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RICCARDO MUTI  
SYMPHONY CENTER PRESENTS**



FEBRUARY-MAY 2023





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## A NOTE FROM THE CHAIR AND THE PRESIDENT

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Greetings, and welcome to Symphony Center, home of the Chicago Symphony Orchestra, which recently returned from its seven-city, eight-concert North American tour. We are delighted to share the gifts of our extraordinary Orchestra with eager listeners in venues across the continent as well as at home in Chicago. The singular artistic collaboration of Zell Music Director Riccardo Muti and the CSO is to be treasured and celebrated, and we look forward to doing so in the weeks and months to come. To explore the Orchestra's tour activities, which continue into March, please refer to page 6 of your program and visit [cso.org/tour](http://cso.org/tour) as well as our social media channels.

We are also pleased to have recently announced the Chicago Symphony Orchestra Association's 2023–24 season. Muti returns to open the season with three distinct programs, including the world premiere of a CSO-commissioned work by Philip Glass, *The Triumph of the Octagon*, and the annual Symphony Ball concert with violinist Leonidas Kavakos on September 23. Muti and the CSO also will undertake four weeks of touring activities in the United States and Europe next season with details to be announced at a later date.

In addition, a distinguished list of guest conductors from around the world will lead the Chicago Symphony Orchestra and Chorus and renowned soloists in an impressive array of repertoire, including works receiving their world and U.S. premieres, three additional CSO commissions, and many first CSO performances. CSO Mead Composer-in-Residence Jessie Montgomery and CSO Artist-in-Residence Hilary Hahn will continue to contribute their talents in ongoing projects with the Orchestra and the community.

Next season Symphony Center Presents continues its legacy of welcoming extraordinary artists across an array of ensembles, soloists, and genres, including the Staatskapelle Berlin conducted by Daniel Barenboim and the Bavarian Radio Symphony Orchestra with Sir Simon Rattle. The Piano and Chamber Music series are equally brilliant, and details of the Jazz series will be announced this spring.

To learn more about this and next season's offerings, visit [cso.org](http://cso.org) or pick up a brochure available in the lobby. Subscribing allows you to take advantage of the best prices and seats as well as special benefits.

We look forward to seeing you often at Symphony Center.

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THIS PAGE, CLOCKWISE FROM TOP LEFT: On January 19, Riccardo Muti shares a smile with the Orchestra during an open rehearsal to prepare for the tour. The stage technicians work diligently behind the scenes to ensure the safe and efficient transport of all the musicians' cases, which carry everything from something as large as a harp to as small as a bow tie, from venue to venue. At intermission during the concert in Mesa, Arizona, Principal Bass Alexander Hanna takes a moment to reconnect with his first music teacher, Kay Moore. Muti and the CSO acknowledge cheers and applause from the concertgoers at Koerner Hall after the first of two concerts in Toronto on February 1.

OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: Designed by César Pelli, the Renée and Henry Segerstrom Concert Hall in Costa Mesa is one of the foremost cultural centers in Orange County, California. A quartet of CSO members, including So Young Bae, Karen Basrak, Matous Michal, and Simon Michal, perform at John A. Murdy Elementary School in nearby Garden Grove. Riccardo Muti provides autographs and encouragement to a young fan following the performance in Costa Mesa.

**“Muti touchingly acknowledged the tragic recent shootings in California . . . It was a reminder that in addition to his musical gifts, Muti has been a tireless promoter of the healing power of culture over the course of his long career.”**

—VOICE OF ORANGE COUNTY



## Travelogue from the CSO's Winter Tour

On January 21, Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra embarked on a seven-city, eight-concert North American tour. This marked their first tour together since before the start of the pandemic. Sold-out concert halls and eager listeners greeted Muti and the Orchestra at each location. In addition, the Negaunee Music Institute at the CSO arranged multiple educational activities, allowing members of the Orchestra to work with young music students.

The CSO's sixty-third international tour included debuts in three cities—Mesa, Arizona; Stanford, California; and Stillwater, Oklahoma—in addition to returns to Costa Mesa and Santa Barbara, California, and Iowa City. The tour culminated with two concerts at Toronto's Koerner Hall, representing the Orchestra's first appearances in Chicago's sister city since 1914.

Muti carefully designed programs to showcase the Orchestra's talents. Beethoven's Seventh and Eighth symphonies and *Coriolan Overture*, Prokofiev's Fifth Symphony, Liadov's *The Enchanted Lake*, and Ravel's orchestration of Mussorgsky's *Pictures from an Exhibition*, which

Muti conducted in his CSO debut at the Ravinia Festival in July 1973, all showcased the depth of their singular artistic partnership.

"It is good to be able to have the CSO out once again in the world as an important cultural ambassador for the city of Chicago and to witness the extremely positive impact on the communities in which it performs," said Chicago Symphony Orchestra Association President Jeff Alexander.

The second part of the tour begins February 26 at the Kauffman Center for the Performing Arts in Kansas City and continues with four concerts in Florida between February 28 and March 4, including the Orchestra's first in Orlando, one in Sarasota, and two in Naples as part of its three-season residency that began in 2019 but was interrupted by the pandemic.

The Chicago Symphony Orchestra's North American Tour was generously sponsored by the Zell Family Foundation.

Sponsorship support for the CSO's Florida performances are generously provided by the Lauter McDougal Charitable Fund, Zell Family Foundation, Judy and Verne Istock, The Clinton Family Fund, and The Regenstein Foundation.

FOR EXTENSIVE TOUR COVERAGE, VISIT  
[cso.org/tour](https://www.cso.org/tour)

**"The CSO remains a model of what an orchestra should sound like and stand for."**

—SF CLASSICAL VOICE

(continued)



**"Inspirational music at its best. You couldn't help but smile as the Chicago Symphony took on Modest Mussorgsky's *Pictures from an Exhibition* and made it soar."**

—SANTA BARBARA NEWS

**"Deep and moving musicality"**

—SANTA BARBARA INDEPENDENT

**"Lending added poignancy to the evening, and this season, is the matter of the maestro. Riccardo Muti, an eminent and energizing presence on the podium, . . . seemed to lack no intensity or subtlety at the helm, moving lithely and presiding with a wise hand over—and with—the musicians. His legend becomes him."**

—CLASSICAL VOICE, LA

CLOCKWISE FROM TOP LEFT: The second stop of the CSO's winter tour, the Renée and Henry Segerstrom Concert Hall in Costa Mesa, California; the third, the Granada Theatre in Santa Barbara; at the fourth venue, Bing Concert Hall on the Stanford University campus (seen here in the last three photos), Riccardo Muti acknowledges Concertmaster Robert Chen



CHICAGO SYMPHONY ORCHESTRA | SYMPHONY CENTER PRESENTS

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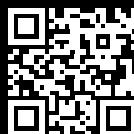
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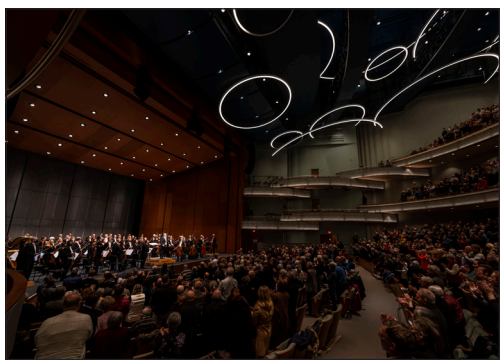


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CLOCKWISE FROM TOP: Riccardo Muti acknowledges violinist Simon Michal as the CSO receives enthusiastic applause at Koerner Hall in Toronto. Organized by the CSO's Negaunee Music Institute, members of the CSO brass section, including CSO Principal Trumpet Esteban Batallán (seen here), lead master classes with students at Oklahoma State University. The CSO receives an ovation at the conclusion of its concert at Hancher Auditorium on the University of Iowa campus. On the observation deck of Toronto's CN Tower, CSO musicians (from left, Susan Synnstedt, Melanie Kupchynsky, and Yuan-Qing Yu, joined by her mother, Yiwen Mi) document the dramatic views of the city below. Muti speaks with musicians from the Glenn Gould School Orchestra at the Royal Conservatory of Music in Toronto after leading them in a rehearsal of music by Beethoven and Giordano.



**“Under its music director the orchestra is a music-making ensemble *par excellence*.”**

—CLASSICAL VOICE NORTH AMERICA

**“The return of the Chicago Symphony Orchestra to Iowa City on January 29 offered solace as well as celebration—the sort of healing that great art can help facilitate.”**

—DON MCLEAVE, [CSO.ORG/EXPERIENCE](https://www.csso.org/experience)

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# Music's Ambassador

*Riccardo Muti has embraced the Chicago Symphony Orchestra's touring legacy and invigorated its reputation as a cultural ambassador during their numerous tours together since the beginning of his tenure as the CSO's tenth music director in 2010. They have traveled to venues on both coasts of the United States and performed multiple times at Carnegie Hall and the Kennedy Center, in addition to eight European tours and two tours to Asia. As part of an ongoing series, members of the Orchestra share their reflections on performing around the world with Maestro Muti.*



Riccardo Muti conducting the CSO; guest vocalists Krassimira Stoyanova (soprano), Daniela Barcellona (mezzo-soprano), Francesco Meli (tenor), and Riccardo Zanellato (bass); and the Wiener Singverein in Verdi's Requiem at Vienna's Musikverein during the 2020 European tour

"I remember the remarkable experience of playing the Verdi Requiem at the Musikverein in Vienna and feeling like we were going to tear the walls down!"

**Oto Carrillo** Horn

"I find playing concerts on tour a special experience. . . . It is great to see Maestro Muti react to the excitement of a new place and audience."

**Catherine Brubaker** Viola

"Perhaps one of the greatest performances I will ever know happened in Moscow performing Shostakovich's Symphony no. 5. The Italian portion of the tour felt like we were rock stars. The audiences were so supportive and ecstatic over their great conductor and countryman, Maestro Muti. We were truly witnessing a special time in history."

**Stephen Williamson** Principal Clarinet

"I remember the performance at La Scala some years ago, after Muti had not been back in a while. The audience went nuts. At one point, while addressing the audience, he mentioned that La Scala was the 'house of Verdi,' to which someone in the audience shouted back, 'No! This is the house of MUTI!'"

**Gene Pokorny** Principal Tuba

"As a native of Iowa City, I remember the opening of the original Hancher Auditorium. I attended and performed in many concerts there, which played a part in inspiring my decision to become a professional musician. Having the opportunity to perform in the new Hancher with the CSO and Maestro Muti was a great pleasure."

**Rachel Goldstein** Violin

Full article on [cso.org/experience](https://www.csso.org/experience)

# *forte*

AT SYMPHONY CENTER

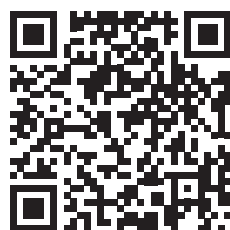
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have for more than a half century—the CSO's extraordinary tradition of musical excellence.



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From one Chicago tradition to another, Sidley Austin congratulates the Chicago Symphony Orchestra on a successful 2022–23 season. We are proud to support an organization that has contributed so much to the

rich heritage of our city. May the music continue to transform and inspire us all.



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United is pleased to serve the CSO as its official airline and proudly supports its remarkable contributions to the performing arts community here in Chicago and beyond. With the CSO, we celebrate the energy that performers and audiences alike bring to our hometown and to the global stage.



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Jenner & Block is proud to share the CSO's passion for creativity, innovation, and the pursuit of excellence. As a longtime CSO supporter, the firm looks forward to continuing to participate in the symphony's rich

tradition of musical excitement and unfolding artistry in Chicago and the many communities it touches in the United States and around the world.



## CSO-Connect

CSO-Connect, the Chicago Symphony Orchestra's flagship school partnership program, brings Chicago Public Schools' teachers together to develop arts integrated curriculum.

This season, teachers have attended workshops at Symphony Center, where they have explored the program's theme and repertoire connected to the CSO for Kids concert *In Pursuit of Dreams*. During these gatherings, teachers have worked with their school colleagues to develop arts integrated curriculum that allows students to find inspiration and reasons to dream, both as individuals and as part of the classroom.

Using this curriculum, teachers were able to provide students the opportunity to discover the dreams of the musicians and composers spotlighted in the concert. In the spring, inspired by their experience at Orchestra Hall and their exploration at school, students will compose original music expressing their individual dreams, and those of their communities and their world.

The February 2023 concert featured the music of CSO Mead Composer-in-Residence Jessie Montgomery. This program, led by guest conductor Tania Miller, took students on a journey that showed that although life has many challenges, we all have the potential to find our own way to create the world we want to live in.

With the support of generous donors, the Negaunee Music Institute provides free tickets and transportation for students at Chicago Public Schools. Over 4,000 students attended the *In Pursuit of Dreams* concerts.

**To support the work of the Negaunee Music Institute, visit [cso.org/makeagift](https://cso.org/makeagift).**

Youth Education Program Sponsor



CSO-Connect is generously sponsored by Polk Bros. Foundation and Lloyd A. Fry Foundation.

Additional support for the February performances of *In Pursuit of Dreams* has been provided by Catherine M. and Frederick H. Waddell in honor of their team at Northern Trust: Tyler Converso, Sally Nolan Giegerich, Kim Lewis, Teresa Michols, Aileen Wala, Daniella Shin, Dan Stephans, Anne Stevens, and Marisa Torres.

Support for Chicago Symphony Orchestra Association programming for children and families is provided by Abbott Fund, Archer Daniels Midland Company, John D. and Leslie Henner Burns, John Hart and Carol Prins, Kinder Morgan, PNC, Megan and Steve Shebik, Michael and Linda Simon, the Walter and Caroline Sueske Charitable Trust, and an anonymous family foundation.





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ONE HUNDRED THIRTY-SECOND SEASON

**CHICAGO SYMPHONY ORCHESTRA**

**RICCARDO MUTI** Zell Music Director

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Thursday, February 23, 2023, at 7:30

Friday, February 24, 2023, at 1:30

Saturday, February 25, 2023, at 8:00

**Riccardo Muti** Conductor

**Julia Fischer** Violin

**SCHUMANN**

Violin Concerto in D Minor

In powerful motion, but not too fast

Slow—

Lively, but not fast

JULIA FISCHER

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**TCHAIKOVSKY**

*Manfred* Symphony, Op. 58

Lento lugubre

Vivace con spirito

Andante con moto

Allegro con fuoco

These performances are made possible by the Juli Plant Grainger Fund for Artistic Excellence.

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

**ROBERT SCHUMANN**

Born June 8, 1810; Zwickau, Saxony, Germany  
Died July 29, 1856; Endenich, near Bonn, Germany

**Violin Concerto in D Minor**

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On September 30, 1853, an unknown, twenty-year-old composer named Johannes Brahms showed up unannounced at the home of Robert and Clara Schumann. He came with an introduction from the great violinist Joseph Joachim, for whom Robert was then writing a concerto. The following day, Schumann noted in his journal, “The Violin Concerto is finished. A visit from

Brahms (a genius.)” Brahms’s visit, and Schumann’s immediate publicizing of his extraordinary talent, is one of the most celebrated stories in music. But the Violin Concerto remained unknown for more than eighty years.

There are few mysteries in music as odd as the neglect and eventual rediscovery of this violin concerto. To understand how a major work by an established composer came to be completely forgotten, we must turn to the circumstances of its composition in 1853, a time that brings together all the players who had a role in determining its fate. (Schumann may have suspected that his score would eventually surface, for he was, after all, the one responsible for unearthing Schubert’s *Great C* major symphony in 1839 and overseeing its posthumous premiere.)

It was Joachim, the young superstar, who asked Schumann to write him a concerto. Schumann apparently agreed at once. He had been highly impressed with Joachim’s performance



**COMPOSED**

September–October 1853

**FIRST PERFORMANCE**

November 26, 1937; Berlin, Germany

**INSTRUMENTATION**

solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

**APPROXIMATE**

**PERFORMANCE TIME**

30 minutes

**FIRST CSO PERFORMANCES**

July 19, 1996, Ravinia Festival. Christian Tetzlaff as soloist, Christoph Eschenbach conducting

**MOST RECENT**

**CSO PERFORMANCES**

May 11, 12 and 15, 2018, Orchestra Hall. Isabelle Faust as soloist, Emmanuel Krivine conducting

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FROM TOP: Robert Schumann, daguerreotype by Johann Anton Völlner, 1850. Hamburg, Germany

Joseph Joachim (1831–1907) and Clara Schumann (1819–1896) in performance. Reproduction of a pastel by Adolph von Menzel (1815–1905), 1854

OPPOSITE PAGE: Jelly d’Arányi (1893–1966), ca. 1920s, British violinist of Hungarian birth—and great-niece of Joachim—who gave the London premiere of Schumann’s Violin Concerto in February 1938

of Beethoven's Violin Concerto in 1851, and he was even more enthusiastic after Joachim visited him in Düsseldorf in August 1853 and they spent two days together playing chamber music. Schumann began composing the new concerto on September 21 and completed it in just thirteen days, interrupted in the final stretch by Brahms's visit. (Schumann's journal indicates that the piece was finished on October 1, but it apparently took him two more days to complete the orchestration.) In January, when Robert and Clara went to Hanover, where Joachim had put together a weeklong Schumann festival, the violinist read through the new concerto at a rehearsal with orchestra. But he was ill-prepared and tired from his demanding concert schedule, and neither he nor the Schumanns were happy with the concerto's dry run.

Over the next months, Robert's mental state deteriorated rapidly. On March 4, days after he attempted suicide, he was institutionalized at Endenich—an eight-hour carriage ride from Düsseldorf, where the Schumanns made their home. Joachim wrote to Schumann, saying that he now knew the concerto better—"I did it such injustice," he said of the Hanover reading—and offered to come to Endenich and play it for him again. Joachim did visit Schumann in the asylum twice, but apparently the concerto was never mentioned. In September 1855 Joachim played the concerto again, this time privately with Clara at the piano (the occasion, sadly, was her fifteenth wedding anniversary), but he never performed it in public. After Robert died in July 1856—Clara and Brahms were at his bedside—the Violin Concerto was all but forgotten.

Some two decades later, when Clara undertook the publication of a complete edition of Schumann's music, she, along with Joachim and Brahms (they all had remained close friends), considered including the Violin Concerto. But ultimately they agreed that it shouldn't be published—it was for them too painful a reminder of the composer's tragic decline and, they feared,



it would be viewed as evidence of his failing creativity. Joachim kept the manuscript of the concerto until his death. When Andreas Moser, who was writing a biography of Schumann, contacted Joachim for information on the unknown score, Joachim replied that while certain pages represented the composer at his best, by contrast they merely called attention to the weaker passages. (Moser reprinted Joachim's letter in his book, only increasing speculation about the validity of the violinist's judgment.) After Joachim's death in 1907, his son sold the manuscript to the Prussian State Library in Berlin on the condition that it not be published until 1956, a century after Schumann's death.

In 1933 one of Joachim's great-nieces, Jelly d'Áranyi, herself a fine violinist, claimed she had been in touch with the spirit of Joachim, who told her about an unknown violin concerto that Schumann had composed eighty years earlier and asked her to track it down. In subsequent communications with Jelly, Joachim confessed that he had been "far too intolerant," and gave his blessing to have the work performed. (He never explained why he hadn't mentioned the concerto to her while he was still alive.) Willy Strecker, of the B. Schott Söhne publishing house, soon joined forces with d'Áranyi and together they convinced Joachim's son to release the concerto.

A copy of the manuscript was sent to Yehudi Menuhin, who immediately recognized the worth of the "discovery," and agreed to give the premiere in San Francisco. But Germany's highest musical official refused to relinquish the honor of an important Schumann premiere to a Jewish violinist in America, and so the first performance took place in Berlin, played by Georg Kulenkampff (Germany's leading violinist at the time) in November 1937. A month later, Menuhin gave the American premiere, and d'Áranyi herself gave the first performance in England in February 1938. Although the Schumanns' youngest daughter, Eugenie, then in her late eighties, protested the performance and publication of

the score, she could do nothing at this point to keep her father's sole violin concerto from the public.

The Violin Concerto is Schumann's last large-scale completed piece. It is now recognized as one of his major works. The score is no longer thoughtlessly dismissed as an example of diminished creativity at the end of a great life, although it took time for musicians to overturn the professional judgment of Joachim, Brahms, and Clara Schumann—the three musicians who knew Robert Schumann best. In the end, the music has spoken for itself.

**O**f Schumann's three concertos, the D minor violin concerto is the most classical in form. The opening movement is a large, magnificent piece, launched by one of Schumann's most expansive and energetic themes. Even Joachim admitted the beauty of the lovely, lyrical second theme in the relative major. The solo violin writing is imaginative and

deeply expressive, but it's far from idiomatic, which apparently troubled even as fine a violinist as Joachim. For the premiere, Kulenkampff hired Paul Hindemith to rewrite the solo part to make it more conventional (and easier to play). Hindemith, already a champion of Schumann's late works, agreed in order to help promote the concerto as an important and brilliant score. (Subsequent performances, including Menuhin's and d'Arányi's, restored Schumann's original solo part.)

The brief slow movement is one of Schumann's most intimate creations—a subdued dialogue between the soloist and gently syncopated orchestral music. It moves directly into the finale, a stately polonaise that carries Schumann's careful warning, "Lively, but not fast," accompanied by a slow metronome marking. This is a joyous and festive movement, but Schumann wanted to make certain that it would lose none of its power and majesty. ■

## PYOTR TCHAIKOVSKY

Born May 7, 1840; Kamsko-Votkinsk, Russia  
Died November 18, 1893; Saint Petersburg, Russia

### *Manfred* Symphony, Op. 58

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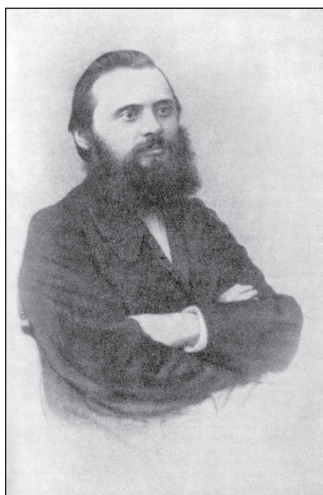


The idea for a symphony based on Byron's *Manfred* begins with Hector Berlioz. At the tail end of his last trip to Russia, Berlioz conducted *Harold in Italy* in Saint Petersburg in February 1868. Mily Balakirev (the "dean" of Russian composers) and the

powerful critic Vladimir Stasov attended that concert, which marked the end of Berlioz's active career, and they were both taken with Berlioz's orchestral treatment of Byron's *Childe Harold's Pilgrimage*. Balakirev wrote to Berlioz the following September deploring his decision to

stop writing music and urging him to take up *Manfred*, another subject drawn from Byron that was "tailor-made" for him. Balakirev even included a detailed outline for a program symphony in four parts based on Byron's dramatic poem. In fact, the outline was Stasov's, and he had originally given it to Balakirev, hoping that he would compose the *Manfred* Symphony. But neither Balakirev nor Berlioz, now in very poor health, showed any interest in tackling Byron's hero. Years passed, and the hope for a *Manfred* Symphony faded.

Then, in 1881, Tchaikovsky wrote to Balakirev, saying that he intended to dedicate a new edition of *Romeo and Juliet* to him, since it was



Balakirev who had encouraged Tchaikovsky to compose it in the first place (and then badgered him to rework it until he got it right). Balakirev did not reply at first, but when he did, he had a new idea he wanted Tchaikovsky to consider: a symphony based on Byron's *Manfred*. "You would carry it out brilliantly," he wrote, enclosing Stasov's scenario, once again uncredited, this time adding a general musical blueprint, complete with proposed tempos and keys for each movement. (Tchaikovsky

probably took this as an affront, since he had by now written a number of big and important works, including four symphonies, the B-flat piano concerto, a violin concerto, and the opera *Eugene Onegin*.) "For myself," Balakirev said, "this magnificent subject is unsuitable, since it doesn't harmonize with my inner frame of mind; it fits you like a glove." At first, like Balakirev and Berlioz before him, Tchaikovsky was uninterested. It would be perfect for "a symphonist disposed to imitate Berlioz," he said. "But it leaves me absolutely cold." Furthermore, he had never read Byron's great dramatic poem, written in 1816–17 and considered one of the touchstones of romantic literature. And, finally, there was the brilliant incidental music already written by Schumann: "I love his *Manfred* extremely and am so used to merging in a single indivisible notion Byron's *Manfred* with Schumann's *Manfred* that I cannot conceive how I might approach this subject in such a way as to elicit from it any music other than that which Schumann furnished it with."

Balakirev continued to press the subject on Tchaikovsky. Late in 1884, when Tchaikovsky came to Saint Petersburg for the local premiere of *Eugene Onegin*, Balakirev pleaded his case in person. He gave Tchaikovsky the detailed scenario once again, this time with even more specific musical suggestions. "I sincerely wish and hope that *Manfred* will be one of your pearls," he said. He offered a list of compositions (he called them "helpful materials") to think of as models for individual movements, including the finale of *Harold in Italy*; piano preludes by Chopin, portions of Tchaikovsky's own *Francesca da Rimini*, and the scherzo from his Third Symphony. Tchaikovsky agreed to read Byron's poem, and promised to give the idea of the program symphony serious thought. He was already

**COMPOSED**

April–September 1885

**FIRST PERFORMANCE**

March 23, 1886; Moscow, Russia

**INSTRUMENTATION**

three flutes with piccolo, two oboes and english horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, tambourine, triangle, bells, two harps, organ, strings

**APPROXIMATE****PERFORMANCE TIME**

56 minutes

**FIRST CSO PERFORMANCES**

December 23 and 24, 1898, Auditorium Theatre. Theodore Thomas conducting

July 16, 1983, Ravinia Festival.

Maxim Shostakovich conducting

**MOST RECENT****CSO PERFORMANCES**

June 11, 12, and 13, 2015, Orchestra Hall. Riccardo Muti conducting

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OPPOSITE PAGE: Pyotr Tchaikovsky, cabinet-card portrait by Émile Reutlinger (1825–1907), 1888, published 1904. New York Public Library Digital Gallery

THIS PAGE: Mily Balakirev (1837–1910), Russian composer who encouraged both Berlioz and Tchaikovsky to compose works based on Byron's dramatic poem, *Manfred*. Portrait ca. 1860s

NEXT PAGE: *Scene from Byron's Manfred*, oil on canvas, 1833, by Thomas Cole (1801–1848), American artist of British birth and founder of the Hudson River School of painting. Yale University Art Gallery, New Haven, Connecticut

planning a visit to the Alps, to see his friend, the violinist Yosif Kotek, who was gravely ill, and there, in the very landscape where Byron's Manfred roamed, and with a copy of the poem in hand, he would perhaps find the inspiration for the new symphony.

While in Switzerland, Tchaikovsky read *Manfred: A Dramatic Poem*, Byron's 1,336-line semi-autobiographical poem—a powerful tale of Manfred's remorse over his past actions, including an incestuous relationship; the death of his beloved Astarte; and his ultimate release from his torment. Tchaikovsky realized at once that it suited him after all—it did, in fact, harmonize with his inner frame of mind, as Balakirev had put it. He was in a particularly troubled and reflective mood, and he had recently read Tolstoy's *Confessions*, about the author's search for the meaning of life. In Saint Petersburg, he and Balakirev had talked openly about death and the consolations of religion. In *Manfred*, Tchaikovsky saw a fellow outsider yearning to understand his place in the world, and a kindred spirit struggling with the torment of sexuality. For both Byron and Manfred it was incestuous seduction (*Manfred* was written soon after the poet was ostracized for having an affair with his half-sister Augusta); for Tchaikovsky it was repressed homosexuality.

Tchaikovsky began to write music in April 1885. It went slowly at first. "It's a thousand times pleasanter to compose without a program," he wrote to his friend Sergei Taneyev. But by the end of May, he had sketched the entire symphony. He spent the summer orchestrating it, admitting that once he began, he became so carried away that he could not stop. In August he wrote to his patroness and confidante, Nadezhda von Meck, "I am working on a very difficult, complicated symphonic work (on the subject of Byron's *Manfred*), which happens to have such a tragic character that occasionally I turn into something of a Manfred myself." By now his identification with *Manfred* was complete. *Manfred* was finished that September. "The symphony has turned out



vast, serious, difficult, swallowing up all my time, sometimes wearying me extremely," he wrote to the opera singer Emiliya Pavlovskaya, "but an inner voice tells me that I am not laboring in vain and that the work will be, perhaps, the best of my symphonic compositions." Finally, at the end of September, he wrote to Balakirev that he had finally carried out his wish: "I have sat over *Manfred*, not rising from my seat, you might say, for almost four months." What began as hard labor, he now confessed, was sheer joy once he became captivated by his subject.

The biggest orchestral work Tchaikovsky had written—and the one demanding the greatest number of players—*Manfred* stands alone in Tchaikovsky's output as his only unnumbered symphony (it falls between nos. 4 and 5). The premiere, in Moscow, in March 1885, was very well received—"I think that this is my best symphonic work," he wrote to von Meck after the premiere—and within the year it was played in Saint Petersburg. Theodore Thomas gave the U.S. premiere in New York in December 1886, less than five years before he moved to Chicago to found what we now know as the Chicago Symphony Orchestra.

As Tchaikovsky was quick to point out to Balakirev, he maintained the general outlines of Stasov's original, only switching the second and third movements. He had also taken to heart Balakirev's idea that, like Berlioz's *Symphonie fantastique*, the symphony must have its own *idée fixe*, representing Manfred himself, which would permeate the entire work, and so Tchaikovsky's opening measures return, almost unchanged, in each of the later movements.

"The first movement proved undoubtedly the best," Tchaikovsky reported to Balakirev following the Moscow premiere, and it is one of the composer's most original and thrilling creations—a large, complex structure that moves unerringly from the brooding opening (the embodiment of Manfred) through music of breadth and passion (representing his beloved Astarte) to the stunned climax. "Manfred wanders the Alps," Stasov's outline suggested, "tormented by fateful pangs of doubt, rent by remorse and despair, his soul the victim of nameless suffering." Although Tchaikovsky at first complained about writing music to illustrate a program, the narrative gave structure, emotional depth, and meaning to one of the longest stretches of music in his output. Even when Tchaikovsky later turned against the *Manfred* Symphony, claiming that he no longer thought it among his very best works, he argued that the opening movement should be salvaged and turned into a grand symphonic poem. He knew that he had not written anything finer.

The second-movement scherzo is a marvel of orchestral wizardry and a study in color and texture. "The Alpine Fairy appears before Manfred in a rainbow," Tchaikovsky wrote of this movement. At the beginning, the music is nothing but atmosphere—light and ephemeral. The middle section introduces a long-spanned melody to suggest the fairy herself before Manfred darkens the mood, almost irrevocably.

Tchaikovsky called the slow movement a pasturale—"the simple, free, and peaceful life of the mountain people." He begins with a siciliana, the gentle dance that instantly conjures the pastoral world, and continues with hunting calls, a

spirited peasant dance, and eventually Manfred's own appearance, which is no more than a fleeting intrusion into this lovely country scene.

After the premiere, Tchaikovsky told Balakirev that the Moscow audience found the finale the most effective of all. But this movement has always come in for the strongest criticism, even from Tchaikovsky himself, who probably recognized early on that Stasov's original scenario was a hodgepodge that resisted musical continuity. Tchaikovsky's short note at the head of the movement suggests the musical challenge he faced: "Arimanes's underground palace. Manfred appears in the middle of a bacchanal. Evocation of Astarte's ghost. She predicts an end to his earthly sufferings. Death of Manfred." Stasov envisioned the finale as "a wild, unrestrained allegro," and that is how Tchaikovsky begins, quite brilliantly. The sequence of the music that follows is driven more by plot than musical logic, and Tchaikovsky's decision to incorporate a fugue in the midst of so much action and adventure was questioned almost from the first performance. Finally, Manfred's theme adds gravitas and predicts tragedy, and Astarte's music, appearing in a haze of harp glissandos, recalls lost passion. Manfred dies accompanied by a grand chorale of organ chords—and the medieval *Dies irae* chant—and the music slowly resolves to suggest a peace that is less certain in Byron:

He's gone—his soul hath ta'en its earthless flight; Whither? I dread to think—but he is gone.

A postscript. The Russian conductor Yevgeny Svetlanov made his own edition of the finale that omits the fugue and tacks on the coda of the first movement in place of the organ apotheosis. That version is often performed today, and it is arguably more faithful to Byron, but it is not what Tchaikovsky wrote. Riccardo Muti conducts the composer's original finale at this week's concerts. ■

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



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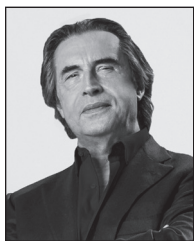
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## Riccardo Muti Conductor



Riccardo Muti is one of the world's preeminent conductors. In 2010, he became the tenth music director of the Chicago Symphony Orchestra. Muti's leadership has been distinguished by the strength of his artistic partnership with the

Orchestra; his dedication to performing great works of the past and present, including fifteen world premieres to date; the enthusiastic reception he and the CSO have received on national and international tours; and eleven recordings on the CSO Resound label, with three Grammy awards among them. In addition, his contributions to the cultural life of Chicago—with performances throughout its many neighborhoods and at Orchestra Hall—have made a lasting impact on the city.

Born in Naples, Riccardo Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan under the guidance of Bruno Bettinelli and Antonino Votto.

He first came to the attention of critics and the public in 1967, when he won the Guido Cantelli Conducting Competition, by unanimous vote of the jury, in Milan. In 1968, he became principal conductor of the Maggio Musicale Fiorentino, a position he held until 1980. In 1971, Muti was invited by Herbert von Karajan to conduct at the Salzburg Festival, the first of many occasions, which led to a celebration of fifty years of artistic collaboration with the Austrian festival in 2020. During the 1970s, Muti was chief conductor of London's Philharmonia Orchestra (1972–1982), succeeding Otto Klemperer. From 1980 to 1992, he inherited the position of music director of the Philadelphia Orchestra from Eugene Ormandy.

From 1986 to 2005, he was music director of Teatro alla Scala, and during that time, he directed major projects such as the three

Mozart/Da Ponte operas and Wagner's *Ring* cycle in addition to his exceptional contributions to the Verdi repertoire. His tenure as music director of Teatro alla Scala, the longest in its history, culminated in the triumphant reopening of the restored opera house on December 7, 2004, with Salieri's *Europa riconosciuta*.

Over the course of his extraordinary career, Riccardo Muti has conducted the most important orchestras in the world: from the Berlin Philharmonic to the Bavarian Radio Symphony Orchestra and from the New York Philharmonic to the Orchestre National de France; as well as the Vienna Philharmonic, an orchestra to which he is linked by particularly close and important ties, and with which he has appeared at the Salzburg Festival since 1971. When Muti was invited to lead the Vienna Philharmonic's 150th-anniversary concert, the orchestra presented him with the Golden Ring, a special sign of esteem and affection, awarded only to a few select conductors. In 2021, he conducted the Vienna Philharmonic in the New Year's Concert for the sixth time.

Muti has received numerous international honors over the course of his career. He is Cavaliere di Gran Croce of the Italian Republic and a recipient of the German Verdienstkreuz. He received the decoration of Officer of the Legion of Honor from French President Nicolas Sarkozy. He was made an honorary Knight Commander of the British Empire by Queen Elizabeth II. The Salzburg Mozarteum awarded him its silver medal for his contribution to Mozart's music, and in Vienna, he was elected an honorary member of the Gesellschaft der Musikfreunde, Vienna Hofmusikkapelle, and Vienna State Opera. The State of Israel has honored him with the Wolf Prize in the arts. In July 2018, President Petro Poroshenko presented Muti with the State Award of Ukraine during the Roads of Friendship concert at the Ravenna Festival in Italy following earlier performances in Kiev. In October 2018, Muti received the prestigious Praemium Imperiale for Music of the Japan Arts Association in Tokyo.

In September 2010, Riccardo Muti became music director of the Chicago Symphony Orchestra and was named 2010 Musician of the Year by *Musical America*. In 2011, Muti was selected as the recipient of the coveted Birgit Nilsson Prize. In 2011, he received the Opera News Award in New York City and Spain's prestigious Prince of Asturias Award for the Arts. That summer, he was named an honorary member of the Vienna Philharmonic and honorary director for life of the Rome Opera. In May 2012, he was awarded the highest papal honor: the Knight of the Grand Cross First Class of the Order of St. Gregory the Great by Pope Benedict XVI. In 2016, he was honored by the Japanese government with the Order of the Rising Sun, Gold and Silver Star. On August 15, 2021, Muti received the Great Golden Decoration of Honor for Services to the Republic of Austria, the highest possible civilian honor from the Austrian government.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. The purpose of the Italian Opera Academy—which takes place in Italy, as well as in Japan since 2019 as part of a multi-year collaboration with the Tokyo Spring Festival—is to pass on Muti's expertise to young musicians and to foster a better understanding of the complex journey to the realization of an opera. Through *Le vie dell'Amicizia* (The Roads of Friendship), a project of the Ravenna Festival in Italy, he has conducted in many of the world's most troubled areas in order to bring attention to civic and social issues. The label RMMUSIC is responsible for Riccardo Muti's recordings.

riccardomuti.com  
 riccardomutioperacademy.com  
 riccardomutimusic.com

## Recent Activities and Accolades

In late September, the Dutch Edison Klassiek announced Riccardo Muti's live recording of Verdi's *Messa da requiem* with the Bavarian Radio Symphony Orchestra and Choir as the recipient of the 2022 Best Archival Recording Award. "This brilliant 1981 performance of Verdi's Requiem expresses heaven and hell, love and fear in a sublime synchronicity of conductor, choir, orchestra, and soloists," read the jury's report. "The live recording shows us what happens when everything comes together optimally, namely eternal beauty."

Between November 18 and 26, Muti conducted five performances of Mozart's *Don Giovanni* at the Teatro Regio di Torino. Conductor Riccardo Muti and director Chiara Muti explored the opera's juxtaposition of tragedy and comedy with profound understanding of the score and libretto, neither of them afraid to explore the opera's dark material. Alessandro Mormile in an article for *Connessi all'Opera* wrote of the "Apollonian light" in Muti's interpretation as well as the "veil of shadow that created an incomparable sound of meditated depth."

In December, Muti led the eighth edition of the Italian Opera Academy, guiding young conductors and répétiteurs in the study of Verdi's Requiem. Returning to Ravenna's Teatro Dante Alighieri for the first time since 2020, the Academy opened its public programs on December 2 with Muti's discussion of the work from the piano and continued through December 15, concluding with four performances of the Requiem in Ravenna, Rimini, and Bologna with the Luigi Cherubini Youth Orchestra and soloists. "Verdi is the musician of life, and he certainly was the musician of my life," said Muti. "He is a composer capable of uncovering and dealing with our passion and pain, our strengths and weaknesses, that we recognize ourselves in [his works], and this is one of the reasons for his universality: he will always be current."

**"Mussorgsky's *Pictures* was memorable above all for the breadth, warmth, and lyrical beauty of Muti's reading. Whoever the CSO's new music director might be, he or she will have a very tough act to follow."**

—CLASSICAL VOICE, LA

Please refer to page 6 for further coverage of the Orchestra's recent tour activities with Riccardo Muti.

## Julia Fischer Violin

### FIRST CSO PERFORMANCES

August 8, 1999, Ravinia Festival. Dvořák's Violin Concerto, Christoph Eschenbach conducting

December 11, 12, 13, and 16, 2008, Orchestra Hall. Shostakovich's Violin Concerto no. 1, David Zinman conducting

### MOST RECENT CSO PERFORMANCES

July 16, 2004, Ravinia Festival. Brahms's *Double* Concerto with Claudio Bohórquez and Beethoven's *Triple* Concerto with Bohórquez and Tzimon Barto, Christoph Eschenbach conducting

June 16, 17, 18, and 21, 2016, Orchestra Hall. Beethoven's Violin Concerto, Riccardo Muti conducting



One of the world's leading violinists, Julia Fischer is a versatile musician also known for her extraordinary abilities as concert pianist, chamber musician, and teacher of violin. Born in Munich, Germany, to German-Slovakian parents,

she received her first violin lessons at the age of three and piano lessons shortly afterward from her mother, Viera Fischer. At nine years old, she began studying with renowned violinist Ana Chumachenco, and later became her successor at the University of Munich. First prize at the Yehudi Menuhin International Violin Competition in 1995 was one of the milestones in her early career. She has since performed with top orchestras worldwide, frequently working with renowned conductors such as Herbert Blomstedt, Alan Gilbert, Jakub Hruša, Vladimir Jurowski, Juanjo Mena, Riccardo Muti, Vasily Petrenko, Esa-Pekka Salonen, Thomas Søndergård, Yuri Temirkanov, Michael Tilson Thomas, and Franz Welser-Möst.

During the 2022–23 season, Julia Fischer serves as artist-in-residence of the Staatskapelle Dresden, embarking on a tour under Christian Thielemann as well as performing a solo recital and chamber music with members of the

orchestra. She celebrates twenty years of collaboration with cellist Daniel Müller-Schott in Brahms's *Double* Concerto with the Bamberg Symphony Orchestra under Juanjo Mena before returning to the Danish National Symphony Orchestra with him, the Orchestra della Svizzera Italiana with Markus Poschner, and the Warsaw Philharmonic led by Andrey Boreyko. Fischer continues her collaboration with the Academy of St Martin in the Fields, and returns in the summer to the Schubertiade for chamber music and joins the European Union Youth Orchestra and Sir Antonio Pappano on a tour of Europe.

Julia Fischer is an enthusiastic chamber musician. In 2010 she founded her own quartet with Alexander Sitkovetsky, Nils Mönkemeyer, and Benjamin Nyffenegger. Her concert at the Alte Oper Frankfurt in 2010, on which she performed Grieg's Piano Concerto in the second half, marked her debut as a pianist. It is available on a Decca-released DVD. Teaching is another integral part of her musical life, as she continues to nurture and guide young talent. She regularly gives master classes at Musikferien at Lake Starnberg in Bavaria. In 2019 Fischer founded a children's orchestra, the Kindersinfoniker, collaborating with conductor-composer Johannes X. Schachtner and pianist-conductor Henri Bonamy in her home town of Munich.

Over the course of her career, Julia Fischer has released numerous critically acclaimed and awarded recordings, first under the Pentatone label and later Decca. Breaking new ground in the classical music market, in 2017 she launched her own platform, the JF CLUB, which offers exclusive audio and video footage, previews of her new recordings, and personal insights.

Julia Fischer holds numerous awards, including the Federal Cross of Merit, Gramophone Award, and the German Culture Prize. She plays a violin by Giovanni Battista Guadagnini (1742) as well as an instrument crafted by Philipp Augustin (2018).

[juliafischer.com/club](http://juliafischer.com/club)



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# CHICAGO SYMPHONY ORCHESTRA

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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 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. 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, twenty-one 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 Regenstien 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 became the CSO's first Artist-in-Residence in 2021, a role that brings her to Chicago for multiple residencies each season.

Jessie Montgomery was appointed Mead Composer-in-Residence in 2021. She follows ten highly regarded composers in this role, including John Corigliano and Shulamit Ran—both winners of the Pulitzer Prize for Music. 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. 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-four Grammy awards from the Recording Academy.

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# Chicago Symphony Orchestra

**Riccardo Muti** Zell Music Director

**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 Hershov**

**Qing Hou**

**Matous Michal**

**Simon Michal**

**Blair Milton§**

**Sando Shia**

**Susan Synnestvedt**

**Rong-Yan Tang‡**

**Baird Dodge** Principal

**Lei Hou**

**Ni Mei**

**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‡**

Assistant Principal

**Catherine Brubaker**

**Beatrice Chen**

**Younging 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

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*The David and Mary Winton*

*Green Principal Bass Chair*

**Daniel Carson**

**Robert Kassinger‡**

**Mark Kraemer**

**Stephen Lester**

**Bradley Opland**

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**Lynne Turner**

## FLUTES

**Stefán Ragnar Höskuldsson**

Principal

*The Erika and Dietrich M.*

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**Yevgeny Faniuk**

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**Emma Gerstein**

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## PICCOLO

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

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.

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