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Our Donors and Volunteers, continued

Photography by Todd Rosenberg

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The 2018–19 season draws to a close with concerts that exemplify the artistry and vitality of the Chicago Symphony Orchestra Association.

Zell Music Director Riccardo Muti concludes the season with two weeks of subscription concerts. The first program includes the CSO’s Jennifer Gunn performing two piccolo concertos, one by Vivaldi and the other by Ken Benshoof, and Charles Vernon premiers a newly commissioned bass trombone concerto by James Stephenson. The program concludes with Gershwin’s An American in Paris.

Next, Muti closes the season with three highly anticipated performances of Verdi’s Aida with the Chicago Symphony Orchestra and Chorus and distinguished soloists, including Krassimira Stoyanova in the title role, Francesco Meli as Radamès, and Anita Rachvelishvili as Amneris.

The Joffrey Ballet joins the Chicago Symphony Orchestra in late May for performances of two choreographed works set to the music of Stravinsky. Conducted by Matthias Pintscher, the program also includes works by Rossini and Ravel. In June, Australian conductor Simone Young makes her CSO debut with works of Liszt and Wagner as well as Schoenberg’s lush orchestration of Brahms’s Piano Quartet no. 1. Finally, Emil de Cou leads the Orchestra and women of the Chicago Symphony Chorus in Harry Potter and the Prisoner of Azkaban in concert.

In addition, the CSOA presents the thirtieth annual Corporate Night on June 3 with Grammy and Academy Award–winning artist Common and members of the CSO. On June 5, the Civic Orchestra of Chicago joins forces with singers from the Lyric Opera of Chicago’s Ryan Opera Center for scenes conducted by Michael Christie. CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma performs J.S. Bach’s complete cello suites at Jay Pritzker Pavilion in Millennium Park on June 20, and participates in the city-wide “Day of Action,” which focuses on the theme of culture as a means for creating peace, on June 21, and the Negaunee Music Institute’s annual Concert for Peace on June 22.

The twenty-fifth anniversary season of the Symphony Center Presents Jazz series closes with a double-bill performance by Hammond B-3 organist Dr. Lonnie Smith and the Jon Faddis Quartet with special guests, while Rudolf Buchbinder concludes the SCP Piano series with sonatas by Haydn, Beethoven, and Schubert. In addition, there are opportunities to hear members of the CSO in chamber music performances at the Art Institute of Chicago on June 2 and June 16.

Thank you to all our subscribers, donors, volunteers, and sponsors for your generous support throughout the 2018–19 season. We look forward to seeing you at Ravinia this summer and back at Symphony Center in September!

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association
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Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.

**TOP TO BOTTOM**

Giuseppe Verdi conducting the Paris Opera premiere of Aida at the Palais Garnier on March 22, 1880. Illustration by Adrien Marie (1848–1891)

Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus in Verdi’s Otello at Carnegie Hall, April 15, 2011
PHILLIP HUSCHER
Your personal history with Aida goes back to your childhood, perhaps even before your first memories!

RICCARDO MUTI
I lived in Molfetta, twenty-five kilometers north of Bari. My father, who was a medical doctor, had a fantastic tenor voice, and he loved opera very much. In Bari there is a theater called Teatro Petruzzelli. My father wanted to hear Aida there, but they didn’t know where to leave their little boy—I was three years old—so they asked the driver to hold the little boy during the performance. The driver was sitting in the last row of the theater, and I was in his arms. Apparently, for the entire opera, I never cried or gave signs of being uncomfortable. So that was the first time I heard Aida, but I don’t remember what kind of performance it was!

PH
You conducted Aida for the first time at the Vienna Staatsoper in 1973—some thirty years later—and you made a historic recording in 1974. You returned to Aida in Salzburg in the summer of 2017, and now you lead it in Chicago. Over these many decades, has your understanding of Aida changed in any significant way?

RM
When I conducted Aida in 1973, it was at the beginning of my career, and my Verdi was much more matter-of-fact. Then I did many other operas of Verdi—not only early Verdi—Nabucco, Atilla, Macbeth, I due Foscari, Simon Boccanegra—but late Verdi—Don Carlos, Otello, Falstaff. Returning to Aida after conducting so many Verdi operas, you approach it in a different way. You know more about the process throughout Verdi’s entire life as a composer, and you realize that what is in Aida—the structure, the harmonies, the dramatic concept—is already there in the first operas. In the recent performances of Aida in Salzburg, I paid more attention to the fact that Aida is not just an opera of triumph. It is one of Verdi’s most refined scores. Most of the time it’s chamber music: many times there is just one person on stage—Aida alone, Radamès alone—or two, Aida and Amneris—or three. It is a very intimate opera.

LEFT TO RIGHT
Francesco Meli (Radamès), Riccardo Muti (conductor), Shirin Neshat (director), Anna Netrebko (Aida), and Luca Salsi (Amonasro) at the Salzburg Festival performance on August 6, 2017. © Salzburg Festival, Photo by Franz Neumayr

The front cover for the score to Aida, published by Ricordi in 1871.
The instrumentation is very sophisticated, very delicate, and most of the time the dialogue between the singers should be intimate—not like you are a big square telling everybody your personal problems. But it is generally played in a heavy way, because when people think of *Aida*, they think of the Arena di Verona, with elephants and lions in cages. And Amonasro, the father of Aida, comes out dressed like Tarzan, as a sort of slave, when in fact the Ethiopians were a cultivated people. There are some clichés in this opera that are very difficult to eliminate.

**PH**

*Isn’t this a problem for stage directors today?*

**RM**

I did *Aida* in Salzburg with Shirin Neshat, a great and very famous lady. She was born in Iran—she has since left—and she did a lot to help the situation of women in Iran. So I thought of her for this opera, considering the situation of Aida before Amneris—Amneris the daughter of the pharaoh and Aida the slave—even if she’s the daughter of the king of Ethiopia, she’s treated like many women today are treated in that world. In this respect, the relationship between Aida and Amneris becomes an actual problem of today.

**PH**

*What will the Chicago Symphony Orchestra bring to *Aida*?*

**RM**

I consider the Chicago Symphony today one of the best, if not the best, Verdi orchestra. We have done a lot of Verdi together—*Macbeth*, *Otello*, *Falstaff*, the Requiem—so the orchestra has approached this composer without bad traditions—the bad habits that affect even many of the important orchestras in important theaters.

Of course, this is a war that has been going on since I started to conduct, and it will continue until the end of my life.

**PH**

*Of all the opera composers you have performed in your career, which now spans more than fifty years, why is it that Verdi speaks to you the most profoundly?*

**RM**

Because he speaks to us—about us. Like Mozart. I always stress the relationship between Verdi and Mozart. They speak about our defects, our love, our jealousy—all the human aspects. I have repeated many times the words spoken by Gabriele d’Annunzio, the great Italian poet, when Verdi died: “Diede una voce alle speranze e ai luti. Pianse ed amò per tutti.”—“He gave a voice to all our hopes and sorrows. He cried and he loved for all of us.” This is Verdi.
A FOND FAREWELL TO
Erina Yashima, Sir Georg Solti Conducting Apprentice 2016–2019

In September 2015, a jury headed by Riccardo Muti unanimously chose Erina Yashima as the CSO’s third Sir Georg Solti Conducting Apprentice. For her apprenticeship, which began officially in February 2016, Yashima spent at least ten weeks each season studying with and assisting Muti during his Chicago residencies in addition to guest conducting the Civic Orchestra of Chicago and various community engagement programs of the Negaunee Music Institute. She also worked with CSO musicians, guest artists, and conductors. Her ability to adapt and excel at myriad musical landscapes quickly made Yashima an invaluable asset to the CSO family throughout her tenure.

While initially a two-year position, in April 2018, Muti announced the extension of Yashima’s position for another season. In April 2019, the Philadelphia Orchestra announced her appointment as its new assistant conductor. In addition to many engagements as conductor in Chicago and her native Germany, Yashima participated in the Italian Opera Academy with Muti in Ravenna, Italy, in 2015. She made her Italian opera debut in February 2017, conducting Rossini’s La Cenerentola with the Luigi Cherubini Youth Orchestra in Lucca and Ravenna and again in Piacenza in 2018. In February 2019, she led the orchestra in a production of Mozart’s The Marriage of Figaro in Novara and Ravenna. She has also conducted at the Salzburg Festival and in Venezuela with El Sistema, among other notable venues and ensembles.

Riccardo Muti and the Chicago Symphony Orchestra Association are grateful for her service and wish Erina Yashima well in her ongoing artistic endeavors.

A note from Erina Yashima

Words cannot express my gratitude for what the years in Chicago with the CSO family have meant to me. I can say with certainty that meeting Maestro Muti and winning the Solti Apprenticeship have made the biggest impact in my career, and I will always look on this as a crucial moment in my life. There is so much I have learned from Maestro Muti and the CSO, and also by taking part in the great community-outreach projects of the Negaunee Music Institute and by working with the Civic Orchestra—an orchestra that will always remain close to my heart. I will miss everyone tremendously, and am very glad that I will come back to Chicago to conduct the CSO Family and School Concerts in November next season!

“Ms. Yashima has demonstrated great commitment to her role as our Solti Conducting Apprentice and an excellent level of artistry that she shares with our young musicians of the Civic Orchestra. I have respect and appreciation for her artistic qualities that she has demonstrated in Chicago and Europe. I wish her much success in her career.”

—RICCARDO MUTI

The Sir Georg Solti Conducting Apprentice program is named for the CSO’s music director (1969–91), and honors his commitment to working with young musicians. Established in 2009, the apprenticeship is a program of the CSO’s Negaunee Music Institute.

PHOTOS BY TODD ROSENBERG

JUNE 2019 7
Jennifer Gunn Piccolo and Flute

June 13–15, Jennifer Gunn performs Ken Benshoof’s Concerto in Three Movements for Piccolo with the Chicago Symphony Orchestra and Riccardo Muti.

You perform eighteenth- and twenty-first-century concertos on this program. How do you make the switch stylistically or technically?

The two styles are so different that it is easy to switch gears between them—almost natural in a way. Vivaldi concertos for most, if not all, instruments can be quite athletic in nature. What I mean by this is that there are a lot of notes! The Benshoof is a modern concerto, only written a few years ago, and although it also has its fair share of notes, it is very lyrical in nature. Both pieces are a joy to play and showcase different personalities of the piccolo.

When did you first hear the music of composer Ken Benshoof?

I was introduced to Ken Benshoof’s music through his piccolo sonata called Spindrift, and I fell in love with the piece. Fast forward many years: I was asked by the National Flute Association to premiere his concerto.

Describe the experience of working with the composer and bringing the piece to life.

It was just wonderful working through all the corners of the piece and smoothing things out—I just felt like he wrote it for me. It was something I could sing through. It’s very audience-friendly, it’s fun for me to play, and I’m really excited to bring his music to the Chicago Symphony. To play it with Maestro Muti is a dream come true.

What should the audience particularly listen for in either of these concertos?

I think when most people hear the word “piccolo,” they immediately start thinking of fireworks, the Fourth of July, and the Stars and Stripes Forever March by Sousa. Well, I hope after hearing these two concertos, they will come away thinking that this little instrument has a much bigger personality than that! The two concertos that I will play are quite different: they were written hundreds of years apart. While both are delicately orchestrated, the Vivaldi is a real solo effort for the piccolo player, and the Benshoof will be a team effort with the piccolo player out in front leading the way. I think both concertos will demonstrate the beautiful sound and technical ability of the instrument!
Charles Vernon Trombone


How were you introduced to the music of James Stephenson?

Jim, a trumpet player himself, is a prolific composer of pieces for brass. I’ve played his piece for bass trombone and trombone choir, The Road Not Taken, on recitals many times. He has a good knowledge of the instrument. I’ve played and heard his music for orchestra and band, and it’s really exciting to listen to and to play. His orchestrations are fantastic, and in this new concerto, it makes it go over the top!

Describe the experience of working with the composer and bringing this piece to life.

Jim lives in Lake Forest, Illinois, so we had regular contact. He was very responsive to my feedback. I shared my idea of what the bass trombone should be like, sound-wise—range, tessitura, how long you play in a certain register, where rests were needed, etc. I also told him that I want something that sounds great, that’s beautiful to listen to; it’s all about the quality of sound, legato, legatissimo, singing and playing smoothly. I just wanted this to be the greatest piece that has ever been written for the trombone, or especially the bass trombone—one that will stand the test of time over the years and be a piece that every bass-trombone player should play. So, you can see, I had some big demands, but I think he’s done it, and I’m really happy about it.

What should the audience listen for in this concerto?

There are some unbelievably exciting moments and beautiful, soft, sensual music in the concerto. The orchestration that he has provided for the orchestra, the Chicago Symphony, will just blow this apart. And with Riccardo Muti, it just doesn’t get any better than that. It’s the luckiest thing that’s ever really happened to me—actually being able to put out there the best that I can play, with the greatest orchestra in the world, with the greatest conductor ever. This is an outstanding opportunity, and I’m just . . . I’m excited! It’s going to be a tremendous thing.

HOMETOWN
Asheville, North Carolina

YEAR JOINED THE CSO
1986

EDUCATION
Brevard College
Georgia State University
Celebrating Yo-Yo Ma’s Tenure as Judson and Joyce Green Creative Consultant

Yo-Yo Ma doesn’t shake hands, he hugs. He remembers names, makes eye contact, and asks, “How have you been?” When he arrives at an elementary school, Ma walks up to students, introduces himself, and piques their interests with his focused attention. He is a force of positive energy and optimism in an often cynical world. And although his tenure as the CSO’s Judson and Joyce Green Creative Consultant concludes this season—a post held by the world-renowned cellist since its creation in 2010—his impact will long be felt.

“We should not just hope for immediate success,” said Ma, at a recent Negaunee Music Institute event, “but envision what success should look like twenty years later.” Ma’s ideas on impactful change have been at the foundation of the Negaunee Music Institute’s mission since his arrival. Said Ma, “the Institute should be about building things—things that embolden change.”

Over these past nine seasons, Ma inspired and oversaw a purpose-driven approach to Institute programming.

Much of Ma’s work as creative consultant has focused on mentoring the musicians of the Civic Orchestra of Chicago. He encourages them to make their musical journey bigger than themselves—to get outside of the ever-solitary practice...
room and hone their craft, organically, in their communities. “If you want to expand your musicianship, explore your humanity,” says Ma.

It is this philosophy—that growth is stifled in a confined place and needs to occur outside, in areas that offer new energies and perspectives—that served as the catalyst for many of Ma’s “artistic challenges” presented to the Negaunee Music Institute:

- **Bach Marathon**
  
  Since 2014, the Civic Orchestra has presented a city-wide, day-long marathon of performances of J.S. Bach’s six *Brandenburg* Concertos, which provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

- **Concerts for Peace**
  
  In March 2017, Ma led the creation of the Initiative for a More Peaceful Chicago, which empowers people through numerous projects that engage families that have lost loved ones to gun violence, those
incarcerated at Illinois Youth Center Centers, and young parents supported by social service organizations.

- **Once Upon a Symphony**
  Designed for the youngest concertgoers, the CSO’s *Once Upon a Symphony* weaves together live music performed by members of the Orchestra, vivid storytelling, sets, and costumes to create a unique and magical experience. These concerts enhance a child’s development as a life-long learner, cultivating skills such as problem solving, focus, perspective, and engaged learning.

- **Civic Fellowship**
  This program immerses emerging professional musicians in rigorous training that enhances their membership in the Civic Orchestra. The fellowship empowers participants to realize their full potential as artistically excellent, civically engaged, and entrepreneurial musicians. Fellows serve as facilitators for special projects led by Ma, perform at Symphony Center as well as in schools and communities across the city, mentor young musicians, design and implement community engagement projects, and more.

The end of Ma’s tenure as the Judson and Joyce Green Creative Consultant is really just a beginning to the next chapter of his long and storied work with the Chicago Symphony Orchestra.
He needs us.
We need you.

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Symphony Orchestra—as a world-class soloist and mentor. During a recent Negaunee Music Institute event, he performed the first movement from Bach's Cello Suite no. 1. He immediately repeated the passage, but asked the audience to sing and sustain the implied pedal note. It was Ma’s hope that this would illustrate humanity’s function—“be the bass note, the support that is felt but not always heard.”

The Chicago Symphony Orchestra Association is grateful to Judson and Joyce Green for the exceptional leadership and generous support they have provided since 2010 for the creative-consultant position held by Yo-Yo Ma.

Yo-Yo Ma performs Bach’s complete suites for unaccompanied cello at the Jay Pritzker Pavilion in Millennium Park on June 20. He also participates in the Concert for Peace on June 22. For more information, please visit CSO.ORG.
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PHOTO: CORY WEAVER

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June

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI Zell Music Director
SYMPHONY CENTER PRESENTS

CSO: June 1
Stravinsky & The Joffrey Ballet
Matthias Pintscher conductor
The Joffrey Ballet
Ashley Wheater The Mary B. Galvin artistic director
Works by Ravel & Stravinsky

CSO Chamber Music: June 2
THE ART INSTITUTE OF CHICAGO
Modern Beauty
Guadagnini Ensemble
David Taylor violin
Simon Michal violin
Ni Mei violin
Weijing Wang viola
Richard Hirschl cello
Brian Lee piano
Works by Mozart & Chausson

CSO: June 3
Common with Members of the Chicago Symphony Orchestra
Steven Reineke conductor

Civic Orchestra: June 5
Season Finale: Civic and the Ryan Opera Center
Michael Christie conductor
Members of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago

CSO: June 6–11
Simone Young Conducts Wagner & Brahms

Jazz: June 7
Dr. Lonnie Smith Trio — Jon Faddis Quartet with special guests

CSO Chamber Music: June 9
BEVERLY ARTS CENTER
Chicago Pro Musica
Jennifer Gunn flute
Michael Henoch oboe
John Bruce Yeh clarinet
William Buchman bassoon
Oto Carrillo horn
Works by Nielsen, Hindemith & Schoenberg

Piano: June 9
Rudolf Buchbinder
Works by Haydn, Beethoven & Schubert

CSO: June 13–15
Mutti Conducts Beethoven & Gershwin
Riccardo Muti conductor
Jennifer Gunn piccolo
Charles Vernon bass trombone
Also featuring concertos by Vivaldi, Benshoof & Stephenson

CSO Chamber Music: June 16
THE ART INSTITUTE OF CHICAGO
Celebrating Latin American Art
Winter Quartet
Gina DiBello violin
Danny La viola
Katinka Kleijn cello
Works by Piazzolla, Ginastera & more

Special: June 20
JAY PRITZKER PAVILION, MILLENIUM PARK
Yo-Yo Ma: The Complete Bach Cello Suites

CSO: June 21–25
Mutti Conducts Verdi Aida
Riccardo Muti conductor
Krassimira Stoyanova Aida
Anita Rachvelishvili Amneris
Francesco Meli Radamès
Kiril Manolov Amonasro
Ilidar Abdrasakov Ramfis
Eric Owens The King
Chicago Symphony Chorus
Duain Wolfe chorus director

Special: June 22
TO BE DETERMINED
Concert for Peace
Yo-Yo Ma cello
Members of the Chicago Symphony Orchestra
Musicians from the Civic Orchestra of Chicago
St. Sabina Band

Film: June 27–29
Harry Potter and the Prisoner of Azkaban™ in Concert
Chicago Symphony Orchestra
Emil de Cou conductor
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

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Policy If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

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

Access program notes before and after the performance on each concert’s event page at cs.org or at csosoundsandstories.org/category/program-books. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

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

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

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

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

The **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 csolatinalliance@cso.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

The mission of the **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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Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

Music was a constant part of the social connection among my friends when I was a teenager. To listen to music back then required a radio and/or record player(!), so we all shared. Through friends, I was introduced to classical music.

When I moved to Chicago, friends had season tickets to the CSO and I joined them sitting in the Terrace. From there we watched the conductors as they used small facial changes to intimately direct the musicians. It was like sitting in the middle of the musicians—such a thrill!

I am so proud to live in Chicago and to enjoy wonderful CSO concerts. The CSO brings me such joy and it was important for me through my estate plans to support this jewel and help ensure future generations of musicians will be able to give the gift of wonderful music to listeners.

— Ms. Dar Johnson

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**LISZT**

Prometheus, Symphonic Poem No. 5
First Chicago Symphony Orchestra performances

**WAGNER**

Excerpts from Götterdämmerung
Dawn and Siegfried’s Rhine Journey
Siegfried’s Death and Funeral Music
Epilogue

**INTERMISSION**

**BRAHMS**

Piano Quartet No. 1 in G Minor, Op. 25 (orch. Schoenberg)
Allegro
Intermezzo: Allegro, ma non troppo
Andante con moto
Rondo alla zingarese: Presto

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FRANZ LISZT
Born October 22, 1811; Raiding, Hungary
Died July 31, 1886; Bayreuth, Bavaria

Prometheus, Symphonic Poem No. 5

On May 5, 1856, Liszt sent the newly published scores of six of his symphonic poems, including Prometheus, to Richard Wagner. In return, Wagner sent off the original scores to Das Rheingold and Die Walküre, followed by a letter full of kind words for Liszt’s newest efforts. The two composers had been unusually close for many years, each sometimes alone in appreciating what the other was up to, although in the next decade, when Wagner fathered two children with Liszt’s daughter Cosima, the relationship was severely strained. But in 1856—Wagner never suspecting that he would one day have to accept Liszt as his father-in-law—they were united in pushing music toward a new frontier. That November, Liszt and Wagner even shared a concert in St. Gallen, with Wagner conducting the Eroica Symphony and Liszt his own Orpheus and Les préludes. Scholars and musicians have argued over their comparative success ever since, and, although it is Wagner, largely by virtue of an advanced case of self-promotion and a very modern understanding of public relations, who is generally seen as the greater revolutionary, there are those who would agree with the verdict of Princess Sayn-Wittgenstein, who knew them both: “[Liszt] has hurled his lance much farther into the future than Wagner.”

There are a number of common misconceptions about Liszt’s symphonic poems. Liszt did invent the name—the term sinfonische Dichtung (symphonic poem) was used for the first time in 1854—to describe music that did not strictly follow any of the classical forms, and that was, in some way, related to literary or pictorial works. But he did not invent the musical concept, which is a logical outgrowth of the single-movement dramatic overtures of Beethoven, rather than multi-movement program symphonies like Berlioz’s Symphonie fantastique. There are precedents as well for Liszt’s important experiments with one-movement forms and for his use of thematic transformation, often in place of a Beethovenian development of material. Schubert’s Wanderer Fantasy, which Liszt knew well, played spectacularly, and later arranged for piano and orchestra, anticipates much that is essential to Liszt’s best work.
The novelty of Liszt’s symphonic poems is that, like Berlioz in his *Symphonie fantastique*, he took ideas that were in the air and made something unimagined, distinctive, successful, and highly influential. Without Liszt’s symphonic poems, Smetana’s *Ma vlast*, Tchaikovsky’s *Romeo and Juliet*, and Strauss’s *Death and Transfiguration* are unthinkable.

Like many of Liszt’s symphonic poems, *Prometheus* is a musical portrait of a legendary hero, in this case the Titan who stole fire from the gods to give to mankind, earning him the punishment of eternal suffering. The subject attracted many nineteenth-century artists, including Beethoven. Liszt’s score began, in 1850, not as a symphonic poem but as an overture to the play *Der entfesselte Prometheus* (Prometheus unbound) by Johann Gottfried von Herder. (Liszt also provided eight choruses.) Two years later, Liszt revised the overture and, in 1855, gave the premiere of the work in its final form, with the new designation “symphonic poem.”

Liszt’s own “program” for the symphonic poem is, essentially, just three words: “Suffering and apotheosis!” He added only that the character of the score depicts “deep anguish, triumphing at last by energy and perseverance.” The blueprint is the familiar one of sonata form, with a slow introduction and a coda. The opening, recitative-like theme of the introduction is transformed, with Liszt’s characteristic, nearly unrivaled skill as a makeover artist, into the main musical subject. The central section does not develop previous material, but is instead an impressive fugue on a new subject. The coda ties many disparate threads together with the rare combination of academic skill and crowd-pleasing panache that was Liszt’s specialty.
Richard Wagner
Born May 22, 1813; Leipzig, Germany
Died February 13, 1883; Venice, Italy

Excerpts from Götterdämmerung

Siegfried’s Death was the original title of the prose sketch for an opera that grew, over the span of twenty-eight years, into the most monumental undertaking in the history of music—Richard Wagner’s four-opera cycle The Ring of the Nibelungen. The murder of the young hero Siegfried was Wagner’s starting point, and it remains the climax of the full seventeen-hour work.

The genesis of the Ring is a tale of Wagnerian length and complexity. Wagner first wrote the text for the four operas, beginning in the autumn of 1848 with the story of Siegfried’s death. He expanded the tale backwards as Siegfried’s Death, then The Young Siegfried, and finally The Valkyrie—each demanded yet another opera before it to provide background and to set all the necessary narrative strands in motion. (The final installment in this set of prequels is The Rhine Gold, technically a prologue to the three music dramas.) The entire libretto was privately printed in 1853, the same year Wagner began to compose the music for the four operas, in order. Work progressed steadily until 1857, when, midway through the third work (now simply called Siegfried), Wagner took a twelve-year break—long enough not only to renew his creative juices, but, in the process, to write two other monumental works, Tristan and Isolde and Die Meistersinger von Nürnberg. In 1869, Wagner returned to Siegfried; later that year, he finally began the cycle’s last music drama, now called Götterdämmerung (Twilight of the gods).

The Chicago Orchestra played music from Götterdämmerung its very first season—just fifteen years after the premiere of the Ring in Bayreuth in northern Bavaria. Theodore Thomas, the Orchestra’s founder, was one of Wagner’s greatest champions in the United States. He had already introduced some of Wagner’s most important music to the New World—he led the U.S. premiere of the Overture to The Flying Dutchman on the very first orchestral concert he ever conducted, in 1862!—and he had commissioned Wagner’s one “American” work, the Centennial March

Composed
1869–76

First Performance
August 7, 1876; Bayreuth, Germany

Instrumentation
three flutes and piccolo, three oboes and english horn, three clarinets and bass clarinet, three bassoons, four horns and four wagner tubas, three trumpets and bass trumpet, three trombones and contrabass trombone, tuba, timpani, two harps, triangle, cymbals, tenor drum, strings

Approximate Performance Time
26 minutes

First CSO Performances
April 1 and 2, 1892. Auditorium Theatre. Theodore Thomas conducting
July 9, 1938, Ravinia Festival. Artur Rodzinski (Dawn and Siegfried’s Rhine Journey)
August 4, 1938, Ravinia Festival. Eugene Ormandy conducting (Siegfried’s Death and Funeral March)

Most Recent CSO Performances
June 30, 2010, Ravinia Festival. James Conlon conducting
July 9, 2011, Ravinia Festival. Christoph Eschenbach conducting (Dawn and Siegfried’s Rhine Journey)
June 13, 14, 15, and 18, 2013. Orchestra Hall. Riccardo Muti conducting

CSO Recordings
1959. Fritz Reiner conducting. RCA
written to honor the 100th anniversary of the signing of the Declaration of Independence. In 1871, before the Ring was even finished, Thomas had asked Wagner’s permission to perform orchestral excerpts from the cycle. (Wagner turned him down, no doubt realizing that American copyright laws didn’t protect foreign composers.)

The idea of performing excerpts from Wagner’s operas and music dramas originated with the composer himself. The first of Otto Wesendonck’s many gifts and loans—even before Wagner borrowed Otto’s wife Mathilde as inspiration for Tristan and Isolde—helped pay for a series of concerts in Zurich in May 1853, with Wagner conducting excerpts from four operas. Over the years, there were many other similar programs, funded in various ways but always conducted by Wagner himself, in London, Paris, Vienna, Prague, Budapest, Saint Petersburg, and Moscow. Concerts in London in 1855 gave Wagner his first chance to hear crucial sections of Lohengrin before tackling the music of the Ring. In Paris in 1860, Wagner conducted an evening of orchestral highlights for an audience that included Gounod, Meyerbeer, and Berlioz, who went home to write a famous, uncomprehending review of the Tristan prelude. Wagner programmed selections from the Ring as early as 1862, at the series of concerts in Vienna for which Brahms assisted in copying the music. In later years, both before and after the premiere of the Ring in Bayreuth in 1876, Wagner conducted
orchestral excerpts from the cycle, first to raise money for the premiere and then to help erase Bayreuth’s first deficit—but also to let people hear passages from the music dramas outside the opera house, since, as he admitted, he had written nothing for the concert hall.

This sequence of excerpts from Götterdämmerung—very nearly the same one Theodore Thomas led during the Chicago Symphony’s first season—draws music from the prologue and act 3. We begin at dawn, with the passage in the prologue that builds from darkness to a brilliant glow—in the score, Wagner marks “Dawn” as the first strands of melody begin to take shape, then “Sunrise,” with the sudden shimmering that leads directly into the first expansive melody, marked “Broad daylight.” We then come to the music of Brünnhilde and Siegfried fully awakened (there’s no sleeping through a Wagnerian daybreak), and, at the height of their impassioned duet, the moment when Brünnhilde sends Siegfried off into the world. In Siegfried’s Rhine Journey, we hear his horn calls from afar, and then vigorous music that moves rapidly across great vistas.

Siegfried is killed in the third act of Götterdämmerung and his body carried back to the hall of the Gibichungs, which is destroyed in Brünnhilde’s great pyrotechnical finale that immediately follows. Siegfried’s funeral march begins from a point of complete stasis—signaled by the hesitant beating of the timpani—and grows steadily to a formidable climax. “The moon breaks through the clouds,” Wagner writes in his stage directions, “and lights up the funeral procession ever more brightly as it reaches the heights.” The combination of great darkness and blinding brilliance creates music of an enormous intensity and force. Then, as mists rising from the Rhine envelop the scene, the procession disappears into the distance. These performances end with the final portion of the immolation scene, as Brunnhilde rides into the burning pyre. The closing pages weave together a number of ideas that have played important parts throughout the Ring, giving the epilogue a depth and power that is unique in music, and effectively concluding the cycle, which, after twenty-five years in progress, transformed Bayreuth from a dot on the map to the shrine of all things Wagnerian.
Johannes Brahms
Born May 7, 1833; Hamburg, Germany
Died April 3, 1897; Vienna, Austria

Piano Quartet No. 1 in G Minor, Op. 25
(Orchestrated by Arnold Schoenberg)

Arnold Schoenberg was twenty-two years old when Brahms died. Both men, the revered master and the young prodigy, were members of the Vienna Composers Association. Although they did not know each other—we are not even certain whether they ever shook hands—Schoenberg was poised to become Brahms’s true heir and to carry his legacy into the next century. Early in 1897, only weeks before Brahms died, Schoenberg began his first string quartet, a sumptuous work in D major. Alexander von Zemlinsky—a promising young musician and a friend of both men—showed the score to Brahms, who was impressed—or at least intrigued—by the music and asked about this man, unknown to him. Zemlinsky explained that Schoenberg had been working as a copyist and arranger in Vienna to make ends meet. Brahms at once offered to provide a stipend so that Schoenberg could study at the conservatory, but when Zemlinsky presented the offer, the proud young composer turned it down.

Forty years later—when Schoenberg had become famous not for following in Brahms’s footsteps, but instead, in public opinion, for squandering his inheritance and trashing the great Viennese tradition—Schoenberg orchestrated the master’s G minor piano quartet—a gesture of honor, homage, and love. To many, it also looked like an attempt at reconciliation, although Schoenberg passionately believed that he had not shown any disrespect for Brahms and his tradition—that he had never written a note of music that Brahms would not have understood.

Shortly after Brahms’s death, Schoenberg struck out boldly on his own. Even as early as Transfigured Night, a richly chromatic string sextet written in 1899, he appeared to be following in Wagner’s rather than Brahms’s footsteps, and over the next decade he carried music to a point beyond the vision of either of his predecessors. After his invention of the twelve-tone system in the early 1920s, Schoenberg was regularly accused of overturning the great tradition of Western music. In 1933, for the centenary of Brahms’s birth, Schoenberg wrote a now-famous essay, “Brahms the Progressive,” that not only demonstrated his forerunner’s far-reaching innovations in musical language—harmony,
phrase structure, and rhythmic development—but also implied that Schoenberg had merely picked up where Brahms left off. It was Brahms, Schoenberg insisted, not Wagner, who had pointed the way “toward an unrestricted musical language.” “He would have been a pioneer if he had simply returned to Mozart,” Schoenberg wrote. “But he did not live on inherited fortune; he made one of his own”—words that now might well be applied to Schoenberg himself.

Four years later, in the spring of 1937, Schoenberg undertook an orchestration of Brahms’s first piano quartet, linking his name, by the hyphen on the front of the score, if not by deeper musical affinity, with that of his beloved ancestor—and by implication, with the procession of names to which he felt he now belonged: Bach, Mozart, Beethoven, and Wagner (the men he once rightly called his “teachers”). Schoenberg had known Brahms’s chamber music since his youth, and often had played either the viola or cello parts of these great works with friends. The early G minor piano quartet was one of his favorites, although he was always frustrated that he could not hear everything he saw on the pages of the score.

By 1937, Schoenberg was a master at transcribing music for orchestra—early in his career, he had arranged countless operetta tunes to make a living, and, more recently, had made magnificent transcriptions of Bach’s organ works. From the Bach project he had proved how, in the translation from keyboard to full orchestra, ironically, one could achieve greater clarity. “Our ‘sound-requirements’ do not aim at ‘tasteful colors,’” he wrote at the time. “Rather, the purpose of the colors is to make the individual lines clearer, and this is very important in the contrapuntal web! . . . We need transparency, that we may see clearly!”

In the case of Brahms’s piano quartet, Schoenberg was especially aware that the piano often drowned out the strings, and in reassigning the lines of Brahms’s music to the full orchestra, he was careful to redress that balance. (Schoenberg eschews the obvious and naive idea of leaving Brahms’s string parts to the orchestral strings and letting the winds and brass take over the piano music.) Schoenberg’s orchestration is a marvel of ingenious and savvy planning—betraying at every turn his craftsman-like knowledge of the orchestra from the inside out. It’s as if a great painting has been touched by the hand of a sensitive restorer, shedding new light on familiar shapes, brightening colors, and sharpening contrasts. Schoenberg is always faithful to the original—he does not “touch up” the notes of Brahms’s score as he goes; he merely adds color and weight.

Schoenberg later referred to this score as “Brahms’s Fifth,” implying that he had merely brought the inherent symphonic nature of this music to light. (The remark recalls Robert Schumann’s comment, made nearly a century earlier, that he heard “veiled symphonies” in the young Brahms’s piano music.) Despite the integrity of his approach, Schoenberg calls for an orchestra Brahms himself never used—beginning, in the very first measure, with an E-flat clarinet and bass clarinet that do not appear in any score by Brahms, and later calling for sizeable percussion. (In his four symphonies, Brahms allowed nothing more than a single triangle in the Fourth.) Still, Schoenberg’s orchestration is purely in the spirit of Brahms, despite its little anachronisms—which Schoenberg handily dismissed, claiming that he had done nothing that Brahms himself would not have done “if he lived today.” (For Schoenberg’s full defense, see his letter to Alfred Frankenstein reprinted here.) The true mark of Schoenberg’s achievement is that,
without changing a single note in Brahms’s score, he has managed to reveal new truths about the original work.

In the first movement, for example, Schoenberg refuses to orchestrate a repeated passage the same way twice. What was mere repetition in Brahms becomes development here. And, in the development section, where Brahms wrote a rapid-fire dialogue between piano and strings, dramatic in its black-and-white repartee, Schoenberg produces instead a continual unfolding of shifting orchestral colors. (The movement is also enhanced and even transformed by the addition of cymbals, triangle, and bass drum.)

Schoenberg’s light-as-a-feather orchestration of the second movement makes something surprisingly dramatic of Brahms’s gentle intermezzo.

In the middle section of the following slow movement, Schoenberg provides all the fire and brilliance of a real military band where Brahms had only mimicked one. In the finale, which Brahms marked *alla zingarese* (in the gypsy style), Schoenberg makes something hair-raisingly explicit of the composer’s original intent, throwing in the tambourine and xylophone, and luxuriating in the kind of orchestral effects that Brahms suggested but never used. The lasting impression of the entire score is that it is neither pure Brahms nor characteristic Schoenberg, but instead a meeting of two peers, different but utterly compatible.

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

**SCHOENBERG’S COMMENTS ON ORCHESTRATING BRAHMS’S QUARTET**

In a letter dated March 18, 1939, Schoenberg wrote the following comments to Alfred Frankenstein, the music critic of the San Francisco Chronicle.

Here are a few remarks about the “Brahms.”

**MY REASON:**

1. I like this piece.
2. It is seldom played.
3. It is always very badly played, because the better the pianist, the louder he plays, and you hear nothing from the strings. I wanted once to hear everything, and this I achieved.

**MY INTENTIONS:**

1. To remain strictly in the style of Brahms and not go farther than he himself would have gone if he lived today.
2. To watch carefully all these laws, which Brahms obeyed and not to violate such, which are known only to musicians educated in his environment.

**HOW I DID IT:**

I am for almost fifty years very thoroughly acquainted with Brahms’s style and his principles. I have analyzed many of his works for myself and with my pupils. I have played as violist and cellist this work and many others numerous times: I therefore know how it should sound. I had only to transpose this sound to the orchestra and this is in fact what I did.

Of course, there were heavy problems. Brahms likes very low basses, of which the orchestra possesses only a small number of instruments. He likes a full accompaniment with broken chord figures, often in different rhythms. And most of these figures cannot easily be changed, because generally they have a structural meaning in his style. I think I resolved these problems, but this merit of mine will not mean much to our present-day musicians because they do not know about them, and if you tell them there are such, they do not care. But to me it means something.
Simone Young is considered one of the most important conductors of our time. After completing her musical studies in her native Sydney, Australia, she began her vocation on the podium in Germany. This launched her international career, which has taken her to the most important opera houses and symphony orchestras around the world.

Currently principal guest conductor of the Lausanne Chamber Orchestra, Young maintains a busy schedule in the 2018–19 season, which saw her return to the Berlin State Opera with Strauss’s Die Frau ohne Schatten, the Vienna State Opera for Wagner’s Lohengrin, and to the Bavarian State Opera for Janáček’s From the House of the Dead and Jenůfa and Wagner’s Tannhäuser. She leads Strauss’s Elektra at Zurich Opera in July.

Young, equally in demand on the concert podium, also led orchestras in Stockholm, Lausanne, Berlin, Leipzig, Los Angeles, San Francisco, and Detroit. Future appearances include the Sydney Symphony Orchestra.


Young is well known as a specialist in the music of Wagner and Strauss, a reputation she developed early in her career when she conducted multiple complete cycles of Wagner’s Ring at the Vienna State Opera and Berlin State Opera, as well as his Die Walküre and Die Meistersinger von Nürnberg along with Strauss’s Elektra, Salome, Die Frau ohne Schatten, and Ariadne auf Naxos; and a new production of Pfitzner’s Palestrina at the Bavarian State Opera. Young’s long relationship with the Vienna State Opera began with her debut in 1993 and lasts until today. She has also appeared as a guest conductor at the Paris Opera, the Royal Opera House (Covent Garden) in London, and the Metropolitan Opera in New York. Young is a regular guest at the major opera houses in Munich, Berlin, Dresden, and Zurich.

Her work is also preserved in her discography. In addition to complete recordings of Hindemith’s Mathis der Maler and Wagner’s Ring with the Hamburg State Opera, the OehmsClassics label has released her recordings of Bruckner’s complete symphonies in their original versions as well as the complete symphonies of Brahms, Mahler’s Sixth and Seventh symphonies, and Schmidt’s Book with Seven Seals with the Hamburg Philharmonic. Her performance of Halévy’s La Juive at the Vienna State Opera has also been released on CD, while DVDs have been released of her Bavarian State Opera performances of Pfitzner’s Palestrina and Hamburg performances of Poulenc’s Dialogues of the Carmelites and Reimann’s Lear.

Along with honorary doctorates from the universities of Sydney and Melbourne, Simone Young counts the Brahms Prize of Schleswig-Holstein and the Goethe Medal among her numerous awards and accolades. In addition, she was named a Knight of the Order of Arts and Letters in France and a Member of the Order of Australia. She is a professor at the Academy of Music and Theater in Hamburg.
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Now celebrating its 128th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

Mead Composer-in-Residence Missy Mazzoli was appointed by Riccardo Muti and began her two-year term in the fall of 2018. 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.
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Missy Mazzoli Mead Composer-in-Residence

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- Robert Chen: Concertmaster
  - The Louis C. Sudler Chair, endowed by an anonymous benefactor
- Stephanie Jeong: Associate Concertmaster
  - The Cathy and Bill Osborn Chair
- David Taylor
- Yuan-Qing Yu: Assistant Concertmasters
- So Young Bae
- Cornelius Chiu
- Alison Dalton
- Gina DiBello
- Kozue Funakoshi
- Russell Hershower
- Qing Hou
- Blair Milton
- Paul Phillips, Jr.
- Sando Shia
- Susan Synnestvedt
- Rong-Yan Tang
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- Sylvia kim Kilcullen: Assistant Principal
- Lei Hou
- Ni Mei
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- Rachel Goldstein
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- Wendy Koons Meir
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- Simon Michal
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- Youming Chen
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- Wei-Ting Kuo
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- Kenneth Olsen: Assistant Principal
  - The Adele Gidwitz Chair
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- Loren Brown
- Richard Hirschl
- Daniel Katz
- Katinka Kleijn
- David Sanders
- Gary Sticka
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### Basses
- Alexander Hanna: Principal
  - The David and Mary Winton Green Principal Bass Chair
- Daniel Armstrong
- Joseph DiBello
- Michael Hovnanian
- Robert Kassinger
- Mark Kraemer
- Stephen Lester
- Bradley Opland

### Harps
- Sarah Bulleen: Principal
- Lynne Turner

### Flutes
- Stefán Ragnar Höskuldsson: Principal
  - The Erika and Dietrich M. Gross Principal Flute Chair
- Richard Graef: Assistant Principal
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- William Welter: Principal
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- Michael Henoch: Assistant Principal
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### English Horn
- Scott Hostetler

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- Stephen Williamson: Principal
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- John Bruce Yeh

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

The Louise H. Benton Wagner Chair 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.

JUNE 2019 39
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