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The musicians of the Chicago Symphony Orchestra and I welcome you to the 2018–19 season. For more than 125 years, this Orchestra has enriched the lives of the people in Chicago and around the world through its performances. The members of the CSO are both exceptional artists and citizens, who foster the health of our shared cultural legacy and bring us beauty and inspiration.

We open the season with Shostakovich’s Thirteenth Symphony, inspired by Yevgeny Yevtushenko’s powerful 1961 poem, “Babi Yar.” In this work, two great artists confront a deeply troubled world with an extraordinary marriage of music and text. Although the premiere of the symphony faced challenges and censorship, its impact was immediately felt by listeners in the then Soviet Union and later around the world. I had the privilege of conducting the first performance in Western Europe in 1970—an experience that touched me deeply and strengthened my belief in the power of music.

Your presence today and throughout the season is one of the most important actions you can take to support this great institution, for in a world torn apart by anger and violence, we must treasure our cultural experiences. The Orchestra and I invite you to share our love of music and extend to you our warmest welcome and thanks.

Riccardo Muti
Zell Music Director, Chicago Symphony Orchestra
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It is our pleasure to welcome you to the 128th season of the Chicago Symphony Orchestra, an iconic ensemble comprised of the finest classical musicians, led by the distinguished conductor Riccardo Muti, the CSO’s Zell Music Director. The Chicago Symphony Orchestra Association—the parent organization of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Symphony Center Presents, Negaunee Music Institute, Civic Orchestra of Chicago, and the Symphony Center complex—presents over 400 concerts and events annually. These performances enrich the lives of millions of people throughout Chicago and around the world.

Programming in the 2018–19 season is inspired by historical events, including the hundredth anniversary of the World War I Armistice in November. The power of narrative in orchestral music and an exploration of celebrated masterworks interpreted by Riccardo Muti and esteemed guest conductors are also focuses of the season. Muti’s choice to open with Shostakovich’s profound Symphony no. 13 and Hindemith’s powerful *Mathis der Maler* Symphony sets a tone that offers an opportunity for reflection and ultimately inspiration. We look forward to these opportunities to celebrate the triumph of the human spirit through the transformative power of music as expressed by the exceptional artistry of the Chicago Symphony Orchestra and Chorus.

This season also features exciting celebrations. Muti leads a special CSO and Civic Orchestra side-by-side community concert in Millennium Park, which launches the centennial seasons of both the Civic Orchestra and the series of concerts for children established by our second music director, Frederick Stock. On October 6, the Symphony Ball program revels in the timeless appeal of the waltz and features pianist David Fray as soloist in Mozart’s Piano Concerto no. 24.

These various programs are emblematic of hundreds of extraordinary performances and events that will take place throughout the season. We thank you for your support, and hope to see you often at Symphony Center.

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It is high summer in Florence, Italy—the air buzzes with the song of cicadas and the streets are teeming with tourists. ATMs run out of cash by noon. Scantily clad visitors, wilting in the midday heat, are required to rent plastic cover-ups for one euro before they enter Santa Croce, the great basilica at the heart of the city where Michelangelo and Rossini are buried. But Riccardo Muti is a picture of cool composure as he perches on a sofa in his hotel on a quiet street just around the corner from the house where he and his family lived years ago, when his international career was just beginning. He has returned to Florence in July to celebrate an important milestone, the fiftieth anniversary of his professional debut as a conductor, with the Maggio Musicale Fiorentino. To mark the occasion, the celebrated festival, which gave Muti his first important post as principal conductor in 1969, is presenting two concert performances of Verdi’s Macbeth, the opera Muti led in Chicago in 2013, and a work he has been associated with throughout his career.

“In the Macbeth that I’m now doing in Florence, the basic element is the same interpretation of many years ago, but if you compare, it’s completely different,” he says, in an expansive, reflective mood. “The roots are the same, but all the experiences of my life—positive and negative, suffering, joy, friends, enemies—make you a different person over the years.” In five decades, Muti has risen to a position of unusual power and prestige in an increasingly commercial field, and he has developed a reputation as a musician of strong, unbending principle and discipline, a rarity in today’s celebrity-driven culture. Between the two Macbeth performances, he raced back home to nearby Ravenna, a small, historic city with eight Unesco World Heritage sites, so that he could work—he spent the day studying the score of Paganini’s D minor violin concerto, which he would conduct the next week for the first time in many years—and enjoy the luxury of sleeping in his own bed.

The Chicago Symphony Orchestra is the fifth organization Muti has led in his fifty-year career, following the Maggio Musicale, the London Philharmonia, the Philadelphia Orchestra, and La Scala, for which he served as either chief conductor.
conductor or music director. In his 2010 autobiography, he called Chicago “the final test of my artistic life.” He had intended to shift gears after nineteen years at the head of La Scala. “I thought that was enough time devoted to music directorship,” he says now, “because a good music director is somebody who really has to give time, care, and attention to his music organization, and of course to his musicians—not only as artists, but as human beings.” Then the Chicago Symphony began to tempt him, particularly after he and the Orchestra spent two weeks together on a European tour in 2007. “Something happened artistically between us,” he says. “The way they responded to my musical ideas and the sense of family that we immediately created together pushed me to accept this very prestigious commitment. But I was really thinking that this is the last one,” he says, not because of his age, he is quick to interject (he turned seventy-seven in July), recalling that the French conductor Pierre Monteux accepted a contract for twenty-five years when he was ninety (“maybe it was a joke or a very optimistic view of his future,” he says with a smile). But in Chicago, as in each of his previous positions, he was persuaded by a simple, remarkable fact: the musicians themselves made it clear they wanted him, “not the superpowers above—no politicians, no agents, no managers.”

Muti is something of a rarity in today’s publicity-driven music world in that he stands at the peak of his profession and yet has no manager or agent to take care of business. In many ways, he is a throwback to a simpler time when the pace was slower—conductors spent years studying music before they even picked up a baton; engagements were booked weeks or months, not years, in advance—and
the travel less frenetic and less global. At both *Macbeth* performances, the Florence audience roars with approval and affection each time Muti takes the stage. At the end, they will not let him go until he steps to the apron to speak—about the significance of the occasion, of course, but also, characteristically, about music, in this case his campaign to have the remains of Luigi Cherubini, a seriously underappreciated composer he has long championed, transferred from Père Lachaise Cemetery in Paris back to Florence, his birthplace, to rest in Santa Croce. (Two weeks later, a petition posted on Change.org had more than 25,000 signatures.) Italians love Muti not just because he is one of their own, but also because they recognize him as a figure of unique musical authority and dignity in an industry increasingly skewed toward popular entertainment—“perhaps the last ‘big beast’ still prowling the classical music world,” as Richard Morrison writes in *The Times* of London that same week. A few days later, Manuel Brug, the longtime critic for the German newspaper *Die Welt*, calls Muti an “Italian national hero of art.”

After spending twelve years in Philadelphia and now another eight in Chicago, Muti knows very well that the United States differs in a fundamental way from Italy. “We have an advantage here,” he says, gesturing out the window toward Brunelleschi’s terra cotta dome poised atop the Duomo, to the street where Dante once lived. “At every corner, you are surrounded by history,” he says. “Every corner tells you where you come from.” People here spend their lives amid art and beauty, and it changes how they feel about it. “It’s part of them,” Muti continues. “In Italian, the word is *convivenza*, to spend your life together.”

“I think that America has the privilege of having some of the

“Music is a mission, and to be a good musician is like being a missionary. But to give people the possibility to do this for forty years, musicians have to feel that they are bringing good to society.”
greatest orchestras in the world,” he says, “but the society still doesn’t understand the importance of these musicians. And this is a problem that starts with elementary school: education, education, education,” he says, broadening the tempo to emphasize each word, as he does at the dramatic peak in a work of music. The Vienna Philharmonic, he says, is considered “a treasure of the nation;” the owners of certain Viennese restaurants still bow out of respect when orchestra members walk in. Years ago, when he first came to the United States, Muti sometimes felt that orchestra players were treated like musicians in the eighteenth-century court of the archbishop of Salzburg: “you come in like slaves, you play, and you go,” he says. “Musicians have a big responsibility,” he continues. “They don’t entertain people, they educate. Music is a mission, and to be a good musician is like being a missionary. But to give people the possibility to do this for forty years, musicians have to feel that they are bringing good to society.”

That was another reason the Chicago Symphony lured him at this point in his life. “In Chicago, there was the opportunity not only to make music with this great ensemble, but also to devote my energies to people that need to receive the spiritual and cultural food of music.” Year after year, he has taken members of the Orchestra to play for young people—teenagers mostly—confined to correctional facilities in Chicago and in far-western Warrenville and brought the entire Chicago Symphony to give free concerts in the Apostolic Church of God on the South Side of Chicago and Morton East High School in the suburb of Cicero. “Every time I brought music to the juvenile detention centers or to churches in communities that don’t come to the concert hall, I’ve seen that people receive music with great attention, with great enthusiasm, and with great participation.” “And,” he says with obvious pride, “sometimes this crowd of people who have never been in a concert hall responds to your performance with much more intensity and understanding than the so-called sophisticated audience.”

When Muti flies around the world, to conduct in Shanghai or Sydney or Kiev, where he led his annual Roads of Friendship concert in July, he routinely stares at
“The public is the public. There is not a category A and a category B. They all deserve the same respect and attention.”

the electronic map that tracks the plane’s progress, charting journeys he never dreamed possible as a little boy in Molfetta on the Adriatic coast of southern Italy. “If you have strong roots,” he says, “you can be born in the smallest town in the hills in Calabria, and you can go anywhere in the world.” Today, Muti talks as freely with a fan on the Chicago streets, whom he may instruct with the story of how pizza Margherita got its name, as with Queen Elizabeth II, who spent twenty-seven minutes chatting with him in his La Scala dressing room—protocol had dictated seven—and was captured by a photographer sharing a moment of joyous laughter with him. (She later made him a Knight Commander of the British Empire.) “We are all the same people,” he says. “That is important. And it is the same when I play in Carnegie Hall, or in the Grosses Festspielhaus in Salzburg, or in Reno (Nevada), or Cicero near Chicago. I give it the same importance, because the public is the public. There is not a category A and a category B. They all deserve the same respect and attention.”

In June, at the end of his eighth season with the Orchestra, Muti led performances of Prokofiev’s tough and knotty Third Symphony, a rarely programmed work that he had conducted in Orchestra Hall in 2007, when he returned to the Chicago Symphony for the first time in thirty-two years. In rehearsal in June, he told the Orchestra that Prokofiev’s symphony would be something of a yardstick, a gauge of how things were going, a benchmark of what their years together had brought. Sipping a glass of mineral water in his Florence hotel in July, he is happy to share the verdict: “The first time was very good. I felt the power of the Orchestra and the precision of the Orchestra. This time,” he said, with obvious satisfaction, “I was much more impressed by the subtlety of the Orchestra. The power was still there, but a little bit less aggressive—even the fortissimi were much more round and musical, without any doubt. But the Orchestra was singing, even in the most brutal music that the symphony requires.”

“Every good conductor should have a sense of what sound he wants,” Muti says, thinking back over his Chicago years. “But the secret is that you must give the musicians your idea of your sound without changing the personality of the orchestra. And this is the most important thing: the balance between your concept and the instrument you have. If you have a Stradivari in your hands and you are a great violinist, you produce your sound, but this is also the sound of the Stradivari; and

CLOCKWISE FROM TOP LEFT
An avid proponent of community outreach, Muti works with an Illinois Youth Center–Chicago resident in September of 2014.
Muti addresses the audience at the Concert for Chicago from the stage of the Jay Pritzker Pavilion in Millennium Park September 18, 2015.
Muti in his dressing room with Queen Elizabeth II at La Scala in 2000

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if the same violinist takes a Guadagnini, he will express his ideas and his concept of sound, but the instrument will also tell him, ‘I am a Guadagnini, you cannot make me sound like a Stradivari.’”

Dropping the musical analogy, Muti says simply, “I'm sorry for the comparison, but being an Italian, I am a Ferrari fan. And I would say the Chicago Symphony is a Ferrari,” he says, speaking with the authority of someone who knows exactly how to maneuver the Italian autostrade with expert finesse and speed. “If you have another car, you cannot have the same results. This orchestra has given me the possibility to experience complex, difficult repertoire in a way that other, less virtuosic, orchestras could not.” He also acknowledges that the Orchestra does not sound quite the same as the one he inherited. “At one time in Europe, we always heard about the brass of the Chicago Symphony. I think that now the Orchestra is much more balanced between the sections. The brass are still fantastic, but we have a fantastic string section, and a fantastic woodwind section, not to forget the fantastic percussion and timpani section. Without losing this, shall we say, American precision, it has more of a European versatility and softness.” He pauses to deliver the punch line: “In a word, it is an orchestra today that sings more.” But canta, as Toscanini used to plead over and over in his rehearsals with the NBC Symphony, doesn’t mean just “to sing a song,” as Muti puts it. “Canta means to express the feeling and the melody, not only from the heart, but also from the stomach. The vibrato of the violins should not come from the fingers, but from the deepest part of the body.” Muti, who often sprinkles his conversation, in the most natural

“The secret is that you must give the musicians your idea of your sound without changing the personality of the orchestra.”
way, with Latin phrases that have informed him as a person as well as a musician, introduces Saint Augustine: *Cantare amantis est.* “To sing is something that belongs to somebody who is able to love,” he translates. And then, quoting from *The Divine Comedy,* he turns to Dante: *L’Amor che move il sole e l’altre stelle.* “Love,” Muti says, glancing out at the streets the poet once walked, “is able to move the sun and all the other stars.”

Muti is perpetually homesick, not just for Ravenna, where he lives today, but for the land of his childhood—a place where he knew Christmas was coming, not from holiday lights and shop window displays, but from the scent of mandarins, the fruit of the season, perfuming the air. “It’s very poetic, but it’s gone today, even in Molfetta,” he says ruefully, “because everything has become commercial.” But, perhaps to his surprise, he has found himself very much at home in Chicago. “I happen to love Chicago,” he says. “I think it is a spectacular city, with fantastic architecture and great universities, and even if the city is so big, you can still have the sense of a small town where people can walk, and meet in the street and talk. In Chicago, it is still possible to have human contact.”

For years, he has methodically crossed off each professional engagement on his calendar, one by one—“like a prisoner,” he laughs—inching closer to the day when he will lay down his baton. But at the moment, his eyes are on his future with the Chicago Symphony Orchestra: “I want to make the instrument better and better, and to make the life of the musicians better and better. If you have a better life, you make better music.” In February, he signed an extension of his contract, which will keep him at the helm of the Chicago Symphony through the 2021–22 season. “We love each other very much,” he says, “and these years have gone very, very fast.” But he is acutely aware that the Orchestra will eventually have to find a new music director, and as he points out, the tradition of the Chicago Symphony has been to appoint conductors who are very well established, with an international name—and they are few and far between today. Clearly, he does not relish turning over the keys to a flashy newcomer.
In Florence, after the first *Macbeth* performance, there is a party that stretches into the night, full of friends and family, and including the leaders of several international music organizations, as well as members of Muti’s cast—Luca Salsi, who sang the title role in Orchestra Hall in 2013; his Lady Macbeth, Vittoria Yeo, who will appear under his baton in Verdi’s Requiem here in November; and Francesco Meli, who was also in the Chicago *Macbeth* and will sing Radames when Muti conducts the Orchestra in concert performances of *Aida* in June. Muti is presented with a monumental chocolate cake, which he cuts with customary resolve, crowned by a “50” bigger than numbers on a football jersey.

The next day, when I ask him about the legacy of these fifty years—about how he thinks he will eventually be remembered—he deflects the question at first and jokes about his overblown reputation as a strict taskmaster, a stickler for following exactly what’s in the score. “People think that I want the eighth note mathematically correct,” he says. “It’s just that I don’t want performers to completely change the text for their purposes or their benefit. If Verdi writes a half note instead of a quarter note, there is always a dramatic reason that is connected with the words. It’s not about mathematical precision.” Over the years, Muti’s refusal to make cuts or transpose arias or interpolate high notes has sometimes been seen as rigid and imperious, particularly in a time in the world of opera when singers and directors often get their way. “Verdi made it very clear in his letters,” he explains, “There is only one creator: the composer, not the interpreter. So the interpreter really should be a servant, not a cocreator.”

Muti’s new “war,” which he has been waging for some time now, is with the “strange inventions” of stage directors in the opera house, which is why he has just one staged opera on his calendar, opening in November in Naples, Italy (and later moving to the Vienna Staatsoper): Mozart’s *Così fan tutte*, a score he knows note by note and word by word, which will be directed by someone he trusts—his daughter Chiara, who regularly works as a stage director in Europe and shares her father’s concern with trying to understand what the composer had in mind. Today, he says, opera in concert form—such as the trio of Verdi’s Shakespearean operas he has led with the Chicago Symphony, and the upcoming *Aida* in June—is often preferable: “people can listen to the music, and to the words, and not be disturbed by visions that have nothing to do with the music.” He cites Arnold Schoenberg—“not the most conservative person in the world,” he is quick to point out—who warned Wassily Kandinsky, the great artist who also tinkered with set design, to be careful that what you see in an opera production doesn’t disrupt what you hear. In 2015, Muti started the Italian Opera Academy, held in Ravenna each summer and now expanding to Tokyo, to coach young conductors in the preparation of an opera and to teach singers how be become a *personaggio* by taking their cues directly from the score rather than from a director’s vision. “The regie,” he says, referring to the staging, “should be an extension on stage of the musical ideas.”

Muti stops finally to consider my question about memory and legacy. “Certainly I’ve tried to be honest in my artistic life,” he says. “I’ve never used music for purposes other than artistic. People will judge what I have done. The world goes so fast now,” he says wistfully, “even with great conductors like Toscanini or Karajan, we remember the names, but more and more they disappear.” Yet that same week, Muti was awarded the Praemium Imperiale, a global arts prize that is Japan’s answer to the Nobel Prize—it is awarded only in fields not covered by the Nobel committee—and the latest in a series of important honors he has been given in recent years that suggest his work has had a lasting impact, that it will not be forgotten. The citation begins, “With his prestigious goals as a conductor, Riccardo Muti is considered “The Maestro among Maestros.”

“The only one creator: the composer, not the interpreter.”

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
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**Clockwise from top**

Members of the Joffrey Academy Trainees and Studio Company dance the celebrated Pas de deux from Tchaikovsky’s Swan Lake at the May 2018 school concert, The Firebird.

Yo-Yo Ma and a young audience member demonstrate emotion through music at RefugeeOne during the November 2017 Bach Marathon.

Civic Fellow Maria Arrua poses on stage with a young violin student from Sistema Ravinia during the 2018 Chicago Youth in Music Festival.

A group of students look in awe at the skull of NORM the T-rex, on loan from the Field Museum and on display in Symphony Center during preconcert activities of the March 2018 CSO Family Concert, Let’s Explore!

Riccardo Muti, during an open rehearsal with the Civic Orchestra of Chicago in September 2017, encourages bravado in the opening cello solo of Rossini’s William Tell Overture.
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**Riccardo Muti** Conductor

**MOZART**

Overture to *Don Giovanni*, K. 527

**MOZART**

Symphony No. 40 in G Minor, K. 550  
Molto allegro  
Andante  
Menuetto: Allegretto  
Allegro assai

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**RIMSKY-KORSAKOV**

*Sheherazade*, Op. 35  
The Sea and Sinbad’s Ship  
The Tale of the Dervish Prince  
The Young Prince and the Young Princess  
Festival in Baghdad, and the Sea

Robert Chen, *violin*

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These performances are made possible by the Juli Plant Grainger Fund for Artistic Excellence.  
This program is partially supported by a grant from the Illinois Arts Council Agency.
Don Giovanni has fascinated and challenged every generation since it was written. Goethe said that only Mozart could have set his Faust to music, and that “it would have to be music like Don Giovanni.” E.T.A. Hoffmann was so enraptured by the opera that he changed one of his names from Friedrich to Amadeus—despite the fact that Mozart never actually used that name himself. Flaubert said that “the three finest things in creation are the sea, Hamlet, and Mozart’s Don Giovanni.” And even Beethoven, who claimed that Lorenzo da Ponte’s libretto was unworthy of music, liked Mozart’s just fine, and quoted Leporello’s famous catalog aria in his own Diabelli Variations.

Mozart wrote the overture to Don Giovanni at the last minute, working through the night—Constance plied him with food and drink and told stories to keep him awake—and completing it just in time to have the parts copied before the final rehearsal that morning. The premiere had already been postponed twice, once because of insufficient rehearsal time, and again when one of the leading singers got sick. The overture begins with premonitions of the opera’s dark side—lightning bolt chords, murmuring undercurrents, and then the famous rising and falling chromatic lines that compress all the opera’s demonic drama into a few chilling measures of music (they will return at the opera’s climax). Mozart then cuts to music that suggests the bravado of Don Juan’s innumerable conquests (Leporello’s catalogue tallies 2,065 and still counting). In the opera house, the overture plunges straight into the drama, but Mozart quickly recognized that the overture he had written in such haste was worth playing on its own, and so he wrote thirteen measures that bring it to a stately conclusion without for a moment erasing the suspense of its cliff-hanger opening.

COMPOSED
1787

FIRST PERFORMANCE
October 29, 1787; Prague, Bohemia

INSTRUMENTATION
two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

APPROXIMATE PERFORMANCE TIME
6 minutes

FIRST CSO PERFORMANCES
December 5, 1891, Auditorium Theatre. Auguste Vianesi conducting (complete opera)
July 22, 1947, Ravinia Festival. William Steinberg conducting

MOST RECENT CSO PERFORMANCES
May 2, 1996, Orchestra Hall. Daniel Barenboim conducting
August 14 and 16, 2014, Ravinia Festival. James Conlon conducting (complete opera)

CSO RECORDING
1959. Fritz Reiner conducting. RCA
Ironically, it is Mozart’s last three symphonies rather than the famous requiem that remain the mystery of his final years. Almost as soon as Mozart died, romantic myth attached itself to the unfinished pages of the requiem left scattered on his bed; a host of questions—who commissioned the work?; who finished it?; was Mozart poisoned?—inspired painters, novelists, biographers, librettists, playwrights, and screenwriters to heights of imaginative re-creation. We now know those answers: the requiem is unfinished, but not unexplained.

The final symphonies, on the other hand—no. 39 in E-flat, the “great” G minor (no. 40), and the Jupiter (no. 41)—continue to beg more questions than we can answer. Even what was once the most provocative fact about these works—that Mozart never heard them—is now doubtful. We no longer believe that Mozart wrote these three great symphonies for the drawer alone—that goes against all we know of his working methods. But we don’t know what orchestra or occasion he had in mind. Apparently, a series of subscription concerts was planned for the summer of 1788, when Mozart entered the three symphonies in his catalog, but there is no evidence that the performances took place. It is likely that the works were conceived as a trilogy, with publication in mind (symphonies often were printed in groups of three), but they weren’t published during Mozart’s lifetime.

Did Mozart ever hear them? Even if the projected subscription series of 1788 never took place, Mozart did tour Germany the following year, conducting concerts for which we have only sketchy details. “A Symphony,” for example, was advertised for the program at the Leipzig Gewandhaus on May 12. And back home in Vienna, no less a musical heavyweight than Antonio Salieri conducted concerts on April 16 and 17, 1791, featuring a “grand symphony” by Mozart. The fact that the G minor symphony exists in two versions—with and without clarinets—argues that Mozart revised the score for a specific performance. (At these performances, Riccardo Muti conducts the version that includes a pair of clarinets.)

No Mozart symphony—not even the brilliant Jupiter—has caused as much commotion over the years as this one in G minor, sometimes known as the “great” to distinguish it from an earlier symphony in the same key. It was one of a handful of compositions entered in catalog July 25, 1788.

C OMPOSED

FIRST PERFORMANCE

DATE UNKNOWN

INSTRUMENTATION

ONE FLUTE, TWO OBOES, TWO CLARINETs, TWO BASSOONS, TWO HORNS, STRINGS

APPROXIMATE PERFORMANCE TIME

26 MINUTES

FIRST CSO PERFORMANCES

NOVEMBER 18 AND 19, 1892, AUDITORIUM THEATRE. THEODORE THOMAS CONDUCTING

JULY 8, 1938, RAVINIA FESTIVAL. ARTUR RODZINSKI CONDUCTING

MOST RECENT CSO PERFORMANCES

JULY 9, 2010, RAVINIA FESTIVAL. PINCHAS ZUKERMAN CONDUCTING

SEPTEMBER 17, 2015, ORCHESTRA HALL. RICCARDO MUTI CONDUCTING

CSO RECORDINGS

1930. FREDERICK STOCK CONDUCTING. RCA

1955. FRITZ REINER CONDUCTING. RCA

1981. JAMES LEVINE CONDUCTING. RCA

LEFT

Mozart, silverpoint drawing by Dora Stock (1760–1832), taken during a visit to Dresden in 1789.
Mozart’s works to capture the romantic imagination. Like the D minor piano concerto, K. 466, it was played and admired even when Mozart’s reputation was at its lowest. It also is one of the pieces that hints at the music Mozart might have written had he lived. It inspired later composers, certainly—just listen to the minuet of Schubert’s Fifth Symphony. As with the greatest art, Mozart’s music means vastly different things to different people. Robert Schumann loved its Grecian lightness and grace; what carried it through the nineteenth century, however, was the force of its tragic power and its emotional complexity.

Like Beethoven’s Fifth, Mozart’s G minor symphony opens with material as famous as it is simple. In those few notes—some nervous pulsing from the violas and an unmelodious stammering from the violins—lies one of music’s unforgettable gestures. Fifty years after Mozart’s death, Franz Liszt produced piano arrangements of Beethoven’s nine symphonies, claiming that, aside from sheer volume and variety of timbre, one could reproduce the essence of such music at the keyboard. Mendelssohn later commented: “Well, if he can play the beginning of Mozart’s G minor symphony as it sounds in the band, I will believe him.” A response from Liszt is not recorded, but it takes no more than a few seconds at the piano to prove Mendelssohn’s point.

The movement progresses with such regularity, and at an urgent, no-nonsense clip (Mozart stepped up the tempo from his original Allegro assai to Molto allegro) that we are totally unprepared for the sudden harmonic jolts of the development section. Those few rocky pages, however, do warn us of the wrenching chromaticism in the Andante that follows, and of the eight unison bars in the finale that still sound completely haywire today. The Andante is so poignant and so touching that we may not even realize that it is in a major key. Although it follows all the rules, the powerful minuet suggests many things, but not social dancing. Despite its inherent turbulence, the persistence of G minor, and the eight measures at the start of the development that push us toward Schoenberg two hundred years before his time, the last movement, like a great opera finale, ultimately creates order.

RUBÉN D’ARTAGNAN GONZÁLEZ (1939–2018)
The Chicago Symphony Orchestra family recalls with sorrow the passing of Rubén D’Artagnan González, a concertmaster from 1986 until 1996. He died in his native Argentina on August 13 at the age of seventy-nine. González held positions with I Virtuosi di Roma and Camerata Bariloche, along with the North German Radio Symphony Orchestra, Minnesota Orchestra, and Houston Symphony, until he was invited by Sir Georg Solti to be one of the Orchestra’s two concertmasters (with Samuel Magad), appearing as soloist on numerous occasions and on many recordings.
NIKOLAI RIMSKY-KORSAKOV
Born March 18, 1844; Tikhvin, near Novgorod, Russia
Died June 21, 1908; Liubensk, near Saint Petersburg, Russia

Sheherazade, Symphonic Suite, Op. 35

As a boy, Rimsky-Korsakov yearned to see the world, a desire fueled by his restricted upbringing (at the age of twelve, he had left his hometown only three times) and by the letters his older brother Voin sent from the Far East, where he was serving in the navy. Young Nikolai fell in love with a sea he had never seen; he devoured books about it, memorized nautical terms, and even rigged up a model brig. Like many of his ancestors—and in obvious emulation of his brother—he set his heart on a career in the navy. But at the age of seventeen, when his piano teacher introduced him to Balakirev, Cui, and Mussorgsky, he could no longer deny that the pull of music also was strong. By the time he graduated from the College of Naval Cadets in 1856 and was due to set sail on the Almaz for a thirty-month cruise, he confessed that he wanted to be a musician instead of a sailor. Although the ship took him to many distant ports, including New York City and Rio de Janeiro, Rimsky-Korsakov rarely traveled far from home once the voyage was completed, settling instead for the world of his imagination, which he depicted in the fiction of his undeniably potent and atmospheric music.

Rimsky-Korsakov first tried to capture the music of the lands he and his century knew as the “Orient” in his Antar Symphony; having no firsthand experience, he borrowed a French volume of Arab melodies collected in Algiers from his friend Alexander Borodin. He was particularly proud of composing a melody for Antar with “florid oriental embellishments,” and later boasted that “the abundant use of oriental themes lent my composition an odd turn of its own, hardly in wide use until then. . . .” Within the decade, however, Rimsky-Korsakov was to hear oriental music for himself.

Early in July 1874, Rimsky-Korsakov took his wife and young child to Sevastopol on the southern coast of Crimea, across the Black Sea from Constantinople (now Istanbul). From there they traveled to the town of Bakhchisaray, where he marveled at “the coffeehouses, the shouts of its vendors, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music.” Rimsky was intoxicated by the sounds of this otherworldly place. “It was while hearing the Gypsy musicians

COMPOSED
1888

FIRST PERFORMANCE
November 3, 1888; Saint Petersburg, Russia. The composer conducting

INSTRUMENTATION
two flutes and two piccolos, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, snare drum, bass drum, tambourine, tam-tam, harp, strings

APPROXIMATE PERFORMANCE TIME
47 minutes

FIRST CSO PERFORMANCES
October 29 and 30, 1897, Auditorium Theatre. Theodore Thomas conducting

July 19, 1936, Ravinia Festival. Willem van Hoogstraten conducting

MOST RECENT CSO PERFORMANCES
August 6, 2015, Ravinia Festival. Rafael Payare conducting
March 31, April 1, and 2, 2016, Orchestra Hall. Susanna Mälkki conducting

CSO RECORDINGS
1960. Sidney Harth as soloist, Fritz Reiner conducting. RCA
1969. Victor Aitay as soloist, Seiji Ozawa conducting. Angel
1993. Samuel Magad as soloist, Daniel Barenboim conducting. Erato
of Bakhchisaray that I first became acquainted with oriental music in its natural state, and I believe I caught the main feature of its character,” he later reported in My Musical Life. Music filled the streets from morning till night—“in front of every coffeehouse there was continual playing and singing,” he wrote. But seven years later, when he returned to Bakhchisaray, he was stunned to discover that the authorities had cleaned up the streets, and the seductive sounds of the town remained a distant memory. Perhaps hoping to experience some of the local color the place now denied him, he sailed on to Constantinople, where he stayed three days before returning home.

In February 1887, Alexander Borodin died. Rimsky-Korsakov was devastated at the loss of his friend and colleague (he didn’t sleep all night after hearing the news), and within days he decided to put his own work aside in order to complete Borodin’s famously unfinished opera Prince Igor. Sometime the following winter, while he was immersed in Borodin’s world of Polovtsian chiefs, harem girls, and Turkish invaders, Rimsky-Korsakov conceived his own oriental fantasy—an orchestral work inspired by The Arabian Nights, a collection of Arabic, Persian, and Indian tales that had held an enormous, almost uncanny fascination for many cultures since the ninth century. (The Arabian Nights had circulated throughout the West in Antoine Galland’s French translation since the early eighteenth century.) Sheherazade, as he came to call the work, was composed that summer.

Sheherazade consisted of “separate, unconnected episodes and pictures,” as the composer put it, from The Arabian Nights: snapshots, in other words, of a world he never knew. Sheherazade is a triumph of imagination over experience. It’s a feast of sumptuous colors and brilliant instrumental effects—by the man, after all, who literally wrote the book on orchestration—and it quickly became a favorite romantic showpiece and a landmark in the history of descriptive music.

Rimsky-Korsakov prefaced the score with a brief reminder of the premise behind the world’s first great serial story: to subvert the Sultan Shahriar’s vow to kill each of his wives after the first night, the Sultana Sheherazade spins an intricate web of to-be-continued tales, one per night,
for 1,001 nights, ultimately fascinating and winning over the sultan.

By the time he wrote his autobiography, Rimsky-Korsakov shied away from a literal, programmatic reading of the score, denying that it depicted actual characters and episodes from *The Arabian Nights*. “In the majority of cases, all these seeming ‘leitmotifs’ are nothing but purely musical material, the themes for symphonic development,” he wrote. Originally, he claimed, he hadn’t even planned to give the four movements titles (beyond the musical labels prelude, ballade, adagio, and finale); his student Lyadov convinced him otherwise. The programmatic names he finally chose, however, don’t refer to specific tales in *The Arabian Nights*, but to general scenes—Sinbad sailing the sea, a festival in Baghdad, a ship being dashed against the rocks. (Rimsky-Korsakov decided to omit the titles in the second edition of the score.) He conceded that the violin solo was meant to delineate Sheherazade “as she tells her wondrous tales to the stern sultan,” but the imposing theme with which the score begins wasn’t reserved specifically for the sultan.

“In composing *Sheherazade*, I meant these hints to direct only slightly the listener’s fancy on the path that my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each,” Rimsky-Korsakov later wrote. “All I wanted was that the hearer, if he liked the piece as symphonic music, should carry away the impression that it is undoubtedly an oriental narrative of numerous and varied fairy-tale marvels, and not merely four pieces played one after the other and based on themes common to all four.”

Rimsky-Korsakov’s genius is for an art of illusion; it has nothing to do with the precise, note-specific observation of a latter-day ethnomusicologist. One day of sightseeing in Bakhchisaray was sufficient, for his purposes, to “capture the main feature” of oriental music. He sought to depict the Orient of people’s dreams, and that’s why he called the work *Sheherazade*: “Because this name and the title *The Arabian Nights* connote in everyone’s mind the East and fairy tales.” With this score, which immediately became a favorite of European and American armchair travelers, Rimsky-Korsakov ensured the power of that identification for years to come.

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

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*Above*  
*View of the Khan’s Palace of Bakhchisaray* by Carlo Bossoli (1815–1884); mixed media on paper, 1857
Riccardo Muti  Conductor

Born in Naples, Italy, Riccardo Muti is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–80), the Philharmonia Orchestra (1973–82), the Philadelphia Orchestra (1980–92), and Teatro alla Scala (1986–2005).

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the Philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize in Music, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, Japan’s Order of the Rising Sun Gold and Silver Star, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell’Amicizia (The roads of friendship), a project of the Ravenna Festival in Italy, he has conducted in
many of the world’s most troubled areas in order to bring attention to and advocate for civic and social issues.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written two books, Verdi, l’italiano and Riccardo Muti: An Autobiography: First the Music, Then the Words, both of which have been published in several languages.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

riccardomutimusic.com

RICCARDO MUTI—CONDUCTOR AND TEACHER

This summer, Riccardo Muti continued his long-standing relationship with the Salzburg Festival by conducting concerts on August 12, 14, and 15 with the Vienna Philharmonic, with which he has appeared regularly since his debut there in 1971 at the invitation of Herbert von Karajan.

The Salzburger Nachrichten observed: “The Italian maestro is a magnet for the public.” “When the Maestro . . . works with Vienna Philharmonic, it’s almost like a very musical family get-together,” the Kronen Zeitung declared, or as the headlines of Die Presse put it, “‘Sold out’ is not enough—Riccardo Muti is the Philharmonic Maestro par excellence.”

In these concerts, he conducted Schumann’s Second Symphony and Schubert’s Mass in E-flat Major, D. 950—works also featured on the Chicago Symphony Orchestra’s 2017–18 season. At Salzburg, he was joined by soprano Krassimira Stoyanova, who sang with the CSO and Muti in June 2018 and will return in the title role of Aida, also to be conducted by Muti, in June 2019.

In addition to his appearance in Salzburg, Muti also conducted his annual Roads of Friendship concerts (this year in Kiev and Ravenna); celebrated the fiftieth anniversary of his professional conducting debut; and led the fourth annual Riccardo Muti Italian Opera Academy, where he provided detailed instruction and insight on Verdi’s Macbeth to aspiring young conductors and répétiteurs. Members of the international press were in attendance representing such distinguished publications as Le Monde, Il Sole 24 Ore, Die Welt, Klassik begeistert, and German magazines Orpheus and Concerti, among others.

Kristin Liese of Orpheus noted in her article that,

It is not guaranteed that a brilliant musician will also make a gifted teacher. . . . Riccardo Muti is the last great—very great—musician who is also a superb teacher, and he is completely engrossed in his work at the Italian Opera Academy. . . . He does this work in an incredibly intense, concentrated, collegial, and humorous way, uninterrupted for many hours each day—morning, noon, and night—without exception, even on his seventy-seventh birthday!

For more information on Riccardo Muti’s summer, please refer to Phillip Huscher’s article (“The Maestro Among Maestros”) on page 8, csosoundsandstories.org, and riccardomuti.com.
Now celebrating its 128th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

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

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

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

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

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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CSOA’s Annual Corporate Night
June 11, 2018

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

SAVE THE DATE—Next year marks the thirtieth anniversary of Corporate Night. We hope that you will join us on MONDAY, JUNE 3, 2019, for another successful event! For more information, please contact corporate@cso.org or 312-294-3122.
CLOCKWISE FROM TOP
Gregory Porter performs songs by Nat King Cole with the CSO.
Megan Shebik, Jennifer Bumbu, Mike O’Grady (holding the Excellence in Corporate Philanthropy Award), Rick Waddell, and Steve Shebik
Gregory Porter and the CSO receive a standing ovation for their performance.
Guests enjoy a reception in Buntrock Hall before the concert.
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October & November

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI Zell Music Director
SYMPHONY CENTER PRESENTS

CSO: October 4 & 5
Muti Conducts Beethoven, Brahms & Hindemith
Ricardo Muti conductor
David Fray piano

CSO: October 6
Symphony Ball
Ricardo Muti conductor
David Fray piano
Works by Brahms, Mozart, Puccini & more

Chamber Music: October 7
Jerusalem Quartet with Pinchas Zukerman and Amanda Forsyth
Works by R. Strauss, Schoenberg & Tchaikovsky

CSO: October 11–14
Mahler 3
Andrés Orozco-Estrada conductor
Kelley O’Connor mezzo-soprano
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director
Anima—Young Singers of Greater Chicago
Charles Sundquist director

Jazz: October 12
Ahmad Jamal

Special: October 15* & 23**
In Flanders Fields
Songs from the Great War
*PRITZKER MILITARY MUSEUM & LIBRARY
**THE MAYNE STAGE
Riccardo Muti conductor
Vittoria Yeo soprano
Daniela Barcellona mezzo-soprano
Piotr Beczala tenor
Dmitry Belosselskiy bass
Chicago Symphony Chorus
Duain Wolfe chorus director

MusicNOW: October 22
Quirks & Currents
Cliff Colnot conductor
Stephanie Jeong violin
Works by Moore, Greenstein & more

CSO: October 25–30
Haitink Conducts Bruckner 6 & Beethoven Piano Concerto No. 2
Bernard Haitink conductor
Paul Lewis piano

Piano: October 28
Pierre-Laurent Aimard and Tamara Stefanovich
Works by Bartók, Ravel, Birtwistle & Messiaen

CSO: November 1–3
Barenboim Conducts Smetana Má vlast
Daniel Barenboim conductor

Jazz: November 2
Branford Marsalis Quartet
Roy Hargrove
Reginald R. Robinson celebrates the great James Reese Europe

Visiting Orchestra: November 4
Czech Philharmonic
Plays Dvořák New World Symphony & Cello Concerto
Semyon Bychkov conductor
Alisa Weilerstein cello

Special: November 5
Barenboim Conducts West-Eastern Divan Orchestra:
R. Strauss Don Quixote & Tchaikovsky 5
Daniel Barenboim conductor
Kian Soltani cello

CSO: November 8–10
Muti Conducts the Verdi Requiem
Riccardo Muti conductor
Vittoria Yeo soprano
Daniela Barcellona mezzo-soprano
Piotr Beczala tenor
Dmitry Belosselskiy bass
Chicago Symphony Chorus
Duain Wolfe chorus director

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