CHICAGO SYMPHONY ORCHESTRA

HANNU LINTU, CONDUCTOR

BEHZOD ABDURAIMOV, PIANO

Thursday, February 22, 2024, at 7:30pm

Foellinger Great Hall

PROGRAM

CHICAGO SYMPHONY ORCHESTRA
Hannu Lintu, conductor
Behzod Abduraimov, piano

Kaija Saariaho (1952–2023)	*Ciel d'hiver* **First Chicago Symphony Orchestra performance**
Pyotr Ilych Tchaikovsky (1840–1893)	*Piano Concerto No. 1 in B-flat Minor, Op. 23* Allegro non troppo e molto maestoso—Allegro con spirito Andantino semplice Allegro con fuoco *Behzod Abduraimov, piano*

20-minute intermission

Modest Mussorgsky (1839–1881)	*Prelude to Khovanshchina* (orch. Shostakovich)
Dmitri Shostakovich (1906–1975)	*Symphony No. 9 in E-flat Major, Op. 70* Allegro Moderato Presto— Largo— Allegretto

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PROGRAM NOTES

KAIJA SAARIAHO
Born October 14, 1952; Helsinki, Finland
Died June 2, 2023; Paris, France

Ciel d'hiver

Composed
2013

First Performance
April 7, 2014; Paris, France

Instrumentation
two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, celesta, harp, piano, strings

Approximate Performance Time
10 minutes

This is the first Chicago Symphony Orchestra performance.

One of Finland's most acclaimed composers since Sibelius, Saariaho rarely lived in Finland. After graduating from the Sibelius Academy in Helsinki, she went to Freiburg, Germany, to study with British composer Brian Ferneyhough, and then in 1982 she moved to Paris, where she was living when she died last year. The move to France proved liberating. "It was like leaving your parents' home for the second time," she said.

> I love our culture, but in every domain there was always one wise old guy with a bald head—the male authority whose aesthetics or politics ruled. In music there was Sibelius, in architecture Alvar Aalto, and then there was President Kekkonen, who led the country for twenty-five years. I felt squeezed to be something that I'm not.

In Paris, Saariaho became the composer she wanted to be—one who mixed, in an unusually personal way, the bracing austerity of the Nordic musical tradition with the delicacy and supple textures of French art. Saariaho initially went to Paris to work at IRCAM, the hotbed of musical experimentation set up by Pierre Boulez, and it opened a new chapter in her composing life. She began to explore the subtleties of musical color and, with the assistance of computer technology, to study what makes sound work, a preoccupation that continued throughout her career. During this time, she started writing works that mixed acoustic and electronic music in provocative ways.

In Freiburg, Saariaho had become something of an ascetic, caught up in a disciplined regimen of composition. The richness of life in Paris shocked her at first, and she couldn't believe the excitement and pleasure Parisians found in their city—"even the busiest people take one and a half hours for lunch," she noted with dismay. The experience of living there began to change her, "loosening [her] horribly strict tendencies." Her music grew more complicated, but also richer, as she began to develop a singular style that reflected not only her background and training, but also her identity as a composer fully engaged with the modern world. "Perhaps it has something to do with the landscape," she says, "but Finland is a very uniform country, whereas in Paris I felt good about how diverse the city was. There was a possibility for me to exist as I am."

In later years, Saariaho started writing for voice, a shift in direction that culminated in her first opera, *L'amour de loin* (Love from Afar), which premiered to great acclaim at the Salzburg Festival in 2000 in a production by Peter Sellars (and in its American premiere at the

Santa Fe Opera in 2002) and won Saariaho the prestigious Grawemeyer Award. In April 2008 Northwestern University School of Music named Kaija Saariaho the winner of the Nemmers Prize in Music Composition, citing her achievement in "transforming avant-garde techniques into a world of luminous, shifting color and emotional depth, mirroring the human experience." Saariaho's fifth and final opera, *Innocence*, about a shooting incident at an international school in Helsinki, premiered at the 2021 Aix-en-Provence Festival to great acclaim.

Ciel d'hiver (Winter Sky) is an arrangement of the second movement from *Orion*, which the Chicago Symphony Orchestra performed in 2010. Composed in 2002, shortly after *L'amour de loin*, *Orion* was the largest piece of purely orchestral music Saariaho had written at the time. (In 2002, the Chicago Symphony played *Du cristal*, her first work for orchestra, dating from 1989.) Written in three movements, *Orion* takes as its subject the adventurous hunter of Greek mythology who was placed in the sky as a constellation after his death. In the three-movement score, Saariaho explores the dualities of the two Orions—the myth of the murdered son of Neptune and the constellation that bears his name, the kinetic hunter and the fixed heavenly body.

Ciel d'hiver, based on Saariaho's second movement, is a tapestry of individual voices, beginning with the piccolo. Saariaho regularly writes for the orchestra as if it were a mirror of modern society: "It's such a concentration of human culture, energy, and history in all its aspects, and extremely detailed," she once said, "eighty to one hundred musicians, all with their own experience of music making." The music remains serene and contemplative, even as the orchestral textures thicken into densely woven polyphony—a night sky cluttered with stars.

—Phillip Huscher

PYOTR TCHAIKOVSKY
Born May 7, 1840; Viatka, Russia
Died November 18, 1893; Saint Petersburg, Russia

Piano Concerto No. 1 in B-flat Minor, Op. 23

Composed
November 1874–February 21, 1875

First Performance
October 25, 1875; Boston, Massachusetts

Instrumentation
solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings

Approximate Performance Time
33 minutes

First CSO Performances
October 16 and 17, 1891, Auditorium Theatre. Rafael Joseffy as soloist, Theodore Thomas conducting.
July 29, 1943, Ravinia Festival. Artur Rubinstein as soloist, George Szell conducting

Most Recent CSO Performances
November 15, 17, and 18, 2018, Orchestra Hall. Alexander Gavrylyuk as soloist, Thomas Søndergård conducting
August 20, 2023, Ravinia Festival. Kevin Murphy as soloist, George Stelluto conducting

CSO Recordings
1955. Emil Gilels as soloist, Fritz Reiner conducting. RCA
1982. Cecile Licad as soloist, Sir Georg Solti conducting. Clarion (video)
1985. András Schiff as soloist, Sir Georg Solti conducting. London
2003. Lang Lang as soloist, Daniel Barenboim conducting. Deutsche Grammophon

In a famously wrong snap judgment, Nikolai Rubinstein said that Tchaikovsky's first piano concerto—a concerto the composer wanted him to play—was worthless and, in fact, unplayable. Rubinstein, director of the Moscow Conservatory and normally an ardent champion of Tchaikovsky's works (he conducted the world premieres of the early symphonies and *Romeo and Juliet*), was "not only the best pianist in Moscow, but also a first-rate all-round musician," Tchaikovsky later said, explaining why he had approached Rubinstein in the first place.

Tchaikovsky met with Rubinstein at the Moscow Conservatory on December 24, 1874. After playing through the first movement for him, the composer was greeted with complete silence. "If only you knew," he later wrote to Nadezhda von Meck, "what a foolish and unbearable situation it is to offer a friend a dish one has cooked oneself and to have that friend eat and say nothing!" Undeterred, though clearly rattled, Tchaikovsky played on to the end of the concerto. Then Rubinstein didn't mince words, declaring that the concerto was "impossible to play, that the passages were hackneyed, clumsy, and so awkward that there was no way even to correct them, that as a composition it was bad, vulgar." Except for two or three pages, Rubinstein ventured, the score had to be completely redone. Angry and deeply wounded, Tchaikovsky left the room without responding. Later that evening, Rubinstein went to see him at home and, without softening his original appraisal, proposed that if the composer made numerous radical changes, he would reconsider performing it. Tchaikovsky replied, "I will not change a single note and will publish it exactly as it is now!"

On January 9 Tchaikovsky wrote to his brother Anatoly that he had fallen into a "great depression" over the holidays. "There is no one here whom I might call a friend in the true sense of the word," he continued, pointedly referring to Rubinstein, whom until recently he had considered one of his closest friends, and he admitted that he was still recovering from the blow to his composer's pride. That winter, however, he sent the piano concerto to Hans von Bülow, a pianist and conductor best known for his championship of Wagner's music (he led the premieres of both *Tristan and Isolde* and *Die Meistersinger von Nürnberg*). "The ideas are so original, so noble, so powerful," Bülow wrote back, "and the details so interesting; though there are many of them, they do not impair the clearness and unity of the work. The form is mature, ripe, and distinguished in style." Although Bülow had retired from the concert stage during the 1860s (after his wife, Cosima, left him for Wagner) and had only recently resumed his career, he now became the dedicatee of the concerto and agreed to play the premiere of the work in Boston, where it was advertised as a Grand Concerto. "To Boston is reserved the honor of its initial representation, and the opportunity to impress the first verdict on a work of surpassing musical interest," the local announcement boasted, unaware that Rubinstein had already done so. The day after the premiere, Bülow sent what is thought to have been the first cable ever dispatched from Boston to Moscow, telling Tchaikovsky of the concerto's undisputed triumph with the Boston public.

The concerto has been overwhelmingly popular ever since, and in 1941 it even inspired a hit song, "Tonight We Love," which was rather unscrupulously hacked from its broad opening phrases.

The concerto's celebrated introduction, with its radiant string melody riding over the piano's thunderous chords, is both its best-known and most-puzzling concept. After a dramatic horn call, Tchaikovsky establishes the "wrong" key

of D-flat major and then introduces a theme so splendid, so complete, and so satisfying as it stands that, despite audience expectations, it will never return. Although this makes for a potentially lopsided design (with the most familiar music over before the concerto proper begins), Tchaikovsky's subsequent material is of such dazzling color, flair, and orchestral brilliance that the remainder of the score is not a letdown, even after such a breathtaking opening chapter.

The main body of the first movement—it begins with nervous, jumpy passagework—introduces a clarinet melody Tchaikovsky said he heard played by an itinerant musician at a local fair. This is a large, finely detailed movement, filled with characteristic Tchaikovskian touches like the barrages of quadruple octaves in the piano solo, and capped by an expansive cadenza.

The remaining two movements are brief in comparison. The Andantino is part slow movement, part scherzo; it's all lightness and effortless charm. The main theme of the playful midsection is based on "Il faut s'amuser et rire" (Laugh and Enjoy Yourself), a chanson associated with Belgian soprano Désirée Artôt, whom Tchaikovsky courted in the late 1860s, and, at least for a few days, even thought of marrying. The finale includes a Russian dance derived from a Ukrainian melody and ends with a majestic coda that manages to match the grandeur and sweep of the concerto's opening without once recalling its main theme.

A postscript on first impressions. It didn't take long for Nikolai Rubinstein to admit his mistake, and shortly after the premiere he began to play the concerto with great success—"What was impossible in 1875 became thoroughly possible in 1878," Tchaikovsky observed. He quickly became a celebrated interpreter of the work, and the composer and the pianist-conductor renewed their friendship. After Rubinstein's death in 1881, Tchaikovsky composed a piano trio in his honor and dedicated it "to the memory of a great artist."

—Phillip Huscher

MODEST MUSSORGSKY
Born March 21, 1839; Karevo, Russia
Died March 28, 1881; Saint Petersburg, Russia

Prelude to *Khovanshchina*
(Orchestrated by Dmitri Shostakovich)

Composed
begun in 1872, unfinished at composer's death

First Performance
February 21, 1886; Saint Petersburg, Russia
(Rimsky-Korsakov edition)

Instrumentation
three flutes and piccolo, two oboes and english horn, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, glockenspiel, bells, celesta, two harps, piano, strings

Approximate Performance Time
5 minutes

First CSO Performances
November 1 and 2, 1929, Orchestra Hall. Frederick Stock conducting (Rimsky-Korsakov orchestration)

July 4, 1936, Ravinia Festival. Ernest Ansermet conducting (Rimsky-Korsakov orchestration)

Most Recent CSO Performances
July 23, 2015, Ravinia Festival. James Conlon conducting (Shostakovich orchestration)
March 8, 9, 10, and 11, 2018, Orchestra Hall. Emmanuel Krivine conducting (Rimsky-Korsakov orchestration)

CSO Recordings (Rimsky-Korsakov orchestration)
1957. Fritz Reiner conducting. CSO (From the Archives, vol. 11: The Reiner Era II)
1961. George Szell conducting. VAI (video)
1977. Sir Georg Solti conducting. C Major Entertainment (video)
1997. Sir Georg Solti conducting. London

On the evening of February 23, 1881, Mussorgsky suffered a severe fit of alcoholic epilepsy; three more attacks followed the next day. On February 26 he was taken to the Nikolayevsky Military Hospital in Saint Petersburg, where he was given a sunny room with large windows. On March 14 Mussorgsky was visited by Ilya Repin, an artist who had wanted to paint the celebrated composer's portrait for many years. Mussorgsky posed in a hospital chair. Repin, working without an easel, painted on a tabletop. Repin's famous portrait, finished in just four days, reveals the face of a sad and disturbed man. Mussorgsky appears unkempt and bleary-eyed; his face is clouded by the troubles of a man sick from a life of heavy drinking. On Mussorgsky's birthday, March 21, a hospital attendant disobeyed doctor's orders and obtained a bottle of cognac for the composer. Mussorgsky died a week later.

During the last year of his life, Mussorgsky worked simultaneously on two operas, *Khovanshchina* and *Sorochintsy Fair*, and as a result he finished neither. The latter, based on a comic short story by Gogol, was begun in 1874. *Khovanshchina*, an epic retelling of the conflicts that beset Russia in the late seventeenth century, had been in the works even longer. Mussorgsky started research and preliminary sketching in the summer of 1872; much of the score was written by 1876. Progress on *Khovanshchina* often was interrupted by *Sorochintsy Fair*, and as Mussorgsky's drinking grew worse, lengthy and productive periods of composition became rare. Of the seven operas that Mussorgsky began during his lifetime, only *Boris Godunov* was finished before his death.

It was left to Rimsky-Korsakov to oversee Mussorgsky's musical estate, which 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 that a great deal of the music needed editing and correcting. (Mussorgsky always knew that his talent was too unconventional to be understood by the musical establishment; the autobiographical sketch he prepared in 1880, written in the third person, says: "Mussorgsky cannot be classed with any existing group of musicians, either by the character of his compositions or by his musical views.")

The first and most important of Rimsky-Korsakov's assignments as trustee of Mussorgsky's works was the completion and orchestration of *Khovanshchina*, which was left in a particularly chaotic state. Rimsky-Korsakov spent the first six months of 1882 sifting through the manuscripts. A vocal score was published in 1883, and the opera was staged in Saint Petersburg on February 21, 1886. Other famous hands soon busied themselves with *Khovanshchina*: for the first Paris production in 1913, both Stravinsky and Ravel orchestrated passages that Rimsky-Korsakov had omitted; Stravinsky even rewrote the final chorus. Since then, scholars and musicians, dissatisfied with Rimsky-Korsakov's efforts, have attempted to reconstruct Mussorgsky's original. The orchestration of the prelude performed at these concerts was prepared in 1958 by Dmitri Shostakovich.

The prelude to act 1 is dated September 1874 in Mussorgsky's manuscript. The music depicts the

sun rising over Moscow, illuminating Red Square, the Kremlin, and Saint Basil's Cathedral. A single melody is repeated, touched each time by the changing light of dawn; the great bells of Saint Basil's begin to ring as the sun breaks through.

—Phillip Huscher

DMITRI SHOSTAKOVICH
Born September 25, 1906; Saint Petersburg (formerly Leningrad), Russia
Died August 9, 1975; Moscow, Russia

Symphony No. 9 in E-flat Major, Op. 70

Composed
1945

First Performance
November 3, 1945; Leningrad, Russia

Instrumentation
two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings

Approximate Performance Time
27 minutes

First CSO Performances
October 10 and 11, 1946, Orchestra Hall. Désiré Defauw conducting
August 10, 1947, Ravinia Festival. Pierre Monteux conducting

Most Recent CSO Performances
July 25, 2012, Ravinia Festival. James Conlon conducting
May 29 and 30, 2014, Orchestra Hall. Jaap van Zweden conducting

By the end of the Second World War, Shostakovich was not only a national hero, but he also was an international celebrity, due to his Seventh Symphony, the *Leningrad*. Famously written (mostly) in Leningrad during the city's first year of siege, its propaganda value was instantly recognized. Copies of the score were flown from the Soviet Union to such high-profile conductors as Sir Henry Wood (then chief conductor of London's Proms) and Arturo Toscanini. The work was even heard in Leningrad itself, still under siege after eleven months and with several thousand having died from starvation: a scratch symphony orchestra was recruited for a performance broadcast on August 9, 1942, demonstrating that the city's spirit had not been crushed.

Shostakovich's next symphony, the bleak and ferocious Eighth, disappointed Soviet officials, who had hoped for a more triumphant sequel, since the war's tide had turned in the Red Army's favor. Realizing that the nightmarish world of the Eighth needed to be counterbalanced, as early as the spring of 1944, Shostakovich told a Moscow journalist of his plans for the Ninth: "I would like to employ not only full orchestra but a choir and soloists, if I can find a suitable text; in any case, I don't want to be accused of drawing presumptuous analogies." What Shostakovich had in mind, of course, was Beethoven's mighty Choral Symphony. In subsequent interviews, he further intimated that his Ninth was to be the triumphal final part to a symphonic trilogy begun by the *Leningrad*. Expectations were high, and, indeed, it seemed Shostakovich was to fulfill them when, in January 1945, he demonstrated to his Moscow Conservatory students the exposition of a new orchestral work. A week later, when asked about the work's progress, he explained that he was making slow progress, as the symphony opened with a big tutti and he was writing straight into full score. That month he admitted to his friend, Isaak Glikman:

> I am not composing anything, since I live in such appalling conditions. From 6.00 to

> 18.00 I am deprived of two basic forms of convenience: water and light. It's particularly difficult without these conveniences between 15.00 and 18.00—it's already dark by then. Kerosene lamps give little light, and my eyesight is bad. My nerves go to pieces because of this darkness . . . then at 18.00 they turn on the light, but by that joyful moment my nerves are so tautly wound up that I cannot pull myself together.

Even so, in late April, Shostakovich played about ten minutes of the work on the piano to Glikman, who recalled it as "majestic in scale, in pathos, in its breathtaking motion." Then, in July, Shostakovich scrapped that symphony and embarked on writing a draft score of the Ninth as we know it. By August 2 he was in Moscow writing a fair copy of the first movement, completing this three days later. He composed the other four movements—first in draft, then in fair copy—at the composers' House of Creativity in Ivanovo, completing the whole work on August 30.

A possible clue to Shostakovich's frame of mind is provided in the diary of Daniil Zhitomirsky, who witnessed Shostakovich composing the Ninth in the garden of his quarters at Ivanovo, on "a board nailed down on top of poles driven into the ground." Zhitomirsky had met Shostakovich and his wife at the Ivanovo rail station:

> On the way back here, Dmitri Dmitriyevich first told me about the "uranium" bomb, of the inconceivable, terrible catastrophe of Hiroshima. . . . He spoke in short quick phrases; the husky, pinched tone of his voice, his absent gaze, and pallid complexion all transmitted his distress. We then walked in silence to his little dacha. I thought in bewilderment about Hiroshima, of the complexities of this moment in time (even though the war had ended for us), and wondered what the near future had in store. I started to give voice to my despondency, but Dmitri Dmitriyevich, his eyes fixed on some point overhead, quickly cut short my lamentations: "Our job is to rejoice!"

Clearly news of Hiroshima's bombing, which had taken place on August 6, made the prospect of writing a conventional celebratory work even harder to stomach. Yet, it is known that Shostakovich drafted the score of what became the Ninth Symphony in July, some weeks before. Possibly he had written this as a break from the strain of writing a work on which so much expectation was riding; the news of Hiroshima had then resolved him to making this his Ninth Symphony instead of the grandiose work he had hitherto promised.

The opening of its first movement was described approvingly by one of Shostakovich's colleagues as "Mozart-like," though its forebear is clearly that of Prokofiev's Classical Symphony. Its second subject is a strutting march, led by piccolo, whose apparently innocent theme gains a darker and more sinister character as it is increasingly taken up by the brass as the movement develops.

The slow second movement starts with a wan clarinet solo supported by cello and bass pizzicato. The strings take up this theme, and the movement becomes increasingly Mahlerian, with Nachtmusik-style horn fanfares.

In complete contrast is the following scherzo, sparkling and light-footed in the tradition of Tchaikovsky's Second Symphony or Berlioz's Queen Mab Scherzo. Something of the quality of Italian comic opera is introduced by a swaggering trumpet solo.

This leads without a break into the Largo, pompously started by low trombones and tuba. A solo bassoon, rambling like a morose drunkard, plays a melody vaguely reminiscent of the second movement's wan lament. Finally, the bassoon appears to pull itself together, launching the finale with a perky and apparently lighthearted theme. Like the first movement's piccolo theme, this is eventually—after the strings and a curiously oriental-sounding episode played by woodwinds—taken up by the brass to darkly menacing effect. Yet its peroration ends up more like something from a circus ring than a magnificent procession, and the movement finally races to a hectic end.

—Daniel Jaffé

Daniel Jaffé is a regular contributor to BBC Music Magazine *and a specialist in English and Russian music. He is the author of a biography of Sergei Prokofiev (Phaidon) and the* Historical Dictionary of Russian Music *(Scarecrow Press).*

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

PROFILES


PHOTO: MARCO BORGGREVE

HANNU LINTU, CONDUCTOR

First CSO Performances
February 27 and 29, 2020, Orchestra Hall. Sibelius's *Finlandia*, Nielsen's Violin Concerto with Pekka Kuusisto and *Helios* Overture, and Sibelius's Symphony no. 5

February 28, 2020, Edman Memorial Chapel, Wheaton College. Sibelius's *Finlandia*, Nielsen's Violin Concerto with Pekka Kuusisto and *Helios* Overture, and Sibelius's Symphony no. 5

Most Recent CSO Performances
December 2, 3, and 4, 2021, Orchestra Hall. Lindberg's *Serenades*, Lalo's *Symphonie espagnole* for Violin and Orchestra with Ray Chen, and Brahms's Symphony no. 4

Hannu Lintu maintains his reputation as one of the world's finest conductors. This season, he takes up the baton as music director of Orquestra Gulbenkian in Lisbon while continuing his tenure as chief conductor of Finnish National Opera and Ballet, proving himself a master of both symphonic and operatic repertoire. The appointments follow a stream of successful concerts with Orquestra Gulbenkian and productions with Finnish National Opera and Ballet including Strauss's *Salome*, Puccini's *Turandot*, and Britten's *Billy Budd*. This season will also see the completion of the house's *Ring* cycle with Wagner's *Götterdämmerung*, as well as productions of Poulenc's *Dialogues of the Carmelites* and Mozart's *Don Giovanni*.

Highlights of the 2023–24 season include debuts with the Berlin Philharmonic, NHK Symphony Orchestra Tokyo, and SWR Symphony Orchestra and returns to the Boston Symphony Orchestra, Orchestre de la Suisse Romande, Minnesota Orchestra, Orchestra Sinfonica Nazionale della RAI, and the George Enescu International Festival.

Recent years have seen Lintu conduct the New York Philharmonic (concluding with an immediate re-invitation from the orchestra to perform at Bravo! Vail Festival), Bavarian Radio Symphony Orchestra, Orchestre National de Radio France, Swedish Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, BBC Symphony Orchestra, Netherlands Radio Philharmonic Orchestra in Hilversum, Atlanta Symphony Orchestra, St. Louis Symphony Orchestra, Konzerthaus Berlin, Orchestre de Chambre de Lausanne, and the Orchestre symphonique de Montréal alongside the likes of such artists as Gil Shaham, Kirill Gerstein, Daniil Trifonov, and Sergei Babayan.

Lintu has made several recordings for the Ondine, BIS Records, Naxos, Avie Records, and Hyperion Records labels. His diverse discography includes Magnus Lindberg's orchestral works, Beethoven's piano concertos with Stephen Hough, and Lutosławski's symphonies nos. 1–4, all with the Finnish Radio Symphony Orchestra. His work boasts two International Classical Music awards

and several nominations for *Gramophone* and Grammy awards in recognition of recording projects such as Bartók's violin concertos with Christian Tetzlaff, works by Sibelius featuring Anne Sofie von Otter, Rautavaara's *Kaivos*, and the violin concertos of Sibelius and Thomas Adès with Augustin Hadelich and the Royal Liverpool Philharmonic Orchestra.

Hannu Lintu studied cello and piano at the Sibelius Academy (now University of the Arts Helsinki), where he also later studied conducting with Jorma Panula. He participated in master classes with Myung-Whun Chung at the Accademia Musicale Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.

BEHZOD ABDURAIMOV, PIANO

This concert marks Behzod Abduraimov's debut with the Chicago Symphony Orchestra.

Behzod Abduraimov's performances combine an immense depth of musicality with phenomenal technique and breathtaking delicacy. He performs with renowned orchestras worldwide, including the Philharmonia Orchestra in London, the Los Angeles Philharmonic, Deutsches Symphonie-Orchester Berlin, San Francisco Symphony, the Cleveland Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra Amsterdam, Czech Philharmonic, Vienna Symphony Orchestra, NHK Symphony Orchestra Tokyo, and the Berlin Radio Symphony Orchestra with such prestigious conductors as Santtu-Matias Rouvali, Gustavo Dudamel, Semyon Bychkov, Gianandrea Noseda, Juraj Valčuha, Vasily Petrenko, and Constantinos Carydis.

Performances this season include appearances with the Mozarteum Orchestra Salzburg, Houston Symphony, Pittsburgh Symphony Orchestra, Oslo Philharmonic, Stavanger Symphony Orchestra of Norway including a tour of Spain, and the Belgian National Orchestra performing at the Royal Concertgebouw Amsterdam. Behzod also returns to the Israel Philharmonic and performs with the Adelaide and Sydney symphony orchestras in Australia.

In recital, Abduraimov has often appeared at Carnegie Hall's Stern Auditorium, Queen Elizabeth Hall in London, and the Concertgebouw in Amsterdam. He has recently been presented by Alte Oper Frankfurt, Toppan Hall in Tokyo, and Teatro alla Scala and the Society of Concerts Foundation in Milan. Also this season, he appears twice at Carnegie Hall—returning to the Stern Auditorium for a solo recital followed by a duo recital with violinist Daniel Lozakovich at the Weill Auditorium. The duo presents recitals elsewhere in North America, including Bing Concert Hall at Stanford University and the Vancouver Recital Society series. He also gives recitals at the Seoul Arts Centre, Shanghai Concert Hall, Amare Hall in The Hague, and at the Tuesday Evening Concert Series in Charlottesville (VA). Regular festival appearances include Aspen, Verbier, Rheingau, La Roque d'Anthéron, Lucerne, and Ravello.

His second recital recording for Alpha Classics, featuring works by Ravel, Prokofiev, and Uzbek composer Dilorom Saidaminova, will be released in March 2024. The year 2021 saw the release of his first recital album for Alpha Classics based on

a program of miniatures, including Mussorgsky's *Pictures from an Exhibition*. In 2020 recordings included Rachmaninov's *Rhapsody on a Theme of Paganini* with the Lucerne Symphony Orchestra under James Gaffigan, recorded on Rachmaninov's own piano from Villa Senar for Sony Classical and Rachmaninov's Piano Concerto no. 3 with the Royal Concertgebouw Orchestra for the RCO Live label. Both recordings were nominated for the 2020 Opus Klassik awards in multiple categories. A DVD of his BBC Proms debut in 2016 with the Munich Philharmonic was released in 2018. His 2012 debut CD of music by Liszt, Saint-Saëns, and Prokofiev for Decca won the Choc de Classica and Diapason Découverte, and his first concerto disc for the label featured Prokofiev's Third and Tchaikovsky's First.

Born in Tashkent, Uzbekistan, Behzod Abduraimov began studying piano at the age of five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. In 2009 he won first prize at the London International Piano Competition. In addition, he studied with Stanislav Ioudenitch at the International Center for Music at Park University, Missouri, where he is artist-in-residence.

CHICAGO SYMPHONY ORCHESTRA

Riccardo Muti, *Music Director Emeritus for Life*

Jessie Montgomery, *Mead Composer-in-Residence*

Hilary Hahn, *Artist-in-Residence*

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Yuan-Qing Yu‡, *Assistant Concertmaster*

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Kozue Funakoshi
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Qing Hou
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Simon Michal
Sando Shia
Susan Synnestvedt
Rong-Yan Tang

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Danny Yehun Jin, *Assistant Principal*
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The Pritzker Military Museum & Library Chair

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Charles Vernon

BASS TROMBONE
Charles Vernon

TUBA
Gene Pokorny, *Principal*
The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

TIMPANI
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The Clinton Family Fund Chair
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Patricia Dash

Vadim Karpinos
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Peter Landry
Joshua Mondie
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** Assistant concertmasters are listed by seniority.*

‡ On sabbatical

§ On leave

The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

The Paul Hindemith Principal Viola, Gilchrist Foundation, and Louise H. Benton Wagner chairs currently are 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.

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.
This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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MAKING IT POSSIBLE

Support Krannert Center Today

Where Creativity Ignites Passion

Krannert Center is committed to providing an inclusive space where students, community members, visiting artists, and friends can gather for enriching performances and cultural experiences. The support of our donors and friends enables the Center to produce creative programming that ignites a passion for the arts that is invaluable.

Together, we can ensure that students and the greater community continue to have access to transformative performing arts experiences.

Please consider making a gift to Krannert Center today. With your help, we can sustain the high level of excellence you have come to expect, while strengthening the lasting impact of the Center's work.

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KRANNERT CENTER PHILANTHROPY AND ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

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This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

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Ghazala Ahmad
Terry & Barbara England
Susan & Michael Haney
Lisa & Mark Klinger
Leonard (Len) Lewicki
Marina & Nenad Marjanovic
Susan & Brendan McGinty
Tracy Parsons
Susan & Sam Reese
Shandra Summerville

2023-2024 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Ann H. Bender Youth Series Endowment
The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series)
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Brenda & Stephen Pacey
Jill & James Quisenberry
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Illinois Arts Council
National Endowment for the Arts

2023-2024 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy $10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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Susan & Michael Haney Fund for Young Audiences
Gertrude Brokaw McCloy Endowment
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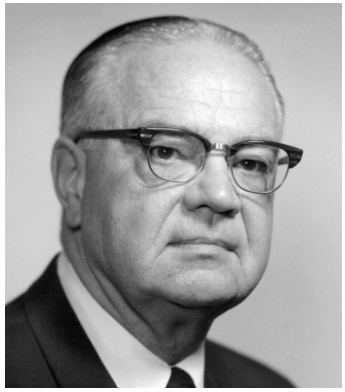
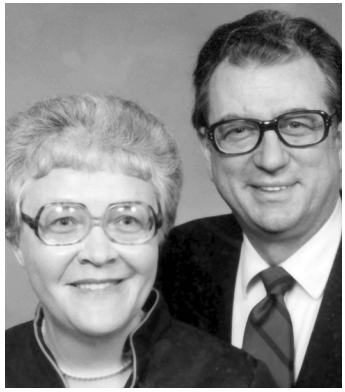
The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of $1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994

CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003

HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

FOELLINGER SOCIETY

Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged $500,000 to $999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.

AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000

KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009

CAROLYN G. BURRELL
April 2012

CAROLE & JERRY RINGER
April 2014

EDITH ANN STOTLER
(1946-2022)
August 2017

K. SARAH SPAULDING
(1930–2022)
Feb 2017

JANE BUFORD SCHERER & CHRIS SCHERER
June 2022

DENA & JIM VERMETTE
June 2022

IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of $250,000 to $499,999.

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March 2016

DAVID A. KROOKS
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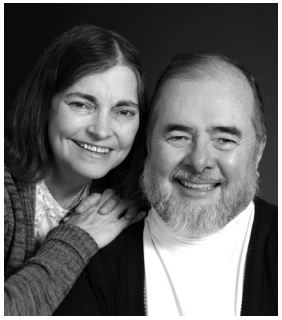
June 2016



HOLLY & KURT HIRCHERT
February 2017

ANONYMOUS
May 2018

JOAN & PETER HOOD
November 2018

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April 2019

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& IRA WACHTEL
June 2019

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July 2019

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May 2021

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CARDEN
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Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged $100,000 to $249,999 for celebrating, preserving, and exploring the arts right here and around the globe.

DOLORIS DWYER
(1918-1997)
April 1996

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(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996

ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997

JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998

LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000

JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001

RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006

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(1935-2017)
ALICE PFEFFER
November 2006

ANONYMOUS
November 2006

LINDA M. MILLS
(1940-2006)
October 2007

JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008

MICHAEL CARRAGHER
(1946-2009)
September 2008

VIRGINIA R. IVENS
(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010

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RICHARD BERLIN
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March 2011

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March 2011

JO ANN TRISLER
(1946-2010)
November 2011

LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013

JULIE & NATHAN GUNN
April 2014

MICHAEL SWINDLE
April 2014

ANONYMOUS
November 2015

LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017

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May 2017

JILL & JAMES QUISENBERRY
May 2017

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(1922-2018)
MARGARET STEFFENSEN
June 2017

CECILE & IRA LEBENSON
December 2017

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(1939-2020)
IRIS SWANSON
December 2017

TERRY & BARBARA ENGLAND
April 2018

PHYLLIS ROBESON & FAMILY
February 2019
KYLE ROBESON
(1929-2021)

JAMES R. FRAME
& CANDACE PENN
FRAME
April 2019

MICHAEL &
MARGARET ROSSO
GROSSMAN
July 2019

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TUCHMAN
April 2021

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(1935-2018)
JUDITH FELDMAN
(1938-2021)
September 2021

SUSAN & RICHARD
SCHNUER
November 2021

JUDITH & RICHARD
KAPLAN
February 2022

KATHRYN I. SEYBERT
& MICHAEL J.
ANDRECHAK
June 2022

PATRICIA PLAUT &
KENNETH SUSLICK
October 2022

RICHARD & JAYNE
BURKHARDT
January 2023

SELMA K. RICHARDSON
(1931-2019)
March 2023

WILLIAM K. ARCHER
(1927-1997)
FOROUGH ARCHER
July 2023

KENNETH BENGOECHEA
(1937-2022)
NANCY L. JOHNSON
September 2023

Donations by society members include estate gifts; outright donations; charitable gift annuities; charitable remainder trusts; gifts of real estate, insurance, and securities; and pledges fulfilled over a period of five years. To explore how you can create your own lasting legacy, contact us at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center's presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.

THIS PROJECT FUNDED BY
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THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.

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The Illinois Arts Council Agency provides general programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

CAS | Center for Advanced Study

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The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.

MARQUEE PATRON SPONSORS

Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow's global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. If you'd like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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Harriet & Herschel Cline
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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

[LIST CURRENT AS OF FEBRUARY 3, 2024]

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Walter Alspaugh***
Nadja & Carl Altstetter
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Ruth & James Anderson
Sally Anderson
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Jeanette & John Beck
Sherry & Nelson Beck
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Carol Berthold
Doug Blair
Mary Blair
Marsha Clinard & Charles Boast
Arlene & James Borbely
Lois & Jack Brodsky by Daniel Brodsky
Abbie & Mike Broga
Elizabeth & Michael Brunk
Annette & John Buckmaster
Jayne & Richard Burkhardt Jr.
Carolyn G. Burrell
Ann & Roy Campbell
Timothy Temple & Jerry Carden
Beth & David Chasco
Kathleen & Felix Cimakasky
Harriet & Herschel Cline
Carol & Willis Colburn
Casey Sutherland & Linda Coleman
Tina & John Colombo
Jongin Craggs
Deborah Day
Elizabeth Cardman & Paul Debevec
Richard DeLong
Jo Ellen DeVilbiss
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We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email:

Para ayuda en relación con su visita, favor de enviar un email a:

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