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RICCARDO MUTI
SYMPHONY CENTER PRESENTS

Beethoven

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A Note from Riccardo Muti
A welcoming message from the Chicago Symphony Orchestra’s Zell Music Director

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Beethoven250 The Lasting Appeal of Beethoven
CSO Scholar-in-Residence and Program Annotator Phillip Huscher reflects on the legacy of Beethoven.

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

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

Muti Honors Cultural History and Karajan
A summer in review

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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
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.

AVAILABLE NOW ON CSO RESOUND!
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—creates, 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.

Riccardo Muti Conducts the Complete Symphonies

**SEPT 26–28**
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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.”

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

Theodore Thomas and Daniel Burnham collaborated extensively during the planning of the 1893 World’s Columbian Exposition in Chicago: Thomas as music director and Burnham as architect. Burnham was Thomas’s first choice to design the Chicago Orchestra’s new home, and his near-final elevation—completed after construction had already begun on May 1, 1904—of Orchestra Hall included the names of five composers, with Beethoven firmly in the center. (It was soon decided that Brahms was too contemporary to merit landmark status, since he had only died in 1897, and was replaced with Schubert.)
Theodore Thomas programmed his favorite work—Beethoven’s Fifth Symphony—for the Chicago Orchestra’s inaugural concerts at the Auditorium Theatre on October 16 and 17, 1891, as well as the first concert in Orchestra Hall on December 14, 1904.

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

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

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

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

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

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

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

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

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

A centerpiece of the CSO’s complete traversal of Tchaikovsky’s symphonies began with a free community concert on September 19, 2014, in Millennium Park featuring Tchaikovsky’s Symphony no. 4, along with The Tempest and Suite from The Sleeping Beauty.

Muti and the CSO perform Brahms’s Symphony no. 2 at Lane Tech College Prep High School, November 15, 2017. As part of his vision to expand the impact of the CSO throughout the city, Muti has conducted the Orchestra in an annual community concert since 2010.
THE MUSIC OF BRUCKNER: The CSO has a distinguished history of performing the works of Anton Bruckner since the Orchestra’s first music director, Theodore Thomas, conducted the Fourth Symphony in 1897. Muti has continued this tradition, conducting six of his nine symphonies as well as the Te Deum since his appointment. “Nobility, lyrical feeling, and dramatic thrust are keys to Muti’s approach to the Bruckner symphonies,” said the Chicago Tribune.

James R. Oestreich of The New York Times named Muti’s CSO Resound release of Bruckner’s Symphony no. 9 one of the best classical music recordings of 2017.

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

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

Muti undertook performances of two of Prokofiev’s monumental scores for the films of Sergei Eisenstein: Alexander Nevsky in January 2015 and Ivan the Terrible in February 2017. Seen here is Muti conducting the Orchestra and Chorus with actor Gérard Depardieu performing the title role in Ivan the Terrible.
A
fter triumphant performances of Verdi’s
*Aida* with the Chicago Symphony
Orchestra and Chorus in June, Riccardo
Muti embarked upon a summer filled with
engagements across Europe.

To begin, Muti traveled to Athens to conduct
Beethoven’s Symphony no. 9 at the Twenty-Third
Annual Roads of Friendship, a project of the
Ravenna Festival in Italy that presents large-scale
concerts to bring attention to current social, cul-
tural, and humanitarian issues. This year’s perfor-
mances, 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] inter-pretation, 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

**SEPTEMBER–NOVEMBER 2019** 17
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.

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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 **africanamericanetwork@cso.org**, or visit **cso.org/AAN**.

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

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Negaunee Music Institute programs celebrate 100th anniversaries

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

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

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

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

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

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

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Executive Spotlight

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Northern Trust

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

E. Scott Santi, Chairman and Chief Executive Officer
ITW

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

Charles W. Douglas, Partner
Sidley Austin LLP

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.

Renee Metcalf, Market Executive, Illinois Global Commercial Banking
Bank of America Merrill Lynch

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

Maestro Residency Presenter
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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.

Steve Shebik, Vice Chair
The Allstate Corporation

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.
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**DORMAN**  
*Eternal Rhythm* (Percussion Concerto)  
Adagio espressivo, sempre ad lib.—  
With a flexible rubato—  
Scherzo—  
Adagio espressivo—  
Presto con brio

**CYNTHIA YEH**  
United States premiere

**INTERMISSION**

**SHOSTAKOVICH**  
*Symphony No. 8 in C Minor, Op. 65*  
Adagio—Allegro non troppo—Adagio  
Allegretto  
Allegro non troppo—  
Largo—  
Allegretto

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This program is partially supported by a grant from the Illinois Arts Council Agency.
At the age of twenty-five, Avner Dorman won Israel’s Prime Minster’s Award for his Etlef Symphony, inspired by Jewish wartime poetry written over the past 1,000 years, and ending with the hope that “the poetry of the third millennium will not have to deal with wars.” Born in Israel and now living in the United States, Dorman studied at Tel Aviv University, where he majored in music, musicology, and physics; and at the Juilliard School of Music in New York, where he worked with John Corigliano, the Chicago Symphony Orchestra’s first composer-in-residence.

Dorman’s music has continued to confront the complex world in which we live. His first opera, Wahnfried—it takes its name from Richard Wagner’s famous house in Bayreuth—is a cautionary tale about the power of hate, in which the main characters are Houston Stewart Chamberlain, the notorious philosopher whose writings influenced the Nazi movement, and members of the Wagner household. “The spread of hatred, intolerance, and fear that we see in Wahnfried,” Dorman said at the time of the premiere in 2017, “and the ideas that Houston Chamberlain wrote over a hundred years ago are still the same elements of the dark and hateful plague we see all around the world today.” Wahnfried is also a reflection on the great German culture—Bach and Beethoven, Goethe and Nietzsche—that was vital to Dorman’s development as an artist and with which he still feels a strong affinity. A new opera, Die Kinder des Sultans (The children of the sultan), which will be premiered in April 2020 in Dortmund, is based on a story of two children searching for their father in far-off lands, and deals with issues of identity and diversity, as well as familial love.

The bulk of Dorman’s catalog is filled with instrumental music. Dorman has written several works for solo instrument and orchestra, including three violin concertos (the second, Nigunim, won the Azrieli Prize for Jewish Music last year), two piano concertos, and scores that feature a remarkable variety of solo roles—for piccolo, saxophone, and mandolin, among others. Dorman’s Double Concerto for Violin and Cello received its U.S. premiere at Tanglewood in August by the Boston Symphony Orchestra with Pinchas Zukerman and Amanda Forsyth in the solo roles. In addition to Eternal Rhythm, the new percussion
concerto performed at these concerts, he has composed two earlier pieces for percussion and orchestra: Spices, Perfumes, Toxins! in 2006, and Frozen in Time the following year. In September, Dorman conducted Eternal Rhythm at the Enescu Festival in Bucarest with Simone Rubino, for whom it was written.

**Avner Dorman on Eternal Rhythm**

Rhythm is, perhaps, the most fundamental aspect of music. In fact, the basic properties of rhythm express the essential signs of life. Without a pulse, we cannot live. Without pulsation and repetitive motion, the physical world cannot exist. To the best of our knowledge, the universe began with a large impulse, and the resulting oscillations, pulses, and beats are what we still experience—an Eternal Rhythm that stretches from the beginning of time in perpetuity.

The concerto begins with a short introduction based on the harmonic series of overtones. Structured in five movements, each part is connected by a short interlude that echoes the familiar introduction. Each of the movements echoes the general idea of the harmonic series—an infinite series of oscillations—in a different way. The soloist alternates between a variety of percussion instruments, including vibraphone, marimba, glockenspiel, and crotales, as well as a melodic set of tom-tom drums and a variety of tin cans and cow bells.

The music of the Balinese gamelan inspires much of the first movement, employing a limited number of pitches, yet organizing them in complex rhythmic cycles. As in gamelan music, metallic keyboard percussion features prominently, along with a variety of flutelike melodic combinations. As the movement progresses, energy accumulates, leading to a virtuosic drumming section. The movement ends with a simple tune that repeats and recalls the opening materials.

The second movement begins with an expressive chromatic melody. The accompanying figure employs spiral structures oscillating at perfect fifths (the second interval of the harmonic series). As the movement develops, more spirals and melodic lines emerge and weave together into a complex web.

Rhythmic and angular, the third movement is structured as a call-and-response between the orchestra and soloist. Rising scales and syncopated rhythms come together to create a movement that is both lighthearted and energetic. While the scales initially appear to be standard at the outset, every few notes, a “wrong” interval appears. As a result, as the scale rises, the music arrives at different and unexpected places. While the harmony of the movement is completely consonant (again drawn from the natural harmonic series), the rate of change is so fast that our ears hear what they interpret as “dissonance.”

The heart of the piece is its fourth movement. Featuring a Hebrew text from the eleventh century, this movement raises deep questions regarding our interaction as conscious beings with the physical world:

*Does the tear know whose cheek it runs down,  
Or the heart by whom it is turned?  
It turns to its light that is now in the ground,  
And the ground knows not who has returned.  
Returned is a grandee of our town,  
A man who feared God and was upright and learned.*

(Original poem by Yehuda Halevi, translated by Hillel Halkin)

The text figuratively reverses the roles of consciousness and physicality, asking whether one’s tears know who is crying them and whether the earth knows who lays in it. At this point in the piece, we realize that the rhythm of life and rhythm of the universe are the same; our experience of the world is inevitably linked to the pulse of the universe and the oscillation of matter and energy.

The work ends with an exuberant movement: a celebration of life, energy, and an ever-present and eternal rhythm.
Dmitri Shostakovich
Born September 25, 1906; Saint Petersburg, Russia
Died August 9, 1975; Moscow, Russia

Symphony No. 8 in C Minor, Op. 65

Music and war were linked in Shostakovich’s mind from early childhood. At an age when other precocious composers were cutting their teeth writing piano pieces, Shostakovich wrote a revolutionary symphony and the Funeral March in Memoriam to the Fallen Heroes of the Revolution. Shostakovich was only eleven years old when the czar was overthrown; ten years later, when he had a deeper understanding of both political unrest and music’s incalculable power, he dedicated his Second Symphony to the October Revolution.

The triumph and tragedy of war have inspired a number of musical works through the ages, including Haydn’s dramatic Mass in Time of War, the noisy heroics of Beethoven’s Wellington’s Victory, and, more recently, Britten’s War Requiem and Sir Michael Tippett’s A Child of Our Time. But it’s the wartime symphonies by Dmitri Shostakovich that most powerfully tell of individual anguish amid mass devastation—that reveal personal grief and the victories of the soul against the big, messy backdrop of combat. Perhaps, in the case of Shostakovich, we know so much about his own personal political battles that we read too generously between the lines, placing an unnecessary burden on the music. But in the Seventh (Leningrad) and Eighth symphonies—both written at the height of World War II and in a tremendous, emotional white heat—the notes on the page carry a heavy weight. Both works were designed as public statements, intended to address big issues, and they’re overwhelming in their sheer size and emotional range. Yet despite their monumental scale, it’s a solitary voice that lingers in the ear after the sounds of trumpets and drums have receded.

The conflict between public speech and private thought is the province of the twentieth-century Soviet artist. Certainly Shostakovich became its most famous victim and his Fifth Symphony the most astonishing apology ever written in the form of music. Throughout his life, the form of the symphony was Shostakovich’s public forum. Despite—and often because of—political tension, the composer maintained his public pose in these big works, leaving the darker, more personal thoughts for his string quartets. But even the symphonies betray him. For
many listeners, the end of the Fifth Symphony, with its heroic cadences, sounds oddly hollow, as if Shostakovich could play the part no longer.

Shostakovich obviously understood the curious power of music, strangely tangible yet inexplicit—somewhere beyond words. Often this was, for him, its saving grace. “Words are not my genre,” he once told Yevgeny Yevtushenko, whose words he did set, in the Thirteenth Symphony (Babi Yar). “I never lie in music,” Shostakovich said. (And it was Yevtushenko’s outspoken text, not Shostakovich’s music, that caused trouble and had to be revised after the premiere.) Certainly, Shostakovich’s own words raise many questions, even today. The authenticity of Testimony, the “Memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov” is still disputed. And so we’re left with the music. In his introduction to Testimony, Volkov quotes Ilya Ehrenberg, who said, when confronted with the Eighth Symphony, “Music has a great advantage: without mentioning anything, it can say everything.”

Shostakovich himself always maintained a curious silence regarding his Eighth Symphony, even though he had often spoken out about its predecessor and fellow war symphony, the Leningrad. These two works, for all their similarities, could hardly be more different. Unlike the Seventh Symphony, the Eighth has no title and it isn’t about anything as concrete as the siege of Leningrad. The circumstances that inspired it are less sensational—the original score says only, “The composer worked on the symphony at the Ivanovo Home for Composers’ Creative Work in the summer of 1943”—and the music less specific in its evocation. But, if anything, the Eighth is more deeply motivated. While the Seventh chronicles the horrors of war, the Eighth seeks understanding. And, where the Seventh limits its scope to the triumph of victory, the Eighth looks beyond the horizon, to true peace.

Shostakovich casts the work in an irregular arrangement of five movements, the last three linked in one powerful, unbroken sequence that’s unparalleled in the symphonic literature. That span of music, lasting a full half hour, is balanced by a single movement, nearly as long and heavy with anger and sadness, at the start. A quick and savage scherzo, marked simply allegretto, stands between.

A solitary strand of music, played by the cellos and basses, begins the symphony, adagio and fortissimo. Shostakovich moves soberly through slowly shifting music—dirgelike and contemplative, then angry, even explosive. A barely contained outburst gives way to a long passage of quiet reflection. Midway, the music slowly rises to its greatest climax and then breaks to reveal the mad galloping of the Allegro non troppo, capped by wild horn calls and a beating drum. Movement is halted, finally, by an explosion signaled by terrifying drum rolls—leaving us with the sound of an english horn, the lone survivor, and a nearly deafening silence. Shostakovich makes little of the shift from C minor to C major—the latter has rarely sounded so bleak—even though this is our first glimpse of our destination, still half an hour away.

ABOVE
Leningrad citizens leaving their homes destroyed by German bombing, December 1942. Photograph by Boris Kudoyarov (1898–1973), a Soviet photographer and photojournalist
Next comes the full force of the Allegretto—tremendous and irregular marching music characterized by the swagger of the brass band, striding tunes, high-flying piccolo squeals, and a banging drum. It’s a harrowing vision of the military march. The music eventually disintegrates—at one point there’s little left but the flute on top and the contrabassoon five octaves below—and then rears up for one last crash.

The last three movements are conceived as one: the climax of the Allegro non troppo becomes the beginning of the Largo; the crux of that movement, in turn, opens onto the great vistas of the final Allegretto. This progression is calculated with a keen sense of drama and a master’s command of the big picture. The Allegro non troppo is a terrifying piece of music, not only because of its menacing tone and dangerous pace, but also because it sounds inhuman, like the workings of a giant and sinister machine. It begins with rapid, even quarter notes that march relentlessly through every measure, starting in the violas and eventually invading the entire orchestra. Page after page brings no relief, only the occasional shrill cries of the winds or a crazed bugle call.

Suddenly, with a drum roll and a couple of grand, ceremonial chords from the full orchestra, a powerful unison theme is announced. And only then, when the music pulls back quickly from **fff** to a thread of sound, do we understand that the machine has stopped and that this noble new theme has swept us into the serene expanses of the Largo. That theme is the foundation for an expansive set of variations and it’s repeated twelve times—always in the low strings—while ever-new ideas circle above it, including several rhapsodic solos. This solemn threnody, restrained and quiet (many pages don’t rise above a pianissimo), is the calm after the storm, but while there’s calm, there’s not yet peace. That comes in a moment of extraordinary stillness—at the same time one of the quietest and most important moments in the score—when the three clarinets lead the music up into the pure radiance of a C major triad.

The final Allegretto, opened up by the discovery of C major, has an unexpected air of innocence. The music is simple and even playful—listen to the opening diatonic bassoon melody or to the jubilant piping of the piccolo a few bars later—and the scene is fresh and pastoral. Even though there are reminders of more troubled music midway through—the opening of the symphony breaks in at the climax—it’s a bold and provocative ending for a dark, tragic symphony. It has also proven controversial. Critics found the finale anticlimactic; the Soviet authorities, unable to reconcile these few rays of sunlight falling on so much desolation, called it “an optimistic tragedy.” But optimistic is too unambiguous a word for the serene and dreamy, emotionally complex final pages. Shostakovich leaves it to each of us to hear this music, as inward and personal as anything in his symphonic output, in our own way.

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

**COMMENTS**

![Shostakovich working in his studio at the Ivanovo Home for Composers’ Creative Work as his daughter gazes out the window, summer of 1943. Photo by Sovfoto/Universal Images Group via Getty Images](image-url)
James Gaffigan Conductor

FIRST CSO PERFORMANCES
February 21 and 24, 2009, Orchestra Hall. Root’s The Battle Cry of Freedom; Payne and Bishop’s Home, Sweet Home; Awakening from Harris’s Symphony no. 6 (Gettysburg); Selections from Bennett’s Abraham Lincoln; Copland’s Lincoln Portrait with James Earl Jones; and Beethoven’s Symphony no. 5

Most Recent CSO Performances
October 26 and 27, 2017, Orchestra Hall. Bernstein’s Symphonic Suite from On the Waterfront, Barber’s Violin Concerto with James Ehnes, and Rachmaninov’s Symphonic Dances

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Gaffigan is in high demand, working with leading orchestras and opera houses throughout Europe, the United States, and Asia. The 2019–20 season features re-invitations to the San Francisco and Detroit symphony orchestras, Orchestre National de France, and the Czech Philharmonic, as well as debuts with the Orchestre symphonique de Montréal, Melbourne Symphony Orchestra, and the Swedish Radio Symphony Orchestra. He undertakes four major opera productions in the United States: La Cenerentola at the Metropolitan Opera in New York, Ernani at San Francisco Opera, Don Giovanni at Lyric Opera of Chicago, and Tristan and Isolde at Santa Fe Opera.

Last season, Gaffigan made his debut with the Bavarian Radio Symphony Orchestra and returned to the Los Angeles Philharmonic, San Francisco Symphony, National Symphony Orchestra in Washington (D.C.), WDR Symphony Orchestra Cologne, and the BBC Symphony Orchestra. In the United States, he made house debuts at the Met with La bohème and Carmen for San Francisco Opera, while European productions included La fanciulla del West and Don Giovanni at the Bavarian State Opera and Porgy and Bess at Dutch National Opera.

Gaffigan regularly conducts at major opera houses around the world, and his recent appearances include La bohème, Don Giovanni, La traviata, and Le nozze di Figaro at Vienna State Opera; Cosi fan tutte, La Cenerentola, and Falstaff at the Glyndebourne Festival; Salome for Hamburg Opera; La bohème for the Zurich Opera House; and Cosi fan tutte with Lyric Opera.

He also works internationally with many leading orchestras. Recent guest appearances include the Royal Concertgebouw Orchestra in Amsterdam, the London Philharmonic Orchestra, Munich Philharmonic, Orchestre de Paris, Orchestra of the Age of Enlightenment in London, Rotterdam Philharmonic Orchestra, Berlin Radio Symphony Orchestra, Dresden Staatskapelle, Vienna Symphony, Mozarteum Orchestra Salzburg, Tonhalle Orchestra Zurich, Seoul Philharmonic Orchestra, and Tokyo Metropolitan Symphony Orchestra. In North America, he has collaborated with the New York Philharmonic and the symphony orchestras of Philadelphia, Cleveland, St. Louis, Baltimore, and Toronto, among others.

A native of New York City, James Gaffigan was named first-prize winner of the 2004 Sir Georg Solti International Conducting Competition. In 2009, he completed a three-year tenure as associate conductor of the San Francisco Symphony, a position specially created for him by music director Michael Tilson Thomas. Prior to that appointment, he was assistant conductor of the Cleveland Orchestra, where he worked with music director Franz Welser-Möst.
Cynthia Yeh Percussion

**FIRST CSO PERFORMANCES**
January 21, 22, and 23, 2010, Orchestra Hall. Bartók’s Concerto for Two Pianos, Percussion, and Orchestra, Pierre Boulez conducting

January 31, 2010, Carnegie Hall. Bartók’s Concerto for Two Pianos, Percussion, and Orchestra, Pierre Boulez conducting

**MOST RECENT CSO PERFORMANCES**
December 18, 19, and 20, 2014, Orchestra Hall. MacMillan’s Veni, Veni Emmanuel with Carlos Miguel Prieto conducting

Cynthia Yeh joined the Chicago Symphony Orchestra as principal percussion in June 2007. She previously served as principal percussion of the San Diego Symphony from 2004 to 2007.

Born in Taipei, Taiwan, Yeh received a bachelor of music performance degree from the University of British Columbia and a master of music performance degree from Temple University in Philadelphia, where she studied with Alan Abel.

As a soloist, Yeh has performed with the Chicago Symphony, the National Symphony of Taiwan, the National Symphony Orchestra of Mexico, Chicago Sinfonietta, and the Illinois Philharmonic Orchestra. The percussionist also has been featured on WFMT–FM in Chicago on Live from WFMT from the Levin Studio. She regularly performs on the CSO’s MusicNOW series as well as with various chamber ensembles throughout Chicago.

Cynthia Yeh is a member of the faculty at DePaul University and the Aspen Music Festival. She has served on the faculty of the National Youth Orchestra of the United States of America; the Pacific Music Festival in Sapporo, Japan; and the Chosen Vale International Percussion Seminar.
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Now celebrating its 129th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

The Chicago Symphony Orchestra’s distinguished history began in 1889, when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra here. Thomas’s aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891. Thomas served as music director until his death in 1905—just three weeks after the dedication of Orchestra Hall, the Orchestra’s permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899, and succeeded the Orchestra’s founder. His tenure lasted thirty-seven years, from 1905 to 1942—the longest of the Orchestra’s music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. Stock also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947–48; and Rafael Kubelík led the ensemble for three seasons from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until 1991. He then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

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

From 2006 to 2010, Bernard Haitink held the post of principal conductor, the first in CSO history. Pierre Boulez’s long-standing relationship with the CSO led to his appointment as principal guest conductor in 1995. He was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. Only two others have served as principal guest conductors: Carlo Maria Giulini, who began to appear in Chicago regularly in the late 1950s, was named to the post in 1969, serving until 1972; Claudio Abbado held the position from 1982 to 1985. Cellist Yo-Yo Ma served as the CSO’s Judson and Joyce Green Creative Consultant from 2010 to 2019. In this role, he partnered with Riccardo Muti, staff, and musicians to provide development for the Negaunee Music Institute at the CSO.

Mead Composer-in-Residence Missy Mazzoli was appointed by Riccardo Muti and began her two-year term in the fall of 2018. In addition to composing, she curates the contemporary MusicNOW series.

Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

cso.org
# Chicago Symphony Orchestra

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

## Violins

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tr>
<td>Concertmaster</td>
<td>Robert Chen</td>
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<td>Chair, endowed by an anonymous benefactor</td>
<td>The Louis C. Sudler Chair</td>
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<tr>
<td>Associate Concertmaster</td>
<td>Stephanie Jeong</td>
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<tr>
<td>The Cathy and Bill Osborn Chair</td>
<td>David Taylor</td>
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<tr>
<td>On leave</td>
<td>So Young Bae</td>
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<tr>
<td>Assistant Concertmasters*</td>
<td>Cornelia Chiu</td>
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<td></td>
<td>Alison Dalton</td>
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<td>Gina DiBello</td>
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<td>Kozue Funakoshi</td>
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<td>Russell Hershow</td>
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<td>Qing Hou‡</td>
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<td>Blair Milton</td>
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<td>Paul Phillips, Jr.</td>
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<td>Sando Shia</td>
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<td></td>
<td>Susan Synnестведт Rong-Yan Tang</td>
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*Assistant concertmasters are listed by seniority. ‡ On sabbatical  § On leave*

The Louise H. Benton Wagner Chair currently is unoccupied.

## Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.
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<td>Mary Ellen Keyser</td>
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<td>Richard L. Keyser</td>
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