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

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

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

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

Symphony Center Information
Learn more about Symphony Center facilities and resources.
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 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, and classical music, and combine them.” Victoire has performed around the world, including a 2010 concert in Millennium Park, and released three albums, including one with Glenn Kotche, a percussionist with the Chicago-based band Wilco. The second, entitled Cathedral City, was named one of the best classical albums of 2010 by National Public Radio and publications such as New York magazine and The New York Times.

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

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

Her two first operas resulted from opportunities that she simply could not ignore. The first, a multimedia work entitled Song from the Uproar, was supported by Beth Morrison Projects and produced in 2012 at the Kitchen, an alternative arts venue in New York. The Los Angeles Opera subsequently staged it in 2015, and the Cincinnati Opera in 2016–17.

Based on the success of that first effort in the form, she was named composer-in-residence at the Opera Company of Philadelphia in 2012–15, a position that she called a “crash course in

“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.”

Kyle MacMillan is a writer, critic, and reporter regularly featured in the *Chicago Sun-Times* as well as *The Wall Street Journal*, *Opera News*, *Chamber Music*, and *Classical Voice North America*.

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

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Wednesday, April 10, 7:00
ORCHESTRA HALL AT SYMPHONY CENTER
CSO Chamber Players
Stephen Williamson clarinet
Robert Chen violin
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BARTÓK Contrasts
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Sunday, June 9, 3:00
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Michael Henoch oboe
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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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The Civic Orchestra is very grateful for the mentorship of CSO musicians as well as proud of the myriad distinguished alumni that have graduated from the program. To learn more about the Civic Orchestra’s centennial season visit [CSO.ORG/CIVIC.](https://www.cso.org/civic)
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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

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

The **LEAGUE** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email dwyerb2@cso.org.

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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.

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

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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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Please visit cso.org/CentennialStories to share your experience.
ONE HUNDRED TWENTY-EIGHTH SEASON

Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Thursday, November 15, 2018, at 8:00
Saturday, November 17, 2018, at 8:00
Sunday, November 18, 2018, at 3:00

Thomas Søndergård Conductor
Alexander Gavrylyuk Piano

SIBELIUS

Nocturne and Ballade from King Christian II Suite, Op. 27

TCHAIKOVSKY

Piano Concerto No. 1 in B-flat Minor, Op. 23
Allegro non troppo e molto maestoso—Allegro con spirito
Andantino semplice
Allegro con fuoco
ALEXANDER GAVRYLYUK

INTERMISSION

RACHMANINOV

Symphony No. 1 in D Minor, Op. 13
Grave—Allegro ma non troppo
Allegro animato
Larghetto
Allegro con fuoco

The appearance of Alexander Gavrylyuk is made possible by the Grainger Fund for Excellence.
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for its generous support as the Global Sponsor of the CSO.
Jean Sibelius
Born December 8, 1865; Hämeenlinna, Finland
Died September 20, 1957; Järvenpää, Finland

Nocturne and Ballade from King Christian II Suite, Op. 27

Christian II (1481–1559), king of Denmark and Norway from 1513 to 1523 and of Sweden from 1520 to 1521, was both a progressive reformer who tried to improve the standing of commoners and a despot who attempted to restrict the power of the nobility. He waged a successful war against Sweden in 1520 and declared himself the country’s king, but then slaughtered many of the leading Swedish nobility to consolidate his authority in what became known as the Stockholm Bloodbath. (He is still known in Sweden as “Christian the Tyrant.”) He was deposed the following year in a revolt led by the nobleman Gustav Vasa, who then ruled Sweden as Gustav I until his death in 1560. (Gustav was a music lover who established a household ensemble in 1526 that continues to function as the Royal Swedish Court Orchestra, making it one of the oldest musical organizations in the world.) Christian also lost the thrones of Denmark and Norway when he was overthrown by his uncle in 1523 and exiled to the Netherlands. He attempted to reclaim them in 1531, failed, and was held in captivity until his death twenty-eight years later.

In 1897, the Swedish novelist and playwright Adolf Paul wrote a drama about King Christian and asked his friend Jean Sibelius to supply the incidental music for its premiere in Helsinki the following February. Paul, born in Sweden in 1863 but reared in Finland, studied and practiced agriculture as a young man but grew bored with farming and went to learn about music and art in Helsinki, where he met Sibelius at the city’s music academy when both were studying with noted Italian-German pianist, conductor, and composer Ferruccio Busoni. Sibelius completed four pieces for the production and conducted them at the premiere on February 24, 1898, at Helsinki’s Swedish Theater. (Paul’s Kung Kristian II was in Swedish; Sweden ruled Finland from the twelfth century until 1809, and its language

**COMPOSED**
1898

**FIRST PERFORMANCE**
February 24, 1898; Swedish Theater, Helsinki, Finland. Jean Sibelius conducting (incidental music)

December 1898; Helsinki, Finland. Robert Kajanus conducting (suite)

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

**APPROXIMATE PERFORMANCE TIME**
13 minutes

**FIRST CSO PERFORMANCES**
November 14 and 15, 1902, Auditorium Theatre. Theodore Thomas conducting (suite)

[U.S. premiere]

**MOST RECENT CSO PERFORMANCES**
November 16, 1946, Orchestra Hall. Tauno Hannikainen conducting

Left to Right
Jean Sibelius, in a portrait by brother-in-law Eero Järnefelt, 1892
Sibelius’s friend, playwright, and musician Adolf Paul (1863–1943), photographed by Daniel Nyblin (1856–1923)
and influence remained strong there throughout the nineteenth century. Sibelius was born into a Swedish-speaking family and did not learn Finnish until he was a teenager.)

Paul’s drama enjoyed a modest success, but the music was pivotal in Sibelius’s career. He had already established a local reputation with performances of several pieces inspired by the Finnish national epic, the *Kalevala*, notably the *Kullervo* Symphony (1892), *Karelia* Suite (1893) and *Four Legends of Lemminkäinen* (1893–96, including the well-known Swan of Tuonela), and the music for *King Christian II* so impressed the Helsinki publisher Karl Fredrik Wasenius that he offered to issue its four movements in piano arrangements. Wasenius’s editions were printed in Germany by Breitkopf and Härtel, and it was through that connection that Sibelius first made contact with Europe’s most distinguished music publisher. With the help of a government grant, he headed to Berlin right after the premiere of *King Christian II*, and during his five months there obtained a promise from Breitkopf to publish “something from the Lemminkäinen Suite” (*The Swan of Tuonela* and Lemminkäinen’s *Return* were issued in 1901) and an expression of interest in the *King Christian* music. He quickly added three movements (nocturne, serenade, and ballade) to the original incidental music and then revised five of them into a concert suite, which Robert Kajanus conducted in Helsinki in December and Breitkopf published the following year. Encouraged by his success in Berlin, Sibelius began his Symphony no. 1 that April. With the performance of that work and *Finlandia* the following year, Jean Sibelius established himself not just as an internationally recognized composer but also as a national hero in his Finnish homeland.

Paul’s *King Christian II* centers around the love of King Christian for the commoner Dyveke Sigbritsdatter, a Norwegian girl of Dutch heritage. She became his mistress around 1507 and they continued their affair even after he married Isabella of Austria in 1515. The Danish nobles objected to this situation and Dyveke died in 1517 under suspicious circumstances. Christian accused Torben Oxe, a member of one of the country’s most distinguished families, of killing her with poisoned cherries, but he was acquitted in a parliamentary trial. Unsatisfied, Christian drummed up vague charges that Oxe had challenged his royal authority, and had him convicted by an ad hoc court and executed. Christian ruthlessly suppressed the inevitable unrest among the nobility and brought in commoners as his advisors, most influentially Dyveke’s mother. The lyrical nocturne accompanies a love scene between Christian and Dyveke. The ballade, an intermezzo, evokes Christian’s anger and the infamous Stockholm Bloodbath.

—Richard E. Rodda

![above](King Christian II, oil painting by an unknown artist)
PYOTR TCHAIKOVSKY
Born May 7, 1840; Viatka, Russia
Died November 18, 1893; Saint Petersburg, Russia

**Piano Concerto No. 1 in B-flat Minor, Op. 23**

In a famously wrong snap judgment, Nikolai Rubinstein said that Tchaikovsky’s first piano concerto—a concerto the composer wanted him to play—was worthless and, in fact, unplayable. Rubinstein, the director of the Moscow Conservatory and normally an ardent champion of Tchaikovsky’s works (he conducted the world premieres of the early symphonies and *Romeo and Juliet*), was “not only the best pianist in Moscow, but also a first-rate all-round musician,” Tchaikovsky later said, explaining why he had approached Rubinstein in the first place.

Tchaikovsky met with Rubinstein at the Moscow Conservatory on December 24, 1874. After playing through the first movement for him, the composer was greeted with complete silence. “If only you knew,” he later wrote to Nadezhda von Meck, “what a foolish and unbearable situation it is to offer a friend a dish one has cooked oneself and to have that friend eat and say nothing!” Undeterred, though clearly rattled, Tchaikovsky played on to the end of the concerto. Then Rubinstein didn’t mince words, declaring that the concerto was “impossible to play, that the passages were hackneyed, clumsy, and so awkward that there was no way even to correct them, that as a composition it was bad, vulgar.” Except for two or three pages, Rubinstein ventured, the score had to be completely redone. Angry and deeply wounded, Tchaikovsky left the room without responding. Later that evening, Rubinstein went to see him at home and, without softening his original appraisal, proposed that if the composer made numerous radical changes, he would reconsider performing it. Tchaikovsky replied, “I will not change a single note and will publish it exactly as it is now!”

On January 9, Tchaikovsky wrote to his brother Anatoly that he had fallen into a “great depression” over the holidays. “There is no one here whom I might call a friend in the true sense of the word,” he continued, pointedly referring to Rubinstein, whom until recently he had considered one of his closest friends, and he admitted that he was still recovering from the blow to

**COMPOSED**
November 1874–February 21, 1875

**FIRST PERFORMANCE**
October 25, 1875; Boston, Massachusetts

**INSTRUMENTATION**
solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
33 minutes

**FIRST CSO PERFORMANCES**
October 16 and 17, 1891, Auditorium Theatre. Rafael Joseffy as soloist, Theodore Thomas conducting.
July 29, 1943, Ravinia Festival. Arthur Rubinstein as soloist, George Szell conducting

**MOST RECENT CSO PERFORMANCES**
October 15, 2016, Orchestra Hall. Daniil Trifonov as soloist, Riccardo Muti conducting
July 21, 2018, Ravinia Festival. Inon Barnatan as soloist, Ken-David Masur conducting

**CSO RECORDINGS**
1955. Emil Gilels as soloist, Fritz Reiner conducting. RCA
1982. Cecile Licad as soloist, Sir Georg Solti conducting. Clarion (video)
2003. Lang Lang as soloist, Daniel Barenboim conducting. Deutsche Grammophon

ABOVE
Pyotr Tchaikovsky, cabinet-card portrait by Emil Reutlinger (1825–1907), ca. 1880s
his composer’s pride. That winter, however, he sent the piano concerto to Hans von Bülow, a pianist and conductor best known for his championship of Wagner’s music (he led the premieres of both Tristan and Isolde and Die Meistersinger von Nürnberg). “The ideas are so original, so noble, so powerful,” Bülow wrote back, “and the details so interesting; though there are many of them, they do not impair the clearness and unity of the work. The form is mature, ripe, and distinguished in style.” Although Bülow had retired from the concert stage during the 1860s (after his wife Cosima left him for Wagner) and had only recently resumed his career, he now became the dedicatee of the concerto and agreed to play the premiere of the work in Boston, where it was advertised as a Grand Concerto. “To Boston is reserved the honor of its initial representation, and the opportunity to impress the first verdict on a work of surpassing musical interest,” the local announcement boasted, unaware that Rubinstein had already done so. The day after the premiere, Bülow sent what is thought to have been the first cable ever dispatched from Boston to Moscow, telling Tchaikovsky of the concerto’s undisputed triumph with the Boston public.

The concerto has been overwhelmingly popular ever since, and in 1941 it even inspired a hit song, “Tonight We Love,” which was rather unscrupulously hacked from its broad opening phrases.

The concerto’s celebrated introduction, with its radiant string melody riding over the piano’s thunderous chords, is both its best-known and most puzzling concept. After a dramatic horn call, Tchaikovsky establishes the “wrong” key of D-flat major and then introduces a theme so splendid, so complete, and so satisfying as it stands that, despite audience expectations, it will never return. Although this makes for a potentially lopsided design (with the most familiar music over before the concerto proper begins), Tchaikovsky’s subsequent material is of such dazzling color, flair, and orchestral brilliance that the remainder of the score is not a letdown, even after such a breathtaking opening chapter.

The main body of the first movement—it begins with nervous, jumpy passagework—introduces a clarinet melody Tchaikovsky said he heard played by an itinerant musician at a local fair. This is a large, finely detailed movement, filled with characteristic Tchaikovskian touches like the barrages of quadruple octaves in the piano solo, and capped by an expansive cadenza.

The remaining two movements are brief in comparison. The Andantino is part slow movement, part scherzo; it’s all lightness and effortless charm. The main theme of the playful midsection is based on “Il faut s’amuser et rire” (Laugh and enjoy yourself), a chanson associated with Belgian soprano Désirée Artôt, whom Tchaikovsky courted in the late 1860s, and, at least for a few days, even thought of marrying. The finale includes a Russian dance derived from a Ukrainian melody and ends with a majestic coda that manages to match the grandeur and sweep of the concerto’s opening without once recalling its main theme.

A postscript on first impressions. It didn’t take long for Nikolai Rubinstein to admit his mistake, and shortly after the premiere he began to play the concerto with great success—“What was impossible in 1875 became thoroughly possible in 1878,” Tchaikovsky observed. He quickly became a celebrated interpreter of the work, and the composer and the pianist-conductor renewed their friendship. After Rubinstein’s death in 1881, Tchaikovsky composed a piano trio in his honor and dedicated it “to the memory of a great artist.”

—Phillip Huscher

ABOVE
Hans von Bülow (1830–1894), photographed by Joseph Albert (1825–1886)
RAFAEL JOSEFFY

“No pianist, with the exception of Chopin, has paralleled his mastery of the nuance.”

For the Chicago Orchestra’s* inaugural concerts on October 16 and 17, 1891, founder and first music director Theodore Thomas led Wagner’s A Faust Overture, Beethoven’s Fifth Symphony, Dvořák’s Husitská Overture, and Tchaikovsky’s First Piano Concerto, featuring Rafael Joseffy (1852–1915).

Following the first Friday afternoon matinee, the reviewer in the Chicago Tribune noticed that Joseffy “brought no raiment from New York but an evening suit and a light gray make-up for the street, so he committed the glaring faux pas of appearing in a swallow-tail, vest, etc., before six o’clock in the afternoon. [This] was a matter of little importance, however, after he began to play. . . . Joseffy was distinctly the feature of the concert, and he was recalled three times.”

“Rafael Joseffy was the master who touched the keys and an orchestra able to reveal the beauties of the difficult score gave support,” continued the reviewer after the Saturday evening performance. “His mastery of every detail of the technique of his art was displayed in the first and the last movements of the work; in the climax of the latter his rapidity and ease of chord and octave playing being especially excellent. The middle division of the great composition he read with more poetry and feeling than have been revealed by him at any previous appearance in this city.”

A native of Hungary, Rafael Joseffy studied with Carl Tausig at the Berlin Conservatory and Franz Liszt in Weimar before moving to New York in early 1879. He made his U.S. debut on October 13 in Chickering Hall in New York City under Leopold Damrosch, performing the first piano concertos of Chopin and Liszt.

Joseffy toured soon thereafter and appeared in Boston on November 6, again in Chopin’s E minor concerto. “His pianissimo is something absolutely wonderful with its delicacy, purity of tone, and sweetness,” wrote a reviewer for the Musical Review. “It is difficult to imagine the composer himself imparting a more perfect elegance.” Three days later, Joseffy made his Chicago debut, giving a recital at McCormick Hall on November 9, 1879.

With Thomas, Joseffy made his New York Philharmonic debut on February 21, 1880, performing Chopin’s Second Piano Concerto at the Academy of Music. Over the next decade, the two collaborated on numerous occasions, both with the philharmonic and the Theodore Thomas Orchestra, Thomas’s traveling ensemble.

With a strong affinity for teaching, Joseffy was head of the piano faculty at the National Conservatory of Music of America in New York City between 1888 and 1906, where his colleagues included Antonín Dvořák and Victor Herbert.

Joseffy appeared in Chicago only once more, in March 1895, and was warmly received, “[proving] his absence had served to increase rather than diminish his hold on the public,” according to the Chicago Tribune. He performed Brahms’s Second Piano Concerto with the Chicago Orchestra and Thomas, and “the sympathy between pianist, conductor, and orchestra. . . . was notable [and] the poetry which marks the andante was reflected in admirable spirit, and the allegro, in delicacy, taste, and polish, proved perfection.”

Soon thereafter, Joseffy shied away from concertizing and touring and devoted his time to composing, teaching, and writing. For G. Schirmer, he was the editor of multivolume editions of works by Chopin and Liszt and author of School of Advanced Piano Playing, a book of etudes that includes the entire range of piano technique. He never made any recordings.

“A cool, silvery touch of penetrating sweetness was Joseffy’s, a conminglement of magic and moonlight,” wrote James Huneker in Joseffy’s New York Times obituary. “No pianist, with the exception of Chopin, has paralleled his mastery of the nuance.”

Frank Villella is the director of the Rosenthal Archives.

*Founded in 1891 as the Chicago Orchestra, the ensemble changed its name to the Theodore Thomas Orchestra in April 1905, in memory of its founder. In February 1913, the board of trustees resolved that a new name would “associate the Orchestra with the city and people of Chicago” and voted to change the name to the Chicago Symphony Orchestra.
Rachmaninov would have become famous if he had done nothing but play the piano. But his true aspiration was to become a composer. At the Moscow Conservatory, his teacher Nikolai Zverev encouraged him to stick to the piano instead of writing music and resented his taking composition classes with Sergei Taneyev and Anton Arensky. After Rachmaninov tried his hand at composing some piano pieces—he even started an opera, Esmeralda—he realized that he was unable to choose between composition and performance, and so ultimately decided to pursue both (eventually becoming a fine conductor as well).

In 1889, the year he and Zverev parted ways, he sketched and abandoned a piano concerto, but the one he began the following year is his first major work—the one that became his op. 1. This is the score that sealed his fate as a composer, and it was completed in a rush of passion and elation, with Rachmaninov working from five in the morning until eight in the evening, and scoring the last two movements in just two and a half days. Rachmaninov played the first movement with orchestra in a concert of student works at the conservatory in March 1892. (He played it with the Chicago Symphony when he made his debut in Orchestra Hall on December 3, 1909—the first of his eight appearances with the Orchestra.)

Rachmaninov quickly began to draw attention as a composer. The brooding piano prelude in C-sharp minor he composed in 1892, at the age of nineteen, immediately became the calling card of a young artist’s dreams (and eventually a burden as well: audiences wouldn’t let him leave the stage until he played the work he eventually referred to dismissively as “it”). In 1893, Tchaikovsky, who was already impressed with Rachmaninov’s talent, interrupted work on his final symphony, the Pathétique, to attend the premiere of Rachmaninov’s first opera, Aleko, based on Pushkin’s poem The Gypsies.

But the real mark of a nineteenth-century composer was the symphony. And so, at the age of twenty-two—and in the same decade as Tchaikovsky’s Pathétique, Brahms’s Fourth, Saint-Saëns’s Organ, Mahler’s First, Bruckner’s Eighth, and Dvořák’s New World—Rachmaninov set out to write a symphony.
In truth, he had already tested the waters, first with an orchestral scherzo he wrote at the age of thirteen, then with an Allegro composed shortly after his first piano concerto. He was now ready to join the company of the great romantic symphonists, and as he began a new symphony in D minor, he was filled with excitement and assurance. Work went well, ideas came to him swiftly, and his enthusiasm did not wane.

But with the premiere of his First Symphony in Saint Petersburg in 1897, under the baton of the composer Alexander Glazunov, Rachmaninov’s confidence and momentum—if not his entire career—suddenly seemed to fizzle. The performance must have been appalling—Rachmaninov called it “the most agonizing hour of my life.” He hid in a stairwell, with his hands over his ears. (Glazunov was later said to have been drunk when he walked on stage.) And the opening-night review, by composer César Cui (the only member of the so-called Russian Five whose music is never performed today), could hardly have been worse—the symphony, Cui concluded, “would have brought ecstasy to the inhabitants of hell.”

The audience response was scarcely warmer, though many listeners that night may have suspected what Rachmaninov had already learned the hard way: that, for all his prestige in Russian musical circles, Glazunov was a lousy conductor. “How could so great a musician as Glazunov conduct so badly?” Rachmaninov later asked. “It is not even a question of his conducting technique, poor as that is, but of his musicianship; he beats time as if he had no feeling for music at all.” Nevertheless, the damage had been done, and Rachmaninov could not recover his nerve or his musical ambitions. Much later he recalled: “The despair that filled my soul would not leave me. My dreams of a brilliant career lay shattered. My hopes and confidence were destroyed.” Rachmaninov withdrew the symphony and refused to have it published, as if suppressing the score would also erase the memory.

For the next three years he wrote nothing—sketches for a new symphony were abandoned, and work on an opera, Francesca da Rimini, was shelved. He continued to perform, and even undertook a concert tour to London in 1898, but day after day, he found that he was unable to compose. As he grew more despondent, his friends began to recommend various remedies. Twice he visited Leo Tolstoy, once by himself and once with the bass Fyodor Chaliapin, hoping that contact with the great novelist would shake him out of his slump and jump-start his creativity, but the writer’s self-serving platitudes discouraged him even more. (“You must work,” Tolstoy told him. “I work every day.”) When he and Chaliapin performed one of Rachmaninov’s songs, Tolstoy wasted no words in conveying how much he disliked it.

Finally, fearing that Rachmaninov was trapped in a serious depression, his family suggested that he consult Dr. Nikolai Dahl, a Paris internist who had become a specialist in curing alcoholism through hypnosis. At the end of 1899, after months of almost daily sessions, Rachmaninov was again able to face the challenge of writing a large-scale orchestral work, and he began a new piano concerto. But, even with the wild success of his Second Piano Concerto—one of the most popular and beloved works in the form—the idea of composing a symphony still haunted and terrified him. When he did unveil a second symphony, ten years after the First, Rachmaninov swore it would be his last. Then, twenty-eight years later, he started work on the Third Symphony that did, in fact, turn out to be the final one of his career.
The four movements of Rachmaninov’s First Symphony are unified by a single idea, introduced immediately after the slow introduction to the first movement, that echoes the shape of the Dies irae—the familiar melody from the sequence for the Gregorian Mass for the Dead that would recur in several of Rachmaninov’s most important works over the years, including The Isle of the Dead. Each of the subsequent movements opens with a reference to this motto. The second-movement scherzo is fleet and light-footed. The expansive Larghetto is the prototype of the great slow movements in the symphonies and concertos yet to come. The finale is grand, festive, occasionally flamboyant, and sometimes menacing, and here Rachmaninov’s signature melody comes closest to actually quoting the Dies irae theme. The entire score is strong, highly individual, and self-assured. It is the work of a young talent overflowing with ideas, not an artist paralyzed by failure.

Although Rachmaninov never destroyed his score of the First Symphony, leaving it behind when he left Russia to settle in the West, eventually it was given up for lost. After the composer’s death, a two-piano transcription of the symphony surfaced in Moscow, followed by a set of orchestral parts at the conservatory in Saint Petersburg. In March 1945, the symphony was performed in Moscow for the first time since its 1897 premiere. The Chicago Symphony Orchestra played it for the first time in February 2010.

—Phillip Huscher

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Danish conductor Thomas Søndergård is music director of the Royal Scottish National Orchestra (RSNO), following six seasons as its principal guest conductor. He formerly served as principal conductor of the BBC National Orchestra of Wales (BBCNOW) from September 2012 to August 2018, and as principal conductor and musical advisor of the Norwegian Radio Orchestra for three seasons.

Søndergård has conducted many leading ensembles, including the London Philharmonic, BBC Symphony, London Symphony, and Philharmonia orchestras; the Royal Concertgebouw Orchestra—Amsterdam; Oslo Philharmonic Orchestra; Gothenburg and Danish National symphony orchestras; the Royal Stockholm Philharmonic and Leipzig Gewandhaus orchestras; WDR Symphony Orchestra Cologne and Deutsches Symphonie Orchester Berlin; and the Mahler Chamber, Bamberg, Sydney, and City of Birmingham symphony orchestras. The conductor also has led tours with the Junge Deutsche Philharmonie and European Union Youth Orchestra, Rotterdam Philharmonic Orchestra and Netherlands Philharmonic Orchestra, Orchestre Philharmonique du Luxembourg and Brussels Philharmonic, Swedish Radio Symphony Orchestra, Toronto and Atlanta symphony orchestras, the Vancouver and Seattle symphony orchestras, and the Houston Symphony.

His 2018–19 season includes debuts with the Helsinki Philharmonic Orchestra, Orchestre National de France, and the Tapiola Sinfonietta of Finland. He makes return visits to the Atlanta Symphony, Toronto Symphony Orchestra, BBCNOW, Danish National Symphony, Swedish Radio Symphony Orchestra, Bavarian State Opera (Turandot), and Deutsche Oper Berlin (Berlioz's Romeo and Juliet). Plans with RSNO include tours to China and the United States, premières of new commissions, and Wynton Marsalis’s Violin Concerto with Nicola Benedetti.

Recent highlights include debuts with the Berlin Radio Symphony Orchestra, Bern Symphony Orchestra, Gürzenich Orchestra Cologne, Southwest German Radio Symphony Orchestra Baden-Baden, and Orchestre philharmonique de Strasbourg.

A passionate supporter of the music of Carl Nielsen, Søndergård received wide praise for his most recent program with the Swedish Radio Symphony Orchestra (Symphony no. 5). As part of the 2015 anniversary celebrations of both Sibelius and Nielsen, he conducted a wide variety of works by these two composers with many leading orchestras. In 2019, he participates in a special concert to celebrate Nielsen's work with the Royal Danish Academy of Music.

Thomas Søndergård is also an experienced opera conductor, at home in mainstream and contemporary repertoire, most recently Bavarian State Opera (Turandot); Norwegian Opera (The Magic Flute); Deutsche Oper Berlin (world premiere of Scartazzini's Edward II); and Tosca, Turandot (Nina Stemme), and Dialogues of the Carmelites for Royal Swedish Opera. He was acclaimed at his debut with the Royal Danish Opera conducting Ruders's Kafka's Trial.

Releases with the BBCNOW include Sibelius’s symphonies nos. 1, 2, 6, and 7 and most recently a disc that focuses on Sibelius’s tone poems and theater music, featuring Finlandia and Valse triste (Linn Records). Other noteworthy recordings include Vilde Frang’s celebrated first recording for EMI and Ruders’s Piano Concerto no. 2 (Bridge Records), which was nominated for a Gramophone Award in 2011. Also in 2011, Søndergård received the prestigious Queen Ingrid Foundation Prize for services to music in Denmark. His recording of the cello concertos by Lutosławski and Dutilleux with Johannes Moser and the Berlin Radio Symphony Orchestra has been released this month on Pentatone.
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Alexander Gavrylyuk Piano

These concerts mark Alexander Gavrylyuk’s debut with the Chicago Symphony Orchestra.

Virtuoso pianist Alexander Gavrylyuk is internationally recognized for his electrifying and poetic performances. He launched his 2017–18 season with a highly praised BBC Proms performance of Rachmaninov’s Third Piano Concerto. The following twelve months saw similarly acclaimed performances with the Royal Concertgebouw Orchestra Amsterdam, Tokyo Symphony Orchestra, Czech Philharmonic, the Hallé in Manchester, and Orchestre Philharmonique du Luxembourg; and throughout Australia and at Carnegie Hall in New York.

Highlights of the 2018–19 season include his debuts with the London Philharmonic, Vienna Symphony, and City of Birmingham Symphony orchestras; returns to the Royal Concertgebouw Orchestra, the Hallé, Sydney Symphony Orchestra, Royal Scottish National Orchestra, and the Wigmore Hall in London; and tours of Asia, North America, and Europe as a solo recitalist and with violinist Janine Jansen.

Born in Ukraine in 1984, Alexander Gavrylyuk began piano studies at the age of seven and gave his first concerto performance when he was nine years old. At thirteen, he moved to Sydney, Australia, where he resided until 2006. He won first prize and the gold medal at the Horowitz International Piano Competition (1999), first prize at the Hamamatsu International Piano Competition (2000), and the gold medal at the Arthur Rubinstein International Piano Masters Competition (2005).

Gavrylyuk has since gone on to perform with many of the world’s leading ensembles, including the New York, Los Angeles, Czech, Warsaw, Moscow, Israel, Rotterdam, and Stuttgart philharmonic orchestras; NHK Tokyo and Cincinnati symphonies; and the Orchestre National de Lille. He also regularly collaborates with such conductors as Vladimir Ashkenazy, Alexandre Bloch, Herbert Blomstedt, Andrey Boreyko, Thomas Dausgaard, Valery Gergiev, Neeme Järvi, Vladimir Jurowski, Sebastian Lang-Lessing, Kirill Karabits, Louis Langrée, Cornelius Meister, Vasily Petrenko, Rafael Payare, Alexander Shelley, Yuri Simonov, Vladimir Spivakov, Markus Stenz, and Osmo Vänskä. Gavrylyuk has appeared at many of the world’s foremost festivals, including the Hollywood Bowl in California, Bravo! Vail in Colorado, Mostly Mozart in New York, Ruhr Piano, the Kissinger Sommer International in Germany, and the Rotterdam Philharmonic Gergiev in Holland.

As a recitalist, Alexander Gavrylyuk has performed at venues including the Musikverein in Vienna, Tonhalle Zurich, Victoria Hall in Geneva, Wigmore Hall, Suntory Hall and Tokyo Opera City concert hall, Great Hall of the Moscow Conservatory, Cologne Philharmonie, and Sydney Recital Hall and Melbourne Recital Centre in Australia; as well as on the Southbank Centre’s International Piano Series and the Royal Concertgebouw Master Pianists Series, and in San Francisco.

In 2009, he made an acclaimed live recording of Prokofiev’s complete concertos with the Sydney Symphony and Vladimir Ashkenazy at the Sydney Opera House. In addition, he has recorded recital discs of works by Rachmaninov, Schumann, Scriabin, Mussorgsky, and Prokofiev. His latest disc of works by Brahms and Liszt received critical praise in Gramophone magazine.

Alexander Gavrylyuk is artist-in-residence at Chautauqua Institution, where he leads the piano program as an artistic advisor. He supports a number of charities, including Theme and Variations Young Pianist Trust, which aims to provide support and encouragement to young, aspiring Australian pianists; as well as Opportunity Cambodia, which has built a residential educational facility for Cambodian children.

A Steinway Artist, he currently resides in the Netherlands with his wife Zorica and their daughters Anna and Olivia.

alexandergavrylyuk.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.
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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Duain Wolfe Chorus Director and Conductor
Mizzy Mazzoli Mead Composer-in-Residence

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