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

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

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RIGHT: Chinese New Year Celebration, February 10, 2019

Symphony Center Presents celebrates the Chinese New Year with a special concert on January 26, 2020.

PHOTO BY TODD ROSENBERG
DEAR FRIENDS,

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

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

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

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

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

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

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No. 2: World Premieres

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

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

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

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

CSO Viola Max Raimi’s score, composed at the request of Riccardo Muti, was specifically written for his colleagues in the Orchestra. Raimi was acutely aware, as he was composing the pages of his Three Lisel Mueller Settings, of creating music for the people who sit around him day after day in rehearsal and in concerts. Each movement featured a different colleague, including Principal Clarinet Stephen Williamson, Principal Bassoon Keith Bunke, and Principal Bass Alexander Hanna. Muti conducted the premiere with the CSO and mezzo-soprano soloist Elizabeth DeShong on March 22, 2018.
MEAD COMPOSERS-IN-RESIDENCE

In October 2009, Riccardo Muti, then music director designate, outlined several initiatives for his tenure. One of them was to appoint CSO Mead Composers-in-Residence who would act as advocates within the Chicago community to further the understanding and appreciation of all music. He named Mason Bates and Anna Clyne to two-year terms beginning in 2010, which were later extended through the 2014–15 season. In 2015, he appointed Samuel Adams and Elizabeth Ogonek to three-year residencies. During their time with the CSO, each of the composers had multiple works conducted by Muti, including CSO commissions, bringing these emerging composers to international attention. In 2018, Muti appointed Missy Mazzoli, whose CSO-commissioned work Orpheus Undone receives its world premiere with Muti and the Orchestra in April 2020.

Two CSO Resound releases feature CSO-commissioned works by Mead Composers-in-Residence Anna Clyne and Mason Bates conducted by Muti and performed live by the CSO. The first includes Bates’s Alternative Energy and Clyne’s Night Ferry. The second recording is of Bates’s Anthology of Fantastic Zoology, which was dedicated to Muti at the conclusion of the composer’s residency.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Clockwise from left: Images from a live-action photo shoot for the forthcoming Philharmonia Fantastique. Left to right: composer Mason Bates, writer and director Gary Rydstrom, story artist and animator Jim Capobianco. Photos by Marko Bajzer
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Symphonies 4 + 5

March 3, 2020 / 7:30PM
Symphonies 6 + 7

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

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

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

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

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

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

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

CSO School and Family Concerts, presented by the Negaunee Music Institute, engage approximately 40,000 audience members each season. These affordable and age-appropriate concerts feature the extraordinary musicians of the Chicago Symphony Orchestra to inspire the next generation of audience members and music lovers.
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On the evening of September 21, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included a rousing program featuring music by Verdi and Suppé, as well as Tchaikovsky’s Romeo and Juliet, Fantasy-Overture after Shakespeare. “A pianist of magisterial elegance, power and insight” (The New York Times), Leif Ove Andsnes performed Grieg’s magnificent Piano Concerto in A minor.

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

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

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

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

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

The **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 africanamericannetwork@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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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2019–20 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

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

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Christopher L. Culp, Managing Director  
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The CSO commands respect both locally and worldwide and is an important ambassador of our city to the rest of the world. We are proud to support this amazing and unparalleled symphony in all of its pursuits at home and abroad.

Terrence J. Truax, Managing Partner  
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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.

Ed Wehmer, President & CEO  
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Chicago has become a cultural touchstone for some of the most celebrated musical acts in the world. As Chicago’s Bank, we’re honored to support the Chicago Symphony Orchestra and its dedication to inspiring musicians in our community with educational programs that instill hard work, discipline, and creativity and through the power of music. Their work demonstrates that we can all play a unique part to produce something magical.
it starts with a dream
A NOTE FROM THE DIRECTOR OF PROGRAMMING

WELCOME TO SYMPHONY CENTER

In anticipation of the 250th anniversary of Beethoven’s birth on December 17, 2020, the Chicago Symphony Orchestra and Symphony Center Presents join the entire musical world in celebrating this momentous milestone throughout the 2019–20 season. Symphony Center is thrilled to present a complete cycle of Beethoven’s thirty-two piano sonatas performed by six outstanding pianists over eight concerts in the first complete cycle of these works in Orchestra Hall since Daniel Barenboim’s eight-concert traversal during the 1985–86 season.

In addition to the piano sonatas, this season also includes performances of Beethoven’s Diabelli and Eroica variations for solo piano, a program of piano trios including the Archduke, and a selection of works for violin and piano including the Spring and Kreutzer sonatas. In all, our Beethoven 250 celebration will feature forty separate concerts with more than fifty of his works performed by the CSO, Zell Music Director Riccardo Muti, and over twenty guest artists.

For our Symphony Center Presents Jazz series, we have planned a season that again celebrates jazz legends and rising stars. Our twenty-sixth Jazz series includes a residency by the amazing Jazz at Lincoln Center Orchestra with Wynton Marsalis, tributes to Charlie Parker and women in jazz, as well as exciting programs by NEA Jazz Masters Chick Corea, Abdullah Ibrahim, and Dianne Reeves.

During its inaugural season in 1997, Symphony Center was christened “The Musical Heart of Chicago,” and while the artists we present bring their amazing musicianship to our stage, it is you the patrons who make Symphony Center’s musical heart come alive. Whether this is your first visit or you have been a subscriber for many years, thank you for your support of Symphony Center, and I hope you enjoy this concert.

James M. Fahey Director of Programming, Symphony Center Presents

“MUSIC IS A HIGHER REVELATION THAN ALL WISDOM AND PHILOSOPHY.”
—Ludwig van Beethoven
Symphony Center Presents is grateful to WFMT 98.7 FM for its generous support as media sponsor of the Orchestra series.

The tour of the NFM Wrocław Philharmonic is kindly supported by Bank Gospodarstwa Krajowego.
Symphonic Variations

Witold Lutosławski was among the giants of late twentieth-century music. Born into a highly cultured family in Warsaw, Poland, on January 25, 1913, Lutosławski took up piano and violin as a teenager before entering the Warsaw Conservatory to study keyboard and composition. His first important work, the Symphonic Variations, dates from 1938, the year after his graduation. He supported himself during the difficult years of the Second World War, when he was in constant fear of deportation, as a pianist in the Warsaw cafés. At that time, he also worked on his First Symphony, which was condemned following its 1947 premiere for not conforming to the government-prescribed style of “socialist realism.” Many of his works of the following decade avoided “formalism” by deriving their melodic and harmonic inspiration from folk songs and dances, a period that culminated in the splendid Concerto for Orchestra of 1950–54. After the Funeral Music for String Orchestra of 1957, Lutosławski’s music was written in a more decidedly modern idiom, akin in some respects to twelve-tone serialism but still individual in its formal strength, colorful sonority, lucid texture, and emotional power. His last works, notably the Third (1983) and Fourth (1992) symphonies and the Piano Concerto (1987), turned to an idiom that is less dissonant, dense, complicated, and unpredictable, and more lucid and obviously melodic than the compositions of the preceding two decades. In summarizing the style of Lutosławski’s music, Bohdan Pociej wrote,

For him sound is primary, but this does not mean that he tends in the direction of impressionism; rather the superior position given to sound quality is combined with an unusually acute sense of proportion and of the expressive capacities of shape. The sources of his music may be traced to the deepest and most vital European traditions, and he has renewed and developed currents of musical thought basic to those traditions: the idea of form in sound as a manifestation of beauty and the idea of dramatic form generated by conflict.

Lutosławski’s principal composition teacher at the Warsaw Conservatory was the Russian-born Witold Maliszewski, a

COMPOSED
1937–38

FIRST PERFORMANCE
June 6, 1939; Warsaw, Poland, by the Polish Radio Orchestra

INSTRUMENTATION
two flutes and piccolo, two oboes and english horn, three clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp, celesta, piano, strings

APPROXIMATE PERFORMANCE TIME
9 minutes

WITOLD LUTOSŁAWSKI
Born January 25, 1913; Warsaw, Poland
Died February 7, 1994; Warsaw, Poland
student of Rimsky-Korsakov in St. Petersburg, founder of the Odessa Conservatory, conductor of the Odessa Orchestra, and respected composer of orchestral and sacred music. (He won a prize in a 1928 competition in Geneva for a finale for Schubert’s Unfinished Symphony.) In 1921, Maliszewski fled the Bolsheviks and settled in Warsaw, where he directed the Chopin Music School (1925–27; he served as chairman of the first International Frédéric Chopin Piano Competition, in 1927) and the music department of the Ministry of Culture (1927–34), and taught at the city’s conservatory. Lutosławski studied with Maliszewski from 1932 to 1937, and, unknown to his mentor, began the Symphonic Variations to submit as his graduation thesis. Maliszewski had nurtured and supported his student, but when Lutosławski showed him the draft, the teacher, steeped in the conservative traditions of Russian musical nationalism, rejected the piece as “too modern . . . for me your work is ugly.” Lutosławski instead wrote two fragments of a requiem mass to complete his graduation requirements, but then fell into a depression that lasted until he had completed a year of compulsory military service. Free from school and the army in 1938, Lutosławski completed the Symphonic Variations and had it premiered by conductor Grzegorz Fitelberg and the Polish Radio Orchestra on June 6, 1939; it was introduced to a wider audience two weeks later at the Festival of the International Society for Contemporary Music in Krakow.

On the evidence of a performance of the Symphonic Variations, Maliszewski’s rejection of the work is puzzling: it is cogent and coherent, varied and balanced in its expressive moods; skillful and original in its absorption of the influences of Stravinsky, Szymanowski, and Debussy; lyrical and almost folklike in its theme; and gorgeously scored—“a work written by a student, as opposed to a student composition,” judged Polish composer, pianist, critic, and musicologist Rafał Augustyn. The work is not structured as a formal variations (analyses differ from seven to twelve variations) but rather as an unfolding structure based on the motives of the theme with several references back to the original melody, including the grand one that closes the work.

—Richard E. Rodda

BÉLA BARTÓK
Born March 25, 1881; Nagyszentmiklós, Transylvania (now part of Romania)
Died September 26, 1945; New York City

Piano Concerto No. 3

After the last measure of this concerto, Béla Bartók wrote the Hungarian word vége (the end). This was the last score Bartók completed before he was moved from his Fifty-seventh Street Manhattan apartment to the West Side Hospital, where he died four days later.

His friend Tibor Serly visited him on his last night at home, and he found Bartók propped up in bed, surrounded by manuscript pages and medicine bottles, trying to finish the orchestral score of his third piano

COMPOSED
1945

FIRST PERFORMANCE
February 8, 1946; Philadelphia, Pennsylvania

INSTRUMENTATION
solo piano, two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, xylophone, triangle, tam-tam, bass drum, cymbals, strings

APPROXIMATE PERFORMANCE TIME
23 minutes

LEFT: Bartók, The Budapest Bartók Archives
concerto. The great composer, weak and near death, was fighting the clock, filled with ideas he wouldn't get time to tell us. Bartók’s son Peter had already drawn the bar lines on the paper, so it was simply a matter of Bartók writing in the parts. He got within seventeen measures; Serly assumed the relatively straightforward task of deciphering the composer’s shorthand and filling in the blanks.

Bartók’s last five years, spent entirely in the United States, were neither productive nor happy. For two years after his arrival in October 1940, he wrote nothing new. In April 1942, his health took a sudden turn for the worse and he never regained his full strength. But Koussevitzky’s commission for the Concerto for Orchestra in May 1943 rekindled much of Bartók’s old spirit. The music began to flow. His last year, 1945, marked a new high point, except that time ran out.

For the first time in years, Bartók worked on two major pieces at once—the Third Piano Concerto and the Viola Concerto that he left in sketches on odd scraps of paper. This almost desperate surge of activity may well have come from a realization of the severity of his illness. When he left his Manhattan apartment for the last time, he was sketching a seventh string quartet and considering a commission for a double concerto from a two-piano team. Bartók turned to a hospital doctor and said, “I am only sorry that I have to leave with my baggage full.”

Bartók knew he would never play his third concerto; its solo part is written not in the explosive and incisive style that suited his own hands—the style of his first two concertos, which he often did play—but in a serene and more lyrical vein meant for his wife Ditta (it was intended as a birthday gift).

At the opening of the Allegretto (the marking is one of the few tempo indications Bartók actually wrote in), the piano etches a strong, simple melody—one note in each hand, two octaves apart, against a murmur in the strings. Although the music rises to moments of enormous energy and bristling excitement, the texture remains remarkably uncomplicated and transparent. It’s as if Bartók meant for us to hear every note. The left hand of the piano solo often mirrors the right hand or plays the same music in contrary motion. The scoring is light—the trombones play in only two measures—and there’s much doubling of instrumental lines; rarely does Bartók weave a dense fabric of many individual voices. To those who had never understood Bartók’s music, this new simplicity was dismissed as the sad product of his weakened condition (just as in the previous century, Beethoven’s visionary harmonies were blamed on his deafness).
The second movement is based on Beethoven’s “Heiliger Dankgesang” (Holy song of thanksgiving), the sublime third movement of the String Quartet, op. 132, written after Beethoven recovered from a serious illness. (Bartók uses the marking Adagio religioso for the only time in his music; Serly later adopted it for the unfinished Viola Concerto.) Like the corresponding movement from Beethoven’s quartet, it has an uncommon serenity and a complete command of a few perfectly suited materials. The strings begin like Beethoven’s, slowly unfolding and refolding a tiny idea. The piano pronounces a benediction of eloquent chords.

The fragile middle section is Bartók’s last evocation of night music. Over string tremolos, the piano, oboe, clarinet, and flute trade birdcalls—some drawn from Bartók’s own notations made while he recuperated the previous year in Asheville, North Carolina. The orchestra is used sparingly, to wondrous effect. The piano awakens to the full power of the night, in ripples of sound and cascading chords, but the winds restore calm and quiet. The piano plays a lovely two-part invention, rises to a great climax, and then yields to the infectious pulse of the final Allegro vivace.

The finale’s main theme, with its identifying rhythm (short-long, long-short), recurs again and again, separated by aggressively fugal passages. The movement is lucid and relaxed, even in the most complex counterpoint. Bartók is in complete command throughout. There’s no mystery surrounding the last seventeen bars; the composer’s shorthand instructions were all Serly needed to complete, without any doubt, what is Bartók’s last fully envisioned work.

—Phillip Huscher

Johannes Brahms
Born May 7, 1833; Hamburg, Germany
Died April 3, 1897; Vienna, Austria

Symphony No. 1 in C Minor, Op. 68

Beethoven died six years before Brahms was born, but his presence was felt by almost every composer who came after him. Even Brahms, a master of piano music and songs from an early age, put off writing symphonies and string quartets—two Beethoven forms par excellence—offering only the pathetic, but honest excuse: “You can’t have any idea what it’s like always to hear such a giant marching behind you.” Eventually, Brahms turned and faced the giant, but it took him nearly twenty years to do so, and only the magnificence of his own First Symphony gave him the courage to leave the ghost of Beethoven behind him for good.

Few great works of music have taken so long to get from sketch to finished product. Obviously, Brahms had his reasons for sitting on his first symphony, but eventually his friends and colleagues began to wonder whether he, like Schubert before him, might leave an unfinished symphony in the attic. (In fact, in 1870,
Brahms said he would never complete the piece. His publisher, Fritz Simrock, finally wrote: “Aren’t you doing anything more? Am I not to have a symphony from you in ’73 either?” But there was no symphony in 1873, just as there had been no symphony any year since 1854, when Brahms first set out to write one.

That earliest effort, in the key of D minor (the key of Beethoven’s Ninth Symphony, incidentally), neatly sidestepped the issue to become Brahms’s first piano concerto, even though the idea of “symphony” is written all over it. Brahms also avoided the challenge with the two serenades that gave him needed and valuable experience writing for the orchestra without directly taking on Beethoven. There was further testing of the waters in the substantial orchestral accompaniment to A German Requiem and other important choral works. And finally, a dress rehearsal of sorts—the grand Variations on a Theme by Haydn from 1873—though this too, for all its mastery of instrumentation and intellectual rigor, was not a symphony.

But Brahms did have a symphony in the works. As early as 1862, he sent a completed first movement to Clara Schumann. “Imagine my surprise!” she wrote to Joseph Joachim, who would one day play the violin concerto Brahms wrote for him in a single summer. Clara’s surprise eventually turned to dismay when Brahms continued to drag things out, sending her the horn call from the finale as a birthday card some six years later, and finally sitting her down to listen as he played the whole symphony at the piano another eight years after that. Although Brahms certainly took his time, he proved to an impatient musical public that there was still music being written that was worth the wait. Unlike his contemporary Anton Bruckner, who made a career out of having second thoughts, Brahms was the best judge of his own work. When a piece didn’t please him, he put it aside or reworked it, or—in the case of his Fifth Symphony—he destroyed it. But he wouldn’t release it.

When Brahms sent his completed first movement to Clara Schumann in 1862, it didn’t begin with the fierce and arresting introduction we know, but took off like a rocket from the headlong Allegro. Clara confessed to Joachim that the beginning seemed bold and “rather harsh, but I have become used to it.” Brahms, however, evidently didn’t, because when he played the entire symphony for Clara more than a dozen years later, it began with the powerful, measured drum beat and chromatic unfolding that now lead straight into the Allegro. Even though it was written after the fact—or, perhaps because of that—Brahms’s introduction serves as a preview of what follows: the opening violin line rising by half steps, for example, and the falling thirds in the winds will both be whipped into meaningful shape elsewhere.

The Allegro is conceived on the largest scale. The final turn into the recapitulation, in particular, is stretched to incredible lengths—and then, with the destination clearly in sight, resolution is further delayed by a daring descent into a remote key. For a moment, it appears that Brahms has thrown caution to the wind, but this sudden whim, too, is part of his plan, all calculated with the skill of a master craftsman.

From the beginning, Hermann Levi—a perceptive German conductor—thought the two inner movements more suited to a serenade or a suite. But brevity and conciseness aren’t at odds with the symphonic scale—although the grandeur of Brahms’s first movement might lead one to expect
something equally imposing to follow. Instead, Brahms’s slow movement, in the surprising key of E major, is intimate and modest, with lovely woodwind solos and a magnificent one for violin at the end. The third movement is no scherzo, but an intermezzo, as warm and ingratiating as Brahms’s piano pieces that actually bear the name.

With the finale, we come again to Beethoven, partly because any symphony that begins in C minor and then forges triumphantly into C major at the end must face comparison with Beethoven’s Fifth, and partly because Brahms’s big allegro melody suggests nothing more than the great song of Beethoven’s “Ode to Joy.” When the likeness was pointed out, Brahms simply said, “Any ass can see that.” More to the point, the English critic Donald Tovey noted that Brahms’s theme is regularly compared with Beethoven’s “only because it is the solitary one among hundreds of the same type that is great enough to suggest the resemblance.” There are other echoes of Beethoven, too. Certainly the finale’s extensive introduction, clouded with mystery and flaring up with occasional turbulence, takes a cue from Beethoven’s Ninth. But then so do countless works written in the nineteenth century that don’t profit from the comparison. There’s also much that is pure Brahms, like the unforgettable horn call that parts the clouds and admits the bright sunlight of the C major allegro theme, or the brilliant and hair-raising coda, which nearly beats Beethoven at his own game. The ending, in fact, is as exalted and triumphant as any in music, and it’s clear that the triumph is Brahms’s alone.

—Phillip Huscher

Richard E. Rodda provides program notes for many American orchestras, concert series, and festivals.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
Together with a number of renowned guest artists and its newly appointed music director Giancarlo Guerrero, the NFM Wrocław Philharmonic is at the heart of Polish music scene.

The ensemble was founded in 1945 as both symphony and opera orchestra. In 1949, it became the State Opera Orchestra and held symphonic concerts sporadically until 1954, when it became an independent symphony orchestra. In 1994, it adopted the name of Witold Lutosławski in memory of the great composer, and upon the opening of Wrocław's new concert hall, the National Forum of Music (NFM) in 2015, it became the NFM Wrocław Philharmonic. The NFM, located in the historic center of Wrocław, operates a state-of-the-art multifunctional concert venue. The acoustics and theater design of the concert halls were the work of the renowned New York-based Artec Consultants, Inc. (now Arup), and led by Tateo Nakajima. The building of the NFM was designed by the esteemed Polish architect Stefan Kuryłowicz and the Kuryłowicz & Associates architectural design studio.

The orchestra participates in a wide range of projects each season, including subscription concerts, education projects, recordings, radio broadcasts, and outdoor concerts. The educational activities include concerts for young people and collaborations with the Karol Lipiński Academy of Music in Wrocław and the NFM Orchestra Academy and Choral Academy.

Thanks to its collaborations with festivals presented by the National Forum of Music, such as Jazztopad and Musica Electronica Nova, the NFM Wrocław Philharmonic enjoys regular collaborations with some leading avant-garde and jazz artists such as John Zorn, Wynton Marsalis with the Jazz at Lincoln Center Orchestra, and Terje Rypdal.

From 2006 to 2013, the orchestra was led by Jacek Kaspszyk, who contributed greatly to the ensemble's development during his seven-year tenure as principal conductor and artistic director. He was succeeded by Benjamin Shwartz from 2013 to 2016. In 2016, the city of Wrocław was hailed as the European Capital of Culture by the European Union, and the orchestra's performances accompanied the celebrations that season. The NFM Wrocław Philharmonic has worked with many fine guest conductors, among them Giovanni Antonini, Andrey Boreyko, Philippe Herreweghe, Paul McCreesh, Dima Slobodeniouk, Krzysztof Penderecki, and Mario Venzago. The orchestra has worked with all of Poland's great twentieth-century composers, including Witold Lutosławski, Paweł Mykietyn, Krzysztof Penderecki, Elżbieta Sikora, Stanisław Skrowaczewski, and Agata Zubel. The orchestra places a special focus on promoting Polish music, and it regularly performs in prominent venues in Poland as well as throughout Europe and the United States. Past international tours have featured works by Szymanowski, Lutosławski, Górecki, and Penderecki.

The NFM Wrocław Philharmonic regularly performs works commissioned by the National Forum of Music and has a growing international presence with its commitment to presenting classical and romantic masterworks as well as twentieth- and twenty-first-century symphonic repertoire and pieces by contemporary Polish composers. The orchestra's numerous award-winning albums include Witold Lutosławski: Opera Omnia, a recording of the complete works of the prominent twentieth-century composer (CD Accord). The latest releases include an album of music by Paweł Mykietyn recorded with Benjamin Shwartz on CD Accord, which was nominated for a Fryderyk Award in the Album of the Year—Contemporary Music category, and a recording of the four symphonies of Arvo Pärt under the baton of Tõnu Kaljuste (ECM).
Giancarlo Guerrero is a six-time Grammy Award–winning conductor and the music director of the NFM Wrocław Philharmonic. He is also music director of the Nashville Symphony and principal guest conductor of the Gulbenkian Orchestra in Lisbon, Portugal.

A passionate proponent of new music, Guerrero has championed the works of prominent American composers through commissions, recordings, and world premieres. With the Nashville Symphony, he has presented eleven world premieres and fifteen recordings of American music, including works by Michael Daugherty, Terry Riley, and Jonathan Leshnoff.

During the 2019–20 season, Naxos will release recordings of Aaron Jay Kernis’s Symphony no. 4 and Christopher Rouse’s Concerto for Orchestra, both recorded with the Nashville Symphony. As part of his commitment to fostering contemporary music, Guerrero, together with composer Kernis, guided the creation of the Nashville Symphony’s biannual Composer Lab & Workshop for young and emerging composers.

In addition to the twelve-city North American tour with the NFM Wrocław Philharmonic, Guerrero’s 2019–20 season includes return engagements with the Boston Symphony, São Paulo State Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Bamberg Symphony, Frankfurt Opera and Museums Orchestra, Queensland Symphony, and the New Zealand Symphony.

Guerrero has appeared with many prominent North American orchestras, including those of Baltimore, Cincinnati, Chicago, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Milwaukee, Montreal, Philadelphia, Seattle, Toronto, Vancouver, and the National Symphony Orchestra in Washington (D.C.). Internationally, he has worked in recent seasons with the Frankfurt Radio Symphony, Brussels Philharmonic, German Radio Philharmonic, Orchestre Philharmonique de Radio France, Netherlands Philharmonic Orchestra, Residentie Orkest–The Hague, NDR in Hanover, Galicia Symphony Orchestra, and the London Philharmonic Orchestra in addition to the Sydney Symphony Orchestra in Australia. Guerrero was honored as the keynote speaker at the 2019 League of American Orchestras Conference.


Born in Nicaragua and raised in Costa Rica, Guerrero came to the United States to study percussion and conducting at Baylor University and conducting at Northwestern University. He is particularly engaged with conducting training orchestras, and has worked with the Curtis Institute of Music, the Colburn School, and Yale Philharmonia, as well as with the Nashville Symphony’s Accelerando program, which provides music education to promising young students from underrepresented ethnic communities.

In recent years, he has developed a relationship with the National Youth Orchestra (NYO2) in New York, created and operated by the Weill Institute of Music at Carnegie Hall.
Piotr Anderszewski Piano

Pianist Piotr Anderszewski is regarded as one of the outstanding musicians of his generation. He appears regularly in recital at such concert halls as the Wiener Konzerthaus, Berlin Philharmonie, Wigmore Hall, Carnegie Hall, Théâtre des Champs-Élysées, and the Concertgebouw Amsterdam. His collaborations with orchestra have included appearances with the Berlin Philharmonic and Berlin Staatskapelle orchestras, the London Symphony and Philharmonia orchestras, and the NHK Symphony Orchestra. He has also placed special emphasis on playing and directing, working with orchestras such as the Scottish Chamber Orchestra, Chamber Orchestra of Europe, and Camerata Salzburg.

In the 2019–20 season, Anderszewski appears with several orchestras including the Czech Philharmonic, City of Birmingham Symphony Orchestra, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin, and the Tonhalle-Orchester Zurich. He will also give recitals in Cologne, Hamburg, Frankfurt, Rome, and Moscow, among others.

Anderszewski has been an exclusive Warner Classics/Erato (previously Virgin Classics) artist since 2000. His first recording for the label was Beethoven's *Diabelli Variations*, which went on to receive several prizes. He has also recorded Grammy Award–nominated albums of J.S. Bach's partitas nos. 1, 3, and 6 and Szymanowski’s solo piano works, the latter also receiving a Gramophone Award in 2006. His recording of works by Robert Schumann received the *BBC Music Magazine*’s Recording of the Year Award in 2012. Anderszewski’s album of Bach’s English Suites nos. 1, 3, and 5, released in November 2014, went on to win both a Gramophone Award and an ECHO Klassik Award in 2015. His most recent recording of two late concertos of Mozart with the Chamber Orchestra of Europe was released in January 2018.

Recognized for the intensity and originality of his interpretations, Piotr Anderszewski has been a recipient of the Gilmore Artist Award, the Szymanowski Prize, and a Royal Philharmonic Society Award.

He has also been the subject of several documentaries by the filmmaker Bruno Monsaingeon for ARTE. The first of these, *Piotr Anderszewski plays Diabelli Variations* (2001), explores Anderszewski’s particular relationship with Beethoven’s op. 120, while *Unquiet Traveller* (2008) is an unusual artist portrait, capturing Anderszewski’s reflections on music, performance, and his Polish-Hungarian roots. In 2016, Anderszewski stepped into a directorial role to create *Je m'appelle Varsovie*, a short film that explores his relationship with his native Warsaw.
NFM Wrocław Philharmonic
Giancarlo Guerrero Music Director and Conductor

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<table>
<thead>
<tr>
<th>Amount Range</th>
<th>Company Name</th>
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<td>Weiss Financial, Inc.</td>
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<table>
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<th>Amount Range</th>
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<td>Irving Harris Foundation</td>
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<td>Walter E. Heller Foundation, in honor of Alyce DeCosta</td>
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<td>John D. and Catherine T. MacArthur Foundation</td>
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### $25,000–$49,999

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<td>$10,000–$24,999</td>
<td>Tully Family Foundation</td>
</tr>
</tbody>
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The Davee Foundation

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

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

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