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**THE CURRY FAMILY FOUNDATION**  
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**CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI ZELL MUSIC DIRECTOR**  
**JULIA FISCHER VIOLIN**

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These are Chicago Symphony Orchestra and Julia Fischer's third appearances.

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7:00 P.M., SUNDAY, FEBRUARY 26, 2023  
HELZBERG HALL  
KAUFFMAN CENTER FOR THE PERFORMING ARTS  
KANSAS CITY, MISSOURI

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PROGRAM

# CHICAGO SYMPHONY ORCHESTRA

## RICCARDO MUTI CONDUCTOR

### JULIA FISCHER VIOLIN

#### Violin Concerto in D Minor

ROBERT SCHUMANN

- I. In powerful motion, but not too fast
- II. Slow—
- III. Lively, but not fast

#### INTERMISSION

#### *Manfred* Symphony, Op. 58

PYOTR TCHAIKOVSKY

- I. Lento lugubre
- II. Vivace con spirito
- III. Andante con moto
- IV. Allegro con fuoco

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## PROGRAM NOTES

BY PHILLIP HUSCHER

### Violin Concerto in D Minor

#### ROBERT SCHUMANN

Born June 8, 1810; Zwickau, Saxony, Germany

Died July 29, 1856; Endenich, near Bonn, Germany

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 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

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

(Continued on the next page.)

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'Arányi, 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'Arányi 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'Arányi 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.

Of 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.

### *Manfred* Symphony, Op. 58 PYOTR TCHAIKOVSKY

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

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

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

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 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 *pastorale*—"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 evening's concert.

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

## RICCARDO MUTI Conductor

■ Born in Naples, Italy, Riccardo Muti is one of the preeminent conductors of our day. In 2010, he became the tenth music director of the Chicago Symphony Orchestra. His 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, Muti's 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.

Before becoming the CSO's music director, Muti had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–1980), the Philharmonia Orchestra (1972–1982), the Philadelphia Orchestra (1980–1992), and Teatro alla Scala (1986–2005).

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in Naples and subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition in Milan in 1967, Muti's career developed quickly.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than fifty

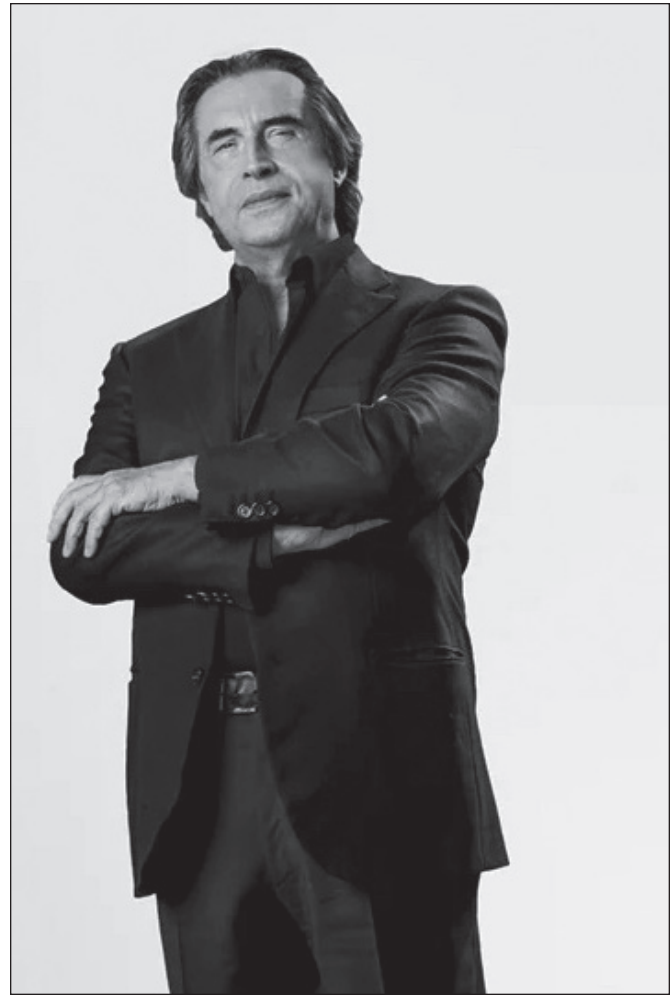


Photo by Todd Rosenberg

years. He has received the distinguished Golden Ring and the Otto Nicolai Gold Medal from the Philharmonic for his outstanding artistic contributions to the orchestra. He also is a recipient of a silver medal from the Salzburg Mozarteum and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna's Gesellschaft der Musikfreunde, the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera. In 2021, he received



the highest civilian honor from the Austrian government, the Great Golden Decoration of Honor.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Knight Commander of the British Empire, Officer of the French Legion of Honor, Knight of the Grand Cross First Class of the Order of Saint Gregory the Great, and a recipient of the German Verdienstkreuz. Muti has also received Israel's Wolf Prize for the Arts, Sweden's Birgit Nilsson Prize, Spain's Prince of Asturias Award, Ukraine's State Award, Japan's Praemium Imperiale and Order of the Rising Sun Gold and Silver Star, as well as the gold medal from Italy's Ministry of Foreign Affairs and the "Presidente della Repubblica" award from the Italian government. Muti has also received more than twenty honorary degrees from universities around the world.

Riccardo Muti's vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. 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 RMMMUSIC is responsible for Riccardo Muti's recordings.

[www.riccardomutimusic.com](http://www.riccardomutimusic.com)  
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## JULIA FISCHER Violin

■ 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 Hrůša, 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

(Continued on the next page.)

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)



Photo by Uwe Arens



Photo by Todd Rosenberg  
Taken in Heilberg Hall at  
previous Series appearance.

## CHICAGO SYMPHONY ORCHESTRA

■ The Chicago Symphony Orchestra is consistently hailed as one of the world's leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. 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 CSO began in 1889 when Theodore Thomas, the Orchestra's first music director, was invited to establish symphony orchestra in Chicago. Other former music directors include Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelík, Fritz Reiner, Jean Martinon, Sir Georg Solti, and Daniel Barenboim. Jessie Montgomery is the CSO's current Mead Composer-in-Residence, and violinist Hilary Hahn is the CSO's Artist-in-Residence.

The musicians of the CSO command a vast repertoire and annually perform more than 150

concerts, most at Symphony Center in Chicago. Since its first tour to Canada in 1892, the Orchestra has performed in twenty-nine countries on five continents in sixty-two international tours. The Orchestra first performed at Ravinia Park in 1905, and in August 1936 the Orchestra helped to inaugurate the first season of the Ravinia Festival. It has been in residence nearly every summer since.

Since 1916 recording has been a significant part of the Orchestra's activities. Current releases on CSO Resound, the Orchestra's independent recording label, include the Grammy Award-winning release of Verdi's Requiem led by Riccardo Muti. Recordings by the Chicago Symphony Orchestra and Chorus have earned sixty-four Grammy awards from the Recording Academy. Listeners around the world can hear the CSO in weekly airings of the CSO Radio Broadcast Series, which is syndicated on the WFMT Radio Network and online at CSO.org/Radio. In addition, the CSO's YouTube video of Beethoven's Symphony no. 9, conducted by Muti, has received over 40 million views.

**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 Hershow****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****Youming Chen****Sunghée Choi** ‡**Wei-Ting Kuo****Danny Lai****Weijing Michal** ‡**Diane Mues****Lawrence Neuman****Max Raimi****CELLOS****John Sharp** Principal*The Eloise W. Martin Chair***Kenneth Olsen** Assistant Principal*The Adele Gidwitz Chair***Karen Basrak***The Joseph A. and Cecile**Renaud Gorno Chair***Loren Brown****Richard Hirschl****Daniel Katz****Katinka Kleijn****David Sanders****Gary Stucka****Brant Taylor****BASSES****Alexander Hanna** Principal*The David and Mary Winton**Green Principal Bass Chair***Daniel Carson****Robert Kassinger****Mark Kraemer****Stephen Lester****Bradley Opland****HARP****Lynne Turner****FLUTES****Stefán Ragnar Höskuldsson**

Principal

*The Erika and Dietrich M.**Gross Principal Flute Chair***Yevgeny Faniuk** Assistant Principal**Emma Gerstein** ‡**Jennifer Gunn****PICCOLO****Jennifer Gunn***The Dora and John**Aalbregtse Piccolo Chair***OBOES****William Welter** Principal*The Nancy and Larry Fuller**Principal Oboe Chair***Lora Schaefer****Scott Hostetler****ENGLISH HORN****Scott Hostetler****CLARINETS****Stephen Williamson** Principal**John Bruce Yeh** Assistant Principal**Gregory Smith****E-FLAT CLARINET****John Bruce Yeh****BASSOONS****Keith Buncke** Principal**William Buchman** Assistant Principal**Miles Maner****CONTRABASSOON****Miles Maner**

## HORNS

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

## TRUMPETS

Esteban Batallán Principal  
*The Adolph Herseth Principal  
 Trumpet Chair, endowed by an  
 anonymous benefactor*  
 Mark Ridenour Assistant Principal  
 John Hagstrom  
*The Bleck Family Chair*  
 Tage Larsen  
*The Prtizker Military Museum &  
 Library Chair*

## TROMBONES

Jay Friedman Principal  
*The Lisa and Paul Wiggin Principal  
 Trombone Chair*  
 Michael Mulcahy  
 Charles Vernon

## BASS TROMBONE

Charles Vernon

## TUBA

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

## TIMPANI

David Herbert Principal  
*The Clinton Family Fund Chair*  
 Vadim Karpinos Assistant Principal

## PERCUSSION

Cynthia Yeh Principal  
 Patricia Dash  
 Vadim Karpinos  
 James Ross

## LIBRARIANS

Peter Conover Principal  
 Carole Keller  
 Mark Swanson

## CSO FELLOW

Gabriela Lara Violin

## ORCHESTRA PERSONNEL

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

## STAGE TECHNICIANS

Christopher Lewis Stage Manager  
 Blair Carlson  
 Paul Christopher  
 Ryan Hartge  
 Peter Landry  
 Joshua Mondie  
 Todd Snick

\* Assistant concertmasters are listed by seniority.

‡ On leave

§ On sabbatical

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.

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