UNIVERSITY MUSICAL SOCIETY

and Jacobson's

# Chicago Symphony Orchestra

## Kenneth Jean, Guest Conductor
## Philip Sabransky, Pianist

Daniel Barenboim, Music Director
Sir Georg Solti, Music Director Laureate

Tuesday Evening, March 8, 1994, at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

*The Fountains of Rome* . . . . . . . . . . . . . . . . . . . . . . . . . . . Respighi
The Fountain of Valle Giulia at Dawn
The Triton Fountain in the Morning
The Fountain of Trevi at Midday
The Villa Medici Fountain at Sunset

Piano Concerto in A Minor, Op. 16 . . . . . . . . . . . . . . . . . . . . . Grieg
Allegro molto moderato
Adagio
Allegro molto moderato e marcato

Philip Sabransky, Pianist

INTERMISSION

Symphony No. 7 in A Major, Op. 92 . . . . . . . . . . . . . . . . . . Beethoven
Poco sostenuto Vivace
Allegretto
Presto
Allegro con brio

The Baldwin is the official piano of the Chicago Symphony Orchestra.

This program is partially supported by grants from the Illinois Arts Council, a state agency,
and by the National Endowment for the Arts, a federal agency.

Large print programs are available upon request from an usher.

The pre-concert carillon recital was performed by Ray McLellan, a U-M doctoral student in organ.

Special thanks to Joe Laibman, composer and co-owner of L & S Music,
for this evening's Philips Educational Presentation.

# Program Notes

***The Fountains of Rome***
Ottorino Respighi
Born July 9, 1879, Bologna, Italy. Died April 18, 1936, Rome, Italy.

Respighi composed *The Fountains of Rome* in 1916; the first performance was given on March 11, 1917, in Rome. The score calls for two flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, carillon, bells, two harps, celesta, piano, organ, and strings. Performance time is approximately sixteen minutes.

Respighi, who was trained as a string player at the Liceo in his native Bologna, welcomed the twentieth century by joining the Imperial Opera Orchestra in Saint Petersburg for two seasons as principal viola. Between 1900 and 1904 he studied composition and orchestration with Nikolai Rimsky-Korsakov, whose influence permeated all of Respighi's concert music, despite a later interest in Gregorian music that produced a series of modal works. He also attended lectures by Max Bruch in Berlin during 1908 and 1909, but his training in Russia remained pivotal.

After his return to Bologna, Respighi played in a string quartet for several years while he began to compose a body of works that finally included nine operas, three ballets, two major choral pieces, several concertos, and a trove of orchestral music. Among the last are four delectable suites of *Olden Airs and Dances* (the third of which he entitled The Birds). Yet his international reputation while he lived, and since, derives from three "Roman" tone poems – *Fountains, Pines, and Holidays* (also called Festivals, although that translation is not accurate in context) – composed, respectively, in 1916, 1924, and 1928.

The successful Bolognese productions of his first two operas – *Re Enzo* and *Semirama*– led to his appointment in 1913 as professor of composition at the Liceo (later Accademia di) Santa Cecilia in Rome, where his post-World War I students included Howard Hanson. Once Respighi settled in the capital, he never left (except for transatlantic concert tours as composer-pianist and -conductor). In 1923 Santa Cecilia named him its new director, but he stepped down after two years to teach, compose, and perform. His death at age fifty-seven was as shocking as it was untimely, and no Italian composer since has filled the void as a composer of concert music.

*The Fountains of Rome* was only the third of Respighi's works for orchestra (preceded in 1905 by *Notturno* and in 1915 by a grandiose *Sinfonia drammatica*). The 1917 Roman premiere was a failure, but Toscanini's Milan performance with the La Scala Orchestra in 1918 turned the tide. While Europe was waging World War I, Respighi was looking to the past. For his symphonic poem in four sections, he chose to evoke the spirit of famous baroque fountains, designed either by Bernini or by Salvi, which provided Roman homes with water until recent times. The score contains the following descriptive notes on its flyleaf.

Ottorino Respighi on *The Fountains of Rome*

> The composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which the character of each is most in harmony with the surrounding landscape, or in which their beauty appears most impressive.
>
> The first part of the poem, inspired by the fountain of the Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.
>
> A sudden loud and insistent blast on [four] horns above the trills of the whole orchestra introduces . . . The Triton Fountain in the Morning. It

is like a joyous call, summoning troops of naiads and tritons, who come running, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulation of the orchestra. It is the fountain of Trevi at midday. The solemn theme, passing from the woodwinds to the brass, assumes a triumphal character. Trumpets peal; across the radiant surface of the water Neptune's chariot passes, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.

The Villa Medici Fountain is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, twittering birds, rustling leaves. Then all fades peacefully into the silence of the night.

– *Roger Dettmer*

**Piano Concerto in A Minor, Op. 16**
Edvard Grieg
Born June 15, 1843, Bergen, Norway. Died September 4, 1907, Bergen, Norway.

Grieg composed his only piano concerto in 1868; the first performance was given on April 3, 1869, in Copenhagen. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings. Performance time is approximately thirty-one minutes.

Grieg was born on Norway's western fjord-coast during the same year that Leipzig opened its storied conservatory under the aegis of Felix Mendelssohn. By the time that Ole Bull, a kind of Norse Paganini, persuaded Edvard's parents to send their gifted fifteen-year-old son to Leipzig for rigorous musical training, Mendelssohn had already been dead for eleven years. His successors were solid, German-schooled academicians whom Grieg professed to hate, and against whom he rebelled. Indeed, his lifelong correspondence made five years at the conservatory sound like a prison sentence.

The only respite was a period of months back home in Bergen during 1860, recovering from pleurisy that damaged his respiratory system for life. Despite the litany of complaints about Leipzig, Dag Schjelderup-Ebbe's scrupulous scholarship finally sifted the truth from reams of crypto-fiction: Grieg was in fact a willful and undisciplined student. That he learned as much as he did from allegedly fuddy and uncaring professors is both remarkable and a testimony to the soundness of their instruction.

Grieg chiefly absorbed the salient stylistic traits of Mendelssohn and Schumann (who taught at the conservatory during its inaugural year). Indeed, the Norwegian master's A minor piano concerto could be called Son-of-Schumann without denigrating its distinctive Scandinavian character and Lisztian flourishes (although Schumann would surely have objected to the latter). The keyboard was Grieg's natural habitat, even if his solo pieces have been downgraded during much of the current century. His recognition today is based on startlingly few works, although he was lionized during his lifetime in Europe and North America. Perhaps now, with the revalidation of tonality and emotions honestly felt and expressed, the Grieg oeuvre will be reexamined and the best of it restored to the active repertoire.

Grieg wrote the A minor concerto at the age of twenty-five for himself to play, although Edmund Neupert, a proselytizing colleague, gave the first performance. A year before, Grieg had married his cousin Nina Hagerup, and they spent the summer of 1868 in S ller d, Denmark, a more healthful climate for Edvard than Christiania (later Oslo), which then was home. In 1869 a government grant enabled Grieg to visit Italy, where he showed the concerto to Liszt. The aging abbé played it at sight with unconcealed pleasure, as well as

brilliantly (although "the first part . . . rather too quickly"). He encouraged the young composer to "go on, and don't let anything scare you." But he also offered the vulgar suggestion that the secondary theme of the opening movement be reassigned to a solo trumpet. Grieg didn't give this back to the cello section until his revision of 1905 to 1906.

Following a drum roll and a solo flourish, the winds play Grieg's simple, almost foursquare main theme, which the piano appropriates and embroiders at length. The cello section's slower theme is contrastingly "soulful." Trumpets announce the start of the development section as well as the later reprise. A grandiose solo cadenza comes just before the end.

The tonality shifts to D-flat major for a structurally simple adagio, which muted strings begin introspectively. The piano treats their material rhapsodically until an angular and dramatic statement of the principal theme changes the mood. But calm is restored, and a quiet ending leads without pause to another quick movement in A minor – again, not *too* quickly – with the further instruction to play marcato. This time the piano gets to play the main theme first, based on the rhythm of a Norwegian folk dance, the *halling*. A quirkier, more elaborate, but nonetheless folklike second theme follows in a structure that combines sonata and rondo forms. The solo flute introduces a tranquilly pretty episode, after which the main theme returns for extensive development before a short cadenza brings on the long-delayed transition to A major another dance, in 3/4 time, at an accelerated tempo. Lisztian bravura replaces all traces of Schumann in a last cadenza before the concerto ends with resounding tutti chords.

– *Roger Dettmer*

**Symphony No. 7 in A Major, Op. 92**
Ludwig Van Beethoven
Born December 16, 1770, Bonn, Germany. Died March 26, 1827, Vienna, Austria.

Beethoven's first sketches for this symphony date from late in 1811; the score was completed on April 13, 1812, and first performed on December 8, 1813, in Vienna, under the composer's direction. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings. Performance time is approximately thirty-five minutes.

Consider the assessment by Goethe, upon first meeting Beethoven during the summer of 1812:

> His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable but surely does not make it any the more enjoyable either for himself or for others by his attitude.

We are told that the two men walked together through the streets of Teplitz, where Beethoven had gone for the summer, and exchanged cordial words. When royalty approached, Goethe stepped aside, tipping his hat and bowing deeply; Beethoven walked on, indifferent to mere nobility. This was a characteristic Beethoven gesture: defiant, individual, strongly humanitarian, intolerant of hypocrisy – and its essence many listeners find reflected in the music. But before confusing the myth with the man, consider that, throughout his life, Beethoven clung to the "van" in his name because it was so easily confused with "von" and its suggestion of lofty bloodlines.

Without question, Beethoven's contemporaries thought him acomplicated man, perhaps even the utterly untamed personality Goethe found him. He was a true eccentric, who adored the elevated term *Tondichter* (poet in sound) and refused to correct a rumor that he was the illegitimate son of the king of Prussia, but dressed like a homeless person (his attire once caused his arrest for vagrancy). There were other curious contradictions: he was disciplined and methodical – like many a modern-day concertgoer, he would rise early and make coffee by grinding a precise number of coffee beans – but lived in a squalor he alone

could tolerate. Certainly modern scholarship, as it chips away at the myth, finds him ever more complex.

What Goethe truly thought of his music we do not know; perhaps that is just as well, for Goethe's musical taste was less advanced than we might hope (he later admitted he thought little of Schubert's songs). The general perception of Beethoven's music in 1812 was that it was every bit as difficult and unconventional as the man himself even, perhaps, to most ears, utterly untamed.

This is our greatest loss today. For Beethoven's widespread familiarity – of a dimension known to no other composer – has blinded us not only to his vision – so far ahead of his time that he was thought out of fashion in his last years – but to the uncompromising and disturbing nature of the music itself.

His Seventh Symphony, for example, is so well known to us today that we cannot imagine a time that knew Beethoven, but not this glorious work. But that was the case when the poet and the composer walked together in Teplitz in July 1812. Beethoven had finished the A major symphony three months earlier – envisioning a premiere for that spring that did not materialize – and the first performance would not take place for another year and a half, on December 8, 1813.

That night, in Vienna, gave the rest of the nineteenth century plenty to talk about. No other symphony of Beethoven's so openly invited interpretation – not even his Sixth, the self-proclaimed Pastoral Symphony, with its birdcalls, thunderstorm, and frank evocation of something beyond mere eighth notes and bar lines. To Richard Wagner, Beethoven's Seventh Symphony was "the apotheosis of the dance." Berlioz heard a *ronde des paysans* in the first movement. (Choreographers in our own time have proven that this music is not, however, easily danceable.) And there were other readings as well, most of them finding peasant festivities and bacchic orgies where Beethoven wrote, simply, vivace.

The true significance of Beethoven's Seventh Symphony is to be found in the notes on the page – in his distinctive use of rhythm and pioneering sense of key relationships. By the time it is over, we can no longer hear the ordinary dactylic rhythm – a dotted eighth note followed by a sixteenth note – in the same way again, and – even if we have no technical terms to explain it – we sense that our basic understanding of harmony has been turned upside down.

Take Beethoven's magnificent introduction, of unprecedented size and ambitious intentions. Beethoven begins decisively in A major, but at the first opportunity moves away– not to the dominant (E major) as historical practice and textbooks recommended, but to the unlikely regions of C major and F major. Beethoven makes it clear that he will not be limited to the seven degrees of the A major scale (which contains neither C nor F natural) in planning his harmonic itinerary. We will hear more from both keys, and by the time he is done, Beethoven will have convinced us not only that C and F sound comfortably at home in an A major symphony, but that A major can be made to seem like the visitor! But that comes later in his scheme.

First we move from the spacious vistas of the introduction into the joyous song of the Vivace. Getting there is a challenge Beethoven relishes, and many a music lover has marveled at his passage of transition, in which stagnant, repeated E's suddenly catch fire with the dancing dotted rhythm that will carry through the entire movement. The development section brings new explorations of C and F, and the coda is launched by a spectacular, long-sustained crescendo that is said to have convinced Weber that Beethoven was "ripe for the madhouse."

The Allegretto is as famous as any music Beethoven wrote, and it was a success from the first performance, when an encore was demanded. At the indicated tempo it is hardly a slow movement, but it is sufficiently slower than the music that precedes it to provide a feeling of relaxation.

By designing the Allegretto in A minor, Beethoven has moved one step closer to F major; he now dares to write the next movement in that unauthorized, but by-now-familiar, key. And he cannot resist rubbing it in a bit, by treating A major, when it arrives on the

scene, not as the main key of the symphony, but as a visitor in a new world. One does not need a course in harmony to recognize that Beethoven has taken us through the looking glass, where black appears white, and everything is turned on its head.

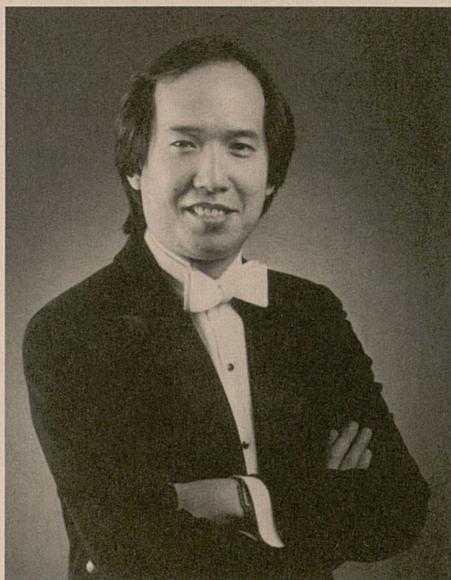
To get back where we belong, Beethoven simply shatters the glass with the two fortissimo chords that open the finale and throws us into a triumphant fury of music so adamantly in A major that we forget any past harmonic digressions. When C and F major return – as they were destined to do – in the development section, they sound every bit as remote as they did in the symphony's introduction, and we sense that we have come full circle.

*– Phillip Huscher*

*– Program Notes By Roger Dettmer and Phillip Huscher*

Roger Dettmer was the music critic for the *Chicago American* from 1953 to 1974. Notes copyright © 1992, 1993 by Roger Dettmer. Phillip Huscher is the program annotator for the Chicago Symphony Orchestra. Copyright © 1993 by the Orchestral Association

## About The Artists



Kenneth Jean was born in New York City and raised in Hong Kong, returning to the United States in 1967. After violin studies at San Francisco State University, he entered the Juilliard School at the age of nineteen and was accepted into the conducting class of Jean Morel. The following year he made his Carnegie Hall debut with the Youth Symphony Orchestra of New York and was immediately engaged as the orchestra's music director. In addition, he was one of the principal conductors of the White Mountains Art and Music Festival and served on the staffs of the Aspen Music Festival and Blossom Festival School. He won the 1983-84 Leopold Stokowski Conducting Competition sponsored by the American Symphony Orchestra, which led to a performance with that orchestra at Carnegie Hall.

In 1987 he returned to Carnegie Hall to conduct the orchestra on its subscription series. He served as resident conductor of the Detroit Symphony Orchestra from 1979 until 1985 and was the conducting assistant of the Cleveland Orchestra for two seasons. He served as music director of the Florida Symphony from 1986 to 1992 and as associate conductor of the Chicago Symphony Orchestra from 1985 to 1993.

Jean made his European debut in 1980 at the International Festival of Youth Orchestras in Aberdeen, Scotland, and has returned there regularly. Other European orchestras he has conducted include the Scottish Chamber Orchestra, Orchestra of the Swiss Radio, Park Theater Orchestra of Stockholm, the Belgrade Strings, and the South West German Radio Orchestra of Baden-Baden at the Donaueschingen Festival of Contemporary Music. In the summer of 1988 he visited Czechoslovakia for concerts and recordings with the Slovak Philharmonic.

During his tenure as principal guest conductor of the Hong Kong Philharmonic, Kenneth Jean made many recordings. His first, *Colourful Clouds – The Hong Kong Philharmonic Plays Chinese Classics,* was an instant best-seller in the Orient and was twice awarded a platinum record. His other recordings include the complete Brahms Hungarian Dances and a record devoted to the works of Chinese composer Dui Ming-Xin.

# Chicago Symphony Orchestra

**DANIEL BARENBOIM, Music Director**
**SIR GEORG SOLTI, Music Director Laureate**
**MARGARET HILLIS, Chorus Director**
**SHULAMIT RAN, Composer-in-Residence**

**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 in the roster below.**

### Violins
Samuel Magad+
*Co-Concertmaster*
*The Sarah and Watson Armour Chair*
Rubén González+
*Co-Concertmaster*
*The Louis C. Sudler Chair, endowed by an anonymous benefactor*
Francis Akos
David Taylor*
*Assistant Concertmasters*
Victor Aitay
*Co-Concertmaster Emeritus*
Ella Braker
Alison Dalton
Frank Fiatarone
Nisanne Graff
Betty Lambert
Blair Milton
Edgar Muenzer
Raymond Niwa
Paul Phillips, Jr.
Jerry Sabransky
Fred Spector
Otakar Sroubek
Susan Synnestvedt
Jennie Wagner

Joseph Golan
*Principal*
*The Marshall and Arlene Bennett Family Foundation Chair*
Albert Igolnikov
*Assistant Principal*
William Faldner
Tom Hall
Mihaela Ionescu Ashkenasi
Arnold Brostoff
Adrian Da Prato
Fox Fehling
Barbara Fraser
Rachel Goldstein
Russell Hershow
Melanie Kupchynsky
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz
Eric Wicks
Sando Xia

### Violas
Charles Pikler
*Principal*
*The Prince Charitable Trusts Chair*
Li-Kuo Chang
*Assistant Principal*
John Bartholomew
Catherine Brubaker
Richard Ferrin
Lee Lane
Diane Mues
Lawrence Neuman
Daniel Orbach
Maxwell Raimi
William Schoen
*Assistant Principal Emeritus*
Robert Swan
Thomas Wright

### Cellos
John Sharp
*Principal*
*The Eloise W. Martin Chair*
Stephen Balderston
Philip Blum
Loren Brown
Leonard Chausow
*Assistant Principal Emeritus*
Richard Hirschl
Donald Moline
Jonathan Pegis
David Sanders
Gary Stucka

### Basses
Joseph Guastafeste
*Principal*
Roger Cline
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland

### Harps
Edward Druzinsky
*Principal*
Lynne Turner

### Flutes
Donald Peck
*Principal*
Richard Graef
*Assistant Principal*
Louise Dixon
Walfrid Kujala

### Piccolo
Walfrid Kujala

### Oboes
Michael Henoch
*Acting Principal*
Richard Kanter
Grover Schiltz

### English Horn
Grover Schiltz

### Clarinets
Larry Combs
*Principal*
John Bruce Yeh
*Assistant Principal*
Gregory Smith
J. Lawrie Bloom

### E-Flat Clarinet
John Bruce Yeh

### Bass Clarinet
J. Lawrie Bloom

### Bassoons
Willard Elliot
*Principal*
Bruce Grainger
*Assistant Principal*
William Buchman
Burl Lane

### Contrabassoon
Burl Lane

### Saxophone
Burl Lane

### Horns
Dale Clevenger
*Principal*
Gail Williams
*Associate Principal*
Norman Schweikert
Daniel Gingrich

### Trumpets
Adolph Herseth
*Principal*
*The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor*
William Scarlett
*Assistant Principal*
Timothy Kent
Matthew Comerford**

### Trombones
Jay Friedman
*Principal*
James Gilbertsen
*Associate Principal*
Michael Mulcahy
Charles Vernon

### Bass Trombone
Charles Vernon

### Tuba
Gene Pokorny

### Timpani
Donald Koss

### Percussion
Gordon Peters
*Principal*
Albert Payson
James Ross
Patricia Dash

### Piano
Mary Sauer

### Librarians
Marilyn Herring
Walter Horban

### Personnel Manager
Deborah Oberschelp

### Stage Manager
William Hogan

### Stage Technicians
John Biltgen
James Hogan
Kelly Kerins
Patrick Reynolds
Robert Reynolds
Richard Tucker

*+Co-Concertmasters are listed by seniority.*

**On leave*
***Permanent substitute*

Among the North American orchestras Jean has guest conducted are the Cincinnati Symphony, Minnesota Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, Seattle Symphony, Saint Louis Symphony, San Antonio Symphony, Saint Paul Chamber Orchestra, Florida Orchestra, Los Angeles Chamber Orchestra, Indianapolis Symphony, Colorado Symphony Orchestra, New York Chamber Symphony, Denver Symphony, Kansas City Symphony, Vancouver Symphony, Winnipeg Symphony, Calgary Philharmonic, and Honolulu Symphony. Opera performances have included *La Bohème* at Orlando Opera and *The Barber of Seville* at the Hong Kong Festival. In recent seasons, his activities with the Chicago Symphony Orchestra have included subscription concerts, Young People's Concerts, and tours to Japan and Europe.

Kenneth Jean was one of two recipients of the 1990 Seaver/National Endowment for the Arts Conductor Award, which is given biannually to exceptional American conductors.

His current engagements include five weeks of concerts with the Chicago Symphony Orchestra and guest conducting appearances with the Saint Paul Chamber Orchestra, Charlotte Symphony, Columbus Symphony, and the San Jose Symphony. In addition, Jean was selected by Sir Georg Solti to assist him with his Orchestral Project at Carnegie Hall in June 1994.

**Philip Sabransky** began his professional career at the age of sixteen when he won the Chicago Symphony Orchestra Youth Competition and was awarded six appearances with the Chicago Symphony. Since then he has been invited back by the Orchestra for solo performances, including the 1989 Governors' Conference, and a recital on the Allied Arts Piano Series. He has performed extensively with orchestras in a wide repertoire which ranges from Mozart and Beethoven to Tchaikovsky, Khachaturian, and Ravel.

Sabransky also is active in chamber music, and he has appeared with numerous ensembles, including the Chicago Symphony Quartet. He currently is a member of the Chadamin Trio, which includes two members of the Chicago Symphony Orchestra: violinist Edgar Muenzer and assistant principal cello emeritus Leonard Chausow.

Sabransky recently has released a recording of romantic piano selections entitled *The Girl with Flaxen Hair . . . a romance.* The recording was made live at the WFMT-FM studios when he was invited to perform and record on the Vladimir Horowitz piano. He has become familiar to radio audiences through his live syndicated broadcasts on WFMT's "Brahms Live," "Continental Bank," "United Airlines," and "Dame Myra Hess" concert series. Excerpts from the recording have been played on classical radio stations and on in-flight audio channels on United and Delta airlines.

Philip Sabransky began his piano studies at age six and studied with Eloise Niwa of DePaul University for sixteen years. He later received a master's degree in piano performance at Indiana University, where he studied with Menahem Pressler. He was awarded the Indiana University piano fellowship in recognition of his outstanding performance and graduated with distinction.

A second generation musician, Sabransky received early inspiration from his parents. He attributes much of his musical insight to his father Jerry, a violinist with the Chicago

Symphony Orchestra for more than forty years. Together they explored music and worked for hours at the piano. Philip's mother Martha, a member of the Chicago Symphony Chorus for many years, also provided him with valuable musical insights. Sabransky currently resides in Wilmette with his wife Carol and two children, William and Rikki.

Now in its second century, the **Chicago Symphony Orchestra** enjoys an enviable position in the music world. Performances are greeted with enthusiasm both at home and abroad. Best-selling recordings continue to win prestigious international awards. And syndicated radio broadcasts are heard by millions in every corner of the world.

The Chicago Symphony opened its 101st season in September 1991 with a new collaboration as Daniel Barenboim assumed leadership as its ninth music director. Maestro Barenboim succeeds Sir Georg Solti, who now holds the title music director laureate.

The Orchestra's one-hundred-year history began in 1891 when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Norman Fay, a Chicago businessman, to establish a symphony orchestra here. The first concerts were given on October 16 and 17 of that year. Maestro Thomas served as music director for thirteen years until his death in 1905 just three weeks after the dedication of Orchestra Hall, the Chicago Orchestra's permanent home.

Thomas's successor was Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure at the Orchestra's helm lasted thirty-seven years, from 1905 to 1942 the longest of Chicago's nine 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.

Three distinguished conductors headed the Orchestra during the following decade: Dsir Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947-48; and Rafael Kubelik led the Orchestra for three seasons from 1950 to 1953.

The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony are still considered performance hallmarks. It was Maestro Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. During this time Carlo Maria Giulini began to appear in Chicago regularly; he was named principal guest conductor in 1969 and served in that capacity until 1972. There has been only one other principal guest conductor in the Orchestra's history: Claudio Abbado, who held the position from 1982 to 1985. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti became the Orchestra's eighth music director in 1969. Maestro Solti's arrival in Chicago launched one of the most successful musical partnerships of our time, enhancing the Orchestra's reputation significantly through historic concerts, recordings, and national and international tours. The Orchestra's first international triumph came in 1971 with its first concert tour of Europe. Subsequent European tours as well as tours to Japan and Australia have reinforced its reputation as one of the world's finest musical ensembles.

Radio broadcasts and recordings are an important part of the Chicago Symphony's activities. Full-length concerts, taped at Orchestra Hall and the Ravinia Festival by radio station WFMT-FM, are broadcast over more than 400 stations across the country and abroad under the sponsorship of Amoco Corporation.

Since 1916, when the Chicago Symphony became the first American orchestra to record under its regular conductor, the Orchestra has amassed a discography numbering over 600. In addition, it has received forty-six Grammy Awards from the National Academy of Recording Arts and Sciences as well as a number of international prizes more than any other orchestra in the world.

*Tonights performance marks the Chicago Symphony Orchestra's 201st UMS appearance.*

Supported by the Michigan Council for Arts and Cultural Affairs

101st Ann Arbor

# May festival

Thursday, May 12 – Saturday, May 14, 1994

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