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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 Debussy’s *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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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

- Muti 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.

TOP, LEFT TO RIGHT: Daniil Trifonov (OCTOBER 18–20), Bernard Haitink (OCTOBER 27, 28, 30), Hilary Hahn (MAY 16–21)

MIDDLE, LEFT TO RIGHT: Marin Alsop (OCTOBER 18–20), Michelle DeYoung (MARCH 28–APRIL 2), Pablo Sáinz Villegas (JUNE 23–26)

BOTTOM, LEFT TO RIGHT: Lisa Batiashvili (APRIL 4–6), Bass Trombone Charles Vernon (JUNE 13–15), Daniel Barenboim (NOVEMBER 1–3 & 5)
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
Meet the MUSICIANS

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

PHOTO BY TODD ROSENBERG

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

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**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.

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.

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

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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.
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.

**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.

**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.

**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.

**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 cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

**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.

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The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.
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At Exelon, we believe that creativity inspires us all. We are proud to serve as sponsor of the SCP Jazz series. Exelon has a strong tradition of committing our energy and resources to the communities we serve. Through our corporate citizenship program, Exelon creates collaborations with community-based nonprofits to deliver cutting-edge ideas that achieve meaningful and measurable change for the better.

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.

ITW is proud to support the Chicago Symphony Orchestra and its long tradition of excellence in providing extraordinary classical music performances for audiences here in Chicago and around the world.

The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO Harris Bank is pleased to help play a role in strengthening the CSO. During a year in which BMO is celebrating its bicentennial, we are honored to continue our sponsorship of one of our city’s greatest cultural legacies.

Allstate applauds the CSO for its commitment to community and educational programs that enrich our hometown of Chicago. We are a proud supporter of the Negaunee Music Institute at the CSO, as we believe that good starts young.
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

Special: April 20
Max Raabe & Palast Orchester

Piano: April 22
Maurizio Pollini
Works by Chopin and Debussy

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

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

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
So Young Bae violin
Sunghee Choi viola
Weijing Wang viola
Katinka Kleijn cello
Works by Mozart & Brahms

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

Chamber Music: May 20
Meridian String Quartet
Cornelius Chiu violin
Kozue Funakoshi violin
Danny Lai viola
Daniel Katz cello
Works by Bartók & Brahms

Piano: May 20
Yefim Bronfman
Works by Schumann, Widmann, Debussy & Prokofiev

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

CSO: May 24–26
Salonen & Uchida Plays Bartók Piano Concerto No. 3
Esa-Pekka Salonen conductor
Mitsuko Uchida piano

CSO: May 31
Beethoven 4 & Music from Wagner’s Tannhäuser & Die Meistersinger von Nürnberg
Marek Janowski conductor

Visit cso.org or call 312-294-3000 for more information or to order tickets.
Wednesday, April 26, 2018, at 8:00

Thursday, April 27, 2018, at 8:00 (CSO at the Movies)

Saturday, April 28, 2018, at 8:00

**John Williams** Conductor

**Richard Kaufman** Conductor

**Music by John Williams**

Overture to *The Cowboys*

Suite from *Jane Eyre*
  - Lowood
  - To Thornfield
  - Reunion

The Adventures of Mutt from *Indiana Jones and the Kingdom of the Crystal Skull*

A New Beginning from *Minority Report*

Adventures on Earth from *E.T.: The Extra-Terrestrial*
  - Richard Kaufman, conductor

**INTERMISSION**

Flight to Neverland from *Hook*

A Child’s Tale: Suite from *The BFG*

Out to Sea and Shark Cage Fugue from *Jaws*

With Malice Toward None from *Lincoln*
  - Mark Ridenour, trumpet

The Rebellion is Reborn from *Star Wars: The Last Jedi*

Rey’s Theme from *Star Wars: The Force Awakens*

Throne Room and End Title from *Star Wars: A New Hope*
  - John Williams, conductor

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United Airlines is the Official Airline of the Chicago Symphony Orchestra.

This program is partially supported by a grant from the Illinois Arts Council Agency.
The Chicago Symphony Orchestra is grateful to

**BANK OF AMERICA**

for its generous support as the
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John Williams at the Movies

John Williams rarely goes to the movies, but there are few figures in Hollywood whose careers are more closely tied to the industry. Over six decades, Williams has achieved a position of unrivaled prominence writing the musical scores for many of our most popular and widely acclaimed films—the music performed at this concert alone spans forty-seven years of his career. (And since his daily routine has so often involved viewing individual scenes over and over again, as he painstakingly tailors music to accompany them, it’s hardly surprising that he wouldn’t choose to see a movie on his night off.)

For a composer who never expected to end up writing film scores (he wasn’t even particularly drawn to movies when he was growing up), his career has been extraordinary. He has received fifty-one Academy Award nominations—nearly one for every year he’s been in the business—and he has taken home five statuettes. (Some years he has even been nominated for more than one score; in 1977, when the music for Star Wars won out over Close Encounters of the Third Kind, he lost to himself.) He has scored all but three of Steven Spielberg’s movies; he’s an integral part of the blockbuster serial Star Wars, Indiana Jones, and Harry Potter packages; and his is the music that will always be linked in our minds with some of cinema’s greatest heroes—Indiana Jones, Luke Skywalker, E.T., and Oskar Schindler. In poll after poll, his are among the public’s all-time favorite movie scores. In that sense, he’s the Beethoven of the multiplex. And since film has become the most popular art form of our time, it’s a safe bet that there are more people today who know Williams’s music than Beethoven ever dreamed of reaching.

Writing music for the movies has always attracted serious, conservatory-trained composers, but Williams is one of the few who has smoothly managed the shift between the classical music business and Hollywood, or who understands the differences between writing for the movie theater and the concert hall. Williams knows both worlds well: he grew up around the Los Angeles studios, where his father worked, but he also studied composition privately with Mario Castelnuovo-Tedesco and piano under the legendary Rosina Lhévinne at the Juilliard School.

Camille Saint-Saëns was the first established composer to try his hand at the then-new medium, providing music for a 1908 silent short, L’assassinat du duc de Guise (The assassination of the duke of Guise). Over the next few decades, he was followed by many of Europe’s best composers—Sir William Walton, Darius Milhaud, Dmitri Shostakovich, Sergei Prokofiev,

**THIS EVENING’S FILMS**

**The Cowboys** (1972)
Directed by Mark Rydel
Starring John Wayne, Bruce Dern, Colleen Dewhurst

**Jane Eyre** (1970)
Directed by Delbert Mann
Starring George C. Scott, Susannah York

**Indiana Jones and the Kingdom of the Crystal Skull** (2008)
Directed by Steven Spielberg
Starring Harrison Ford, Cate Blanchett, Shia LaBeouf

**Minority Report** (2002)
Directed by Steven Spielberg
Starring Tom Cruise, Colin Farrell, Samantha Morton

Directed by Steven Spielberg
Starring Henry Thomas, Drew Barrymore, Peter Coyote

**Hook** (1991)
Directed by Steven Spielberg
Starring Dustin Hoffman, Robin Williams, Julia Roberts

**The BFG** (2016)
Directed by Steven Spielberg
Starring Mark Rylance, Ruby Barnhill, Penelope Wilton

**Jaws** (1975)
Directed by Steven Spielberg
Starring Roy Scheider, Robert Shaw, Richard Dreyfuss

**Lincoln** (2012)
Directed by Steven Spielberg
Starring Daniel Day-Lewis, Sally Field, Tommy Lee Jones

**Star Wars: The Last Jedi** (2017)
Directed by Rian Johnson
Starring Daisy Ridley, John Boyega, Carrie Fisher, Mark Hamill

**Star Wars: The Force Awakens** (2015)
Directed by J.J. Abrams
Starring Daisy Ridley, John Boyega, Carrie Fisher, Harrison Ford

**Star Wars: A New Hope** (1977)
Directed by George Lucas
Starring Mark Hamill, Harrison Ford, Carrie Fisher, Sir Alec Guinness
Ralph Vaughan Williams—and then by a new wave of Americans—Aaron Copland, Virgil Thomson, Leonard Bernstein. They fared better than LA’s own resident modernist giants, Arnold Schoenberg and Igor Stravinsky, neither of whom hit it off with studio heads. Stravinsky entertained offers to score Jane Eyre, The Song of Bernadette, and other projects for Paramount and Warner Bros. after he moved to Los Angeles in 1940. But the one time he actually composed film music—for The Commandos Strike at Dawn, about the Nazi invasion of Norway—the studio rejected it. (Stravinsky quietly recycled the music as Four Norwegian Moods.) Irving Thalberg wanted Schoenberg to score The Good Earth, but when the composer demanded final editing rights, the project fell through. Schoenberg’s only movie score turned out to be a short “soundtrack” for an imaginary motion picture, Music to Accompany a Film Scene.

Throughout Hollywood’s golden age of film music—a glorious two decades beginning in the mid-1930s—the most successful motion picture composers were nearly all classically trained, and they were also mostly Europeans: the Austrians Erich Korngold, the first composer of international stature to make it big in American movies (particularly in a string of Errol Flynn swashbucklers), and Max Steiner (King Kong, Gone with the Wind, Casablanca); and the Hungarian Miklós Rózsa (Spellbound, Ben-Hur). The leading Americans of the time were Alfred Newman (singer-songwriter Randy is his nephew), who scored more than two hundred films before his death in 1970; and Bernard Herrmann, renowned for everything from Citizen Kane and Psycho to Taxi Driver.

John Williams, in fact, got his introduction to the medium working as a pianist and arranger with Rózsa, Newman, and Herrmann, and his scores are, to a great extent, the logical outgrowth of theirs. But although he inherited that grand tradition, he has not only made it his own, but also carried it in directions his predecessors couldn’t have imagined. Williams’s music is a modern-day wonder of dazzling orchestration, memorable melodies, and meticulous craftsmanship. He could safely be called a perfectionist (he wrote some 350 versions of the five-note musical “greeting” in Close Encounters before he and Spielberg made their final choice). The range of Williams’s output is remarkable—the brassy swagger of the Star Wars theme, the soaring melody of E.T.’s flight. It’s impossible to imagine any of these films without Williams’s scores, but, as this concert reminds us, the music itself is unforgettable all on its own.

## RECORDING LINCOLN

Orchestra Hall became a Hollywood recording studio in May 2012 when John Williams led the Chicago Symphony Orchestra and Chorus in recording sessions for the motion picture Lincoln. Director Steven Spielberg was on hand to supervise the production.

“I can’t speak for Steven certainly, but I would guess that this particular project, Lincoln, was viewed by him as a great responsibility and a daunting challenge very different than making a straightforward entertainment film,” commented Williams. “For quite a few years now I’ve been conducting the Chicago Symphony...one of our greatest orchestras in the country and certainly one of the best in the world. And every time I would come back from Chicago I’d say, ‘Steven, that’s the greatest orchestra in Chicago. Someday we should do something with them,’ never really thinking that would be practical. And as we approached the time to make the decisions about where, when, and how to do Lincoln, I think Steven said, ‘You know, wouldn’t it be a great time to have your friends down at the Chicago Symphony perform?’”

The recording was nominated for an Academy Award for Best Original Score and a Grammy Award in the Best Score Soundtrack for Visual Media category.

Frank Villella is the director of the Rosenthal Archives. For more information, please visit csoarchives.wordpress.com.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all eight Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, and The Book Thief. His forty-five-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T.: The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, War Horse, Lincoln, The BFG, and The Post. His contributions to television music include scores for more than 200 television films for the groundbreaking early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre, and Playhouse 90; as well as themes for NBC Nightly News, NBC’s Meet the Press, and PBS’s Great Performances. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games.

John Williams is the recipient of five Academy awards and fifty-one nominations, making him the academy’s most-nominated living person and the second most-nominated person in the history of the Oscars. He holds seven BAFTAs, twenty-four Grammy awards, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he was presented with the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in 2004. In 2009, Williams was inducted into the American Academy of Arts and Sciences and honored with the National Medal of Arts. In 2016, he received the Forty-fourth Life Achievement Award from the American Film Institute—bestowed on a composer for the first time in its history.

In 1980, John Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently is Boston Pops Conductor Laureate, the title he assumed following his retirement in 1993 after fourteen highly successful seasons. He also holds the title of artist-in-residence at Tanglewood. Williams has composed numerous concert works, among them concertos commissioned by several of the world’s leading ensembles, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra.

In 2009, John Williams composed and arranged Air and Simple Gifts especially for the first inaugural ceremony of President Barack Obama, and in September that year, the Boston Symphony premiered a new concerto for harp and orchestra entitled On Willows and Birches.

**FIRST CSO PERFORMANCES**

July 31, 1994, Ravinia Festival. Williams’s Bugler’s Dream and Olympic Fanfare, along with selections from several of his movie soundtracks

November 28, 2003, Orchestra Hall. Selections from several of William’s movie soundtracks with Robert Chen

November 29 and December 2, 2003, Orchestra Hall. Williams’s Sound the Bells!, Tributes!, Concerto for Horn and Orchestra with Dale Clevenger, and selections from several of his movie soundtracks

**MOST RECENT CSO PERFORMANCES**

July 18, 1999, Ravinia Festival. Williams’s Sound the Bells! and selections from several of his movie soundtracks with Ossie Davis and Samuel Magad

November 8 and 9, 2013, Orchestra Hall. Williams’s Violin Concerto with Gil Shaham and selections from several of his movie soundtracks

November 10, 2013, Orchestra Hall. Gardel’s Por una cabeza, selections from Bock’s Fiddler on the Roof, and selections from several of Williams’s movie soundtracks with Christopher Martin and Gil Shaham
Richard Kaufman has devoted much of his musical life to conducting and supervising music for film and television productions, as well as performing film and classical music in concert halls and on recordings. He is in his thirteenth season with the Chicago Symphony Orchestra concert series, CSO at the Movies. The 2017–18 season marks Kaufman's twenty-seventh as pops conductor laureate of the Pacific Symphony, and he holds the permanent title of pops conductor laureate with the Dallas Symphony. In May 2015, Kaufman made his conducting debut with the Boston Pops, substituting for John Williams at the Annual Pops Film Night. During the summer of 2016, Williams graciously invited him to share the podium at the annual Film Night at Tanglewood. That summer, Kaufman conducted a live performance of Michael Giacchino's score to Star Trek Beyond with the San Diego Symphony in its gala world premiere, the first film presented outdoors in IMAX.

Kaufman regularly appears as a guest conductor with symphony orchestras throughout both the United States and around the world, including Cleveland, St. Louis, Liverpool, the RTÉ Concert Orchestra in Dublin, Indianapolis, San Diego, and the Royal Scottish National Orchestra. He made his Iceland Symphony Orchestra debut this past October, followed by his New York Philharmonic debut in April; he conducts debut performances with the Phoenix Symphony in May and in Leipzig with the Gewandhaus Orchestra in September. In addition to traditional concert presentations, he often conducts complete film scores in concert, synchronizing the music to the film as it is shown above the orchestra. These legendary film titles include Singin’ in the Rain, E.T., Jaws, Jurassic Park, Vertigo, North by Northwest, Home Alone, The Wizard of Oz, Psycho, Casablanca, The Bride of Frankenstein, Pirates of the Caribbean, Silverado, and various silent films.

Kaufman received the 1993 Grammy Award in the Best Pop Instrumental Performance category. He has recorded with the London, Nuremberg, and New Zealand symphony orchestras; and the Brandenburg Philharmonic Orchestra in Berlin. He also has conducted for performers including John Denver, Andy Williams, Nanette Fabray, Amy Grant, the Beach Boys, and many others.

As a violinist, Kaufman performed on numerous scores, including Jaws, Close Encounters of the Third Kind, and (in a moment of desperation) Animal House. He has recorded and performed with artists including John Denver, Burt Bacharach, the Carpenters, Ray Charles, and Frank Sinatra.

Richard Kaufman joined the music department of Metro-Goldwyn-Mayer Studios in 1984 as music coordinator, and for eighteen years supervised music at MGM, receiving two Emmy Award nominations. As a unique part of his career in film, Kaufman has coached various actors in musical roles, including Jack Nicholson, Dudley Moore, and Tom Hanks.

In 2012, Kaufman received the Distinguished Alumni Award from California State University–Northridge (CSUN), where, as a student, he composed the university’s alma mater and fight song. He is a member of the Music Advisory Board of the Young Musicians Foundation.

Born in Los Angeles, Richard Kaufman began violin studies at the age of seven, played in the Peter Merenblum California Junior Symphony, was a member of the Young Musicians Foundation Debut Orchestra, attended the Berkshire Music Festival at Tanglewood in the fellowship program, and earned a degree in music from CSUN. His wife Gayle is a former dancer-actress in film, television, and on Broadway.

Richard Kaufman is proud to be represented by Opus 3 Artists.

**FIRST CSO PERFORMANCES**
November 19, 2004, Orchestra Hall. Selections from movie soundtracks by Harold Arlen, Elmer Bernstein, Ernest Gold, Ron Goodwin, Bernard Herrmann, Maurice Jarre, Erich Wolfgang Korngold, Henry Mancini, Alfred Newman, Alex North, David Raskin, Max Steiner, Dimitri Tiomkin, Franz Waxman, and Victor Young

**MOST RECENT CSO PERFORMANCES**
January 19 and 21, 2018, Orchestra Hall. Brown’s Singin’ in the Rain

Richard Kaufman Conductor
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
Yo-Yo Ma | Judson and Joyce Green Creative Consultant
Duain Wolfe | Chorus Director and Conductor
Samuel Adams, Elizabeth Ogonek | Mead Composers-in-Residence

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Concertmaster
The Louis C. Sudler
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Associate Concertmaster
The Cathy and Bill Osborn Chair
David Taylor
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Assistant Concertmasters*
So Young Bae
Cornelius Chiu
Alison Dalton
Gina DiBello
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Assistant Concertmasters*
So Young Bae
Cornelius Chiu
Alison Dalton

CELLOS
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Principal
The Eloise W. Martin Chair
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The Adele Gidwitz Chair
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Daniel Katz
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor

Basses
Alexander Hanna
Principal
The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
Roger Clinet
Joseph DiBello
Michael Hovnanian
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*Assistant concertmasters are listed by seniority.
†On sabbatical
§On leave
The Louise H. Benton Wagner Chair currently is unoccupied.
The Nancy and Larry Fuller Principal Oboe Chair currently is unoccupied.
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently is unoccupied.
The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

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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. Cruso & 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
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.