



 **CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI** ZELL MUSIC DIRECTOR

**CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI, ZELL MUSIC DIRECTOR**

**JAMES GAFFIGAN, CONDUCTOR**  
**JAMES EHNES, VIOLIN**

Saturday, October 28, 2017, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

**CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI, ZELL MUSIC DIRECTOR**

**JAMES GAFFIGAN, CONDUCTOR**  
**JAMES EHNES, VIOLIN**

Leonard Bernstein  
(1918-1990)

*Symphonic Suite from On the Waterfront*

Samuel Barber  
(1910-1981)

*Violin Concerto, Op. 14*

Allegro

Andante

Presto in moto perpetuo

James Ehnes, violin

*20-minute intermission*

Sergei Rachmaninov  
(1873-1943)

*Symphonic Dances, Op. 45*

Non allegro

Andante con moto (Tempo di valse)

Lento assai—Allegro vivace

*This program is subject to change.*



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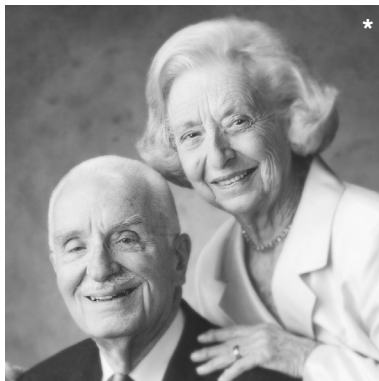
This program is partially supported by a grant from the  
Illinois Arts Council Agency.

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Leading orchestras and soloists from around the world comprise the Great Hall Series. The 2017-18 series includes Chicago Symphony Orchestra (October 28), Mariinsky Orchestra of St. Petersburg (November 9), Minnesota Orchestra (January 25), Joshua Bell, violin (February 1), and Staatskapelle Weimar (March 10). For more information about these events, including conductors, soloists, and program selections, please visit [KrannertCenter.com/calendar](http://KrannertCenter.com/calendar).

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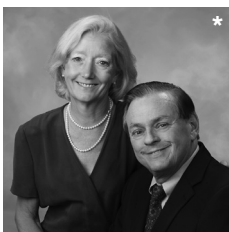
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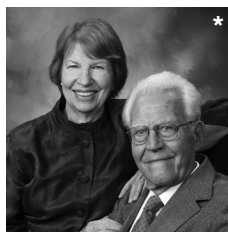
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# PROGRAM NOTES

## LEONARD BERNSTEIN

Born August 25, 1918, in Lawrence,  
Massachusetts

Died October 14, 1990, in

New York City, New York

*Symphonic Suite* from *On the Waterfront*

When the producer Sam Spiegel asked Bernstein to write music for a new film starring Marlon Brando, the composer declined. But after seeing the “rough cut” of the film, his misgivings were “drowned in the surge of excitement I felt,” and he reconsidered. “I heard music as I watched; that was enough. And the atmosphere of talent that this film gave off was exactly the atmosphere in which I love to work and collaborate.” Bernstein took a leave of absence from Brandeis University, where he was teaching at the time, and moved to Hollywood in February 1954, to begin his contribution to *On the Waterfront*.

Writing movie music turned out to be unexpectedly challenging. “The very nature of film music is fragmentary, almost by definition,” Bernstein later commented. “The opportunities for long, developed musical sequences are few . . . I decided to write the score, hoping to compensate for the necessarily fragmentary quality of the music by strong thematic integration.” At first work went well, even though the process was new to him. Day after day he sat at a Movieola, running the print back and forth, “measuring in feet the sequences I had chosen for the music, converting feet into seconds by mathematical formula, making homemade cue sheets.” By his own calculations, he watched the film some 50 times—weeping, he claimed, every time.

But Hollywood was not Broadway, and as Bernstein quickly learned, film music was not held in the same esteem as a musical. By the end of May, Bernstein was so frustrated he wrote an article for the *New York Times*: “It is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness,” he claimed.

It has often been said that the best dramatic background music for a motion picture is that which is not heard . . . I had become so involved in each detail of the score that it seemed to me the most important part of the picture. I had to keep reminding myself that it really is the least important part, that a spoken line covered by music is a lost line.

It pained Bernstein to witness the cavalier way his music was treated, and he agonized each time a measure of the score was cut. “And so the composer sits by, protesting as he can, but ultimately accepting, be it with a heavy heart, the inevitable loss of a good part of the score. Everyone tries to comfort him. ‘You can always use it in a suite.’ Cold comfort.”

But that turned out to be just the solution. The following year Bernstein fashioned a symphonic suite from all the bits and pieces of his *On the Waterfront* music, salvaging many segments that were cut from the film. He made no attempt to retell the movie’s story or follow its sequence—although the suite does open with the same haunting horn solo that plays under the titles and it concludes with the searing trumpet cries that close the film. Music written to portray the tale of a young longshoreman, and to depict sunrise over the Hudson River, the squalor of a Hoboken

dockyard, or savage fighting on the piers, now becomes a more universal portrait of the complexity of urban life.

At the 1955 Academy Awards ceremony, *On the Waterfront* won eight Oscars, including Best Picture, but the award for Best Musical Score went to Dmitri Tiomkin for *The High and the Mighty*. Although Bernstein claimed he loved working in the movies—"I find I actually like it here—for the very reasons Hollywood is usually attacked: namely, that there is nothing to do but see people"—and was asked to return many times, he never wrote another film score.

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*Composed: 1955*

*First Performance: August 11, 1955, Tanglewood Festival*

*Instrumentation: two flutes and piccolo, two oboes, two clarinets, E-flat clarinet and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, piano, harp, cymbals, tuned drums, snare drum, bass drum, xylophone, woodblocks, chimes, tam-tams, triangle, vibraphone, glockenspiel, strings*

*Approximate Performance Time: 23 minutes*

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## **SAMUEL BARBER**

Born March 9, 1910, in West Chester, Pennsylvania  
Died January 23, 1981, in

New York City, New York

*Violin Concerto, Op. 14*

In 1939, Samuel Barber accepted a commission from Samuel Fels, a Philadelphia businessman (and the manufacturer of Fels-Naptha soap), who wanted a violin concerto for his adopted son, Iso Briselli, a child prodigy. Briselli was born in Odessa—the birthplace of so many violinists including David and Igor Oistrakh as well as Nathan Milstein—and he and Barber were members of the first class to graduate from the Curtis Institute in Philadelphia, Pennsylvania, in 1934. Fels offered Barber \$1,000—\$500 up front, \$500 on completion of the score. For a composer at the beginning of his career, it was without doubt a good deal. Or so it seemed at the time.

Barber wrote the first two movements that summer in Switzerland and gave them to Briselli in mid-October. Briselli suggested that Barber should make the finale more virtuosic for the solo violin. There are conflicting accounts of what happened next. According to the version that was repeated in program notes for years, and has since been proven false, Barber wrote a dazzling *perpetuum mobile* finale, which Briselli declared too difficult; Fels then asked for his money back, and Barber set up a performance to demonstrate that the movement was not impossible to play—and that he needn't repay the \$500, which was already long spent. But in 1982, Briselli, who was by now running the Fels business, told his version of the story to Barbara Heyman, then at work on her definitive Barber biography. Briselli claimed that he had simply informed Barber that he feared

the finale was “too lightweight” compared to the first two movements, and that it seemed out of place and oddly inconclusive. Briselli wanted Barber to revise it; Barber refused. They reached an impasse.

A demonstration was set up at the Curtis Institute (where, not incidentally, Fels’s wife Jennie served on the board of trustees) in the fall of 1939, but it was designed simply to prove that Barber’s writing was idiomatic and playable. Herbert Baumel, a gifted Curtis student, learned the finale from Barber’s manuscript in just two hours and played it in the studio of Josef Hofmann, the distinguished Curtis director, before a “jury” that included Mary Louise Curtis Bok, the founder of the Curtis Institute, along with Barber and his partner Gian Carlo Menotti. According to Heyman, all parties immediately agreed “that Barber was to be paid the full commission and Briselli had to relinquish his right to the first performance.” (Briselli was not present.) At this point, Barber took to calling it his *concerto da sapone*, or soap concerto, although it was becoming more of a soap opera. The honor of introducing this now-beloved concerto fell to Albert Spalding, a little-known violinist whose name has a secure place in the history of American music as a result. Eugene Ormandy conducted the premiere, with the Philadelphia Orchestra, in 1941.

What regularly gets lost in the story of this concerto’s difficult genesis is the music itself, as direct and persuasive as anything Barber wrote. The concerto opens with one of Barber’s most inspired ideas, a warm and expansive theme stated at once by the solo violin. The entire Allegro is like a grand, reflective aria (even in much of his instrumental music, Barber is often a “vocal” composer) with intermittent dramatic episodes, but one in which unabashedly romantic, tonal melody reigns. The Andante, in the elegiac

vein of the *Adagio for Strings*, opens with a poignant oboe solo, which the violin ultimately cannot resist. (In 1948, Barber changed the tempo marking of the first movement from Allegro molto moderato to a less relaxed Allegro, so that the concerto would not appear to open with two slow movements.) The controversial finale is neither particularly lightweight nor unplayable, although its brilliance is not of the more predictably heroic, fireworks variety.

Two footnotes. Herbert Baumel, the young Curtis student whose playing “testified” on Barber’s behalf, substituted for Spalding at the first rehearsal for the premiere and so impressed Ormandy that he was offered a permanent position in the Philadelphia Orchestra.

When Mary Louise Curtis Bok commissioned Barber to write a work for the dedication of the new organ at the Philadelphia Academy of Music in 1960, he refused to accept the fee (reportedly \$2,000), because of his longtime gratitude to her, and his admiration for her motto: “for quality of the work rather than quick, showy results.”

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*Composed: 1939-40*

*First Performance: February 7, 1941; Philadelphia, Pennsylvania*

*Instrumentation: solo violin, two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare drum, piano, strings*

*Approximate Performance Time: 25 minutes*

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## SERGEI RACHMANINOV

Born April 1, 1873, in Semyonovo, Russia

Died March 28, 1943, in Beverly Hills, California

*Symphonic Dances*, Op. 45

After finishing his Third Symphony in 1936, Rachmaninov quit composing, discouraged by the lukewarm reception several of his recent scores had met. (Only the *Rhapsody on a Theme by Paganini* had been well received; both the Fourth Piano Concerto and the *Variations on a Theme by Corelli* were public failures, and the Third Symphony was only a modest success). Rachmaninov was tired of trying to juggle his careers as a composer, conductor, and pianist—and in recent years it seemed that he was only guaranteed success in his role as pianist (he was, after all, one of the greatest of all time). Perhaps he also had grown weary of having his music dismissed as old-fashioned and irrelevant—invariably pitted against the radical work of Stravinsky and Schoenberg, the two giants of the day.

With the outbreak of war in 1939, Rachmaninov and his wife Natalya left Europe for the last time and settled in Orchard Point, an estate he had rented on Long Island, near his friends Vladimir and Wanda Horowitz; his former secretary, Evgeny Somov; and choreographer Michel Fokine, who recently had made a popular ballet of the *Paganini Variations*. Throughout the summer of 1940, Rachmaninov was busy preparing for his upcoming concert tour—he regularly practiced every day from early morning until 11 at night—and, for the first time in years, he found that he couldn't resist the urge to compose. On August 21, he wrote to Eugene Ormandy, who had conducted some of Rachmaninov's greatest successes with the Philadelphia Orchestra, "Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now

begin the orchestration." Even with his impending tour, Rachmaninov managed to complete the scoring that October. By then, the dances had become symphonic rather than fantastic, and he also had given up his original idea to identify the three movements as midday, twilight, and midnight. ("It should have been called just *Dances*," he told a newspaper reporter, "but I was afraid people would think I had written dance music for jazz orchestra.")

Before Ormandy even had a chance to see the score, Rachmaninov played through parts of it at the piano for Fokine, hoping that he would want to collaborate on another ballet—this was a set of dances, after all—and repeat the international success of their Paganini project. Fokine was enthusiastic—"it seemed to me appropriate and beautiful," he wrote to Rachmaninov, after hearing the music—but his death, in August 1942, robbed the composer of both a friend and another hit ballet. The Philadelphia premiere was well received, but a subsequent performance in New York was panned. Rachmaninov was hurt that Ormandy didn't appear interested in recording the new work, even though he had made best-selling records of practically all his previous orchestral pieces. The *Symphonic Dances* turned out to be his last score, and Rachmaninov died believing that it would never find the kind of popularity his earlier music had so easily won. (Although Rachmaninov had spent long periods of time in the United States since 1918, the *Symphonic Dances* is the only score he composed in this country—earlier, he regularly wrote, on breaks from concert tours, in his villa near Lucerne.) But in recent years, the score has become a favorite of orchestras and audiences alike—Rachmaninov's star is once again on the rise.

The first dance has an extended solo for saxophone, an instrument for which Rachmaninov had never written before. (He consulted with his friend, the Broadway orchestrator Robert Russell Bennett, who was amazed that, when the composer played the score for him, “he sang, whistled, stamped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso.”) He also got advice on string bowings from no less an artist than Fritz Kreisler. (At the first rehearsal, when Ormandy remarked on their difficulty, Rachmaninov said, “Fritz did those for me,” knowing he need say no more.) In the coda of the first dance, Rachmaninov privately quotes the opening theme of his First Symphony, which was the greatest failure of his career (after its disastrous premiere in 1897, Rachmaninov wrote nothing for three years). Rachmaninov knew that only he would catch the reference, because he had long since destroyed the score, hoping to erase painful memories along with the music itself. But shortly after his death a copy of a two-piano arrangement, and then a set of orchestra parts, turned up in Leningrad, bringing Rachmaninov’s secret quotation to light.

The second movement is a melancholy waltz (in 6/8 time) that only turns more anxious and wistful as it progresses. The finale quotes the chant of the Russian Orthodox liturgy as well as the

Gregorian melody of the *Dies irae* from the Mass for the Dead. It also recycles part of his *All-Night Vigil*, an a cappella choral work dating from 1915, but this is no secret quotation, for Rachmaninov writes the original text, “Alliluya,” in the score at that point. Perhaps guessing that this would be his final work—“It must have been my last spark,” he said at the time—Rachmaninov wrote at the end of his manuscript, “I thank thee, Lord.”

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*Composed: 1940*

*First Performance: January 3, 1941; Philadelphia, Pennsylvania*

*Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, cymbals, bass drum, tam-tam, glockenspiel, xylophone, snare drum, chimes, harp, piano, strings*

*Approximate Performance Time: 35 minutes*

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—Phillip Huscher, program annotator for the Chicago Symphony Orchestra



## JAMES GAFFIGAN

(conductor) is hailed for the natural ease of his conducting and the compelling insight of his musicianship, while he continues to attract international attention and is one of the most outstanding American conductors

working today. He is currently chief conductor of the Luzerner Sinfonieorchester. Since taking up the post, he has made a significant impact on the Orchestra's profile both nationally and internationally with a number of highly successful tours and recordings. In recognition of this success, Gaffigan's contract has been further extended until 2022. He also holds positions as principal guest conductor of the Netherlands Radio Philharmonic Orchestra and he was appointed the first Principal Guest Conductor of the Gürzenich Orchestra, Cologne in September 2013, a position that was created for him.

In addition to these titled positions, Gaffigan is in high demand working with leading orchestras and opera houses throughout Europe, the United States, and Asia. In recent seasons, Gaffigan has also enjoyed guest engagements with the London, Dresden, Czech, and Rotterdam philharmonics; Wiener Symphoniker, Dresden Staatskapelle, Deutsches Symphonie-Orchester Berlin, Konzerthaus Berlin, Zurich Tonhalle, and Orchestra of the Age of Enlightenment; Gothenburg, Tokyo Metropolitan, and City of Birmingham symphony orchestras; and the Leipzig, Berlin, and Stuttgart radio orchestras. In the United States, he has additionally worked with the San Francisco, Los Angeles, Philadelphia, St. Louis, Baltimore, Pittsburgh, Detroit, and National

symphony orchestras, among others. In opera, Gaffigan has worked with the Wiener Staatsoper (*La bohème*, *Don Giovanni*, and *Le nozze di Figaro*), Glyndebourne Festival (*Così fan tutte*, *La Cenerentola*, and *Falstaff*), Norwegian Opera (*La traviata*), Staatsoper Hamburg (*Salome*), and the Bayerische Staatsoper (*Don Giovanni*).

In the 2017–18 season, Gaffigan will appear with the Dallas Symphony, Philadelphia Orchestra, Munich Philharmonic, and the Concertgebouw Orchestra in addition to commitments with the Luzerner Sinfonieorchester and Netherlands Radio Philharmonic Orchestra. He will also make his debuts with both the Lyric Opera of Chicago with a production of *Così fan tutte*, and with Santa Fe Opera in a production of *Ariadne auf Naxos*. He will return to the Wiener Staatsoper for *La traviata*. Further ahead, James makes his debuts with both the Netherlands Opera and Metropolitan Opera.

Gaffigan was a conducting fellow at the Tanglewood Music Center and was part of the American Academy of Conducting at the Aspen Music Festival. In 2009, he completed a three-year tenure as Associate Conductor of the San Francisco Symphony in a position specially created for him by Michael Tilson Thomas. Prior to that appointment, he was the assistant conductor of the Cleveland Orchestra, where he worked under Music Director Franz Welser-Möst from 2003 through 2006. Gaffigan was also named a first prize winner at the 2004 Sir Georg Solti International Conducting Competition.

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*Photo credit: Juan Carlos Villarroel*



**JAMES EHNES** (violin) has established himself as one of the foremost violinists of his generation. Gifted with a rare combination of stunning virtuosity, serene lyricism, and an unfaltering musicality, Ehnes is a favorite guest of many of the world's

most respected conductors including Vladimir Ashkenazy, Marin Alsop, Sir Andrew Davis, Stéphane Denève, Charles Dutoit, Sir Mark Elder, Iván Fischer, Edward Gardner, Paavo Järvi, Gianandrea Noseda, David Robertson, and Donald Runnicles. Ehnes's long list of orchestras includes, among others, the Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Pittsburgh, New York, London Symphony, Philharmonia, BBC Philharmonic, Czech Philharmonic, DSO Berlin, and the NHK Symphony orchestras.

Recent and future orchestral highlights include performances with the MET Orchestra at Carnegie Hall with Noseda; London Symphony with Alsop; Gewandhausorchester Leipzig with Shelley; Vienna Symphony with Elder; New York Philharmonic with Mena; Deutsches Symphonie-Orchester Berlin with Slatkin; Orchestre National de France with Gardner; Cleveland, Philadelphia, and Boston Symphony Orchestras with Denève; Frankfurt Radio Symphony with Orozco-Estrada; Pittsburgh Symphony with Honeck; Minnesota Orchestra with Vänskä; Sydney Symphony with Søndergård; Hong Kong Philharmonic with van Zweden; and Oslo Philharmonic with Petrenko. In 2017, Ehnes premiered the Aaron-Jay Kernis *Violin Concerto* with the Toronto, Seattle, and Dallas Symphony Orchestras; future performances of the piece include with the Deutsches Symphonie-Orchester and Melbourne Symphony Orchestra. Ehnes was awarded the 2017 Royal Philharmonic

Society Award in the instrumentalist category.

Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Chaise-Dieu, the White Nights Festival in St Petersburg, Edinburgh Festival, Festival de Pâques in Aix, and in 2009 he made a sensational debut at the Salzburg Festival performing the *Paganini Caprices*. In 2016, Ehnes undertook a cross-Canada recital tour, performing in each of the country's provinces and territories, to celebrate his 40th birthday.

As a chamber musician, he has collaborated with leading artists such as Andsnes, Lortie, Vogler, and Yo-Yo Ma. In summer 2017, Ehnes makes his debut at the Verbier Festival performing with artists including Antonio Pappano, Yuja Wang, Nikolai Lugansky, Antoine Tamestit, and Mischa Maisky. In 2010, he formally established the Ehnes Quartet, with whom he has performed in Europe at venues including the Wigmore Hall, Auditorium du Louvre in Paris, and Théâtre du Jeu de Paume in Aix, among others. Ehnes is the artistic director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings including a Gramophone Award for his live recording of the Elgar *Concerto* with Sir Andrew Davis and the Philharmonia Orchestra. His recording of the Korngold, Barber, and Walton violin concertos won a Grammy Award for "Best Instrumental Soloist Performance" and a JUNO award for "Best Classical Album of the Year." His recording of the Paganini *Caprices* earned him universal praise. Ehnes' recent recording of the Bartók *Concerti* was nominated for a Gramophone Award in the concerto category.

Recent releases include concertos by Britten, Shostakovich, Prokofiev, and Khachaturian and sonatas by Debussy, Elgar, and Respighi, and his recording of the Beethoven *Violin Concerto* with the Royal Liverpool Philharmonic Orchestra and Andrew Manze will be released in October 2017 (Onyx Classics).

Ehnes began violin studies at the age of four, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, made his orchestral debut with Orchestre Symphonique de Montréal aged 13, and graduated from the Juilliard School in 1997, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada.

James Ehnes plays the “Marsick” Stradivarius of 1715.

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*Photo credit: Benjamin Ealovega*

The **CHICAGO SYMPHONY ORCHESTRA**, now celebrating its 127th season, 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. 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 Kubelik 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.

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, 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](http://www.cso.org)

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# 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

Blair Milton

Paul Phillips, Jr.

Sando Shia

Susan Synnestevedt

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 Pikler§

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

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<sup>s</sup>

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 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*

Richard Graef

Assistant Principal

Emma Gerstein

Jennifer Gunn

## **PICCOLO**

Jennifer Gunn

## **OBOES**

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**

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

## **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

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\*Assistant concertmasters are listed by seniority.

†On sabbatical

§On leave

*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.*