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Welcome to Symphony Center, home of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Symphony Center Presents, and the Negaunee Music Institute. April is a month filled with outstanding performances at Symphony Center and throughout Chicagoland.

Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra present two programs in mid-April. The first is a celebration of music that embodies the American spirit with Dvořák’s *New World* Symphony and actor John Malkovich narrating Copland’s *Lincoln Portrait*. The concert begins with *Lyric for Strings* by George Walker, who holds the distinction of being the first African American composer to win the Pulitzer Prize for Music. The next program features works by Tchaikovsky and Debussy, including his *Sacred and Profane Dances*, with CSO Principal Harp Sarah Bullen as soloist, and *Nocturnes*, featuring the women of the Chicago Symphony Chorus.

At the beginning of the month, conductor Matthias Pintscher makes his CSO debut in concerts featuring pianist Jean-Yves Thibaudet, performing Ravel’s *Concerto for the Left Hand*, and the Chicago Symphony Chorus in *Daphnis and Chloe*. The program opens with Ravel’s orchestration of Debussy’s *Sarabande* and *Danse*. To conclude the month are four special concerts with conductor Richard Kaufman and composer John Williams in selections from iconic film scores.

Symphony Center Presents brings distinguished soloists to Orchestra Hall, including pianists Emanuel Ax and Maurizio Pollini in recital as well as pianist Evgeny Kissin and the Emerson String Quartet performing piano quartets by Mozart and Fauré and Dvořák’s *Piano Quintet* no. 2. Flamenco singer Diego El Cigala explores the sounds and rhythms of salsa while Max Raabe and Palast Orchester present ballroom favorites of the 1920s and ’30s.

In addition, the Civic Orchestra of Chicago performs two programs at Orchestra Hall on April 9 and 30, conducted by Sir Georg Solti Conducting Apprentice Erina Yashima and Ken-David Masur, respectively. CSO and Civic members present chamber music at Kenwood Academy, Indian Boundary Park, and the National Museum of Mexican Art; and on April 12, the CSO’s African American Network presents a Celebration of Women in Music with lecturer and pianist Samantha Ege.

Our 2018–19 season has been announced, and you can review its many offerings in the season brochure available in the lobby, the preview article beginning on page 6, and on cso.org. Subscribing allows you to take advantage of the best ticket prices and seats as well as special benefits such as discounts at The Symphony Store and tesori® restaurant; access to special offers, presales, and events; preferred parking; and reduced fees for ticket handling and exchanges. We encourage you to secure your subscription for next season early, as tickets are selling fast, and look forward to seeing you often at Symphony Center or in the community.
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CRAIN’S CUSTOM MEDIA
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On January 30, the Chicago Symphony Orchestra Association made its anticipated announcement of the 2018–19 season, which presents a range of carefully chosen compositions inspired by major historical events and an exploration of celebrated repertoire to be interpreted by Zell Music Director Riccardo Muti and other esteemed conductors.

“MUSIC IS A NECESSITY OF THE SPIRIT.”

—RICCARDO MUTI
This year marks the 100th anniversary of the Armistice that ended World War I on November 11, 1918. This historic moment offers an opportunity for reflection and contemplation of paths that may lead to a more peaceful future. “Music is a necessity of the spirit. It acts as a balm that allows us to remember, to heal, and ultimately to grow,” notes Muti. This sentiment is poignantly expressed in Verdi’s Requiem, a work that Muti returns to in conjunction with the Armistice anniversary in November with the Chicago Symphony Orchestra (CSO), Chicago Symphony Chorus (CSC), and soloists.

The season-long exploration of reflection and hope begins with Muti leading the CSO, the men of the CSC and bass Alexey Tikhomirov in Shostakovich’s Symphony no. 13 (Babi Yar). Using the vivid poetry of Yevgeny Yevtushenko, Shostakovich created this powerful work in response to a WWII atrocity. Before the annual Symphony Ball on October 6, Muti conducts two works on the theme of freedom from particular oppression, Hindemith’s Mathis der Mahler and Beethoven’s Egmont Overture. In February, Muti conducts Mozart’s Requiem, pairing it with American composer William Schuman’s Ninth Symphony (Le fosse Ardeatine), a work that commemorates a World War II massacre on the outskirts of Rome.

In October, there will be program that officially commemorates the anniversary of the Armistice, presented with support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired), president and founder, Pritzker Military Foundation and the President and CEO of TAWANI Enterprises, Inc. This includes the CSO’s world premiere of Threnos, a new work by French composer Bruno Mantovani in a performance led by Marin Alsop. Commissioned by the CSO and the Pritzker Military Foundation, the new work is the focal point of a larger set of programs and events, including Symphony Center Presents concerts, tied to the centennial that also include preconcert lectures, archival displays, and musical performances at Symphony Center, the Pritzker Military Museum & Library, and other offsite locations in Chicago.
PROGRAM HIGHLIGHTS OF THE 2018–19 SEASON

- Mutu leads a special CSO and Civic Orchestra of Chicago side-by-side community concert in Millennium Park on September 20 to launch the celebration marking the centennial seasons of the Civic Orchestra and the CSO’s series of concerts for children established in the 1919–20 season by its second music director, Frederick Stock.

- Muti concludes the season with Verdi’s opera *Aida*, featuring the assembled forces of the Chicago Symphony Orchestra and Chorus, with soprano Krassimira Stoyanova in the title role.

- Daniel Barenboim, the CSO’s ninth music director from 1991 to 2006, returns in November to conduct the Orchestra for the first time since 2006 for performances of Smetana’s *Má vlast*. He extends his Chicago stay to lead a Symphony Center Presents special concert with the West-Eastern Divan Orchestra on November 5.

- The CSO welcomes the debuts of guest conductors Fabien Gabel, Edward Gardner, Giancarlo Guerrero, Matthew Halls, Thomas Søndergård, and Simone Young.

- Conductor Bramwell Tovey returns in January to lead a program that includes a selection of American songs by Copland, Corigliano, Ives, and others, featuring celebrated American baritone Thomas Hampson.

- The CSO welcomes The Joffrey Ballet as it makes its CSO debut in performances featuring world-premiere choreography set to Stravinsky’s *Dumbarton Oaks* Concerto. This program also includes Christopher Wheeldon’s ballet *Commedia* set to Stravinsky’s Suite from *Pulcinella*.

- Four members of the CSO appear as soloists this season, including Concertmaster Robert Chen; Piccolo Jennifer Gunn; Principal Flute Stefán Ragnar Höskuldsson, in his solo debut with the Orchestra; and Bass Trombone
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Charles Vernon, who performs the world premiere of a new concerto by American composer James Stephenson.

Muti leads the CSO in 2019 on a tour to Asia with concerts in Taipei, Shanghai, and Beijing, China, and Tokyo and Osaka, Japan (January 19–February 4). The performances in Tokyo will feature Verdi’s Requiem with the Tokyo Opera Singers chorus. Muti and the CSO will also perform in West Palm Beach, Naples, and Miami, Florida, as part of a February 2019 domestic tour.

Several guest artists make their CSO debuts, including pianist Nicholas Angelich, violinist Nicola Benedetti, guitarist Pablo Sáinz Villegas, sopranos Benedetta Torre and Vittoria Yeo, contralto Sara Mingardo, tenor Piotr Beczala, bass Alexey Tikhomriov, and The Joffrey Ballet.

CSO at the Movies continues with Star Wars: The Empire Strikes Back in Concert, North by Northwest, and An American in Paris.
Symphony Center Presents (SCP) offers a range of programs highlighting the artistry of the world’s most distinguished musicians. The series of ten piano recitals throughout the season includes the Symphony Center debuts of Beatrice Rana and Behzod Abduraimov and the return appearances of Evgeny Kissin, Maurizio Pollini, Denis Matsuev, Murray Perahia, Cédric Tiberghien, Leif Ove Andsnes, and the piano-duo team of Pierre-Laurent Aimard and Tamara Stefanovich.

The four-concert SCP Chamber Music series includes the Chicago debut of the duo of violinist Itzhak Perlman and pianist Evgeny Kissin and the return of violinist Pinchas Zukerman with cellist Amanda Forsyth and the Jerusalem Quartet in a program of string sextets. In March, violinist Anne-Sophie Mutter presents a trio program with pianist Lambert Orkis and cellist Daniel Müller-Schott. Finally, violinist Midori and pianist Jean-Yves Thibaudet come together for a recital of violin sonatas by Schumann, Fauré, Debussy, and Enescu.

The SCP Orchestras series honors a tradition of welcoming the world’s finest orchestras to the Armour Stage with performances by the Czech Philharmonic Orchestra conducted by Semyon Bychkov and featuring cellist Alisa Weilerstein, the Royal Concertgebouw Orchestra of Amsterdam with its chief conductor Daniele Gatti, and the San Francisco Symphony conducted by Michael Tilson Thomas with pianist Christian Tetzlaff.

SCP also brings special one-night-only, non-subscription performances to Chicago, such as “The President’s Own” United States Marine Band, Daniel Barenboim and the West-Eastern Divan Orchestra, the Soweto Gospel Choir, the Chicago Symphony Orchestra Brass, the National Symphony Orchestra of Cuba with its music director Enrique Pérez Mesa joined by Esperanza Spalding, Japanese taiko-drumming troupe Kodo, the Ukelele Orchestra of Great Britain, and Zakir Hussain. Holiday programs included performances by the Vienna Boys Choir, Chanticleer, and the CSO’s Merry, Merry Chicago! performing carols and other holiday favorites.

Subscriptions for the 2018–19 season are now available for renewal or purchase online at cso.org, at the Symphony Center Box Office, or by phone at 312-294-3000. Single tickets go on sale August 10.

For more information, visit cso.org and csosoundsandstories.org.
2018 Chicago Youth in Music Festival

The Chicago Youth in Music Festival (CYMF) is an annual celebration of young musicians from across the city and suburbs. Presented in partnership with Greater Chicago’s leading community music schools and youth orchestras, the 2018 festival, which took place between February 24 and March 16, fortified connections with the CSO and the Civic Orchestra while supporting and inspiring young musicians who are passionate about classical music.

The Festival commenced with the Civic Orchestra and CSO Sir Georg Solti Conducting Apprentice Erina Yashima welcoming the People’s Music School, Sistema Ravinia, and the Chicago Metamorphosis Orchestra Project to Symphony Center to observe a Civic rehearsal and then play side-by-side with Civic musicians on the historic Armour Stage at Orchestra Hall. Totaling 135 members, the mega-orchestra played arrangements of Holst’s *The Planets* and Sharp’s *Mambo Amable*. It was an embodiment of the cycle of mentorship—Chicago Symphony Orchestra musicians nurturing the Civic Orchestra, and Civic musicians nurturing their younger counterparts.

On March 3, the festival turned its focus to four of Illinois’s top young soloists as part of the Crain-Maling Young Artists Competition, hosted by the League of the CSOA. Playing alongside the Civic Orchestra, the four piano finalists competed for the opportunity to appear as soloists with the CSO during its 2018–19 season. This year’s winner, Yerin Yang, age fifteen, from Mount Prospect, Illinois, performed the opening movement of Grieg’s Piano Concerto in A minor.

Throughout the festival, and new this season, CSO musicians hosted master classes with partner organizations. The opportunity to play for and learn from some of the top musicians in the field was an exceptional experience for these burgeoning instrumentalists and the observers in attendance.

The 2017–18 CYMF concluded with residencies by Civic Fellows at partner Chicago Public Schools. A special, interactive performance was presented to the students and two of the schools were greeted by a special guest, CSO’s Judson and Joyce Green Creative Consultant Yo-Yo Ma. Later that week, the classrooms were invited to Symphony Center to hear a CSO School Concert featuring the music they had been studying with the fellows.

*CYMF is presented by the Negaunee Music Institute at the CSO. Participation in the Festival and all related events are offered free of charge and target diverse audiences. Learn more at cso.org/cymf*
Sarah Bullen, who performs Debussy’s Sacred and Profane Dances for Harp and String Orchestra April 19–21, shares her unique insight on the piece.

**Sarah Bullen** Principal Harp

**HOMETOWN**
Long Island, New York

**YEAR JOINED THE CSO**
1997

**EDUCATION**
Interlochen Arts Academy, The Juilliard School

---

**Offstage, I enjoy:**
My family and pets (currently a dog, two cats, and two parrots) are the great joys in my life. I also enjoy cooking and writing, having kept journals since the age of eight.

**Currently I’m reading/watching/listening to:**
As a history buff, I’m enjoying reading Ron Chernow’s biography of Ulysses S. Grant and watching *The Crown* and *Victoria*. As for listening, I always return to Bach for calm—the *Goldberg* Variations, the *French* Suites, and recordings by Glenn Gould.

**How did you choose your instrument?**
I credit my mother, who kept her piano in a sort of sacred space in our home. Her reverence for music making left an impression on me, and then, when I was eight, she took me to a harp ensemble recital. I was transfixed by the physical beauty and sound of the instrument. I had tried the piano and cello before, but when at last I had my first harp lesson, it just felt right. I felt this was my gift—my destiny.

**What is your history with Debussy’s Sacred and Profane Dances?**
The *Dances* are probably the most beloved concerto for harp. I’ve studied, performed, and taught this piece throughout my career. There’s always something new to discover in a familiar piece. Debussy created this work with a wide range of nuances, from quiet introspection to a commanding sense of purpose and strength. As a performer, you must draw these qualities from within yourself to bring the piece to life. That exercise of self-exploration is both a thrill and a joy.
Meet the MUSICIANS

Profiles of members of the Chicago Symphony Chorus in honor of its sixtieth anniversary

Don H. Horisberger Associate Conductor, Chicago Symphony Chorus

HOMETOWN
Plain City, Ohio

YEAR JOINED THE CSC
1977

EDUCATION
Northwestern University

What work are you most looking forward to performing?
I look forward to assisting the Chorus in the preparation of Ravel’s *Daphnis and Chloe* (April 5–7, 10).

Currently I’m reading:
John Eliot Gardiner’s *Bach: Music in the Castle of Heaven*

Who is your favorite composer and why?
Bach for sure. As an organist, you can’t beat it, and the major choral works, especially the B-minor mass and both Passions, are thrilling whether I’m singing, conducting, or hearing them.

Was there a specific moment or experience during which you first connected with choral singing?
I sang with the usual high school and college choirs, but the defining moment for me came when I sang Mahler’s Eighth Symphony with Sir Georg Solti. It was as if everything up until then had been preparation, and I had finally experienced the real thing.

What is your most memorable CSC performance or experience?
Brahms’s *A German Requiem* with Solti, Kiri Te Kanawa, and Bernd Weikl. The performances here were glorious, and when we did it at Carnegie Hall, they wouldn’t stop applauding. The recording (Decca Records, 1979) still holds up.

Do you play another instrument?
My degrees are in organ, though I was always just as involved with choirs and conducting while studying with Margaret Hillis at Northwestern. If I had to decide which I enjoy more, I couldn’t.
What inspires your love of music? How does it enrich your daily life?
We love feeling the emotion of the music and lyrics. Whether it’s attending a concert, listening to a recording, or playing an instrument—music touches us emotionally from feelings of exhilaration to joy to comfort to inspiration. Music changes the way we think and our perception of the world. It bridges diverse ideas and brings people together in a mutual appreciation of the performance.

How did you first get involved with the CSO?
We became actively involved with the CSO two-and-a-half years ago when Steve became a Trustee. Our personal philanthropic efforts have focused on helping people of all ages achieve their hopes and dreams through access to food, shelter, education, health care, and the arts. The CSO aligns perfectly with these goals. We have enjoyed seeing the musicians’ passion for performing as well as promoting music appreciation through their commitment to working with youth. The films accompanied by the CSO have become a favorite and a special focus of our giving as they appeal to a wide variety of audiences that may not ordinarily attend the CSO. Steve has also become a Board member of the Negaunee Music Institute, supported by Allstate, which creates connections to music for young and old from diverse backgrounds and communities.

Why do you feel it is important for the corporate sector to support the CSO?
The CSO has been closely connected to the people of Chicago for more than 125 years through inspiring performances, community engagement, and education programs that foster children’s cognitive and creative development. Support of the CSO is an opportunity for businesses to develop relationships and strengthen their reputation for corporate philanthropy and as a corporate citizen.

Tell us about Corporate Night. Why are you excited to chair this event?
Corporate Night is a celebration of music and philanthropy recognizing the importance of corporate support to the arts in Chicago. We are honored to recognize the Northern Trust Company, the original corporate sponsor of the CSO, its chairman Rick Waddell, and its chief executive officer Mike O’Grady for their excellence in corporate philanthropy.

For more information on corporate packages, please visit cso.org/corporate or call Nick Magnone at 312-294-3120.

Megan and Steve Shebik are the Corporate Co-Chairs of Corporate Night on June 11, 2018. Steve serves as Allstate Corporation’s Vice Chair. He also serves as a Trustee on the Board of the CSOA, the Negaunee Music Institute Board, and on the Dean’s Business Council of Gies College of Business at University of Illinois. Megan sits on the Board of Trustees of the DuPage Foundation and University of Illinois Library Board of Advocates. Megan and Steve reside in Wheaton, Illinois.
What inspired your love of music?

CHERYL ISTVAN: I was the only one in my family who had an interest in classical music. My father used to play Johnny Cash, Frank Sinatra, and Harry Belafonte; he loved music, but not classical music. My mother then saw that I enjoyed classical music and encouraged me. When I went to college, I majored in music history and musicology. My first job out of college was at the Boston Symphony Orchestra working for its youth programs. I became very attached to the orchestra and classical music in Boston.

JENNIFER BUMBU: There was always music playing in the house when I was a little girl. My dad played the trumpet when he was young, and my mother was a mezzo-soprano. When I was a little girl, my parents bought me a piano. My father taught himself and then taught me how to play. Since my parents both loved music, they also signed me up for the school orchestra which needed an oboe player, so I played oboe!

How did you first get involved with the CSO?

CI: When I moved back from Germany, a former boss put me in touch with the CSO.

JB: League member Mary Jane Jones overheard me calling the CSO to order tickets to a concert. She happened to be in my office and asked if I wanted to get involved with the League. It was that easy!

Tell us about your past involvement with Corporate Night. What are your goals for this year’s event?

CI: When I first chaired Corporate Night, it was a completely different event. I chaired with former Board Chair Jay Henderson. We made some changes that really kicked things up. We met regularly and worked really great as a team. That year set the stage for the way the event was to progress in the following years.

JB: My goal is to bring new people to the table. We have an advisory council this year that allows people to get involved at a higher level. It’s a really nice opportunity to foster more involvement.

Why do you feel it’s important to support the CSO?

CI: The CSO is one of the great cultural institutions of the world, and our support is vital. It’s a source of pride to people who love music and the city of Chicago. You can’t take a chance to let that go!

JB: So children can experience classical music. Who knows? They may be the next Gregory Porter or Yo-Yo Ma!

Do you have advice for those who are interested in becoming more involved?

CI: There are so many interest groups at the CSO. They all serve to make people feel more comfortable and welcome. They are great vehicles for people to get involved. Do what you can, and you can be a part of the CSO family and gain access to everything this organization has to offer.

JB: Just do it. Just come. Let someone know you’re interested. There’s a place for everybody.

For more information on purchasing League tickets to Corporate Night, please visit cso.org/CN2018 or call Kim Duffy at 312-294-3162.
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Monday, June 11, 2018

featuring GREGORY PORTER with the CHICAGO SYMPHONY ORCHESTRA

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Jennifer Bumbu and Cheryl Isvtan, League Co-Chairs | Megan and Steve Shebik, Corporate Co-Chairs

The CSOA proudly honors Northern Trust for exemplary civic engagement in the arts and in Chicago at the 29th Annual Corporate Night. Special guests Rick Waddell and Mike O’Grady will accept the award on behalf of their company.

Presenting Sponsor:
A Celebration of Women in Music: Composing the Black Chicago Renaissance

Thursday, April 12, 5:30 pm
8th Floor Club | Tickets $15

Pianist, music teacher and music scholar Samantha Ege presents a lecture and recital on the contributions of African American women composers and their role in Chicago’s 20th-century cultural renaissance. Ege, who is pursuing her M.A. in Music at the University of York, studies the works of Florence Price and lesser-known female composers.

Treasures of Haitian Piano Music

Thursday, May 3, 6:00 pm
8th Floor Club | Tickets $15

Explore the rich musical traditions of late 19th- and early 20th-century Haitian piano repertoire in a recital performed by former Civic Orchestra Principal Piano Marianne Parker. Works will include repertoire by renowned composer Ludovic Lamothe and other pieces that blend African, French and Spanish influences to express Haiti’s multi-faceted cultural identity.
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

**Governing Members** are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 123rd year in the 2017–18 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

**Executive Committee**—Chairman: Jared Kaplan, **Immediate Past Chairman**: Timothy A. Dury, **Vice Chairman of the Annual Fund**: Charles Emmons Jr., **Vice Chairman of Member Engagement**: Eric Kalnis, **Vice Chairman of Nominations and Membership**: Michael A. Perlstein

**The Women’s Board** promotes the artistic excellence and exemplary education programs of the Orchestra by engaging women leaders in advocacy and fundraising efforts. The board supports annual fundraising events to benefit the Orchestra, including its signature event, Symphony Ball. To learn more, please call 312-294-3160.

**Leadership**—President: Elizabeth A. Parker, **Immediate Past President**: Elisabeth Adams, **Communications/Governance Chair**: Hyla Kallen, **Community Engagement Chair**: Judith E. Feldman, **Membership Chair**: Katie Barber

**The League** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email dwyerb2@cso.org.

**Leadership and Executive Committee**—President: Mimi Duginger, **Vice President of Administration**: Barbara Dwyer, **Vice President of Areas**: Mary Torres, **Vice President of Education**: Jennifer Bumbu, **Vice President of Events**: Marcia Lewis, **Vice President of Finance**: Clarettia Meier, **Vice President of Fund-raising**: Barbara Zотовsky, **Vice President of Membership**: Mary Goodkind, **Secretary**: Christine Uhlig, **Strategic Planning Chair**: Cheryl Istvan, **Members-at-Large**: Eileen Conaghan, Jeffrey Ring

**The Overture Council** is a dynamic group of young professionals ages 21 to 45 who have a love of music and a desire to learn more about how to support the CSO. Members have many opportunities to attend social activities and concert evenings together. Connect with new friends who share the same interests! Check out the Overture Council’s innovative event Soundpost—open to all! Learn more at cso.org/overturecouncil and cso.org/soundpost.

**Executive Committee**—President: Erika Knierim, **Immediate Past President**: BeLinda Mathie, **Soundpost Co-Chairs**: Elliot Callighan and Kristin Jaburek, **Activities Chair**: Haley Titus, **Audience Development Chair**: April Christensen, **Communications Chair**: Eric Rubio, **Membership Chair**: John Dunson, **Social Media Chair**: Jonathon Leik, **Secretary**: Danielle Flagg

**The CSO Latino Alliance** is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, email csolatinoalliance@cso.org, visit csob.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

**Leadership—Co-chairs**: Ramiro J. Atristain-Carrión and Loida Rosario

**Auxiliary Volunteers** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.

**The mission of the CSOA’s African American Network** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more how you can be involved, contact Sheila Jones, coordinator, at africanamericannetwork@cso.org or call 312-294-3045.

The Volunteer Programs office is located at 67 East Adams, 6th Floor Phone 312-294-3160
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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2017–18 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

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April & May

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI Zell Music Director
SYMPHONY CENTER PRESENTS

CSO: April 19–21
Muti Conducts
Tchaikovsky Suite from Swan Lake & Debussy Nocturnes
Riccardo Muti conductor
Sarah Bullen harp
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

Family: May 5
The Firebird
Members of the Chicago Symphony Orchestra
Tania Miller conductor
Joffrey Academy Trainees and Studio Company dancers
Perfect for ages 5 and up!

Chamber Music: May 9
Chicago Loop Quintet
Stephanie Jeong violin
Soo Young Bae violin
Sunhee Choi viola
Weijing Wang viola
Katinka Kleijn cello
Works by Mozart & Brahms

Piano: April 22
Maurizio Pollini
Works by Chopin and Debussy

Civic Orchestra: April 30
Strauss Suite from Der Rosenkavalier & Tchaikovsky Pathétique Symphony
Ken-David Masur conductor

MusicNOW: May 21
Esa-Pekka Salonen Conducts
Musicians from the Chicago Symphony Orchestra
Esa-Pekka Salonen conductor
Karen Gomyo violin
Samuel Adams & Elizabeth Ogonek Mead Composers-in-Residence

Jazz: May 1
Zakir Hussain and Dave Holland: Crosscurrents

CSO: May 11–15
Brahms Tragic Overture, Schumann Violin Concerto & Saint-Saëns Organ Symphony
Emmanuel Krivine conductor
Isabelle Faust violin
Paul Jacobs organ

Piano: May 13
Evgeny Kissin
Works by Beethoven & Rachmaninov

CSO: May 17–22
Salonen Conducts Mahler 9
Esa-Pekka Salonen conductor

Jazz: May 18
Terence Blanchard featuring The E-Collective
Antonio Sánchez & Migration

Jazz: May 18
Zakir Hussain and Dave Holland: Crosscurrents

CSO: May 3–5
Tchaikovsky Manfred Symphony & Bruch Concerto for Two Pianos
Semyon Bychkov conductor
Katia Labèque piano
Marielle Labèque piano

CSO: May 19–21
Muti Conducts
Tchaikovsky Suite from Swan Lake & Debussy Nocturnes
Riccardo Muti conductor
Sarah Bullen harp
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

Special: April 20
Max Raabe & Palast Orchester

Family: April 28
The Elves and the Shoemaker
Perfect for ages 3–5!

Civic Orchestra: April 30
Strauss Suite from Der Rosenkavalier & Tchaikovsky Pathétique Symphony
Ken-David Masur conductor

Jazz: May 1
Zakir Hussain and Dave Holland: Crosscurrents

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SYMPHONY CENTER | 220 SOUTH MICHIGAN AVENUE | CHICAGO, IL 60604
Riccardo Muti
Conductor
John Malkovich
Narrator

Walker
Lyric for Strings

Copland
Lincoln Portrait

Dvořák
Symphony No. 9 in E Minor, Op. 95 (From the New World)

Adagio—Allegro molto
Largo
Molto vivace
Allegro con fuoco

These performances are made possible by the Juli Plant Grainger Fund for Artistic Excellence.
This program is partially supported by a grant from the Illinois Arts Council Agency.
George Walker
Born June 22, 1922; Washington, D.C.
Currently resides in Montclair, New Jersey

Lyric for Strings

When George Walker graduated from high school at the age of fourteen, he announced in the school yearbook that he planned to become a concert pianist. And he did, after graduating from the Oberlin Conservatory four years later. He made his recital debut at Town Hall in New York City in 1945, and, just two weeks later, played Rachmaninov’s Third Piano Concerto with the Philadelphia Orchestra under Eugene Ormandy. But he also became a composer—he began writing music while he was a graduate student at the Curtis Institute of Music, where he studied piano with Rudolf Serkin—fearing, and eventually confirming, that as an African American performer, he would have a hard time getting engagements. It was Nadia Boulanger, the celebrated teacher and famed discoverer of composing talent, who was the first to see his promise as a composer.

In the end, it is as a composer that Walker has made his mark, in a long and distinguished career: he has been the recipient of fellowships from the Guggenheim, MacDowell Colony, Fulbright, and Rockefeller foundations and has served on the faculties of Smith College, the University of Colorado, Peabody Conservatory, the University of Delaware, and Rutgers University. In 1996, more than a half century after he started composing—and some seventy works later—Walker was awarded the Pulitzer Prize for Music for Lilacs, his setting for soprano and orchestra of Walt Whitman’s poem When Lilacs Last in the Dooryard Bloom’d. Even after Walker had scored great success as a composer, he continued his life as a pianist—his 2009 memoir is entitled Reminiscences of an American Composer and Pianist. Playing the piano is something of a family tradition—his father, who immigrated from Jamaica and enjoyed a long career as a physician, taught himself to play piano as a pastime, and his sister Frances Walker-Slocum became a professor of piano at the Oberlin Conservatory (she was the first tenured African American woman at the college).

The Lyric for Strings dates from Walker’s earliest days as a composer—written while he was a graduate student at the Curtis Institute and still identified himself as a pianist. It was premiered there by the student orchestra. “I never played a string instrument,” Walker once said, “but somehow strings have always fascinated me.” The piece began as the second movement, marked Molto adagio, of a string quartet. Walker had just started to compose this music when he learned that his grandmother had died, and it became a memorial for her. A string orchestra version was premiered on the radio under the title Lament. The score, published as the Lyric for Strings, is simple and undeniably effective, with an eloquent theme that carries the piece to its climax, and then ushers in a mood of welcome serenity.

Above: An early publicity photograph, courtesy of George Walker

<table>
<thead>
<tr>
<th>COMPOSED</th>
<th>1941</th>
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<tbody>
<tr>
<td>FIRST PERFORMANCE</td>
<td>1941, Curtis Institute for Music; Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>string orchestra</td>
</tr>
<tr>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>6 minutes</td>
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</table>
Aaron Copland, the “president of American music” (Virgil Thomson’s phrase), grew up in Brooklyn, lived most of his life in New York, and knew the rest of this country largely by hearsay. His music for Agnes de Mille’s Wild West ballet, Rodeo, his first great success, was composed on the rue de Rennes in Paris (he had packed a book of cowboy songs), and the only real-live cow he ever encountered was the one that hit his car one summer night on a country road near Tanglewood. But Copland was the first composer to find a musical style that perfectly captured the vast open spaces, the homespun plainness, and the bracing pioneer spirit of this great country. In work after work, especially those written in the 1930s and ’40s, Copland defined forever a distinctly “open” American sound: the music of our own Arcadia, with its silos and patchwork plains, its covered bridges and furrowed hills.

Lincoln Portrait is Copland’s great American patriotic statement. Like Grant Wood’s American Gothic, which normally hangs across the street in the Art Institute—it is currently on loan to the Whitney Museum, as part of its Wood retrospective—Copland’s score has often been copied and caricatured. But it remains a classic of popular American art, and as such it is no doubt the envy of most composers who have ever belittled its simple charms. We owe Lincoln Portrait to the conductor André Kostelanetz, who set out to commission, from leading composers, a “musical portrait gallery of great Americans.” He overruled Copland’s first choice, the poet Walt Whitman, because Jerome Kern had already started work on Mark Twain, and Kostelanetz wanted to avoid too many literary figures. Copland next considered Jefferson, and finally settled on Lincoln, even though Virgil Thomson tried to talk him out of so exalted a subject (he picked Fiorello La Guardia). Oddly, the Jewish boy from Brooklyn and the log-splitter from Illinois made a perfect match. The candor, simplicity, and grandeur of Lincoln’s political statements mirrored the very ideals Copland sought to express in his music.

At the beginning of 1942, when Copland began to compose the music, the country was still stunned by the shock of Pearl Harbor, and morale was at a new low. “That spring seemed a good time for the Lincoln Portrait,” Kostelanetz
recalled, and, indeed, it was ideal for remembering the eloquence and profundity of Lincoln’s patriotism.

Lincoln Portrait, scored for speaker and orchestra, is roughly divided into three sections. In the opening, Copland suggests “something of the mysterious sense of fatality that surrounds Lincoln’s personality, and near the end of the first section, something of his gentleness and simplicity of spirit.” The second part paints the colorful background of Lincoln’s time (with a hint of Stephen Foster’s “Camptown Races.”) The concluding section draws a “simple but impressive frame around the words of Lincoln himself”—quotations from the statesman’s writing and speeches, bound together by narration. In Chicago Symphony Orchestra performances, Carl Sandburg was the first of the speakers, in 1945 (just three years after the premiere); followed, among others, by the composer himself, at the Ravinia Festival in 1982; and at Millennium Park in 2005, by then freshman U.S. senator Barack Obama.

For all its purebred Americana, Lincoln Portrait is universal in its message. It has been translated into more than a dozen languages, including Chinese, Turkish, Arabic, Vietnamese, and Urdu.

Abraham Lincoln and Music

Abraham Lincoln’s own tastes in music were simple. He was partial to home-spun melodies and military marches, and he liked to sing. Aunt Mary Dines, a free black woman employed at the White House, remembered that Lincoln used to sing along with songs such as “Nobody Knows the Trouble I’ve Seen” and “Swing Low, Sweet Chariot.” When the celebrated operatic soprano Adelina Patti sang at the White House—Mrs. Lincoln regularly hosted musical salons in the Red Room—Lincoln’s eyes filled with tears at her rendition of “Home, Sweet Home,” which the president requested on the spot. (When Patti’s accompanist didn’t know the piece and Patti knew the melody but not the words, Lincoln rose, walked to the bookshelf, and pulled down a music book that he placed on the piano, open to the song.) Musical luminaries weren’t regular White House guests during Lincoln’s day, but from time to time the president did invite promising young musicians to perform there.

In the fall of 1863, a nine-year-old Venezuelan piano prodigy, Teresa Carreño, played music by the American Louis Moreau Gottschalk, an eccentric composer (he hinted at ragtime long before its day) who evidently fascinated the president. When little Teresa threatened to stop playing midway through because the White House piano was so badly out of tune, Lincoln got up and patted her on the cheek. She kept going.

Lincoln occasionally went to the opera—he attended the Washington premiere of Flotow’s Martha and was said to have particularly liked Gounod’s Faust. (The Soldier’s Chorus was a favorite.) When he was criticized for enjoying a night at the opera while battles were raging at Bull Run and Harpers Ferry, he said, “The truth is, I must have a change of some sort or die.” We know that he attended a concert on March 25, 1864, that included music by Beethoven, Paganini, and Verdi, along with pieces by Gottschalk, who played his own works for the president on this occasion. But Lincoln’s forays in the capital’s concert halls were few. According to Hay, Lincoln found music to be “simply a pleasure and nothing more,” and his knowledge of the art was limited: “I know only two tunes,” he supposedly said, “One is ‘Old Hundred,’ and the other isn’t.” Nevertheless, Lincoln took solace in music, enjoyed its many charms, and understood its unique power; his speeches, so rhythmical and nearly symphonic in their rhetoric, are laced with potent musical imagery. “The mystic chords of memory,” he wrote in his first inaugural address, “stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.” —P.H.
Let’s start with Mrs. Jeannette Thurber, the wife of a New York millionaire wholesale grocer and a self-appointed cultural maven, who abandoned her English-language opera company (after putting a serious dent in her husband’s fortune) to foster an American school of composition. Mrs. Thurber contacted Antonín Dvořák in June 1891 with her proposal. She wanted the famous Czech composer to move to America; become the director of the National Conservatory of Music, where he would teach composition and instrumentation (for an annual salary of $15,000); serve as a figurehead for her new cause; and, in his spare time, write a number of new works, including an opera based on Longfellow’s *The Song of Hiawatha*. Oddly enough, Dvořák agreed.

As soon as the SS *Saale* completed the Atlantic crossing the composer had dreaded, Dvořák found himself an instant celebrity; he, in turn, became a keen observer of American life. When he wasn’t teaching—or conducting the conservatory choir and orchestra—Dvořák explored New York. By day, he walked in Central Park to talk to the pigeons and dropped by Lower East Side cafes, where other central Europeans liked to hang out. At night he visited assorted watering holes. (One night he drank the distinguished critic James Huneker under the table.) He loved to check out the ocean liners along the wharves and clock the trains as their locomotives roared into the city’s stations. And, with Mrs. Thurber on his arm, he even attended Buffalo Bill’s Wild West Show.

But how much of America’s musical tradition he absorbed is another question altogether. The question, in fact, was raised with the first major work Dvořák wrote in America, his Ninth Symphony, which came to be known as *From the New World*.

Dvořák began sketching his E minor symphony only three months after he arrived at the dock in Hoboken. (He was always meticulous about dating his manuscripts, both at the beginning and at the end of a piece, and the pages of the symphony tell us that he worked from January 10 until May 24, 1893.) And while he was writing his Ninth Symphony, he remarked, “The influence of America can be felt by anyone who has a ‘nose.’” We can excuse Dvořák’s strangely mixed metaphors, but we can’t be so lenient with the musical implications.

**COMPOSED**
1893

**FIRST PERFORMANCE**
December 16, 1893, New York City

**INSTRUMENTATION**
two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, strings

**APPROXIMATE PERFORMANCE TIME**
40 minutes

**FIRST CSO PERFORMANCES**
November 2 and 3, 1894, Auditorium Theatre.
Theodore Thomas conducting
July 23, 1936, Ravinia Festival.
Isaac van Grove conducting

**MOST RECENT CSO PERFORMANCES**
November 7 and 8, 2014, Orchestra Hall. Cristian Măcelaru conducting
August 2, 2016, Ravinia Festival. Gustavo Gimeno conducting

**CSO RECORDINGS**
1951. Rafael Kubelík conducting. Mercury
1957. Fritz Reiner conducting. RCA
1977. Carlo Maria Giulini conducting. Deutsche Grammophon
1981. James Levine conducting. RCA

Above: *Dvořák, pastel portrait, 1891, by Ludwig Michalek (1859–1942). Prague Conservatory of Music*
This is where the picture begins to blur. There’s no question that Dvořák was seriously interested in music of Native Americans and African Americans. We know that he often invited Harry T. Burleigh, a gifted young African American singer, to perform spirituals for him. But during his first year in the New World, Dvořák made a number of comments that virtually guaranteed the acclamation of his new symphony as a genuine musical evocation of America and started lots of high-handed talk about the use of spirituals and Indian songs in a symphony. When, just before the first performance in December 1893, Dvořák added his title, From the New World, he continued the controversy.

It’s difficult to determine the extent of the American influence on Dvořák, but it’s fairly easy to lay to rest a couple of myths. The confusion centers mainly on Dvořák’s use of the pentatonic scale and one especially attractive tune. The pentatonic scale (a five-note scale without half steps, best visualized as the black notes on the keyboard) colors many of Dvořák’s themes here and was thought to duplicate the sound of Native American melodies, but it is also indigenous to folk music worldwide and popped up frequently in Dvořák’s music before he ever crossed the Atlantic. The big tune is the one many listeners know as “Goin’ Home,” the haunting english-horn melody of the second movement, and it is still regularly thought to be a spiritual. It may, in fact, have been influenced by spirituals—we know that Dvořák ultimately picked the english horn because it reminded him

### Grand Concert at Festival Hall

**under the direction of Antonin Dvořák, Director of the National Conservatory of Music of America, N. Y. and Prof. V. I. Hlaváč, Professor of music at the Imperial University in St. Petersburg.**

**PROGRAM:**

<table>
<thead>
<tr>
<th>No.</th>
<th>Movement</th>
<th>Composer</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Ia.</td>
<td>Songs:</td>
<td>Bendl</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>“Bohemian Chorale”</td>
<td></td>
<td>“The Star-Spangled Banner”</td>
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<tr>
<td>3.</td>
<td>Address</td>
<td></td>
<td>Conductor, Prof. V. I. Hlaváč.</td>
</tr>
<tr>
<td>4.</td>
<td>Symphony No. 4. in G major</td>
<td>Dvořák</td>
<td>I. Allegro con brio.</td>
</tr>
<tr>
<td>5.</td>
<td>Address</td>
<td></td>
<td>II. Adagio.</td>
</tr>
<tr>
<td>6.</td>
<td>Symphony No. 4. in G major</td>
<td>Dvořák</td>
<td>III. Allegretto grazioso.</td>
</tr>
</tbody>
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**August 12, 1893, was designated “Bohemian Day” at the World’s Columbian Exposition in Chicago, and nearly 8,000 people packed into Festival Hall to hear Antonin Dvořák lead the Exposition Orchestra (the Chicago Orchestra expanded to 114 players) in his Eighth Symphony (previously numbered his Fourth), selections from the Slavonic Dances, and the overture My Country.**
of Burleigh’s voice—but the tune is Dvořák’s, and the words were later added by one of his students, who adapted the music as a spiritual.

Dvořák, with the best of intentions, spoke in glowing terms about the spiritual—“tender, passionate, melancholy, solemn . . . ideal material for a national melodic style”—but he had used similar words earlier to describe Scottish and Irish folk songs during his visits to Britain. And, although he was evidently impressed by the American Indian songs he first heard in Spillville, Iowa, during the summer of 1893 (after he had finished the Ninth Symphony, incidentally), he easily confused this music with that of African Americans and said as much in an interview with The New York Herald.

Eventually, Dvořák modified his stance a bit. In 1900, he wrote to a conductor who had programmed the New World Symphony: “Leave out the nonsense about my having made use of American melodies. I have only composed in the spirit of such American national melodies.” He later referred to all his works written in America as “genuine Bohemian music,” and said that the title of his Ninth Symphony was only meant to signify “impressions and greetings from the New World”—a musical postcard to the folks back home.

And so, it all comes down to the music. To many concertgoers, this symphony is so familiar and welcoming that it resists explanation. There are, however, a few highlights worth noting.

The formal hallmarks of the piece are the use of a motto theme—that vigorous horn call that charges up and down the E minor triad—in all four movements, and the reappearance of earlier themes, like relatives at a family reunion, in the finale. Neither idea is the least bit novel, but both are beautifully handled.

The first movement begins in a melancholy mood in which some listeners find conclusive evidence of Dvořák’s homesickness, but that is quickly shattered by the vaulting horn theme. Later, a gentle tune may, as many insist, suggest “Swing Low, Sweet Chariot,” but there is no evidence—in the music or elsewhere—to confirm its use.

The first movement ends decisively in E minor, and the great Largo theme begins in the relatively inaccessible key of D-flat major. Dvořák takes the scenic route, via a beautiful progression of seven deep, broad chords that get us to D-flat quickly and without incident. (We now know that Dvořák originally sketched the famous Largo melody in C but transposed it to D-flat just so he could use this series of chords as a bridge.) Near the end, the motto theme barges in, unexpected and full of terror, but the English horn quickly reinstates calm, and the movement ends pianissimo, with the double basses alone.

The scherzo begins with a thunderclap; however, this isn’t storm music, but according to the composer, music inspired by the feast and dance of Pau-Puk Keewis in The Song of Hiawatha. It seems that Dvořák got no further than a few preliminary sketches for the Hiawatha opera Mrs. Thurber wanted and decided to put his ideas to good use here.

The finale boasts a bold brass theme and two other lovely pastoral melodies of its own, but Dvořák grants visitation rights to the principal themes of the previous three movements early in the development section, and he is thus able to build a thrilling climax by throwing them all together near the end. Even that stately chord progression from the Largo appears.

A brief postscript. Jeannette Thurber died in Bronxville, New York, in 1946. In her last years, Mrs. Thurber liked to take credit for suggesting to Dvořák the idea for the New World Symphony.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he already had more than forty years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. 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—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

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 forty-five years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner Ring cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.

Since 1997, as part of Le vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues. In March 2017, Muti conducted two concerts in Florence, Italy, as part of the first-ever G7 Culture Summit.

Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours with the ensemble to prestigious concert halls and opera houses all over the world. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire. He was invited to
bring a similar program to South Korea in 2016, establishing the first of its kind in Asia.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel's Wolf Prize for the arts, Sweden's prestigious Birgit Nilsson Prize, Spain's Prince of Asturias Award for the Arts, Japan's Order of the Rising Sun Gold and Silver Star, and the gold medal from Italy's Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government. Muti has received more than twenty honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, *Verdi, l’italiano*, published in Italian, German, and Japanese. His first book, *Riccardo Muti: An Autobiography: First the Music, Then the Words*, also has been published in several languages.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi’s *Messa da Requiem*, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi’s *Otello*, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

www.riccardomutimusic.com

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*Riccardo Muti—The Verdi Collection Receives Académie du Disque Lyrique Prize*

*Riccardo Muti—The Verdi Collection*, released by Warner Classics/Erato, was recently honored by the distinguished Académie du Disque Lyrique with the 2017 Giuseppe Verdi Prize for Best Verdi Recording. The box set includes recordings of eleven complete operas, the Requiem, and Four Sacred Pieces drawn from the EMI catalogs and covering more than twenty years of cooperation between Muti and the historic British label. Also included with the box set is a companion DVD documentary, in which Muti leads the viewer through rehearsals, various works, and concerts, offering a captivating portrait of Verdi’s music.

Founded in 1958, the Académie du Disque Lyrique is a French association of nearly fifty notable musicologists, journalists, and sound-recording specialists, who each year present the Golden Orpheus Awards to honor the finest lyric recordings, from art song and opera to baroque and contemporary. Bearing the names of artists whose reputations are synonymous with precise lyrical qualities—such as the Dietrich Fischer-Dieskau Prize for Best Interpretation of Lieder or the Arturo Toscanini Prize for Best Recording of a Foreign Composer—the awards recognize all forms of lyrical recording activity and perpetuate the memory of great artists and composers.

*Riccardo Muti—The Verdi Collection* will be available for purchase in the United States and at the Symphony Store on May 18, 2018.

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An American stage and film actor, as well as a director, producer, and fashion designer, John Malkovich has appeared in more than seventy films throughout his career. He also is the holder of twenty-five award wins and twenty-six nominations, and his career stretches back nearly three decades and has included everything from the acclaimed period drama Dangerous Liaisons (1988) to action thrillers In the Line of Fire (1993), Con Air (1997), and the Red film franchise to Spike Jonze’s Being John Malkovich (1999).

In 1976, Malkovich joined Steppenwolf Theatre Company in Chicago. In 1980, he won an Obie Award for his performance in a version of Sam Shepard’s True West, which was soon followed by his Broadway debut in Death of a Salesman, for which he won an Emmy Award. In 1982, he appeared in A Streetcar Named Desire with Chicago’s Wisdom Bridge Theatre. He then directed a Steppenwolf coproduction, the 1984 revival of Landford Wilson’s Balm in Gilead, for which he received a second Obie Award and a Drama Desk Award. That same year, he received his first Academy Award Best Supporting Actor nomination for his performance in Places in the Heart. In 1984, he won the National Board of Review, National Society of Film Critics, and Kansas City Film Critics Circle awards for Best Supporting Actor for Places in the Heart. He became a star when he portrayed Valmont in the 1988 film Dangerous Liaisons, featuring Glenn Close and Michelle Pfeiffer, a role he reprised for the music video to Annie Lennox’s song “Walking on Broken Glass.” In 1994, Malkovich received a second Academy Award nomination for his role in In the Line of Fire.

John Malkovich continued to pursue more unusual roles and films, including The Hitchhiker’s Guide to the Galaxy; Beowulf; and Burn After Reading, a Coen brothers comedy. Because of his aptitude for comedy, Malkovich has hosted Saturday Night Live on three occasions: in 1993 with Billy Joel as his musical guest; in 2008, the show featured appearances from Jamie-Lynn Sigler, Molly Sims, and Justin Timberlake.

Also in 2008, Malkovich portrayed Jack Unterweger in a project for an actor, two sopranos, and period orchestra entitled The Infernal Comedy, which was premiered at Barnum Hall in Santa Monica. In 2011, he directed Julian Sands in A Celebration of Harold Pinter in the Pleasance Courtyard for the Edinburgh Festival Fringe, and in 2012 a production of a newly adapted French-language version of Dangerous Liaisons for the Théâtre de l’Atelier in Paris.

Known for his achievements as an actor, producer, director, and writer, John Malkovich continues to win prestigious awards worldwide, including a News and Documentary Emmy Award in 2010, a special prize at the Moscow International Film Festival in 2011 for his contribution to the world of cinema, and an Independent Spirit Award in 2013. He also was presented with the Golden Eye Award at the Zurich International Film Festival in 2014 for lifetime achievement.

He currently takes a leading role in two exceptional projects for which his narration is accompanied by works of classical music performed by renowned musicians: Report on the Blind, which pairs Schnittke’s Piano Concerto (1979) with a chapter, “Report on the Blind,” from Ernesto Sabato’s novel On Heroes and Tombs; and The Music Critic, originally conceived by Aleksey Igudesman, in which Malkovich plays the role of the evil critic who writes about the music of Beethoven, Chopin, and Prokofiev, among others.

He holds a degree in theater from Illinois State University at Normal.

These concerts mark John Malkovich’s debut with the Chicago Symphony Orchestra.
Now celebrating its 127th season, 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. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

The Chicago Symphony Orchestra’s distinguished history began in 1889, when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Chicago businessman Charles Norman Fay to establish a symphony orchestra here. Thomas’s aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891. Thomas served as music director until his death in 1905—just three weeks after the dedication of Orchestra Hall, the Orchestra’s permanent home designed by Daniel Burnham.

Frederick Stock, recruited by Thomas to the viola section in 1895, became assistant conductor in 1899, and succeeded the Orchestra’s founder. His tenure lasted thirty-seven years, from 1905 to 1942—the longest of the Orchestra’s music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947–48; and Rafael Kubelík led the ensemble for three seasons from 1950 to 1953. The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

Daniel Barenboim was named music director designate in January 1989, and he became the Orchestra’s ninth music director in September 1991, a position he held until June 2006. His tenure was distinguished by the opening of Symphony Center in 1997, highly praised operatic productions at Orchestra Hall, numerous appearances with the Orchestra in the dual role of pianist and conductor, twenty-one international tours, and the appointment of Duain Wolfe as the Chorus’s second director.

From 2006 to 2010, Bernard Haitink held the post of principal conductor, the first in CSO history. Pierre Boulez’s long-standing relationship with the CSO led to his appointment as principal guest conductor in 1995. He was named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. Only two others have served as principal guest conductors: Carlo Maria Giulini, who began to appear in Chicago regularly in the late 1950s, was named to the post in 1969, serving until 1972. Claudio Abbado held the position from 1982 to 1985.

In January 2010, Yo-Yo Ma was appointed the CSO’s Judson and Joyce Green Creative Consultant by Riccardo Muti. In this role, he partners with Muti, staff, and musicians to provide program development for the Negaunee Music Institute at the CSO.

Mead Composers-in-Residence Samuel Adams and Elizabeth Ogonek were appointed by Riccardo Muti and began their three-year terms in the fall of 2015. In addition to composing, they curate the contemporary MusicNOW series.

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 CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.

www.cso.org
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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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- Northern Trust

**$50,000–$99,999**
- Abbott
- Anonymous (1)
- Aon
- Citadel
- DLA Piper
- Jenner & Block LLP
- KPMG LLP
- Mayer Brown LLP
- Nuveen
- PNC
- PricewaterhouseCoopers LLP
- Sidley Austin LLP
- SP Plus

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- Amsted Industries Incorporated
- Baker McKenzie
- The Boston Consulting Group
- Financial Economics Consulting, Inc.
- S&C Electric Company Fund
- Schiff Hardin LLP
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- Walgreens

**$15,000–$24,999**
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- E&J Gallo Winery
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The Chicago Symphony Orchestra Association deeply appreciates the generous support of all its donors. To thank and acknowledge individual supporters, the Chicago Symphony Orchestra Society recognizes annual gifts and lifetime, cumulative gifts and commitments in support of all areas and programs of the CSOA. The following list includes contributions to the Annual Fund; the Negaunee Music Institute at the Chicago Symphony Orchestra; employer matching gifts; donations as part of patron tours; and fundraising event support between August 15, 2017 and January 30, 2018.

**Lifetime Support**

<table>
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<th>CIRCLE</th>
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<td><strong>HERITAGE CIRCLE</strong></td>
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<td>The Helen F. Whitaker Fund</td>
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</tbody>
</table>

*Denotes deceased
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The Chicago Symphony Orchestra Association gratefully acknowledges the following individuals for their annual gifts and commitments in support of the CSOA through January 30, 2018.

$150,000 AND ABOVE
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Rosemarie and Dean L. Buntrock
Estate of Marcia S. Cohn
Judson and Joyce Green
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The Julian Family Foundation
Mr. & Mrs. D. M. Gross
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Estate of Marcia S. Cohn
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Anonymous (8)
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Ling Z. and Michael C. Markovitz
Judy and Scott McCue
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Cynthia M. Sargent
Barbara and Barre Seid Foundation
Michael and Linda Simon
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Mr. & Mrs. David Gasper
Bruce and Martha Clinton for The Clinton Family Fund
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$50,000–$99,999
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Julie and Roger Baske
Kay Buckshaum
Robert J. Buford
Ann and Richard Carr
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Mr. Eugene Fama
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Hillshire Snacking
HispanicPro
Iron Galaxy Studios
Iwan Ries & Co.

Jet’s Pizza
Robb Jibson, So Midwest
Gabrielle Johnson
Kathy Jordan
Nicholas Joseph
Lori Julian
Carole Keller
Kimpton Gray Hotel
Ben and Laura King
Lincoln Park Zoo
Yo-Yo Ma
Mayer Brown LLP
Tammy McCann
McKinsey & Company
Metrograph Commissary
Metropolitan Brewing
National Hispanic Sales Network
Nicado Publishing / NegociosNow
Paul Rehder Salon
Jonathan Pegis
PianoForte
PricewaterhouseCoopers LLP
R. Crusoe & Son
Lora Schaefer
Show Services
Slower Linett Strategies
James Smelser
Mike Smith, Photographic Services International
Kathy Solaro
Soldier Field
The Sound Co-Op, LLC
Steinway Piano Gallery Chicago
Susan Synnestvedt
Brant Taylor
David Taylor
Benjamin Teichman
Tesla
Tesori
Theatrical Lighting Connection
Think-cell
TimeOut
Tootsie Roll
Union Station
United Airlines
Vancouver Symphony Orchestra
Virtue Cider
Walgreens
WBBM
WBEZ
WFMT
Wheaton College
Wrigley Field
WTMX
Cynthia Yeh
Yuan-Qing Yu

*Denotes deceased
Italics indicate Trustees or Governing Members of the Chicago Symphony Orchestra Association.
Gifts listed as of January 30, 2018
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1 in 6 people in Cook County receives food from our network each year. We will fight hunger until the day, there's no 1 left to help. CHICAGOSFOODBANK.ORG #No1ShouldGoHungry 🐦 f
Blue Cross and Blue Shield of Illinois knows that providing local support can be music to the ears of so many families. That’s why we believe in and support arts and education programs in our communities. Because every talent, big or small, deserves the opportunity to grow.

Local. Harmony.

Through it all.