CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI ZELL MUSIC DIRECTOR

CHICAGO SYMPHONY ORCHESTRA
PAAVO JÄRVI, CONDUCTOR
BENJAMIN GROSVENOR, PIANO
Thursday, March 3, 2022, at 7:30pm
Foellinger Great Hall

PROGRAM

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, ZELL MUSIC DIRECTOR
Paavo Järvi, conductor

Benjamin Grosvenor, piano

Hector Berlioz
(1803-1869)

Roman Carnival Overture, Op. 9

Frédéric Chopin
(1810-1849)

Piano Concerto No. 2 in F Minor, Op. 21
Maestoso
Larghetto
Allegro vivace
Benjamin Grosvenor, piano

20-minute intermission

Hector Berlioz

Symphonie fantastique, Op. 14
Dreams—Passions (Largo—Allegro agitato ed appassionato assai)
A Ball (Waltz: Allegro non troppo)
A Scene in the Country (Adagio)
March to the Scaffold (Allegretto non troppo)
Dream of a Witches' Sabbath (Larghetto—Allegro)

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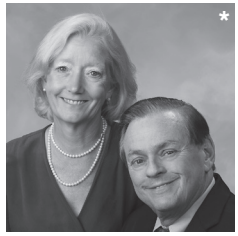

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PROGRAM NOTES

HECTOR BERLIOZ
Born December 11, 1803, in La Côte-Saint-André, Isère, France
Died March 8, 1869, in Paris, France
Roman Carnival Overture, Op. 9

Like Beethoven's *Leonore* overtures, this music is what Berlioz was able to save for the concert hall from a troubled opera. But where Beethoven's *Fidelio* has found a secure place in the opera repertory, Berlioz's *Benvenuto Cellini* is known almost solely for its offspring.

The *Roman Carnival* Overture is not literally the overture to Berlioz's opera; that music, too, has become an orchestral favorite, and to hear Berlioz's own first-hand report, it was the only music applauded at the premiere of the opera on September 10, 1838, at the Paris Opera. "The rest was hissed with exemplary precision and energy," he later recalled. But even after the humiliation of failing at Europe's most important opera house had begun to fade, and the work itself was virtually forgotten, Berlioz didn't give up on it.

In the early 1840s, when his career as a conductor temporarily overtook that as a composer, Berlioz pulled some of the best music from the opera and fashioned this *Roman Carnival* Overture to add to his concert programs. For Berlioz, it was only a small souvenir of a major work, but from the very first performance under his baton in 1844, it found immense success with the public. The opera remained unknown and little appreciated, despite Berlioz's radical revision and an important revival led by Franz Liszt at his prestigious Weimar opera house in 1852. The failure of *Benvenuto Cellini* continued to haunt and mystify Berlioz: "I have just reread my poor score carefully and with the strictest impartiality," he wrote in his *Memoirs*, "and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may perhaps never find again, and which deserved a better fate." In the meantime, the *Roman Carnival* Overture enjoyed an untroubled and highly successful career.

The original overture to *Benvenuto Cellini* gave Berlioz the pattern he would use for the *Roman Carnival* and all subsequent overtures: a brief allegro introducing a larger slow section, crowned by the return of the allegro. Here the fast music comes from the Mardi Gras finale to act 1; the slow melody is Cellini's tender and expansive aria, now sung by the English horn. The contrast of love song with joyous dance music is highly effective, the orchestration is brilliant even by Berlioz's standards, and, like Beethoven's *Leonore* overtures, it conveys a sense of drama the opera itself rarely achieves.

Composed: 1843–44
First Performance: February 3, 1844, in Paris, France; the composer conducting
Instrumentation: two flutes with piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets and two cornets, three trombones, timpani, cymbals, tambourines, triangle, strings
Approximate Performance Time: 9 minutes
First CSO Performances:
June 1, 1893, Festival Hall at the World's Columbian Exposition. Theodore Thomas conducting.

February 9 and 10, 1894, Auditorium Theatre. Theodore Thomas conducting.
July 3, 1936, Ravinia Festival. Ernest Ansermet conducting.
Most Recent CSO Performances:
March 17, 19, and 22, 2011, Orchestra Hall. Charles Dutoit conducting.
August 6, 2015, Ravinia Festival. Rafael Payare conducting.
CSO Recordings:
1958. Fritz Reiner conducting. CSO (From the Archives, vol. 3: To Honor the 100th Anniversary of the Birth of Fritz Reiner)
1961. Pierre Monteux conducting. CSO (Chicago Symphony Orchestra: The First 100 Years) and VAI (video)
1961. George Szell conducting. VAI (video)

FRÉDÉRIC CHOPIN
Born March 1, 1810, in Żelazowa Wola, near Warsaw, Poland
Died October 17, 1849, in Paris, France
Piano Concerto No. 2 in F Minor, Op. 21

In September 1831, Chopin arrived in Paris, the home of composers Berlioz, Rossini, and Liszt; writers Honoré de Balzac and Victor Hugo; and painters Jean-Baptiste Corot and Eugène Delacroix. He entered the company of giants and quietly took the city by storm.

Few composers have hit their stride so early. Chopin was already something of a celebrity when he moved to Paris at the age of twenty-one, leaving behind his native Poland and his baptismal name, Fryderyk Franciszek (he quickly switched to Frédéric). Three months after Chopin arrived, Robert Schumann wrote a review of his newly published variations on "Là ci darem la mano" from Mozart's *Don Giovanni* that included the now-famous line, "Hats off, gentlemen—a genius!" Chopin had not yet played a single note for the Parisian public.

Chopin taught himself to play the piano as a small boy. He made up his own music almost at once, quickly recognizing the intimate relationship between improvising and composing. When Chopin was seven years old, his first teacher wrote down one of his improvisations, a polonaise, and had it published. His next teacher, Józef Elsner, showed him how to notate on paper the music he invented at the keyboard; Op. 1, a rondo for solo piano, was published in June 1825.

When Chopin gave the premiere of this piano concerto, in the first public concert of his own music in Warsaw, on March 17, 1830, he was immediately acclaimed as a national hero. His first appearance in Paris, on February 26, 1832, again performing this concerto, drew the city's most discriminating musicians—both Liszt and Mendelssohn attended and were full of praise.

Chopin's reputation as a pianist is based on just thirty or forty concerts. Today he would be a public-relations nightmare: he disdained all the trappings of the concert world, he saw no need for posters or program books, and he disliked playing to large crowds and in big concert halls. Once he settled in Paris, Chopin rarely performed in public more than twice a year; despite—or perhaps because of that—his fame and fortune only seemed to grow. It is difficult to imagine the impact of Chopin's pianism from the comments that were written at the time, but it is clear that his way of playing, with its extraordinary sensitivity to touch and color, delicately shaded dynamics, and inimitable tempo fluctuations, was unique.

"Invention came to his piano, sudden, complete, sublime," wrote George Sand, the woman whose importance as a writer is now dwarfed by her celebrated cross-dressing and by her intense relationship with the composer. Chopin always drew a very fine line between playing and composing. Karl Flitsch, however, noted one crucial distinction:

> The other day I heard Chopin improvise at George Sand's house. It is marvelous to hear Chopin compose in this way: his inspiration is so immediate and complete that he plays without hesitation, as if it could not be otherwise. But when it comes to writing it down and recapturing the original thought in all its details, he spends days of nervous strain and almost terrible despair.

Of all the developments in music after Beethoven, none is more unlikely than Chopin's success. Within a decade of Beethoven's death, Chopin made a major international career writing mostly small-scale piano pieces. (Every one of his compositions includes the piano. He is unique among major composers; even Liszt, the other outstanding pianist-composer of the nineteenth century, eventually wrote significant orchestral and choral music.) Chopin never thought of composing a symphony, and only in his two piano concertos did he attempt to write for orchestra in the conventional large forms. And yet, his impact on the composers of the day, and his influence on the music of the future, is incalculable.

Chopin's two piano concertos were composed, unapologetically, as showcases for a traveling virtuoso. Both are youthful works, characterized by piano writing of such imagination and beauty that Chopin's lack of experience in writing for the orchestra is immaterial. The F minor concerto performed at these concerts is the first of the two, even though it was published second, making it incorrectly known—then and now—as No. 2. It was designed as the showpiece around which he could build a concert tour in 1830, and, as planned, he took Warsaw and later Paris by storm with the work.

Chopin didn't set out to make something new of standard concerto form; both inexperience and a lifelong disinterest in symphonic thought stood in his way. His models were the recent concertos by Johann Nepomuk Hummel—popular, effective, utterly workmanlike scores that were, themselves, updated knockoffs of Mozart's concertos. For a great innovator, Chopin was a man of surprisingly conservative tastes. The only composers he admired without reservation were Mozart and Bach (before a concert he often would play through *The Well-Tempered Clavier*). He disliked most contemporary music: he had no use for Berlioz or Liszt, and he once told Stephen Heller that Schumann's *Carnaval*, which includes an affectionate parody of Chopin's style, was not music at all. Although the great painter Delacroix was arguably his best friend, Chopin nonetheless preferred the more traditional work of David and Ingres.

Chopin's own boldness and daring were apparent only when he turned to the keyboard. In the first movement of the F minor concerto, the music comes to life with the entrance of the piano. Suddenly, the same material that sounded unexceptional and a tad dutiful when played by the orchestra seems distinctive, poetic, and endlessly inventive. In Chopin's exquisite hands, the concerto is a monologue; there is little of the chamber-music intimacy between solo and ensemble that characterizes Mozart's works or the heroic dialogue between forces in Beethoven's. The orchestra is master of ceremonies, accompanist, and indispensable partner—introducing material, lending color and support—but the piano commands center stage.

In passage after passage, Chopin writes music for it that is brilliant, virtuosic, richly ornamented, and yet never trivial. There is no need for a cadenza in the first movement; from its first notes, the piano has already irrevocably drawn the spotlight.

Liszt and Schumann both admired Chopin's slow movement, a quietly stunning nocturne with a rhapsodic, embellished piano melody that sounds almost improvised. Midway through, the piano and orchestra carry the music to a wrenching climax. The return of the main material has an unexpected bassoon solo, imitating the piano melody. (When the orchestra does come to the fore, it always has something smart and effective to say.) "The whole of the piece is of a perfection almost ideal," Liszt wrote, "its expression, now radiant with light, now full of tender pathos." While he was at work on this movement, Chopin confessed that it was inspired by Konstancia Gładkowska, his first love, whom he "served faithfully, though without saying a word to her, for six months" before he left Poland. (Chopin quickly recovered from unrequited love: the concerto was dedicated to the Countess Delfina Potocka, a new love, when it was published in 1836. It was she, "one of the most admired types of society queens," in Liszt's opinion, who was with Chopin when he died.)

The dazzling finale is a mazurka, too quirky, complex, and unpredictable to be danced. Its rhythms are plainly indebted to Polish folk music, but its spirit is pure international showmanship.

Composed: 1829–30
First Performance: March 17, 1830, in Warsaw, Poland. The composer as soloist.
Instrumentation: solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, strings
Approximate Performance Time: 30 minutes
First CSO Performances:
March 25 and 26, 1892, Auditorium Theatre. Fannie Bloomfield Zeisler as soloist, Theodore Thomas conducting.August 2, 1955, Ravinia Festival. Eugene Istomin as soloist, Enrique Jordá conducting.
Most Recent CSO Performances:
July 10, 2014, Ravinia Festival. Dejan Lazić as soloist, Krzysztof Urbański conducting.
February 22, 23, 24, and 27, 2018, Orchestra Hall. David Fray as soloist, Christoph Eschenbach conducting.
CSO Recording:
1983. Ivo Pogorelich as soloist, Claudio Abbado conducting. Deutsche Grammophon

HECTOR BERLIOZ

Born December 11, 1803, in La Côte-Saint-André, Isère, France
Died March 8, 1869, in Paris, France
Symphonie fantastique, Op. 14

"I come now to the supreme drama of my life," Berlioz wrote in his *Memoirs*, at the beginning of the chapter in which he discovers Shakespeare and the young Irish actress Harriet Smithson. "Shakespeare, coming up on me unawares, struck me like a thunderbolt," he wrote after attending *Hamlet*, given in English—a language Berlioz did not speak—at the Odéon Theater on September 11, 1827. But it was Smithson appearing as Ophelia, and then four days later as Juliet, who captured his heart and set in motion one of the grandest creative outbursts in romantic art.

Berlioz began the *Symphonie fantastique* almost at once, and it immediately became a consuming passion. Throughout its composition, he was obsessed with Henriette, the familiar French name for her he had begun to use, even though they wouldn't meet until long after the work was finished. On April 16, 1830, he wrote to his friend

Humbert Ferrand that he had "just written the last note" of his new symphony, one of the most shockingly modern works in the repertoire and surely the most astonishing first symphony any composer has given us. "Here is its subject," he continued, "which will be published in a program and distributed in the hall on the day of the concert." Then follows the sketch of a story as famous as any in the history of music: the tale of a man who falls desperately in love with a woman who embodies all he is seeking; is tormented by recurring thoughts of her, and, in a fit of despair, poisons himself with opium; and, finally, in a horrible narcotic vision, dreams that he is condemned to death and witnesses his own execution.

Berlioz knew audiences well; he provided a title for each of his five movements and wrote a detailed program note to tell the story behind the music. A few days before the premiere, Berlioz's full-scale program was printed in the *Revue musicale*, and, for the performance on December 5, 1830, two thousand copies of a leaflet containing the same narrative were distributed in the concert hall, according to Felix Mendelssohn, who would remember that night for the rest of his life because he was so shaken by the music. No one was unmoved. It is hard to know which provoked the greater response—Berlioz's radical music or its bold story. For Berlioz, who always believed in the bond between music and ideas, the two were inseparable. In an often-quoted footnote to the program as it was published with the score in 1845, he insisted that "the distribution of this program to the audience, at concerts where this symphony is to be performed, is indispensable for a complete understanding of the dramatic outline of the work." [Berlioz's own program note appears on page 11 of our book.]

Even in 1830, the fuss over the program couldn't disguise the daring of the music. Berlioz's new symphony sounded like no other music yet written. Its hallmarks can be quickly listed: five movements, each with its own title (as in Beethoven's *Pastoral* Symphony), and the use of a signature motif, the idée fixe representing Harriet Smithson that recurs in each movement and is transformed dramatically at the end. But there is no precedent in music—just three years after the death of Beethoven—for his staggeringly inventive use of the orchestra, creating entirely new sounds with the same instruments that had been playing together for years; for the bold, unexpected harmonies; and for melodies that are still, to this day, unlike anyone else's. There isn't a page of this score that doesn't contain something distinctive and surprising. Some of it can be explained—Berlioz developed his idiosyncratic sense of harmony, for example, not at the piano, since he never learned to play more than a few basic chords, but by improvising on the guitar. But explanation doesn't diminish our astonishment.

None of this was lost on Berlioz's colleagues. According to Jacques Barzun, the composer's biographer, one can date Berlioz's "unremitting influence on nineteenth-century composers" from the date of the first performance of the *Symphonie fantastique*. In a famous essay on Berlioz, Robert Schumann relished the work's novelty; remembering how, as a child, he loved turning music upside down to find strange new patterns before his eyes, Schumann commented that "right side up, this symphony resembled such inverted music." He was, at first, dumbfounded, but "at last struck with wonderment." Mendelssohn was confused, and perhaps disappointed: "He is really a cultured, agreeable man and yet he composes so very badly," he wrote in a letter to his mother. For Liszt, who

attended the premiere—he was just nineteen years old at the time—and took Berlioz to dinner afterwards, the only question was whether Berlioz was "merely a talented composer or a real genius. For us," he concluded, "there can be no doubt." (He voted for genius.) When Wagner called the *Symphonie fantastique* "a work that would have made Beethoven smile," he was probably right. But he continued: "The first movement of Beethoven's Fifth Symphony would seem an act of pure kindness to me after the *Symphonie fantastique*."

In fact, it was Berlioz's discovery of Beethoven that prompted him to write symphonies in the first place. (There are two more that followed shortly: *Harold in Italy* in 1834 and *Romeo and Juliet* in 1839.) At the same time, Berlioz also seems to foreshadow Mahler, for whom a symphony meant "the building up of a world, using every available technical means." The *Symphonie fantastique* did, for its time, stretch the definition of the symphony to the limit. But it didn't shatter the model set by Beethoven. For it was a conscious effort on Berlioz's part to tell his fantastic tale in a way that Beethoven would have understood, and to put even his most outrageous ideas into the enduring framework of the classical symphony.

At the premiere, Berlioz himself was onstage—playing in the percussion section, as he often liked to do—to witness the audience cheering and stomping in excitement at the end. Later, in his *Memoirs*, he admitted that the performance was far from perfect—"it hardly could be, with works of such difficulty and after only two rehearsals"—but that night he knew that he had the public in his camp, and that with the recent, coveted Prix de Rome under his belt, his career was about to skyrocket.

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

Composed: January–April 1830
First Performance: December 5, 1830; Paris, France
Instrumentation: two flutes with piccolo, two oboes and two English horns, two clarinets and E-flat clarinet, four bassoons, four horns, two trumpets and two cornets, three trombones and two ophicleides (traditionally played by tubas), timpani, snare drum, bass drum, cymbals, low-pitched bells, two harps, strings
Approximate Performance Time: 49 minutes
First CSO Performances:
December 2 and 3, 1892, Auditorium Theatre. Theodore Thomas conducting.
July 20, 1943, Ravinia Festival. Efrem Kurtz conducting.
Most Recent CSO Performances:
July 16, 2015, Ravinia Festival. Nikolaj Znaider conducting.
November 3, 4, 5, and 8, 2016, Orchestra Hall. James Levine conducting.
CSO Recordings:
1972. Sir Georg Solti conducting. London.1983. Claudio Abbado conducting. Deutsche Grammophon.
1992. Sir Georg Solti conducting. London.
1995. Daniel Barenboim conducting. Teldec.
2010. Riccardo Muti conducting. CSO Resound.

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

BERLIOZ'S PROGRAM NOTE FOR THE *SYMPHONIE FANTASTIQUE*

PART ONE: DREAMS—PASSIONS

The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the *vague des passions*, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist, it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved.

This melodic image and the model it reflects pursue him incessantly like a double *idée fixe*. That is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its gestures of fury, of jealousy, its return of tenderness, its tears, its religious consolations—this is the subject of the first movement.

PART TWO: A BALL

The artist finds himself in the most varied situations—in the midst of *the tumult of a party*, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the country, the beloved image appears before him and disturbs his peace of mind.

PART THREE: A SCENE IN THE COUNTRY

Finding himself one evening in the country, he hears in the distance two shepherds piping a *ranz des vaches* in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. He reflects upon his isolation; he hopes that his loneliness will soon be over.—But what if she were deceiving him!—This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the Adagio. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer replies.—Distant sound of thunder—loneliness—silence.

PART FOUR: MARCH TO THE SCAFFOLD

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing *his own execution*. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffed noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march the first four measures of the *idée fixe* reappear, like a last thought of love interrupted by the fatal blow.

PART FIVE: DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae* [a hymn previously sung in the funeral rites of the Catholic Church], *sabbath round-dance*. The sabbath round and the *Dies irae* are combined.

PROFILES


PHOTO: KAUPO KIKKAS

Estonian Grammy Award–winning conductor **PAAVO JÄRVI** is widely recognized as a musicians' musician, enjoying close partnerships with the finest orchestras around the world. He serves as chief conductor of the Tonhalle-Orchester Zürich and the NHK Symphony Orchestra–Tokyo, and as the long-standing artistic director of the Deutsche Kammerphilharmonie Bremen (DKAM) and the Estonian Festival Orchestra, which he founded in 2011. He is also conductor laureate of the Frankfurt Radio Symphony, music director laureate of the Cincinnati Symphony Orchestra, and artistic advisor of the Estonian National Symphony Orchestra.

In September 2021, Paavo Järvi and the Tonhalle-Orchester Zürich celebrated their first season in the newly refurbished Grosse Tonhalle with a special concert featuring Mahler's Third Symphony. In the fall, Alpha Classics released a box set of Tchaikovsky's symphonies, completing the cycle that was their first major recording project together.

Also in the fall, Järvi returned to Japan for his final season as chief conductor of the NHK Symphony. He completes his seven-year tenure with performances and a recording of Strauss's Alpine Symphony, returning to the composer that brought his collaboration with the Tokyo musicians international critical acclaim.

As artistic director of the Deutsche Kammerphilharmonie Bremen since 2004, Järvi has focused on in-depth projects of composers including Beethoven, Schumann, and Brahms. This season, Järvi and DKAM continue with their latest project, Haydn's London Symphonies, which they take on tour, perform in residency in Vienna, and record for release in 2022.

Each season concludes with a week of performances and conducting master classes at the Pärnu Music Festival in Estonia, which Paavo Järvi founded in 2011 with his father Neeme Järvi. The success of both the festival and its resident ensemble, the Estonian Festival Orchestra, has led to high-profile invitations including recent performances at the BBC Proms, Hamburg Elbphilharmonie, and a tour of Japan.

Järvi is also much in demand as a guest conductor, regularly appearing with the Berlin Philharmonic; Royal Concertgebouw Orchestra–Amsterdam; Philharmonia Orchestra–London; Munich Philharmonic; and the Orchestre de Paris, where he served as music director from 2010 to 2016. This season, Järvi returns to perform with all of these orchestras in addition to the National Symphony Orchestra in Washington (D.C.), Los Angeles Philharmonic, and Frankfurt Radio Symphony.

In 2019, Paavo Järvi was named Conductor of the Year by Germany's Opus Klassik and received the 2019 Rheingau Music Prize for his artistic achievements with DKAM. Other prizes and honors include a Grammy Award for his recording of Sibelius's cantatas with the Estonian National Symphony Orchestra and recognition as artist of the year by both Gramophone (UK) and Diapason (France) magazines in 2015. He was named a Commander in the Order of Arts and Letters by the French Ministry of Culture for his contribution to music in France. Also in 2015, he was presented with the Sibelius Medal in recognition

of his work in bringing the Finnish composer's music to a wider public. In 2012, he was awarded the Hindemith Prize for Art and Humanity, and, in 2013, the Order of the White Star from the president of Estonia.

Born in Tallinn, Estonia, Paavo Järvi studied percussion and conducting at the Tallinn School of Music. In 1980, he moved to the United States, where he continued his studies at the Curtis Institute of Music in Philadelphia and at the Los Angeles Philharmonic Institute with Leonard Bernstein.

First CSO Performances:
October 7, 8, and 9, 2004, Orchestra Hall. Debussy's Prelude to The Afternoon of a Faun*, Bartók's* Violin Concerto No. 2 *with Christian Tetzlaff, and Nielsen's* Symphony No. 5
Most Recent CSO Performances:
October 2, 2009, Orchestra Hall. Elgar's Nimrod from the Enigma Variations*, Bernstein's* Serenade *with Vadim Gluzman and Overture to* Candide*, and Bartók's* Concerto for Orchestra
October 3, 2009, Orchestra Hall. Bernstein's Divertimento for Orchestra*, Strauss's* Till Eulenspiegel's Merry Pranks *and songs with Renée Fleming, and Barber's* Knoxville: Summer of 1915*, also with Fleming*


PHOTO: ANDRE J GRILC

British pianist **BENJAMIN GROSVENOR** is internationally recognized for his electrifying performances, distinctive sound, and insightful interpretations. His virtuosic command over the most arduous technical complexities underpins the remarkable depth and understanding of his music making.

A pianist of widespread international acclaim, for the 2021–22 season he is artist-in-residence at the prestigious Wigmore Hall in London with three varying projects. The previous season, he was artist-in-residence at both Radio France and with the Bournemouth Symphony Orchestra.

Recent and future concerto highlights of the season include engagements with the Baltimore and Pittsburgh symphony orchestras, Philharmonia Orchestra in London, the Scottish Chamber Orchestra, Hamburg Philharmonic State Orchestra, and City of Birmingham Symphony Orchestra. Grosvenor works with such esteemed conductors as Semyon Bychkov, Riccardo Chailly, Sir Mark Elder, Kent Nagano, Alan Gilbert, Manfred Honeck, Vladimir Jurowski, François-Xavier Roth, and Esa-Pekka Salonen.

In recital this season, he returns to the Théâtre des Champs-Elysées in Paris, Munich's Herkulessaal, Konzerthaus Berlin, and Palau de la Música Catalana in Barcelona. He also undertakes an extensive U.S. recital tour including such venues as Philadelphia Chamber Music Society and Peoples' Symphony Concerts in New York. He has made appearances at the Chopin and His Europe Festival in Warsaw, Montpellier Festival, Barbican Centre and Southbank Centre in London, the Kennedy Center in Washington (DC), and Carnegie Hall and the 92nd Street Y in New York. As a chamber musician, he regularly collaborates with violinist

Hyeyoon Park, violists Tabea Zimmermann and Timothy Ridout, cellists Benedict Kloeckner and Kian Soltani, and the Doric String Quartet. In addition, Grosvenor is coartistic director of the Bromley and Beckenham International Music Festival, a unique and vibrant event for the local community that was born out of the desire to reconnect with the public during the COVID-19 pandemic.

In 2011, Benjamin Grosvenor joined Decca Classics, becoming the youngest British musician ever and the first British pianist in almost sixty years to sign to the label. Released in 2020, his second concerto album featuring Chopin's piano concertos with the Royal Scottish National Orchestra and Elim Chan received both the Gramophone Concerto Award and a Diapason d'Or de L'Année. The renewal of the Decca recording partnership in early 2021 coincided with the release of his latest album, Liszt, centered around the composer's Sonata in B minor.

During his career to date, Grosvenor has received Gramophone's Young Artist of the Year and Instrumental awards, a Classic BRIT Critics' Award, a UK Critics' Circle Award for Exceptional Young Talent, and a Diapason d'Or Jeune Talent Award. He has been featured in two BBC television documentaries, BBC Breakfast and The Andrew Marr Show, as well as on CNN's Human to Hero series. In 2016, he was the inaugural recipient of the Ronnie and Lawrence Ackman Classical Piano Prize at the New York Philharmonic.

Benjamin Grosvenor first came to prominence as the winner of the Keyboard Final of the 2004 BBC Young Musician Competition, and he was invited to perform with the BBC Symphony Orchestra at the First Night of the 2011 BBC Proms. The youngest of five brothers, he began playing the piano at the age of six. He studied with Christopher Elton and Daniel-Ben Pienaar at the Royal Academy of Music in London, from which he graduated in 2012 with the Queen's Commendation for Excellence. In 2016, the institution awarded him a fellowship. He is an Ambassador of Music Masters, a charity dedicated to making music education accessible to all children, championing diversity and inclusion.

benjamingrosvenor.co.uk

These concerts mark Benjamin Grosvenor's debut with the Chicago Symphony Orchestra.

The **CHICAGO SYMPHONY ORCHESTRA** is consistently hailed as one of the world's leading orchestras, and in September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. During his tenure, the Orchestra has deepened its engagement with the Chicago community, nurtured its legacy while supporting a new generation of musicians and composers, and collaborated with visionary artists.

The history of the Chicago Symphony Orchestra 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 build a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891 in the Auditorium Theatre. Thomas served as music director until his death in January 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 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. Stock also established youth auditions, organized the first subscription concerts especially for children and began a series of popular concerts.

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

Sir Georg Solti, the Orchestra's eighth music director, served from 1969 until 1991. His 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. Solti 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.

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.

Pierre Boulez's long-standing relationship with the Orchestra 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 appeared 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. From 2006 to 2010, Bernard Haitink was the Orchestra's first principal conductor. Cellist Yo-Yo Ma served as the CSO's Judson and Joyce Green Creative Consultant from 2010 to 2019. Hilary Hahn currently is the CSO's Artist-in-Residence, a role that brings her to Chicago for multiple residencies each season.

Jessie Montgomery is the current Mead Composer-in-Residence. She follows ten highly regarded composers in this role, including John Corigliano and Shulamit Ran—both winners of the Pulitzer Prize for Music—and Missy Mazzoli, who completed her three-year tenure in June 2021. In addition to composing works for the CSO, Montgomery curates the contemporary MusicNOW series.

The Orchestra first performed at Ravinia Park in 1905 and appeared frequently through August 1931, after which the park was closed for most of the Great Depression. In August 1936, the Orchestra helped to inaugurate the first season of the Ravinia Festival, and it has been in residence nearly every summer since.

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 Chicago Symphony Orchestra and Chorus have earned sixty-three Grammy awards from the National Academy of Recording Arts and Sciences.

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI, ZELL MUSIC DIRECTOR

Duain Wolfe *Chorus Director and Conductor*
Jessie Montgomery *Mead Composer-in-Residence*
Hilary Hahn *Artist-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 *Assistant Concertmaster**
The Ling Z. and Michael C. Markovitz Chair
Yuan-Qing Yu
*Assistant Concertmaster**
So Young Bae
Cornelius Chiu
Alison Dalton
Gina DiBello §
Kozue Funakoshi
Russell Hershow
Qing Hou
Matous Michal
Simon Michal
Blair Milton ‡
Sando Shia
Susan Synnestvedt
Rong-Yan Tang

Baird Dodge *Principal*
Lei Hou
Ni Mei
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Sylvia Kim Kilcullen
Melanie Kupchynsky
Wendy Koons Meir
Aiko Noda
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz

VIOLAS
Li-Kuo Chang *Acting Principal*
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
Catherine Brubaker
Youming Chen
Sunghee Choi
Wei-Ting Kuo
Danny Lai
Weijing Michal§
Diane Mues
Lawrence Neuman
Max Raimi

CELLOS
John Sharp *Principal*
The Eloise W. Martin Chair
Kenneth Olsen *Assistant Principal*
The Adele Gidwitz Chair
Karen Basrak
The Joseph A. and Cecile Renaud Gorno Chair
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
David Sanders
Gary Stucka
Brant Taylor

BASSES
Alexander Hanna *Principal*
The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland

HARP
Lynne Turner

FLUTES
Stefán Ragnar Höskuldsson *Principal*
The Erika and Dietrich M. Gross Principal Flute Chair
Emma Gerstein ‡
Jennifer Gunn

PICCOLO
Jennifer Gunn
The Dora and John Aalbregtse Piccolo Chair

OBOES
William Welter *Principal*
The Nancy and Larry Fuller Principal Oboe Chair
Michael Henoch *Assistant Principal*
The Gilchrist Foundation Chair
Lora Schaefer
Scott Hostetler

ENGLISH HORN
Scott Hostetler

CLARINETS
Stephen Williamson *Principal*
John Bruce Yeh *Assistant Principal*
Gregory Smith

E-FLAT CLARINET
John Bruce Yeh

BASSOONS
Keith Buncke *Principal*
William Buchman *Assistant Principal*
Dennis Michel
Miles Maner

CONTRABASSOON
Miles Maner

HORNS
David Cooper *Principal*
Daniel Gingrich *Associate Principal*
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS
Esteban Batallán *Principal*
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor
Mark Ridenour *Assistant Principal*
John Hagstrom
The Pritzker Military Museum & Library Chair
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
Christopher Lewis *Stage Manager*
Blair Carlson
Paul Christopher
Ramon Echevarria
Ryan Hartge
Peter Landry
Todd Snick

**Assistant concertmasters are listed by seniority.* ‡ *On sabbatical* § *On leave*

The Louise H. Benton Wagner Chair currently is unoccupied.

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.