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RICCARDO MUTI
SYMPHONY CENTER PRESENTS

Beethoven

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SEPTEMBER—NOVEMBER 2019

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It gives me great pleasure to welcome you to the 2019–20 season on behalf of the Chicago Symphony Orchestra. This season, we invite you to explore the symphonies of Beethoven, symbols of the power of artistic expression. For nearly 250 years, we have tried to find the secret behind the untouchable music of this divine architect. For me, to conduct his music is like touching the ceiling of the Sistine Chapel at the Vatican. His music and his message are timeless.

In his Ninth Symphony, Beethoven explicitly tells us that we should all become brothers and sisters. Through personal experience, I know that music has the ability to bring people together—people who do not speak the same language or who otherwise could not relate to each other in terms of culture, ethnicity, or religion. To understand what is behind this sometimes metaphysical language is not easy, but, in the end, the message is universal. Through music, people of all backgrounds can form a bond and share a common experience.

With each performance, we strive to reach the ideal that is the triumph of beauty. Your enthusiasm for this orchestra and its musicians is more important than ever, and we thank you for your continued support.

“MUSIC SHOULD STRIKE FIRE FROM THE HEART OF MAN.”

—LUDWIG VAN BEETHOVEN

Riccardo Muti Zell Music Director, Chicago Symphony Orchestra
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Welcome to the 129th season of the Chicago Symphony Orchestra.

This year the Orchestra celebrates the 250th anniversary of the birth of Ludwig van Beethoven across its series. The music of Beethoven has played an important role in the Orchestra’s history since its first concert, which opened with Theodore Thomas conducting the Fifth Symphony on October 16 and 17, 1891, and has been a part of every season since. Indeed, Beethoven’s name even appears at the center of Orchestra Hall’s Michigan Avenue façade designed by Daniel Burnham.

It will be our great pleasure to present all nine of Beethoven’s symphonies over the course of the season, each conducted by Zell Music Director Riccardo Muti, whose tenth season as the Orchestra’s tenth music director we also celebrate. Each symphony stands as a pillar of the repertoire, but collectively, they represent the apex of artistic achievement, providing a timelessness source of inspiration. To hear them cyclically, and expertly interpreted by Muti and the CSO, provides a focused examination of Beethoven’s singular style as he developed the expressive possibilities of the symphonic form. Added to this, there will be opportunities for distinguished soloists to perform concertos and arias, as well as chamber music and piano repertoire on the Symphony Center Presents series. This will include performances of all thirty-two piano sonatas, illustrating Beethoven’s lifelong and evolving relationship with his primary instrument.

In addition, there will be musical offerings representing composers from the baroque period to today, a range of genres, and a dazzling roster of artists. This season, the Chicago Symphony Orchestra Association—the parent organization of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Symphony Center Presents, Negaunee Music Institute, Civic Orchestra of Chicago, and the Symphony Center complex—presents over 400 concerts and events, enriching the lives of millions throughout Chicago and around the world. We look forward to sharing these experiences with you, and remain grateful for your support of the Orchestra and its wide variety of programs.

Helen Zell  
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander  
President, Chicago Symphony Orchestra Association
A VIRTUOSIC SHOWCASE OF 19TH-CENTURY ITALIAN MUSIC
IN ALL ITS PASSION, JOY AND HEARTBREAK
Includes selections from Verdi’s Nabucco, Macbeth and I vespri siciliani, intermezzos by Puccini and Mascagni and Boito’s Prologue to Mefistofele. Recorded live in Orchestra Hall, June 2017.
As the music world anticipates the 250th anniversary of the composer's birth, the music still reigns supreme.

By Phillip Huscher

Earlier this summer, a substantial lock of Beethoven's gray and dark-brown hair, tied with a silk thread and preserved in a glazed oval frame, was auctioned at Sotheby's in London for roughly $44,500—far above the original estimate of $15,000 to $19,000, and outclassing the $35,000 paid for John Lennon's hair three years earlier. "Other locks of Beethoven's hair that we have seen have invariably been taken from the composer on his deathbed in 1827," Sotheby's reported in the catalog for its June 11 sale of Important Manuscripts, Continental Books, and Music. (Beethoven's hair was in such demand, even in 1827, that he was buried nearly bald.) Beethoven apparently gave this lock to Anton Halm, a pianist, in 1826, but only after the composer's factotum Carl Holz tried to pass off a clump of goat's hair as Beethoven's own. When Beethoven learned of the deception, he snipped some hair from the back of his head, wrapped it in a sheet of paper, and handed it to Halm.

**LEFT TO RIGHT**
Joseph Karl Stieler, who painted portraits of many of the Hapsburgs, was granted four sessions with Beethoven between February and April 1820. In this idealized portrait, Beethoven holds the Missa solemnis, which he composed between 1819 and 1823. Stieler's portrait is now in the collection of the Beethoven-Haus in Bonn, Germany.

A lock of Beethoven's hair given to Anton Halm in 1826. It sold at Sotheby's in London for roughly $44,500 in June 2019.
(Another lock of Beethoven’s hair, auctioned at Sotheby’s for $7,300 in 1994, was sent to the Health Research Institute in Naperville, west of Chicago, where scientific analysis revealed a concentration of lead one hundred times in excess of the norm, indicating that Beethoven suffered from lead poisoning—explaining his constant complaints of bad digestion, chronic abdominal pain, irritability, and depression—but shedding no light on his deafness, the cause of his death, or the miracle of his genius.)

Collecting locks of hair from famous people was common in the eighteenth and nineteenth centuries, just as art museums and concert halls were once ringed with the names of artists and composers rather than the people who gave the money to build them. When Orchestra Hall was built in 1904, it was Beethoven’s name that was carved over the central front door, and it was his most famous symphony—the Fifth—that was included in the inaugural concert.

Beethoven is still the cornerstone of our musical life, a fact that did not escape Pierre Boulez, the pioneering musical figure who was once the Chicago Symphony Orchestra’s conductor emeritus, when he called Beethoven “the least discussed, most accepted and acknowledged symbol of our musical culture.” Notice the emphasis on our. To Boulez, a composer famously entrenched on the front lines of contemporary music, Beethoven’s unquestioned preeminence nearly two hundred years after he transformed his own musical culture was perhaps the most astonishing thing of all about this most astonishing of composers.

This season, in honor of Beethoven’s 250th birthday in 2020, the Chicago Symphony Orchestra plays all nine of the composer’s symphonies, and visiting pianists present the thirty-two sonatas—two complete cycles that are among the very cornerstones of music. Riccardo Muti is only the Orchestra’s third music director to conduct all of Beethoven’s symphonies in a single season, following Frederick Stock in the 1936–37 season and Désiré Defauw eight years later. (Although Sir Georg Solti recorded the complete cycle twice with the Chicago Symphony, he never performed all of them in one season. Bernard Haitink led the nine symphonies in the span of just three weeks, in June of 2010, when he served as the Orchestra’s principal conductor.)

Beethoven has now dominated our thinking about great music for two centuries. Many of his works have helped us to define the term masterpiece, and, although that word has taken a beating lately, Beethoven’s music itself has not lost its value. Today Beethoven is still as widely performed as any composer, and, unlike Mozart or Schubert, for example, nearly all his major works are in the active repertory. The Chicago Symphony has not let a single season pass without playing some of his music.

Of all the popular composers, Beethoven’s is the face we know best—despite the popularity of Amadeus, Mozart’s whimsical image is still overshadowed by Ludwig’s forbidding scowl. That is apparently the way he actually looked, although some of the paintings and drawings made of him during his lifetime seem to us to border on caricature—when he posed for Joseph Karl Stieler in 1819, it looks like he didn’t even bother to comb his hair. The image of the composer as tormented genius is one that Beethoven liked and possibly cultivated, and it has endured to our day, from cartoons to high art, in pictures, movies, and in myth. There is surely not a more tragic story in music than that of a brilliant composer going deaf in the prime of life. Beethoven was the first to comment on the cruel irony of his own plight: “How could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in others?” he wrote as early as 1802, shortly after he turned thirty.

In the background, Beethoven’s famous 1802 letter to his brothers, known as the Heiligenstadt Testament, in which he expresses his despair over his increasing deafness and desire to fulfill his artistic destiny. Hamburg State and University Library, Germany
Even during his lifetime, Beethoven became an almost legendary figure—the personification of defiance in the face of adversity. Day after day, he struggled with chronic illness, money, loneliness, deafness, and, perhaps most astonishingly, composition itself—the very act of putting notes on paper. Communication—an artist’s essential gift—became torturous and ever more precious as neither music nor, ultimately, everyday conversation, came to him easily. He left us more than sixty sketchbooks that record his daily struggle for artistic perfection and nearly four hundred conversation books, in which his visitors tried to “talk” with him once he was totally deaf. As he failed to make a life of satisfying normalcy for himself—he was bad at friendship and pathetic at romance—and as his hearing failed completely, cutting him off still further from the world around him, he kept on composing.

Although he was inevitably misunderstood in his own time, he also was widely admired for the grandeur of his vision and the intensity and expressive range of his music. Even Goethe, who never came around to really liking Beethoven’s music, marveled at his temperament: “more concentrated, more energetic, more warmly and tenderly emotional I’ve never seen an artist.”

Although Beethoven led a solitary life in Vienna—“Live only in your art,” he wrote in his diary, “the only existence for you”—ten thousand people from all over Europe showed up at his funeral, and Franz Schubert, the only equal among his contemporaries, carried a torch in the procession. (Popular myth claims that it was Beethoven’s name Schubert muttered on his own deathbed, just one year later.) Like Byron, Beethoven had become the archetypal romantic hero, a fearless and defiant revolutionary, and this image dominated music for decades. A new book by John Clubbe, Beethoven: The Relentless Revolutionary, suggests that it was the composer’s involvement in the political unrest of his time, along with his rebellious spirit, initially inspired by Napoleon, that freed him to write such revolutionary music.

Beethoven’s popularity grew steadily throughout the nineteenth century (even Mozart’s star waned periodically). Every composer worked in his shadow, sometimes with reverence and sometimes with frustration, and none with greater difficulty than Brahms, who took nearly twenty years to finish his First Symphony, grumbling that “you can’t have any idea what it’s like always to hear such a giant marching behind you.” Ultimately Brahms succeeded because he understood the paradox of Beethoven’s influence: it was useless to imitate him; only by striving for originality did one truly follow in his footsteps.

As much as our picture of Beethoven continues to shift with the times, his music never seems to lose its edge—it continues to sound fresh and unsettling—despite its familiarity and its age. It reminds us that nothing of significance is accomplished without struggle, and, in fact, the very act of conquering these scores, the physical challenge of bringing them to life—in passages that two hands can barely manage, that push voices to their limits—recreates, time after time, Beethoven’s own battle to harness the music in his head.

Beethoven was perpetually striving for ideals—musical and societal—that have not yet been achieved, and which may, in fact, be out of reach. In that sense, his is the music not only of our culture, as Boulez predicted, but of our future. Perhaps Beethoven’s greatest achievement was, as Igor Stravinsky remarked, to have written music “that will be contemporary forever.”

Phillip Huscher is the scholar-in-residence and program annotator for the Chicago Symphony Orchestra.
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Celebrate Beethoven’s 250th birthday at Symphony Center!

During the 2019/20 season celebration, Riccardo Muti will be conducting the complete Beethoven symphonies with the Chicago Symphony Orchestra and a Beethoven piano sonata cycle performed by celebrated virtuosos on the Symphony Center Presents Piano series.

**Riccardo Muti Conducts the Complete Symphonies**

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**FEB 20–23**  Symphonies Nos. 2 & 5

**APR 30–MAY 3**  Symphonies Nos. 4 & 7

**JUN 11–13**  Symphonies Nos. 6 & 8, *Overture to The Ruins of Athens*

**JUN 18–21**  Symphony No. 9

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**OCT 13**  Kirill Gerstein

**NOV 6 & 10**  Rudolf Buchbinder

**MAR 29 & 31**  Sir András Schiff

**APR 5**  Mitsuko Uchida

**MAY 10**  Evgeny Kissin

**MAY 20**  Igor Levit

**MAY 24**  Maurizio Pollini

See all of Beethoven’s works being performed in 2019/20 at cso.org/Beethoven
In the epigraph to his autobiography, Theodore Thomas—the Chicago Orchestra’s founder and first music director—wrote, “The man who does not understand Beethoven and has not been under his spell has not half-lived his life.”

Theodore Thomas and Daniel Burnham collaborated extensively during the planning of the 1893 World’s Columbian Exposition in Chicago: Thomas as music director and Burnham as architect. Burnham was Thomas’s first choice to design the Chicago Orchestra’s new home, and his near-final elevation—completed after construction had already begun on May 1, 1904—of Orchestra Hall included the names of five composers, with Beethoven firmly in the center. (It was soon decided that Brahms was too contemporary to merit landmark status, since he had only died in 1897, and was replaced with Schubert.)

Commemorating the 250th anniversary of the birth of Ludwig van Beethoven

HIGHLIGHTING MATERIALS FROM THE COLLECTIONS OF THE ROSENTHAL ARCHIVES OF THE CHICAGO SYMPHONY ORCHESTRA
Theodore Thomas programmed his favorite work—Beethoven’s Fifth Symphony—for the Chicago Orchestra’s inaugural concerts at the Auditorium Theatre on October 16 and 17, 1891, as well as the first concert in Orchestra Hall on December 14, 1904.

This life mask of Beethoven is based on an original mold made in 1812 by Franz Klein. In the nineteenth century, several copies of the mask were produced, and this bronze version in the Theodore Thomas collection is likely one of those. Since Beethoven rarely had the patience to sit for portraits, artists would frequently look to Klein’s sculpture as reference instead. Another mold was taken two days after the composer died in 1827—of course, a death mask—but this mask remains the most accurate likeness of the composer during his lifetime.
No. 1: Composer Cycles and Retrospectives

While this season he honors the 250th anniversary of the birth of Ludwig van Beethoven by conducting his nine symphonies, Riccardo Muti has also brought special attention to the work of many composers throughout his tenure as the Chicago Symphony Orchestra’s tenth music director. Listening to the works of these composers in a concentrated way and with the benefit Muti’s exceptional interpretations from the podium has led to a deeper understanding and appreciation of both familiar and lesser-known music. As CSO Trombone Michael Mulcahy said of Maestro Muti, “When he comes on stage, the room changes because you know this is serious event, you know something important is going to happen.”

**THE MUSIC OF VERDI:** “For more than forty years, Riccardo Muti has been the king of Verdi conductors, the one who most makes you feel you are hearing the composer’s operas for the very first time,” read *The New York Times* following performances of *Falstaff* (April 2016). Audiences have had the pleasure of hearing Muti and the Chicago Symphony Orchestra and Chorus perform many works by Verdi, including his Requiem (January 2009, October 2013, and November 2018), *Aida* (June 2019), and all three of his operas based on Shakespeare’s plays, beginning with *Otello* (April 2011), followed by *Macbeth* (September and October 2013), and *Falstaff*. Muti’s interpretations have revealed the infinite nuances of Verdi’s scores and their ability to express the complex emotions and motivations of his characters.

During his first season as music director, Muti and the Orchestra and Chorus presented *Otello* at Carnegie Hall on April 15, 2011, following three earlier performances at Orchestra Hall. Coinciding with the 200th anniversary of Verdi’s birth in 2013, CSO Resound released a recording of the *Otello* performances.

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.
THE MUSIC OF SCHUBERT: “When you hear the music of Schubert, you go home enriched,” said Muti in anticipation of his presentation of Schubert’s Mass in A-flat major and eight symphonies during the 2013–14 season—the first complete cycle in a single season in the Orchestra’s history of Schubert’s seven completed symphonies and the Unfinished Symphony no. 8. “This is music of abundant satisfaction,” said Scholar-in-Residence and Program Annotator Phillip Huscher, “It coaxes players to listen to one another as if they were playing chamber music and to sing with their instruments; it gives audiences a rare sense of inner pleasure, of well-being. Behind the polished veneer of the scores, you sense that Schubert, as one of his friends once said, was reaching for the stars.”

Muti conducting the Chicago Symphony Orchestra and Chorus and soloists Rosa Feola (soprano), Michaela Selinger (mezzo-soprano), Antonio Poli (tenor), and Riccardo Zanellato (bass) in Schubert’s Mass no. 5 in A-flat major on February 6, 2014, as part of the season-long celebration of Schubert.

THE SYMPHONIES OF BRAHMS: In May 2017, Riccardo Muti conducted Brahms’s four symphonies in two sets of concerts. As John von Rhein wrote in the Chicago Tribune, “It takes a conductor of experience, not to mention the wisdom . . . to bring something insightful to this well-worn corpus of masterpieces . . . Those insights are there in the Brahms symphony cycle Riccardo Muti is concluding with the Chicago Symphony Orchestra.” So convincing were those performances that, Muti selected the symphonies of Brahms to represent the Orchestra on tour nationally and internationally in subsequent seasons.

TCHAIKOVSKY AND SCRIABIN: As a main theme of the CSO’s 2014–15 programming, Muti explored the music of two Russian giants with a common heritage but distinctive styles. Journalist Peter Lefevre wrote of the Tchaikovsky/Scriabin theme, “They contain an encyclopedic overview of their native country, pointing toward history but also the future. Simple folk songs and Orthodox hymns at one end, apocalyptic chaos at the other, in the middle the ballets, operas and waltzes that continue to inspire and enchant the world over.”

A centerpiece of the CSO’s complete traversal of Tchaikovsky’s symphonies began with a free community concert on September 19, 2014, in Millennium Park featuring Tchaikovsky’s Symphony no. 4, along with The Tempest and Suite from The Sleeping Beauty.
THE MUSIC OF BRUCKNER:
The CSO has a distinguished history of performing the works of Anton Bruckner since the Orchestra’s first music director, Theodore Thomas, conducted the Fourth Symphony in 1897. Muti has continued this tradition, conducting six of his nine symphonies as well as the *Te Deum* since his appointment. “Nobility, lyrical feeling, and dramatic thrust are keys to Muti’s approach to the Bruckner symphonies,” said the *Chicago Tribune*.

THE MUSIC OF PROKOFIEV:
Muti has championed the diverse music of Sergei Prokofiev. In 2007, he chose the Third Symphony for his first performances with the Orchestra since his 1975 Orchestra Hall debut and conducted it again in June 2018. “The first time was very good. I felt the power of the orchestra and the precision of the orchestra. This time,” he said, with obvious satisfaction, referring to the 2018 performance, “I was much more impressed by the subtlety of the orchestra. The power was still there . . . but the orchestra was singing, even in the most brutal music that the symphony requires.”

ITALIAN COMPOSERS OF THE NINETEENTH AND TWENTIETH CENTURIES:
One of the great benefits of having an Italian music director is that he is no more than one or two degrees of separation from great Italian composers himself. A living disciple of Arturo Toscanini through his own teacher, Antonino Votto, Muti has conducted many symphonic and operatic works by Italian composers of the nineteenth and twentieth centuries, including Cherubini, Rossini, Verdi, Boito, Catalani, Martucci, Puccini, Mascagni, Giordano, Respighi, and others.

“Muti delivers on promise, leads thrilling Cherubini Requiem with CSO, Chorus” read the headline in the *Chicago Tribune* following the March 17, 2012, performance.

James R. Oestreich of *The New York Times* named Muti’s CSO Resound release of Bruckner’s Symphony no. 9 one of the best classical music recordings of 2017.
Aft ter triumphant performances of Verdi’s *Aida* with the Chicago Symphony Orchestra and Chorus in June, Riccardo Muti embarked upon a summer filled with engagements across Europe.

To begin, Muti traveled to Athens to conduct Beethoven’s Symphony no. 9 at the Twenty-Third Annual Roads of Friendship, a project of the Ravenna Festival in Italy that presents large-scale concerts to bring attention to current social, cultural, and humanitarian issues. This year’s performances, on July 9 and 11, took place at the historic Odeon of Herodes Atticus and then at the Palazzo Mauro de André to honor the Ravenna Festival’s thirtieth anniversary season. Muti led more than 200 musicians from the combined forces of members of orchestras and choruses from across Greece and the Luigi Cherubini Youth Orchestra, as well as distinguished soloists.

Next, Muti led the fifth edition of his Italian Opera Academy, this year focused on Mozart’s *The Marriage of Figaro*. As in previous years, the musicians of the Luigi Cherubini Youth Orchestra, opera singers, and a group of talented young conductors and répétiteurs assembled, along with dedicated audience members, at the Teatro Dante Alighieri in Ravenna for two weeks of focused study with the distinguished conductor as their guide. Li-Kuo Chang, the CSO’s Acting Principal Viola, joined the academy as a special guest. “Listening to Maestro Muti’s analysis in such an intimate and unhurried atmosphere, has revealed more of Mozart’s and Da Ponte’s double meanings in the opera.”

On August 3, Italian President Sergio Mattarella attended a special concert conducted by Riccardo Muti in honor of the seventieth season of the Sagra Musicale festival at the historic Galli Theater in the city of Rimini, where Verdi’s opera *Aroldo* was premiered in the presence of the composer. “It is a great thrill to be here tonight in this wonderfully restored and reopened theater to listen to a master like Riccardo Muti,” Mattarella said. In addition to the sold-out concert in the theater, thousands enjoyed a live relay of the performance projected onto a large screen in the Piazza Malatesta.

Muti then traveled to Austria for his annual performances at the Salzburg Festival. This year’s concerts included three sold-out performances of Verdi’s Requiem given in honor of the thirtieth anniversary of the death of Herbert von Karajan. Karlheinz Roschitz of *Kronen Zeitung* noted that “what made this performance particularly exciting was the development of [Muti’s] interpretation, with which he has been directly following the Karajan tradition since his Salzburg debut in 1971.” When Susanne Zobl of Austria’s *Kurier* described the performance, she wrote, “That was perfect music-making. Ovation.”

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clockwise from top

The Roads of Friendship concert at the Odeon of Herodes Atticus in Athens. Photo by © Silvia Lelli
Muti conducting on the stage of the historic Galli Theater. Photo by © Zani-Casadio
Riccardo Muti with Salzburg Festival President Helga Rabl-Stadler, Queen Silvia and King Carl XVI Gustaf of Sweden, and Chairman of the Amadeus Weekend Eva Maria O’Neill after the August 13 performance of Verdi’s Requiem. Photo courtesy of the Salzburg Festival
Muti welcomes Acting Principal Viola Li-Kuo Chang to the 2019 Italian Opera Academy. Photo by © Zani-Casadio
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**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 **OVERTURE 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.

**AUXILIARY VOLUNTEERS** provide invaluable administrative support in a variety of ways and work in the administrative offices. Email Ariana Strahl at strahla@cso.org for further information.

The **CSO LATINO ALLIANCE** encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, please visit cso.org/latinoalliance or connect with us on Facebook and LinkedIn.

The **CSO AFRICAN AMERICAN NETWORK**’s mission is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable classical music experiences while building relationships for generations to come. To learn more and join the Network, please call Sheila Jones at 312-294-3045, email africannamericannetwork@cso.org, or visit cso.org/AAN.

The **THEODORE THOMAS SOCIETY** recognizes those who make financial plans, usually through a will, trust or gift annuity, to benefit the CSO in the future. Email Al Andreychuk at andreychuka@cso.org for more information.

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Negaunee Music Institute programs celebrate 100th anniversaries

Reaching over 200,000 people annually, the programs of the Chicago Symphony Orchestra’s Negaunee Music Institute provide broad access to the CSO, educate young listeners, train young musicians, and serve the city and the world through music. All concerts and events are offered to the public free of charge, or at a nominal fee, and aim to dissolve barriers to participation and diversify the Chicago Symphony Orchestra Association’s audiences.

The 2019–20 season marks the 100th anniversaries of the Civic Orchestra of Chicago and the CSO’s concert series for children. Established in 1919 by the CSO’s second music director, Frederick Stock, these programs are today the foundation of the Orchestra’s educational activities.

To honor the milestone anniversary, this season includes a benefit gala on March 1, 2020, featuring world-renowned cellist Yo-Yo Ma as soloist, under the direction of newly appointed Civic Orchestra Principal Conductor Ken-David Masur.

The centennial anniversary of the CSO’s concert series for children is pleased to provide free admission and school bus transportation to the performances for Chicago Public Schools students. Concert programs, focusing on the season’s theme of Leading Voices, encourage audiences to examine how a composer’s perspective, experience, and identity are expressed through music.

March 26–28, 2020, the CSO School and Family Concerts will feature the World Premiere and CSO Co-commission of Mason Bates’ Philharmonia Fantastique: The Making of the Orchestra. The piece is a virtuosic concerto for orchestra and animated film. The piece zooms inside orchestral instruments to discover how sound is made and brings the instrument families together in a spectacular, pulsing finale.

To learn more about the CSO’s Negaunee Music Institute and all of its programs, visit cso.org/institute.
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.
EXECUTIVE SPOTLIGHT

MICHAEL G. O’GRADY, CHAIRMAN, PRESIDENT AND CHIEF EXECUTIVE OFFICER
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The Chicago Symphony Orchestra is rightly regarded as one of the greatest orchestras in the world. Northern Trust is committed to serving our communities and the arts, and we are proud to support—as we have for more than a half century—the CSO’s extraordinary tradition of musical excellence.

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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.

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Bank of America is proud to continue its long-standing support of the Chicago Symphony Orchestra. Our partnership not only delivers artistic quality but also helps to create meaningful connections with a diverse audience base in Chicago and around the world.

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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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Allstate applauds the CSO for its commitment to enrich community and educational programs in our hometown of Chicago. We are a proud supporter of the Negaunee Music Institute at the CSO, as we believe that good starts young.

SEPTEMBER–NOVEMBER 2019 21
CSOA’s 30th Annual Corporate Night
June 3, 2019

The Chicago Symphony Orchestra Association’s thirtieth annual Corporate Night offered Chicago’s corporate community an opportunity to celebrate the many partners and leaders who support the Chicago Symphony Orchestra and the arts across the city. Chaired by CSOA Trustee Scott C. Swanson, President of PNC Bank Illinois, Corporate Night featured a remarkable performance by Common and members of the Chicago Symphony Orchestra. This year’s event on Monday, June 3, 2019, also included the third annual Excellence in Corporate Philanthropy Award presentation to ITW, a generous corporate partner of the CSOA for more than forty years. Prior to the concert, ITW Chairman and CEO Scott Santi was welcomed onstage to receive the award on behalf of the company. The event raised more than one million dollars in support of the CSOA’s artistic, education, and community engagement programs. The CSOA is grateful to Corporate Night Chairman Scott C. Swanson and League Co-chairs Sheila Jones and William Ward for their leadership and vision for this special celebration of the strong partnership between the CSOA and Chicago’s corporate community.

We hope that you will join us on MONDAY, JUNE 1, 2020, for the 31st Annual Corporate Night! For more information, please contact corporate@cso.org or 312-294-3122.
Clockwise from top
Common performs selections from his compositions with members of the Chicago Symphony Orchestra.
Banners recognizing CSOA corporate sponsors hang in Symphony Center’s rotunda above Civic Orchestra Fellow Pei-yeh Tsai at the piano.
Guests enjoy an energetic performance by Common.
Scott Swanson and Mimi Duginger present the Excellence in Corporate Philanthropy Award to Scott Santi.
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JULIAN RACHLIN Conductor and Violin

**VIVALDI**

*The Four Seasons*

Concerto in E Major *(Spring)*
Allegro
Largo e pianissimo
Allegro

Concerto in G Minor *(Summer)*
Allegro ma non molto
Adagio
Presto

Concerto in F Major *(Autumn)*
Allegro
Adagio molto
Allegro molto

Concerto in F Minor *(Winter)*
Allegro non molto
Largo
Allegro

**INTERMISSION**

**MOZART**

Divertimento in D Major, K. 136
Allegro
Andante
Presto

**PIAZZOLLA**

*The Four Seasons of Buenos Aires* (arr. Desyatnikov)
Summer
Autumn
Winter
Spring

**The appearance of Julian Rachlin is made possible by the Grainger Fund for Excellence.**

**United Airlines is the Official Airline of the Chicago Symphony Orchestra.**

**This program is partially supported by a grant from the Illinois Arts Council Agency.**
The Four Seasons
Concerto in E Major, RV 269 (Spring)
Concerto in G Minor, RV 315 (Summer)
Concerto in F Major, RV 293 (Autumn)
Concerto in F Minor, RV 297 (Winter)

The Four Seasons, one of the most familiar works of classical music today, was almost unknown when Louis Kaufman, a Portland-born violinist, recorded these four concertos in Carnegie Hall during the last two days of 1947—finishing up before midnight on New Year’s Eve in order to avoid a musicians’ strike. The concertmaster for more than four hundred soundtrack recordings, including Gone With the Wind and Casablanca, Kaufman had a knack for getting in on the ground floor of popular trends: two decades earlier, he was the first person to buy a painting by American master Milton Avery—he paid just $25. Kaufman’s recording of The Four Seasons, which quickly became a best seller, coincided with a renewed interest in Vivaldi in scholarly circles as well: the Italian publishing house of Ricordi launched the complete edition of Vivaldi’s instrumental works in 1947; Marc Pincherle’s definitive study was published the next year. Soon, just as Avery’s paintings had begun to command big prices, the Vivaldi revival was in full swing. (The Chicago Symphony Orchestra programmed The Four Seasons for the first time in 1955.)

The Four Seasons eventually became the most frequently recorded piece of music in the repertory, as well as a ubiquitous background presence in upscale hotel lobbies, gourmet food shops, and coffee bars; and a ridiculously overplayed selection in soundtracks for movies (Pretty Woman, I, Tonya) and TV series (The Sopranos, The Crown). (Vivaldi himself was the subject of a film starring Joseph Fiennes, who played Shakespeare in Shakespeare in Love, as the composer.) For a work that has so thoroughly infiltrated the public consciousness, however, we know surprisingly little about its origins.
The four violin concertos we know as The Four Seasons were first published in Amsterdam in 1725, in a collection of twelve concertos entitled II cimento dell’armonia e dell’inventione (The contest between harmony and invention), which was Vivaldi’s op. 8. But apparently The Four Seasons wasn’t new: in his dedication to Count Wenzel Morzin, Vivaldi explains that he has included these four concertos, which “found generous favor with Your Illustrious Lordship quite a long time ago,” in an improved version, complete with illustrative sonnets. It’s unclear when Vivaldi wrote the concertos, and whether it was he who played them for Morzin originally. The 1725 edition includes not only four sonnets, one per season, that were most likely written by Vivaldi himself, but also cue letters and descriptive captions printed directly in the score that link lines of the poems with their musical realization.

It is the scene painting in these concertos that has caused the most comment in our time, as it surely must have in Vivaldi’s. For, although there is a strong tradition of Italian program music before Vivaldi, The Four Seasons stands alone in the abundance, brilliance, and ingenuity of its pictorial writing: birds chirp, leaves rustle, thunder rattles, a dog barks, winds howl. There is nothing quite like it in music again until Beethoven’s nightingale, quail, and cuckoo begin to sing in the Pastoral Symphony. As Beethoven says, writing nearly a century later, “Even without description one will recognize the whole,” although in Vivaldi’s concertos, there is a strict correspondence between the explanatory poems and the music; each sonnet is a blow-by-blow summary of the action—the first few lines outlining the first movement, as little as a single line setting the scene for the slow movement, and the rest of the poem describing the finale. (On a recent CD, a mezzo-soprano actually sings lines from Vivaldi’s sonnets to the appropriate sections of the music, her voice essentially replacing the solo violin.) Vivaldi’s sonnets, are, in essence, the first true program notes in the history of music—a hundred years before the ever-innovative Berlioz couldn’t make up his mind whether listeners needed to read his commentary on the Symphonie fantastique. Vivaldi wasn’t ambivalent: he wanted Count Morzin to read the sonnets and listen to his music.

—Phillip Huscher

LEFT TO RIGHT
The Basin of St. Mark’s on Ascension Day, oil painting by Canaletto (Giovanni Antonio Canal, 1697–1768), 1733–34, depicting the annual ceremony of Venice’s symbolic marriage to the sea

Portrait of Count Wenzel Morzin, 1736, by Johann Peter Molitor (1702–1756). National Gallery, Prague, Czech Republic
Spring
Spring has arrived merrily
The birds hail her with happy song
And, meanwhile, at the breath of the Zephyrs,
The streams flow with a sweet murmur:
Thunder and lightning, chosen to proclaim her,
Come covering the sky with a black mantle,
And then, when these fall silent, the little birds
Return once more to their melodious incantation:
And so, on the pleasant, flowery meadow,
To the welcome murmuring of fronds and trees,
The goatherd sleeps with his trusty dog beside him.
To the festive sound of a shepherd’s bagpipe,
Nymphs and shepherds dance beneath the beloved roof
At the joyful appearance of spring.

Summer
Beneath the harsh season inflamed by the sun,
Man languishes, the flock languishes, and the pine tree burns;
The cuckoo unleashes its voice and, so soon as it is heard,
The turtle dove sings and the goldfinch too.
Sweet Zephyrus blows, but Boreas suddenly
Opens a dispute with his neighbor,
And the shepherd weeps, for he fears
A fierce storm looming—and his destiny;
The fear of lightning and fierce thunder
And the furious swarm of flies and blowflies
Deprives his weary limbs of repose.
Oh alas! His fears are only too true.
The sky thunders, flares, and with hailstones
Severs the heads of the proud grain crops.
Autumn
The peasant celebrates in dance and song
The sweet pleasure of the rich harvest
And, fired by Bacchus’ liquor,
Many end their enjoyment in slumber.
The air, which fresher now, lends contentment,
And the season which invites so many
To the great pleasure of sweetest slumber,
Make each one abandon dance and song.
At the new dawn the hunters set out on the hunt
With horns, guns, and dogs.
The wild beast flees, and they follow its track;
Already bewildered, and wearied by the great noise
Of the guns and dogs, wounded,
It threatens weakly to escape, but, overwhelmed, dies.

Winter
To shiver, frozen, amid icy snows,
At the harsh wind’s chill breath;
To run, stamping one’s feet at every moment;
With one’s teeth chattering on account of the excessive cold;
To pass the days of calm and contentment by the fireside
While the rain outside drenches a hundred others;
To walk on the ice, and with slow steps
To move about cautiously for fear of falling;
To go fast, slip, fall to the ground;
To go on the ice again and run fast
Until the ice cracks and breaks open;
To hear, as they sally forth through the ironclad gates,
Sirocco, Boreas, and all the winds at war.
This is winter, but of a kind to bring joy.

Paul Everett, *Vivaldi: the Four Seasons and Other Concertos, Op. 8*,
English language translation, Cambridge University Press, 1996
Mozart's first compositions, an andante and an allegro for keyboard, were written down by Leopold, one of history’s proudest stage fathers, when Wolfgang was just five years old. Even earlier, the boy had tried to write what he called a concerto in his own system of notation, which as a family friend recalled, consisted mainly of a “smudge of notes, most of which were written over inkblots that he had rubbed out.” After 1761, music began to flow, with increasing frequency, from his little hands. Inevitably, however, despite Wolfgang’s astonishing talent—“Everyone whom I have heard says that his genius is incomprehensible,” Leopold wrote when his son was only six—many of the earliest works in his official catalog are little more than child’s play.

Eventually, however, signs of Wolfgang’s true promise and unique, once-in-a-generation gift began to emerge. Of the first three hundred numbers in Köchel’s famous catalog, most of them identifying compositions written before Mozart turned twenty-one, a handful of works stand out. Köchel 183, a remarkable symphony in G minor—his twenty-fifth, according to the standard numbering—is the earliest of his symphonies to have found a place in the standard repertoire. Köchel 271, a piano concerto known as the Jeunehomme, is the first of Mozart’s landmark pieces in that form that is still regularly played today. There are other notable works from these years—Exsultate, jubilate for soprano and orchestra; the Haffner Serenade;
the Turkish Violin Concerto—all of which have appeared on Chicago Symphony Orchestra programs over the years.

With the exception of Mozart’s First Symphony (K. 16), the D major divertimento on this week’s program is the earliest piece by Mozart the Orchestra has performed. It is one of three works for strings written early in 1772. The sixteen-year-old Mozart may well have thought of them as string quartets—with one player per part—but, over the years, they have just as often been played by string orchestra, as they are this week. (The divertimento title apparently isn’t Mozart’s own.) The three works are also sometimes called “Salzburg symphonies,” but that too is misleading. In any case, they are the first important works in which Mozart wrote for the classic combination of two violin parts with viola over a bass line. The Divertimento in D major, the first in the set, has three movements: an energetic allegro with an unusually florid first-violin part; a tender, graceful andante; and an urgently paced finale with a showy, contrapuntal midsection.

It’s possible that this is one of the quartets Leopold offered to the publishing house of Breitkopf and Härtel in February 1772, without success. The prestigious Viennese company’s lack of interest in an untested teenage composer is hardly surprising. In fact, during Mozart’s lifetime, only some 130 of the 626 works in Köchel’s catalog were printed and sold.

—Phillip Huscher
Astor Piazzolla’s eclectic background brought numerous influences to his unique music. His parents were Italian immigrants to Argentina, and although he was born in the coastal resort city of Mar del Plata in 1921, he spent fifteen years growing up in New York City before the family returned to Argentina. It was during this time in New York that Piazzolla learned his signature instrument, the bandoneón, which is closely related to the accordion. Also in New York, he met tango musician and bandleader Carlos Gardel and studied music with Bela Wilda, a student of Rachmaninov. By the time the teenaged Piazzolla returned to Argentina, he was already synthesizing such diverse traditions as classical music and the Argentine tango—with jazz to enter later as another major influence.

From 1941 until 1946, while earning a living playing in tango clubs, he continued his studies, now with composer Alberto Ginastera. There was no doubt that Piazzolla was preparing for a career in classical composition. In 1954, he traveled with his wife to Paris on an Argentine government grant in order to study with renowned pedagogue Nadia Boulanger. Piazzolla presented himself to Boulanger as a classically oriented composition student, making no mention of his experience with tango or mastery of the bandoneón. However, his early student compositions were undistinguished, derivative efforts. When he finally played one of his tangos for Boulanger, it was clear to both of them that his future lay in reinventing the genre. At this same time in Paris, Piazzolla heard American jazz baritone saxophonist Gerry Mulligan and his octet. The experience led Piazzolla to break with tradition and form his own tango octet, which incorporated jazz improvisation and intricately composed counterpoint, along the lines he had mastered in his studies with Boulanger. This laid the groundwork for nuevo tango (new tango), the movement with which he is most closely associated.

In Argentina, tango was considered primarily dance music. A traditional tango band (orquesta típica) had a core of six instruments: two violins, two bandoneóns, a piano, and bass. These groups often included a singer and occasionally a flute or acoustic guitar. To this traditional instrumentation, Piazzolla’s

**COMMENTS**

**The Four Seasons of Buenos Aires** (Arranged by Leonid Desyatnikov)

Astor Piazzolla, photographed by Pupeto Mastropasqua, 1971
1955 Octeto Buenos Aires added electric guitar and cello. Following the lead of modern jazz combos, the Octeto’s music was intended for serious listening, rather than merely an accompaniment to dancers. The approach was praised in America and Europe, but proved controversial in Argentina, and the Octeto never succeeded financially. Although Piazzolla had found his musical formula and pursued its development, he still struggled to earn a living.

In 1960, he formed his first quintet—the configuration he preferred most—of bandoneón, violin, electric guitar, piano, and bass. Composition of The Four Seasons of Buenos Aires began five years later, in 1965, with Summer, which Piazzolla wrote for Alberto Rodríguez Muñoz’s play Melenita de oro (Golden hair). Autumn followed in 1969, with both Spring and Winter written in 1970. It wasn’t Piazzolla’s intention to create a suite that paralleled Vivaldi’s Four Seasons, since each piece was written for his Tango Nuevo Quintet, and not for a conventional orchestra. Occasionally, his group performed the four works together, but it was not until various ensembles began to perform arrangements of the pieces that the collective title of The Four Seasons of Buenos Aires drew a connection to Vivaldi’s group of eighteenth-century violin concertos.

In the late 1990s, Latvian violinist Gidon Kremer collaborated with Russian composer Leonid Desyatnikov on several projects, including a reconceptualization and arrangement of Piazzolla’s The Four Seasons of Buenos Aires as pieces for solo violin and orchestra in a way that unequivocally linked them to Vivaldi’s work. Gone are the bandoneón and electric guitar of Piazzolla’s original version. Desyatnikov purposely associates Piazzolla’s southern hemisphere seasons with those that would be occurring simultaneously in Vivaldi’s Italy. For instance, in January it’s summer in Argentina while it’s winter in Italy. Thus, the pieces are linked in that relative way: summer-winter, fall-spring. The Piazzolla/Desyatnikov recording project of arrangements by Kremer and his Kremerata Baltica chamber orchestra, entitled Eight Seasons, alternates these opposite seasons with Vivaldi’s originals. Desyatnikov further reinforces these cross-hemisphere associations by including quotations from Vivaldi’s works in his arrangements of Piazzolla’s. Therefore, listeners should be alert to quotes from Vivaldi’s summer in Piazzolla’s winter, and so on. Desyatnikov also continues Piazzolla’s usage of col legno (Italian for “with the wood”) techniques in the strings, where the players use the wooden surfaces of their bows to create percussive sounds, greatly expanding the role of the strings in the music. Finally, Desyatnikov creates ample opportunities for the violin soloist to shine as brightly and as expressively as in Vivaldi’s work, thereby making the works of both composers logical program companions.

—Joseph C. Schiavo and Eric Polack
Julian Rachlin  Conductor and Violin

FIRST CSO PERFORMANCES
June 28, 1992, Ravinia Festival. Sibelius's Violin Concerto, James Levine conducting
April 14, 15, 16, and 19, 2005, Orchestra Hall. Berg's Violin Concerto, Leonard Slatkin conducting

These concerts mark Julian Rachlin's conducting debut with the Chicago Symphony Orchestra.

Violinist, violist, and conductor Julian Rachlin is one of the most exciting and respected musicians of our time. Throughout the first thirty years of his career, he performed as soloist with the world's leading conductors and orchestras. More recently, he has established himself as a widely acclaimed conductor, recognized for his dynamic style and vibrant interpretations, and today enjoys an ever-growing presence on the international stage. He is principal guest conductor of the Royal Northern Sinfonia, Turku Philharmonic Orchestra in Finland, and Kristiansand Symphony Orchestra in Norway.

Rachlin opened the Indianapolis Symphony Orchestra season with Mendelssohn's Violin Concerto in E minor under Krzysztof Urbański. His upcoming appearances include performances with the Los Angeles Philharmonic and Zubin Mehta, Detroit Symphony and Juraj Valčuha, Vienna Symphony and Vladimir Fedoseyev, and the Israel Philharmonic and Lahav Shani in addition to the Mariinsky Orchestra and Valery Gergiev in St. Petersburg. Also this season, he conducts the City of Birmingham Symphony Orchestra, Russian National Orchestra, Warsaw Philharmonic Orchestra, Royal Liverpool Philharmonic, Prague Philharmonia and tours Japan with the Munich Symphony Orchestra. In chamber music, the violinist plays with Martha Argerich, Itamar Golan, Mischa Maisky, Denis Matsuev, Sarah McElravy, and Jian Wang.

Rachlin's recent highlights include performances with the St. Petersburg Philharmonic Orchestra and Mariss Jansons, Montreal Symphony Orchestra and Christoph Eschenbach, Boston Symphony Orchestra and Juanjo Mena, Pittsburgh Symphony Orchestra and Manfred Honeck, Milan's Filarmonica della Scala and Riccardo Chailly, Philharmonia Orchestra and Jakub Hrůša in London, Royal Concertgebouw Young and Pablo Heras-Casado in Amsterdam, as well as the Bavarian Radio Symphony Orchestra with Susanna Mälkki. Rachlin also conducted the Vienna Symphony Orchestra, Berlin Konzerthaus Orchestra, Moscow Philharmonic Orchestra, St. Petersburg Symphony Orchestra, Strasbourg Philharmonic Orchestra, and the Trondheim Symphony Orchestra, among others.

Born in Lithuania, Julian Rachlin immigrated to Austria in 1978, where he studied violin with Boris Kuschnir at the Vienna Conservatory and with Pinchas Zukerman. After winning the Young Musician of the Year Award at the Eurovision Young Musicians competition in 1988, he became the youngest soloist ever to appear with the Vienna Philharmonic, making his debut under Riccardo Muti. At the recommendation of Mariss Jansons, he studied conducting with Sophie Rachlin. Since 1999, he has been a member of the violin faculty at the Music and Arts University of the City of Vienna. His recordings for Sony Classical, Warner Classics, and Deutsche Grammophon have been met with great acclaim.

Julian Rachlin, a UNICEF Goodwill Ambassador, is committed to educational outreach and charity work.

He plays the 1704 “ex Liebig” Stradivarius violin and a 1785 Lorenzo Storioni viola, on loan to him courtesy of the Angelika Prokopp Private Foundation. His strings are kindly sponsored by Thomastik-Infeld Vienna.
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 held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

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

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

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

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Jay Friedman Principal
The Lisa and Paul Wiggins Principal Trombone Chair
Michael Mulcahy
Charles Vernon

BASS TROMBONE
Charles Vernon

TUBA
Gene Pokorny Principal
The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

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The Louise H. Benton Wagner Chair currently is unoccupied.

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