For Immediate Release:
March 27, 2020

Press Contacts:
Eileen Chambers
312-294-3092

Dana Navarro
312-294-3090

CIVIC ORCHESTRA OF CHICAGO TO MARK 100TH ANNIVERSARY OF ITS FIRST PERFORMANCE WITH VIRTUAL CONCERT

Program to Include a Virtual Performance of Excerpt from Tchaikovsky’s Symphony No. 5 and Seven World Premieres Commissioned for the Occasion

Sunday, March 29, at 7:00 p.m. CDT

CHICAGO—Founded during the 1919/20 season by the Chicago Symphony Orchestra’s second music director Frederick Stock, the Civic Orchestra of Chicago, the CSO’s prestigious training ensemble for emerging professional musicians, will mark its 100th Anniversary—100 years to the day of its first performance—with a virtual concert on Sunday, March 29, 2020, at 7:00 p.m. Central Daylight Time (CDT). In lieu of the Civic Orchestra public performance previously scheduled for March 29 at Symphony Center and canceled as a result of the COVID-19 pandemic, the orchestra has prepared a virtual concert of prerecorded content that was created this week especially for the occasion. Audiences around the world can access the Civic Orchestra of Chicago 100th Anniversary Virtual Concert during a Facebook Premiere event hosted on the Civic Orchestra of Chicago Facebook channel. The program will also be available for on-demand streaming on Facebook and YouTube after March 29.

The program, which includes video messages from Civic Orchestra Principal Conductor Ken-David Masur and CSO musicians, will last approximately 35 minutes, and features an excerpt of the fourth movement from Tchaikovsky’s Symphony No. 5, that was recorded remotely this week by more than 60 Civic Orchestra musicians and compiled as a virtual symphony performance. The program continues with the world premieres of seven pieces that were commissioned this week by the Civic Orchestra for its 100th Anniversary Virtual Concert. Written in response to the challenges facing the global community as it confronts the COVID-19 pandemic, and taking musical inspiration from the Civic musicians’ individual recordings of Tchaikovsky’s Symphony No. 5, the new works are by composers Josh Fink, Nathalie Joachim, Liza Sobel, Ted Moore, Peter S. Shin, Marta Tiesenga and LJ White.
Following the Civic Orchestra’s virtual concert on March 29, audiences can also tune in to a CSO radio broadcast at 8 p.m. CDT on WFMT 98.7 FM or access the radio broadcast online at wfmt.com. The March 29 Chicago Symphony Orchestra Radio Broadcast program features guest conductor Alain Altinoglu leading the CSO and Chicago Symphony Chorus in Poulenc’s Gloria and Gounod’s Saint Cecilia Mass and guest conductor Esa-Pekka Salonen leading Ravel’s Mother Goose Suite.

The 2019-2020 Civic Orchestra of Chicago season is generously sponsored by The Elizabeth F. Cheney Foundation.

The presentation of this virtual concert is co-sponsored by Lisa and Paul Wiggin and Lori Julian for the Julian Family Foundation.

Additional sponsorship for the 100th anniversary concert is provided by Civic alumni including Liisa Thomas, Peter Gallanis, Paul Brown, Paula Johannesen, Sonia Mantell, Patrick O’Meara, and Douglas Rosenthal.

The Centennial Campaign for the Civic Orchestra of Chicago and Chicago Symphony Orchestra Concerts for Young People is supported by generous lead gift from the Julian Family Foundation.

This program is supported in part by awards from the National Endowment for the Arts and the Illinois Arts Council Agency.

# # #

Civic Orchestra of Chicago
Sunday, March 29, 2020, 7:00 p.m. CDT

100th Anniversary Virtual Concert

Program to include:
TCHAIKOVSKY: Symphony No. 5 (excerpt, Mvmt. 4)

Works by Josh Fink, Nathalie Joachim, Liza Sobel, Ted Moore, Peter S. Shin, Marta Tiesenga and LJ White (World Premieres, Civic Orchestra Commissions)

Program Available Live via Facebook Premiere Event on the Civic Orchestra of Chicago Facebook channel, and on-demand via Facebook and the CSO’s YouTube channel after March 29.

Featured Conductor and Artists for this Performance:

Civic Orchestra of Chicago | Ken-David Masur, Principal Conductor

Founded during the 1919/20 season by Frederick Stock, second music director of the Chicago Symphony Orchestra (CSO), the Civic Orchestra of Chicago prepares emerging professional musicians for lives in
music. Civic members participate in rigorous orchestral training, September through June each season, with Principal Conductor Ken-David Masur, musicians of the CSO, and some of today’s most luminary conductors including CSO Zell Music Director Riccardo Muti.

From 2010 to 2019, Yo-Yo Ma was a leading mentor to Civic musicians and staff in his role as CSO Judson and Joyce Green Creative Consultant, and the programs and initiatives he established are integral to the Civic Orchestra curriculum today. Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century.

The importance of the Civic Orchestra’s role in Greater Chicago is underscored by its commitment to present concerts of the highest quality at no charge to the public. In addition to the critically acclaimed live concerts at Symphony Center, Civic Orchestra performances can be heard locally on WFMT (98.7 FM).

Civic musicians also expand their creative, professional, and artistic boundaries and reach diverse audiences through educational performances at Chicago Public Schools and a series of chamber concerts at various locations throughout the city including Chicago Park District field houses and the National Museum of Mexican Art.

To further expand its musician training, the Civic Orchestra launched the Civic Fellowship program in the 2013–14 season. Each year ten to fifteen Civic members are designated as Civic Fellows and participate in intensive leadership training that is designed to build and diversity their creative and professional skills.

The Civic Orchestra’s long history of presenting full orchestra performances free to the public includes annual concerts at the South Shore Cultural Center (in partnership with the South Shore Advisory Council) as well as numerous Chicago Public Schools. The Civic Orchestra is a signature program of the Negaunee Music Institute at the Chicago Symphony Orchestra, which offers a wide range of education and community programs that engage more than 200,000 people of diverse ages, incomes, and backgrounds each year, in Chicago and around the world. For more information on the Institute and its programs, please visit cso.org/institute.

### Civic Orchestra of Chicago 100th Anniversary Virtual Concert – Composer Bios

Based in Montreal, **Josh Fink** is a musician and educator with an array of interests and a bad habit of starting bands. Josh has collaborated with Yo-Yo Ma, played piano with Jeff Tweedy (Wilco), synthesizers with Nate Brenner (tUnE-yArDs), mandolin with Peter Ostroushko (A Prairie Home Companion), cello with rapper Serengeti, electric bass with Kirk Johnson (Prince), and upright bass on America's Got Talent. Josh has worked extensively as a composer and teaching artist for the Chicago Symphony Orchestra, where he has worked on community projects initiated by Yo-Yo Ma, Riccardo Muti, and Carnegie Hall. A passionate teacher, Josh has taught hundreds of young musicians and is currently a teacher for l'Ensemble de violoncelles de Montréal, a full scholarship cello program inspired by the CSO’s Percussion Scholarship Program. He received his Bachelor of Music and Master of Music degrees from Northwestern University while simultaneously playing in the Civic Orchestra of Chicago.

**Nathalie Joachim** is a Grammy nominated flutist, composer, and vocalist. The HaitianAmerican artist is hailed for being “a fresh and invigorating cross-cultural voice”. (The Nation). She is co-founder of the critically acclaimed urban art pop duo, Flutronix. Upcoming compositions include Discourse, an evening-length performance and social change initiative commissioned by Carolina Performing Arts; new solo works for cellist Seth Parker Woods and violinist Yvonne Lam; and larger scale chamber works for So Percussion, Lorelei Ensemble, Brooklyn Youth Chorus and Duo Noire. Joachim’s debut solo album, Fanm d’Ayiti with Spektral Quartet, available on New Amsterdam Records, received a Grammy nomination for Best World Music Album. She holds faculty positions at the Perlman Music Program, Bang On a Can Summer Festival and Banff Centre for Arts and Creativity; is a teaching artist for The Juilliard-Nord Anglia Performing Arts Programme; and is a 2020 United States Artist Fellow.
Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted’s work has been described as “frankly unsafe” (icareifyoulisten.com), “an impressive achievement both artistically and technically” (VitaMN), and “epic” (Pioneer Press). Ted’s work has been premiered by the International Contemporary Ensemble, Spektral Quartet, and others, and has been performed around the world including at South by Southwest (Austin), The Walker Art Center (Minneapolis), STEIM (Amsterdam), Spectrum (NYC), NUNC! (Chicago), CubeFest (Blacksburg, VA), Whatever Works! (Finland), Internationales Musikinstitut Darmstadt (Germany), MASS MoCA (Massachusetts), Omaha Under the Radar (Nebraska), and World Saxophone Congress (Croatia), among others. Ted also frequently performs on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting instruments, and video projection. As an improviser, Ted is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins. As a theater artist, Ted has worked with many independent companies, notably with Skewed Visions and Savage Umbrella. Currently, Ted is a doctoral fellow in Music Composition at the University of Chicago.

Peter S. Shin is a composer whose music navigates issues of national belonging, the co-opting and intermingling of disparate musical vernaculars, and the liminality between the two halves of his second-generation Korean-American identity. The New York Times described him as “a composer to watch” and his music “entirely fresh and personal” following his premiere at Carnegie Hall. Additional highlights include performances at the Walt Disney Concert Hall with Kaleidoscope for the Los Angeles Philharmonic’s “Noon to Midnight” series, MASS MoCA for Roomful of Teeth’s 10th anniversary, and the Cabrillo Festival commissioned by John Adams. Peter has received fellowships, commissions, and awards from the Los Angeles Chamber Orchestra, American Academy of Arts and Letters, Harvard Fromm Music Foundation, Fulbright, ASCAP, American Composers Forum, Chamber Music America, Tanglewood, Aspen Music Festival, Minnesota Orchestra, and the Berkeley Symphony, among others. A native of Kansas City, Missouri and a graduate of the University of Michigan (B.M.) and the University of Southern California (M.M.), Peter is currently pursuing a Master of Musical Arts at the Yale School of Music. For more information, please visit: peter-shin.com.

Liza Sobel is a composer and soprano in the Chicago area. Her compositions are often influenced by current social issues. Recent inspirations include anxiety and stress in today’s society, the negative impact of social media and its link with depression and suicide, and sexual assault. Liza's music has been performed at Carnegie Hall, Le Poisson Rouge, Symphony Space, Bang on a Can, Aspen Music Festival, Eighth Blackbird's Creative Lab, Aldeburgh Britten-Pears Young Artist Programme, Brevard, and Bowdoin. Performers that have played her music include: the Orchestra of St. Luke's, the Minnesota Orchestra, Spektral String Quartet, Cygnus Ensemble, Third Coast Percussion, and Ekmeles Vocal Ensemble. Liza’s Ticking Time Bomb was selected for the 2020 Minnesota Orchestra Composer Institute. Her new orchestral work for New York Youth Symphony will be performed May 2021 at Carnegie Hall as part of their First Music Commission. Her Requiem won the American Prize in the choral division. Liza was a Fulbright scholar to the UK. As a singer, she performs both standard and new repertoire. She frequently performs music by living emerging composers, and numerous composers have written pieces specifically for her. Recent performances include Thirsty Ears, Chicago's only contemporary classical music street fair. Liza is a doctoral candidate in composition at Northwestern University. For more information, please see her website at lizasobel.com.

Marta Tiesenga is a polymath whose interdisciplinary practice explores the dynamic of procedure and enaction in collaborative performance contexts, and the different ways this dynamic can be sculpted by idiom. Drawing from a love of the outdoors, Tiesenga is inspired by the ways these ideas are analogous to cartography, how a map is analogous to a musical score - and how these theoretical terrains might be musically navigated / inhabited / manipulated. A Chicagoan currently residing in Los Angeles, Tiesenga is an active composer, performer, improvisor, and multimedia artist. They earned a dual MFA in Experimental Sound Practices and Experimental Animation with a Concentration in Integrated Media from California Institute of the Arts, where they studied with Michael Pisaro and Sara Roberts. Also a saxophonist, Tiesenga earned their Bachelor of Music from the Eastman School of Music where they
studied with Dr. Chien-Kwan Lin. Tiesenga’s collaborations include work with the Civic Orchestra of Chicago, Wild Up, Kunsthalle for Music, SPEAK Percussion, Dog Star Orchestra, Ensemble Supermusique, Euler Quartet, the New Century Players, ensembles at the Eastman School of Music, New England Conservatory, California Institute for the Arts, and Yale University.

LJ White’s music assimilates an unrestricted array of influences and serves ideals of direct, focused and socially relevant expression. His collaborators have included Alarm Will Sound, Ensemble SIGNAL, Ensemble Dal Niente, the JACK Quartet, the Spektral Quartet, the San Francisco Contemporary Music Players, Third Coast Percussion, the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, Sleeping Giant, and members of the International Contemporary Ensemble, Roomful of Teeth, Talea, and the Bang on a Can All-Stars. White has won the Craig and Janet Swan Prize, the Margaret Blackburn Composition Competition, a National Federation of Music Clubs Emil & Ruth Beyer Award, the Dolce Suono Ensemble Young Composer Competition, the North American Saxophone Alliance Composition Competition, the American Prize, and grants from the American Composers Forum and Chamber Music America. He has held residencies at the MacDowell Colony and Yaddo and has been featured at the Bang on a Can Summer Festival, the Norfolk Chamber Music Festival, CULTIVATE at Copland House, the Ecstatic Music Festival, the Resonant Bodies Festival, REDCAT, Omaha Under the Radar, and the Composers Conference at Wellesley College. White lives in St. Louis and teaches at Washington University.

The Chicago Symphony Orchestra: [cso.org](http://cso.org) and [csosoundsandstories.org](http://csosoundsandstories.org)

Founded by Theodore Thomas in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. Since 2010, the pre-eminent conductor Riccardo Muti has served as its 10th music director. Missy Mazzoli is Mead Composer-in-Residence.

From baroque through contemporary music, the CSO commands a vast repertoire. Its renowned musicians annually perform more than 150 concerts, most at Symphony Center in Chicago and, each summer, at the suburban Ravinia Festival. They regularly tour nationally and internationally. Since 1892, the CSO has made 62 international tours, performing in 29 countries on five continents.

People around the globe listen to weekly radio broadcasts of CSO concerts and recordings on the WFMT radio network and online at [cso.org/radio](http://cso.org/radio). Recordings by the CSO have earned 62 Grammy Awards, including two in 2011 for Muti’s recording with the CSO and Chorus of Verdi’s *Messa da Requiem* (Muti’s first of eight releases with the CSO to date). Find details on these and many other CSO recordings at [www.cso.org/resound](http://www.cso.org/resound).

The CSO is part of the Chicago Symphony Orchestra Association, which also includes the Chicago Symphony Chorus (Duain Wolfe, Director and Conductor) and the Civic Orchestra of Chicago, a training ensemble for emerging professionals. Through its prestigious Symphony Center Presents series, the CSOA presents guest artists and ensembles from a variety of genres—classical, jazz, world, and contemporary.

The Negaunee Music Institute at the CSO offers community and education programs that annually engage more than 200,000 people of diverse ages and backgrounds. Through the Institute and other activities, including a free annual concert led by Muti, the CSO is committed to using the power of music to create connections and build community.

The CSO is supported by thousands of patrons, volunteers and institutional and individual donors. The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.