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MAY 2019
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We are pleased to welcome you back for concerts featuring the great Chicago Symphony Orchestra as well as esteemed guest artists on the Symphony Center Presents series.

We begin with two weeks of subscription concerts conducted by Zell Music Director Riccardo Muti. The first program includes such evocative works as Bizet’s *Roma*, Respighi’s *Pines of Rome*, and Berlioz’s *The Death of Cleopatra* with mezzo-soprano Joyce DiDonato. For Muti’s second May program, he and the Orchestra are joined by pianist Mitsuko Uchida in Mozart’s Piano Concerto no. 20. Also on the program are Mozart’s Overture to *The Marriage of Figaro* and Stravinsky’s Suite from *The Firebird*.

CSO subscription concerts continue with the anticipated return of violinist Hilary Hahn, performing Sibelius’s Violin Concerto on a program conducted by Mikko Franck that also includes Rachmaninov’s Second Symphony and *A Requiem in Our Time*, a work for symphonic brass by Rautavaara.

Next, conductor Giancarlo Guerrero makes his Orchestra Hall debut with compositions by Ginastera, Chabrier, and Piazzolla in addition to Rodrigo’s *Concierto de Aranjuez*, performed by guitarist Pablo Sáinz Villegas.

The Symphony Center Presents series offers a range of programs highlighting the artistry of distinguished musicians across genres. May begins with Itzhak Perlman and Evgeny Kissin in violin sonatas by Mozart, Brahms, and Beethoven. Kissin returns for the SCP Piano series on May 12. The SCP Jazz series features pianist Jason Moran with his wife, mezzo-soprano Alicia Hall Moran, in *Two Wings: The Music of Black America in Migration*, an SCP commission in honor of the Jazz series’ twenty-fifth anniversary season.

In addition to CSO and SCP performances, the Negaunee Music Institute presents *Pictures from an Exhibition*, conducted by Thomas Wilkins, on the CSO School Concerts and Family Matinee series. On May 12, the Civic Orchestra of Chicago and conductor Ken-David Masur give the world premiere of Cerrone’s *Meander, Spiral, Explode* featuring Third Coast Percussion.

We thank you for your continued patronage of the Chicago Symphony Orchestra and the Chicago Symphony Orchestra Association and hope to see you often at this impressive array of concerts. We also encourage you not to delay in making your plans for the 2019–20 season. By subscribing, you can guarantee your best options to participate in what will be a season to remember.
Between February 25 and March 3, 2019, Riccardo Muti and the Chicago Symphony Orchestra performed four concerts in Florida, right on the heels of their tour of Asia, with performances in West Palm Beach, Miami, and Naples.

The tour began with a return appearance for Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra to the Kravis Center’s Alexander W. Dreyfoos, Jr. Concert Hall on February 26. “The Chicago Symphony Orchestra’s magnificent concert Tuesday night in West Palm Beach showed audiences the difference between a good orchestra and a great one,” wrote David Flesher of the South Florida Classical Review. “Under music director Riccardo Muti, the orchestra gave a concert at the Kravis Center that is sure to rank with the season’s best—a memorable evening of classics by a virtuoso orchestra before an audience that was clearly absorbed in the performance,” he continued. This first concert program, which was performed a second time days later in Naples, opened with Beethoven’s Leonore Overture no. 3 and continued with his Fifth and Seventh symphonies.

The performances of this core orchestral repertoire were revelatory and the music well worth revisiting in the expert hands of Muti and the CSO. “Under Muti, however, the orchestra played with such gripping power that the
familiar music emerged uncommonly fresh and recovered much of its original elemental force,” commented Fleshler. “The expansive reading of Leonore no. 3 showed off the orchestra’s virtuosity while conveying the dramatic arc of Fidelio,” wrote David Rice of Classical Source. The Palm Beach Daily News praised the performance of the Seventh, describing it as “infused with brilliant, energetic playing.” But, according to Harriet Howard Heithaus of the Naples Daily News, it was the Symphony no. 5 that “showed the orchestra at its most enthusiastic and responsive. . . . Its performance revealed the layers of the music without losing the building blocks of its architecture.” Classical Source added, “Muti maintained high intensity all the way through the seemingly

CLOCKWISE FROM RIGHT
Former CSOA board chair and life trustee Dick Thomas and CSOA life trustee Judy Istock co-hosted a party at the Naples Grand Beach Resort on March 1, 2019. From left to right: John Hagstrom (trumpet), Susan Synnestvedt (violin), Verne Istock, Dick Thomas, Judy Istock, Charlie Vernon (bass trombone), and Florence Schwartz (violin)

Vadim Karpinos performs using a typewriter and a triangle with middle school student Pedro Jimenez, 12, at Immokalee High School. March 1, 2019

Riccardo Muti conducts the Chicago Symphony Orchestra at the Adrienne Arsht Center for the Performing Arts of Miami-Dade County. February 27, 2019

Riccardo Muti conducts the Chicago Symphony Orchestra at the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Florida. February 26, 2019

The New World Center in Miami Beach, Florida
endless coda—rife with false endings—and the final chords come as a release of almost unbearable tension.” “The best way to describe an all-Beethoven concert with the Chicago Symphony Orchestra to the musically uninitiated,” noted Heithaus, “It’s the whole pint of Talenti salted caramel chocolate gelato. With a soup spoon.” If this is true, then Chicago audiences are in for a decadent treat next season when Muti and the Orchestra perform all nine of Beethoven’s symphonies in honor of his semiquincentennial.

After West Palm Beach, the tour continued with Muti and the Orchestra’s first performance together at Miami’s Knight Concert Hall on February 27. Presented by the Adrienne Arsht Center for the Performing Arts, the concert featured the second program of the tour with Tchaikovsky’s Symphony no. 5 and Rimsky-Korsakov’s Sheherazade, which was also performed in Naples on March 2. “These Russian showpieces glowed anew as true masterworks,” said Lawrence Budman of the South Florida Classical Review. “From the first bars,” of Tchaikovsky’s Fifth Symphony, he continued, “Muti generated the work’s emotional velocity through supple phrasing rather than exaggerated bombast. Tchaikovsky’s melodies soared under Muti’s baton and his keen ear for detail drew out the inner voices.” Budman praised the brass section for the “strength at the climaxes with their mellow corporate blend bereft of harshness” as well as the eight basses that “could be felt as well as heard” at the conclusion of the first movement. Stefán Ragnar Höskuldsson’s “silvery flute,” Jennifer Gunn’s “bright piccolo,” and Daniel Gingrich’s “large, vibrant horn sonority” were also singled out.

Sebastian Spreng of Miami Clásica described the performance of Sheherazade as an “impressive chromatic palette of unprecedented transparency.” He and other journalists complimented several featured members of the Orchestra: “Robert Chen’s finely wrought solos, embellished by Sarah Bullen’s harp” were frequently mentioned, as were the “warmth” of Keith Buncke’s bassoon in The Tale of the Kalandar Prince movement, Stephen Williamson’s “delightful riffs” in The Young Prince and the Young Princess, and John Sharp’s “beautifully flowing cello solo was devoid of syrupy excess” (Miami Clásica, Classical Source, and South Florida Classical Review).

“A little Italian music” was offered as an encore throughout the tour: the intermezzo from Giordano’s opera Fedora, which allowed, “Muti to indulge his passion for opera, and this mostly string transcription was the perfect Italian sorbetto to end an evening of glorious orchestral playing” (South Florida Classical Review, and note, yet another reference to Italian delicacies).

The performances in Frances Pew Hayes Hall on February 28 and March 2 presented by Artis–Naples marked the beginning of a three-year residency that includes multiple community performances. Between their two concerts this season, musicians participated in educational activities organized by the CSO’s Negaunee Music Institute. One group traveled to nearby Immokalee High School to perform for students in middle- and high-school ensembles. Oto Carrillo (horn), Sunghee Choi (viola), Michael Hovnanian (bass), Russell Hershshow (violin), Mihaela Ionescu (violin), and Vadim
Karpinos (percussion) gave an interactive chamber music performance at the high school. A highlight was the performance of Leroy Anderson’s The Typewriter (1950), which uses a vintage Smith-Corona as a percussion instrument.

Another group conducted master classes on the Artis–Naples campus for members of the Naples Philharmonic Youth Orchestra. Among the instructors were principal second violin Baird Dodge, acting principal viola Li-Kuo Chang, principal cello John Sharp, and assistant principal clarinet John Bruce Yeh. The master classes served as an integral part of the CSO’s residency at Artis–Naples. Open to the public, the master classes offered, “an intimate look into of the process of making a musical work ready for performance for the audience. They're free; they're fascinating; and they bring new ears to listeners” (Naples Daily News). As an added bonus, students participating in the master classes were given tickets to see the Orchestra for the Saturday night performance.

In fact, members of the Orchestra went into the communities to work with young musicians during every stop of the Florida tour. In West Palm Beach, on February 25, members performed the Once Upon a Symphony production of The Ugly Duckling for the young students of Palm Beach Day Academy and Opportunity Early Childhood Education and Family Center. Produced and presented in collaboration with Chicago Children’s Theatre, the family friendly performance featured Emma Gerstein (flute), Lora Schaefer (oboe), David Griffin (horn), Gary Stucka (cello), and actor Lily Emerson. On February 26, CSO musicians including David Taylor (assistant concertmaster), Sylvia Kilcullen (assistant principal second violin), Li-Kuo Chang (acting principal viola), John Sharp (principal cello), and Daniel Armstrong (bass) led sections at the Dreyfoos School for the Arts in West Palm Beach. In Miami, Stephen Williamson (principal clarinet), Dennis Michel (bassoon), and Michael Mulcahy (trombone) gave master classes for members of the New World Symphony at the Frank Gehry–designed New World Center, which opened in 2011 and serves as the home of the orchestra, a training ensemble established in 1987 by conductor-composer Michael Tilson Thomas. Florida students delighted in these rare opportunities to learn from the finest orchestral musicians. Heithaus of the Naples Daily News encouraged locals to attend public master classes to witness this important exchange of professional-level experience and skill to students; here “the teacher works as a chef, finding the right ingredients and the right techniques to make the performance its absolute best—the most delicious—it can be.”

The Chicago Symphony Orchestra thanks the following donors for generously supporting its appearance in Florida during 2019: Bank of America, Global Sponsor of the Chicago Symphony Orchestra; The Lauter McDougal Charitable Fund; Mr. and Mrs. Verne G. Istock; Robert Kohl and Clark Pellett; and the Zell Family Foundation.

For more tour coverage and photos, visit the CSO on Tour category on CSOSOUNDSANDSTORIES.ORG as well as the CSO’s Facebook and Instagram platforms. #CSOONTOUR

All photos by Anne Ryan
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“The CSO represents all that is beautiful about cultural differences. . . . Chicago and its surrounding areas are so very fortunate to have this local gem within our proximity and yet, be able to experience and enjoy music from around the world.”

JACALYN GRONEK

“The CSO’s musicians and Maestro Muti put not just their immense talent, but also their souls, into every note and phrase. And, our souls feel better for it! . . . We always leave Symphony Center in a “higher” place . . . and with smiles on our faces.”

VICKI AND BARRY KAUFMAN

“The CSO is magical!”

AUGUST PEREIRA

“I will never forget the feeling of being overwhelmed by the sheer virtuosity of the orchestra and the beautiful sound they produced.”

BRIAN PARK

“We have been going to the symphony for decades. It is a treasured part of our cultural life.”

ALAN SCHRIESHEIM AND KAY TORSHEN

“We are truly blessed to have an orchestra of such consummate artistry so readily accessible. It is an honor to contribute to its continuation for the inspiration of future generations.”

EDWARD J. AMREIN

“We have been going to the symphony for decades. It is a treasured part of our cultural life.”

ALAN SCHRIESHEIM AND KAY TORSHEN

“We are truly blessed to have an orchestra of such consummate artistry so readily accessible. It is an honor to contribute to its continuation for the inspiration of future generations.”

EDWARD J. AMREIN

These quotes come from CSOA concertgoers, subscribers, donors, and volunteers. If you would like to send a comment, please contact Luciana Bonifazi, communication manager for donor engagement, at bonifazil@cso.org.

MAY 2019
100 years ago, CSO music director Frederick Stock started the Chicago Symphony Orchestra’s concert series for children, and it continues to this day. As part of the centennial celebration, the Negaunee Music Institute is collecting stories and memories of these concerts. If you’ve ever attended a CSO School or Family concert, we would love to hear from you.

Please visit cso.org/CentennialStories to share your experience.
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Today we’re working on flams!” declares Christopher, an unbounded source of pure energy that has taken the form of a charismatic third grader. “We have our technique test next week, and I need to work on my open and closed drum rolls.” He then demonstrates the double-stroke (open roll), where he gradually speeds to a full roll before decelerating back to the original metered, alternating hand movements. Christopher is one of the newest members of the Chicago Symphony Orchestra’s Percussion Scholarship Program (PSP).

Since its founding in 1995, PSP has offered intensive, weekly percussion instruction on full scholarship to Chicago youth in grades 4–12. Students are admitted through a competitive process that includes a provisional period followed by an invitation to continue to participate through eighth grade, and a select group goes on through high school. The program’s founders direct the group: CSO percussion Patricia Dash and her husband, Chicago Lyric Opera Orchestra assistant principal percussion Douglas Waddell.

PSP exemplifies the mission of the CSO’s Negaunee Music Institute: a long-term commitment to music education under the highest pedagogical ideologies, void of financial and socio-discriminatory barriers. Students hail from neighborhoods across Chicago and proportionally reflect the city’s diverse population, including African American, Latinx, and Asian American students, among others.

The program meets throughout the year and provides each student with free instruments and lesson materials. The Percussion Scholars perform four times each season at Symphony Center as an ensemble and offer a free concert for Chicago Public School students as part of the Chicago Youth in Music Festival. This season’s festival concert took place on February 11 and featured over 1,500 students in Orchestra Hall to hear a program that included everything from opera excerpts by Saint-Saëns to a trash can drumline set to rapper Macklemore’s beats and lyrics.

Sean, seventeen, a veteran of the program, now helps coach some of the younger players. “I really like teaching the first-year players.” Cracking a smile, he adds, “It
reminds me how far I’ve come.” He works with Christopher on his flams and double-strokes. Christopher, who clearly looks up to Sean, soaks up all the advice.

In the past two seasons, Sean has appeared with PSP on an episode of NPR’s From the Top; was awarded the prestigious Jack Kent Cooke Foundation’s Young Artist Award; received a scholarship to Interlochen Arts Camp; was a finalist with the CSO’s Crain-Maling Foundation Young Artist Competition; and was selected to join Carnegie Hall’s distinguished NYO2 orchestral program this coming summer.

J enny is the mother to twelve-year-old PSP student Mekhi. She and her husband do not mind all that the program asks of the family members of participants—rehearsals, recitals, potlucks, etc.—because she sees results in her son’s musical development and overall work ethic. Their family lives in a duplex on the South Side, where they have set up a practice space for Mekhi in the top-floor living room—where the ambient sound is “minimized.” Coming home from work recently, Jenny was stopped by her neighbor, who said, “Mekhi’s marimba solo is really coming along!”

PSP’s spring recitals draw capacity crowds to Symphony Center’s Buntrock Hall.
Learning music fundamentals from trained and skilled instructors is an important step toward the development of new musicians. Good form, musical context, practice tips, and accountability are all vital aspects of the formal training process. The advantage of having these lessons taught by world-class industry leaders is readily apparent in the improvement and skill level of the students.

Most musicians do not study with virtuosos until they are further along in their musical studies. Even then, it tends to be one-off lessons in order to prepare for a major audition or recital. PSP demonstrates the benefits of having this level of training from the highest caliber of teachers from the very beginning of a musical career. Forty-eight weekends a year (yes, you read that correctly), with a strict, drill-sergeant-like adherence to the practice schedule, Patricia Dash and Douglas Waddell train all program participants.

The intrinsic value of this program is second-to-none (to say nothing of the “retail value”). This is not a hyperbolic statement—the Percussion Scholarship Program is an anomaly. Dissertations have been written about it; graduates go on to some of the most prestigious colleges and conservatories in the country; and Kent Nagano and the Montreal Symphony are currently considering using the PSP model to start a similar program. To add to all this, its legacy also includes the college graduation of every program participant.

—Benjamin Wise
Negaunee Music Institute Programs Assistant

PSP is currently accepting applications from third and fourth grade City of Chicago students for the 2019–20 season. PSP has one remaining public performance this season, Sunday, May 26, at 7 p.m., in Symphony Center’s Buntrock Hall. To learn more, or download a membership application, visit cso.org/psp.
Lyric premiere of Bernstein’s West Side Story generously made possible by Lead Sponsor The Negaunee Foundation and cosponsors an Anonymous Donor, Randy L. and Melvin R. Berlin, Robert S. and Susan E. Morrison, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, and Northern Trust. Major in-kind audio support provided by Shure Incorporated.

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Bapli Sidhwa

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Diana Athill

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A novel for people who hate novels (who read about only “real” things) and a biography for people who hate biographies (for the footnotes and other intrusions).

Available from Amazon.com and on order from any bookstore.
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 CSO’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

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

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

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

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

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

Auxiliary Volunteers provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.
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

Join the Theodore Thomas Society

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

Contact Karen Bullen at 312-294-3192 or visit cso.org/PlannedGiving for more information.
2019 Patrons Tour to Japan

On January 19, 2019, the Chicago Symphony Orchestra embarked on an eleven-concert tour of Asia with stops in Taipei, Shanghai, Beijing, Tokyo, and Osaka. The tour repertoire showcased works by Brahms, Tchaikovsky, Rimsky-Korsakov, and Verdi. A group of twenty-one CSOA trustees and donors joined the CSO in Japan for the official patrons tour lead by tour chairs Leslie and John Burns and Shelley Ochab and Chet Gougis.

In Tokyo, the patrons participated in cultural activities, including a private lesson in noh—classical Japanese musical drama—and a wadaiko drumming class with CSO assistant principal timpani Vadim Karpinos, principal bassoon Keith Buncke, and principal second violin Baird Dodge; visited several art and history museums as well as Japanese temples and Mount Fuji; enjoyed walking tours showcasing Tokyo’s architecture; received a behind-the-scenes look at what it takes to operate a CSO tour; shared several delicious meals with CSO musicians; and enjoyed CSO performances in the beautiful Bunka Kaikan concert hall. The patrons later traveled on to the island of Hokaido for the annual Snow Festival in its capital, Sapporo.

For information on future travel opportunities with the CSO, please contact Allison Szafranski, director of leadership gifts, at szafranskia@cso.org.
Governing Member Momoko Steiner takes photos during a community outreach event. January 31, 2019

Trustee Lori Julian participates in a wadaiko drumming class. January 29, 2019

CSO musicians, patrons, and staff following a wadaiko drumming class at the the Taiko-Lab. January 29, 2019

The CSO, soloists, and the Tokyo Opera Singers perform Verdi’s Requiem at Tokyo’s Bunka Kaikan. January 31, 2019

CSO flute and piccolo Jennifer Gunn and Shelley Ochab share a meal. January 30, 2019

Higashiyama Elementary School strings play their school anthem, set to the tune of Sibelius’s Finlandia, during the program with CSO musicians. January 31, 2019
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At Exelon, we believe that creativity inspires us all. We are proud to serve as sponsor of the SCP Jazz series. Exelon has a strong tradition of committing our energy and resources to the communities we serve.

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GINASTERA
Four Dances from Estancia
The Land Workers
Wheat Dance
The Cattlemen
Final Dance: Malambo

RODRIGO
Concierto de Aranjuez
Allegro con spirito
Adagio
Allegro gentile

INTERMISSION

CHABRIER
España

PIAZZOLLA
Sinfonía Buenos Aires, Op. 15
Moderato—Allegretto
Lento, con anima
Presto marcato

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Marian Edelstein,

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Alberto Ginastera
Born April 11, 1916; Buenos Aires, Argentina
Died June 25, 1983; Geneva, Switzerland

Four Dances from Estancia

In his native Argentina, Alberto Ginastera was recognized as a major composer from the first public performance of his music. His ballet suite Panambi was an overnight sensation when it was played at the Teatro Colón in Buenos Aires in 1937; the complete ballet was successfully staged three years later. (Ginastera eventually destroyed all of his scores composed before Panambi, giving the impression that he burst on the scene a fully formed talent.)

In 1941, the U.S. government sent Aaron Copland, a brand-name composer as American as hot dogs and baseball, on a goodwill fact-finding tour of Latin America. Before Copland left—his itinerary planned by the Committee for Inter-American Artistic and Intellectual Relations (its title a marvel of high-handed bureaucratic prose)—he agreed to take careful notes so that he could give a full report and recommend composers for study in the States. His diary entry for September 26 reads:

There is a young man here who is generally looked upon as the “white hope” of Argentine music. He is now twenty-five and is certainly the first candidate for a trip to the States from any standpoint. Alberto Ginastera would profit by contacts outside Argentina. He is looked upon with favor by all groups here, is presentable, modest almost to the timid degree, and will, no doubt, someday be an outstanding figure in Argentine music.

But Ginastera was slow to make his entry into the musical life of the United States. In 1941, the success of Panambi persuaded Lincoln Kirstein to commission a ballet from Ginastera for the American Ballet Caravan, a company he was then managing for George Balanchine, who was slated to provide the choreography. But by the time Ginastera had completed Estancia, the troupe had disbanded and the premiere was off. Estancia wasn’t staged for another ten years, even in Argentina; the complete original score wasn’t played in the United States until 1991, although by then this suite of four dances from the ballet had become popular concert fare.

COMPOSED
1941

FIRST PERFORMANCE
1943; Buenos Aires, Argentina

INSTRUMENTATION
one flute and two piccolos, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion, piano, strings

APPROXIMATE PERFORMANCE TIME
12 minutes

FIRST CSO PERFORMANCES
July 2, 1960, Ravinia Festival. Arthur Fiedler conducting (Final Dance: Malambo)

July 11, 1965, Ravinia Festival. Seiji Ozawa conducting

September 16 and 17, 1970, Orchestra Hall. Henry Mazer conducting (Wheat Dance and Final Dance: Malambo)

MOST RECENT CSO PERFORMANCES
May 17, 2000, Orchestra Hall. William Eddins conducting (Wheat Dance)

August 7, 2013, Ravinia Festival. Carlos Miguel Prieto conducting

CSO RECORDING
1967, Seiji Ozawa conducting. CSO (Chicago Symphony Orchestra: The First 100 Years)

These are the first Chicago Symphony Orchestra subscription concert performances.

LEFT
Alberto Ginastera, ca. 1950s, by Annemarie Heinrich (1912–2005)
In 1942, Ginastera was awarded a Guggenheim Foundation grant to visit the United States, but the trip was postponed because of the war. Finally, in 1945, the composer and his family came to this country as temporary political refugees following Juan Perón’s assumption of power. This was the first of many visits. For sixteen months beginning in December 1945, he lived and composed in the United States; he spent the summer of 1946 at Tanglewood, where he again met up with Copland. But Ginastera continued to roam; after Perón was removed from power in 1955, he returned to Argentina, where he became an indispensable part of the country’s cultural life.

Estancia is based on the narrative poem El Gaucho Martin Fierro, written by the Argentine José Hernández in 1873, which pits a civilized urban experience against the cowboy way of life. (An estancia is a large cattle ranch set in the plains of Argentina.) Taking place in the space of a single day, it tells of the infatuation between a city boy and a cattle rancher’s daughter. (As the sun is setting, she is finally won over by his unexpected mastery of handling horses—and dancing.) Neither Kirstein nor Balanchine ever choreographed the work. Christopher Wheeldon, whose Commedia—his treatment of Stravinsky’s Pulcinella music—will be danced by the Joffrey Ballet on next week’s Chicago Symphony Orchestra program, choreographed Estancia for the New York City Ballet in 2010.

The suite Ginastera extracted from the complete score begins in the morning, with the powerful, folklike dance of the Land Workers. The Wheat Dance, in contrast, offers rhapsodic melody and abundant atmosphere in the Pampas, the vast plains that stretch for miles across the land, shimmering in the early sunlight. The Cattlemen’s dance is rich in rhythm, vigor, syncopation, and the energy of the great outdoors. The finale—inspired by the bold malambo dance of the Argentine cowboys—is noisy, intoxicating music of struggle and triumph, as the boy takes part in a traditional dancing competition and wins, over all the gauchos.

—Phillip Huscher

JOAQUÍN RODRIGO
Born November 22, 1901; Sagunto, Spain
Died July 6, 1999; Madrid, Spain

Concierto de Aranjuez

Joaquín Rodrigo and his wife walked in the gardens at Aranjuez, a town in central Spain, just south of Madrid, on their honeymoon in 1933. Six years later, enduring a bitterly cold winter in their tiny apartment in Paris, as the world prepared to go to war, Rodrigo composed his Concierto de Aranjuez to revive memories of those innocent days.

Blind from the age of three, Rodrigo showed a natural talent for music from early in his childhood in Spain. After studying composition in Valencia, in 1927 he moved to Paris to study with Paul Dukas, whose Sorcerer’s Apprentice was already something of an orchestral classic (long before Disney’s Fantasia). In Paris, Rodrigo met his fellow countryman Manuel de Falla, who encouraged his interest in composing. Rodrigo returned to Spain after marrying Turkish pianist Victoria Kamhi, but the couple soon moved to

ABOVE
Joaquín Rodrigo
Paris so that he could continue his studies—making him the last in the line of great Spanish-born composers, including Albéniz and Falla, whose careers owe so much to France.

During the winter of 1938–39, when Paris was hit by a prolonged blast of arctic air, Victoria learned that she was pregnant. Despite the foul weather, the looming prospect of war, and their negative cash flow, Joaquín and Victoria kept up a busy social life, even hosting lively gatherings in their modest apartment on the Rue Saint-Jacques. But it was the most difficult time of their lives. Joaquín had managed to land a job scoring Abel Gance’s movie about Christopher Columbus, but filming was cut short by the imminent war, and he had no other work. Two months before her due date, Victoria suffered a miscarriage and was hospitalized for several days. Joaquín was heartbroken. A friend who stayed over to keep an eye on him later remembered that he would spend entire nights at the piano, playing variations on a melody so sad it gave her chills. This became the theme of the slow movement from his **Concierto de Aranjuez**, music that would soon make him famous throughout the world. Shortly after Victoria returned to the apartment—the empty pink-and-white cradle was still standing in the corner—she was forced to sell her much-loved Pleyel piano, a gift from her parents, to pay the medical bills.

In the spring of 1939, as the Spanish Civil War was coming to an end, Joaquin received a letter from Falla offering him a paying teacher’s position in Spain. The Rodrigos prepared to leave at once—all their belongings, including the finished manuscript of the **Concierto de Aranjuez**, filled just two suitcases. World War II broke out two days after they crossed the Spanish border. After settling in Madrid, the Rodrigos’ fortunes slowly began to change, and the last months of 1940 held two happy events for the couple—the birth of their first child and the premiere of the **Concierto de Aranjuez** in Barcelona.

The concerto is scored for the unlikely combination of guitar and orchestra, and Rodrigo took great pains to maintain the proper balance. (Nevertheless, the night before Rodrigo and the soloist, his friend Regino Sáinz de la Maza, arrived in Barcelona by train, they were so worried that the guitar wouldn’t be heard over the orchestra that they couldn’t sleep.) The **Concierto de Aranjuez** was an immediate hit in Barcelona, as it was a few days later in Bilbao and in Madrid. (After the Madrid premiere, Rodrigo was triumphantly carried through the streets of the old quarter.) The first of Rodrigo’s eleven concertos, the **Concierto de Aranjuez** quickly became an international sensation, saddling him, for the remaining fifty-nine years of his life, with the unfortunate reputation of a one-hit composer. Ironically,
although his name has been associated with the guitar ever since, Rodrigo never learned to play the instrument—he couldn’t play “four notes in a row,” as he put it. (His close friends de la Maza and Andrés Segovia were always available to offer advice on writing for the guitar.)

The concerto has three movements, with two sparkling, courtly dances surrounding Rodrigo’s famous night music—an impassioned adagio “wrapped in darkness,” as Victoria wrote. That movement, with its bittersweet melody, shared at first by English horn and guitar, is both a recollection of the idyllic days of their honeymoon and a great love song. The mood throughout the concerto suggests a deep nostalgia for an older, more genteel Spain, and Rodrigo himself described his style as “faithful to a tradition” rather than novel or revolutionary. Aranjuez, with its elaborate palaces and gardens lying just to the south of Madrid, was a favorite summer residence of the Bourbon kings in the eighteenth century, and that’s the world Rodrigo recaptures here.

The Concierto de Aranjuez became so popular that Rodrigo eventually made a version for harp, although he rejected frequent requests to turn it into a piano concerto. In 1959, the great jazz musician Miles Davis heard a recording of it and was so hooked on the score that he couldn’t get it out of his head. A haunting, moody, seventeen-minute-long variation on Rodrigo’s slow movement became the centerpiece of the classic Sketches of Spain recording Davis made with Gil Evans later that year. (“That melody is so strong,” Miles said in the control room, “that the softer you play it, the stronger it gets.”) Although Rodrigo was puzzled by the phenomenal success of this concerto over all his other works, he never seemed to mind that recordings regularly topped best-seller lists, and that, on occasion, he was even inadvertently called Señor Aranjuez.

—Phillip Huscher

EMMANUEL CHABRIER
Born January 18, 1841; Ambert, France
Died September 13, 1894; Paris, France

España

España is the sole survivor of a once-prestigious career. The only work by Emmanuel Chabrier that is still performed with any regularity, it began as a simple souvenir of six months in Spain. Chabrier and his wife spent the latter half of 1882 traveling the country, stopping in Toledo, Seville, Granada, Málaga, Valencia, and Barcelona. Chabrier’s score is one of the high points in the late-nineteenth century’s fascination with the Iberian peninsula that also inspired Édouard Manet’s paintings of the 1860s, Lalo’s Symphonie espagnole in 1873, and Bizet’s Carmen the following year (joined in the next century by Debussy’s Iberia and Ravel’s Rapsodie espagnole).

Chabrier’s close friendship with Manet—his neighbor from 1879 to 1883—may have first given him the idea to compose a Spanish piece. Chabrier had once thought of being a painter himself, and he closely followed the work of the groundbreaking French artists during his lifetime,
regularly noting how closely their ideas paralleled his own. Chabrier posed for Manet on three occasions, the last time in 1881, only months before the Chabriers set off for Spain. When Manet died in 1883, Chabrier bought several of his canvases, including his last major work, the celebrated *Bar aux Folies-Bergère*, which he hung over his piano. (At the time of his death in 1894, Chabrier owned a small museum's worth of significant art, including seven oils by Manet, six by Monet, three by Renoir, and one by Cézanne.)

Although Chabrier dabbled in composition from childhood, and became a pianist of impressive virtuosity, at first he followed the family tradition and pursued law as his profession. He continued to write music on the side while working as a civil servant in the Ministry of the Interior in Paris, but in a sense Chabrier only came into his own as a composer after hearing *Tristan and Isolde* in Munich in 1880. He resigned from the ministry later that year, became a confirmed—if not obsessive—Wagnerian, and decided to devote the rest of his life to composition.

It was *España*, a very non-Wagnerian musical postcard, that made him an overnight sensation, however.

While touring Spain, Chabrier filled his notebooks with details about the rhythms of Spanish dance music (he concluded it was impossible to notate the actual rhythm of a malagueña), the cut of the dancers’ black felt hats, “the admirable Sevillan derrière, turning in every direction while the rest of the body stays immobile.” Near the end of the Spanish tour, Chabrier wrote home to his friend, the Wagnerian conductor Charles Lamoureux, that as soon as he returned to

**COMPOSED**
1883

**FIRST PERFORMANCE**
November 4, 1883; Paris, France

**INSTRUMENTATION**
two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, two harps, strings

**APPROXIMATE PERFORMANCE TIME**
7 minutes

**FIRST CSO PERFORMANCES**
May 18, 1893, Festival Hall at the World’s Columbian Exposition. Theodore Thomas conducting

January 25 and 26, 1895, Auditorium Theatre. Theodore Thomas conducting

July 9, 1936, Ravinia Festival. Hans Lange conducting

**MOST RECENT CSO PERFORMANCES**
July 13, 1991, Ravinia Festival. Gennady Rozhdestvensky conducting

June 12, 2017, Orchestra Hall. Steven Reineke conducting

**CSO RECORDING**

**LEFT**
*Un bar aux Folies-Bergère*, 1881–82, painting by Édouard Manet (1832–1883), which Chabrier purchased following the death of the artist. Courtauld Institute of Art, London
Paris he intended to compose an “extraordinary fantasia”—a reminiscence of the music and dance that he had found so intoxicating in Spain. It would, he promised, incite the audience to a fever pitch of excitement. Chabrier began the piece as a work for piano duet—it was called Jota, after the lively Spanish dance—but soon realized he would need the full range of orchestral colors to do justice to his vivid memories. España, as the piece was finally called, is not only full of memorable folklike tunes, but it benefits from Chabrier’s keen attention to the rhythmic patterns of Spanish dance. As the composer predicted, España was a great success from the start—it was encored at the premiere, and praised by composers as different as Manuel de Falla (who knew a thing or two about authenticity in Spanish music) and Gustav Mahler (who conducted España on several occasions). Even Chabrier, however, cannot have imagined the popularity its main theme would achieve seventy-three years later as a Perry Como single on the Hit Parade.

—Phillip Huscher

Astor Piazzolla
Born March 11, 1921; Mar del Plata, Argentina
Died July 5, 1992; Buenos Aires, Argentina

Sinfonía Buenos Aires, Op. 15

Astor Piazzolla was the kind of consummate musician for whom performance, improvisation, and composition were indivisible. Believing that the tango was for the ears as well as the feet, Piazzolla developed singlehandedly the nuevo tango style for which he is now celebrated, turning the tango into a legitimate and respected concert-hall genre. At his death, Piazzolla had composed more than 400 tangos, alongside a number of film scores and concert works including symphonies, concertos, and chamber music.

The journey toward popular and critical acceptance of Piazzolla’s nuevo tango was not without challenges. For many years, he was opposed by both authentic tangueros (tango enthusiasts) and classical musicians. Piazzolla’s composed tangos were considered too complex and mannered for dancing, but too ingratiating to be regarded as “serious” new music. It was only near the end of his life, and in the years following his death, that overwhelming interest in Piazzolla has replaced the earlier suspicion and indifference.

Piazzolla was born in Mar del Plata, a resort town about 250 miles south of Buenos Aires, but during his formative years his family lived for a time in New York City. It was in New York, in fact, that the young Piazzolla picked up his first bandoneón—an essential instrument for tango music. And though he eventually
became a bandoneón virtuoso, the first melodies Piazzolla learned on the instrument were by Bach and Bartók—two composers who would remain lifelong favorites.

On his return to Argentina, and while still a teenager, Piazzolla was persuaded to move to Buenos Aires, where he became one of the leading tangueros of his generation. Piazzolla came to the tango genre authentically at its roots, learning the impassioned dance traditions (as he put it) “in a cold room in a boarding house, in the cabarets in the 1940s, in the cafés with balconies and orchestras, in the people of yesterday and today, in the sounds of the streets.”

But a successful career as a tanguero in Buenos Aires only partially satisfied Piazzolla’s ambition, and he felt compelled to broaden his experience beyond the suburban dance halls. He began composition studies in 1941 with Alberto Ginastera, only five years his senior, and it was Ginastera who introduced Piazzolla to classical symphonic traditions and the music of Stravinsky (another favorite). Piazzolla would play his bandoneón in bars and cabarets at night, and then attend rehearsals of the symphony orchestra in the morning.

His reputation growing, Piazzolla formed his own tango orchestra in 1946, while producing neoclassical orchestral scores for Ginastera. Visiting musicians including Aaron Copland and Igor Markevitch praised Piazzolla’s tangos, and it was only a matter of time before these two musical worlds—tango and the concert-hall orchestra—would be brought together.

That synthesis was first achieved with the *Sinfonía Buenos Aires* from 1951. A three-movement work for orchestra, it demonstrates Ginastera’s influence in its neoclassical procedures, vivid orchestration, and boisterous energy. But underlying each of the movements is the unmistakable presence of the tango rhythm. Though subtle and hidden at times, and alluded to rather than celebrated overtly, the tango influence in *Sinfonía Buenos Aires* was a crucial harbinger of Piazzolla’s later career.

Piazzolla submitted the score for the *Sinfonía Buenos Aires* to a contest organized by Fabien Sevitzky, nephew of Serge Koussevitzky and an acclaimed conductor in his own right. The new symphony won first prize, and Sevitzky came to Buenos Aires to conduct the work’s premiere in 1953. The performance sparked a riot, pitting enthusiastic students, who were drawn to the exhilarating fusion of styles, against the city’s conservative musical establishment. Protests from a small minority in the audience during the performance itself grew into actual fistfights in the aftermath. Piazzolla was worried, but Sevitzky was delighted, telling his young protégé to “relax, this is all publicity,” and reminding him that Stravinsky’s career was also launched with a riot. Without the *Sinfonía Buenos Aires*, Piazzolla’s nuevo tango might not have happened at all.

The prize money from the Sevitzky Award allowed Piazzolla to move to Paris in 1954 and study with the famous French pedagogue Nadia
Boulanger. He showed Boulanger some musical scores that, while carefully crafted, hid his true musical passion, thinking his tanguero background would be a liability as he strove for classical mastery. But Boulanger suspected he was hiding something. Two days into their lessons, she coaxed him into admitting that he played bandoneón in music halls in the evenings. Unfazed, she asked Piazzolla to play a tango for her on his bandoneón. He had barely started when she stopped him and announced, “You idiot! There is Piazzolla—do not ever leave him!” Piazzolla later referred to that moment as “the great revelation of my musical life.”

As a symphonic portrait of Piazzolla’s adopted home city, *Sinfonía Buenos Aires* offers three different takes on diverse aspects of the tango tradition. After the first movement’s raucous opening (Moderato), the flavor of the tango rhythm begins to show through. Though the features of tango are sometimes expressed with a kind of distant, neoclassical abstractness, it remains unmistakable and confident. Throughout the movement, bitonal passages and parallel harmonizations recall other modernist influences, and there are extended sections in which the tango rhythm is put aside temporarily in favor of bold fanfare effects and episodic treatments of other motifs.

The second movement (Lento, con anima) is sad and soulful, with solo lines expressing the intense poignancy of the main themes. As they accumulate into impassioned climaxes, the motifs shudder in extended trills that evoke Stravinsky’s *Rite of Spring*. The finale (Presto marcato) returns to the vigorous rhythms of the opening movement, allowing the pulsing energy of the tango to explode through the orchestral fabric. After an extended meditative interlude that invokes the second movement’s pathos, percussive effects and syncopated dance rhythms return in full vitality, driving the *Sinfonía* to a fierce, fiery conclusion.

—Luke Howard

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*Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987. Luke Howard is an associate professor of music history at Brigham Young University in Provo, Utah; and program annotator for the Aspen Music Festival and School and the Philadelphia Orchestra Association, among others.*
Giancarlo Guerrero, Conductor
These concerts mark Giancarlo Guerrero’s debut with the Chicago Symphony Orchestra.

Giancarlo Guerrero is a six-time Grammy Award–winning conductor now in his tenth season as music director of the Nashville Symphony. He also is music director of the Wrocław Philharmonic at the National Forum of Music in Poland and principal guest conductor of the Gulbenkian Orchestra in Lisbon, Portugal.

A passionate proponent of new music, Guerrero has championed the works of America’s most respected composers through commissions, recordings, and world premieres. With the Nashville Symphony, he has presented nine world premieres, including the 2016 performance and recent Grammy–winning recording of Jennifer Higdon’s All Things Majestic and the 2018 premiere and recording of Jonathan Leshnoff’s Symphony no. 4 (Heichalos)—written for the Nashville Symphony’s Violins of Hope initiative, which featured a collection of restored instruments that survived the Holocaust. As part of his commitment to fostering contemporary music, Guerrero developed and guided the creation of Nashville Symphony’s Composer Lab and Workshop initiative, together with composer Aaron Jay Kernis.

The 2018–19 season brought the release, on Naxos, of the Nashville Symphony and Chorus’s recording of John Harbison’s Requiem in the fall and Leshnoff’s Symphony no. 4 in the spring, both conducted by Guerrero. Recent seasons have also seen the release of new albums dedicated to the music of Terry Riley, Michael Daugherty, and Richard Danielpour, as well as a collection of wind concertos by Frank Ticheli, Brad Warnaar, and Behzad Ranjbaran.

In addition to Nashville, Wrocław, and Lisbon, Giancarlo Guerrero enjoys relationships with orchestras around the world. His 2018–19 engagements include the Dallas Symphony, North German Radio Symphony Orchestra–Hanover, São Paulo State Symphony Orchestra, and the Symphony Orchestra of Galicia. This summer, he conducts the Boston Symphony in Beethoven’s Ninth Symphony for the closing concert of its Tanglewood season.

Guerrero has appeared with prominent North American orchestras, including those of Boston, Cleveland, Detroit, Houston, Indianapolis, Los Angeles, Montreal, Philadelphia, Seattle, Toronto, Vancouver, and the National Symphony Orchestra in Washington (D.C.). He has developed a strong international guest–conducting profile, working in recent seasons with the Frankfurt Radio Symphony, Brussels Philharmonic, German Radio Philharmonic, Orchestre Philharmonique de Radio France, Netherlands Philharmonic Orchestra, Residentie Orkest–The Hague, and the London Philharmonic Orchestra in addition to the Queensland and Sydney symphony orchestras in Australia.

The conductor made his Houston Grand Opera debut in 2015 with Puccini’s Madama Butterfly. Early in his career, he worked regularly with the Costa Rican Lyric Opera and conducted new productions of Carmen, La bohème, and Rigoletto. In 2008, he gave the Australian premiere of Osvaldo Golijov’s opera Ainadamar at the Adelaide Festival.


Born in Nicaragua and raised in Costa Rica, Giancarlo Guerrero came to the United States to study percussion and conducting at Baylor University and at Northwestern University. Guerrero is particularly engaged with conducting training orchestras, and works regularly with the Curtis Institute of Music, the Colburn School and Yale Philharmonia, as well as with the Nashville Symphony’s Accelerando program, which provides music education to promising young students from underrepresented ethnic communities. In recent years, he has developed a relationship with the National Youth Orchestra (NYO2) in New York, created and operated by the Weill Institute of Music at Carnegie Hall.
These concerts mark Pablo Sáinz Villegas’s debut with the Chicago Symphony Orchestra.

Pablo Sáinz Villegas has been acclaimed by the international press as the successor to Andrés Segovia and an ambassador of Spanish culture in the world.

He is known for his passionate and openhearted playing, whether performing at intimate recital halls or playing to an audience of over 85,000 at Santiago Bernabéu Stadium in Madrid with beloved tenor Plácido Domingo. Together, they have performed at the Hollywood Bowl in Los Angeles as well as on a floating stage on the Amazon River. They most recently released a duo album, Volver, on the Sony Classical label.

Pablo Sáinz Villegas has appeared on some of the world’s most prominent stages, including Carnegie Hall in New York, the Philharmonie in Berlin, the Musikverein in Vienna, and the National Centre for the Performing Arts in Beijing. He has performed in more than forty countries and with such orchestras as the Israel and Los Angeles philharmonics and the National Orchestra of Spain. In January 2019, he made debuts as a solo recitalist at the Harris Theater for Music and Dance in Chicago and on the Celebrity Series of Boston. He also continues touring with his trio band and makes a special presentation at the iconic Blue Note Jazz Club in New York.

He was named a global ambassador of Spanish guitar in Billboard magazine, and, as a passionate promoter of the development of new repertoire, has performed numerous world premieres, including the first work for guitar by five-time Academy Award winner John Williams.

Pablo Sáinz Villegas thrives in a continuous search for innovative ways to inspire communities, since he considers “music is an ideal tool to humanize this world.” A lifelong dreamer, educator, and philanthropist, he has reached more than 35,000 children and youth through his nonprofit the Music Without Borders Legacy, and through his various artist-in-residence collaborations with orchestras and festivals.

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Daniel Binelli Bandoneón

These concerts mark Daniel Binelli’s debut with the Chicago Symphony Orchestra.

Internationally renowned composer, arranger, and master of the bandoneón, Daniel Binelli, a native of Argentina, tours extensively in concert and recital. Also widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla, in 1989 Binelli joined Piazzolla’s New Tango Sextet, touring internationally.

Binelli has appeared as guest soloist with ensembles including the symphony orchestras of Philadelphia, Atlanta, Sydney, Montreal, Ottawa, Saint Petersburg, and Tonhalle Orchestra–Zurich, among many others.

Conductors with whom he has worked include Charles Dutoit, Lalo Schifrin, Franz-Paul Decker, Robert Spano JoAnn Falletta, Gisele Ben Dor, Isaiah Jackson, Michael Christie, Lior Shambadal, and Daniel Schweitzer. Binelli conducted Piazzolla’s operita María de Buenos Aires in Sicily with Italian singer and actress Milva.

Binelli’s collaborations include duo performances with pianist Polly Ferman and guitarist Eduardo Isaac, as well as the Binelli-Ferman-Isaac Trio. He also is musical director of Tango Metropolis Company in Barcelona, which was featured in the PBS documentary Tango: The Spirit of Argentina and on a BBC documentary on the life of Astor Piazzolla.

Daniel Binelli has written and arranged music for solo instruments, quintet, chamber and symphonic orchestras, dance, and film. His versatility allows him to work in all tango styles, from the earliest to the most modern.

Some of the many international orchestras, ensembles, tango companies, and soloists that have requested arrangements or commissioned works from Daniel Binelli include the Tonhalle Orchestra–Zurich, Edmonton Symphony Orchestra, Buffalo Philharmonic Orchestra, Colorado Music Festival, Montevideo Philharmonic Orchestra, National Symphony Orchestra of Colombia, Buglisi Dance Theatre in New York, Tango Metropolis Dance Company in Barcelona, GlamourTango, and Milva, as well as Osvaldo Pugliese Orquesta Típica in Argentina and Tango 7 in Switzerland.

Daniel Binelli composed music to the Argentine films India Pravile; Funes, un gran amor; and Tango, baile nuestro.

danielbinelli.com
bandoneonbinelli@yahoo.com.ar
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 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.

cso.org
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.

The Louise H. Benton Wagner Chair currently is unoccupied.

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Throughout the 2018–19 season, CSOA programming in DuPage County maintains and deepens the Orchestra’s connections with audiences. Education and community engagement programs offered throughout the year—at schools and community venues across the region—complement three full-orchestra concerts at Wheaton College. These concerts have established the CSOA’s long-term, residency-style partnership with Wheaton College and the DuPage community in forthcoming seasons.

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In memory of Andrea Swan
David Moore

In memory of Ruth Swislow
Judy and Gary Katz
Mary Sara McDonald and Daniel Pascale
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Sharon Quintenz Van Pelt

In memory of Dr. William Warren
Dr. & Mrs. Marshall Goldin

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