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PHOTOS BY TODD ROSENBERG

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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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DEAR FRIENDS OF THE CSO

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 timeless 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

PHOTOS BY TODD ROSENBERG
A VIRTUOUSIC 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.

AVAILABLE NOW ON CSO RESOUND!
THE LASTING APPEAL OF Beethoven

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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October 18 – 20

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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.

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- **JUN 11–13** Symphonies Nos. 6 & 8, Overture to *The Ruins of Athens*
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- **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](http://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.)
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 SCRIBIN:** 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*.

Muti and the CSO perform Brahms’s Symphony no. 2 at Lane Tech College Prep High School, November 15, 2017. As part of his vision to expand the impact of the CSO throughout the city, Muti has conducted the Orchestra in an annual community concert since 2010.
**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*.

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.

**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.

**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.”

Muti undertook performances of two of Prokofiev’s monumental scores for the films of Sergei Eisenstein: *Alexander Nevsky* in January 2015 and *Ivan the Terrible* in February 2017. Seen here is Muti conducting the Orchestra and Chorus with actor Gérard Depardieu performing the title role in *Ivan the Terrible*.
A
fter 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.”

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
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 **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.

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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.
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.
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.

ITW is proud to support the Chicago Symphony Orchestra and its long tradition of excellence in providing extraordinary classical music performances for audiences here in Chicago and around the world.

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.

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.

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.
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.

SAVE THE DATE
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.
EVENT SPOTLIGHT

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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RICCARDO MUTI Zell Music Director

Thursday, September 26, 2019, at 8:00
Friday, September 27, 2019, at 1:30
Saturday, September 28, 2019, at 8:00

Riccardo Muti Conductor

MUSIC BY LUDWIG VAN BEETHOVEN

Consecration of the House Overture, Op. 124

Symphony No. 1 in C Major, Op. 21
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio—Allegro molto e vivace

INTERMISSION

Symphony No. 3 in E-flat Major, Op. 55 (Eroica)
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

These performances are made possible by the Juli Plant Grainger Fund for Artistic Excellence.
Bank of America is the Maestro Residency Presenter.
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This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra is grateful to

**Bank of America**

for its generous support as the Maestro Residency Presenter.
In 1817, when a visitor asked Beethoven to name the greatest composers of the past, he put George Frideric Handel at the top of the list. Anton Schindler, whose famous biography of Beethoven is notoriously inaccurate, claimed that Beethoven held a “long-cherished idea of writing an overture specifically in the style of Handel,” and, in this case, Schindler probably was right. Beethoven finally got his chance in 1822—he wrote his last piano sonata and worked on the Missa solemnis that year—when he was asked to write something for the dedication of the newly refurbished Josefstadt Theater in Vienna.

Beethoven had known Handel’s music since at least the 1790s, when he composed twelve variations for cello and piano based on a theme from Handel’s Judas Maccabaeus. We know that Beethoven loved Messiah, that he hung Handel’s portrait on his wall, and that he once cried out, “I would uncover my head and kneel down at his tomb!” Sometime in 1820, when his hearing was nearly gone, he wrote in one of the conversation books he used to communicate with visitors that he wanted to write variations on the Dead March from Handel’s Saul. He still may have had that idea in mind when he began the Consecration of the House Overture for the Josefstadt Theater. Handel’s music also has a strong presence in the Missa solemnis that Beethoven interrupted to write the overture—the mass is in the key of D major, which Beethoven associated with the “Hallelujah” Chorus, and the theme of its great fugue on “Dona nobis pacem”
echoes the famous phrase “And he shall reign for ever and ever” from that chorus.

Whatever his model or his intent, the Consecration of the House Overture is Beethoven’s most strongly Handelian work. It opens slowly, in the style of the stately French overture that was popular in Handel’s day, and then moves directly into an impressive double fugue—a kind of neobaroque homage on a large scale. (This is one of many astonishing fugues in what we now call late Beethoven, including those in the Ninth Symphony and the Grosse Fuge.) There is nothing derivative about this magnificent overture—it is merely one musical giant inspired by another—and, in the end, it sounds like no one but Beethoven. And, despite its Handelian roots, it is one of Beethoven’s most modern, even visionary, achievements. ■
Symphony No. 1 in C Major, Op. 21

This is a young man’s music. As the first symphony by the greatest symphonist who ever lived, one might expect clues of the daring and novelty to come; since it was written at the turn of the century and premiered in Vienna, the great musical capital, in 1800, one might assume that it is with this work that Beethoven opened a new era in music. But, in fact, this symphony belongs to the eighteenth, not the nineteenth, century; it honors the tradition of Mozart, dead less than a decade, and Haydn, who had given Beethoven enough lessons to know that his student would soon set out on his own.

The First Symphony is a conservative work by the least conservative of composers. (Just two years later, Beethoven proudly announced that he would follow a “new path.”) Alexander Thayer, who wrote the first significant book on Beethoven, saw 1800 as a turning point in the composer’s career: “It is the year in which, cutting loose from the pianoforte, he asserted his claims to a position with Mozart and the still living and productive Haydn in the higher forms of chamber and orchestral compositions—the quartet and the symphony.”

It was a bold step for a young composer (Beethoven wasn’t yet thirty) to write his first symphony when Haydn’s final work in the form was just five years old and Mozart’s Jupiter a scant twelve. But this was perhaps the best—and certainly the riskiest—way for Beethoven to stake his claim to their territory. Beethoven had moved to Vienna in 1792, the year after Mozart died, and in the famous words of Count Waldstein, he was to “receive Mozart’s spirit from Haydn’s hands.” Beethoven learned plenty from the example of Haydn’s music, but the actual lessons he had with the master didn’t go well, and Beethoven quickly understood that if he was to play a role in this great Viennese tradition, he would have to carve out a place for himself, all by himself.

Beethoven began to sketch a symphony in C major in 1795, and he was still struggling with it during a concert tour to Prague and Berlin the following year. But Beethoven apparently wasn’t ready to reckon with this great form yet, and he turned his attention primarily to the piano sonata, which became the vehicle for his most advanced ideas. In 1799, the year he composed one of his real watershed works, the Pathétique Sonata, Beethoven decisively returned to the idea of writing a symphony. The C major symphony he finished early in 1800 is the first of eight he would compose in thirteen years.
On April 2, 1800, Beethoven held a concert in Vienna’s Burgtheater, the first he would give for his own benefit in this opinionated and difficult music center. In a gesture of savvy public relations, he included a symphony by Mozart and two numbers from Haydn’s Creation on the program to set the scene for his own music—some of it new, like the Septet that quickly became one of his most popular pieces, and this First Symphony. Sadly—inexplicably—the Viennese critics ignored the performance, but the Leipzig correspondent called it “truly the most interesting concert in a long time.”

Beethoven’s First Symphony is scored for the orchestra of Haydn and Mozart, including the clarinets that weren’t yet a standard feature, and written in the conventional four-movement form he would soon transform. Although it’s a surprisingly cautious work from a bold and sometimes brazen composer, it’s neither faceless nor accomplished (and the critics of the time found it neither timid nor derivative).

Beethoven begins, slyly, with the kind of cadences that normally end a work, stated in the wrong key—or, rather, searching for the right key. (Haydn had used a similar trick in his string quartets, but never to open a symphony.) Beethoven liked the effect so much that he did something comparable in his next work, The Creatures of Prometheus. The entire movement sparkles with genuine energy and is particularly colored by the brilliant and inventive writing for winds (one critic complained that “it sounded more like a wind band than an orchestra”). The slow movement is charming and graceful; it is slight, as sometimes suggested, only by the composer’s own later standards. Beethoven calls the next movement a minuet, but both his tempo (Allegro molto e vivace) and a very swift metronome marking argue that this is really the first of his true symphonic scherzos. (Haydn had begun to write third-movement scherzos in his string quartets, but he didn’t transfer that crucial development into his symphonies.) The finale, with its humorous slow introduction, is as playful and spirited as anything in Haydn. It is not yet the heroic or the revolutionary Beethoven, but it proves brilliantly that the student had learned his teacher’s lessons well.
Symphony No. 3 in E-flat Major, Op. 55 (Eroica)

The story of how the *Eroica* Symphony got its title is nearly as famous as the music itself. We know that Beethoven intended to name his third symphony for Napoleon Bonaparte and his fight against political tyranny, that he tore up the title page in a fit of rage when he learned that Napoleon had appointed himself emperor, and that he opted for the title *Sinfonia eroica* (Heroic symphony) instead. The subtexts—idealism and disillusionment, personal greed and the lust for power, the struggle between art and politics, among others—are timeless and intense, and they have come to overshadow one of the most remarkable, even revolutionary works of art we have. A century after Beethoven, Toscanini tried to restore reason, famously brushing aside a hundred years of connotations: “Some say it is Napoleon, some Hitler, some Mussolini. For me it is simply Allegro con brio.”

Beethoven had been contemplating a symphony inspired by General Bonaparte since 1798. Most of the music was composed in the summer of 1803, only months after Beethoven wrote his most revealing nonmusical work—the Heiligenstadt Testament—a painful confirmation of worsening deafness and thoughts of suicide. It was one of the lowest points in a life that understood despair only too well. The composition of an important and substantial new symphony was Beethoven’s great rallying cry—a heroic act in itself. The first draft was probably completed by November 1803. Beethoven’s extensive sketches, nicely preserved and often studied, confirm that the new symphony gave its composer a lot of trouble. In May 1804, when the news reached Vienna that Napoleon had declared himself emperor, Beethoven felt betrayed. According to the account later written by his student Ferdinand Ries, when he broke the news to Beethoven, the composer “went to the table, took hold of the title page by the top, tore it in two, and threw it to the floor.” In fact, although Beethoven had long intended to name the symphony after Bonaparte, he quickly dropped that plan when he learned that Prince Lobkowitz would pay him handsomely for the same honor. And later, after he had ripped up the title page, Beethoven temporarily recanted when he realized that a Bonaparte symphony would be just the thing for his upcoming trip to Paris.

In 1806, when it came time to publish the E-flat major symphony, Beethoven suggested “*Sinfonia eroica*, composed to celebrate the memory of a great man,” without mentioning Napoleon. Beethoven’s last reputed words on the subject, full
of the anger and resentment he surely felt, came later, after Napoleon’s victory at Jena: “It’s a pity I do not understand the art of war as well as I do the art of music. I would conquer him!” History doesn’t tell us what, if anything, Napoleon thought of Beethoven’s music. But when Cherubini, whom he did admire, once suggested that Napoleon knew no more about music than he knew of battle, the emperor immediately stripped him of his offices and power, leaving him with virtually no income.

The *Eroica* is perhaps the first great symphony to have captured the romantic imagination. It’s not as openly suggestive as the later *Pastoral*, with its birdcalls and thunderstorm, nor as specific as the Ninth, with its unmistakable message of hope and freedom. But to the Viennese audience at the first performance, on April 7, 1805, Beethoven’s vast and powerful first movement and the funeral march that follows must have sounded like nothing else in all music.

Never before had symphonic music aspired to these dimensions. We’re told that a man in the gallery shouted down: “I’ll give another Kreutzer if the thing will only stop!” Audiences then, just as today, brought certain expectations to the concert hall, and knowing the length of a piece is one of them. But Beethoven’s Allegro con brio was longer—and bigger, in every sense—than any other symphonic movement at the time (the first movement of Mozart’s *Prague* Symphony comes the closest). It’s also a question of proportion, and Beethoven’s central development section, abounding in some truly monumental statements, is enormous.

It is sometimes said that Beethoven was writing without themes at the beginning of the first movement; the comment is not meant disparagingly, but as proof that the essence of Beethoven’s language is not melody, but tension and movement. The very opening of the *Eroica* consists of no more than two E-flat major chords, played forte, followed by the cellos jumping back and forth over the notes of an E-flat triad. The first exceptional event comes when the cellos stumble on C-sharp, a note we never expected to hear, and one that opens unforeseen vistas only seven bars into the piece. From there, Beethoven continues to spread his wings, even settling comfortably in the very remote key of E minor just moments before he whisks us back to the E-flat major chords with which he began. Beethoven’s writing, in the most

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**ABOVE**

expansive piece he had yet composed, is tight and closely unified. Although analysts often point out the unprecedented use of a new theme in the development section, it's not unique (see Mozart's Symphony no. 33), nor is the theme truly new.

Ries was perhaps the first person to be misled by the “premature” entry of the horn four bars before the start of the recapitulation, and he lost Beethoven's respect forever when he rushed up to tell him that the player had come in at the wrong place. It's one of Beethoven's little jokes, all the more effective for being told at a whisper. The coda is as big and important as a movement in itself, but something of this stature is needed to bring us back to earth before we move on.

The Adagio is a funeral march of measured solemnity, pushed forward by the low rumble of the basses, like the sound of muffled drums. Beethoven raised some eyebrows by placing the funeral music so early in the symphony, but this is music, not biography. The two interludes are particularly moving—the first because it casts a sudden ray of sunlight on the grim proceedings; the second, because it carries the single thread of melody into a vast double fugue of almost unseemly magnificence. The music ends with some consolation, but even more grief.

Beethoven's funeral music gives way to a brilliant (though often very quiet) scherzo, just as the prisoners in Fidelio emerge from the dungeon into the blinding daylight. Here, the modest minuet of Haydn and Mozart has become something truly symphonic in scope.

Beethoven's finale is a set of variations on a theme he had used several times before, principally in his ballet The Creatures of Prometheus. This is an unusually complex and multifaceted piece of music. It's not just the conclusion, but the culmination, of all that came before. Beethoven begins with a simple, unattached bass line before introducing the theme itself. The variety and range of style are extraordinary: a fugue on the bass line, a virtuosic showpiece for flute, a swinging dance in G minor, and an expansive hymn. Beethoven moves from one event to the next, making their connections seem not only obvious, but inevitable. Some of it is splendid solemnity, some high humor, and Beethoven touches on much in between. A magnificent coda, which continues to stake out new territory even while wrapping things up, ends with bursts of joy from the horns. ■

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

Born in Naples, Italy, Riccardo Muti is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–80), the Philharmonia Orchestra (1973–82), the Philadelphia Orchestra (1980–92), and Teatro alla Scala (1986–2005).

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize in Music, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, from Japan the Order of the Rising Sun Gold and Silver Star and most recently the Praemium Imperiale, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell’Amicizia (The roads of friendship), a project of the
Ravenna Festival in Italy, he has conducted in many of the world’s most troubled areas in order to bring attention to civic and social issues.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written three books, Verdi, l’italiano and Riccardo Muti: An Autobiography: First the Music, Then the Words, both of which have been published in several languages, as well as Infinity Between the Notes: My Journey Into Music, published May 2019 and available in Italian.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

Muti Receives Special Italian Prize and Rave Reviews

Riccardo Muti received the Viareggio Répaci Special Prize during a gala ceremony on August 24 in Viareggio, Italy. First awarded in 1930 and established in its namesake Tuscan city, the Viareggio Prize is traditionally a literary honor. To celebrate the prize’s landmark ninetieth anniversary, the jury decided to bestow five special honors, including the one given to Muti for his “commitment to defend the values of culture and promote dialogue between peoples through music.” Acknowledging Muti’s work with the Luigi Cherubini Youth Orchestra and the Italian Opera Academy, which he founded, the jury also cited the maestro for his work in helping to foster “a future for young people in which memory and hope meet in the name of art, of study, of passion.”

This special prize was received following a busy summer of concerts, which received accolades from members of the international press (see page 17 of your program for details). Here are some of their comments in praise of these performances.

“[A] hymn to form . . . to freedom . . . and brotherhood . . . as Riccardo Muti demonstrates, shaping seven different orchestras and two choirs, making them become one.” —CARLA MORENI FOR IL SOLE FOLLOWING ROADS OF FRIENDSHIP PERFORMANCE OF BEETHOVEN’S NINTH SYMPHONY IN ATHENS

“Muti is an experienced mind who also thinks artistically. He knows what it takes to create a feeling of community among musicians and a long-lasting effect on the audience: hard work.” —MALTE HEMMERICH FOR FRANKFURTER ALLGEMEINE ZEITUNG REPORTING FROM ATHENS

“Muti distributes advice and makes available years of experiences . . . His are not mere opinions, it is a knowledge and respect for Art, where what emerges is fundamentally the composer’s soul, a sense of theatricality, and the text.” —GIAN GIACOMO STIFFONI FOR EL HYPE REPORTING FROM THE 2019 ITALIAN OPERA ACADEMY

“Verdi’s Requiem is Muti’s core repertoire. [It’s] incredible, as he never stops exploring its depths and setting new standards. How he returns details to this score is unrivaled. . . . He reaches the apex of emotion through pure precision.” —SUSANNE ZOBL OF AUSTRIA’S KURIER REPORTING FROM THE 2019 SALZBURG FESTIVAL

“A great cathedral of sound . . . . The Requiem has been a workhorse for Muti for almost half a century. He knows its mysteries and its traps like nobody else, but does not rely on routine.” —CHRISTIAN MERLIN FOR LE FIGARO REPORTING FROM THE 2019 SALZBURG FESTIVAL
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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.

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**Duain Wolfe** Chorus Director and Conductor  
**Missy Mazzoli** Mead Composer-in-Residence

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Qing Hou‡  
Blair Milton  
Paul Phillips, Jr.  
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Susan Synnestvedt  
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Baird Dodge  
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Sylvia Kim Kilculen  
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Wendy Koons Meir  
Matous Michal  
Simon Michal  
Aiko Noda  
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Nancy Park  
Ronald Satkiewicz  
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**VIOLAS**

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Wei-Ting Kuo  
Danny Lai  
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Lawrence Neuman  
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The Eloise W. Martin Chair

Kenneth Olsen  
Assistant Principal  
The Adele Gidwitz Chair

Karen Basrak  
Loren Brown  
Richard Hirschl  
Daniel Katz  
Katinka Kleijn  
David Sanders  
Gary Stucka  
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The David and Mary Winton Green Principal Bass Chair

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Joseph DiBello  
Michael Hovnanian  
Robert Kassinger  
Mark Kraemer  
Stephen Lester  
Bradley Opland

**HARP**

Sarah Bullen  
Principal  
Lynne Turner

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Stefán Ragnar Höskuldsson  
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Richard Graef  
Assistant Principal§  
Emma Gerstein  
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Michael Henoch  
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<td>$15,000–$19,999</td>
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