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Program
Information about the program and the performers for this concert

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ON THE COVER
Lithograph portrait of Ludwig van Beethoven by Paul Rohrbach, based on the 1819 portrait by Ferdinand Schimon. Getty Images

LEFT TO RIGHT
CSO Principal Percussion Cynthia Yeh gives the U.S. premiere of Avner Dorman’s Eternal Rhythm. (October 3, 4, and 5)
Riccardo Muti conducts CSO Associate Concertmaster Stephanie Jeong and Assistant Principal Cello Kenneth Olsen in Brahms’s Double Concerto. (November 7, 9, and 12).

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

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

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

“MUSIC SHOULD STRIKE FIRE FROM THE HEART OF MAN.”
—LUDWIG VAN BEETHOVEN

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

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

It will be our great pleasure to present all nine of Beethoven's symphonies over the course of the season, each conducted by Zell Music Director Riccardo Muti, whose tenth season as the Orchestra's tenth music director we also celebrate. Each symphony stands as a pillar of the repertoire, but collectively, they represent the apex of artistic achievement, providing a 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
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CHICAGO SYMPHONY ORCHESTRA AND CHORUS

RICCARDO MUTI conducts Italian Masterworks

VERDI • PUCCINI • MASCAGNI • BOITO

A VIRTUOSIC SHOWCASE OF 19TH-CENTURY ITALIAN MUSIC IN ALL ITS PASSION, JOY AND HEARTBREAK

Includes selections from Verdi’s Nabucco, Macbeth and I vespri siciliani, intermezzos by Puccini and Mascagni and Boito’s Prologue to Mefistofele. Recorded live in Orchestra Hall, June 2017.
As the music world anticipates the 250th anniversary of the composer's birth, the music still reigns supreme.

By Phillip Huscher

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Phillip Huscher is the scholar-in-residence and program annotator for the Chicago Symphony Orchestra.
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The Newberry Consort opens its 2019–2020 season with a program of opera excerpts and instrumental dance suites composed in honor of Empress Margarita Teresa of Spain (1651–1673). Featuring music by Antonio Cesti and Johann Heinrich Schmelzer and scenes from a hilarious intermezzo, Orfeo.

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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- **FEB 20–23** Symphonies Nos. 2 & 5
- **APR 30–MAY 3** Symphonies Nos. 4 & 7
- **JUN 11–13** Symphonies Nos. 6 & 8, Overture to *The Ruins of Athens*
- **JUN 18–21** Symphony No. 9

**The Complete Piano Sonatas**

- **OCT 13** Kirill Gerstein
- **NOV 6 & 10** Rudolf Buchbinder
- **MAR 29 & 31** Sir András Schiff
- **APR 5** Mitsuko Uchida
- **MAY 10** Evgeny Kissin
- **MAY 20** Igor Levit
- **MAY 24** Maurizio Pollini

See all of Beethoven’s works being performed in 2019/20 at [cso.org/Beethoven](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.)

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

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

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

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

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

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

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

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

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

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

TCHAIKOVSKY AND 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.

“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.

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.

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.
AFTER 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, cul-
tural, and humanitarian issues. This year’s perfor-
manences, 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.

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.
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.

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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.

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.
CSOA’s 30th Annual Corporate Night
June 3, 2019

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

We hope that you will join us on MONDAY, JUNE 1, 2020, for the 31st Annual Corporate Night! For more information, please contact corporate@cso.org or 312-294-3122.
Clockwise from top

Common performs selections from his compositions with members of the Chicago Symphony Orchestra.

Banners recognizing CSOA corporate sponsors hang in Symphony Center’s rotunda above Civic Orchestra Fellow Pei-yeh Tsai at the piano.

Guests enjoy an energetic performance by Common.

Scott Swanson and Mimi Duginger present the Excellence in Corporate Philanthropy Award to Scott Santi.
Symphony Center’s new dining destination hits all the right notes.

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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.

In addition to our season-long celebration of Beethoven, we are pleased to feature the astounding American mezzo-soprano Joyce DiDonato throughout the season. She appears this evening with the Orchestre Métropolitain de Montréal under the direction of Yannick Nézet-Séguin—its music-director-for-life—and with the period-instrument ensemble Il Pomo d'Oro on May 31, 2020. DiDonato also joined the CSO and Muti at Carnegie Hall on November 15.

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

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—Ludwig van Beethoven
THE ORCHESTRE MÉTROPOLITAIN DE MONTRÉAL welcomes you to its world of symphonic music.

We warmly thank the Sandra and Alain Bouchard Foundation and the Fonds de dotation Jacques Marchand for their generosity and indispensable assistance. • We are also proud to enjoy the support and steadfast commitment of Power Corporation of Canada. • Lastly, we thank Tourisme Montréal, the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal for their encouragement. • The OM is grateful to Maison Marie Saint Pierre for creating the musicians’ attire for this U.S. tour.
Tuesday, November 19, 2019, at 7:30

Orchestra Series

ORCHESTRE MÉTROPOLITAIN DE MONTRÉAL
Yannick Nézet-Séguin Conductor
Joyce DiDonato Mezzo-soprano

MOZART

Overture to *La clemenza di Tito*, K. 621

MOZART

Parto, parto from *La clemenza di Tito*, K. 621

MOZART

Non più di fiori from *La clemenza di Tito*, K. 621

INTERMISSION

BRUCKNER

Symphony No. 4 in E-flat Major (*Romantic*)

Moving, not too fast

Andante quasi allegretto

Scherzo: Moving

Finale: Moving, but not too fast

Symphony Center Presents is grateful to WFMT 98.7 FM for its generous support as media sponsor of the Orchestra series.
Wolfgang Mozart
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

Overture to *La clemenza di Tito*, K. 621
Parto, parto from *La clemenza di Tito*, K. 621
Non più di fiori from *La clemenza di Tito*, K. 621

Emperor Leopold II was crowned king of Bohemia in Prague on September 6, 1791. A new opera was commissioned for the occasion: an opera seria (“serious” opera), a very stylized form of seventeenth-century Italian opera, which was to have a castrato in the lead and music by a distinguished composer. The libretto was *La clemenza di Tito* (The clemency of Titus) by Pietro Metastasio (1698–1782), which portrays an episode in the life of the Roman emperor Titus, who ruled from 79 to 81 A.D. Written half a century earlier, the book was edited and adapted by Caterino Mazzolà.

Impresario Domenico Guardasoni, the director of the Prague National Opera, was placed in charge of the production. He first approached Antonio Salieri, who declined the commission due to other commitments. Guardasoni then turned to Mozart, who composed the work in mere weeks while also working on *The Magic Flute* and his Requiem. Too often overshadowed by *The Magic Flute*, *La clemenza di Tito* contains some of Mozart’s most sublime passages.

The remarkably concise overture begins with a slow introduction whose solemn character recalls that of *The Magic Flute*. This is followed by a rather vigorous first theme with ascending and descending figures and a second, sweeter, and softer theme in which the flute and oboe join voices in a delicate duet. After a stormy development section, the earlier motifs return. The conclusion is as laconic as it is effective.

Among the opera’s highlights are two concertante or obbligato arias that feature a solo instrument given a role nearly as important as the voice’s. In Sextus’s first act aria “Parto, parto,” the instrument is a basset clarinet, a clarinet with a wider range than modern-day versions.

The other aria, “Non più di fiori,” sung in the second act by the character Vitellia, spotlights the basset horn, a kind of alto clarinet with a particularly sultry tone and an even lower range than a basset clarinet. The two arias are arguably the most beautiful moments in *La clemenza di Tito*. 

*COMPOSED*
1791

*FIRST PERFORMANCE*
September 6, 1791; Prague, Bohemia. The composer conducting

*INSTRUMENTATION*
solo voice, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

*APPROXIMATE TOTAL PERFORMANCE TIME*
19 minutes
**Parto, parto, ma tu ben mio**

**Act 1, Scene 9**

**SESTO**

Parto, parto, ma tu ben mio,
Meco ritorna in pace;
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto oblio,
E a vendicarti io volo;
A questo sguardo solo
Da me si penserà.
Ah qual poter, oh Dei!
Donaste alla beltà.

I go; but, my beloved,
make peace with me once more;
I will be whatever pleases you,
I will do whatever you want.

Look at me, and I will forget all else
and fly to avenge you;
and that glance alone
is all I will think of.
Ah, what power, O Gods,
you have bestowed on beauty!

---

**Non più di fiori**

**Act 2, Scene 15**

**VITELLIA**

Non più di fiori, vaghe catene
Discenda Imene ad intrecciare.
Stretta fra barbarie aspre ritorte
Veggo la morte ver me avanzar.

Infelic! qual orrore!
Ah, di me che si dirà?
Chi vede il mio dolore,
Pur avria di me pietà.

No longer let Hymen descend
to weave lovely garlands of flowers.
Bound in cruel, severe chains,
I see death coming towards me.

Woe is me! What horror!
Ah, what will be said of me?
Yet anyone who could see my grief
would have pity on me.

**Caterino Mazzolà (1745–1806)**

**English translation by Charles Johnston**

(Chandos Records)
ANTON BRUCKNER
Born September 4, 1824; Ansfelden, Upper Austria
Died October 11, 1896; Vienna, Austria

Symphony No. 4 in E-flat Major (*Romantic*)

Anton Bruckner was a small, timid, and reserved man. Born in Upper Austria in the village of Ansfelden, not far from Linz, he followed his father’s and grandfather’s lead and became a primary-school teacher. He also acquired a solid reputation as a virtuoso organist, though he had to wait until he was sixty to experience his first triumphs as a composer. His humility was such that he left no significant work for his instrument. However, he did transpose the religious spirit that informed his organ playing into his monumental symphonies and choral works.

In 1862, Bruckner assisted with the preparations for a production of *Tannhäuser* in Linz. This was his first encounter with Wagner’s music and it would prove decisive in the formation of his personal style. Inspired by aspects of Wagner’s musical language, Bruckner developed in his eleven symphonies a kind of discourse in which the monumental and grandiose are secondary to a spiritually charged message. While not the “masses without words” they are sometimes called, the works can be seen as prayers in the form of aural cathedrals.

Bruckner adopted the traditional four-movement structure for all his symphonies. The sole exception is the Ninth, and that is only because the composer’s death prevented him from completing the finale. In contrast to symphonies by Beethoven, Mendelssohn, and Mahler, none of Bruckner’s includes voices.

It was the composer himself who nicknamed his Fourth Symphony *Romantic*, an apt epithet. The work contains many elements of the romantic movement, then at its height: omnipresent poetry, a celebration of nature, folk allusions, and epic flights—all are there. The spell is cast from the outset, with the violins’ shimmering tremolos forming a sonic backdrop to the gradual unfurling of the first theme. Bruckner’s mature style here achieves its most radiant and masterful expression—and let us not forget the famous scherzo, with its evocation of a large hunting party!

—Claudio Ricignuolo, translated into English by Craig Schweickert

**COMPOSED**
1874, revised 1878–80, late 1880s; this evening’s performance is of the Robert Haas edition, a version of the 1878–80 revision that dates to 1881.

**FIRST PERFORMANCE**
February 20, 1881; Vienna, Austria. Hans Richter conducting

**INSTRUMENTATION**
two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
70 minutes

**LEFT TO RIGHT**
Anton Bruckner, oil portrait by Hermann von Kaulbach (1846–1909), 1885

Wagner and Bruckner in Bayreuth, silhouette from Dr. Otto Böhler’s *Schattenbilder* (1847–1913), published 1914
Since its founding in 1981, the Orchestre Métropolitain de Montréal (OM) has had a single mission: to share its passion for symphonic music and make it accessible to all. Building upon its strong relationship with audiences, exceptional concerts, and extensive discography, the OM has become one of Quebec’s leading cultural ambassadors and acquired an enviable international reputation. At the orchestra’s helm for the past two decades is Artistic Director and Principal Conductor Yannick Nézet-Séguin, who has developed an exceptional rapport with his musicians. In September 2019, the OM announced the lifetime extension of Nézet-Séguin’s contract, a rare commitment for such a young conductor and leader of an orchestra he did not establish.

Each year, the Orchestre Métropolitain performs approximately fifty concerts in the Maison symphonique de Montréal and throughout a dozen of the city’s boroughs through the Conseil des arts de Montréal on Tour program. In the summer of 2019, more than 35,000 music lovers attended the OM’s free outdoor concert at the foot of Mount Royal, while twice that number attended concerts during the orchestra’s entire summer season.

The orchestra also stands apart through the vitality of its educational programs, the OM at School and the OM for Young Talent. In addition, it works closely with other performing arts organizations, most notably as the main orchestra of the Opéra de Montréal.

The recipient of numerous national awards, the Orchestre Métropolitain owes its international reputation largely to the some twenty recordings it has made for the Canadian label ATMA Classique. Its recording of Bruckner’s symphonies was released in 2018 to wide critical and popular acclaim. The OM’s collaboration with the famous Deutsche Grammophon label began in 2017 with Duets, featuring tenor Rolando Villazón and bass Ildar Abdrazakov, and continued with Verdi, a solo album with Abdrazakov. The OM is also the subject of Ensemble, a 2018 documentary film by Jean-Nicolas Orhon that has been screened at many festivals.

Encouraged by the success of its highly lauded 2017 European tour, for its November 2019 U.S. tour, the OM features conductor Yannick Nézet-Séguin and mezzo-soprano Joyce DiDonato, one of the world’s most acclaimed singers, in concerts in Ann Arbor, New York City, and Philadelphia. The orchestra will celebrate the start of its fortieth season in the fall of 2020.
Yannick Nézet-Séguin Conductor

Artistic director and principal conductor of the Orchestre Métropolitain (OM) since 2000, Yannick Nézet-Séguin was named the third music director of the Metropolitan Opera in New York in 2018. In addition, he has served as music director of the Philadelphia Orchestra since 2012. During the 2016–17 season, he became an honorary member of the Chamber Orchestra of Europe, the third conductor after Nikolaus Harnoncourt and Bernard Haitink to ever hold that distinction.

After his decade-long tenure with the Rotterdam Philharmonic Orchestra, he was named honorary conductor. In September 2019, on the cusp of his twentieth season with the Orchestre Métropolitain, Yannick Nézet-Séguin announced that his contract with the OM had been renewed for life.

Nézet-Séguin regularly works with many leading European ensembles, including the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, and Chamber Orchestra of Europe, as well as with the London Philharmonic Orchestra, of which he was principal guest conductor from 2008 to 2014. He has led acclaimed performances in the world’s most famous opera houses, such as the Metropolitan Opera (New York), the Salzburg Festival, La Scala (Milan), and the Royal Opera House (Covent Garden, London), as well as in such renowned concert halls as the Musikverein (Vienna), the Concertgebouw (Amsterdam), and Carnegie Hall (New York) where, as a Perspectives Artist, he will present nine concerts this season.

Yannick Nézet-Séguin records exclusively for the Deutsche Grammophon label as an extension of the collaborative partnership between ATMA Classique and the Orchestre Métropolitain. His honors include artist of the year by the prestigious magazine Musical America; a Royal Philharmonic Society Award (London); Canada’s National Arts Centre Award (Ottawa); the Prix Denise-Pelletier, awarded by the Quebec government; the Medal of Honor of the National Assembly of Quebec; and the Oskar Morawetz Award.

Nézet-Séguin holds six honorary doctorates (Université du Québec à Montréal, 2011; Curtis Institute of Music, Philadelphia, 2014; Rider University, Princeton, 2015; McGill University, Montreal, 2017; Université de Montréal, 2017; Pennsylvania University, 2018), and has been made a Companion of the Order of Canada (2012), Companion of the Quebec Order for the Arts and Literature (2015), Officer of the National Order of Quebec (2015), and Officer of the Ordre de Montréal (2017).
Joyce DiDonato Mezzo-soprano

Kansas-born Joyce DiDonato, multi-Grammy Award winner and 2018 Olivier Award winner for Outstanding Achievement in Opera, charms audiences across the globe. She has soared to the top of the industry both as a performer and as a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart as well as through her wide-ranging, acclaimed discography. She is also distinguished for the bel canto roles of Rossini and Donizetti.

Joyce DiDonato’s 2019–20 season includes her staged debut as Agrippina in a new production at the Royal Opera House (Covent Garden), returns to the Metropolitan Opera as Agrippina and Charlotte in Werther, and performances as Semiramide at the Liceu Barcelona. She is Carnegie Hall’s 2019–20 Perspectives Artist with appearances including performances with the Chicago Symphony Orchestra directed by Riccardo Muti, a recital with Yannick Nézet-Séguin performing Schubert’s Winterreise, a Joyce & Friends chamber music concert joined by the Brentano Quartet and pianist Byran Wagorn, a baroque inspired program entitled My Favorite Things with Il Pomo d’Oro, as well as live-streamed master classes. Also with Il Pomo d’Oro, the season features the final tour of her album In War & Peace to South America, culminating in Washington D.C., as well as a European and U.S. tour of My Favorite Things. Other highlights include this tour with the Orchestre Métropolitain under Nézet-Séguin, touring her latest album release Songplay in Europe, and recorded concerts of Berlioz’s Roméo et Juliette with John Nelson and the Orchestre Philharmonique de Strasbourg.

Joyce DiDonato is an exclusive Erato/Warner Classics recording artist. Her award-winning discography includes Les Troyens, which in 2018 won the Recording (Complete Opera) category at the International Opera Awards, the Opera Award at the BBC Music Magazine Awards, and Gramophone’s Recording of the Year. An extensive recording artist, other recent albums include Songplay, In War & Peace (winner of the 2017 Best Recital Gramophone Award), Stella di Napoli, her Grammy Award–winning Diva Divo, and Drama Queens. Other honors include the Gramophone Artist of the Year and Recital of the Year awards, and an induction into the Gramophone Hall of Fame.
Orchestre Métropolitain de Montréal
Yannick Nézet-Séguin Artistic Director and Principal Conductor

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Dominic Guilbault Associate Principal
Lucie Ménard Assistant Principal
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Sylvie Harvey
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Helga Dathe
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