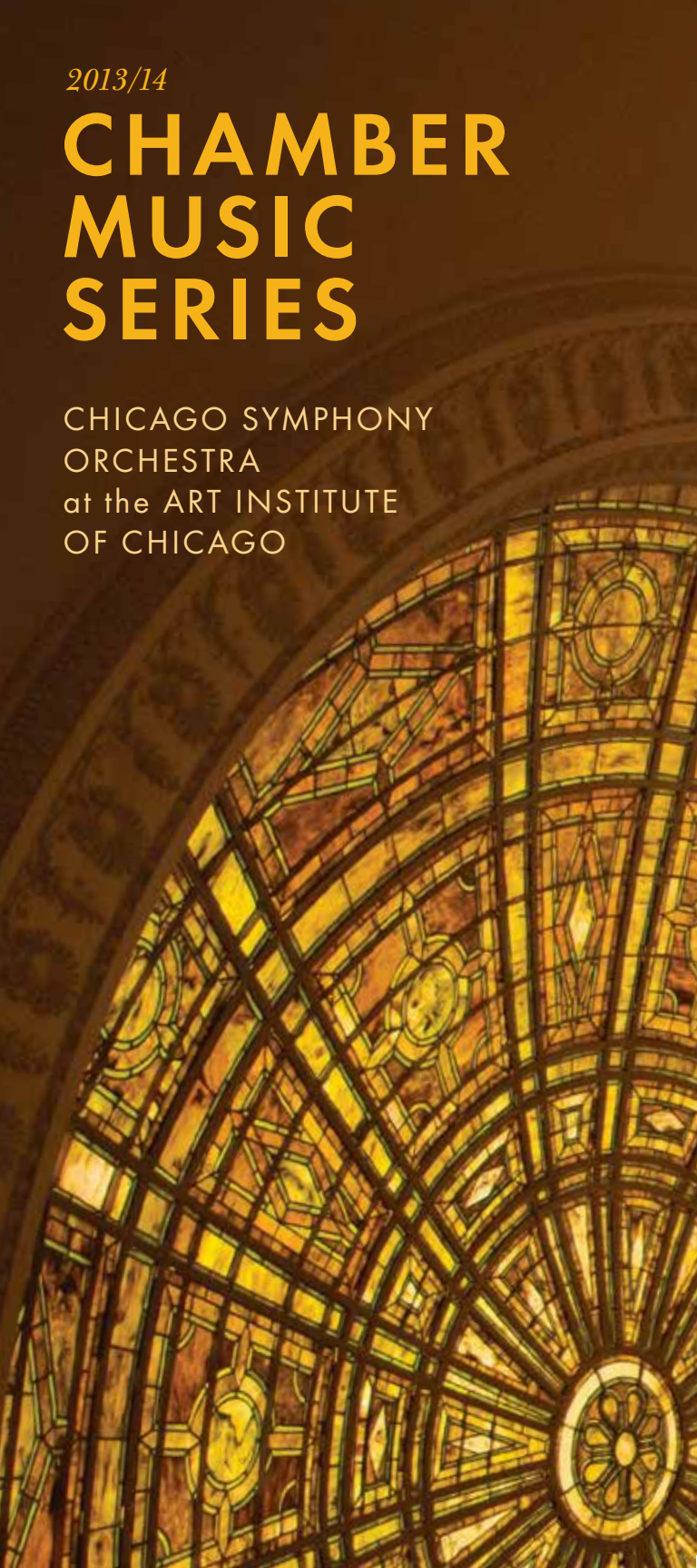
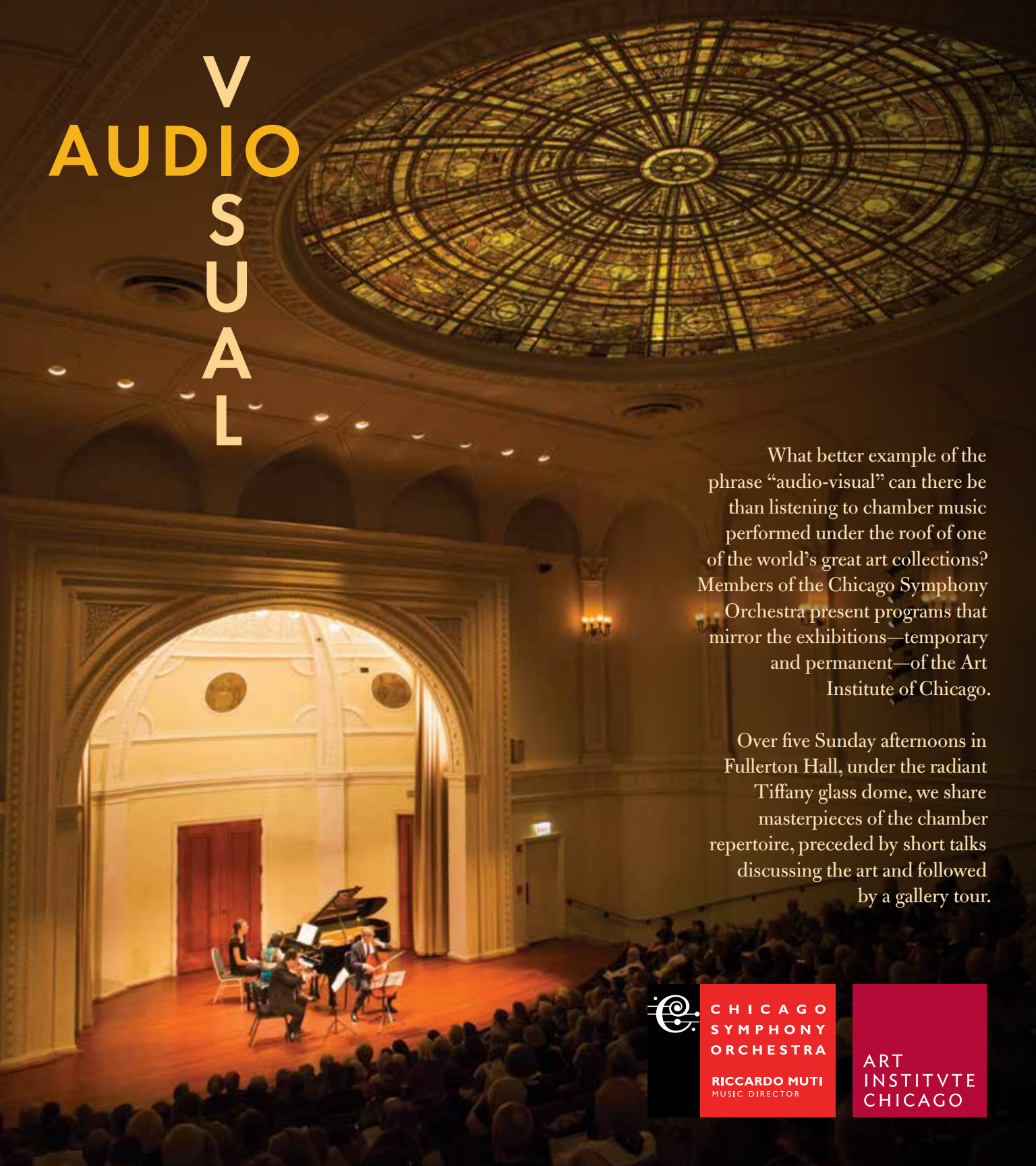
2013/14

CHAMBER MUSIC SERIES

CHICAGO SYMPHONY ORCHESTRA
at the ART INSTITUTE OF CHICAGO




AUDIO VISUAL
What better example of the phrase "audio-visual" can there be than listening to chamber music performed under the roof of one of the world's great art collections? Members of the Chicago Symphony Orchestra present programs that mirror the exhibitions—temporary and permanent—of the Art Institute of Chicago.
Over five Sunday afternoons in Fullerton Hall, under the radiant Tiffany glass dome, we share masterpieces of the chamber repertoire, preceded by short talks discussing the art and followed by a gallery tour.
CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
MUSIC DIRECTOR
ART INSTITVTE CHICAGO

2013/14 CHAMBER MUSIC SERIES | *5 Sundays at 2:00*

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AMERICAN ORIGINALS *November 17*

Raphaelle Paele/American, 1774–1825
Still Life—Strawberries, Nuts, &c., 1822
Gift of Jamee J. and Marshall Field

Although trained in the well-regarded genre of portraiture, Raphaelle Peale turned his attention to the lowest genre of the hierarchy: still life. He became America's first professional still life painter and a master of the genre with his refined and serenely balanced paintings. Ruth Crawford-Seeger also paved her own way, absorbing influences from many sources but ultimately finding her own distinctive voice, as in the String Quartet of 1931, one of her finest modernist compositions.

GNEISS CHAMBER PLAYERS
Baird Dodge *violin*
Gina DiBello *violin*
Diane Mues *viola*
Daniel Katz *cello*
Mathieu Dufour *flute*
Xiomara Mass *oboe*
John Bruce Yeh *clarinet*
William Buchman *bassoon*
James Smelser *horn*
Kuang-Hao Huang *piano*

Barber *Summer Music*
Mackey *Indigenous Instruments*
Berio *Opus Number Zoo*
Crawford-Seeger String Quartet
Matheson *Borromean Rings*

NATURE BREAKING FREE *February 9*

Eugene Delacroix/French, 1798–1863
Lion Hunt, 1860/61
Potter Palmer Collection

Eugene Delacroix was fascinated by the savagery of wild animals. The dancelike movement of his "Lion Hunt" suggests a perpetual struggle, a romantic craving for escape from the restrictions of a civilized environment. Both of these quartets represent a form of escape: for Brahms it was a burst of giddy freedom away from the struggles of completing his first symphony, while Bartók's last quartet was an introspective reflection as he dealt with political disintegration and personal loss.

MERIDIAN STRING QUARTET
Cornelius Chiu *violin*
Kozue Funakoshi *violin*
Weijing Wang *viola*
Daniel Katz *cello*

Brahms String Quartet No. 3
Bartók String Quartet No. 6

A VISION FOR THE END OF TIME *March 16*

Nicolas Poussin/French, 1594–1665
Landscape with Saint John on Patmos, 1640
A. A. Munger Collection

Century after century, the notion of the end of time has inspired artistic creativity. Nicolas Poussin suggests the vanished glory of the ancient past as we witness St. John on the island of Patmos writing the Book of Revelation. In 1941 and in the darkest moments of captivity in a German prisoner-of-war camp, Messiaen created a vision of the ecstatic joy and brightness of God's love inspired by St. John's writing.

CIVITAS ENSEMBLE
Yuan-Qing Yu *violin*
Catherine Brubaker *viola*
Kenneth Olsen *cello*
J. Lawrie Bloom *clarinet*
Winston Choi *piano*

Mozart *Kegelstatt* Trio
Messiaen *Quartet for the End of Time*

MUSIC AT HOME *April 6*

Jan Steen/Dutch, 1626–1679
The Family Concert, 1666
Gift of Timothy B. Blackstone

The only time Schubert is known to have heard his Piano Trio in B-flat Major was at one of the now-legendary gatherings of his friends and colleagues—the Schubertiades—held at the home of his old friend Josef von Spaun in January 1828, just months before his death. The subject of John Steen's painting "Family Concert" embodies the ideals of the domestic genre: a scene from everyday life elevated to the heights of desirability through technical refinement, optical and perspectival sophistication.

Lei Hou *violin*
Qing Hou *violin*
Lawrence Neuman *viola*
Kenneth Olsen *cello*
TBD *piano*

Haydn String Quartet Op. 54, No. 1
Bach Viola da Gamba Sonata No. 2
Schubert Piano Trio in B-flat Major

TRUTH TO POWER *May 18*

Francisco Jose de Goya y Lucientes
Spanish, 1746–1828
What courage!, plate seven from The Disasters of War, c. 1812/15, published 1863
Gift of J. C. Cebrian

The CSO's *Truth to Power* Festival celebrates the power of the artist to act as a beacon in dark times of dislocation, war and tyranny. In his "Disasters of War," Francisco Goya created a collection of prints denouncing war by creating a telling visual report of what he saw and in some cases, by using historical record. The composers represented on this program were impacted by the rise of totalitarianism in the 1930s, each having his own distinctive response to the threat.

CHICAGO PRO MUSICA
Stephanie Jeong *violin*
Mathieu Dufour *flute*
John Bruce Yeh *clarinet*
Nolan Pearson *piano*

Shostakovich *(arr. Atovmyan)* Four Waltzes
Schmitt Sonatine en trio
Khachaturian Trio
Prokofiev Flute Sonata
Bartók *Contrasts*

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