Lyric production revival of Puccini’s Madama Butterfly generously made possible by the Lauter McDougal Charitable Fund, Sylvia Neil and Daniel Fischel, Randy L. and Melvin R. Berlin, Marion A. Cameron, Invesco QQQ, and ITW.

FEBRUARY 6–MARCH 8 Tickets available at lyricopera.org/butterfly

PUCCINI

SUNDAY, FEBRUARY 2
Tickets available at lyricopera.org/terfel

BRYN TERFEL

In recital

Photo: Mitch Jenkins/Deutsche Grammophon

Lyric semi-staged performances of Donizetti’s “Three Queens” operas generously made possible by Ethel and William Gofen and the Harris Family Foundation.

DECEMBER 1, 4 & 7
Tickets available at lyricopera.org/threequeens

THE THREE QUEENS

DONIZETTI

A Semi-Staged Performance

Starring Sondra Radvanovsky

Lyric production revival of Mozart’s Don Giovanni generously made possible by Lead Sponsor The Negaunee Foundation and cosponsors Howard L. Gottlieb and Barbara G. Greis, Nancy and Sanfred Koltun, and the Mazza Foundation.

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**ON THE COVER:** Illustration by Tom Herzberg (tomherzberg.com), 1994

**RIGHT:** Chinese New Year Celebration, February 10, 2019

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

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**PHOTO BY TODD ROSENBERG**

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A NOTE FROM THE CHAIR AND THE PRESIDENT

DEAR FRIENDS,

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

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

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

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

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

Helen Zell  
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander  
President, Chicago Symphony Orchestra Association

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No. 2: World Premieres
Introducing new music to CSO audiences has been an important part of Riccardo Muti’s artistic legacy as music director. With the Chicago Symphony Orchestra, he has conducted twelve world premieres to date by CSO Mead Composers-in-Residence and distinguished American and international composers. He will conduct two new CSO commissions during the spring of 2020. Many of these commissions have been concertos featuring members of the Orchestra, reflecting Muti’s great confidence in their abilities as soloists. Having studied composition himself for ten years, Muti has the utmost respect for composers: “I approach music of the classical period—baroque, modern, romantic, contemporary—always in the same way, with the same seriousness,” he says. “The moment of truth comes when what the composer has sought is coming to life in the performance.”

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

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

CSO Viola Max Raimi’s score, composed at the request of Riccardo Muti, was specifically written for his colleagues in the Orchestra. Raimi was acutely aware, as he was composing the pages of his Three Lisel Mueller Settings, of creating music for the people who sit around him day after day in rehearsal and in concerts. Each movement featured a different colleague, including Principal Clarinet Stephen Williamson, Principal Bassoon Keith Bunke, and Principal Bass Alexander Hanna. Muti conducted the premiere with the CSO and mezzo-soprano soloist Elizabeth DeShong on March 22, 2018.
In October 2009, Riccardo Muti, then music director designate, outlined several initiatives for his tenure. One of them was to appoint CSO Mead Composers-in-Residence who would act as advocates within the Chicago community to further the understanding and appreciation of all music. He named Mason Bates and Anna Clyne to two-year terms beginning in 2010, which were later extended through the 2014–15 season. In 2015, he appointed Samuel Adams and Elizabeth Ogonek to three-year residencies. During their time with the CSO, each of the composers had multiple works conducted by Muti, including CSO commissions, bringing these emerging composers to international attention. In 2018, Muti appointed Missy Mazzoli, whose CSO-commissioned work Orpheus Undone receives its world premiere with Muti and the Orchestra in April 2020.

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

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

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

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

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

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

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

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

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

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

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

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

In June 2010, **Bernard Haitink**—in his final season as principal conductor—led all nine symphonies, along with the *Fidelio* and *Leonore* nos. 2 and 3 overtures. With the Orchestra and Chorus, he concluded his tenure and the 119th season with *Calm Sea and Prosperous Voyage* and the **Ninth Symphony**, featuring soloists Jessica Rivera, Kelley O’Connor, Clifton Forbis, and Eric Owens.
HOLIDAYS: MARCUS ROBERTS TRIO + ORCHESTRA
Scott Speck conducts the Chicago Philharmonic
Featuring Marcus Roberts Trio
Sunday December 8, 3pm • Harris Theater, Chicago

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Sunday March 1, 3pm • North Shore Center, Skokie

UNITY: AMJAD ALI KHAN, SHOSTAKOVICH
Lidiya Yankovskaya conducts the Chicago Philharmonic
With Amjad Ali Khan and family of sarod musicians
Sunday April 5, 3pm • Harris Theater, Chicago

HOME: BRAHMS 3
Scott Speck conducts the Chicago Philharmonic
With violin soloist Phillippe Quint
Sunday May 10, 3pm • Pick-Staiger Hall, Evanston

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During the 2019/20 season celebration, Riccardo Muti conducts Beethoven’s nine symphonies with the Chicago Symphony Orchestra, and celebrated virtuosos perform a cycle of Beethoven’s 32 piano sonatas 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

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MAR 29 & 31  Sir András Schiff
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MAY 10  Evgeny Kissin
MAY 20  Igor Levit
MAY 24  Maurizio Pollini

See all of Beethoven’s works being performed in 2019/20 at CSO.ORG/BEETHOVEN
World Premiere by Mason Bates Blends Music and Digital Animation

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

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

February 27, 2020 / 7:30PM
Symphonies 8 + 9

February 28, 2020 / 7:30PM
Symphony 1, Prometheus + Leonore Excerpts

February 29, 2020 / 7:30PM
Symphonies 2 + 3

March 2, 2020 / 7:30PM
Symphonies 4 + 5

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

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

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

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

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

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

CSO School and Family Concerts, presented by the Negaunee Music Institute, engage approximately 40,000 audience members each season. These affordable and age-appropriate concerts feature the extraordinary musicians of the Chicago Symphony Orchestra to inspire the next generation of audience members and music lovers.

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

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

Top to Bottom: A trio of students gets ready to enter Orchestra Hall for a CSO School Concert. Maestro Prestissimo B. Sharpenflat, aka Dan Kerr-Hobert from The Second City, attempts to steal the spotlight from the CSO musicians and (actual) conductor Edwin Outwater during a Family Matinee performance. Photos by Todd Rosenberg.
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—Bapsi Sidhwa

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“I read TRIO through at a gallop, the characters appeared on the page in the flesh, and I could hear their music. Congratulations!”
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CSOA’s Annual Symphony Ball
September 21, 2019

On the evening of September 21, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included a rousing program featuring music by Verdi and Suppé, as well as Tchaikovsky’s Romeo and Juliet, Fantasy-Overture after Shakespeare. “A pianist of magisterial elegance, power and insight” (The New York Times), Leif Ove Andsnes performed Grieg’s magnificent Piano Concerto in A minor.

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

The Women’s Board of the Chicago Symphony Orchestra Association proudly presented this year’s ball, “An Evening of Romance, Revelry, and Artistry,” utilizing the style of the Italian Renaissance. The event, co-chaired by Mimi Murley and Leslie Henner Burns and Trustee co-chair Terrence Truax, raised nearly $1.5 million for the organization.

Below, left to right: Co-chairs Mimi Murley and Leslie Henner Burns celebrate at the Four Seasons with Zell Music Director Riccardo Muti. Photo by Todd Rosenberg

Herald trumpets welcome guests to the Four Seasons Hotel Chicago. Photo by Anne Ryan

Opposite page, clockwise from top: Pianist Leif Ove Andsnes performed Grieg’s Piano Concerto in A minor, Op. 16. Photo by Todd Rosenberg

A brass quintet of musicians from the Civic Orchestra of Chicago welcomed arriving guests on Michigan Avenue. Photo by Todd Rosenberg

Left to right: CSOA Trustee Keith Crow, Women’s Board President Elizabeth Parker, Women’s Board member Mia Martich, and Zoren Lazarevic. Photo by Bob Carl

Left to right: Women’s Board members Kim Shepherd and Shelley Ochab, CSOA Life Trustee Cindy Sargent, Women’s Board member Cheryl Sturm, and CSOA Life Trustee Mary Lou Gorno. Photo by Bob Carl

Presented by the Women’s Board of the Chicago Symphony Orchestra Association

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United is pleased to serve the CSO as its official airline and proudly supports its remarkable contributions to the performing arts community here in Chicago and beyond. With the CSO, we celebrate the energy that performers and audiences alike bring to our hometown and to the global stage.

STEVE SHEBIK, VICE CHAIR
The Allstate Corporation

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At PNC, we recognize the importance of the arts in contributing to a dynamic, vibrant, and successful community. We applaud the Chicago Symphony Orchestra’s achievements as a cornerstone of our local arts community, and look forward to another exciting year of world-class performances.
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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2019–20 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

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

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it starts with a dream
Thursday, December 5, 2019, at 8:00  
Friday, December 6, 2019, at 1:30  
Saturday, December 7, 2019, at 8:00  
Tuesday, December 10, 2019, at 7:30

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Ray Chen Violin

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**WIENIAWSKI**  
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Allegro moderato  
Preghiera: Larghetto  
Rondo: Allegro giocoso  
First Chicago Symphony Orchestra performances  
RAY CHEN

**INTERMISSION**

**TCHAIKOVSKY**  
Symphony No. 4 in F Minor, Op. 36  
Andante sostenuto  
Andantino in modo di canzona  
Scherzo: Pizzicato ostinato  
Finale: Allegro con fuoco

These concerts are generously sponsored by the Zell Family Foundation.  
The performance of Wieniawski’s Violin Concerto No. 1 is supported in part by a generous grant from the Adam Mickiewicz Institute in partnership with LOT Polish Airlines.  
United Airlines is the Official Airline of the Chicago Symphony Orchestra.  
The Chicago Symphony Orchestra is grateful to WBBM Newsradio 780 and 105.9 FM for its generous support as media sponsor of the Tuesday series.  
This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra thanks the

Zell Family Foundation

for its generous support of these performances.
JENNIFER HIGDON
Born December 31, 1962; Brooklyn, New York

blue cathedral

In April 2018, Jennifer Higdon was awarded the Michael Ludwig Nemmers Prize in Music Composition, given biennially to composers of “the highest level of achievement in a substantial and continuing body of work” by Northwestern University. Her most recent predecessors in receiving this honor include Steve Reich in 2016 and Esa-Pekka Salonen in 2014. (The prize was first awarded to John Adams in 2004.) In recent years, Higdon’s impressive output has often been singled out. She received the 2010 Pulitzer Prize in Music for her Violin Concerto, and her Percussion Concerto won the Grammy Award for Best Contemporary Classical Composition in 2010, as did her Viola Concerto in 2018. She recently was nominated for a 2020 Grammy in the same category for her Harp Concerto. But her hold on audiences really began with blue cathedral, which became something of a sensation in the orchestral world following its premiere in 2000, and which has since been performed more than six hundred times.

Higdon came to music late—she taught herself to play flute at the age of fifteen and did not pursue composition until she was twenty-one. She was told she couldn’t compose because she started too late, and that she would never make a living doing it. But after a conventional top-drawer academic career—Higdon holds degrees from the University of Pennsylvania (studying there with George Crumb), Bowling Green State University (as a flute major), and the Curtis Institute of Music in Philadelphia—she quickly found her place in the musical world. Writing in a wide range of forms and for various combinations of instruments and voices, Higdon has seen her catalog of works played and recorded with exceptional frequency (her compositions have been released on more than sixty CDs). Her first opera, Cold Mountain (based on Charles Frazier’s bestselling novel and set in the Carolinas, just over the Smoky Mountains from where Higdon spent much of her childhood in eastern Tennessee), sold out its entire run of six performances at the Santa Fe Opera in 2015. (It subsequently won the International Opera Award for Best World Premiere.) Her Low Brass Concerto, commissioned for the Chicago Symphony Orchestra, was given its world premiere in February 2018, conducted by Riccardo Muti. Higdon holds the Rock Chair in Composition at the Curtis Institute of Music.
Jennifer Higdon on blue cathedral

Blue . . . like the sky. Where all possibilities soar. Cathedrals . . . a place of thought, growth, spiritual expression . . . serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge, and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor among giant crystal pillars, moving in a contemplative stance. The figures of the stained-glass windows would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling, which would open to the sky . . . as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when the Curtis Institute of Music commissioned me to write a work to commemorate its seventy-fifth anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul, which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way.

This piece represents the expression of the individual and the group . . . our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialogue. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward-progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

—Phillip Huscher
HENRYK WIENIAWSKI  
Born July 10, 1835; Lublin, Poland  
Died March 31, 1880; Moscow, Russia

Violin Concerto No. 1 in F-sharp Minor, Op. 14

Henryk Wieniawski was among the most remarkable violinist-composers of the nineteenth century. His father was a prosperous physician in Lublin, Poland, some hundred miles southeast of Warsaw, and his mother was an excellent pianist whose brother, Edouard Wolff, was a friend (and imitator) of Chopin and one of the most esteemed keyboard artists and teachers in Paris. Henryk’s extraordinary talent on the violin was discovered very early, and Wolff convinced his sister to bring her son to Paris for training at the Paris Conservatory. He entered the school at the age of eight, and graduated three years later with a first prize in violin, an accomplishment unprecedented in the conservatory’s history for one so young. After a concert in Paris in January 1848, Wieniawski traveled to St. Petersburg, where his performances won him praise from Henri Vieuxtemps, the imperial court violinist, and an excellent Guarneri violin from Emperor Nicholas I. After successful appearances in Finland, the Baltic provinces, and Warsaw, he returned to the Paris Conservatory in 1849 for further training in composition, graduating the following year in that discipline, again with a first prize.

After his apprentice years, Wieniawski spent the rest of his life as a touring virtuoso and teacher. Between 1851 and 1853, he played extensively in Russia with his younger brother Jósef, an accomplished pianist and composer, and published the first of his original compositions, including a violin sonata and several pieces based on Polish dances. He created a considerable stir among German music lovers when he introduced his First Violin Concerto at the Leipzig Gewandhaus in November 1853, and appeared extensively thereafter throughout Europe and Britain; he married the Englishwoman Isabella Hampton in 1860. Later that year, Anton Rubinstein invited him to return to St. Petersburg, and soon he was appointed to the faculty of the new St. Petersburg Conservatory. For the next dozen years, Wieniawski was a potent influence in Russian music, serving as a teacher at the conservatory; solo violinist to the tsar; principal violinist of both the orchestra and string quartet of the Russian Musical Society; and composer of numerous violin works, most

<table>
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<tr>
<th>COMPOSED</th>
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<tr>
<td>FIRST PERFORMANCE</td>
<td>November 1853. Leipzig Gewandhaus Orchestra, the composer as soloist. Julius Rietz conducting</td>
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<tr>
<td>INSTRUMENTATION</td>
<td>solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, strings</td>
</tr>
<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>28 minutes</td>
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<td>These are the first Chicago Symphony Orchestra performances.</td>
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Above: Henryk Wieniawski, photograph by Fritz Luckhardt (1843–1894). Friedrich Nicolas Manskopf Portrait Collection at the Library of the Johann Wolfgang Goethe-University Frankfurt am Main
notably the Second Violin Concerto of 1862. In 1872, he made an exhausting tour of the United States with Rubinstein in an effort to cover the costs of his gambling debts and bad investments. Wieniawski remained in the country until 1874, but the strain of a second tour (which took him as far as California) endangered his health without significantly improving his financial situation. On returning to Europe, he taught for two years at the Brussels Conservatory as the successor to Vieuxtemps, and then resumed his grueling concert tours throughout Germany, France, and Russia, despite health seriously deteriorated by a heart condition. He collapsed during a performance in Berlin in November 1878, and his friend and colleague Joseph Joachim, who was in the audience, took up his violin and finished the program. Though his health was nearly shattered, financial need forced Wieniawski to continue playing, and he returned again to Russia. By November 1879, he had to be admitted to hospital in Moscow. Three months later, broken in body and penniless, he was taken into the Moscow home of Nadezhda von Meck, who had already won an important place in musical history as Tchaikovsky’s patroness. He died there on March 31, 1880, four months shy of his forty-fifth birthday. Eleven days before Wieniawski passed away, Tchaikovsky wrote to Madame von Meck, “In him, we shall lose an incomparable violinist and a gifted composer.”

Wieniawski was one of the most accomplished musical artists of the mid-nineteenth century—Anton Rubinstein called him “without a doubt the greatest violinist of his time.” He was known for the richness of his tone, the perfection of his technique, and the fiery Slavic temperament that electrified his playing. The two concertos are the most important of his four dozen compositions, but several of his smaller pieces are familiar items in the violin literature: Souvenir de Moscou (on Russian themes) and Légende, both for violin and orchestra; Le carnaval russe for Violin and
Tchaikovsky was at work on his Fourth Symphony when he received a letter from Antonina Milyukova claiming to be a former student of his and declaring that she was madly in love with him. Tchaikovsky had just read Pushkin’s *Eugene Onegin*, hoping to find an opera subject, and he saw fateful parallels between Antonina and Pushkin’s heroine, Tatiana. Perhaps Tchaikovsky confused art and life; in any event, the consequences were dire. It is hard to say which letter provoked the stronger response from Tchaikovsky—the despairing letter Tatiana writes to the coldhearted Onegin, or the one he himself received from Antonina, threatening suicide. The first inspired one of the great scenes in opera; the latter precipitated a painful and disastrous marriage.

We have since learned enough about Tchaikovsky, and about the agony of repressed homosexuality, to understand why he would choose to marry a woman he didn’t even know as a kind of cover. (Less than a year earlier, Tchaikovsky had begun an extraordinary relationship, conducted exclusively by correspondence, with Nadezhda von Meck, and he delighted in the combination of intellectual intimacy and physical distance.) On June 1, 1877, Tchaikovsky stopped work on the first three movements of this symphony and visited Antonina Milyukova for the first time. A day or two later, he proposed. He didn’t tell Nadezhda von Meck of his plans until three days before the wedding. In that letter, he confessed that he had “lived thirty-seven years with an innate aversion to marriage. . . . In a day or two my marriage will take place,” he wrote in closing. “What will happen after that I do not know.” Tchaikovsky quickly learned that,
in addition to the obvious strain of living with someone to whom he felt profound physical aversion, he would grow to disdain Antonina, particularly after the stunning discovery that she knew not one note of music. “My heart is full,” he wrote to von Meck. “It thirsts to pour itself out in music.”

It was music that kept him going. When he was able to escape, temporarily, to Kamenka, he found solace in his fourth symphony and by working intermittently on Eugene Onegin. He returned to Moscow in late September, barely in time to begin the fall term at the conservatory, and discovered, surely without surprise, that he could maintain the façade no longer. Many years later, he confessed that he waded into the Moscow River, hoping to contract a fatal chill, and stood with the icy water up to his waist until he could, literally, stand no more. He then fled to St. Petersburg, where a psychiatrist prescribed a complete change of scenery and a permanent separation from Antonina. Nicolai Rubinstein and Tchaikovsky’s brother Anatoly rushed to Moscow to tell Antonina. She listened calmly and served them tea.

Tchaikovsky’s marriage lasted less than three months. On October 13, Anatoly took Tchaikovsky to Switzerland, then on to Paris and Italy. Tchaikovsky asked that the unfinished manuscript of the Fourth Symphony be sent from Moscow and he completed the scoring in January 1878. He finished Eugene Onegin the following month. That March he sketched the violin concerto in just eleven days. When he returned to Russia in late April, his problems with Antonina were still unresolved—she first accepted and then rejected the divorce papers, and later extracted her final revenge by moving into the apartment above his—but the worst year of his life was over.

The temptation to read a program into Tchaikovsky’s Fourth Symphony is as old as the work itself. Since Nadezhda von Meck allowed Tchaikovsky to dedicate the symphony to her (without mentioning her name) and was contributing

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ABOVE: Tchaikovsky, at far right, with, left to right, Nikolai Konradi (the child, Modest’s pupil), Modest, and Aleksey Sofronov (servant to the composer) in San Remo, Italy, 1878
generously to support his career, she demanded to know what the work was about. Tchaikovsky’s response, often quoted, is a detailed account, filled with emotional thoughts and empty phrases—words written after the fact to satisfy an indispensable patron. When Tchaikovsky mentions fate, however, his words ring true; this was a subject that had haunted him since 1876, when he saw Carmen and was struck by the “death of the two principals who, through fate, fatum, ultimately reach the peak of their suffering and their inescapable end.” He wrote to Nadezhda von Meck:

The introduction is the seed of the whole symphony, undoubtedly the main idea. This is fate, that fatal force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above your head like the sword of Damocles, and unwaveringly, constantly poisons the soul.

Indeed, the icy blast from the horns that opens this symphony returns repeatedly in the first movement (and once in the finale), each time wiping out everything in its path. It’s like the celebrated fate motive from Beethoven’s Fifth Symphony—the one the composer himself compared to fate knocking at the door—except that it’s more of a disruption than a compositional device. Later, Tchaikovsky wrote to the composer Sergei Taneyev, a former student:

Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony—that is, the most lyrical of all forms—to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed? . . . Please do not think that I aspire to paint before you a depth and grandeur of thought that cannot be easily understood in words. I was not trying to express any new thought. In essence, my symphony imitates Beethoven’s Fifth; that is, I was not imitating its musical thoughts, but the fundamental idea. Do you think there is a program in the Fifth Symphony? Not only is there a program, but in this instance there cannot be any question about its efforts to express itself. My symphony rests upon a foundation that is nearly the same, and if you haven’t understood me, it follows only that I am not a Beethoven, a fact which I have never doubted.

Taneyev was perhaps the first to question the preponderance of what he called ballet music in the symphony. In fact, the lilting main theme of the opening movement (marked “in movimento di valse”) and the whole of the two inner movements—the slow pas de deux with its mournful oboe solo, and the brilliant and playful pizzicato scherzo—remind us that the best of Tchaikovsky’s ballet scores are symphonic in scope and tone. Tchaikovsky was angered by the comment and asked Taneyev if he considered as ballet music “every cheerful tune that has a dance rhythm? If that’s the case,” he concluded, “you must also be unable to reconcile yourself to the majority of Beethoven’s symphonies in which you encounter such things at every turn.” The finale is more complex, emotionally and musically, swinging from the dark emotions of the first movement to a more festive mood. “If you cannot discover reasons for happiness in yourself,” Tchaikovsky wrote to Mme von Meck, “look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy.” There is one final intrusion of the fateful horns from the symphony’s opening, but this time the music quickly recovers, rousing itself to a defiantly triumphant and heroic Beethovenian ending, in intention if not in substance.

—Phillip Huscher

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

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

FIRST CSO PERFORMANCES
November 30, December 1, 2, and 3, 2017, Orchestra Hall. Grieg’s Suite no. 1 from Peer Gynt, Mendelssohn’s Violin Concerto with Gil Shaham, and Sibelius’s Symphony no. 1

Chief guest conductor of the BBC Philharmonic as well as principal guest conductor of the National Arts Centre Orchestra in Ottawa, Canada, John Storgårds maintains a dual career as a conductor and violin virtuoso, widely recognized for his creative flair for programming. As artistic director of the Lapland Chamber Orchestra, a title he has held for over twenty-five years, Storgårds earned global critical acclaim for the ensemble’s adventurous performances and award-winning recordings.

Internationally, Storgårds appears with such orchestras as the Leipzig Gewandhaus, Munich Philharmonic, Dresden Staatskapelle, Orchestre Philharmonique de Radio France, Orchestre National de France, Vienna Radio Symphony, the London Philharmonic, and all of the major Scandinavian orchestras, including the Helsinki Philharmonic, where he was chief conductor from 2008 to 2015. Soloists with whom he collaborates include Yefim Bronfman, Sol Gabetta, Kirill Gerstein, Håkan Hardenberger, Gil Shaham, Emanuel Ax, Jean-Yves Thibaudet, Frank Peter Zimmermann, Christian Tetzlaff, Anne Sofie von Otter, and Soile Isokoski.

Storgårds made his North American debut with the St. Paul Chamber Orchestra during the 2005–06 season. Since then, he has appeared with the New York Philharmonic; the Boston Symphony Orchestra at Tanglewood and in Boston; the Cleveland Orchestra at Blossom; and the National, Atlanta, Montreal, Cincinnati, Dallas, Vancouver, and Indianapolis symphonies. Highlights of the 2019–20 North American season include reengagements with the St. Louis, Detroit, Toronto, Baltimore, and Houston symphonies and the National Arts Centre Orchestra’s Ideas of North Festival.

Highlights of Storgårds’s 2019–20 season in Europe include a return to the BBC Proms with the BBC Philharmonic, with which he embarked on a European tour in the fall; the Oslo Philharmonic, Bamberg Symphony, the Berlin and Vienna radio symphony orchestras; and a tour in Asia.

Storgårds’s repertoire includes not only all of the symphonies by Sibelius, Nielsen, Bruckner, Brahms, Mozart, Schubert, Beethoven, and Schumann, but also many works by today’s leading composers—including world premieres by Kaija Saariaho, Brett Dean, Per Norgård, and Pēteris Vasks—several of them dedicated to him. He gave the Finnish premiere of Schumann’s early Zwickau symphony as well as the world premiere of Sibelius’s Suite for Violin and Strings, op. 117 and the late fragments. As a violinist, he performed the Finnish premiere of Schumann’s own violin version of the Cello Concerto and the composer’s Violin Sonata no. 3. In the opera house, he led the world premiere of Sebastian Fagerlund’s Höstsonaten (Autumn Sonata) at the Finnish National Opera with Anne Sofie von Otter in the leading role. The opera, revived this fall in Helsinki, was a finalist at the 2018 International Opera Awards.

Storgårds’s award-winning discography comprises works by Schumann, Mozart, Beethoven, and Haydn, and rarities by Holmboe and Vasks featuring him as violin soloist. Cycles of the complete symphonies of Sibelius (2014) and Nielsen (2015) with the BBC Philharmonic were released to critical acclaim by Chandos. His most recent recordings are works by American avant-garde composer George Antheil with the BBC Philharmonic and a highly acclaimed disc of Mahler’s Symphony no. 10 with the Lapland Chamber Orchestra on Bis Records, completed and arranged for chamber orchestra by Michelle Castelletti.

John Storgårds studied violin with Chaim Taub and subsequently became concertmaster of the Swedish Radio Symphony Orchestra under Esa-Pekka Salonen before studying conducting with Jorma Panula and Eri Klas at the Sibelius Academy. He received the Finnish State Prize for Music in 2002 and the Pro Finlandia Prize 2012.
Ray Chen Violin

FIRST CSO PERFORMANCE
July 28, 2017, Ravinia Festival. Mendelssohn’s Violin Concerto and the obbligato to Mozart’s “L’amerò, sarò costante” from Il re pastore, James Conlon conducting

These concerts mark Ray Chen’s subscription concert debut with the Chicago Symphony Orchestra.

Ray Chen is a violinist who redefines what it is to be a classical musician in the twenty-first century. With a media presence that enhances and inspires the classical audience, reaching out to millions through an unprecedented online following, he transmits his remarkable musicianship to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Chen, who came to prominence by way of his first-prize wins in the Yehudi Menuhin (2008) and Queen Elisabeth (2009) competitions, has built a profile in Europe, Asia, the United States, and in his native Australia both live and on disc. He was signed to the Decca Classics label in 2017, and his forthcoming recording with the London Philharmonic follows three critically acclaimed albums on SONY, the first of which, Virtuoso, received an ECHO Klassik Award.

Featured in The Strad and Gramophone magazines, Chen continues to grow his profile: he was featured on Forbes’s list of thirty most-influential Asians under thirty; made a guest appearance on Amazon’s Mozart in the Jungle TV series; has a multi-year partnership with Giorgio Armani, who designed the cover of his Mozart album with Christoph Eschenbach; and performs at major media events such as France’s Bastille Day (live to 800,000 people), the Nobel Prize concert in Stockholm (telecast across Europe), and the BBC Proms.

Ray Chen has performed with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhaus Orchestra, Munich Philharmonic, Filarmonica della Scala in Milan, Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome, Los Angeles Philharmonic, San Francisco Symphony, and Pittsburgh Symphony. He has appeared in recital at Walt Disney Concert Hall in Los Angeles and Davies Symphony Hall in San Francisco and worked with such conductors as Riccardo Chailly, Vladimir Jurowski, Sakari Oramo, Manfred Honeck, Daniele Gatti, Kirill Petrenko, Krystof Urbanski, Juraj Valčuha, and many others. From 2012 to 2015 he was artist-in-residence at the Konzerthaus Dortmund, and in 2017–18 an Artist Focus with the Berlin Radio Symphony.

His presence on social media makes Chen a pioneer in his connection with his audience, utilizing the new opportunities of modern technology. His appearances and interactions with music and musicians are instantly disseminated to a new public in a contemporary and relatable way. He is the first musician to be invited to write a lifestyle blog for the Italian publishing house RCS Rizzoli. He has been featured in Vogue magazine and is currently releasing his own violin case design for the industry manufacturer GEWA Music. His commitment to music education is paramount, inspiring the younger generation of music students with his series of self-produced videos combining comedy and music. Through his online promotions, his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Born in Taiwan and reared in Australia, at fifteen Ray Chen was accepted to the Curtis Institute of Music in Philadelphia, where he studied with the late Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 “Joachim” Stradivarius violin, once owned by Hungarian violinist Joseph Joachim (1831–1907), on loan from the Nippon Music Foundation.
The Chicago Symphony Orchestra Association is grateful to

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for its generous support as the Official Airline of the CSO.
Now celebrating its 129th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

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

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

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

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

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

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The performance of Wieniawski’s Violin Concert No. 1 is supported by the Adam Mickiewicz Institute and LOT Polish Airlines.

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**VIOLINS**

Robert Chen  
Concertmaster  
The Louis C. Sudler Chair, endowed by an anonymous benefactor

Stephanie Jeong  
Associate Concertmaster  
The Cathy and Bill Osborn Chair

David Taylor  
Yuan-Qing Yu  
Assistant Concertmasters*

So Young Bae  
Cornelius Chiu  
Alison Dalton  
Gina DiBello  
Kozue Funakoshi  
Russell Hershshow  
Qing Hou‡  
Blair Milton  
Paul Phillips, Jr.  
Sando Shia  
Susan Synnestvedt  
Rong-Yan Tang

Baird Dodge  
Principal  
Sylvia Kim Kilcullen  
Assistant Principal

Lei Hou  
Ni Mei  
Fox Fehling  
Hermine Gagné†  
Rachel Goldstein  
Mihaela Ionescu  
Melanie Kupchynsky  
Wendy Koons Meir  
Matous Michal  
Simon Michal  
Aiko Noda  
Joyce Noh  
Nancy Park  
Ronald Satkiewicz  
Florence Schwartz

**VIOLAS**

Li-Kuo Chang  
Acting Principal  
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor

Catherine Brubaker  
Youming Chen  
Sunghee Choi

Wei-Ting Kuo  
Danny Lai  
Diane Mues  
Lawrence Neuman  
Max Raimi  
Wei Jing Wang

**CELLOS**

John Sharp  
Principal  
The Eloise W. Martin Chair

Kenneth Olsen  
Assistant Principal  
The Adele Gidwitz Chair

Karen Basrak  
Loren Brown  
Richard Hirschl  
Daniel Katz  
Katinka Kleijn  
David Sanders  
Gary Stucka  
Brant Taylor

**BASSES**

Alexander Hanna  
Principal  
The David and Mary Winton Green Principal Bass Chair

Daniel Armstrong  
Joseph DiBello  
Robert Kassinger  
Mark Kraemer  
Stephen Lester  
Bradley Opland

**HARPS**

Sarah Bullen  
Principal  
Lynne Turner

**FLUTES**

Stefán Ragnar Höskuldsson  
Principal  
The Erika and Dietrich M. Gross Principal Flute Chair

Emma Gerstein  
Jennifer Gunn

**OBES**

William Welter  
Principal  
The Nancy and Larry Fuller Principal Oboe Chair

Michael Henoch  
Assistant Principal  
The Gilchrist Foundation Chair

Lora Schaefer  
Scott Hostetler

**ENGLISH HORN**

Scott Hostetler

**CLARINETS**

Stephen Williamson  
Principal  
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor

Esteban Batallán  
Principal  
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor

Mark Ridenour  
Assistant Principal  
The Pritzker Military Museum & Library Chair

**TRUMPETS**

Esteban Batallán  
Principal  
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor

Mark Ridenour  
Assistant Principal

**TROMBONE**

Jay Friedman  
Principal  
The Lisa and Paul Wiggin Principal Trombone Chair

Michael Mulcahy  
Charles Vernon

**BASS TROMBONE**

Charles Vernon

**TUBA**

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

**TIMPANI**

David Herbert  
Principal  
The Clinton Family Fund Chair

Vadim Karpinos  
Assistant Principal

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<td>Mrs. Peggy Lim</td>
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<th>$75,000–$99,999</th>
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<td>Chet Gougis and Shelley Ochab</td>
<td>Ms. Christina Donohue</td>
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<td>The Family of Helmuth and Irma Strauss</td>
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In memory of my beautiful and loving
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