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NOVEMBER 2019–FEBRUARY 2020

25 Program
Information about the program and the performers for this concert

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Program Book Production
Frances Atkins Content Director
Phillip Huscher Scholar-in-Residence & Program Annotator
Gerald Virgil Senior Content Editor
Kristin Tobin Designer & Print Production Manager
Landon Hegedus Editor & Copywriter

Bryan Dowling Advertising Sales
708-434-5869
bryan@media8midwest.com

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RIGHT: Chinese New Year Celebration, February 10, 2019
Symphony Center Presents celebrates the Chinese New Year with a special concert on January 26, 2020.

2 A Note from the Board Chair and President
A welcoming message from Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

4 A Perfect Ten—Maestro’s Milestones
A presentation of highlights from Riccardo Muti’s tenure in honor of his tenth season as music director of the CSO

10 Beethoven250 | Rosenthal Archives
Highlighting materials from the collections of the CSO’s Rosenthal Archives

14 Negauenee Music Institute at the Chicago Symphony Orchestra
A new work by Mason Bates blends music and digital animation in honor of the 100th anniversary of the founding of the CSO’s concert series for children.

20 Volunteer and Support Opportunities
Recognition of our generous donors and volunteers

41 Chicago Symphony Orchestra Association Board of Trustees

42 Chicago Symphony Orchestra Association Governing Members

44 Our Donors and Volunteers
DEAR FRIENDS,

We are pleased to welcome you to Symphony Center during this festive time of year, and delighted that so many choose to celebrate the season with music. The Chicago Symphony Orchestra and Chorus, the Civic Orchestra of Chicago, and artists on the Symphony Center Presents series give us the gift of music performed at the highest level year round, and for this we are truly grateful.

In early January, Zell Music Director Riccardo Muti leads the Orchestra on its sixty-second international tour, this time to Cologne, Vienna, Luxembourg, Paris, Naples, Florence, Milan, and Lugano to present works by Mendelssohn, Dvořák, Prokofiev, and Hindemith. The tour also includes two performances of Verdi’s Requiem at the Musikverein in Vienna as part of a series of special concerts honoring that venerable hall’s 150th anniversary. It is a great pleasure to see our beloved orchestra greeted with enthusiasm at home and abroad.

Thanks to the support of over 10,000 donors who contribute to the Chicago Symphony Orchestra Association each season, the CSO continues to serve as a cultural ambassador for the city of Chicago. We very much hope that you consider supporting the CSOA by making a gift to the Annual Fund, enabling you to become an integral part of our ongoing pursuit of artistic excellence, the development of new audiences, innovative education and community programs, and sharing music with audiences in Chicago and around the world. Your support also ensures that the important work of the CSOA continues for generations to come.

On behalf of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Negaunee Music Institute, our trustees, volunteers, administration, and above all, the many people whose lives are enriched each year through music, we thank you for your support.

We send our warmest wishes for a music-filled, happy, and healthy new year and look forward to seeing you at Symphony Center soon.

Helen Zell  
Chair, Chicago Symphony Orchestra Association Board of Trustees  

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No. 2: World Premieres

Introducing new music to CSO audiences has been an important part of Riccardo Muti’s artistic legacy as music director. With the Chicago Symphony Orchestra, he has conducted twelve world premieres to date by CSO Mead Composers-in-Residence and distinguished American and international composers. He will conduct two new CSO commissions during the spring of 2020. Many of these commissions have been concertos featuring members of the Orchestra, reflecting Muti’s great confidence in their abilities as soloists. Having studied composition himself for ten years, Muti has the utmost respect for composers: “I approach music of the classical period—baroque, modern, romantic, contemporary—always in the same way, with the same seriousness,” he says. “The moment of truth comes when what the composer has sought is coming to life in the performance.”

The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

The Chicago Symphony Orchestra is grateful to Bank of America for its generous support as the Maestro Residency Presenter.
On January 30, 2014, Riccardo Muti conducted Giovanni Sollima’s *Antidotum Tarantulae XXI*, Concerto for Two Cellos and Orchestra, with the then Judson and Joyce Green Creative Consultant Yo-Yo Ma and the composer as soloists. The idea for the commission came from both Muti and Ma. Muti was already familiar with Sollima’s music, having commissioned and premiered two earlier works by the composer: *Tempeste e ritratti* at the Teatro alla Scala in 2001, and *Passioni* at the Ravenna Festival in 2008.

Pulitzer Prize–winning composer Jennifer Higdon recalled Muti’s concise advice to her when she received her commission for the CSO’s low brass section: “Write these guys a good concerto. ‘I said, ‘Yes, sir!’” Muti conducted the premiere of Higdon’s Low Brass Concerto on February 1, 2018, and then took the work on tour, performing it in New York at Carnegie Hall; in Naples and West Palm Beach, Florida; and Chapel Hill, North Carolina.

CSO Viola Max Raimi’s score, composed at the request of Riccardo Muti, was specifically written for his colleagues in the Orchestra. Raimi was acutely aware, as he was composing the pages of his Three Lisel Mueller Settings, of creating music for the people who sit around him day after day in rehearsal and in concerts. Each movement featured a different colleague, including Principal Clarinet Stephen Williamson, Principal Bassoon Keith Bunke, and Principal Bass Alexander Hanna. Muti conducted the premiere with the CSO and mezzo-soprano soloist Elizabeth DeShong on March 22, 2018.
In October 2009, Riccardo Muti, then music director designate, outlined several initiatives for his tenure. One of them was to appoint CSO Mead Composers-in-Residence who would act as advocates within the Chicago community to further the understanding and appreciation of all music. He named Mason Bates and Anna Clyne to two-year terms beginning in 2010, which were later extended through the 2014–15 season. In 2015, he appointed Samuel Adams and Elizabeth Ogonek to three-year residencies. During their time with the CSO, each of the composers had multiple works conducted by Muti, including CSO commissions, bringing these emerging composers to international attention. In 2018, Muti appointed Missy Mazzoli, whose CSO-commissioned work *Orpheus Undone* receives its world premiere with Muti and the Orchestra in April 2020.

Samuel Adams shakes the hand of Riccardo Muti following the February 10, 2018, performance of his CSO-commissioned work, *many words of love*, at Carnegie Hall. Muti and Principal Bass Alexander Hanna congratulate Elizabeth Ogonek back-stage following the October 11, 2017, performance of her CSO-commissioned work, *All These Lighted Things*, at the Kauffman Center for the Performing Arts in Kansas City. Muti has often chosen to feature CSO-commissioned works on tour to reinforce the Orchestra’s commitment to contemporary music and living composers.

In addition to writing her CSO commission, Missy Mazzoli curates the CSO’s MusicNOW series. She is seen here performing her arrangement of music by Meredith Monk, entitled *Passage, What Does It Mean?*, with CSO musicians at the May 20, 2019, MusicNOW concert.
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No. 3: Concertos with Orchestra Members

Riccardo Muti has an exceptional bond with the Chicago Symphony Orchestra. In an interview with Scholar-in-Residence and Program Annotator Phillip Huscher last season, Muti noted that when he returned to conduct the CSO in 2007, “the way they responded to my musical ideas and the sense of family that we immediately created together pushed me to accept this very prestigious commitment.” One way of showing his great respect for their talents has been to invite members of the Orchestra to perform concertos at Orchestra Hall and on tour. Moreover, as was noted earlier, many of these concertos have been CSO commissions. Here are some highlights from the nearly twenty works featuring CSO members as soloists that Muti has conducted during his tenure.

“We’re the luckiest musicians on the planet to be in the CSO and to have him as the music director. There’s nothing like it anywhere; there’s nothing like him anywhere. With this unit, everything is at the highest possible level. I’m confident that, with him, this piece is going to be a hit,” said CSO Bass Trombone Charles Vernon in preparation for the world premiere of Higdon’s Low Brass Concerto on February 1, 2018.

Concertmaster Robert Chen performed Hindemith’s Violin Concerto with Muti and the CSO on October 11, 2013.

Muti conducted Principal Cello John Sharp in Elgar’s Cello Concerto in E minor on March 26, 2014.

Principal Clarinet Stephen Williamson performed Mozart’s Clarinet Concerto in A major on the CSO’s West Coast Tour and is pictured here at Zellerbach Hall at University of California, Berkeley, on October 14, 2017.
Jennifer Gunn performed the CSO premiere of Ken Benshoof’s Concerto in Three Movements for Piccolo and Orchestra and Vivaldi’s Piccolo Concerto in C major, RV 444, with Muti and the CSO on June 13, 2019. On the same program, Charles Vernon gave the world-premiere performance of James Stephenson’s Bass Trombone Concerto.

Muti conducted Associate Concertmaster Stephanie Jeong and Assistant Principal Cello Kenneth Olsen in Brahms’s Double Concerto, pictured here on November 7, 2019.

Riccardo Muti congratulated Principal Harp Sarah Bullen after her performance of Debussy’s Sacred and Profane Dances on April 19, 2018.

Riccardo Muti joined CSO soloists backstage following the premiere of Jennifer Higdon’s Low Brass Concerto on February 1, 2018. (From left) Principal Tuba Gene Pokorny, Riccardo Muti, Trombone Michael Mulcahy, Bass Trombone Charles Vernon, and Principal Trombone Jay Friedman.
During the 1926–27 season, second music director Frederick Stock led the Chicago Symphony Orchestra’s first season-long survey of Beethoven’s nine symphonies, in addition to the Coriolan, The Creatures of Prometheus, Egmont, and Leonore no. 3 overtures. He also led the Third Piano Concerto with Mischa Levitzki, the Fourth with Alfred Cortot, and the Fifth with both Harold Samuel and Elly Ney; the Violin Concerto with both Joseph Szigeti and Albert Spalding; as well as the Triple Concerto with pianist Alfred Blumen, Concertmaster Jacques Gordon, and Principal Cello Alfred Wallenstein.
Third music director **Désiré Defauw** led all nine of Beethoven’s symphonies during the 1944–45 season, along with the *Coriolan*, *Fidelio*, *Leonore* no. 3, and *Ruins of Athens* overtures; the Third and Fourth piano concertos with Alexander Brailowsky and Rudolf Serkin; and the Violin Concerto with Yehudi Menuhin.

Ninth music director **Daniel Barenboim** curated a festival of the composer’s works during the 1997–98 season that included the Orchestra and Chorus in the nine symphonies (no. 2 was led by assistant conductor William Eddins). Barenboim also conducted a fully staged *Fidelio* with Waltraud Meier as Leonora, *Ah! perfida* with Jane Eaglen, and the five piano concertos from the keyboard. Guest conductor Michael Gielen also led *Leonore* overtures nos. 2 and 3, and Pinchas Zukerman was soloist and conductor in the two violin romances along with Mahler’s arrangement of the *Serioso* String Quartet in F minor.

In June 2010, **Bernard Haitink**—in his final season as principal conductor—led all nine symphonies, along with the *Fidelio* and *Leonore* nos. 2 and 3 overtures. With the Orchestra and Chorus, he concluded his tenure and the 119th season with *Calm Sea and Prosperous Voyage* and the **Ninth Symphony**, featuring soloists Jessica Rivera, Kelley O’Connor, Clifton Forbis, and Eric Owens.
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See all of Beethoven’s works being performed in 2019/20 at CSO.ORG/BEETHOVEN
World Premiere by Mason Bates Blends Music and Digital Animation

It has been more than twenty years since the Chicago Symphony Orchestra teamed up with Mickey, Minnie, Donald, and the gang to provide the soundtrack to Walt Disney’s Fantasia 2000, for which the CSO earned a Grammy Award nomination. The CSO will again cross paths with cutting-edge technology in the world premiere and CSO co-commission of Mason Bates’s Philharmonia Fantastique: The Making of the Orchestra. Bates, the CSO’s Mead Composer-in-Residence from 2010 to 2015, cocreated the piece with award-winning writer and director Gary Rydstrom and story artist and animator Jim Capobianco. This program will run as part of the CSO School and Family Concerts series, March 26–28, 2020, under the direction of Edwin Outwater.

The commission is in celebration of the 100th anniversary of the founding of the CSO’s series for children that began during the 1919–20 season, established by the Orchestra’s second music director, Frederick Stock. This programming continues today along with other extensive educational and community-engagement programming produced by the Negaunee Music Institute.

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Symphonies 8 + 9

February 28, 2020 / 7:30PM
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Symphonies 6 + 7

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Philharmonia Fantastique is a concerto for orchestra and animation with kinetic, cutting-edge, multimedia work that integrates film and prerecorded sound with live performance. The collaboration between the piece’s creators—innovators in the worlds of music, storytelling, and animation, respectively—similarly demonstrates this groundbreaking intersection of artistic disciplines. Bates’s work “flies inside musical instruments to explore the age-old connection of creativity and technology,” said the composer, “and the centennial of the Chicago Symphony Orchestra’s education programs is the perfect launching point for this multimedia work.”

In the new piece, an energetic, colorful sprite leads the audience on a tour through the music, taking listeners inside the instruments of the orchestra, exploring how individual instruments produce a sound, and how they work together in an ensemble. The story unfolds through music and visuals alone, creating a piece free of language barriers, accessible, and entertaining for audiences of all ages.

“The CSOA is very pleased to continue our relationship with Mason Bates through this new commission,” said CSOA President Jeff Alexander. “Mason is one of the most singular and creative voices in orchestral music today, and he is gifted with a collaborative spirit and a passion for education and innovation. Philharmonia Fantastique presents a wonderful opportunity to welcome a new generation of listeners into the inspiring world of orchestral music, and we look forward to sharing this music with our audiences.”

“Discovering the music of Mason Bates during his time with the CSO was so joyful,” said Helen Zell, CSOA Board Chair and sponsor of the CSO commission. “His music takes audiences on journeys of the imagination, and I look forward to the ways that his new work will engage listeners.”

Philharmonia Fantastique: The Making of the Orchestra is co-commissioned by the Chicago Symphony Orchestra, San Francisco Symphony, Dallas Symphony Orchestra, Pittsburgh Symphony Orchestra, and National Symphony Orchestra. The CSO commission is made possible through the generous support of Helen Zell.

Mason Bates currently serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. His opera The (R)evolution of Steve Jobs premiered at the Santa Fe Opera in 2017; the live recording of that production was recognized with Best Opera Recording at the 2019 Grammy Awards telecast.

Writer and director Gary Rydstrom has been nominated for eighteen Academy awards, winning seven for his work in sound and sound editing in films, including Jurassic Park, Titanic, and Saving Private Ryan. Story artist and animator Jim Capobianco has worked on many major animated films, including The Lion King, Fantasia 2000, Finding Nemo, and Inside Out. He received an Academy Award nomination for Best Original Screenplay for Ratatouille.

CSO School and Family Concerts, presented by the Negaunee Music Institute, engage approximately 40,000 audience members each season. These affordable and age-appropriate concerts feature the extraordinary musicians of the Chicago Symphony Orchestra to inspire the next generation of audience members and music lovers.
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CSOA’s Annual Symphony Ball
September 21, 2019

On the evening of September 21, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included a rousing program featuring music by Verdi and Suppé, as well as Tchaikovsky’s Romeo and Juliet, Fantasy-Overture after Shakespeare. “A pianist of magisterial elegance, power and insight” (The New York Times), Leif Ove Andsnes performed Grieg’s magnificent Piano Concerto in A minor.

Gala patrons enjoyed a bustling preconcert reception, with full bar and hors d’oeuvres in Buntrock Hall. Red-carpet experience, photo wall, and performances by members of the Civic Orchestra of Chicago were presented on Michigan Avenue to welcome all concert attendees to Orchestra Hall.

The Women’s Board of the Chicago Symphony Orchestra Association proudly presented this year’s ball, “An Evening of Romance, Revelry, and Artistry,” utilizing the style of the Italian Renaissance. The event, co-chaired by Mimi Murley and Leslie Henner Burns and Trustee co-chair Terrence Truax, raised nearly $1.5 million for the organization.
The programs of the Chicago Symphony Orchestra Association are made possible each season thanks in part to our dedicated volunteers and donors. Support the music you love by getting involved in the following ways.

**GOVERNING MEMBERS** are business, cultural, and civic leaders who serve as essential advocates for the CSO, both in Chicago and around the world, and participate in many significant activities at Symphony Center. Email governingmembers@cso.org for more information.

The **LEAGUE** works on fundraising events, educational programs, and social activities to support the CSO while building camaraderie with fellow members. Email wardw@cso.org for further information.

The **WOMEN’S BOARD** promotes the CSO’s artistic excellence and exemplary educational programming by engaging women leaders in advocacy and fundraising efforts, including the CSO’s annual Symphony Ball. Email Kim Duffy at duffyk@cso.org for further information.

The **OVER TURE COUNCIL** is a dynamic group of Chicago young professionals aged 21–45 who have a love of music and a desire to learn more about how to support the CSO. Email overturecouncil@cso.org for more information.

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At PNC, we recognize the importance of the arts in contributing to a dynamic, vibrant, and successful community. We applaud the Chicago Symphony Orchestra’s achievements as a cornerstone of our local arts community, and look forward to another exciting year of world-class performances.
From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2019–20 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

David R. Casper, U.S. CEO
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The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO is pleased to help play a role in strengthening the CSO, one of our city’s greatest cultural legacies.

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PwC is proud to support the Chicago Symphony Orchestra, a vital and world-class artistic institution that has enhanced Chicago’s cultural community since 1891. The CSO’s long-standing tradition of excellence is legendary, and we applaud its efforts during another exciting season.

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Jenner & Block is proud to share the CSO’s passion for creativity, innovation, and the pursuit of excellence. As a longtime CSO supporter, the firm looks forward to continuing to participate in the symphony’s rich tradition of musical excitement and unfolding artistry in Chicago and the many communities it touches in the United States and around the world.

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Manfred Honeck Conductor
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BATES

Resurrexit
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MOZART

Piano Concerto No. 21 in C Major, K. 467
[Allegro maestoso]
Andante
Allegro vivace assai
JAN LISIECKI

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

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The Chicago Symphony Orchestra is grateful to 93XRT for its generous support as media sponsor of the Classic Encounter series.

This program is partially supported by a grant from the Illinois Arts Council Agency.
MASON BATES
Born January 23, 1977; Philadelphia, Pennsylvania

Resurrexit

Life has been busy for Mason Bates since he stepped down as the Chicago Symphony Orchestra’s Mead Composer-in-Residence in 2015. He is now in his fifth season as the resident composer for the Kennedy Center, and his composing career has continued to soar: in 2018, he was named Musical America’s Composer of the Year. His first opera, The (R)evolution of Steve Jobs, premiered to sold-out houses at the Santa Fe Opera in 2017, has since been produced in several American opera houses, including Seattle Opera and at Indiana University, and will be staged by the San Francisco Opera next summer. (The recording won the 2019 Grammy Award for Best Opera Recording.) A year ago, the Pittsburgh Symphony Orchestra kicked off its season with the work that opens this week’s concert, Resurrexit, commissioned by the orchestra to honor the sixtieth birthday of Manfred Honeck, its music director. Last December, the National Symphony presented a new large-scale score, Art of War, a symphony exploring the drama of human conflict. This coming March, the Chicago Symphony Orchestra will premiere Bates’s Philharmonia Fantastique: The Making of the Orchestra in a series of performances celebrating the centennial of our orchestra’s historic concerts for children launched by its second music director, Frederick Stock.

Chicago audiences first got to know Bates’s music through works that regularly featured him onstage at his laptop, overseeing a great array of sounds—from recordings of the 1965 Gemini IV spacewalk in The B-Sides, which Riccardo Muti conducted here in 2011, to the Fermilab particle accelerator in Alternative Energy, the first work written as part of his Chicago residency, premiered here in February 2012, with Muti conducting, and then taken to Carnegie Hall on the Orchestra’s tour the next fall. But Bates’s music has since ventured in new directions, as he has continued to expand his sonic vocabulary. His “swan-song” in his Chicago role, Anthology of Fantastic Zoology, was first performed by Muti and the Orchestra in June 2015.

Mason Bates on Resurrexit

Composers from Bach to Mahler have set the resurrection in large-scale choral settings, but the story has not been animated in the purely symphonic, kinetic form that...
attracted me. *Resurrexit* challenged me to consider a subject and sound world I had never explored musically, a biblical narrative full of mystery and the supernatural.

The piece opens in darkness, with the dusty mystery of the Middle Eastern evoked by exotic modes and sonorities, as a throaty melody laments the death of Christ. The entrance of the beautiful Easter chant “Victimae paschali laudes” signals the first stirrings of life, conjured by trills, altar bells, and the remarkable semantron (a large wooden plank hammered by huge mallets used by Byzantine monks as a call to prayer). Mystery turns into magic as the “reanimation” is illustrated by quicksilver textures that whirl and flicker, building to an exhilarating finale which features a soaring reprise of the Easter chant.

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**WOLFGANG MOZART**

Born January 27, 1756; Salzburg, Austria  
Died December 5, 1791; Vienna, Austria

**Piano Concerto No. 21 in C Major, K. 467**

Early in 1785, Leopold Mozart traveled to Vienna to check up on his already famous son, newly married (against his father’s wishes) to Constanze Weber and at the peak of his popularity as a pianist and composer. Leopold reached Vienna on February 10, the same day Wolfgang entered a new piano concerto, in D minor, in his catalog, although when he arrived at one o’clock in the afternoon, as he wrote home to Wolfgang’s sister, Nannerl, “the copyist was still copying . . . and your brother did not even have time to play through the rondo.” Wolfgang premiered the work at a concert that night. Leopold knew his son’s life was hectic, and that he was giving concerts at a frantic pace—the previous March, Wolfgang had written of playing twenty-two concerts in thirty-eight days (“I don’t think that in this way I can possibly get out of practice,” he quipped). But nothing had quite prepared him for the multitasking of nonstop socializing, performing, and composing that he would witness during the next ten weeks.

Even a long and brutal cold spell, with heavy snowfall and temperatures so low that several people froze to death, didn’t curtail Wolfgang’s performing schedule (Leopold watched in amazement as his son’s piano was carted out of the house to a concert nearly every other day). Their calendar was so packed with social engagements that Wolfgang and Constanze, like heads of state, were forced to accept different invitations for the same night. Shortly after Leopold’s arrival, the Mozarts hosted an evening of chamber music, including performances of three of Mozart’s new
quartets dedicated to Haydn, attended by Haydn himself, who told Leopold that “your son is the greatest composer known to me either in person or by name,” a tribute Leopold would proudly repeat verbatim in the months ahead.

During the day, Wolfgang maintained his teaching schedule, with a steady stream of pupils showing up at the Mozarts’ lavish, though disordered, lodgings. (Leopold eventually warmed to Constanze, but he never thought she was a good housekeeper.)

Somehow, throughout this period, Mozart also managed to compose, with astonishing fluency and brilliance, as if the distractions of daily life stimulated rather than inconvenienced him. During Leopold’s first four weeks in Vienna, Wolfgang wrote this new piano concerto—in C major—hard on the heels of the D minor concerto. These two works, so close in time yet so different in substance and character, are among the glories of his output, and with them, Mozart seems to have created a new kind of concerto, more symphonic and closely argued than before.

Leopold was in the audience for the premiere of this concerto, on March 10 (the day after Mozart entered it in his catalog), and, although it was well received, Leopold characteristically reported that Wolfgang took in 559 gulden, with little to say about the music itself.

There’s a density of material in the opening movement of the C major concerto that mirrors the round-the-clock frenzy of Mozart’s life at the time, except that the music is perfectly poised and masterfully organized. The entire movement is very broadly conceived; more than any of Mozart’s earlier concertos, it has the

mastery and vastness of his grandest symphonies. The solo piano doesn’t enter boldly, with music the orchestra has already introduced, but hesitantly, ushered in by oboe, bassoon, and flute. The piano writing throughout is unusually inventive, rich in fancy figuration and aggressive in its dialogue with the orchestra. The development section focuses mostly on secondary material, because Mozart has already explored his main themes from so many different angles.

If the first movement is symphonic in scope, the second, in F major, is operatic, although there’s no single aria of Mozart’s that encompasses such an extraordinary range of emotions or explores so fearlessly the expressive world that lies beyond words. (It completely upstaged Bo Widerberg’s pretty art-house film, Elvira Madigan, in the 1960s, at the same time winning countless new admirers for Mozart—and tempting concert and record promoters to include the name of the movie’s heroine as if it were Mozart’s subtitle.) This is one of Mozart’s most profound and endlessly revealing works. In one seemingly unbroken arc, the piano traces a melody that floats over a quiet, pulsating accompaniment—rising and circling, plummeting just once, like a great soprano voice, from high C to low A. (Later, the accompaniment stops for a single breathtaking moment, as if, by its silence, to call attention to a modulation to A-flat major.)

After such time-stopping music, the finale is, almost of necessity, a return to simpler, earthier pleasures. Like an operatic finale, it summarily dismisses recent difficulties and revelations. But it spares nothing in the way of spirit and wit, and, in the end, stands as an ideal counterpart to the brilliance and beauty of what had come before.
JOHANN STRAUSS, JR.
Born October 25, 1825; Vienna, Austria
Died June 3, 1899; Vienna, Austria

Overture to Der Zigeunerbaron (The Gypsy Baron)

COMPOSED
1885

FIRST PERFORMANCE
October 24, 1885; Vienna, Austria

INSTRUMENTATION
flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, strings

APPROXIMATE PERFORMANCE TIME
8 minutes

FIRST CSO PERFORMANCES
June 30, 1940, Ravinia Festival.
Eugene Ormandy conducting
December 31, 1951, Orchestra Hall.
George Schick conducting

MOST RECENT CSO PERFORMANCES
July 16, 1968, Ravinia Festival.
Willi Boskovsky conducting
December 19, 20, and 21, 1985, Orchestra Hall.
Erich Leinsdorf conducting

JOSEF STRAUSS
Born August 20, 1827; Vienna, Austria
Died July 22, 1870; Vienna, Austria

Die Libelle (The Dragonfly) Polka, Op. 204

COMPOSED
1866

FIRST PERFORMANCE
October 21, 1866; Vienna, Austria

INSTRUMENTATION
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, percussion, harp, strings

APPROXIMATE PERFORMANCE TIME
3 minutes

FIRST CSO PERFORMANCE
March 10, 1921, Orchestra Hall.
Frederick Stock conducting
These are the first Chicago Symphony Orchestra subscription concert performances.

JOHANN STRAUSS, JR.

Furioso Polka, Op. 260

COMPOSED
1861

FIRST PERFORMANCE
September 14, 1861; Pavlovsk Park, near Saint Petersburg, Russia

INSTRUMENTATION
flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, strings

APPROXIMATE PERFORMANCE TIME
4 minutes

These are the first Chicago Symphony Orchestra performances.
### Johann Strauss, Jr.

#### Frühlingsstimmen (Voices of Spring) Waltz, Op. 410

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<td>1883</td>
<td>6 minutes</td>
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**First Performance**
March 1, 1883; Vienna, Austria

**Instrumentation**
flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, strings

**First CSO Performances**
July 2, 1950, Ravinia Festival. Eugene Ormandy conducting
February 20, 1965, Orchestra Hall. Irwin Hoffman conducting

**CSo Recording**
1917. Frederick Stock conducting. Columbia
These are the first Chicago Symphony Orchestra subscription concert performances.

#### Auf der Jagd (On the Hunt) Polka, Op. 373

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<td>1875</td>
<td>3 minutes</td>
<td>January 14, 1980, Orchestra Hall. Henry Mazer conducting</td>
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**First Performance**
October 1875; Vienna, Austria

**Instrumentation**
flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, strings

**First CSO Performances**
January 14, 1980, Orchestra Hall. Henry Mazer conducting
These are the first Chicago Symphony Orchestra subscription concert performances.

#### Im Krapfenwaldl (In Krapfen’s Woods) Polka, Op. 336

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<td>1869</td>
<td>3 minutes</td>
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**First Performance**
September 6, 1869; Pavlovsk Park, near Saint Petersburg, Russia

**Instrumentation**
flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, strings

**First CSO Performances**
April 6, 1957, Orchestra Hall. Fritz Reiner conducting
July 19, 1987, Ravinia Festival. Erich Kunzel conducting

These are the first Chicago Symphony Orchestra subscription concert performances.
Even Brahms and Wagner, the two competitive, heavyweight composers of the era, shared a great fondness for the music by Johann Strauss, Jr. It’s difficult today to imagine music that is so popular with average people and connoisseurs, liberals and conservatives, young and old alike, and to realize that, in the nineteenth century, this music was serious business, if not serious music.

Johann Strauss, Sr., a gifted composer who started the family dynasty, tried to dissuade his three sons from the music industry, but he lost on all three counts. According to Johann Strauss, Jr., he and his brothers learned everything they knew from their father. “We boys paid close attention to every note,” he later said, recalling how they would try to recreate his style when they played the piano at social gatherings.

We familiarized ourselves with his style and then played what we had heard straight off, exactly in his spirited manner. He was our ideal. We often received invitations to visit families . . . and would play from memory, and to great applause, our father’s compositions.

Before Johann, Sr., died in 1849, at the age of forty-four, he saw his oldest son, Johann, Jr., surpass him in fame and fortune. At the height of his popularity, the younger Strauss employed several orchestras (all bearing his name) and dashed from one ballroom to another to put in a nightly appearance with each. Eventually Johann Strauss, Jr., would be acclaimed as the Waltz King, although he wrote nearly as many polkas as waltzes and could have earned his reputation on the basis of his sixteen operettas alone.

It was Strauss’s wife Henriette, a soprano, who convinced him to try his hand at writing operettas. *Indigo and the Forty Thieves* was his first, premiered in Vienna in 1871, the year before Strauss made a highly successful tour of the United States, and he soon spun out a steady stream of hits, including the one that has achieved

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**Unter Donner und Blitz (Thunder and Lightning) Polka, Op. 324**

**COMPOSED**
1868

**FIRST PERFORMANCE**
February 16, 1868

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

**APPROXIMATE PERFORMANCE TIME**
3 minutes

**FIRST CSO PERFORMANCES**
July 5, 1953, Ravinia Festival.
Eugene Ormandy conducting
December 31, 1953, and January 1, 1954, Orchestra Hall. Fritz Reiner conducting

**MOST RECENT CSO PERFORMANCES**
July 29, 2014, Ravinia Festival.
James Conlon conducting
December 14, 15, 16 (twice), 21, 22, and 23, 2018, Orchestra Hall.
Michael Krajewski conducting

**CSO RECORDING**
1960. Fritz Reiner conducting. RCA
the most lasting fame, *Die Fledermaus*, three years later. *The Gypsy Baron*, composed in 1885, has remained nearly as popular, and its brilliant overture, flavored with abundant exotic touches, and featuring a big waltz tune, is stamped throughout with the unmistakable Strauss genius.

Johann Strauss, Jr., wasn’t a particularly happy man—he married three times in an age when such behavior was exceptional, and he was regularly given to dark moods—but the music he wrote projects an aura of an almost hypnotic cheer and frivolity. That innocent façade was important at the time, when social unrest was beginning to simmer, and ever more so in the twentieth century, after Austria’s darkest hour. The durability of the waltzes and polkas, however, is not simply due to an ever-present nostalgia—this is brilliant and irresistible music. The best of the pieces are really tone poems: the dance floor meets the concert hall.

Polkas were among the most popular of nineteenth-century ballroom dances, and they came in various varieties. *The Dragonfly*, by Josef Strauss, Johann Strauss, Jr.’s brother, is a “polka mazur,” or a hybrid polka-mazurka. *The Dragonfly* drew so much applause the night it was first introduced that it was played four times in succession. Johann, Jr.’s *Furioso* polka has a subtitle: *quasi Galopp*—”like a gallop,” which was another familiar quick dance in which the couples would fly around the dance floor imitating galloping horses.

*Voices of Spring*, the only waltz on this program, began life as a virtuoso piece for soprano, singing about a lark and a nightingale, and the awakening of springtime. It was such an audience favorite from the first performance that Strauss rearranged it for orchestra alone and premiered it in that form, to equal audience enthusiasm, just seventeen days later.

*At the Hunt*, a “schnell polka” (a quick polka), draws its material from another operetta, *Cagliostro in Vienna*, which Strauss here turns into hunting music, complete with a “gunshot,” just to underline the transformation. The refined “French” polka *Im Krapfenwaldl* was first performed under the title *In the Pavlovsk Woods*, at Pavlovsk Park, a popular summertime entertainment park not far from Saint Petersburg in Russia, and was then unveiled in Vienna as *In Krapfen’s Woods*, renamed after a portion of the Vienna Woods. *Thunder and Lightning*, another “schnell polka,” began life with a different title, *Shooting Stars*, but remains a work of brilliant atmospheric effects by either name.

A parting word on the family name. When Richard Strauss, no relation, began to startle audiences with his noisy new tone poems during the 1890s, the joke ran: “If it must be Richard, let it be Wagner; if Strauss, then Johann.”

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

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**ABOVE**: Ladies presented to Emperor Franz Joseph (1830–1916) of Austria Hungary during a ball at the Hofburg Palace, Vienna. Watercolor by Wilhelm Gause (1853–1916). Museum of the City of Vienna
Over the last quarter century, Manfred Honeck has firmly established himself as one of the world’s leading conductors, renowned for his distinctive interpretations and arrangements of a wide range of repertoire. For more than a decade, he has served as music director of the Pittsburgh Symphony Orchestra, continuing a great legacy of music making that is celebrated at home, abroad, and on recordings, including the 2018 Grammy Award for Best Orchestral Performance. Together, Honeck and the Pittsburgh Symphony have served as cultural ambassadors for the city as one of the most frequently toured American orchestras.

In addition to performing at Carnegie Hall and Lincoln Center in New York, the orchestra regularly appears in major European music capitals and at such leading festivals as the Beethovenfest Bonn, BBC Proms, Musikfest Berlin, Lucerne Festival, Rheingau Musik Festival, Grafenegg Festival, and the Salzburg Festival and continues a close relationship with the Musikverein in Vienna.

Born in Austria, Honeck received his musical training at the University of Music and Performing Arts Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and was subsequently engaged by the Zurich Opera House, where he was honored with the prestigious European Conductor’s Award. Following early posts as one of three main conductors of the MDR Symphony Orchestra in Leipzig and as principal guest conductor of the Oslo Philharmonic Orchestra, he was appointed music director of the Swedish Radio Symphony Orchestra in Stockholm. For several years, he also served as principal guest conductor of the Czech Philharmonic. From 2007 to 2011, Honeck was music director of the Staatsoper Stuttgart. Operatic guest appearances include Semperoper Dresden, Royal Danish Opera in Copenhagen, and the Salzburg Festival.

As guest conductor, Honeck has worked with the world’s leading orchestras, including the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Royal Concertgebouw Orchestra in Amsterdam, London Symphony Orchestra, Orchestre de Paris, Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome, and the Vienna Philharmonic. He also is a regular guest with all the major American orchestras, including Chicago, New York, Boston, Cleveland, Los Angeles, Philadelphia, and San Francisco.

Manfred Honeck has received honorary doctorates from several North American universities and was awarded the honorary title of professor by the Austrian federal president. An international jury of critics selected him as the International Classical Music Awards Artist of the Year 2018.
Jan Lisiecki Piano

These concerts mark Jan Lisiecki’s debut with the Chicago Symphony Orchestra.

Pianist Jan Lisiecki’s profound, insightful interpretations and refined technique speak to a maturity beyond his age. At twenty-four, the Canadian has long secured himself a place among the upper echelon of pianists, his career at the top of the international concert scene spanning over a decade.

Lisiecki performs over a hundred concerts annually in the most prestigious concert halls, and has worked closely with the world’s leading orchestras and conductors, including Sir Antonio Pappano, Yannick Nézet-Séguin, Daniel Harding, and the late Claudio Abbado.

Following his series of Night Music recitals, he brings a new solo recital program to Europe and North America. This season also sees him perform lieder recitals with baritone Matthias Goerne in Paris, London, Hamburg, Munich, and Lincoln Center in New York City, and a series of Beethoven’s piano concertos with the Chamber Orchestra of Europe. He continues his collaboration with Orpheus Chamber Orchestra on tour, returning to Carnegie Hall in New York and the Elbphilharmonie in Hamburg.

Additional return invitations include the Boston Symphony Orchestra with Andris Nelsons for a debut at Tanglewood, the Philadelphia Orchestra, Filarmonica della Scala in Milan with Riccardo Chailly, and Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome.

The pianist has appeared with the New York Philharmonic, San Francisco Symphony, Staatskapelle Dresden, Camerata Salzburg, and the London Symphony Orchestra under the baton of Michael Tilson Thomas.

An exclusive Deutsche Grammophon recording artist since the age of fifteen, Lisiecki leads the Academy of St Martin in the Fields from the piano for Beethoven’s five concertos on his sixth album for the label. The September 2019 release, recorded live from Konzerthaus Berlin, is the first of the label’s celebration of the Beethoven Year 2020. An audiovisual release follows in early 2020.

His previous albums feature works by Mendelssohn with the Orpheus Chamber Orchestra and music by Chopin with the NDR Elbphilharmonie Orchester and Krzysztof Urbański. For the latter, Lisiecki received both the ECHO Klassik and the JUNO Award, respectively Germany’s and Canada’s most significant recognitions in the music industry.

At eighteen, Jan Lisiecki was the youngest-ever recipient of Gramophone’s Young Artist Award and received the Leonard Bernstein Award at the Schleswig-Holstein Musik Festival. He was named UNICEF Ambassador to Canada in 2012.
Now celebrating its 129th 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. Cellist Yo-Yo Ma served as the CSO’s Judson and Joyce Green Creative Consultant from 2010 to 2019. In this role, he partnered with Riccardo Muti, staff, and musicians to provide 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
# Chicago Symphony Orchestra

**Riccardo Muti** Zell Music Director  
Duain Wolfe Chorus Director and Conductor  
Missy Mazzoli Mead Composer-in-Residence

## Violins

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Robert Chen</td>
<td>Concertmaster, The Louis C. Sudler Chair, endowed by an anonymous benefactor</td>
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<tr>
<td>Stephanie Jeong</td>
<td>Associate Concertmaster, The Cathy and Bill Osborn Chair</td>
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<tr>
<td>David Taylor</td>
<td>Associate Concertmaster</td>
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<tr>
<td>So Young Bae</td>
<td>Assistant Concertmasters*</td>
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<tr>
<td>Cornelius Chiu</td>
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<tr>
<td>Gia DiBello</td>
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<td>Susan Synnvestedt</td>
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<td>Rong-Yan Tang</td>
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## Violas

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<tr>
<td>Catherine Brubaker</td>
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<tr>
<td>Youming Chen</td>
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## Violas

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<td>Lawrence Neuman</td>
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<td>Max Raimi</td>
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<td>Weijing Wang</td>
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## Cello

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<tr>
<td>Kenneth Olsen</td>
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<td>Karen Basrak</td>
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<td>Loren Brown</td>
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<td>Richard Hirschcl</td>
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<td>David Sanders</td>
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<td>Gary Stucka</td>
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<td>Brant Taylor</td>
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## Bass

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<td>Stephen Lester</td>
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<td>Bradley Opland</td>
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## Harps

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Bullen</td>
<td>Principal</td>
</tr>
<tr>
<td>Lynne Turner</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Flutes

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefn Ragnar Höskuldsson</td>
<td>Principal</td>
</tr>
<tr>
<td>The Erika and Dietrich M. Gross Principal Flute Chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Emma Gerstein</td>
<td>Principal</td>
</tr>
<tr>
<td>Jennifer Gunn</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Piccolo

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Gunn</td>
<td>Principal</td>
</tr>
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</table>

## Oboes

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Welter</td>
<td>Principal</td>
</tr>
<tr>
<td>The Nancy and Larry Fuller principal oboe chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Michael Henoch</td>
<td>Principal</td>
</tr>
<tr>
<td>The Gilchrist Foundation chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Lora Schaefer</td>
<td>Principal</td>
</tr>
<tr>
<td>Scott Hostetler</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## English Horn

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Lawrie Bloom</td>
<td>Principal</td>
</tr>
<tr>
<td>Scott Hostetler</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Clarinets

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stephen Williamson</td>
<td>Principal</td>
</tr>
<tr>
<td>John Bruce Yeh</td>
<td>Principal</td>
</tr>
<tr>
<td>Assistant Concertmaster</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Gregory Smith</td>
<td>Principal</td>
</tr>
</tbody>
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## E-Flat Clarinet

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Bruce Yeh</td>
<td>Principal</td>
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</table>

## Bass Clarinet

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Lawrie Bloom</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Bassoons

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keith Buncke</td>
<td>Principal</td>
</tr>
<tr>
<td>William Buchman</td>
<td>Principal</td>
</tr>
<tr>
<td>Assistant Concertmaster</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Dennis Michel</td>
<td>Principal</td>
</tr>
<tr>
<td>Miles Maner</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Contra Bassoon

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miles Maner</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Horns

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Cooper</td>
<td>Principal</td>
</tr>
<tr>
<td>Daniel Gingrich</td>
<td>Principal</td>
</tr>
<tr>
<td>Associate Concertmaster</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>James Smelser</td>
<td>Principal</td>
</tr>
<tr>
<td>David Griffin</td>
<td>Principal</td>
</tr>
<tr>
<td>Otto Carrillo</td>
<td>Principal</td>
</tr>
<tr>
<td>Susanna Gaunt</td>
<td>Principal</td>
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## Trumpets

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esteban Batallán</td>
<td>Principal</td>
</tr>
<tr>
<td>The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Mark Ridenour</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>John Hagstrom</td>
<td>Principal</td>
</tr>
</tbody>
</table>

## Tuba

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gene Pokorny</td>
<td>Principal</td>
</tr>
<tr>
<td>The Arnold Jacobs Principal Tuba Chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Christine Querfeld</td>
<td>Assistant Concertmaster</td>
</tr>
</tbody>
</table>

## Timpani

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Herbert</td>
<td>Principal</td>
</tr>
<tr>
<td>The Clinton Family Fund Chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Vadim Karpinos</td>
<td>Assistant Concertmaster</td>
</tr>
</tbody>
</table>

## Percussion

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cynthia Yeh</td>
<td>Principal</td>
</tr>
<tr>
<td>The Dinah Jacobs (Mrs. Donald P. Jacobs) Principal Percussion Chair</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Patricia Dash</td>
<td>Principal</td>
</tr>
<tr>
<td>Vadim Karpinos</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>James Ross</td>
<td>Assistant Concertmaster</td>
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</table>

## Librarians

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Conover</td>
<td>Principal</td>
</tr>
<tr>
<td>Carole Keller</td>
<td>Principal</td>
</tr>
<tr>
<td>Mark Swanson</td>
<td>Principal</td>
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</table>

## Orchestra Personnel

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Deverman</td>
<td>Director</td>
</tr>
<tr>
<td>Anne MacQuarrie</td>
<td>Manager, CSO Auditions and Orchestra Personnel</td>
</tr>
</tbody>
</table>

## Stage Technicians

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Chair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Lewis</td>
<td>Stage Manager</td>
</tr>
<tr>
<td>Blair Carlson</td>
<td>Principal</td>
</tr>
<tr>
<td>Paul Christopher</td>
<td>Principal</td>
</tr>
<tr>
<td>Ryan Hartge</td>
<td>Principal</td>
</tr>
<tr>
<td>Peter Landry</td>
<td>Principal</td>
</tr>
<tr>
<td>Todd Snick</td>
<td>Principal</td>
</tr>
</tbody>
</table>
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Rita Simó
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Louis C. Sudler, Jr.
Richard L. Thomas
Richard P. Toft
Penny Van Horn

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Dr. Peter Ivanovich
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Dr. Todd Janus
John Jawor
Benetta Park Jenson
Ms. Justine Jentes
Mrs. William R. Jentes
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George E. Johnson
Ronald B. Johnson
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Ms. Stephanie Jones
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Jared Kaplan
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Kenneth Kaufman
Marie Kaufman
Don Kaul
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Molly Keller
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Mrs. Nancy Kempt
Linda J. Kenney, PhD
Gerald Kern
John C. Kerr†
Elizabeth I. Keyser
Mary Ellen Keyser
Richard L. Keyser
Emmy King
Susan Kiphart

† Deceased
† Italic indicates Governing Members who have served at least five terms (fifteen years or more).
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The Governing Members are the CSOA’s first philanthropic society, celebrating its 125th anniversary in the 2019–20 season. Its support funds the CSOA’s artistic excellence and community engagement. In return, members enjoy exclusive benefits and recognition. For more information, please contact 312-294-3337 or governingmembers@cso.org.

† Deceased

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The Chicago Symphony Orchestra Association (CSOA) is deeply grateful to The Davee Foundation for its many years of generosity. Gifts from The Davee Foundation have provided vital support for the Chicago Symphony Orchestra and general operations, and have provided critical funding for the creation of innovative programming and establishment of strategic initiatives of the CSOA.

Founded by former CSOA Life Trustee, Ken M. Davee and his wife, Adeline Barry Davee, The Davee Foundation incorporated on November 5, 1964 as a not-for-profit family foundation, making annual year-end gifts to organizations they supported. Under the direction of Ken Davee’s second wife, Ruth Dunbar Davee, the Foundation became a leader in the philanthropic community throughout Chicago and beyond, providing significant grant funding in the fields of medicine, arts and culture, science, public affairs, and education.

The Davee Foundation dissolved in 2019, making final endowment grants to keep the memories of the Davees alive. The CSOA is greatly honored to be the recipient of a gift to its endowment, establishing the Ruth D. and Ken M. Davee Fund for Orchestral Excellence.

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