

PHOTO BY TODD ROSENBERG PHOTOGRAPHY



CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI ZELL MUSIC DIRECTOR

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, ZELL MUSIC DIRECTOR

Saturday, September 24, 2016, at 7:30pm
Foellinger Great Hall

PROGRAM

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, ZELL MUSIC DIRECTOR

Modest Mussorgsky *A Night on Bald Mountain*
(1839-1881)

Richard Strauss *Don Juan, Op. 20*
(1864-1949)

20-minute intermission

Anton Bruckner *Symphony No. 7 in E Major*
(1824-1896) Allegro moderato
 Adagio: Very solemn and very slow
 Scherzo: Very fast
 Finale: Moving, but not fast

This program is subject to change.

THANK YOU TO THE SPONSORS OF THIS PERFORMANCE

Krannert Center honors the spirited generosity of these committed sponsors whose support of this performance continues to strengthen the impact of the arts in our community.



Krannert Center honors the legacy of Endowed Underwriter Valentine Jobst III. His enthusiasm and commitment to the performing arts ensure that the intense beauty of classical music will continue to resonate in central Illinois.



Through this and many previous sponsorships, Endowed Sponsors Judith & Stanley Ikenberry have made a profound investment in the cultural arts in our community. Krannert Center is grateful for their ongoing dedication and support, which fills our community with the heartfelt emotion of classical music.

*PHOTO CREDIT: ILLINI STUDIO



Endowed Patron Co-sponsors Emily & James Gillespie have demonstrated a deep devotion to the arts and our community with their legacy gift. Krannert Center acknowledges their steadfast support of the cultural arts in central Illinois. We are grateful for their generosity.



Krannert Center thanks Patron Underwriters Phyllis M. Wise & Richard Meisinger Jr. for their continued support of classical music and cultural experience in this community.

*PHOTO CREDIT: ILLINI STUDIO



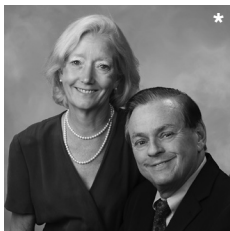
CAROL BERTHOLD

Twelve Previous Sponsorships
Three Current Sponsorships



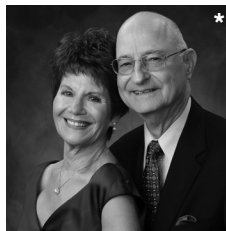
JAMES ECONOMY

Special Support of Classical Music



MARY SCHULER & STEPHEN SLIGAR

Five Previous Sponsorships
Two Current Sponsorships



DENA & JIM VERMETTE

Two Previous Sponsorships



CORPORATE SILVER SPONSOR

Four Previous Sponsorships



CORPORATE SILVER SPONSOR

Twenty-three Previous Sponsorships

*PHOTO CREDIT: ILLINI STUDIO

JOIN THESE INSPIRING DONORS BY CONTACTING OUR DEVELOPMENT TEAM TODAY:

KrannertCenter.com/Give • development@krannertcenter.illinois.edu • 217.333.1629

PROGRAM NOTES

by Phillip Huscher

MODEST MUSSORGSKY

Born March 21, 1839, in Karevo, Russia

Died March 28, 1881, in Saint Petersburg, Russia

A Night on Bald Mountain

(Edited and reorchestrated by
Nikolai Rimsky-Korsakov)

When Mussorgsky died at the age of 42, he left his work in a shambles, with many of his compositions unfinished (of his seven operas, only *Boris Godunov* was complete), and so it was left to others to make his talent known. Only minutes after Mussorgsky was pronounced dead, Rimsky-Korsakov declared that he would take on the task of overseeing Mussorgsky's musical estate, which to him meant not only collecting and organizing sketches and manuscripts, but also completing his friend's work. Although Rimsky-Korsakov acknowledged Mussorgsky's genius—"full of so much that was new and vital"—he felt (not always with justification) that much of the music needed to be edited and corrected.

Although Rimsky-Korsakov rightly considered the completion of Mussorgsky's final opera, *Khovanshchina*, as the most important of his assignments, little of Mussorgsky's other music escaped his editorial hand. And so, like *Khovanshchina* and the piano set *Pictures from an Exhibition*, Mussorgsky's only major orchestral piece, *A Night on Bald Mountain*, was introduced in a version concocted by Rimsky-Korsakov.

For many years, Mussorgsky toyed with the idea of writing an opera based on Gogol's story "Saint John's Eve." In the summer of 1867, when he visited his brother's country estate, he decided instead to write an orchestral piece about the sa-

tanic revelry that takes place on Saint John's Eve. The composer summarized the action as:

Subterranean sounds of supernatural voices.—Appearance of the spirits of darkness, followed by that of Satan himself.—Glorification of Satan and celebration of the Black Mass.—The Sabbath revels.—At the height of the orgies the bell of the village church, sounding in the distance, disperses the spirits of darkness.—Daybreak.

The score led several lives. Rimsky-Korsakov claimed that Mussorgsky originally composed it for piano and orchestra and then decided to rework it for orchestra alone. In characteristic fashion, Mussorgsky later reused it as an interlude in his comic opera, *Sorochintsky Fair*. Rimsky-Korsakov was particularly cavalier with *A Night on Bald Mountain*, and the piece he conducted in 1886 was largely of his own design, loosely based on Mussorgsky's manuscripts. "I selected out of the material left upon the composer's death everything that was the best and most suited for making of it a well-coordinated whole," he wrote in the preface to his edition. This score is, then, one man's view of *A Night on Bald Mountain*. But, with his unsurpassed ear for demonic color and sinister atmosphere, Rimsky-Korsakov made from Mussorgsky's tale a ghost story of irresistible and enduring power.

An important historical footnote as the Chicago Symphony Orchestra wraps up its 125th year. As the result of ongoing research by our archivist Frank Vilella, we are now able to confirm that Mussorgsky's *A Night on Bald Mountain* can

be added to the list of works given their U.S. premieres by the Orchestra. The performance of Mussorgsky's popular score was first given in this country on a concert of Russian folk music presented at the World's Columbian Exposition on June 8, 1893. The Exposition Orchestra, which was the Chicago Orchestra expanded to 114 players, was led by guest conductor—and professor of music at the Imperial University in Saint Petersburg, Russia—Vojtěch I. Hlaváč.

Composed: 1867

*First performance: October 27, 1886
(Rimsky-Korsakov edition)*

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani, bass drum, cymbals, tam-tam, bells, strings

Approximate performance time: 12 minutes

RICHARD STRAUSS

Born June 11, 1864, in Munich, Germany
Died September 8, 1949, in Garmisch, Germany
Don Juan, Op. 20

Although he would later say that he found himself as inspiring a subject as any, Richard Strauss began his career composing music indebted to some of literature's greatest characters. Strauss claimed that his inspiration to write music about Don Juan came from Nikolaus Lenau's German verse play (left unfinished at his death), but it's worth considering that Strauss conducted Mozart's *Don Giovanni* in Munich shortly before he began to compose *Don Juan*, his first important work. (*Don Juan* launched Strauss's career, but it took a few years for his name to replace that of another Strauss in audiences' affection—when the Chicago Orchestra played *Don Juan* for the first time in 1897, it was still necessary to report

that the thirty-three-year-old composer was no relation to the "dance Strauss family.") In fact, the seeds for Strauss's *Don Juan* were planted as early as 1885, when he attended a performance of Paul Heyse's play, *Don Juans Ende*.

Strauss's *Don Juan* is not Heyse's, nor Mozart's, nor Lenau's—despite words on the title page to the contrary—but a character entirely and unforgettably his own, defined in a few sharp musical gestures. Now that Strauss's tone poem—the term he preferred—has conquered the world's concert halls, the figure of Don Juan is unimaginable without the ardent horn theme which, in Strauss's hands, becomes his calling card. Strauss once said his two favorite operas were *Tristan and Isolde* and *Così fan tutte*, and this work is informed by both the Wagnerian idea of undying love as well as Mozart's understanding of passion as a fragile, ever-changing state of mind. It's no small coincidence that, at the time he was composing this tone poem, Strauss himself fell madly in love with Pauline de Ahna, the soprano who would eventually become his wife.

Strauss worked on two tone poems during the summer of 1888. *Macbeth*, which gave him considerable trouble and wasn't finished until 1891, doesn't profit from comparison with Shakespeare's play. But with *Don Juan*, composed in just four months, Strauss discovered the knack (which would rarely desert him thereafter) for depicting character, place, and action of cinematic complexity so vividly that words of explanation are unnecessary. Still, Strauss prefaced the score of *Don Juan* with three excerpts from Lenau's poem, and at the earliest performances he asked to have those lines printed in the program. Later, realizing that the public could follow his tone poems, in essence if not blow by blow, he disdained such self-help guides and trusted the music to speak for itself.

Strauss was always a master of the memorable first line—think of the glorious daybreak, now so often misquoted in television commercials, at the beginning of *Also sprach Zarathustra*—but in all music, there are few openings as breathtaking as that of *Don Juan*—a rapid unfurling in which the hero leaps headlong in front of us. Throughout the work, Strauss doesn't skimp on details, for even in his abridged biography of the great lover he depicts at least one flirtation, two torrid affairs, and a duel to the death.

There are many remarkable moments—the deeply felt love scene at the heart of the piece, beautifully launched by the oboe; the brazen new signature theme that follows, played by the four horns in unison; the hero's precipitous fall from grace, when memories of his most recent loves pass quickly before him. Finally, after reliving the glory of past conquests, Don Juan recognizes that his victory is hollow—"the fuel is all consumed and the hearth is cold and dark," Lenau writes—and he willingly dies at his adversary's hand. With one piercing stab from the trumpets, he drops, trembling, to the ground. As swiftly as Don Juan's life had ended, Strauss's dazzling career was launched.

Composed: 1888

First performance: November 11, 1888; Weimar, Germany

Instrumentation: three flutes and piccolo, two oboes and english horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, strings

Approximate performance time: 18 minutes

ANTON BRUCKNER

Born September 4, 1824, in Ansfelden, Upper Austria

Died October 11, 1896, in Vienna, Austria
Symphony No. 7 in E Major

Bruckner was 60 years old when he tasted public success for the first time. The ovations that greeted him following the premiere of his Seventh Symphony lasted a full 15 minutes, and the press was not only ecstatic, but also dumbfounded by the discovery of this mature talent. "How is it possible," a local Leipzig critic wrote, "that he could remain so long unknown to us?" Although Bruckner never again enjoyed the easy success of his Seventh Symphony, from that point on, he was recognized as one of the few composers whose every work demanded attention, and his name quickly became as famous as those of his contemporaries, Brahms and Wagner.

What is surprising isn't that public acceptance came so late to Bruckner, but that he survived so long without it. Bruckner was the most insecure of composers—he regularly caved in to the advice of his detractors, revised his scores to please his critics, and often faced long stretches of writer's block when his confidence was entirely spent. Of all the major composers, Bruckner also took the longest to find his own voice. After years of composing for the church, he wrote his first significant instrumental music in 1862, at the age of 38; the following year he composed his first symphony (a *Studiensymphonie*, as he called it)—one last student exercise, at 39.

Bruckner's sudden and unlikely decision to begin writing symphonies is one of music's miracles. The mid-19th century was the time of Wagner and Liszt, the heyday of the music drama and the symphonic poem. The classical symphony was

no longer of interest to serious, forward-thinking composers. Schumann, the last master of the form, had died nearly a decade before Bruckner began his first symphony, and no one yet knew that Brahms was working on one. Still, sometime around 1863 or 1864, Bruckner realized that the symphony was to be his ideal form, despite his almost total lack of experience in writing for orchestra. But from that point on, it was his main interest. Bruckner's discovery of Wagner's music in 1863, when *Tannhäuser* was staged in Linz for the first time, was the most decisive event in his creative life. The experience unlocked something inside Bruckner, freeing the boldness and individuality of his own ideas. Once he tackled the symphony, form and content came together, and Bruckner became the first composer to translate the essence of Wagnerian language to instrumental music.

Bruckner found his model for a large-scale structure—a big first movement, a spacious adagio, a scherzo in sonata form, and a wide-ranging finale that gathers many threads together in a new light—in Beethoven's Ninth Symphony. Six of Bruckner's symphonies start with the kind of mysterious, unformed material that he picked up from the opening of Beethoven's Ninth and then focus on an important theme. Bruckner's role as the principal heir to this symphonic tradition wasn't lost on his admirers, and when Arthur Nikisch conducted the premiere of the Seventh Symphony, he commented, "Since Beethoven there has been nothing that could even approach it."

After its premiere in Leipzig, the Seventh Symphony began to make the rounds of the major music centers. Over the next few months, it was played in Munich (under Hermann Levi, who had recently led the premiere of Wagner's *Parsifal* in Bayreuth), Dresden, Frankfurt, Utrecht, The Hague, New York City, and Chicago. (Only in Chicago, with Theodore Thomas conducting his

own orchestra in the symphony's U.S. premiere in 1886, did Bruckner's score fall flat. It was Frederick Stock who later introduced the work to the Chicago Symphony.) The members of the Vienna Philharmonic (Bruckner's hometown orchestra) wanted to play his Seventh Symphony right away, but Bruckner talked them out of it, fearing "the influential Viennese critics, who would be only too likely to obstruct the course of my dawning fame in Germany." And, in fact, when the score was performed there in 1886, Eduard Hanslick did bemoan the "interminable stretches of darkness, leaden boredom, and feverish over-excitement." But Hanslick was swimming against the public tide, and he had to admit, with obvious irritation, that he had never before seen a composer called to the stage four or five times after each movement to accept the applause. In the end, Bruckner's Seventh Symphony was the greatest triumph of his career, and it was the most often performed of his symphonies during his lifetime.

This symphony calls for the largest orchestra Bruckner had yet used, but it is characterized by pages of unusual delicacy and transparency. (Schoenberg made a chamber orchestra version of the first movement.) The very beginning—a characteristic Bruckner opening, with a long and noble melody emerging from the shadows—is a model of classical serenity and simplicity. The first theme itself, one of Bruckner's most distinctive ideas, begins as a standard E major arpeggio and then develops in unexpected ways. (Schoenberg marveled at how its irregularly shaped phrases, sometimes of three or five measures, sound completely "natural.") The entire Allegro is conceived as a single paragraph of great breadth, with three large and important themes, a broad development section, and an extensive coda grounded by the unchanging E in the bass (through much of the coda this foundation is stubbornly at odds with the rest of the orchestra).

When Bruckner began the Adagio late in January 1883, he was troubled by premonitions of Wagner's death. "One day I came home and felt very sad," he wrote to conductor Felix Mottl. "The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to me." Bruckner had met Wagner for the first time at the premiere of *Tristan and Isolde* in Munich in 1865. (Eight years later, they spent an afternoon together talking about music, but Bruckner, a teetotaler, drank so much beer out of sheer nervousness that he could scarcely recall what they said.) Bruckner went to Bayreuth for the premieres of the complete *Ring* cycle in 1876 and *Parsifal* in 1882, shortly after he had started to work on this symphony. (Wagner sat behind Bruckner at *Parsifal* and chastised him for applauding too loudly.) On that occasion, which turned out to be their last meeting, Wagner said that he wanted to conduct Bruckner's symphonies.

On February 13, 1883, as Bruckner was finishing the Adagio of this symphony, Wagner died in Venice. When he heard the news, Bruckner wrote an extraordinary, quiet yet wrenching coda to the movement, which he always referred to as "the funeral music for the Master." This magnificent Adagio begins with music for Wagner tubas, the instrument Wagner designed for *The Ring of the Nibelung*, here making their debut in symphonic music. Like the slow movement of Beethoven's Ninth, the music is built on two wonderfully contrasted themes, each the subject of further elaboration. Eventually Bruckner reaches the summit of his journey (in C major, an astonishing destination for a movement that began in C-sharp minor), marked by a cymbal crash and the striking of the triangle, over a drum-roll. (Conductors still debate the authenticity of using the cymbal and triangle here, despite their undeniable effect, since they were clearly an afterthought, and were

added to the score just in time for the Leipzig premiere, apparently at the suggestion of Arthur Nikisch, who conducted the premiere, or possibly even Bruckner's meddlesome students, Ferdinand Löwe and Joseph Schalk.)

The scherzo, in contrast to all that preceded it, is brilliantly athletic outdoor music dominated by a restless string ostinato and a playful trumpet theme. The contrasting trio is spacious and pastoral. The finale begins much like the opening movement, traverses wide and constantly changing territory, and finally returns to the symphony's first theme in the bracing E major fanfares of the closing bars. Just before he completed this movement, Bruckner went to Bayreuth, in August 1883, to visit Wagner's grave and to pay his respects to the man to whom he owed so much. He finished the score a few days after he returned home. The triumphant premiere of the symphony, 15 months later, was at a benefit concert to raise money for a Wagner monument.

Composed: September 1881–September 1883

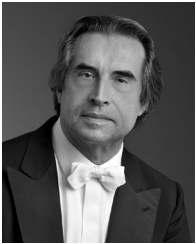
First performance: December 30, 1884. Leipzig Gewandhaus Orchestra, Arthur Nikisch conducting

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trumpets, three trombones and tuba, timpani, cymbal, triangle, strings

Approximate performance time: 64 minutes

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

PROFILES



RICCARDO MUTI, conductor

Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the 10th music director of the Chicago Symphony Orchestra (CSO), he already had more than 40 years of experience

at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti's career developed quickly. In 1968, he became principal conductor of Florence's Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the philharmonic's 150th

anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart. He is an honorary member of Vienna's Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London's Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan's Teatro alla Scala. During his 19-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner *Ring* cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala's history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri's *Europa riconosciuta*, originally commissioned for La Scala's inaugural performance in 1778.

Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours

with the ensemble to prestigious concert halls and opera houses all over the world. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire. He was invited to bring a similar program to South Korea in 2016, establishing the first of its kind in Asia.

Since 1997, as part of *Le vie dell'Amicizia* (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel's Wolf Prize for the arts, Sweden's prestigious Birgit Nilsson Prize, Spain's Prince of Asturias Award for the Arts, Japan's Order of the Rising Sun Gold and Silver Star, and the gold medal from Italy's Ministry of Foreign Affairs for his promotion of Italian culture abroad. He has received more than 20 honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the

composer, *Verdi, l'italiano*, published in Italian, German, and Japanese. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, also has been published in several languages.

Riccardo Muti's vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi's *Messa da Requiem*, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi's *Otello*, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti's commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown. This evening's performance marks Muti's third appearance with the CSO at Krannert Center. He has also appeared at Krannert Center with the Philadelphia Orchestra (1983) and the Vienna Philharmonic (2006).

www.riccardomutimusic.com

CHICAGO SYMPHONY ORCHESTRA

Now celebrating its 126th 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.

Thomas's successor was Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure lasted 37 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. He 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 10 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, 21 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 of 2016. Only two others

have served as principal guest conductor: 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.

In January 2010, Yo-Yo Ma was appointed the CSO's Judson and Joyce Green Creative Consultant by Riccardo Muti. In this role, he partners with Muti, CSO staff, and musicians to provide program development for the Negaunee Music Institute at the CSO.

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate 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.

www.cso.org

CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, ZELL MUSIC DIRECTOR

Yo-Yo Ma, Judson and Joyce Green
Creative Consultant
Duain Wolfe, Chorus Director and Conductor
Samuel Adams, Elizabeth Ogonek,
Mead Composers-in-Residence

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 Hershow
Qing Hou
Nisanne Howell
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

Charles Kikler
Principal
*The Paul Hindemith Principal Viola Chair,
endowed by an anonymous benefactor*

Li-Kuo Chang
Assistant Principal
The Louise H. Benton Wagner Chair

John Bartholomew
Catherine Brubaker
Youming Chen
Sunghee Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Daniel Orbach[†]
Max Raimi
Weijing 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

Jonathan Pegis†

David Sanders

Gary Stucka

Brant Taylor

BASSES

Alexander Hanna

Principal

The David and Mary Winton Green Principal

Bass Chair

Daniel Armstrong

Roger Cline

Joseph DiBello

Michael Hovnanian

Robert Kassing

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

Richard Graef

Assistant Principal

Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Alex Klein

Principal

The Nancy and Larry Fuller Chair

Michael Henoch

Assistant Principal

The Gilchrist Foundation Chair

Lora Schaefer

Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

Stephen Williamson

Principal

John Bruce Yeh

Assistant Principal

Gregory Smith

J. Lawrie Bloom

E-FLAT CLARINET

John Bruce Yeh

BASS CLARINET

J. Lawrie Bloom

BASSOONS

Keith Buncke

Principal

William Buchman

Assistant Principal

Dennis Michel

Miles Maner

CONTRABASSOON

Miles Maner

HORNS

Daniel Gingrich
Acting Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS

Christopher Martin
Principal
*The Adolph Herseth Principal Trumpet Chair,
endowed by an anonymous benefactor*
Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen

TROMBONES

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

PERCUSSION

Cynthia Yeh
Principal

Patricia Dash
Vadim Karpinos
James Ross

PIANO

Mary Sauer
Principal

LIBRARIANS

Peter Conover
Principal
Carole Keller
Mark Swanson

ORCHESTRA PERSONNEL

John Deverman
Director
Anne MacQuarrie
Manager, CSO Auditions and
Orchestra Personnel

STAGE TECHNICIANS

Kelly Kerins
Stage Manager
Dave Hartge
James Hogan
Peter Landry
Christopher Lewis
Todd Snick
Joe Tucker

**Assistant concertmasters are listed by seniority
†On sabbatical*

*The Chicago Symphony Orchestra string sections
utilize revolving seating. Players behind the first
desk (first two desks in the violins) change seats
systematically every two weeks and are listed
alphabetically. Section percussionists also are
listed alphabetically.*