ONE HUNDRED TWENTY-FIRST SEASON

Chicago Symphony Orchestra
Riccardo Muti Music Director
Pierre Boulez Helen Regenstein Conductor Emeritus
Yo-Yo Ma Judson and Joyce Green Creative Consultant

Thursday, October 6, 2011, at 8:00
Friday, October 7, 2011, at 1:30
Saturday, October 8, 2011, at 8:30

Riccardo Muti conductor
Gerhard Oppitz piano

Sinigaglia
Overture to *Le baruffe chiuzotte*, Op. 32

Mendelssohn
Symphony No. 4 in A Major, Op. 90 (Italian)
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

INTERMISSION

Martucci
Piano Concerto No. 2 in B-flat Minor, Op. 66
Allegro giusto
Larghetto
Finale: Allegro con spirito

GERHARD OPPITZ

Busoni
*Berceuse élégiaque*

Bossi
*Intermezzi Goldoniani*, Op. 127
Preludio e Minuetto
Gagliarda
Serenatina
Burlesca

Thursday evening’s concert is supported in part through the generosity of the Julius N. Frankel Foundation.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.
Mahler’s Last Concert

To honor the centenary of Gustav Mahler’s death, Riccardo Muti and the Chicago Symphony perform the last program Mahler conducted.

On Tuesday, February 21, 1911, Gustav Mahler ignored his doctor’s advice to cancel that evening’s “Italian” program with the New York Philharmonic, wrapped himself in thick wool clothing, and set out with his wife Alma from the Savoy Hotel to nearby Carnegie Hall. He had led the previous day’s rehearsal with a sore throat and a high fever. The players later remembered only that he cut the rehearsal short, saying that they weren’t really ready, but that he didn’t want to keep them too long. He and Ferruccio Busoni, the celebrated Italian pianist and composer, had dined together that evening, and Mahler appeared to be in high spirits. “I have found,” he said over dinner, “that people in general are better than one supposes.” When another dinner guest, an American woman, interrupted to say, “You are an optimist,” Mahler shot back: “And more stupid.”

The concert on Tuesday evening was one in a series that Mahler, in his second season as the orchestra’s music director, had planned to showcase national schools of music. The original scheme for this one was to include music by living Italian composers, even though, as Mahler himself noted, they tended to concentrate on writing for the opera house rather than the concert hall. Mahler settled on a program, but once he and the orchestra played through the symphony he had picked by Giovanni Sgambati (unknown to us today, but once championed by both Liszt and Wagner), he decided to replace it with Mendelssohn’s Italian Symphony, the most famous “Italian” piece of orchestral music by a non-Italian—and one that was, of course, already in the orchestra’s repertoire. Mahler had hoped to include music by his friend Alfredo Casella, but the
scores didn’t arrive in time. The program Mahler conducted on February 21 began with Sinigaglia’s overture inspired by Goldoni’s *Le baruffe chiozzotte* and ended with Bossi’s *Intermezzi Goldoniani* for strings—two musical responses to the work of Carlo Goldoni, the eighteenth-century Venetian playwright. In between came a substantial piano concerto by Neapolitan composer Giuseppe Martucci (who had unfortunately recently died), the world premiere of a piece by Busoni, and the Mendelssohn symphony. It was something of a specialist’s program, and the house wasn’t full that night, but the most celebrated Italian musician of the age, Arturo Toscanini, was present, sharing a box with Busoni.

As it turned out, this concert—the same program that the Chicago Symphony performs this week—was Mahler’s last public appearance. Returning to this program today, in the year that marks the centenary of Mahler’s death—a year when Mahler’s music itself is the inevitable focus of much attention here in Chicago and around the world—reminds us that Mahler was not only a visionary composer, but also an important and influential conductor as well, and that he was a musician who was genuinely interested in his fellow composers and in a surprisingly broad spectrum of contemporary music. (Mahler purists tend to forget that his excitement on reading through the score of Mascagni’s *Cavalleria rusticana* when it was sent to him in 1890, only weeks after the premiere, was so great that he decided to produce it at once.)

The February 21 concert began well, but during intermission, Mahler seemed exhausted and complained of a headache. Nonetheless, he returned to the stage for the second half without hesitation. Back at his hotel after the concert, he joked about conducting himself back to health (his doctor, who met him there, said his temperature had returned to normal). But when his fever spiked before the afternoon repeat of the Italian program on the twenty-fourth, he called the concertmaster to his hotel and asked him to take over the concert (Busoni agreed to conduct his own piece). “Not one word of regret has fallen about Mahler’s absence!!,” Busoni wrote to his wife after the press made a fuss over the last-minute stand-in sensation at
The Philharmonic Society of New York

1910... SIXTY-NINTH SEASON ...1911

Gustav Mahler ... Conductor

MANAGEMENT LOUDON CHARLTON

Carnegie Hall
TUESDAY NIGHT, FEBRUARY 21
AT EIGHT-FIFTEEN
FRIDAY AFTERNOON, FEBRUARY 24
AT TWO-THIRTY

Soloist
ERNESTO CONSOLO
Pianist

Programme

1. SINIGAGLIA - Overture, “Le baruffe Chiozzotte”, op. 32
2. MENDELSSOHN - Symphony No. 4, “Italian”, op. 90
   I Allegro vivace
   II Andante con moto
   III Con moto moderato
   IV Sottile: Presto

INTERMISSION

3. MARTUCCI - Concerto in B-flat minor, op. 66
   I Allegro giusto
   II Larghetto
   III Allegro con spirito

4. BUSONI - “Berceuse éclatique”

5. BOSSI “Intermezzi Goldoniani”, for string orchestra, op. 127
   I Preludio e Minuetto: Preludio. Allegro con fuoco; Minueto. Con grazia; with Trio, Poco più mosso
   II Gagliardo: Vivace
   III Coperduca: Blandamente
   IV Minuetto e Musetta: Minueto, con moto; Musetta, alquanto meno mosso
   V Serenata: Allegretto tranquillo
   VI Burlesca: Con molto brio

The Steinway Piano is the Official Piano of the Philharmonic Society

The program page for the last concert Mahler ever conducted, February 21, 1911
the second performance. “One reads of such things happening in history, but when it is a personal experience, one is filled with despair.”

Over the next few days, Mahler agreed to rehearse the orchestra several times and then canceled at the last minute. He was confined to his hotel room; specialists were consulted. Although it was rumored that Mahler simply had the flu, in fact, the heart condition that had first been diagnosed in 1907 was now worsening quickly. The *Evening Post* reported on March 8 that Mahler would return to the podium on the tenth, but Mahler knew better. On March 15, he wrote a confidential note to the orchestra committee, requesting the balance of his salary after subtracting fees for the concerts he missed. He clearly understood that his situation was hopeless. (For a few days, he said repeatedly that all sketches for his unfinished Tenth Symphony should be destroyed once he was dead.) Privately, talk of his successor as music director had already begun.

“I did not know how great the danger was,” Alma Mahler later wrote of her husband’s last weeks. “If I had, I could never have got through the next three months.” Mahler was not one to give in easily, and he eventually suggested consulting with some of Europe’s finest doctors. Alma, realizing that they needed to leave New York, began to pack, quietly filling the more than forty trunks and suitcases the family brought with them. On April 8, the Mahlers left their hotel to board the *Amerika*, the same ship that had brought them to the U.S. in 1908. (A stretcher was sent to the hotel, but Mahler refused to use it.) The crossing took nine days. Mahler would not see anyone, not even Busoni, who by coincidence was booked on the same ship. (Busoni sent him bottles of wine and silly counterpoint exercises for amusement.) “The Germans are a funny lot,” Busoni told Alma as they walked together on deck.
while Mahler slept, “They never understand people when they are still alive. Even now they have denied Mahler the stamp of genius.”

When the ship stopped in Cherbourg, France, on the eve of Easter Sunday, the Mahlers were allowed to disembark before the others. One fellow passenger, the young Stefan Zweig, who would eventually become one of the most widely read writers in the world, spotted the dying composer perched on a deck chair, covered by a blanket, and nearly hidden behind his luggage: “Unforgettable . . . was the last time I saw him,” Zweig later wrote, “because I had never sensed so deeply the heroic in a man.” From Cherbourg, the Mahlers went first to Paris by train to consult with specialists, and later on to Vienna, where Gustav died at home in his bed at 11:05 on the evening of May 18. “I shall never forget his dying hours,” Alma later wrote. “His genuine struggle for eternal values, his ability to rise above everyday matters, and his unflinching devotion to truth are an example of a saintly existence.” This week’s program, replicating Mahler’s last concert, reminds us that although his music was far ahead of its time, Mahler himself was very much in touch with the music of his own day.
The concert began well with a delicious overture by Sinigaglia, one of the few modern Italians who has written any music for symphony orchestra,” The New York Times critic wrote of Mahler’s Italian program on February 21, 1911. The symphonic direction of Sinigaglia’s career was certainly encouraged by his move from Turin to Vienna in 1894, where he studied with Eusebius Mandyczewski (the editor of the complete works by Schubert and Brahms), met Brahms and Mahler, and became a friend of Dvořák, who later gave him private lessons in orchestration.

For many years, Sinigaglia’s concert overture, *Le baruffe chiozzotte*, enjoyed great popularity—the Chicago Symphony had already played it when Mahler picked it for his Italian program—but it has disappeared from the concert hall today. *Le baruffe chiozzotte*—a loose translation might be “The quarrels of the people of Chiozza”—is a comedy by Carlo Goldoni set in the fishing village of Chiozza (Chioggia, as it is known today), which is located on a small island at the southern end of the Venice lagoon. Goldoni himself lived there briefly, so he knew the colorful, bustling spot well when he wrote *Le baruffe chiozzotte* in 1760.

Sinigaglia’s sparkling overture perfectly captures the spirit of the place and the comedic intrigue of Goldoni’s play, which not only involves the squabbling of the townsfolk, but, of course, a pair of young lovers.

**COMPOSED**
1907

**FIRST PERFORMANCE**
Spring, 1907, Milan. Arturo Toscanini conducting

**FIRST CSO PERFORMANCE**
December 11, 1908, Orchestra Hall. Frederick Stock conducting

**MOST RECENT CSO PERFORMANCES**
March 28, 1939, Orchestra Hall. Frederick Stock conducting
July 29, 1950, Ravinia Festival. William Steinberg conducting

**INSTRUMENTATION**
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, side drum, glockenspiel, triangle, cymbals, strings

**APPROXIMATE PERFORMANCE TIME**
7 minutes
We owe this music to Goethe. At his recommendation, Mendelssohn went to Italy, and there, struck by the landscape and a brilliance of sunlight, and the disposition of a people previously unknown to him, he began his A major symphony—a product of the northern mind intoxicated by the Mediterranean spirit. It’s the same journey, though with a different itinerary, that gave us Goethe’s own Faust, Berlioz’s Harold in Italy, and E. M. Forster’s A Room with a View. “The true Italy,” says Forster’s Miss Bartlett, discarding Baedeker, “is only to be found by patient observation.” Mendelssohn’s grand tour, lasting two years and undertaken with no guide other than Goethe’s comments, allowed him, like Forster’s characters, to see the whole of life in a new perspective. When Mendelssohn wrote home to his sister Fanny, he noted, with obvious surprise, that his new A major symphony was the “most cheerful piece I have yet composed.”

But first, back to Goethe. In 1821, when they met, Goethe and Mendelssohn made an unlikely pair—the great poet was seventy-two and famous, the composer a precocious twelve-year-old. Nonetheless, they found mutual interests and formed a lasting friendship. Mendelssohn continued to visit Goethe in Weimar.
throughout the 1820s, as his fame grew nearly equal to his friend’s, the result of his astonishing early success—he wrote the lovely Octet at sixteen and his masterpiece, the Overture to A Midsummer Night’s Dream, at seventeen. Still, like all the composers of his generation, Mendelssohn failed to win the poet’s appreciation. (In the end, and despite a number of qualified applicants including Berlioz, Beethoven, and Mendelssohn himself, Goethe admitted that Mozart was the only one who could have set Faust to music.) More than once, Mendelssohn tried to convert Goethe to Beethoven’s cause, without success. Music, it appeared, was not their common ground.

Mendelssohn stopped off to visit his colleague in May 1830, just before he began his Italian journey. He played the piano for Goethe every day, sometimes choosing his own music, or works by Bach and Weber; once he tried, with utter failure, to interest the eighty-year-old master in Beethoven’s Fifth Symphony. They parted, not knowing it was the last time they would see each other. After stopping briefly in Munich, Salzburg, Linz, and Vienna, Mendelssohn landed in Venice on October 9. For months he wandered the Italian countryside, lingering in Florence and Rome. There, he met Berlioz for the first time, finding more to like in the man than in his music. Berlioz, knowing this, still wrote glowingly of Mendelssohn, “He has an enormous talent, extraordinary, prodigious, superb. And I can’t be suspected of comradely partiality in speaking like this, since he has frankly told me that he understood nothing of my music.”

In the meantime, music was beginning to take shape. On December 20, Mendelssohn wrote home, “After the new year I intend to resume instrumental music and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain.” By February, he reported to Fanny that “the Italian symphony makes rapid progress.” (The other, a Scottish symphony, went less well, perhaps because it was so far from home.) Mendelssohn stayed in Rome through Easter in order to hear the music at Saint Peter’s, and then left for Naples, where he expected to write the only remaining movement, the Adagio. “If I continue in my present mood,” he wrote shortly after arriving, “I shall finish my Italian symphony . . . in Italy.”

When Mendelssohn returned home, however, the A major symphony wasn’t done. Even after the score was completed, in chilly Berlin on March 13, 1833, Mendelssohn wasn’t satisfied. In May, he conducted the Italian Symphony in London, but afterwards he put it back on the shelf.
like a disappointing souvenir of his great journey. From time to time he would take it down and tinker with it, but he never thought highly enough of the music to send it to his publisher. After Mendelssohn’s premature death in 1847, a number of his scores, including the *Italian* Symphony, were finally published, widely performed, and welcomed into the repertoire.

It’s hard to imagine what Mendelssohn found to fault in this nearly perfect symphony. Perhaps, as Donald Tovey suggests, “an instinct deeper than his conscious self-criticism may have prevented him from altering it.” The opening is one of but a handful in all music that is instantly recognizable simply by its sonority—rapid-fire, repeated wind chords set in motion by one giant pizzicato plucking of the strings—even before Mendelssohn’s famous, bustling melody gets going. The melody itself is one of the composer’s most natural and unforced, racing unstopped over the hills and valleys of the movement, slowing only to make way for a lovely clarinet solo.

Mendelssohn waited until he got to Naples to write the Adagio, a movement of particular grace and nobility. The composer and pianist Ignaz Moscheles said that Mendelssohn took his theme from Czech pilgrims; Donald Tovey heard a religious procession passing through Naples. Mendelssohn himself didn’t comment, no doubt assuming that music of such obvious beauty didn’t require a setting. The third movement—really more minuet than scherzo—is colored with the composer’s characteristic light touch, though the sober trio in particular proves that one can still say serious things lightly. Mendelssohn called his finale a saltarello (the fast and jumpy Italian folk dance); some claim it’s more like the tarantella, once prescribed as a cure for the bite of the tarantula. Unlike either, and going against the grain of virtually all symphonic finales known to Mendelssohn, this dance begins in the minor mode and stays there to the last chord. Despite its bitter cast, it makes a brilliant and decisive ending.
Giuseppe Martucci
Born January 6, 1856, Capua, Italy.
Died June 1, 1909, Naples, Italy.

Piano Concerto No. 2 in B-flat Minor, Op. 66

Although he grew up during the great age of Verdi—he was born two years after the premiere of La traviata—and died when Giacomo Puccini was at the peak of his success, Giuseppe Martucci is the rare Italian composer of his generation who never wrote an opera. After studying piano with his father, a trumpet player and bandmaster in the Neapolitan army, Martucci publicly played a piece that he had composed for the first time in 1867. Soon afterwards, he began to work in Naples with Beniamino Cesi, who had studied with the great piano virtuoso and sometime Liszt rival (though that was largely a public relations concoction) Sigismond Thalberg. (Thalberg toured the U.S. in 1856 and 1857, appearing in more than eighty cities; the final concert of his American tour was in Peoria, Illinois. He eventually settled in Naples, Italy.) At the same time, the young Martucci began to study composition seriously at the Naples conservatory. At his father’s insistence, Martucci did not abandon his career as a piano virtuoso, and in 1874, he gave a concert in Rome that was highly praised by Liszt. Once he settled in Naples in 1881, where he was named conductor of the Orchestra Napoletana, Martucci established himself in that most elite circle of musicians—the triple threat of being an accomplished pianist, conductor, and composer.

In 1886, the year he gave the premiere of the piano concerto performed this week, he moved to Bologna as conductor and director of the conservatory there. It was in Bologna two years later that he met Johannes Brahms, one of his true idols, an unexpected role model for

**COMPOSED**
1884–85

**FIRST PERFORMANCE**
January 31, 1886, Naples.
The composer as soloist

**ONLY PREVIOUS CSO PERFORMANCE**
February 21, 1913, Orchestra Hall. Silvio Scionti, piano, with Frederick Stock conducting

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

**APPROXIMATE PERFORMANCE TIME**
45 minutes
an Italian musician, and the one composer whose style Martucci’s often superficially resembles. The great German composer was fifty-five years old and had already written all of the symphonic works we know today except for the Double Concerto, which he was about to begin. Martucci was just thirty-two. Brahms, who had come to Italy with his friend Josef Viktor Widmann, did not recognize Martucci’s name when the Italian musician showed up at Brahms’s hotel to introduce himself. The two did not take long to become friends, particularly once Martucci told Brahms that he had recently conducted his second symphony in Naples and then began to quote the principal themes of Brahms’s major works of chamber music. Since neither knew the other’s native tongue (at first, Widmann tried to serve as translator) they ended up communicating in the only language they both knew—music—singing and humming phrases back and forth to each other. “It was a wonderful performance,” Widmann later recalled. Later that same year, Martucci made headlines leading the Italian premiere of Wagner’s Tristan and Isolde. It was, astonishingly, the first time he had ever conducted an opera.

We can date Martucci’s lifelong interest in the grand Austrian-German tradition to his student days with Cesi, who was devoted in particular to the work of Beethoven and Schumann—and from this grew Martucci’s determination, so unlikely from an Italian musician at the time, to devote his career to writing in the standard forms of nineteenth-century instrumental music. (His magnificent song cycle, La conzone dei ricordi, written two years after the Second Piano Concerto, is one of a mere handful of vocal works in his catalog.) Like Brahms, Martucci wrote two large-scale piano concertos. He eventually withdrew the first one, composed in 1878 (it was published posthumously a full century after it was written). Martucci himself played the formidable solo part at the premiere of his Second Piano Concerto in Naples in 1885. He played his concerto again at a performance in Milan that was conducted by Arturo Toscanini, who became an important champion of this score, along with Martucci’s two symphonies. The New York performance of the concerto that Mahler conducted in 1911, less than two years after Martucci’s death, was the first given in the U.S. (The Chicago Symphony programmed the concerto two years later, but has not played it since.)

In this monumental concerto, we find an ideal balance of the Northern and Italian sensibilities—the world of Brahms meeting its match in this vital young voice from Italy. It also is a landmark in the late nineteenth-century Italian renaissance of music written for the concert hall rather than the opera house. Martucci’s Second Piano Concerto is designed on a scale that would not have seemed out of place north of the Alps—it is roughly the same length as both of Brahms’s piano concertos—but in Italy its size and complexity
caused a stir. Although the influence of Schumann and Brahms, in particular, is undeniable, those composers are no more than a frame of reference. Throughout the concerto, it is Martucci’s own voice, and the essence of a deeply ingrained Italian musicality, that speaks most forcefully.

Martucci writes three movements. The first, a brilliant and fiery Allegro, is the largest. The piano enters in the third measure with a grand unaccompanied solo and is rarely silent thereafter. Even after an extended and demanding cadenza near the end of the movement, the piano continues to play to the final measure. The middle slow movement, with its rhapsodic theme, also is dominated throughout by the imaginative, colorful, and elaborate piano solo—the kind of writing that, for all its virtuoso flourishes, is substantive and quietly powerful. The finale is dazzling, and the solo part, as the program book for Mahler’s New York concert claimed, “bristles with technical difficulties.”

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2. Latecomers will be seated during designated program pauses.
3. Please use perfume, cologne, and all other scented products sparingly, as many patrons are sensitive to fragrance.
4. Please turn off or silence all personal electronic devices (pagers, watches, telephones, digital assistants).
5. Please note that Symphony Center is a smoke-free environment.

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The first performance of the Berceuse took place yesterday evening,” Busoni wrote to his wife from New York on February 22, 1911. “Toscanini came. After two recalls for Mahler, I was obliged to bow twice to the audience (from my box). ‘The audience doesn’t like the piece, but it likes me,’ I remarked.” In 1911, Busoni was just starting to make waves as a dangerous modernist, and the Berceuse is one of his earliest ventures toward full-bodied atonality. With this work, in fact, Busoni said that he had found his individual voice at last and had succeeded in “dissolving the form into feeling.”

At the time, Busoni was best known as a piano virtuoso, specializing in the great nineteenth-century composers. (In 1911, he gave a celebrated series of six recitals in Berlin devoted to the music of Liszt.) He was a frequent guest with the Chicago Symphony in its early years—he played Beethoven’s Fourth Piano Concerto here in the Orchestra’s second season, and soon returned to perform music by Liszt and Weber. In 1911, he was less well established as a composer—the CSO had played only his Lustspiel Overture—and he was well ahead of his time in his theoretical writings about the direction music should take—his prophetic Aesthetics of Music, published in 1907, talks about microtones and electronic instruments.

Mahler had known Busoni since he and the virtuoso pianist collaborated on Weber’s Konzertstücke in Hamburg in 1894—they worked together again in Vienna and New York, often on one of Beethoven’s concertos. Mahler was also an important champion of Busoni’s music, and in March of 1910, he
conducted the *Turandot* Suite with the New York Philharmonic. “The performance was perfect,” Busoni wrote to his wife, “better than all the others, and was a great success.” But the performance of the new *Berceuse* the following year was less than ideal—for one thing, the orchestra didn’t own a celesta, and so Mahler had to use an upright piano instead—and the audience less enthusiastic about this subtle, dark, and haunting score. The critics were particularly uncomprehending. “It is a gruesome work in a modern composer’s most modern manner,” wrote *The New York Times*. “The piece is effective, and I still believe that it can achieve a kind of popularity,” Busoni insisted. But nearly a century later, when the American composer John Adams made his own arrangement of the *Berceuse*, a work he had long loved, for chamber orchestra, he admitted that its “continued obscurity is perplexing to me.”

Busoni himself described the *Berceuse*: “The man sings to his dead mother the same song which he had heard from her as a child, and which had followed him through a lifetime and undergone a transformation.” The composition began as a short work for piano—“On the first hearing of the piece, my friends were greatly startled,” he later admitted—and then, following the death of his mother, Busoni kept thinking of this music. “I took up the composition again, penetrated deeper into it, and conceived the extended orchestral arrangement of the little work.” In London, where he had gone to give concerts, Henry Wood, the legendary conductor, let Busoni have half an hour during one rehearsal to try out the *Berceuse* with orchestra, “so that I might hear the work which I did not dare to print without a hearing inasmuch as it contains a number of singular harmonic and instrumental combinations which have not yet been approved.” Busoni was pleased with what he heard, and it was left to Mahler to give the premiere in New York.
Along with Giuseppe Martucci and Giovanni Sgambati (whose symphony Mahler had originally hoped to include in his Italian concert), Marco Enrico Bossi was one of the leaders of a new kind of nonoperatic music in Italy in the early 1900s. Born into a family of musicians in 1861, the year of Italy’s unification, Bossi first drew attention as an organist. His international recital tours brought him into contact with many established composers, including Camille Saint-Saëns and César Franck, and convinced him of the need to return to Italy and lift the prevailing standards for all kinds of instrumental music. Bossi died unexpectedly at sea in 1925, on his way home to Italy after making a recital tour of the U.S., where he had played the world’s largest pipe organ, at the Wanamaker department store in Philadelphia.

The Intermezzi Goldoniani, scored for string orchestra, is among Bossi’s most popular orchestral works and it was often played during his lifetime. Composed to honor Carlo Goldoni, it was intended to reflect the spirit of his time, and takes the form of a suite of popular eighteenth-century dances. At these performances, Maestro Muti conducts Bossi’s opening prelude and minuet, the lively galliard, a little serenade (with its expressive violin solo), and the final burlesque.

Philip Huscher is the program annotator for the Chicago Symphony Orchestra.

**Intermezzi Goldoniani, Op. 127**

**Marco Enrico Bossi**
Born April 25, 1861, Salò, Lake Garda, Italy
Died February 20, 1925, Atlantic Ocean

**COMPOSED**
1905

**FIRST PERFORMANCE**
January 10, 1906, Augsburg, Germany

**FIRST CSO PERFORMANCE**
January 24, 1908, Orchestra Hall. Frederick Stock conducting

**MOST RECENT CSO PERFORMANCE**
March 11, 1930, Orchestra Hall. Frederick Stock conducting

**INSTRUMENTATION**
strings

**APPROXIMATE PERFORMANCE TIME**
16 minutes