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Photography by Todd Rosenberg

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Right
Taken April 7, 2011, this photo depicts the orchestral, choral, and operatic forces required for performance of Verdi’s Otello. The cast included soprano Krassimira Stoyanova and bass-baritone Eric Owens, who return to Orchestra Hall to perform the roles of Aida and the King in performances of Verdi’s Aida, June 21, 23, and 25, 2019.

Photo by Todd Rosenberg

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The 2018–19 season draws to a close with concerts that exemplify the artistry and vitality of the Chicago Symphony Orchestra Association.

Zell Music Director Riccardo Muti concludes the season with two weeks of subscription concerts. The first program includes the CSO’s Jennifer Gunn performing two piccolo concertos, one by Vivaldi and the other by Ken Benshoof, and Charles Vernon premieres a newly commissioned bass trombone concerto by James Stephenson. The program concludes with Gershwin’s An American in Paris. Next, Muti closes the season with three highly anticipated performances of Verdi’s Aida with the Chicago Symphony Orchestra and Chorus and distinguished soloists, including Krassimira Stoyanova in the title role, Francesco Meli as Radamès, and Anita Rachvelishvili as Amneris.

The Joffrey Ballet joins the Chicago Symphony Orchestra in late May for performances of two choreographed works set to the music of Stravinsky. Conducted by Matthias Pintscher, the program also includes works by Rossini and Ravel. In June, Australian conductor Simone Young makes her CSO debut with works of Liszt and Wagner as well as Schoenberg’s lush orchestration of Brahms’s Piano Quartet no. 1. Finally, Emil de Cou leads the Orchestra and women of the Chicago Symphony Chorus in Harry Potter and the Prisoner of Azkaban in concert.

In addition, the CSOA presents the thirtieth annual Corporate Night on June 3 with Grammy and Academy Award–winning artist Common and members of the CSO. On June 5, the Civic Orchestra of Chicago joins forces with singers from the Lyric Opera of Chicago’s Ryan Opera Center for scenes conducted by Michael Christie. CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma performs J.S. Bach’s complete cello suites at Jay Pritzker Pavilion in Millennium Park on June 20, and participates in the city-wide “Day of Action,” which focuses on the theme of culture as a means for creating peace, on June 21, and the Negaunee Music Institute’s annual Concert for Peace on June 22.

The twenty-fifth anniversary season of the Symphony Center Presents Jazz series closes with a double-bill performance by Hammond B-3 organist Dr. Lonnie Smith and the Jon Faddis Quartet with special guests, while Rudolf Buchbinder concludes the SCP Piano series with sonatas by Haydn, Beethoven, and Schubert. In addition, there are opportunities to hear members of the CSO in chamber music performances at the Art Institute of Chicago on June 2 and June 16.

Thank you to all our subscribers, donors, volunteers, and sponsors for your generous support throughout the 2018–19 season. We look forward to seeing you at Ravinia this summer and back at Symphony Center in September!

Helen Zell Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander President, Chicago Symphony Orchestra Association
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MUTI & Verdi

Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.
PHILIP HUSCHER
Your personal history with Aida goes back to your childhood, perhaps even before your first memories!

RICCARDO MUTI
I lived in Molfetta, twenty-five kilometers north of Bari. My father, who was a medical doctor, had a fantastic tenor voice, and he loved opera very much. In Bari there is a theater called Teatro Petruzzelli. My father wanted to hear Aida there, but they didn’t know where to leave their little boy—I was three years old—so they asked the driver to hold the little boy during the performance. The driver was sitting in the last row of the theater, and I was in his arms. Apparently, for the entire opera, I never cried or gave signs of being uncomfortable. So that was the first time I heard Aida, but I don’t remember what kind of performance it was!

RM
When I conducted Aida in 1973, it was at the beginning of my career, and my Verdi was much more matter-of-fact. Then I did many other operas of Verdi—not only early Verdi—Nabucco, Atilla, Macbeth, I due Foscari, Simon Boccanegra—but late Verdi—Don Carlos, Otello, Falstaff. Returning to Aida after conducting so many Verdi operas, you approach it in a different way. You know more about the process throughout Verdi’s entire life as a composer, and you realize that what is in Aida—the structure, the harmonies, the dramatic concept—is already there in the first operas. In the recent performances of Aida in Salzburg, I paid more attention to the fact that Aida is not just an opera of triumph. It is one of Verdi’s most refined scores. Most of the time it’s chamber music: many times there is just one person on stage—Aida alone, Radamès alone—or two, Aida and Amneris—or three. It is a very intimate opera.

PH
You conducted Aida for the first time at the Vienna Staatsoper in 1973—some thirty years later—and you made a historic recording in 1974. You returned to Aida in Salzburg in the summer of 2017, and now you lead it in Chicago. Over these many decades, has your understanding of Aida changed in any significant way?
The instrumentation is very sophisticated, very delicate, and most of the time the dialogue between the singers should be intimate—not like you are a big square telling everybody your personal problems. But it is generally played in a heavy way, because when people think of Aida, they think of the Arena di Verona, with elephants and lions in cages. And Amonasro, the father of Aida, comes out dressed like Tarzan, as a sort of slave, when in fact the Ethiopians were a cultivated people. There are some clichés in this opera that are very difficult to eliminate.

PH
Isn’t this a problem for stage directors today?

RM
I did Aida in Salzburg with Shirin Neshat, a great and very famous lady. She was born in Iran—she has since left—and she did a lot to help the situation of women in Iran. So I thought of her for this opera, considering the situation of Aida before Amneris—Amneris the daughter of the pharaoh and Aida the slave—even if she’s the daughter of the king of Ethiopia, she’s treated like many women today are treated in that world. In this respect, the relationship between Aida and Amneris becomes an actual problem of today.

PH
What will the Chicago Symphony Orchestra bring to Aida?

RM
I consider the Chicago Symphony today one of the best, if not the best, Verdi orchestra. We have done a lot of Verdi together—Macbeth, Otello, Falstaff, the Requiem—so the orchestra has approached this composer without bad traditions—the bad habits that affect even many of the important orchestras in important theaters.

Of course, this is a war that has been going on since I started to conduct, and it will continue until the end of my life.

PH
Of all the opera composers you have performed in your career, which now spans more than fifty years, why is it that Verdi speaks to you the most profoundly?

RM
Because he speaks to us—about us. Like Mozart. I always stress the relationship between Verdi and Mozart. They speak about our defects, our love, our jealousy—all the human aspects. I have repeated many times the words spoken by Gabriele d’Annunzio, the great Italian poet, when Verdi died: “Diede una voce alle speranze e ai luti. Pianse ed amò per tutti.”—“He gave a voice to all our hopes and sorrows. He cried and he loved for all of us.” This is Verdi.
A FOND FAREWELL TO
Erina Yashima, Sir Georg Solti Conducting Apprentice 2016–2019

In September 2015, a jury headed by Riccardo Muti unanimously chose Erina Yashima as the CSO’s third Sir Georg Solti Conducting Apprentice. For her apprenticeship, which began officially in February 2016, Yashima spent at least ten weeks each season studying with and assisting Muti during his Chicago residencies in addition to guest conducting the Civic Orchestra of Chicago and various community engagement programs of the Negaunee Music Institute. She also worked with CSO musicians, guest artists, and conductors. Her ability to adapt and excel at myriad musical landscapes quickly made Yashima an invaluable asset to the CSO family throughout her tenure.

While initially a two-year position, in April 2018, Muti announced the extension of Yashima’s position for another season. In April 2019, the Philadelphia Orchestra announced her appointment as its new assistant conductor. In addition to many engagements as conductor in Chicago and her native Germany, Yashima participated in the Italian Opera Academy with Muti in Ravenna, Italy, in 2015. She made her Italian opera debut in February 2017, conducting Rossini’s La Cenerentola with the Luigi Cherubini Youth Orchestra in Lucca and Ravenna and again in Piacenza in 2018. In February 2019, she led the orchestra in a production of Mozart’s The Marriage of Figaro in Novara and Ravenna. She has also conducted at the Salzburg Festival and in Venezuela with El Sistema, among other notable venues and ensembles.

Riccardo Muti and the Chicago Symphony Orchestra Association are grateful for her service and wish Erina Yashima well in her ongoing artistic endeavors.

A note from Erina Yashima

Words cannot express my gratitude for what the years in Chicago with the CSO family have meant to me. I can say with certainty that meeting Maestro Muti and winning the Solti Apprenticeship have made the biggest impact in my career, and I will always look on this as a crucial moment in my life. There is so much I have learned from Maestro Muti and the CSO, and also by taking part in the great community-outreach projects of the Negaunee Music Institute and by working with the Civic Orchestra—an orchestra that will always remain close to my heart. I will miss everyone tremendously, and am very glad that I will come back to Chicago to conduct the CSO Family and School Concerts in November next season!

“Ms. Yashima has demonstrated great commitment to her role as our Solti Conducting Apprentice and an excellent level of artistry that she shares with our young musicians of the Civic Orchestra. I have respect and appreciation for her artistic qualities that she has demonstrated in Chicago and Europe. I wish her much success in her career.”

—RICCARDO MUTI

Photos by Todd Rosenberg

The Sir Georg Solti Conducting Apprentice program is named for the CSO’s music director (1969–91), and honors his commitment to working with young musicians. Established in 2009, the apprenticeship is a program of the CSO’s Negaunee Music Institute.
June 13–15, Jennifer Gunn performs Ken Benshoof’s Concerto in Three Movements for Piccolo with the Chicago Symphony Orchestra and Riccardo Muti.

You perform eighteenth- and twenty-first-century concertos on this program. How do you make the switch stylistically or technically? The two styles are so different that it is easy to switch gears between them—almost natural in a way. Vivaldi concertos for most, if not all, instruments can be quite athletic in nature. What I mean by this is that there are a lot of notes! The Benshoof is a modern concerto, only written a few years ago, and although it also has its fair share of notes, it is very lyrical in nature. Both pieces are a joy to play and showcase different personalities of the piccolo.

When did you first hear the music of composer Ken Benshoof?
I was introduced to Ken Benshoof’s music through his piccolo sonata called Spindrift, and I fell in love with the piece. Fast forward many years: I was asked by the National Flute Association to premiere his concerto.

Describe the experience of working with the composer and bringing the piece to life.
It was just wonderful working through all the corners of the piece and smoothing things out—I just felt like he wrote it for me. It was something I could sing through. It’s very audience-friendly, it’s fun for me to play, and I’m really excited to bring his music to the Chicago Symphony. To play it with Maestro Muti is a dream come true.

What should the audience particularly listen for in either of these concertos?
I think when most people hear the word “piccolo,” they immediately start thinking of fireworks, the Fourth of July, and the Stars and Stripes Forever March by Sousa. Well, I hope after hearing these two concertos, they will come away thinking that this little instrument has a much bigger personality than that! The two concertos that I will play are quite different: they were written hundreds of years apart. While both are delicately orchestrated, the Vivaldi is a real solo effort for the piccolo player, and the Benshoof will be a team effort with the piccolo player out in front leading the way. I think both concertos will demonstrate the beautiful sound and technical ability of the instrument!
Meet the Musicians

PHOTO BY TODD ROSENBERG

Charles Vernon Trombone

HOMETOWN
Asheville, North Carolina

YEAR JOINED THE CSO
1986

EDUCATION
Brevard College
Georgia State University


How were you introduced to the music of James Stephenson?

Jim, a trumpet player himself, is a prolific composer of pieces for brass. I’ve played his piece for bass trombone and trombone choir, The Road Not Taken, on recitals many times. He has a good knowledge of the instrument. I’ve played and heard his music for orchestra and band, and it’s really exciting to listen to and to play. His orchestrations are fantastic, and in this new concerto, it makes it go over the top!

Describe the experience of working with the composer and bringing this piece to life.

Jim lives in Lake Forest, Illinois, so we had regular contact. He was very responsive to my feedback. I shared my idea of what the bass trombone should be like, sound-wise—range, tessitura, how long you play in a certain register, where rests were needed, etc. I also told him that I want something that sounds great, that’s beautiful to listen to; it’s all about the quality of sound, legato, legatissimo, singing and playing smoothly. I just wanted this to be the greatest piece that has ever been written for the trombone, or especially the bass trombone—one that will stand the test of time over the years and be a piece that every bass-trombone player should play. So, you can see, I had some big demands, but I think he’s done it, and I’m really happy about it.

What should the audience listen for in this concerto?

There are some unbelievably exciting moments and beautiful, soft, sensual music in the concerto. The orchestration that he has provided for the orchestra, the Chicago Symphony, will just blow this apart. And with Riccardo Muti, it just doesn’t get any better than that. It’s the luckiest thing that’s ever really happened to me—actually being able to put out there the best that I can play, with the greatest orchestra in the world, with the greatest conductor ever. This is an outstanding opportunity, and I’m just . . . I’m excited! It’s going to be a tremendous thing.
Celebrating Yo-Yo Ma’s Tenure as Judson and Joyce Green Creative Consultant

Yo-Yo Ma doesn’t shake hands, he hugs. He remembers names, makes eye contact, and asks, “How have you been?” When he arrives at an elementary school, Ma walks up to students, introduces himself, and piques their interests with his focused attention. He is a force of positive energy and optimism in an often cynical world. And although his tenure as the CSO’s Judson and Joyce Green Creative Consultant concludes this season—a post held by the world-renowned cellist since its creation in 2010—his impact will long be felt.

“We should not just hope for immediate success,” said Ma, at a recent Negaunee Music Institute event, “but envision what success should look like twenty years later.” Ma’s ideas on impactful change have been at the foundation of the Negaunee Music Institute’s mission since his arrival. Said Ma, “the Institute should be about building things—things that embolden change.”

Over these past nine seasons, Ma inspired and oversaw a purpose-driven approach to Institute programing.

Much of Ma’s work as creative consultant has focused on mentoring the musicians of the Civic Orchestra of Chicago. He encourages them to make their musical journey bigger than themselves—to get outside of the ever-solitary practice...
room and hone their craft, organically, in their communities. “If you want to expand your musicianship, explore your humanity,” says Ma.

It is this philosophy—that growth is stifled in a confined place and needs to occur outside, in areas that offer new energies and perspectives—that served as the catalyst for many of Ma’s “artistic challenges” presented to the Negaunee Music Institute:

**Bach Marathon**
Since 2014, the Civic Orchestra has presented a city-wide, day-long marathon of performances of J.S. Bach’s six *Brandenburg* Concertos, which provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

**Concerts for Peace**
In March 2017, Ma led the creation of the Initiative for a More Peaceful Chicago, which empowers people through numerous projects that engage families that have lost loved ones to gun violence, those...
incarcerated at Illinois Youth Center Centers, and young parents supported by social service organizations.

- **Once Upon a Symphony**
  Designed for the youngest concertgoers, the CSO’s *Once Upon a Symphony* weaves together live music performed by members of the Orchestra, vivid storytelling, sets, and costumes to create a unique and magical experience. These concerts enhance a child’s development as a life-long learner, cultivating skills such as problem solving, focus, perspective, and engaged learning.

- **Civic Fellowship**
  This program immerses emerging professional musicians in rigorous training that enhances their membership in the Civic Orchestra. The fellowship empowers participants to realize their full potential as artistically excellent, civically engaged, and entrepreneurial musicians. Fellows serve as facilitators for special projects led by Ma, perform at Symphony Center as well as in schools and communities across the city, mentor young musicians, design and implement community engagement projects, and more.

The end of Ma’s tenure as the Judson and Joyce Green Creative Consultant is really just a beginning to the next chapter of his long and storied work with the Chicago Symphony Orchestra.
He needs us.
We need you.

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Symphony Orchestra—as a world-class soloist and mentor. During a recent Negaunee Music Institute event, he performed the first movement from Bach’s Cello Suite no. 1. He immediately repeated the passage, but asked the audience to sing and sustain the implied pedal note. It was Ma’s hope that this would illustrate humanity’s function—“be the bass note, the support that is felt but not always heard.”

The Chicago Symphony Orchestra Association is grateful to Judson and Joyce Green for the exceptional leadership and generous support they have provided since 2010 for the creative-consultant position held by Yo-Yo Ma.

Yo-Yo Ma performs Bach’s complete suites for unaccompanied cello at the Jay Pritzker Pavilion in Millennium Park on June 20. He also participates in the Concert for Peace on June 22. For more information, please visit CSO.ORG.
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June

CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI Zell Music Director
SYMPHONY CENTER PRESENTS

CSO: June 1
Stravinsky & The Joffrey Ballet
Matthias Pintscher conductor
The Joffrey Ballet
Ashley Wheater The Mary B. Galvin artistic director
Works by Ravel & Stravinsky

CSO Chamber Music: June 2
THE ART INSTITUTE OF CHICAGO
Modern Beauty
Guadagnini Ensemble
David Taylor violin
Simon Michal violin
Ni Mei violin
Weijing Wang viola
Richard Hirsch cello
Brian Lee piano
Works by Mozart & Chausson

CSO: June 3
Common with Members of the Chicago Symphony Orchestra
Steven Reineke conductor

Civic Orchestra: June 5
Season Finale: Civic and the Ryan Opera Center
Michael Christie conductor
Members of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago

CSO: June 6–11
Simone Young Conducts Wagner & Brahms

Jazz: June 7
Dr. Lonnie Smith Trio — Jon Faddis Quartet with special guests

CSO Chamber Music: June 9
BEVERLY ARTS CENTER
Chicago Pro Musica
Jennifer Gunn flute
Michael Henoch oboe
John Bruce Yeh clarinet
William Buchman bassoon
Oto Carrillo horn
Works by Nielsen, Hindemith & Schoenberg

Piano: June 9
Rudolf Buchbinder
Works by Haydn, Beethoven & Schubert

CSO: June 13–15
Muti Conducts Beethoven & Gershwin
Riccardo Muti conductor
Jennifer Gunn piccolo
Charles Vernon bass trombone
Also featuring concertos by Vivaldi, Benshoof & Stephenson

CSO Chamber Music: June 16
THE ART INSTITUTE OF CHICAGO
Celebrating Latin American Art
Winter Quartet
Gina DiBello violin
Danny Lai viola
Katinka Kleijn cello
Works by Piazzolla, Ginastera & more

Special: June 20
JAY PRITZKER PAVILION, MILLENNIUM PARK
Yo-Yo Ma: The Complete Bach Cello Suites

CSO: June 21–25
Muti Conducts Verdi Aida
Riccardo Muti conductor
Krassimira Stoyanova Aida
Anita Rachvelishvili Amneris
Francesco Meli Radamès
Kiril Manolov Amonasro
Ildar Abdrazakov Ramfis
Eric Owens The King
Chicago Symphony Chorus
Duain Wolfe chorus director

Special: June 22
TO BE DETERMINED
Concert for Peace
Yo-Yo Ma cello
Members of the Chicago Symphony Orchestra
Musicians from the Civic Orchestra of Chicago
St. Sabina Band

Film: June 27–29
Harry Potter and the Prisoner of Azkaban™ in Concert
Chicago Symphony Orchestra
Emil de Cou conductor
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

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We are delighted that you have joined us for this performance. Below you will find information that addresses questions we often receive, and which can help provide the most enjoyable and safest experience for all. For more information, please ask an usher or, after this performance, visit cso.org/plan-your-experience/questions.

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Photography, video recording, audio recording, or the use of any kind of recording device is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

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Please turn off or silence all personal electronic devices before the performance begins.

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If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

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Visit concert event pages on cso.org for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
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 124th year in the 2018–19 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 wardw@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 **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 csolatinalliance@cso.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

The mission of the **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 about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericannetwork@cso.org or call 312-294-3045.

**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.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

Music was a constant part of the social connection among my friends when I was a teenager. To listen to music back then required a radio and/or record player(!), so we all shared. Through friends, I was introduced to classical music.

When I moved to Chicago, friends had season tickets to the CSO and I joined them sitting in the Terrace. From there we watched the conductors as they used small facial changes to intimately direct the musicians. It was like sitting in the middle of the musicians—such a thrill!

I am so proud to live in Chicago and to enjoy wonderful CSO concerts. The CSO brings me such joy and it was important for me through my estate plans to support this jewel and help ensure future generations of musicians will be able to give the gift of wonderful music to listeners.

— Ms. Dar Johnson

Join the Theodore Thomas Society

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Introduction and Slide Commentary
Allison Muscolino, Adjunct Lecturer, The Art Institute of Chicago

ÁLVAREZ
Metro Chabacano
QING HOU
GINA DIBELLO
DANNY LAI
KATINKA KLEIJN

TURINA
La oración del torero, Op. 34
QING HOU
GINA DIBELLO
DANNY LAI
KATINKA KLEIJN

PIAZZOLLA
Four for Tango
QING HOU
GINA DIBELLO
DANNY LAI
KATINKA KLEIJN

INTERMISSION
GINASTERA

String Quartet No. 2, Op. 26
Allegro rustico
Adagio angoscioso
Presto magico
Libero e rapsodico
Furioso
GINA DIBELLO
QING HOU
DANNY LAI
KATINKA KLEIJN

At the Art Institute
Following the concert, please meet at the bottom of the grand staircase for a thirty-minute tour in the galleries with Art Institute educators.

This afternoon’s concert is a collaborative production of the Chicago Symphony Orchestra and The Art Institute of Chicago.
The Steinway–designed Boston piano is provided by Steinway, Chicago.
Javier Álvarez, one of today’s most internationally recognized Mexican composers, studied clarinet and composition before moving to the United States in the early 1980s and then to Great Britain, where he attended the Royal College of Music and City University in London. Leading British ensembles began to perform and commission his works while he was still a student. Álvarez has taught composition and computer music technology at the City University, Royal College of Music, and Guildhall School of Music and Drama, and also held teaching positions at the University of Hertfordshire and Malmö Academy of Music in Sweden. In 2005, he left Europe to found the Musical Arts Department of the Higher School of Arts of Yucatán in Mérida. He then served as dean of the Conservatorio de las Rosas in the central Mexican city of Morelia, and now lives in Mérida, where he devotes himself to creative work. Álvarez’s honors include the International Confederation of Electroacoustic Music Prize from France’s Bourges Competition, a Mendelssohn Scholarship, Lionel Robbins Award, Gemini Fellowship, and Austria’s Prix Ars Electronica. He also was a fellow of the Mexican Endowment for the Arts and Culture from 1993 to 1999.

**Metro Chabacano**

The seminal idea for *Metro Chabacano* came from an earlier piece for string orchestra, *Canción de Tierra y Esperanza* (Song of earth and hope), which I had given my parents as a Christmas gift in 1986. Having heard a demo recording of that piece, my friends from the Cuarteto Latinoamericano ensemble insisted that I should do a version for string quartet. Since none of us had a particular occasion in mind, the idea was somehow abandoned for a few years. In 1990, the sculptor Marcos Jimenez approached me with the idea of using *Canción* . . . to accompany one of his astonishing kinetic installations. This was to be displayed in Mexico City’s (and the world’s) biggest and busiest subway station, Metro Chabacano. This provided the perfect motivation to revise the piece for the Cuarteto Latinoamericano, which gave the first performance there in 1991 as part of the inaugural ceremonies for the installation. The piece was subsequently played on tape there for a period of three months.

Daniel Vega-Albela, violinist of La Catrina Quartet, writes, “*Metro Chabacano* has a continuous eighth-note movement of moderately driving speed from which short melodic solos emerge from each instrument. The repeated notes give a false sense of simplicity; although the piece is brief and in a single movement, the rhythms, accents, and melodic fragments that emerge from the perpetually moving background are intricately playful.”
JOAQUÍN TURINA
Born December 9, 1882; Seville, Spain
Died January 14, 1949; Madrid, Spain

La oración del torero, Op. 34

COMPOSED
1925

With the works of Isaac Albéniz and Enrique Granados during the decades around the turn of the twentieth century, Spanish music emerged as an integral part of the international cultural scene. In the years before the First World War, Albéniz and Granados were joined in creating a national musical style by Manuel de Falla and Joaquín Turina, who, like their older colleagues, went to Paris both to study the traditional ways of music-making and to be inspired by the exciting modernities of Debussy, Ravel, Stravinsky, and the other important composers then making that city the most vibrant center of art and culture in Europe.

Turina was especially attracted to formal academic study, and he enrolled at the Schola Cantorum as a pupil of the eminent pedagogue and composer Vincent d’Indy. Turina returned to Spain in 1914, and he soon came to be regarded as one of the leading musical figures of his country. Though he was best known during his lifetime for his compositions, he also gained fame as a pianist and chamber music player, as a professor at the Madrid Conservatory, as director of the performances of the Ballets Russes in Spain, as a music critic, and as a member of the Spanish Academy of Arts.

Turina’s La oración del torero (The bullfighter’s prayer) was originally composed for a quartet of lutes and later transcribed by the composer for string quartet or string orchestra. Turina provided no description of the work beyond its title, though the music’s contrasting fast and slow sections seem to juxtapose evocations of the public brilliance of the bullring and the introspection of the bullfighter. With its alternation of scintillating Andalusian dance rhythms and misty impressionism, the work is also a meeting of the Spanish and French strains in Turina’s musical personality.
Astor Piazzolla, the greatest master of the modern tango, was raised in New York City, where he lived with his father from 1924 to 1937. Before he was ten years old, his musical talents had been discovered by Carlos Gardel, who was then known as the most famous of all performers, an extraordinary tango composer, and a cultural hero in Argentina. At Gardel’s urging, the young Piazzolla moved to Buenos Aires in 1937 and joined the popular tango orchestra of Aníbal Troilo as an arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera, and in 1954 wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger. When he returned to Buenos Aires two years later, he founded his own performing group and began to shape a modern tango style that combined elements of traditional tango; Argentinean folk music; and contemporary classical, jazz, and popular musical techniques.

This “Nuevo Tango” style was as suitable for the concert hall as it was for the dance floor. In 1974, Piazzolla settled again in Paris and won innumerable enthusiasts from appearances, recordings, and compositions written in his hybrid old/new tango style. By the time he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music. Piazzolla continued to tour widely, record frequently, and compose until he suffered a stroke in 1990.

Piazzolla realized his electrifying blend of traditional tango music’s fire and passion by using the vast expressive resources of modern harmony, texture, and sonority in some 750 varied works that explore the genre’s remarkable expressive range: from violent to sensual, witty to melancholy, and intimate to theatrical. Filled with quick declamations and sudden high notes, Four for Tango’s texture is densely rhythmic and highlights a variety of techniques on each instrument, including blurted ascending sliding scales; snapping rhythms; and playing with the bow positioned behind the instrument’s bridge to create a scratchy, breathy sound. Four for Tango also enthralls with solo tango sections for violin and cello.
Alberto Ginastera
Born April 11, 1916; Buenos Aires, Argentina
Died June 25, 1983; Geneva, Switzerland

String Quartet No. 2, Op. 26

**Composed**
1958

In his native Argentina, Alberto Ginastera was recognized as a major composer from the first public performance of his music in Buenos Aires in 1937. His success led to the 1941 commission of the ballet Estancia for the American Ballet Caravan. In 1945, the composer and his family came to the United States as temporary political refugees following Juan Perón’s assumption of power. For sixteen months, he lived, taught, and composed here, buoyed by the strong endorsement of his friend Aaron Copland. After Perón was removed from power in 1955, Ginestera returned to Argentina, where he became an indispensable part of the country’s cultural life.

Uncompromising in style and deeply expressive, the String Quartet no. 2 solidified the modernist idiom that Ginastera had been working to adopt. The piece includes techniques such as pizzicato glissandos (continuous slides up or down in pitch that are plucked), a technique of bowing called sul ponticello (a glassy sound produced by bowing near the instrument’s bridge), and passages to be played col legno (tapping the string with the wooden side of the bow). The first movement, whose obvious translation is “rustic,” actually sounds rough or even primitive in musical effect. It opens with repeated hammered unison notes that exude a visceral power that seems out of proportion for an ensemble of just four instruments. What evolves from this strident beginning, however, is a structure of Mozartian clarity: the second theme is quiet, lyrical, spare in texture, deliberate in motion, and grieving in mood; the development elaborates on the main theme; and the recapitulation contains compressed versions of the unison opening measures and the ascetic second theme. The ensuing coda is, according to the score, to be played violently.

The Adagio angoscioso is based on an austere theme introduced by viola and taken up in turn by the other instruments. The arc of the music’s progress can be followed by the score’s markings: first slow and anguished; louder little by little; constantly louder; increasing in tempo; with much passion; with all possible force; desperately; slower; dying; sorrowful; and, finally, nothing.

The quartet’s scherzo and formal center, the Presto magico is built around returns of the opening music, which is initially heard in quiet, oddly orchestrated, and dispersed fragments. It is brought back in a more continuous form and at the close in an abbreviated, firefly version. Separating these reprises are two episodes: the first, mysterious with its hovering, glassy sustained notes, and the second, sharp and aggressive.

The fourth movement is a set of variations that takes the form of a series of cadenzas. The first violin announces the theme with eerie microtonal inflections; the cello presents its variation as a soliloquy; the second violin treats the theme in an aggressive, cross-string version that is forcefully punctuated by the ensemble in unison; and the viola closes with an introspective monologue that quotes a phrase from Ginastera’s 1943 song, “Triste.”

The finale is a relentlessly furious section that refers back to its opening gesture several times. With its ferocious rhythm, disembodied fragments of folk-like melody, and brutalist harmony, the movement is something of an Argentinean chamber counterpart to the sacrificial scene of Stravinsky’s The Rite of Spring.

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.
Qing Hou Violin

Qing Hou has been a member of the Chicago Symphony Orchestra since 1997. A native of China, she studied at the Central Conservatory of Music in Beijing before coming to the United States in 1988 to continue her studies. She holds degrees from the Peabody and New England conservatories. Before joining the CSO, Hou was a member of the San Francisco Symphony. An avid chamber musician, she has performed for the Andover Chamber Music Society and at festivals in Madison, Napa, El Paso, and Sun Valley. She has been heard on NPR’s Performance Today and regularly appears in the Chicago area with various ensembles. In 1997, she founded the Lincoln Quartet with her sister, CSO violin Lei Hou, and CSO viola Lawrence Neuman. As a soloist, Hou has appeared with orchestras in Boston, Baltimore, Chicago, and China. In the fall of 2003, she made her first appearance with the Orchestra, performing Mozart’s Violin Concerto in G major conducted by Daniel Barenboim.

Gina DiBello Violin

Gina DiBello was appointed to the first violin section of the Chicago Symphony Orchestra by Riccardo Muti in 2013. Previously, she was principal second violin of the Minnesota Orchestra and a member of the Detroit Symphony Orchestra. In 2016, DiBello was named concertmaster of Music of the Baroque. In addition to her orchestral work, she enjoys an active solo career and regularly makes solo appearances with Music of the Baroque, plays on the CSO chamber music series, and performs on numerous other series around Chicago. DiBello’s many career highlights include performing Mozart’s violin concertos nos. 3 and 5 with the Minnesota Orchestra under the batons of Stanisław Skrowaczewski and Andrew Litton, respectively. She is proud to be a founding member of New Music Detroit, a collective dedicated to performing and promoting contemporary music, and is included on the group’s first recording entitled Smoke: Music of Marc Mellits. DiBello attended the Cleveland Institute of Music and the Juilliard School. Her principal teachers include Desirée Ruhstrat, David and Linda Cerone, and Joel Smirnoff. DiBello lives on the north side of Chicago with her husband, percussionist Ian Ding, and their cats.

Danny Lai Viola

Danny Lai was appointed to the Chicago Symphony Orchestra in 2014 by Riccardo Muti. He began his musical studies on the piano at the age of six and picked up the viola when he was ten. After performing the first movement of Mahler’s Second Symphony at age sixteen, he decided to devote his life to music. Lai studied at Northwestern University with Roland Vamos while taking orchestral repertoire classes with former CSO principal viola Charles Pikler. After graduating with degrees in economics and music, he joined the viola section of the Colorado Symphony. Lai has held multiple orchestral leadership positions, including principal viola of the Civic Orchestra of Chicago and assistant principal viola in the Aspen Chamber Symphony. He is a frequent chamber music collaborator, and has performed with the Civitas Ensemble, Chicago Chamber Musicians, and Chicago Pro Musica. Lai also has made recital appearances at the Kennedy Center in Washington D.C. He is an alumni of the Civic Orchestra of Chicago and has performed around the world with orchestras such as the Pacific Music Festival Orchestra in Japan, the Lucerne Festival Academy in Switzerland, and the...
YouTube Symphony Orchestra in Australia. Lai also has won several competitions and fellowships, including the Jefferson Symphony Orchestra International Young Artists Competition, the Thaviu String Scholarship Competition, and the Luminarts Union League Strings Fellowship. He plays a viola made in Chicago by Stanley Kiernoziak, and enjoys boxing, card games, the Chicago Cubs, and listening to jazz.

Katinka Kleijn Cello

Dutch cellist Katinka Kleijn performs comfortably across the fields of classical, experimental, contemporary, and improvisatory music, as well as in solo, chamber, and orchestral capacities. In frequent demand as a soloist, she performed the world premieres of Dai Fujikura’s Cello Concerto at Lincoln Center with the International Contemporary Ensemble and Penderecki’s Triple Cello Concerto with the Chicago Symphony Orchestra. She also has appeared as a soloist with The Hague and Illinois philharmonics; Chicago Sinfonietta; and presented solo multimedia shows at the Library of Congress in Washington (D.C.), Carolina Performing Arts Hall, and the Chicago Humanities Festival. Her collaboration with the performance art duo Industry of the Ordinary resulted in the work Intelligence in the Human-Machine by Daniel Dehaan, in which Kleijn performs a duet with her own brainwaves. Kleijn also is an active member of the International Contemporary Ensemble (ICE), and has performed numerous premieres with the group, including Magnus Lindberg’s Zona at Lincoln Center’s Mostly Mozart Festival and Fujikura’s Eternal Escape. She recently premiered shadows of listening by Marcos Balter as part of the CSO’s MusicNOW series. Kleijn has collaborated with artists such as Yo-Yo Ma, Pierre-Laurent Aimard, Jeremy Denk, and Du Yun; and performed at the Marlboro Music Festival. Her recordings include David Baker’s Cello Concerto with the Chicago Sinfonietta and albums with progressive rock band District 97, duo Relax Your Ears, and singer/songwriter David Sylvian. Currently, Kleijn is a member of an improvisational duo with guitarist Bill MacKay and performs on the Chicago free-jazz scene.

Allison Muscolino Lecturer

Allison Muscolino joined the Art Institute of Chicago’s Department of Museum Education in 2008. She has since held positions there working with senior programs, the Woman's Board, and the Community Associates. Most recently, she served as manager for lectures and performances, organizing a variety of innovative learning opportunities for diverse museum audiences. Prior to arriving at the Art Institute, she earned bachelor’s degrees in art history and history, as well as a master’s degree in art history from the University of Notre Dame. She began her career in museum education at the Snite Museum of Art and the National Museum of Women in the Arts in Washington, D.C. As an adjunct lecturer, tutor, and independent scholar, Muscolino enjoys engaging learners through focused observation, collaborative dialogue, and critical thinking.
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Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Chicago Symphony Orchestra family, having served as a Governing Member and as a Life Trustee of the Board of Directors. For many years, she was the president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of the Walter E. Heller Co.

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#### $75,000–$99,999

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#### $7,500–$11,499

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To make your gift in support of the Centennial season, please contact the CSO Development office at gifts@cso.org or 312-294-3160.

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Lincoln Park Zoo
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James Smelser
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Soldier Field
The Sound Co-Op, LLC
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Steinway Piano Gallery Chicago
Michelle Sterling
Susan Synnestvedt
Brant Taylor
David Taylor
Benjamin Teichman
Theatrical Lighting Connection
Think-cell
Time Out Chicago
Tootsie Roll
Union Station
United Airlines
Virginia Woolf
Virtue Cider
Waigreens
WBBM
WBEZ
WDCB
WFMT
Wheaton College
Chris White
John Williams
WLS-FM
Wrigley Field
WXRT
Cynthia Yeh
Yuan-Qing Yu
Sam and Helen Zell

† Deceased
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Gifts listed as of April 2019

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