniment. The result invites a deeper catechism.

—M.C.

**COMPOSED**

1916 (arrangement)

**FIRST PERFORMANCE**

February 15, 1935; Vienna, Austria

**INSTRUMENTATION**

baritone soloist, two flutes, oboe, clarinet and bass clarinet, two bassoons, two horns, harp, piano, strings

**APPROXIMATE PERFORMANCE TIME**

4 minutes

**FIRST CSO PERFORMANCES**

May 13, 14, 15, and 18, 1999, Orchestra Hall. Mark Ridenour as soloist, John Adams conducting

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**At the River**

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Gather at the river!
Yes, we’ll gather at the river,
The beautiful, the beautiful river,
Yes, we’ll gather at the river
That flows by the throne of God.

Shall we gather?
Shall we gather at the river?

—Robert Lowry (ed. Charles Ives)

Library of Congress

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LEFT
Charles Ives, at left, with a teammate. Hopkins School’s star baseball pitcher; New Haven, Connecticut, ca. 1894
The music of Aaron Copland defines for many the iconic sound of American classical composition, yet his sound is both more modernist and more deeply rooted in earlier American music than is typically appreciated. The sheer familiarity of Copland’s populist works, such as Appalachian Spring or Fanfare for the Common Man, masks his use of mixed meter that marks his music as part of the twentieth century. Further, Copland’s distinctive open harmonies harken back to the ringing perfect harmonies of colonial-era American psalmody and such Yankee originalists as composer William Billings. Copland was similarly fascinated with distinctively American musical materials, ranging from folk songs to jazz. It was during his research into early American sheet music in Brown University’s Harris Collection of American Poetry and Plays that he discovered inspiration in America’s historical songs, ranging from minstrel tunes and campaign music to ballads, revivalist hymns, and a lullaby. Copland set these songs to new piano accompaniments, often restructuring text, rhythm, and melody, as the Old American Songs, book 1 (1950) and book 2 (1952). He orchestrated both sets in 1955, with baritone William Warfield premiering the first with the Los Angeles Philharmonic and mezzo-soprano Grace Bumbry premiering the second with the Ojai Festival Orchestra and the composer conducting, later that same year. For these performances, Hampson has assembled his own selection of three of these songs—“Simple Gifts” and “The Boatmen’s Dance” from book 1 and “The Golden Willow Tree” from book 2.

Featured prominently as the final dance episode to Appalachian Spring, Copland’s 1944 ballet for Martha Graham, the song “Simple Gifts” was written by Elder Joseph Brakett in 1848 for the United Society of Believers in Christ’s Second Appearing, a religious community more commonly known as the Shakers. In Copland’s ballet, the tune served as the theme for a set of dance variations, but Copland set “Simple Gifts” as a song in a freer recitative-like style that defies any sense of a regular dancelike pulse and thus emphasizes the lyric’s timeless spiritual promise of a heavenly afterlife—the “valley of love and delight” referred to in the text.
Credited to Daniel “Dan” Emmett, “The Boatmen’s Dance” was originally a minstrel tune, celebrating the wily masculinity of an Ohio riverman. Copland expunged the racist blackface dialect of the original (the title, for example, had been “De Boatman’s Dance”) and introduces each rollicking verse-refrain pairing with a clarion call and echo, transforming a once comic dance into an art song evoking the geography of the river.

“The Golden Willow Tree” is Copland’s setting of a traditional British ballad also known as “The Sweet Trinity” or “The Golden Vanity.” In each version, the title is the name of a ship threatened with capture (typically by a British ship in the song’s American versions) that is saved by the ingenuity of a shipboy, whose heroism is rewarded by tragedy. Copland’s arrangement is based on a 1937 recording made by banjo player and singer Justus Begley and preserved in the Archive of American Folk Song at the Library of Congress.

—M.C.

**Simple Gifts**

’Tis the gift to be simple, ’tis the gift to be free, ’tis the gift to come down where you ought to be. And when we find ourselves in the place just right, ’Twill be in the valley of love and delight.

When true simplicity is gained
To bow and to bend we shan’t be ashamed,
To turn, turn will be our delight,
’Till by turning, turning we come round right.

’Tis the gift to be simple, ’tis the gift to be free, ’tis the gift to come down where you ought to be. And when we find ourselves in the place just right, ’Twill be in the valley of love and delight.

—Traditional Shaker

**The Boatmen’s Dance**

High row the boatmen row,
Floatin’ down the river the Ohio.

The boatmen dance, the boatmen sing,
The boatmen up to ev’rything,
And when the boatman gets on shore,
He spends his cash and works for more.

Then dance the boatmen dance,
O dance the boatmen dance.
O dance all night ’til broad daylight,
And go home with the gals in the mornin’.

*High row the boatmen row . . . etc.*

I went on board the other day
To see what the boatmen had to say.
There I let my passion loose,
An’ they cram me in the callaboose.
O dance the boatmen dance . . .

*High row the boatmen row . . . etc.*

The boatman is a thrifty man,
There’s none can do as the boatman can.
I never see a pretty gal in my life
But that she was a boatman’s wife.
O dance the boatmen dance . . .

*High row the boatmen row . . . etc.*

—Traditional

**Library of Congress**

ABOVE

*The Jolly Flatboatmen,* engraving and mezzotint by George Caleb Bingham (1811–1879), 1846. Drawings and Prints, Metropolitan Museum of Art
The Golden Willow Tree

There was a little ship in South Amerikee,
Crying O the land that lies so low,
There was a little ship in South Amerikee,
She went by the name of the Golden Willow Tree,
As she sailed in the lowland lonesome low,
As she sailed in the lowland so low.

We hadn't been a sailin' more than two weeks or three,
Till we came in sight of the British Roverie,
As she sailed in the lowland lonesome low,
As she sailed in the lowland so low.

Up stepped a little carpenter boy
Says “What will you give me for the ship that I’ll destroy?”
‘I’ll give you gold or I’ll give thee,
The fairest of my daughters as she sails upon the sea,
If you’ll sink ’em in the lowland lonesome low,
If you’ll sink ’em in the land that lies so low.”

He turned upon his back and away swum he,
He swum till he came to the British Roverie,
He had a little instrument fitted for his use,
He bored nine holes and he bored them all at once.
He turned upon his breast and back swum he,
He swum till he came to the Golden Willow Tree.

“Captain, O Captain, come take me on board,
And do unto me as good as your word
For I sank ’em in the lowland lonesome low,
I sank ’em in the lowland so low.”

“Oh no, I won’t take you on board,
Nor do unto you as good as my word,
Tho’ you sank ’em in the lowland lonesome low,
Tho’ you sank ’em in the land that lies so low.’

“If it wasn’t for the love that I have for your men,
I’d do unto you as I done unto them,
I’d sink you in the lowland lonesome low,
I’d sink you in the lowland so low.”

He turned upon his head and down swum he,
He swum till he came to the bottom of the sea.
Sank himself in the lowland lonesome low,
Sank himself in the land that lies so low.

—Traditional Anglo American
Library of Congress
WILLIAM GRANT STILL
Born May 11, 1895; Woodville, Mississippi
Died December 3, 1978; Los Angeles, California

In Memoriam: The Colored Soldiers Who Died for Democracy

In Memoriam: The Colored Soldiers Who Died for Democracy is an orchestral tone poem commissioned by the League of Composers. Still active today, the league was founded in 1923 as an advocacy group for contemporary music and living composers. William Grant Still, known as the dean of African American composers, was one of seventeen given the task of commemorating the Second World War in music, even as the conflict continued to rage across the globe. Still’s music, with such titles as the Afro-American Symphony (1930) and the choral-orchestral ballad And They Lynched Him on a Tree (1940), was often inspired by the political consciousness of the Harlem Renaissance and its demand that black Americans be recognized not only as human beings deserving of civil rights, but also as U.S. citizens—as full participants in American civic life. Musically, In Memoriam offers a passionate neoromantic statement affirming the humanity of the “Colored Soldiers Who Died for Democracy.” Yet the work’s title itself calls ironic, if not bitter, attention to the unequal treatment of black and white soldiers, who, while called upon to make the same ultimate sacrifice of life to protect the country they loved, were not treated equally by the nation. Segregation and discrimination meant that the freedoms for which black soldiers fought were denied to them in war and denied to their families at home.

—M.C.

COMPOSED
1943

FIRST PERFORMANCE
date unknown

INSTRUMENTATION
three flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp, strings

APPROXIMATE PERFORMANCE TIME
6 minutes

These are the first Chicago Symphony Orchestra performances.
WALTER DAMROSC
Born January 30, 1862; Breslau (now Wrocław), Poland
Died December 22, 1950, New York City

Danny Deever (Orchestrated by Bramwell Tovey)

Best remembered for The Jungle Book (1894), English writer Rudyard Kipling created the poem “Danny Deever” in 1890, telling the story of a member of the British infantry sentenced to death for killing a fellow soldier. This vernacular barrack-room ballad is considered one of Kipling’s best and may have been based on a real-life example—the 1887 execution of a Private Flaxman. The text offers a tale of military justice and the inculcation of discipline among inexperienced recruits increasingly charged with the assertion of national power abroad in the era of colonization. Although remembered today as conductor of the New York Symphony, Walter Damrosch was also a prolific composer. In 1897, he created a song using Kipling’s text that became its most popular setting. Its snappy military rhythms and marching bassline convey both the dramatic scene and the emotional intensity of the text. Damrosch’s music also marks the lyric’s alternating conversational structure with the “Files-on-Parade” asking questions to their “Colour-Sergeant,” who answers by describing Deever’s ignoble demise.

—M.C.

COMPOSED
1897

FIRST PERFORMANCE
December 11, 1897; Academy of Music, Philadelphia, Pennsylvania

INSTRUMENTATION
baritone soloist, strings

APPROXIMATE PERFORMANCE TIME
6 minutes

These are the first Chicago Symphony Orchestra performances.
Danny Deever

“What are the bugles blowin’ for?” said Files-on-Parade.
“To turn you out, to turn you out,” the Colour-Sergeant said.
“What makes you look so white, so white?” said Files-on-Parade.
“I’m dreadin’ what I’ve got to watch,” the Colour-Sergeant said.
For they’re hangin’ Danny Deever, you can hear the Dead March play,
The regiment’s in ‘ollow square—they’re hangin’ him to-day;
They’ve taken of his buttons off an’ cut his stripes away,
An’ they’re hangin’ Danny Deever in the mornin’.

“What makes the rear-rank breathe so ’ard?” said Files-on-Parade.
“It’s bitter cold, it’s bitter cold,” the Colour-Sergeant said.
“What makes that front-rank man fall down?” said Files-on-Parade.
“A touch o’ sun, a touch o’ sun,” the Colour-Sergeant said.
They are hangin’ Danny Deever, they are marchin’ of ’im round,
They ’ave ‘altd Danny Deever by ’is coffin on the ground;
An’ ’e’ll swing in ’arf a minute for a sneakin’ shootin’ hound—
O they’re hangin’ Danny Deever in the mornin’!

“Is cot was right-’and cot to mine,” said Files-on-Parade.
“’E’s sleepin’ out an’ far to-night,” the Colour-Sergeant said.
“I’ve drunk ’is beer a score o’ times,” said Files-on-Parade.
“’E’s drinkin’ bitter beer alone,” the Colour-Sergeant said.
They are hangin’ Danny Deever, you must mark ’im to ’is place,
For ’e shot a comrade sleepin’—you must look ’im in the face;
Nine ’undred of ’is county an’ the regiment’s disgrace,
While they’re hangin’ Danny Deever in the mornin’.

“What’s that so black agin’ the sun?” said Files-on-Parade.
“It’s Danny fightin’ ’ard for life,” the Colour-Sergeant said.
“What’s that that whimper over’ead?” said Files-on-Parade.
“It’s Danny’s soul that’s passin’ now,” the Colour-Sergeant said.
For they’re done with Danny Deever, you can ’ear the quickstep play,
The regiment’s in column, an’ they’re marchin’ us away;
Ho! the young recruits are shakin’, an’ they’ll want their beer to-day,
After hangin’ Danny Deever in the mornin’.

—Rudyard Kipling
Library of Congress
MICHAEW DAUGHERTY
Born April 28, 1954; Cedar Rapids, Iowa

Letter to Mrs. Bixby from Letters from Lincoln

Letters from Lincoln (2009) was commissioned for baritone Thomas Hampson by the Spokane Symphony in celebration of the two hundredth anniversary of the Civil War president’s birth. Born in 1809 in rural Kentucky, Abraham Lincoln taught himself math and letters by reading Shakespeare, poetry, newspapers, and books on math and philosophy. He also taught himself violin and harmonica. For the anniversary work, composer Michael Daugherty chose to feature texts from Lincoln’s personal letters, including his famous November 21, 1864, note of condolences to Mrs. Lydia Bixby, a widow then believed to have lost five sons to service in the Union Army. Daugherty’s musical setting intertwines a weighted, sorrowful vocal line with a hymnlike accompanimental melody in a combination that seems to defy gravity and thus conveys both the anguish of mourning and the apotheosis of heroism. Despite the sublime directness of Lincoln’s text, historians have since determined that only two of Bixby’s sons died in battle—a third deserted the army, a fourth was honorably discharged, and a fifth either deserted or died as a prisoner of war.

—M.C.
Letter to Mrs. Bixby

Executive Mansion
Washington, Nov. 21, 1864

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any word of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

A. Lincoln

Library of Congress
Composer John Corigliano was initially paralyzed artistically by a commission from Alan Gilbert and the New York Philharmonic to commemorate the tenth anniversary of the 9/11 attacks with a thirty-minute orchestral work. He feared that any resulting instrumental composition would be heard as a nightmarish tone poem—as a soundtrack to the horrific events of the day and the images burned into the memory of those who had witnessed the tragedy either first hand or on television. Replacing such memories with the lyric of song provided a creative escape route. The composer explains the result in his own program note:

“I needed a cycle of songs that would embed 9/11 into that larger story. So I chose four poems (one of them part of an epic poem) from different ages and countries. The first poem—Czesław Miłosz’s ‘A Song on the End of the World,’ written in Warsaw in 1944—sets a tranquil scene: a vista of serenity that still hints at the possibility of chaos to come. The poet’s descriptions of everyday matters turn chilling when he notes, ‘No one believes it is happening now.’ My setting for these words is hushed and motionless, never rising in volume and intensity.

“Shattering the calm is the second poem: that portion of Homer’s Iliad chronicling a massacre led by the Greek prince Patroclus. Each kill is described in detail; the music, too, strives for the brutal and unsparing.

“‘War South of the Great Wall,’ by the eighth-century poet Li Po, follows. Its cool, atmospheric language views a bloody battle from a great remove: warriors seem to ‘swarm like armies of ants.’ The narrator’s poise collapses only when she reveals ‘my husband, my sons—you’ll find them all there, out where war-drums throb and throb.’ Her anguish, and the battle that is its cause, surge in an orchestral interlude, climaxing with the orchestra alone meditating on the narrator’s themes.

“The orchestra, diminishing in intensity, introduces the poem that gives the cycle its name: ‘One Sweet Morning,’ by E.Y. (‘Yip’) Harburg, a name that might surprise audiences who know it principally from his sparkling lyrics for such plays and movies as The Wizard of Oz and Finian’s Rainbow. But Harburg also wrote a few volumes of light and not-so-light verse, and it was
in one of those that I came upon this deep and tender lyric.

“One Sweet Morning’ ends the cycle with the dream of a world without war—an impossible dream, perhaps, but certainly one worth dreaming. In this short poem, Harburg paints a beautiful scene where ‘the rose will rise . . . spring will bloom . . . peace will come . . . one sweet morning.’”

—M.C.

**One Sweet Morning**

Out of the fallen leaves the Autumn world over,
Out of the shattered rose that will smile no more.
Out of the embers of blossoms and ashes of clover.
Spring will bloom—one sweet morning.

Out of the fallen lads the summer world over,
Out of their flags plowed under a distant shore,
Out of the dreams in their bones buried under the clover
Peace will come—one sweet morning.

“One sweet morning the rose will rise
To wake the heart and make it wise!”
This is the cry of life the winter world over,
“Sing me no sad amen, but a bright encore.”

For out of the flags and the bones buried under the clover,
Spring will bloom. Peace will come.
One sweet morning—
One sweet morning.

—E.Y. “Yip” Harburg
EDWARD ELGAR
Born June 2, 1857; Broadheath, near Worcester, England
Died February 23, 1934; Broadheath, England

Variations on an Original Theme (Enigma), Op. 36

The temptation to improvise at the piano after a hard day’s work surely never produced greater results than on an October evening in the Worcestershire countryside in 1898. Tired out from hours of teaching violin and writing music that would never make him famous, Edward Elgar began to play a tune that caught his wife’s ear. Alice asked what it was. “Nothing,” he replied, “but something might be made of it.” And then, to prove—or perhaps, test—his point, he began to play with it. “Powell would have done this, or Nevinson would have looked at it like this,” he commented as he went, drawing on the names of their friends. Alice said, “Surely you are doing something that has never been done before!”

Alice wasn’t quite right, in terms of historical fact—Schumann’s Carnaval, for example, depicts a number of characters, real and imagined—but she obviously sensed that her husband had hit upon something important—not only to his own faltering career, but also for music itself. And so what was begun “in a spirit of humor” was soon “continued in deep seriousness,” as Elgar later recalled of the music that would make him famous, along with Powell, Nevinson, and a number of the composer’s other friends. On October 24, he wrote to August Jaeger, the closest of all those friends,

... I have sketched a set of Variations (orkestra) on an original theme: the Variations have amused me because I’ve labeled ’em with the nicknames of my particular friends—you are Nimrod. That is to say, I’ve written the variations each one to represent the mood of the “party”—I’ve liked to imagine the “party” writing the var: him (or her) self and have written what I think they wd. have written—if they were asses enough to compose—it’s a quaint idea & the result is amusing to those behind the scenes & won’t affect the hearer who “nose nuffin.”

The work went well. On November 1, Elgar played at least six variations for Dora Penny, now known as Dorabella, or variation 10. On January 5, Elgar wrote to Jaeger: “I say—those variations—I like ’em.” By February 22, he told Dorabella that the

COMPOSED
October 1898–February 19, 1899

FIRST PERFORMANCE

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

APPROXIMATE PERFORMANCE TIME
29 minutes

FIRST CNSO PERFORMANCES
January 3 and 4, 1902, Auditorium Theatre. Theodore Thomas conducting (U.S. premiere)
June 30, 1939, Ravinia Festival. Sir Adrian Boult conducting

MOST RECENT CNSO PERFORMANCES
May 5, 7, and 10, 2016, Orchestra Hall. Donald Runnicles conducting
July 18, 2017, Ravinia Festival. Edward Gardner conducting

CNSO RECORDINGS
1986. Sir Georg Solti conducting. CNSO (From the Archives, vol. 21: Soloists of the Orchestra III) (Nimrod)
variations were done, “and yours is the most cheerful. . . . I have orchestrated you well.” The orchestration of the piece took the two weeks from February 5 to 19, 1899. Elgar then sent the score off to Hans Richter, the great German conductor known for championing both Wagner and Brahms. Elgar waited a long, nervous month for a response, but Richter recognized the quality of this music and agreed to give the premiere in London. For Elgar, already in his forties and not yet a household name, even in England, Richter’s advocacy was decisive.

The first performance was a great success for both Elgar and for British music. The critics recognized the work as a landmark, and although one was aggravated that the dedication “To my friends pictured within” didn’t name names, he was at least honest enough to admit that the music stood handsomely on its own. The friends have long ago been identified, but a greater question still remains. At the time of the premiere, Elgar wrote:

The enigma I will not explain—its “dark saying” must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme “goes,” but is not played—so the principal Theme never appears, even as in some late dramas—e.g., Maeterlinck’s *L’intruse* and *Les sept princesses*—the chief character is never on the stage.

Those are words Elgar later came to regret, for the public’s curiosity often overshadowed the music. Elgar himself only made matters worse by divulging that the “larger theme” fit in counterpoint with his original theme, by telling Arthur Troyte Griffith (variation 7) that the theme “is so well known that it is extraordinary that no one has spotted it,” and by admonishing Dorabella that she, of all people, had not guessed it. Several melodies have been favored over the years, including “God Save the King,” “Rule, Britannia!,” and, most often, “Auld lang syne,” but to date the *Enigma* still maintains its place in Elgar’s title. (Dorabella and her husband Richard Powell once asked Elgar outright about “Auld lang syne” and he denied it, but by then he was so tired of the whole mystery that many doubted the sincerity of his answer.)

For full descriptions of the “friends pictured within,” we are indebted to the invention of the
piano roll; when the Aeolian Company later issued the *Enigma* Variations in this newfangled format, Elgar contributed his own comments on this circle of men and women in his life. Here, then, follows the portrait gallery, with some of Elgar’s remarks.

Theme. This is an original melody, as Elgar’s title boasts, born that October night in 1898 and without connections to anyone in the composer’s life. (It has been suggested that those important first four notes perfectly set the composer’s own name, but, as we shall see, Elgar saves himself for last.) It’s worth remembering, however, that when he wrote *The Music Makers* (an autobiographical, *Ein Heldenleben*–kind of work) in 1912, he recalled this theme to represent the loneliness of the creative artist.

1. (C.A.E.) Caroline Alice Elgar was the composer’s wife. “The variation,” Elgar writes, “is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.” She was his muse; after Alice died in 1920, Elgar never really worked again. The little triplet figure in the oboe and the bassoon at the very beginning mimics the whistle with which Elgar signaled Alice whenever he came home.

2. (H.D.S.-P.) Hew David Steuart-Powell played chamber music with Elgar. “His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver [sixteenth note] passages; these should suggest a toccata, but chromatic beyond H.D.S.-P.’s liking.” (Their frequent partner was Basil Nevinson, variation 12.)

3. (R.B.T.) Richard Baxter Townshend, who regularly rode through the streets of Oxford on his bicycle with the bell constantly ringing, is here remembered for his “presentation of an old man in some amateur theatricals—the low voice flying off occasionally in ‘soprano’ timbre.” (Dorabella also recognized the bicycle bell in the pizzicato strings.)

4. (W.M.B.) William Meath Baker was “a country squire, gentleman, and scholar. In the days of horses and carriages, it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music room with an inadvertent bang of the door.”

5. (R.P.A.) Richard Penrose Arnold was a son of Matthew Arnold and “a great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling.” In the middle section we learn that “his serious conversation was continually broken up by whimsical and witty remarks.”

6. (Ysobel) Isabel Fitton was an amateur violist. “The opening bar, a phrase made use of throughout the variation, is an ‘exercise’ for crossing strings—a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement.”
7. (Troyte) Arthur Troyte Griffith, an architect, was one of Elgar’s closest friends. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

8. (W.N.) Winifred Norbury lived at Sherridge, a country house, with her sister Florence. The music was “really suggested by an eighteen-century house. The gracious personalities of the ladies are sedately shown”—especially Winifred’s characteristic laugh.

9. (Nimrod) Nimrod is the “mighty hunter” named in Genesis 10; August Jaeger (“Jaeger” is German for “hunter”) was Elgar’s greatest and dearest friend. That is apparent from this extraordinary music, which is about the strength of ties and the depth of human feelings. These forty-three bars of music have come to mean a great deal to many people; they are, for that reason, often played in memoriam, when common words fail and virtually all other music falls short. The variation records “a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven.” The music hints at the slow movement of the Pathétique Symphony, though it reaches the more rarefied heights of Beethoven’s last works. Dorabella remembered that Jaeger also spoke of the hardships Beethoven endured, and he urged Elgar not to give up. Elgar later wrote to him: “I have omitted your outside manner and have only seen the good lovable honest SOUL in the middle of you. The music’s not good enough: nevertheless it was an attempt of your E.E.” Jaeger died young, in 1909. Twenty years later Elgar wrote: “His place has been occupied but never filled.”

10. (Dorabella) Dora Penny, later Mrs. Richard Powell, and to the Elgars, always Dorabella, from Mozart’s Così fan tutte. Her variation, entitled Intermezzo, is shaded throughout by “a dancelike

**TRACKING DOWN THE ENIGMA**

In 1953, the Saturday Review sponsored a contest for the best solution to the identity of Elgar’s “enigma.” The top prizes (the composer’s daughter Carice Elgar Blake was one of the judges) were awarded to the Agnus Dei from Bach’s B minor mass, the trio “Una bella serenata” from Mozart’s Così fan tutte, the slow movement of Tchaikovsky’s Pathétique Symphony, and “God Save the Queen.” None, however, seemed particularly convincing, and the search continued. In 1976, Theodore Van Houten proposed “Rule, Britannia!” which includes a phrase that’s nearly identical to the opening of the Enigma and should have been obvious to Dora Penny, “of all people,” as Elgar remarked, because the British penny was engraved with the figure of Britannia. In 1984, Derek Hudson showed even more persuasively how a phrase of “Auld lang syne” fits Elgar’s theme and many of the variations.

In 1991, Joseph Cooper, a British pianist, proposed a new solution. He claimed he had stumbled upon the answer thirty years earlier at a performance of Mozart’s Prague Symphony in Royal Festival Hall in London, but chose to keep it a secret. As he followed a score during that long-ago concert, Mr. Cooper noticed, midway through the slow movement, echoes of the opening of Elgar’s Enigma Variations. The two passages aren’t identical rhythmically—moreover, Mozart is in G major, Elgar in G minor—but they are strikingly similar. There are other connections: two weeks before Elgar invented his theme at the piano, he had heard the Prague Symphony. Mozart’s symphony also was the closing work on the concert of June 19, 1899, when the Enigma Variations were given their first performance. Although Elgar authority Jerrold Northrop Moore hailed Cooper’s solution, other scholars, Elgar lovers, and puzzle fanatics remain unconvinced.

The detective game continues. In 2017, a Cleveland police officer claimed that nineteen symbols written by Elgar into the margin of an 1886 program for a concert of Liszt’s music is a code for the solution, which through a convoluted deciphering process, connects the first six measures of the Enigma Variations with Liszt’s Les préludes. Last year, Bob Padgett, from Plano, Texas, made news with his carefully developed theory that the secret tune is “A Mighty Fortress Is Our God,” which fits perfectly in counterpart with Elgar’s theme—if you use three different versions of Martin Luther’s hymn (those by Luther, Bach, and Mendelssohn) and play it backwards. Elgar scholars have remained uniformly skeptical.

—P.H.
lightness,” and delicately suggests the stammer with which she spoke in her youth.
11. (G.R.S.) Dr. George R. Sinclair was the organist of Hereford Cathedral, though it’s his beloved bulldog Dan who carries the music, first falling down a steep bank into the River Wye, then paddling upstream to a safe landing. Anticipating the skeptics, Elgar writes “Dan” in bar five of the manuscript, where Dr. Sinclair’s dog barks reassuringly (low strings and winds, fortissimo).
12. (B.G.N.) Basil G. Nevinson was a fine cellist who regularly joined Elgar and Hew David Steuart-Powell (variation 2) in chamber music. The soaring cello melody is “a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer.”
13. (***)) The only enigma among the portraits: just asterisks in place of initials, and “Romanza” at the top of the page. The clarinet quoting from Mendelssohn’s Calm Sea and Prosperous Voyage midway through points to Lady Mary Lygon, who supposedly was crossing the sea to Australia as Elgar wrote this music (she wasn’t). “The drums suggest the distant throb of a liner,” Elgar writes. Although Elgar eventually confirmed the attribution, it has never entirely satisfied a suspicious public. Dorabella claimed that in the composer’s mind, the asterisks stood for “My sweet Mary.”
14. (E.D.U.) Edu was Alice’s nickname for her husband. This is his self-portrait, written “at a time when friends were dubious and generally discouraging as to the composer’s musical future.” Alice and Jaeger, two who never lost their faith in him, make brief appearances. The music is forceful, even bold. It’s delivered with an unusual strength known best to late bloomers, the defiance of an outsider intent on finding an audience, and the confidence of a man who has always wished to be more than another variation on a theme.

A parting word about the title. The work wasn’t at first called Enigma. Elgar used the word for the first time in a letter to Jaeger written at the end of May 1899, three months after the score was finished. Enigma is written on the title page of the autograph manuscript, but it’s written in pencil and not by Elgar. When the Chicago Symphony introduced this music to the United States in 1902, the program page listed it only as “Variations, op. 36.”

—Phillip Huscher

Mark Clague is an associate professor of musicology with tenure at the School of Music, Theatre & Dance at the University of Michigan.

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

ABOVE, LEFT TO RIGHT
Dora Penny, Variation 10; Dr. George R. Sinclair and his dog Dan, Variation 11; Basil G. Nevinson, Variation 12; Lady Mary Lygon, Variation 13
Grammy- and Juno Award–winning conductor and composer Bramwell Tovey has most recently added the title of artistic director of Calgary Opera Company to his role as principal conductor of the BBC Concert Orchestra and artistic advisor to the Rhode Island Philharmonic.

Following an exceptional eighteen-year tenure as music director of the Vancouver Symphony Orchestra, which concluded in the summer of 2018, he now returns as the orchestra’s music director emeritus. Under his leadership, the VSO toured China, Korea, across Canada, and the United States. His VSO innovations included the establishment of the VSO School of Music; the VSO’s annual festival of contemporary music; and the VSO Orchestral Institute at Whistler, a comprehensive summer orchestral training program for young musicians held in the scenic mountain resort of Whistler in British Columbia.

During the 2018–19 season, his guest appearances include the St. Louis, Houston, Indianapolis, and Toronto symphony orchestras, and special Christmas programs with the Philadelphia Orchestra. This month, he returns to the Winnipeg Symphony’s New Music Festival, which he initiated during his tenure there.

In 2003, Bramwell Tovey won the Juno Award for Best Classical Composition for his choral and brass work, Requiem for a Charred Skull. His song cycle, Ancestral Voices, which addresses the issue of reconciliation, was written for acclaimed Kwagiulth mezzo-soprano Marion Newman and premiered in June 2017. His trumpet concerto, Songs of the Paradise Saloon, was commissioned by the Toronto Symphony Orchestra for principal trumpet Andrew McCandless and performed in 2014 by Alison Balsom with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the London Philharmonic. A recording of his opera The Inventor, commissioned by Calgary Opera, features the original cast, members of UBC Opera, and the VSO. His Concerto for Orchestra receives its world premiere in April to commemorate the VSO’s centenary, and a new violin concerto for James Ehnes has been commissioned by the National Arts Centre Orchestra–Ottawa and receives its premiere at the NAC in March.

Bramwell Tovey was the recipient of the Oskar Morawetz 2015 Prize for Excellence in Music Performance. He previously was music director of the Luxembourg Philharmonic Orchestra, where he led the world premiere of Penderecki’s Eighth Symphony on the opening of the principality’s new concert hall, the Philharmonie Luxembourg. He won the Prix d’Or of the Academie Lyrique Française for his recording of Jean Cras’s 1922 opera Polyphème with the LPO and toured with the orchestra to China, Korea, the United States, and throughout Europe.

In 2013, he was appointed an Honorary Officer of the Order of Canada for services to music. Since 2006, Bramwell Tovey has been artistic director of the National Youth Brass Band of Great Britain. In 2017, he joined the faculty of Boston University, where he serves as director of orchestral and conducting studies.
Thomas Hampson, America’s foremost baritone, has received international accolades for his captivating artistry and cultural leadership. Lauded as a Metropolitan Opera Guild Met Mastersinger and inducted into the American Academy of Arts and Sciences and Gramophone’s Hall of Fame, Hampson is one of the most respected and innovative musicians of our time. His discography comprises more than 170 albums, including nominations and winners of the Grammy Award, Edison Award, and the Grand Prix du Disque. He was appointed the New York Philharmonic’s first-ever artist-in-residence, and received the Library of Congress’s Living Legend Award.

Engagements of the 2018–19 season include Hampson’s Canadian Opera Company debut singing the title role in the premiere of Rufus Wainwright’s Hadrian, and his debut with Houston Grand Opera as Lorenzo da Ponte in the premiere of Tarik O’Regan’s The Phoenix. He sings Scarpia in Tosca at the Vienna State Opera and returns to Teatro alla Scala in Milan as Altair in Strauss’s The Egyptian Helena.

Hampson and pianist Wolfram Rieger present recitals at Berlin’s Boulez Saal, the Zurich Opera House, and the Schubertiade in Austria. In Vienna, he sings Benjamin Britten’s War Requiem with the Vienna Symphony under Philippe Jordan. He also tours with the Israel Philharmonic Orchestra under Vasily Petrenko and appears with the Wiener Virtuosen and clarinetist Daniel Ottensamer at Vienna’s Musikverein.

Other concerts take place in Munich with the Bavarian Radio Symphony Orchestra and Mariss Jansons; Berlin with the Radio Symphony Orchestra and Vladimir Jurowski; and Japan, where he performs with the Leipzig Gewandhaus Orchestra and Andris Nelsons. He gives several gala performances: in Tokyo with Angela Gheorghiu, in Baden-Baden with Nadine Sierra, with Kristine Opolais in Leipzig, and at the Ljubljana Festival with Elena Moșuc. He is again the star of the Bavarian State Opera’s Oper für Alle concert under the baton of Kirill Petrenko, and shares the stage with his son-in-law, bass-baritone Luca Pisaroni, for No Tenors Allowed in Boston, Toronto, and Santa Fe.

The 2018–19 season also marks the launch of Thomas Hampson’s Song of America: Beyond Liberty project, guiding audiences through stories and song to celebrate America’s history. Through the Hampson Foundation, which he founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

Hampson, an honorary professor of the University of Heidelberg, also holds honorary doctorates from the Manhattan School of Music and the New England and San Francisco conservatories. He carries the titles of Kammersänger of the Vienna State Opera and Commander in the Order of Arts and Letters of the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences. In 2017, Thomas Hampson and Wolfram Rieger received the Hugo Wolf Medal from the International Hugo Wolf Academy.

Thomas Hampson is artistic director of the Heidelberg Lied Academy, and collaborates with the Barenboim-Said Academy Schubert Week. His international master class schedule is a continuing online resource of the Manhattan School of Music and Medici.tv.
Now celebrating its 128th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

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

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

Cso.org
**Assistant concertmasters are listed by seniority.**

‡ On sabbatical

§ On leave

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

Riccardo Muti Zell Music Director

Yo-Yo Ma Judson and Joyce Green Creative Consultant

Duain Wolfe Chorus Director and Conductor

Missy Mazzoli Mead Composer-in-Residence

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**Principal Cello**

- John Sharp
  - The Elaiza W. Martin Chair
  - The Adele Gidwitz Chair

**Assistant Cellists**

- Karen Basrak
- Loreen Brown
- Richard Hirschl
- Katinka Kleijn
- David Sanders
- Gary Stucka
- Brant Taylor

**Viola Section**

**Principal Viola**

- Alice Jacoby

**Assistant Violists**

- Jennifer Gunn
- Paul Phillips
- Blair Milton

**Violin Section**

**Principal Violin**

- Robert Chen
  - The Louis C. Sudler Chair

**Assistant Violinists**

- Catherine Brubaker
- Hankus Netsky
- Peter Landry

**Oboe Section**

**Principal Oboe**

- William Welte

**Assistant Oboists**

- Susan Sherwood
- Hamish Macdonald
- David Chalmin

**Clarinet Section**

**Principal Clarinet**

- John Bruce Yeh

**Assistant Clarinets**

- Alexander Izotov
- James Decker
- Joe Tucker

**French Horn Section**

**Principal French Horn**

- John Sharp

**Assistant French Horns**

- Alexander Prior
- Stephen Williamson
- Christopher Lewis

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**Principal Tuba**

- Philipasso

**Assistant Tubas**

- Charles Vernon
- Michael Mulcahy
- Jay Friedman

**Trombone Section**

**Principal Trombone**

- John Sharp

**Assistant Trombones**

- John Precoda
- Charles Von der Heyden
- Michael Mulcahy

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**Principal Percussion**

- William Ferrante

**Assistant Percussionists**

- Vibraphone
- Scott Hulet
- Christopher Davis

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In memory of William and
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James Edward McPherson and
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Ms. Judith Moniak†
Dr. Bill Moor
Dr. Charles Morcom
Mr. & Mrs. William Neiman
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Dr. Hak Wong
Michael H. and Mary K. Woolever
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$2,500–$4,499
Anonymous (17)
Elaine and Floyd Abramson
Ms. Susan Adler
Fraida and Bob Aland
Ms. Rochelle Allen
Sandra Allen and Jim Perlow
Mr. & Mrs. Robert A. Alsaker
Mr. & Mrs. Michael Anderson
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Mychal P. Angelos, in memory of
Dorothy A. Angelos
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Cathy and Joe Feldman
Judith E. Feldman
Steven and Carol Felsenthal
Donald and Signe Ferguson
Hector Ferral, M.D.

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Gifts listed as of October 23, 2018
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The Tribute Program provides an opportunity to celebrate milestones such as birthdays, weddings, anniversaries, and graduations. It also can serve as a way to honor the memory of friends and family. An Honor or Memorial Gift enables you to express your feelings in a truly distinctive and memorable way. Contributions may be any amount and are placed in the Orchestra’s Endowment Fund. For more information regarding this program, please call 312-294-3100. Listed below are Honor and Memorial Gifts of $100 or more received through October 23, 2018.

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**SYMPHONY CENTER PRESENTS**

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**The Chicago Symphony Orchestra Brass**

**CSO:** December 20–23
**Handel Messiah**
Matthew Halls conductor
Amanda Forsythe soprano
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Nicholas Phan tenor
Joshua Hopkins baritone
Chicago Symphony Chorus
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**CSO:** January 10–12
**Elgar Enigma Variations & Songs by Ives, Copland, Corigliano & more**
Bramwell Tovey conductor
Thomas Hampson baritone

**Family:** January 12
**Once Upon a Symphony®: The Ugly Duckling**
Members of the Chicago Symphony Orchestra

**Civic Orchestra:** January 15
**Tchaikovsky 4 & Works by Elgar & Vaughan Williams**
Bramwell Tovey conductor

**Special:** January 26
**Live from Here with Chris Thile with special guest Jason Isbell**

**Piano:** January 27
**Leif Ove Andsnes**
Works by Schumann, Janáček & Bartók

**Jazz:** February 1
**Joshua Redman Quartet featuring Aaron Goldberg, Reuben Rogers & Gregory Hutchinson**

**Special:** February 10
**Chinese New Year Celebration**
China National Peking Opera Company
Hubei Chime Bells National Chinese Orchestra

**Visiting Orchestra:** February 12
**Royal Concertgebouw Orchestra**
Daniel Harding conductor

**CSO Chamber Music:** February 13
**Oberon Ensemble**
Lei Hou violin
Qing Hou violin
Catherine Brubaker viola
Karen Basrak cello
Victor Asuncion piano
Works by Crawford Seeger, Beach & Schumann

**Film:** February 15
**North by Northwest**
Chicago Symphony Orchestra
Richard Kaufman conductor

**CSO:** February 21–23
**Muti Conducts the Mozart Requiem**
Riccardo Muti conductor
Benedetta Torre soprano
Sara Mingardo contralto
Saimir Pirgu tenor
Mika Kares bass
Chicago Symphony Chorus
Duain Wolfe chorus director

**Jazz:** February 22
**Jazz in the Key of Ellison featuring Will Downing, Nona Hendryx, Quiana Lynell, Nicholas Payton and the Andy Farber Orchestra**

**CSO Chamber Music:** February 24
**Fullerton Hall, Art Institute of Chicago**

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Oberon Ensemble
Lei Hou violin
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**Piano:** February 24
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Works by Chopin, Ravel & Stravinsky

**Special:** February 28
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