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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.

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

Symphony Center Information
Learn more about Symphony Center facilities and resources.

Chicago Symphony Orchestra Association
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Our Donors and Volunteers, continued

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

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

PHOTOGRAPHY BY TODD ROSENBERG

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Dear Friends of the CSO

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...
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.

Mead Composer-in-Residence Missy Mazzoli outlines three goals for her first MusicNOW season:

**SPOTLIGHT COMPOSERS NEW TO THE SERIES**

Almost every composer represented this season is new to MusicNOW. Finding previously unprogrammed talents “was hard because MusicNOW goes back twenty years, so there have been a ton of amazing composers,” she said. “But for my first year, I wanted to showcase new people.” Mazzoli has programmed sixteen different composers for MusicNOW’s 2018–19 season; ten are women.

**FOCUS ON CHICAGO COMPOSERS**

Mazzoli places an emphasis on Chicago composers—either ones based here or ones with roots in the city. The November 19 program, for example, features four up-and-coming local composers: Drew Baker, Suzanne Farrin, Morgan Krauss, and Sky Macklay.

**PROMOTE WOMEN COMPOSERS**

She also wanted to feature women such as Nicole Lizée, Sky Macklay, and Kate Moore, who previously have not had an opportunity to work with a major American symphony orchestra. Working with composer Ellen Reid and the Kaufman Music Center in New York, Mazzoli recently established Luna Composition Lab, a mentoring program for aspiring female composers ages 13–19. “I try to be a role model to other people because my role models—people like Meredith Monk, Julia Wolfe, and Jennifer Hidgon—changed my life.”
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 going on tour. I wanted to be making albums. I wanted to take the best of pop music, the indie-band touring life, 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

“I’ve been so immersed in opera, I really welcome the chance to get back into orchestral writing.”
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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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Describe the musical role of the viola in the orchestra.
We are among the unsung heroes of the orchestra because the viola is not traditionally a solo instrument. We’re there to provide color, harmony, rhythm, and an interesting inner voice. When the viola is featured, it always feels like a special occasion.

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!

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HOMETOWN
Shanghai, China

YEAR JOINED THE CSO
1995

EDUCATION
Shanghai Conservatory of Music
Southern Methodist University

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*Civitas 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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Qing Hou violin
Lawrence Neuman viola
Kenneth Olsen cello

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BEETHOVEN Quartet in F minor, Op. 95 (Serioso)
RAVEL String Quartet

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
The Wabash Avenue Music Collective
Emma Gerstein flute
Rong-Yan Tang violin
Max Raimi viola
Karen Basrak cello
Daniel Paul Horn piano

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
BEVERLY ARTS CENTER
Chicago Pro Musica
Jennifer Gunn flute
Michael Henoch oboe
John Bruce Yeh clarinet
William Buchanan bassoon
Oto Carrillo horn

NIELSEN Wind Quintet, Op. 43
HINDEMITH Kleine Kammermusik, Op. 24, No. 2
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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.

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Following is a current list of Civic coaches that work directly with Civic members each season:

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Oboe and English Horn

Stephen Williamson
Principal Clarinet

William Buchman
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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.

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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.

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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.

Presented by the Women’s Board of the Chicago Symphony Orchestra Association

SYMPHONY BALL CHAIRS
Leigh Ann and Casey Herman

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Left to Right:
David E. McNeel, Casey and Leigh Ann Herman, Donna L. Kendall, Riccardo Muti, and Keiko and Jeff Alexander

Mimi and Robert Murley celebrate the start of the season on the dance floor.
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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Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Edward Gardner Conductor
Erin Wall Soprano

WAGNER

Overture to Rienzi

STRAUSS

Four Last Songs
Frühling
September
Beim Schlafengehn
Im Abendrot

INTERMISSION

NIELSEN

Symphony No. 4, Op. 29 (The Inextinguishable)
Allegro—
Poco allegretto—
Poco adagio quasi andante—
Con anima—Allegro

The appearance of Maestro Edward Gardner is made possible by the Juli Plant Grainger Fund for Artistic Excellence.

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Although it is rarely performed today and often regarded with scorn, Rienzi was the greatest popular success of Wagner’s career and the work that made him famous almost overnight. Rienzi is the only so-called grand opera Wagner ever wrote, and although he may well have succeeded in his attempt “to outdo all previous examples with sumptuous extravagance,” even he eventually admitted that the work gave no hint of his ultimate significance as a composer—“in it there is not yet evident any important instance of the view of art which I later came to assert.” In fact, its close proximity to The Flying Dutchman—the work which marks the turning point in Wagner’s career and strikes out in an entirely different direction—remains one of the mysteries of nineteenth-century music.

Rienzi was Wagner’s third completed opera. Based on Edward Bulwer-Lytton’s novel Rienzi, the Last of the Roman Tribunes, it tells the story of a man who rises to power on the strength of his vow to make Rome a great city once again. Wagner began work in the summer of 1838, after abandoning, according to his own reports, a strangely uncharacteristic (and probably unpromising) project—a comic opera, Männerlist grösser als Frauenlist, oder Die glückliche
There is much in *Rienzi* that points to Wagner’s greatness without contributing to his achievement. The overture captures both the showy orchestral brilliance and melodic splendor of grand opera, and it became a favorite of orchestras long before the opera disappeared from the stage (Wagner himself used to conduct it in concert). The overture begins with a call to arms and ends with a dazzling military march. The slow main theme—drawn from Rienzi’s fifth-act prayer—is one of Wagner’s most majestic and eloquent melodies, although it is less convincing when speeded up in the overture’s rousing Allegro energico.

The manuscript for *Rienzi* ended up in the possession of Adolph Hitler and apparently was destroyed in 1945, although Hitler’s more decisive contact with the score came as early as 1906 or 1907, when, in one of history’s cruelest ironies, he attended a performance of the opera and was transformed, in then-unfathomable ways, by the title character’s charismatic leadership, stirring oratory, and sense that he alone could redeem mankind.
Richard Strauss
Born June 11, 1864; Munich, Germany
Died September 8, 1949; Garmisch, Germany

Four Last Songs

Strauss didn’t live to hear these songs performed, although in a sense it didn’t matter, for the lovingly remembered, long-since-faded soprano of his wife Pauline was the only voice he would have wanted to hear singing this music.

Richard Strauss and Pauline de Ahna made an unusually powerful, if often volatile, match. They met in 1887—she was twenty-five, he twenty-three—before either of their careers had taken off, and once they married, seven years later, they became the music world’s most celebrated couple, although his fame and success as a composer continued to soar while her days as a leading soprano would soon be over. The ups and downs of their long marriage were chronicled not only in the stories fondly recalled by friends and family, but also in Richard’s music itself, beginning with the full-length, not-always-flattering portrait of Pauline played by the solo violin in *Ein Heldenleben* in 1899, and climaxing, in 1924, when Richard turned one of their habitual marital spats into his new opera, *Intermezzo.*

In the autumn of 1947, their marriage stronger than ever (inexplicably to many who had witnessed its daily storms) after fifty-three years in each other’s company, Strauss read a poem by Joseph Eichendorff that struck him like a thunderbolt. “Im Abendrot” tells of a couple at the end of their long lifetime together—hand in hand, as Eichendorff says—now facing death. Outwardly, Strauss brushed aside all thoughts of his—and Pauline’s—mortality with his characteristic dry wit. (A reporter in London, where Strauss went that fall to attend a festival of his music, asked the eighty-three-year-old composer of his future plans. “Oh,” Strauss said, without missing a beat, “to die.”) But the setting of “Im Abendrot” he began that year suggests how deeply he felt about a subject he couldn’t bring himself to address except in music.

He and Pauline had been through so much together, from the dazzling early successes (the royalties from *Salome* alone built them the villa in Garmisch, where they lived out their days) to the public failure of his recent music and the fear and anxiety of the Hitler years, when the life of his own Jewish daughter-in-law was in jeopardy. By 1947, Strauss knew that their best times were

**COMPOSED**
1947–48

**FIRST PERFORMANCE**
May 22, 1950; London, England

**INSTRUMENTATION**
Soprano soloist, three flutes and two piccolos, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, harp, celesta, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
25 minutes

**FIRST CSO PERFORMANCES**
October 28 and 29, 1954, Orchestra Hall. Elisabeth Schwarzkopf as soloist, Fritz Reiner conducting

August 12, 1976, Ravinia Festival. Martina Arroyo as soloist, Lawrence Foster conducting

**MOST RECENT CSO PERFORMANCES**
July 24, 2010, Ravinia Festival. Renée Fleming as soloist, Christoph Eschenbach conducting

May 15, 16, and 17, 2014, Orchestra Hall. Susanna Phillips as soloist, Edo de Waart conducting

**CSO RECORDINGS**
1977. Lucia Popp as soloist, Sir Georg Solti conducting. Decca (video)
over, and that the world he had once known and loved and—perhaps more than any composer of the twentieth century—conquered, was now almost unrecognizable. But he had no way of putting all that into music until an admirer gave him a book of poetry by Hermann Hesse, the 1946 recipient of the Nobel Prize for literature. Strauss read Hesse’s poems not only with the thrill of discovery (Hesse wasn’t yet widely known, and far from the cult figure he would become), but also with the pain of recognition, for in these pages he saw himself and Pauline—hand in hand—facing their last days together. He immediately picked several poems to set to music. In the end, he wrote just three songs that, together with “Im Abendrot,” extend his farewell to life and to love. He worked on virtually nothing else during the summer of 1948, and when these songs were done, he found that he had little energy left.

The following May, Strauss and Pauline moved back to the Garmisch villa they had been forced to abandon at the height of the war. The night before his eighty-fifth birthday, he somehow found the strength to travel to Munich for the dress rehearsal of Der Rosenkavalier, which had provided one of the greatest triumphs of his career thirty-seven years before. Strauss asked to conduct brief portions of the opera—a rather sad and dispiriting stunt that was captured on film, to the continuing detriment of his reputation as a great conductor.

In August, he had several mild heart attacks at his Garmisch home and began to fail quickly. Near the end, he is reported to have turned to his daughter-in-law Alice and said, “Dying is just as I composed it in Death and Transfiguration.” But that was a young man’s idea of death as a great, transcendent experience—a spectacular ending provided for a blockbuster tone poem by its fearless and callow twenty-five-year-old composer. Sixty years later, Strauss was bedridden; Pauline had been an invalid for some time. Despite his clever words, he couldn’t dictate his own final chapter. But Strauss had always clung to his myths. At the end of “Im Abendrot,” when Eichendorff wonders “Could that be death?,” Strauss changed das to dies, and, asking instead “Could this be death?,” he quotes the quiet, rising theme from his Death and Transfiguration.

In September, Strauss died at home in his sleep. Pauline died the following May, just nine days before the premiere of her husband’s—and, in the deepest sense, her—four last songs. They were immediately acclaimed as among the very finest of Strauss’s achievements—music for which his entire career was preparation. Little in his output can match the beauty and depth of these songs—from the transparency of the orchestral writing, with its burnished horn solos and shimmering birdsong, to the radiant soprano lines—rising on Lüften (skies), taking off in breathless flight at Vogelsang (birdsong), and—in one of the most unforgettable moments in music—soaring in phrases of pure rapture, to match the violin’s lofty melody, at Seele (soul).

A few last words. Since Strauss never dictated that these four songs were to be performed as a set, he indicated no particular order. At the premiere, they were sung neither in chronological order nor in the sequence that is now customary. It was Ernst Roth, the composer’s friend and publisher, and the dedicatee of “Im Abendrot,” who later established the performance order and provided the not-quite accurate title that has stuck, Four Last Songs. In fact, we now know of a fifth song, written for voice and piano, “Malven,” that was composed later in 1948 for the soprano Maria Jeritza, who kept it hidden in her New York apartment until her death in 1986, when it was discovered among her papers. A few measures of sketches for yet another Hesse song were left unfinished on Strauss’s desk at his death.
FOUR LAST SONGS

Frühling
In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelsang.

Nun liegst du erschlossen
in Gleiss und Zier,
von Licht übergossen
wie ein Wunder vor mir.

Du kennst mich wieder,
du lockst mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!

Hermann Hesse

Spring
In somber shadows
I dreamed long
of your trees, your blue skies,
of your fragrance, and the song of birds.

Now you lie revealed,
glistening, adorned,
bathed in light
like a miracle before me.

You recognize me,
you beckon gently;
my limbs tremble
with your blessed presence!

Hermann Hesse

September
Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in den sterbenden Gartentraum.

Lange noch bei den Rosen
bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die [großen]
müdgewordnen Augen zu.

Hermann Hesse

September
The garden grieves,
the cool rain sinks into the flowers.
The summer shudders
and silently meets its end.

Leaf upon leaf drops golden
from the tall acacia tree.
Wondering, faintly, summer smiles
in the dying garden's dream.

Long by the roses
she lingers, yearning for peace.
Slowly she closes her [wide]
wearied eyes.
**Beim Schlafengehn**

Nun der Tag mich müd gemacht,
soll mein sehnlches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn, vergiss du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele, unbewacht,
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

Hermann Hesse

**Going to Sleep**

Now made tired by the day,
so my ardent desire shall
warmly greet the starry night
like a tired child.

Hands, cease your doing,
brow, forget all thought;
all my senses now
would sink into slumber.

And my soul, unguarded,
would soar free in flight,
to live life deep a thousandfold
in night's magic circle.

Joseph Eichendorff

**Im Abendrot**

Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhen wir [beide]
nun überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nach träumend in den Duft.

Tritt her und lass sie schwirren,
bald ist es Schlafenszeit,
dass wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde—
ist dies etwa der Tod?

**At Sunset**

Through sorrow and joy
we have walked hand in hand;
now we are at rest from our journey
above the silent land.

The valleys descend all about us,
the sky grows dark;
only two larks yet soar
dreaming in the haze.

Draw close and let them flutter;
soon it will be time to sleep;
let us not lose our way
in this solitude!

O boundless, silent peace!
So deep in the sunset,
how weary we are of our journeying—
can this be death?

Joseph Eichendorff

*Strauss omitted the words in brackets.*
CARL NIELSEN
Born June 9, 1865; Sortelung, Denmark
Died October 3, 1931; Copenhagen, Denmark

Symphony No. 4, Op. 29 (The Inextinguishable)

“Det uudslukkelige,” Nielsen wrote at the top of his fourth symphony: not Inextinguishable, but The Inextinguishable. “Under this title,” Nielsen writes in the preface to his score, “the composer has endeavored to indicate in one word what music alone is capable of expressing to the full: The Elemental Will of Life. Music is Life, and like it, is inextinguishable.” He goes on:

The title given by the composer of this musical work might therefore seem superfluous; the composer, however, has employed the word in order to underline the strictly musical character of his task. It is not a program, but only a suggestion as to the way into this, music’s own territory.

Nielsen found his own way into music early in life. At the age of four, while playing outside his house, he discovered how to arrange pieces of firewood so that they made melodies when struck by a hammer. At six, he visited relatives and saw a piano for the first time; he never forgot the sight of the keys that “lay in long, shining rows before my very eyes.” With one finger of each hand, he played “long rows of sweet thirds.”

Years later, an old beer-hall pianist introduced him to the music by Mozart and Beethoven, and with these models before him Nielsen eventually began to compose. Even before he entered the Copenhagen Conservatory in 1884, as a scholarship student in violin and piano, he had composed several string quartets and a violin sonata (all remain unpublished). His official op. 1 is a Little Suite for strings written in 1888; that same year he also composed a string quintet.

In 1892, with hardly any experience writing for full orchestra, Nielsen completed his first symphony. (He had tried to compose a symphony in 1888, but gave up after one movement.) Although the work is wild and uneven (one reviewer compared Nielsen to “a child playing with dynamite”), it reveals many

**COMPOSED**
1914–January 14, 1916

**FIRST PERFORMANCE**
February 1, 1916; Copenhagen, Denmark, the composer conducting

**INSTRUMENTATION**
three flutes and piccolo, three oboes, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
36 minutes

**FIRST CSO PERFORMANCES**
September 29 and 30, 1966, Orchestra Hall. Jean Martinon conducting

**MOST RECENT CSO PERFORMANCES**
December 18, 19, and 20, 2003, Orchestra Hall. David Robertson conducting

**CSO RECORDING**
1966. Jean Martinon conducting. RCA

LEFT TO RIGHT
Carl Nielsen, calling-card photograph by Georg Lindstrøm (1866–1923), ca. 1908

The Nielsen family, ca. 1915
of the hallmarks of the composer’s mature and highly individual style—a driving rhythmic energy and an utterly original sense of harmonic progression—and suggests that Nielsen was a born symphonist. For the next three decades, as he slowly turned out five more symphonies, this appeared to be his ideal medium.

On July 24, 1914, Nielsen wrote to a friend that he was well under way with his fourth symphony, a large-scale work “which is meant to express all that we feel and think about life in the most fundamental sense of the word, that is, all that has the will to live and to move.” But after the score was completed, Nielsen began to worry that audiences would look for a story in the dramatic music of this symphony. “It is meant to express the appearance of the most elementary forces among men, animals, and even plants,” he wrote. Even if the world were destroyed by fire and flood, he continued, nature would renew it, and “man’s aspiration and yearning would be felt. These forces, which are ‘inextinguishable,’ are what I have tried to present.”

The opening of The Inextinguishable is explosive and disorienting. The strings sustain a single C-natural in octaves, while the winds scurry in D minor (and the timpani pounds out E-flat and A—the so-called tritone celebrated in music theory for its instability). The harmonic battlefield that launches Nielsen’s symphony is prophetic, for this work is about conflict, but what we don’t yet realize is that our final destination is neither C nor D, but E major. For Nielsen, as for Mahler, writing in the previous decade, tonality is a process—music moves toward resolution, but doesn’t necessarily come full circle. The strategy of this so-called progressive tonality is that the conflict between keys and the ultimate journey away from home base creates the drama of the piece. As Robert Simpson, one of the composer’s greatest champions, writes, Nielsen believed “that a sense of achievement is best conveyed by the firm establishment of a new key”—in contrast to the policy of composers from Bach to Shostakovich.

Despite the instability of the opening, the first movement does eventually settle, first in A major, where the clarinets offer a new theme in slowly descending parallel thirds—like the long rows Nielsen discovered on the keyboard—and then finally in E major, heralded by a boisterous marching tune.

The second movement, reached without pause, takes us to the other side of the world. Here nothing is hurried or confrontational: only once does the volume rise (to a mere mezzo-forte), and the scoring is consistently transparent, even fragile. It serves as an intermezzo in a symphony that never stops for air, but keeps moving forward from one movement to the next.

The long-breathed line of the Poco adagio breaks the stillness. This slow movement begins as a large fugue, its subject an intense and anguished melody softened only by plucked string chords and the irregular beating of the timpani. The winds add an urgent fanfare, which ultimately makes the circuit of the orchestra. At the climax we reach E major again, but the key doesn’t stick, and the movement ends ambiguously, with remnants of both themes trying unsuccessfully to regain momentum.

The finale begins with the strings furiously racing in search of E, and then, once they have settled on it, with the forward march of a big, swaggering tune, a self-confident victory theme. Again, Nielsen moves through fields of conflict, both harmonic and rhythmic, culminating in an extraordinary confrontation between two pairs of timpani. Finally, after a quiet and suspenseful passage, followed by an outburst from the full orchestra (over which both timpanists pound furiously), E major is achieved in a glorious procession of thirds, which have never sounded sweeter. The timpani have the last word.

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

FIRST CSO PERFORMANCES
July 18, 2017, Ravinia Festival. Elgar’s Variations on an Original Theme (Enigma) and Brahms’s Piano Concerto no. 2 with Yefim Bronfman

These concerts mark Edward Gardner’s subscription concert debut with the Chicago Symphony Orchestra.

Chief conductor of the Bergen Philharmonic Orchestra since 2015, Edward Gardner has led the orchestra on multiple international tours, including performances in Berlin, Munich, and Amsterdam, and at the BBC Proms and Edinburgh International Festival.

In demand as a guest conductor, during the 2017–18 season, Gardner made debuts with the New York Philharmonic, San Francisco Symphony, Finnish Radio Symphony, and Netherlands Philharmonic orchestras; and returns to the Leipzig Gewandhaus Orchestra, Deutsches Symphonie-Orchester Berlin, Danish National Symphony, and the Philharmonia Orchestra in London.

Highlights of the 2018–19 season include re-invitations to conduct the Netherlands Radio and Royal Stockholm philharmonic orchestras, Orchestra of Teatro alla Scala in Milan, and the London Philharmonic Orchestra—the latter for concerts in London and New York. Debuts include dates with the WDR Symphony Orchestra Cologne, Vienna Symphony Orchestra, Berlin Radio Symphony Orchestra, RAI National Symphony Orchestra, and a new production of Kátia Kabanová at the Royal Opera House (Covent Garden).

Gardner also continues his longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was principal guest conductor from 2010 to 2016, and the BBC Symphony Orchestra, which he has conducted at both the First and Last nights of the BBC Proms.

Music director of English National Opera from 2006 to 2015, Edward Gardner has an ongoing relationship with New York’s Metropolitan Opera, where he has conducted productions of Carmen, Don Giovanni, Der Rosenkavalier, and Werther. In addition, he has conducted at La Scala, Lyric Opera of Chicago, Glyndebourne Festival Opera, and Opéra National de Paris; while opera-in-concert continues to be a part of his work with the Bergen Philharmonic, including an acclaimed Peter Grimes at the Bergen and Edinburgh international festivals.

A passionate supporter of young talent, Gardner founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with the Juilliard School and with the Royal Academy of Music, which appointed him its inaugural Sir Charles Mackerras Conducting Chair in 2014.

Gardner is an exclusive Chandos Records recording artist, and his award-winning discography includes music by Grieg, Bartók, Sibelius, Janáček, Elgar, Mendelssohn, Walton, Lutosławski, Britten, Berio, and Schoenberg.

Born in Gloucester, England, Edward Gardner was educated at Cambridge University and the Royal Academy of Music. He went on to become assistant conductor of the Hallé and music director of Glyndebourne Touring Opera. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year in 2008, an Olivier Award for Outstanding Achievement in Opera in 2009, and receiving an Order of the British Empire for Services to Music in the Queen’s Birthday Honors in 2012.
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Erin Wall Soprano

FIRST CSO PERFORMANCES
December 31, 2001, Orchestra Hall. Arias from Mozart’s Così fan tutte and The Marriage of Figaro and Lehár’s Giuditta, Carlos Kalmar conducting

August 6, 2005, Ravinia Festival. Beethoven’s Symphony no. 9, Christoph Eschenbach conducting

MOST RECENT CSO PERFORMANCES
July 18, 2009, Ravinia Festival. Beethoven’s Symphony no. 9, James Conlon conducting

June 23, 25, and 26, 2016, Orchestra Hall. Bruckner’s Te Deum, Riccardo Muti conducting

Acclaimed for her musicality and versatility, Erin Wall sings an extensive opera and concert repertoire spanning three centuries, from Mozart and Beethoven to Britten, Strauss, and contemporary composers. She has sung leading roles in many of the world’s great opera houses, including the Metropolitan Opera in New York, Teatro alla Scala in Milan, the Vienna Staatsoper, Opéra National de Paris, and Lyric Opera of Chicago. She appears in concert with leading conductors and symphony orchestras worldwide.

Erin Wall’s current season includes two exciting role debuts: Elettra in Idomeneo for her return to the Lyric Opera of Chicago and later Chrysothemis in Elektra at the Canadian Opera Company. She also sings Marguerite in Faust with the Washington National Opera and the Countess in The Marriage of Figaro in concert with the National Arts Centre Orchestra in Ottawa. Other notable concert appearances include Mahler’s Eighth Symphony with the Vienna Philharmonic and Franz Welser-Möst, Britten’s War Requiem with the Royal Scottish National Orchestra and Peter Oundjian at the BBC Proms, and a European tour with the National Arts Centre Orchestra in which she alternates Claude Vivier’s Lonely Child and Zosha Di Castri’s Dear Life. Wall also appears as soloist in Beethoven’s Ninth Symphony with the Vancouver Symphony Orchestra and with the World Orchestra for Peace in Künzelsau. In recital, she collaborates with pianist Carolyn Maule for an appearance at the Prince Edward County Chamber Music Festival. Future engagements include returns to the Metropolitan Opera, the Edinburgh Festival, the Toronto Symphony Orchestra, the Bergen Philharmonic Orchestra, and a debut at the Gran Teatre del Liceu in Barcelona.

Mahler’s Eighth Symphony has figured prominently in Erin Wall’s concert career, and her discography includes the 2010 Grammy Award–winning recording of the work with the San Francisco Symphony conducted by Michael Tilson Thomas and the Deutsche Grammophon recording conducted by Pierre Boulez and released in 2007. Other discs include the San Francisco Symphony’s recording of Beethoven’s Ninth Symphony with Michael Tilson Thomas; a DVD of Mozart’s Così fan tutte recorded live at the Aix-en-Provence Festival in 2005, directed by Patrice Chéreau and conducted by Daniel Harding on Virgin Classics; Beethoven’s Ninth Symphony with the Orchestre symphonique de Montréal under Kent Nagano for the grand opening of the Maison symphonique at Place des Arts, available on Sony Classical/Analekta; and the recently released ArtHaus Musik DVD of Britten’s War Requiem, filmed and recorded live at the fiftieth-anniversary performance of the work’s premiere with the City of Birmingham Symphony Orchestra conducted by Andris Nelsons.
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 1995, 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.
Assistant concertmasters are listed by seniority.‡ On sabbatical§ On leave

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