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NOV 1 **PIANO**

Bruce Liu

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NOV 22 **CHAMBER MUSIC**

Nemanja Radulović
& Double Sens

JAN 10 **PIANO**

Rudolf Buchbinder

FEB 4-7 **ORCHESTRAL**

Rana Plays Tchaikovsky
Featuring Beethoven's
Leonore Overture

FEB 19-21 **ORCHESTRAL**

Karina Canellakis
& Randall Goosby

MAR 11-14 **ORCHESTRAL**

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Concerto & Mendelssohn

MAR 21 **PIANO**

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Artists, prices and programs subject to change.

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CHICAGO SYMPHONY ORCHESTRA

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ONE HUNDRED THIRTY-SIXTH SEASON

Thursday, October 22, 2026, at 7:30

Saturday, October 24, 2026, at 7:30

Sunday, October 25, 2026, at 3:00

Nikolaj Szeps-Znaider Conductor Jian Wang Cello

NIELSEN Overture to *Maskarade*

DVOŘÁK Cello Concerto in B Minor, Op. 104
Allegro
Adagio ma non troppo
Finale: Allegro moderato
JIAN WANG

INTERMISSION

TCHAIKOVSKY Selections from *The Sleeping Beauty*, Op. 66

This performance is made possible with the generous support of the William R. Jentes family.

The appearance of Jian Wang is made possible by the Grainger Fund for Excellence.

Chicago Symphony acknowledges support from the Illinois Arts Council.

The Chicago Symphony Orchestra thanks the

William R. Jentes family

for generously sponsoring this performance.

CARL NIELSEN

Born June 9, 1865; Sortelung, Denmark
Died October 3, 1931; Copenhagen, Denmark

Overture to *Maskarade*



When the Chicago Symphony Orchestra gave the U.S. premiere of Carl Nielsen's First Symphony in 1906, the composer was all but unknown in this country. Little changed for another half century. Despite Chicago's early championship of Nielsen's music, the other major American orchestras were late in taking up his craggy, powerful

symphonies (the Boston Symphony began with the Fifth in 1953, the New York Philharmonic in 1962). Then, in the years leading to the centenary of his birth in 1965—an anniversary the Danish composer shared with his better-known Finnish colleague, Jean Sibelius, born six months earlier—Nielsen at last enjoyed a brief heyday in the United States. In Orchestra Hall, where the Orchestra had not played a note of his music in more than half a century, Jean Martinon, its new music director, introduced the last three symphonies—nos. 4 (*The Inextinguishable*), 5, and 6—and the Clarinet Concerto with Benny Goodman (a score the *Tribune* said was known here only on “hard-to-get” recordings). And when Nielsen's niece, who lived in Chicago, loaned several of the composer's rare recordings to Martinon, he discovered *Helios*, a dramatic overture named for the Greek sun god, and introduced it to Chicago. But since then, Nielsen's music has made scant inroads in the repertoire. This week, the Orchestra performs the overture to his comic opera *Maskarade* for only the second time in its history.

FROM TOP: Carl Nielsen, calling-card photograph, ca. 1908, by Georg Lindstrøm (1866–1923); digital restoration by Adam Cuerden

Poster from the premiere of *Maskarade* at Copenhagen's Royal Danish Theatre on the evening of November 11, 1906, following an earlier program featuring Henrik Hertz's *King René's Daughter* and August Bournonville's vaudeville ballet *The King's Volunteers* on *Amager*

COMPOSED
1905–06

FIRST PERFORMANCE

November 11, 1906; Copenhagen, Denmark

INSTRUMENTATION

3 flutes (3rd doubling piccolo),
2 oboes, 2 clarinets, 2 bassoons,
4 horns, 3 trumpets, 3 trombones,
tuba, timpani, percussion, strings

APPROXIMATE
PERFORMANCE TIME
4 minutes

FIRST CSO PERFORMANCE

July 22, 1994, Ravinia Festival.
Eri Klas conducting

These are the first Chicago Symphony Orchestra subscription concert performances.

Det kongelige Theater

Sondag den 11te November 1906 Kl. 3¹/₂

Kong René's Datter

Livjægerne paa Amager

(Episode fra 1808)

Vaudeville-Ballet i 1 Akt af August Bournonville. Teksten arrangeret og komponeret af W. Holm.

Indgangen aabnes Kl. 3. Billetter til nedsatte Priser faas fra Kl. 11.

1ste Partiet	2 Kr.	3de. 1 Kr.	4de. 50 Ø.	5de. 25 Ø.	6de. 10 Ø.
2de Partiet	1 Kr.	3de. 50 Ø.	4de. 25 Ø.	5de. 10 Ø.	6de. 5 Ø.
Partiet	50 Ø.	3de. 25 Ø.	4de. 10 Ø.	5de. 5 Ø.	6de. 2 Ø.

Først entrent Kl. 6.

Sondag den 11te November 1906 Kl. 7¹/₂

Maskarade

Komedie i 3 Akter af Carl Nielsen. Teksten af Vilh. Andersen. Dansene komponerede af Hans Beck.

(Første Gang.)

Personer:

Jensens	Fr. Mathias	1ste Drog, der sælger Blomster	Frk. Joh. Hansen
Magdelone, hans Hustru	Fr. Neidom	2de Drog, der sælger Blomster	Fr. Joh. Hansen
Louise, hans Sø	Fr. Kierulff	3de Drog, der sælger Blomster	Fr. Joh. Hansen
Horch, Louises Tjener	—	4de Drog, der sælger Blomster	Fr. Joh. Hansen
Ar. Gundersen	—	5de Drog, der sælger Blomster	Fr. Joh. Hansen
Louise	—	6de Drog, der sælger Blomster	Fr. Joh. Hansen
Louise, hans Datter	Fr. Ulrich	7de Drog, der sælger Blomster	Fr. Joh. Hansen
Perrille, Louises Kammerpige	Fr. Ida Møller (Kierulff)	8de Drog, der sælger Blomster	Fr. Joh. Hansen
En Væbner	Fr. Høstberg	9de Drog, der sælger Blomster	Fr. Joh. Hansen
En Væbner	—	10de Drog, der sælger Blomster	Fr. Joh. Hansen
En Mand, der sælger Masker	—	11de Drog, der sælger Blomster	Fr. Joh. Hansen
En Magister	—	12de Drog, der sælger Blomster	Fr. Joh. Hansen

Det længste Ophold bliver efter 2den Akt.

Symmetri af: Dansene Tegner, Pris af Plads og Løsting.
Ophør her: Frk. T. Frederiksen.

Indgangen aabnes Kl. 7. Børn under 10 Aar har ikke Adgang til denne Forestilling. Først entrent Kl. 10¹/₂.

Handag: Fader og Son.
Tirsdag: Maskarade.
Onsdag: Eventyr paa Fodrejsen.

Torsdag: Maskarade.
Fredag: Der var engang —
Lørdag: Don Juan. (Opera.)

Billetter til første Pris faas fra Kl. 10–11¹/₂ og til de ordinære Theaterpriser fra Kl. 12.

1ste Partiet	4 Kr.	2de. 3 Kr.	3de. 2 Kr.	4de. 1 Kr.	5de. 50 Ø.	6de. 25 Ø.	7de. 10 Ø.	8de. 5 Ø.	9de. 2 Ø.	10de. 1 Ø.
2de Partiet	3 Kr.	2de. 2 Kr.	3de. 1 Kr.	4de. 50 Ø.	5de. 25 Ø.	6de. 10 Ø.	7de. 5 Ø.	8de. 2 Ø.	9de. 1 Ø.	10de. 50 Ø.
Partiet	2 Kr.	2de. 1 Kr.	3de. 50 Ø.	4de. 25 Ø.	5de. 10 Ø.	6de. 5 Ø.	7de. 2 Ø.	8de. 1 Ø.	9de. 50 Ø.	10de. 25 Ø.

Billetter til dobbelt Pris faas fra Kl. 3–4 Dagen før den påtænkte Forestilling.

COMMENTS

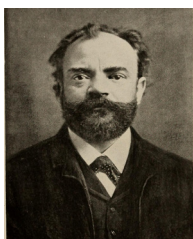
In Denmark, Nielsen's name has long been linked with *Maskarade*, which has a standing in his homeland like that of *Carmen* in France or *Peter Grimes* in England; since its premiere in 1906, it has become in essence the Danish national opera. Like other operas that are better known internationally, it is a tale of romance, mistaken identity, and high comedy, partly set, as the title implies, at a masked ball. The overture was written quickly at the very last minute—it was finished only on November 3,

a week before the premiere—because Nielsen was still busy trying to complete act 3 before opening night. The year of the *Maskarade* premiere, Nielsen wrote a glowing tribute to Mozart, whose music he loved, to celebrate the 150th anniversary of Mozart's birth. Perhaps it is no coincidence then that, like Mozart's boisterous curtain-raiser to *The Marriage of Figaro*, the overture to *Maskarade* is a quick, attention-grabbing marvel of wit and charm at high speed. **C**

ANTONÍN DVOŘÁK

Born September 8, 1841; Mühlhausen, Bohemia (now Nelahozeves, Czech Republic)
Died May 1, 1904; Prague, Bohemia

Cello Concerto in B Minor, Op. 104



It was Victor Herbert, the composer of *Babes in Toyland* and *Naughty Marietta*, who inspired Dvořák to write the most beloved cello concerto in the repertoire. We owe this historical curiosity, along with some of Dvořák's most

popular music, to Jeannette M. Thurber, the wife of a New York wholesale grocer, who exhausted her husband's millions establishing an English-language opera company that folded and a national conservatory of music that flourished long enough to entice Dvořák to settle temporarily in the New World. The composer agreed to serve as director of her school for \$15,000, and when he arrived in 1892, Victor Herbert was head of the cello department. Herbert, who had come to the United States from Vienna only six years before, was highly regarded as a cellist, conductor, and composer, though he hadn't yet written the first of the forty operettas that would make him enormously popular.

In 1892 Dvořák was as famous as any composer alive. Taking on an administrative title and a heavy teaching schedule was probably an unfortunate waste of his time and talents,

although the music Dvořák wrote in this country includes some of his best: a string quartet and a string quintet (both titled *American*) composed



in Spillville, Iowa; the *New World* Symphony; and this cello concerto.

For several years, Dvořák had been unmoved by a request from his friend Hanuš Wihan, cellist of the Bohemian Quartet, to write a cello concerto. During his second year at the National Conservatory, Dvořák attended the premiere of Herbert's Second Cello Concerto, given by the New York Philharmonic on March 9, 1894. It is difficult today to know why this long-forgotten score made such a deep impression on him, for Herbert was hardly an overwhelming or influential talent. But Dvořák enthusiastically applauded Herbert's concerto, and he heard something in it that made him think, for the first time, that there was important music to be written for solo cello and orchestra. This concerto would prove to be the last major symphonic work of his career.

On April 28, 1894, Dvořák signed a new two-year contract with the conservatory. After spending the summer holiday in Bohemia, he returned to New York on November 1; a week later he began this concerto. While he was writing the second movement, he received word that his sister-in-law, Josefina Kaunitzová (with whom he had once been in love), was seriously ill. As a tribute to her, he quoted at length one of her favorite melodies, "Kéž duch můj sám" (Leave Me Alone), the first of his Four Songs, op. 82. He completed the concerto on February 9 (his son Otakar's tenth birthday), at 11:30 in the morning.



After the premiere of the *New World* Symphony in 1893, Dvořák said, "I know that if I had not seen America, I never would have written my new symphony." The cello concerto shows no such outward signs of the composer's American experience—it doesn't, for example, imitate the rhythms and melodies of the native music he heard in the United States—and has often been accepted

as an early warning sign of his homesickness. In fact, once Dvořák returned to Bohemia for the summer of 1895, with his new concerto in his bags, he realized that he couldn't

COMPOSED

November 8, 1894–February 9, 1895; revised June 1895

FIRST PERFORMANCE

March 19, 1896; London, England. Leo Stern as soloist, the composer conducting

INSTRUMENTATION

solo cello, 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 2 trombones, tuba, timpani, triangle, strings

APPROXIMATE PERFORMANCE TIME

40 minutes

FIRST CSO PERFORMANCES

January 29 and 30, 1897, Auditorium Theatre. Leo Stern as soloist, Theodore Thomas conducting

July 15, 1939, Ravinia Festival. Emanuel Feuermann as soloist, Vladimir Golschmann conducting

MOST RECENT

CSO PERFORMANCES

August 14, 2009, Ravinia Festival. Yo-Yo Ma as soloist, James Conlon conducting

March 9, 11, and 12, 2023, Orchestra Hall. Andrei Ioniță as soloist, Herbert Blomstedt conducting

CSO RECORDINGS

1941. Emanuel Feuermann as soloist, Hans Lange conducting. CSO (*From the Archives*, vol. 10: *Great Soloists*)

1970. Jacqueline du Pré as soloist, Daniel Barenboim conducting. Angel

OPPOSITE PAGE, FROM TOP: Antonín Dvořák, then director of the National Conservatory of Music, as featured in the souvenir and program of the 1892 Actors' Fund Fair, Madison Square Garden, New York. Library of Congress, Washington, D.C. | Dvořák with his wife Anna Dvořáková, née Čermáková (1854–1931), London, 1886 | **THIS PAGE:** Josefina Čermáková-Kaunitzová (1849–1895), actress, opera singer, and sister-in-law of the composer, 1872 | **NEXT PAGE:** Portrait of Leo Stern (1862–1904), soloist in the premiere of Dvořák's Cello Concerto, London, March 19, 1896, as sketched by his sister Sophie, 1895. Royal College of Music, London, England

leave his homeland again; in August, he wrote to Mrs. Thurber, asking to be released from his contract. Since he had already contributed so much to American music, including a symphony as popular as any ever written, she could not refuse. The unveiling of the Cello Concerto, the last of Dvořák's American products, belongs to the final chapter of his life: the premiere was given in London in March 1896, with the composer conducting. (The first American performance was not given until December.)

The literature for solo cello and orchestra isn't extensive. At best, Dvořák can't have known more than the single concertos by Haydn (a second was discovered in 1961) and Schumann, the first of Saint-Saëns's two, and Tchaikovsky's *Rococo* Variations for cello and orchestra. (He also knew the *Triple* Concerto by Beethoven and the *Double* Concerto by Brahms.) Dvořák had written one long-winded cello concerto in his youth and later said he thought little of the cello as a solo instrument ("High up it sounds nasal, and low down it growls"). Now, with little previous inclination and few useful models, Dvořák gave the form its finest example. Brahms is reported to have said, "Why on earth didn't I know that one could write a cello concerto like this? Had I known, I would have written one long ago."



The first movement of Dvořák's Cello Concerto is as impressive as anything in the composer's output. The music is long and expansive. The orchestral exposition commits the textbook sin of traveling to a foreign key for the second subject—a luxury traditionally saved for the soloist—but Dvořák's theme is so

magnificent (the critic Sir Donald Tovey called it "one of the most beautiful passages ever written for the horn") that it can justify the risk. Dvořák later admitted the melody meant a great deal to him. Once the soloist enters, the music grows richer and more fanciful. The development section dissolves into simple lyricism. By the recapitulation, Dvořák is writing his own rules: he bypasses his first theme and goes straight for the big horn melody, as if he couldn't wait to hear it again. The movement is all the stronger for its daring and unconventional architecture.

Dvořák's progress on the slow movement was side-tracked by the memory of

Josefina, and, as a result, the music he wrote is interrupted midway by the poignant song she loved. The depth of his feeling for her, often debated and sometimes denied, is painfully clear. Josefina died soon after Dvořák permanently returned to Bohemia, and, hearing the news, he took this jaunty rondo finale down from the shelf and added a long, contemplative coda as a memorial. The concerto still ends in high spirits, but it's no longer the same piece Dvořák took home from the New World. **C**

PYOTR TCHAIKOVSKY

Born May 7, 1840; Votkinsk, Russia

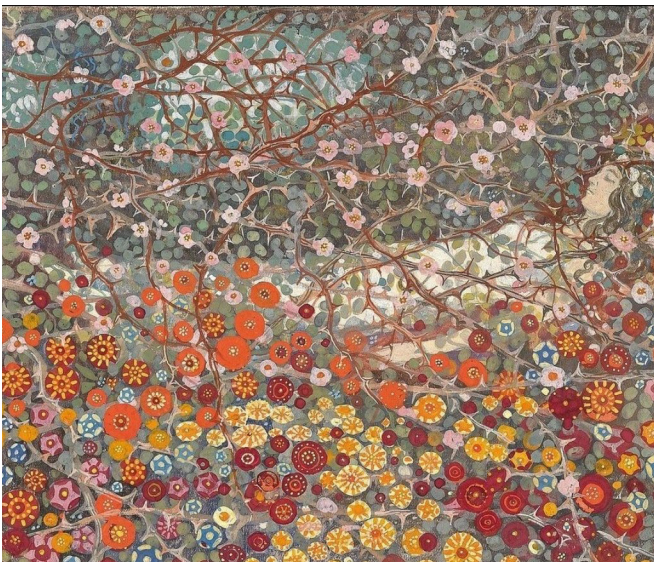
Died November 6, 1893; Saint Petersburg, Russia

Selections from *The Sleeping Beauty*, Op. 66



Tchaikovsky was amazed to discover how famous he was in the United States. “It seems that in America I am better known than in Europe,” he quipped. By 1891 he had already composed most of the works on which his fame rests. He had recently completed his fifth symphony, which had been introduced to this country in New

York City two years earlier by Theodore Thomas, who would launch the Chicago Symphony Orchestra the next October. In America that spring, Tchaikovsky conducted concerts of his music in New York, Philadelphia, and Baltimore; made quick tours to the nation’s capital and Niagara Falls (like Mahler a few years later); and was genuinely impressed by the “frankness, sincerity, and generosity of this country.” But when he returned home, he was depressed, irritable, and unable to make satisfactory headway on *The Nutcracker* that would become among his most popular works, to his dismay. “The ballet is infinitely worse than *Sleeping Beauty*, that much is certain,” he wrote to his nephew, seriously underestimating his current work but rightly understanding



COMPOSED

1888–89

FIRST PERFORMANCE

January 15, 1890; Saint Petersburg, Russia

INSTRUMENTATION

2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets and 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, strings

APPROXIMATE

PERFORMANCE TIME

40 minutes

FIRST CSO PERFORMANCES

November 16 and 17, 1894, Auditorium Theatre. Theodore Thomas conducting (Waltz)

October 19 and 20, 1900, Auditorium Theatre. Theodore Thomas conducting (Suite, op. 66a) (U.S. premiere)

August 6, 8, and 10, 1957, Ravinia Festival. Royal Danish Ballet (Frank Schaufuss, artistic director), Robert Zeller conducting (Aurora’s Wedding)

MOST RECENT

CSO PERFORMANCES

August 13, 1989, Ravinia Festival. Erich Kunzel conducting (Introduction: Dance of the Lilac Fairy, Adagio, Panorama, and Waltz)

January 20 and 23, 2022, Orchestra Hall. Riccardo Muti conducting (Suite, op. 66a)

CSO RECORDINGS

1916. Frederick Stock conducting. Columbia (Waltz)

1953. Fritz Reiner conducting. VAI (video) (Waltz)

1965. Morton Gould conducting. RCA (Waltz)

COMMENTS

the magnificence of his earlier score for a tale drawn from *Mother Goose*.

“*The Sleeping Beauty* is a ballet that cannot be revived,” wrote the beloved former *New Yorker* critic Arlene Croce, “it can only be rediscovered.” As much as any work written for the ballet, *The Sleeping Beauty* is a classic—“the grandest classic a company can own,” is how Croce put it—and it has always held a special place in the repertoire. The true magic of *The Sleeping Beauty*, even for dancers, is created by Tchaikovsky’s music—“The score is the ballet,” Croce wrote. Tchaikovsky was intrigued by the idea of a ballet based on Charles Perrault’s *La belle au bois dormant* from the moment it was first proposed to him in May 1888. (Perrault’s tale of Prince Charming and the Awakening Kiss was one of the *Mother Goose* stories first published in 1697.) He began to write music that fall, as soon as he received a meticulously detailed scenario from Marius Petipa, the French-born choreographer and director of the Imperial Ballet in Saint Petersburg. By January 9 of the new year, he was so deep at work that he told his brother Modest that “there is no time left for letters.” Tchaikovsky finished the score on May 26. He spent the summer orchestrating the music. It was his first major work since the Fifth Symphony.

The premiere of *The Sleeping Beauty*, in January 1890, was a great success, and it was an immediate hit with the press and the public. Tchaikovsky himself thought it one of his best works, a “dancing symphony” about fate and life woven from an old tale of a princess who

pricks her finger and is put under a hundred-year spell to be awakened by a handsome prince. Stravinsky later said it was “the convincing example of Tchaikovsky’s great creative power.”

The finest parts of Tchaikovsky’s full score have long been performed in various orchestral suites, none of them authorized by the composer, who never suspected that *Sleeping Beauty* would find itself a home in the concert hall, or that it would be reinterpreted again and again through the ages.

The suite of selections from *The Sleeping Beauty* performed at this concert has been compiled by Nikolaj Szeps-Znaider. It tosses chronology and plot aside in order to create an alluring and logical musical sequence that includes some of the most beloved music from the ballet, including the big dazzling waltz, with its famous sinuous melody, a seemingly unpredictable sequence of half steps and whole steps, that is itself a classic. But there are many lesser-known sections, including a delicious set of variations from act 3, all of which reveal Tchaikovsky’s infinite care with color and texture and his limitless gift for glorious, unforgettable melody. **C**

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987. His history of the Orchestra, Passing the Baton: The Chicago Symphony Orchestra and the Music Directors Who Shaped Its Greatness, has recently been published by The University of Chicago Press.

PREVIOUS PAGE, FROM TOP: Pyotr Tchaikovsky, cabinet-card photograph attributed to Émile Reutlinger (1825–1907), 1888. New York Public Library Digital Gallery | *A Fairy Tale Scene: Sleeping Beauty*, tempera on paper, by Carl Krenek (1880–1948)—Austrian painter, illustrator, and graphic designer—ca. 1905

Nikolaj Szeps-Znaider Conductor

FIRST CSO PERFORMANCES

November 24 and 25, 2000, Orchestra Hall. Sibelius's Violin Concerto, Daniel Barenboim conducting

July 16, 2015, Ravinia Festival. Mozart's Violin Concerto no. 3 with Szeps-Znaider conducting from the violin and Berlioz's *Symphonie fantastique*

December 21, 22, and 23, 2017, Orchestra Hall. Beethoven's Violin Concerto with Szeps-Znaider conducting from the violin and Shostakovich's Symphony no. 5

MOST RECENT CSO PERFORMANCES

September 18 and 19, 2025, Orchestra Hall. Mozart's Sinfonia concertante with Teng Li and Szeps-Znaider conducting from the violin and Elgar's Symphony no. 2

September 20, 2025, Orchestra Hall. Weber's Overture to *Oberon*, selections from Mendelssohn's *A Midsummer Night's Dream*, Wagner's Overture to *Tannhäuser*, and songs by Richard Strauss and the Habanera from Bizet's *Carmen* with Joyce DiDonato (Symphony Ball)



The 2026–27 season marks Nikolaj Szeps-Znaider's seventh as music director of the Orchestre National de Lyon, a partnership that has been extended until 2028–29. This season, he and the orchestra present Strauss's *Elektra*, Messiaen's

Turangalila-symphonie, and Mahler's symphonies nos. 2 and 9.

Szeps-Znaider regularly features as guest conductor with the world's leading ensembles, including the New York Philharmonic, Philadelphia Orchestra, and the London Symphony Orchestra. His return to the Chicago Symphony Orchestra continues a flourishing relationship.

On the operatic front, following a successful debut conducting Mozart's *The Magic Flute* at the Dresden Semperoper, Szeps-Znaider was

immediately re-invited to conduct Strauss's *Der Rosenkavalier*. He also recently made debuts with the Royal Danish Opera, Bavarian State Opera, and the Zurich Opera House.

Also a virtuoso violinist, Szeps-Znaider maintains his reputation as one of the world's leading exponents of the instrument with a busy calendar of concerto and recital engagements. This season, he makes return appearances with the Cleveland Orchestra, St. Louis Symphony Orchestra, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and Filarmonica della Scala in Milan.

Szeps-Znaider boasts an extensive discography of much of the core repertoire for violin, including a critically praised collection of Mozart's violin concertos with the London Symphony, which he directs from the violin. Other notable recordings include Nielsen's Violin Concerto with the New York Philharmonic and Alan Gilbert, Elgar's Concerto in B minor with the Dresden Staatskapelle and Sir Colin Davis, award-winning recordings of the concertos by Brahms and Korngold with the Vienna Philharmonic under Valery Gergiev, those by Beethoven and Mendelssohn with the Israel Philharmonic and Zubin Mehta, Prokofiev's Concerto no. 2 and Glazunov's Concerto in A minor with the Bavarian Radio Symphony Orchestra and Mariss Jansons, and Mendelssohn's Concerto on DVD with the Gewandhaus Orchestra and Riccardo Chailly. Szeps-Znaider has also recorded all of Brahms's works for violin and piano with Yefim Bronfman.

He plays the 1741 "Kreisler" Guarnerius del Gesù instrument, on extended loan by the Royal Danish Theatre through the generosity of the VELUX Foundations, the Villum Foundation, and the Knud Højgaard Foundation.

Nikolaj Szeps-Znaider is managed by Enticott Music Management in association with IMG Artists.

Jian Wang Cello

FIRST CSO PERFORMANCES

August 13, 2000, Ravinia Festival. Brahms's Concerto for Violin and Cello with Gil Shaham, Christoph Eschenbach conducting

October 26, 27, and 28, 2023, Orchestra Hall. Bloch's *Schelomo*, Nikolaj Szeps-Znaider conducting



Jian Wang has performed with many of the world's leading orchestras, including, in recent and upcoming seasons, the Hong Kong Philharmonic and the Orchestre National de Lyon. He frequently appears in Korea with Myung-Whun

Chung as both conductor and chamber musician. In China, he has performed with such prestigious ensembles as the China Philharmonic Orchestra, China National Orchestra, and the Hangzhou Philharmonic. He was the first artist-in-residence for both the Shanghai Symphony Orchestra and the National Centre for the Performing Arts in Beijing.

His past concerto engagements have included the London-based Philharmonia Orchestra, Orchestre de Paris, Tonhalle-Orchester Zürich, NDR Elbphilharmonie Orchestra, Royal

Stockholm Philharmonic Orchestra, New York Philharmonic, Cleveland Orchestra, Boston Symphony Orchestra, NHK Symphony Orchestra Tokyo, and the Seoul Philharmonic Orchestra. Wang has performed at major international festivals as both soloist and chamber musician, among them Verbier in Switzerland, Miyazaki in Japan, Aldeburgh in England, and Tanglewood and Mostly Mozart in the United States.

Wang's extensive discography with Deutsche Grammophon (DG) includes Brahms's *Double Concerto* with violinist Gil Shaham and the Berlin Philharmonic under the baton of Claudio Abbado in addition to chamber music with pianist Maria João Pires and violinist Augustin Dumay. A recording of Strauss's *Don Quixote* with the Orchestre National de Lyon and Nikolaj Szeps-Znaider was released in 2024. His most recent disc is of Bach's cello suites (inaugural release of DG China), twenty years after his first recording of these works on DG.

Jian Wang is a professor at the Shanghai Conservatory. While still a student there, he was featured in the acclaimed documentary film *From Mao to Mozart: Isaac Stern in China*. Stern's encouragement and support led to his studies in a special program at the Yale School of Music under Aldo Parisot.

He plays a cello graciously loaned to him by the family of the late Sau-Wing Lam.



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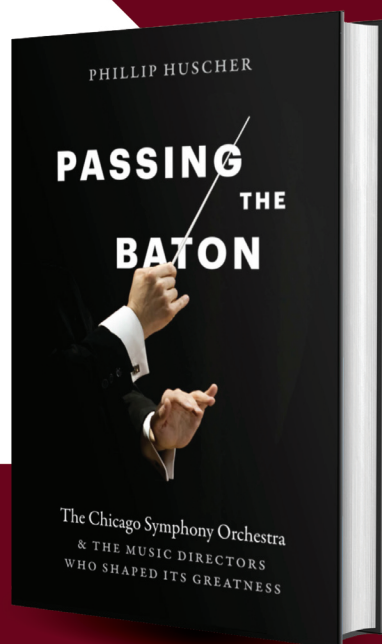
olli@northwestern.edu

In ***Passing the Baton: The Chicago Symphony Orchestra and the Music Directors Who Shaped Its Greatness***, longtime CSO program annotator Phillip Huscher traces the Orchestra's remarkable history through the music directors who helped build, challenge and transform the ensemble — from its founding years to the modern eras of Fritz Reiner, Sir Georg Solti, Riccardo Muti and beyond.

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CHICAGO SYMPHONY ORCHESTRA

Now in its 136th season, the Chicago Symphony Orchestra is a global artistic leader, hailed as one of the most esteemed ensembles in classical music.

The ensemble's history began in 1889, when Theodore Thomas, the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra. Thomas's aim to build a permanent orchestra 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. Stock founded the Civic Orchestra of Chicago—the first training orchestra in the U.S. affiliated with a major orchestra—in 1919, established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947, Artur Rodziński in 1947–48, and Rafael Kubelík from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the CSO are still considered hallmarks. Reiner invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For 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. The CSO made its first overseas tour to Europe in 1971 under his direction and released numerous award-winning recordings. Beginning in 1991, Solti held the title of music director laureate and returned to conduct the Orchestra each season until his death in September 1997.

Daniel Barenboim became ninth music director in 1991, a position he held until 2006. His tenure was distinguished by the opening of Symphony Center in 1997, appearances with the Orchestra in the dual role of pianist and conductor, and twenty-one international tours. Appointed by Barenboim in 1994 as the Chorus's second director, Duain Wolfe served until his retirement in 2022.

In 2010 Riccardo Muti became the Orchestra's tenth music director. During his tenure, the Orchestra deepened its engagement with the Chicago community, collaborated with visionary musicians and composers, and realized many notable performances of operas in concert. In September 2023, Muti became music director emeritus for life.

In April 2024, conductor Klaus Mäkelä was announced as the Orchestra's eleventh music director and will begin an initial five-year tenure as Zell Music Director in September 2027. In July 2025, Donald Palumbo became the third director of the Chicago Symphony Chorus.

Carlo Maria Giulini was named the Orchestra's first principal guest conductor in 1969, serving until 1972; Claudio Abbado held the position from 1982 to 1985. Pierre Boulez was appointed as principal guest conductor in 1995 and was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. From 2006 to 2010, Bernard Haitink was the Orchestra's first principal conductor. Pianist Jean-Yves Thibaudet is the Chicago Symphony artist-in-residence for the 2026–27 season.

The Orchestra first performed at Ravinia Park in 1905, later helped to inaugurate the Ravinia Festival in 1936, and has been in residence nearly every summer since. Listeners enjoy the weekly CSO Radio Broadcast series as well as releases from the ensemble's extensive commercial discography. Recordings by the Chicago Symphony Orchestra and Chorus have earned sixty-five Grammy awards from the Recording Academy.

The musicians of the Orchestra are deeply involved in the Chicago Symphony Negaunee Music Institute, which reaches students, families, and early-career musicians through free and low-cost programming and world-class training.



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Cornelius Chiu §

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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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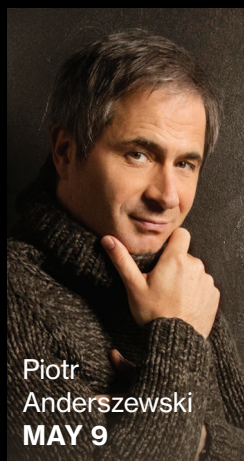
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