THE BEST ARRANGEMENTS AREN’T ALWAYS FINANCIAL ONES.

Northern Trust is proud to support the Chicago Symphony Orchestra. For more than 125 years, we’ve been meeting our clients’ financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Our goal is to help you find perfect harmony.

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Program

Information about the program and the performers for this concert

A Note from the Board Chair and President
A welcoming message from Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

Highlights of the 2019–20 Season
Learn more about the many musical offerings of the upcoming season.

Symphony Center Information
Learn more about Symphony Center facilities and resources.

Negaunee Music Institute at the Chicago Symphony Orchestra
A preview of the upcoming Chicago Youth in Music Festival

Our Donors and Volunteers
Recognition of our generous donors and volunteers, plus photo highlights from Symphony Ball

Chicago Symphony Orchestra Association
Board of Trustees and Governing Members

Our Donors and Volunteers, continued
Welcome to Symphony Center!

On January 15, the Chicago Symphony Orchestra and Zell Music Director Riccardo Muti embarked for Asia on its sixty-first international tour. This tour includes concerts in Taipei, Taiwan; Shanghai and Beijing, China; and Tokyo and Osaka, Japan. The five concerts in Tokyo include two special performances of Verdi’s Requiem, for which the Orchestra is joined by the Tokyo Opera Singers chorus and a distinguished cast of soloists. In addition to concerts, members of the Orchestra perform in schools, community centers, and hospitals with the support of the Negaunee Music Institute. Touring allows the CSO to share its incredible musicianship internationally, thereby expanding its influence and serving as a exemplary cultural ambassador for the city of Chicago.

While the CSO travels, Symphony Center Presents brings the world to Chicago, welcoming the Royal Concertgebouw Orchestra from Amsterdam and hosting the annual Chinese New Year Celebration featuring the Hubei Chime Bells National Chinese Orchestra and the China National Peking Opera Company. The SCP Jazz series continues its twenty-fifth season with the Joshua Redman Quartet and the Anat Cohen Tentet performing a new concerto by Oded Lev-Ari entitled Triple Helix, a Symphony Center Presents Jazz series co-commission with Carnegie Hall.

When the CSO returns to Chicago, it is joined by conductor Pablo Heras-Casado and pianist Simon Trpčeski for Tchaikovsky’s First Symphony and Rachmaninov’s Third Piano Concerto. The CSO at the Movies series continues with a one-night-only performance of Hitchcock’s North by Northwest, and the free All-Access Chamber Music series features CSO members performing music by Khachaturian, Glinka, and Taneyev.

In this program book, you will find an introduction to our upcoming 2019–20 season. By subscribing, you can guarantee your best options to participate in what will surely be a season to remember. We look forward to many concerts with you in 2019 and in the years ahead!

Helen Zell, Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander, President, Chicago Symphony Orchestra Association
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Northern Trust is proud to support the Chicago Symphony Orchestra. For more than 125 years, we’ve been meeting our clients’ financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Our goal is to help you find perfect harmony.

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CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
ZELL MUSIC DIRECTOR
SYMPHONY CENTER PRESENTS
2019–20 SEASON
On January 29, the Chicago Symphony Orchestra Association announced its 2019–20 season. Zell Music Director Riccardo Muti, in his tenth season as music director, and the Chicago Symphony Orchestra will honor the 250th anniversary of the birth of Ludwig van Beethoven (1770–1827) by performing a complete cycle of his iconic symphonies. Famously described by musicologist Donald J. Grout as, “a colossus astride the two centuries,” Beethoven synthesized the tradition that preceded him and created an awesome wake that would influence all music to follow.

It will be a remarkable experience to explore each symphony through the interpretive powers of Riccardo Muti paired with the expressive capabilities of the CSO. This cycle includes their first performances together of the First, Third (Eroica), and Sixth (Pastoral) symphonies. The season culminates in a finale performance of the Ninth Symphony, a work that the Chicago Symphony Orchestra and Chorus last performed with Muti to great acclaim and worldwide attention in 2014. (You can watch this performance on YouTube. It has garnered more than 14 million views [and counting] to date!) “We should all become brothers and sisters,” says Riccardo Muti. “This is the message of Beethoven’s Ninth Symphony. . . . For two hundred and fifty years, we have tried to find the secret behind the untouchable music of this divine architect and to comprehend the enormity of his timeless philosophical, spiritual, and human message.”

This Beethoven celebration extends to performances of concertos, chamber music, and works for solo piano. The Symphony Center Presents (SCP) Piano series includes all thirty-two sonatas, featuring renowned interpreters in recitals that span the Sunday series as well as three additional evenings. A poet of the piano, Beethoven established much of his reputation on keyboard works of great originality and pathos that continue to resonate with listeners.
and merit new interpretations and re-listening. Performances feature pianists Evgeny Kissin, Igor Levit, Kirill Gerstein, and Maurizio Pollini, as well as Sir András Schiff and Rudolf Buchbinder, each of whom will perform two sonata programs. Mitsuko Uchida is also featured in a program that includes the composer’s Six Bagatelles, op. 126, and Diabelli Variations, op. 120.

Other music performed in celebration of Beethoven’s anniversary includes the Consecration of the House Overture conducted by Riccardo Muti; violin sonatas with Christian Tetzlaff and Anne-Sophie Mutter; the Violin Concerto with Leonidas Kavakos; the First and Fourth piano concertos with Paul Lewis; the Namensfeier Overture and concert aria Ah! perfido conducted by Susanna Mälkki; and piano trios with Emanuel Ax, Leonidas Kavakos, and Yo-Yo Ma.

Throughout its history, the CSO has introduced the work of contemporary composers to its audiences. This season includes world premieres of CSO-commissioned works by Mead Composer-in-Residence Missy Mazzoli, Nicholas Bacri, and Pulitzer Prize–winner Bernard Rands. The CSO also performs the U.S. premiere of Avner Dorman’s new percussion concerto, Eternal Rhythm, featuring principal percussion Cynthia Yeh. Additionally, the Orchestra performs music by a number of American composers including Florence Price, William Grant Still, John Adams, James Lee III, and Jennifer Higdon, as well as former CSO Mead Composer-in-Residence Mason Bates.
NEW ON CSO RESOUND!

CHICAGO SYMPHONY ORCHESTRA AND CHORUS

RICCARDO MUTI conducts Italian Masterworks

VERDI • PUCCINI • MASCAGNI • BOITO

A VIRTUOSIC SHOWCASE OF 19TH-CENTURY ITALIAN MUSIC IN ALL ITS PASSION, JOY AND HEARTBREAK

Includes selections from Verdi’s Nabucco, Macbeth and I vespri siciliani, intermezzos by Puccini and Mascagni and Boito’s Prologue to Mefistofele. Recorded live in Orchestra Hall, June 2017.
Other highlights of the Chicago Symphony Orchestra’s 2019–20 season:

- The annual Symphony Ball, on September 21, features Norwegian pianist Leif Ove Andsnes performing Grieg’s Piano Concerto as well as works by Tchaikovsky, Verdi, and Suppé.

- Muti leads the annual free Concert for Chicago with the CSO in a return appearance at Lane Tech College Prep High School on September 24.

- Muti conducts Wagner’s Overture to The Flying Dutchman, Schumann’s Symphony no. 3, and Brahms’s Double Concerto with associate concertmaster Stephanie Jeong and assistant principal cello Kenneth Olsen (November 7, 9, and 12).

- Muti conducts a concert performance of Pietro Mascagni’s Cavalleria rusticana. A sensation at its 1890 premiere, the opera ushered in the verismo style. The cast includes tenor Piero Pretti in his CSO debut and mezzo-soprano Anita Rachvelishvili (February 6–8).

- The Chicago Symphony Chorus, under the leadership of Chorus Director and Conductor Duain Wolfe, appears in four programs with the Orchestra, including Orff’s Carmina burana led by guest conductor Alain Altinoglu (May 7–9).

- The CSO welcomes the subscription debuts of a number of acclaimed guest conductors including Kirill Karabits, Julian Rachlin, André de Ridder, and Jonathan Stockhammer.

- Celebrated guest conductors return including Valery Gergiev, with Shostakovich’s Symphony no. 7 (Leningrad); Jaap van Zweden, in his first CSO appearances since becoming music director of the New York Philharmonic; as well as Manfred Honeck, Sir Andrew Davis, Susanna Mälkki, Herbert Blomstedt, and Bernard Labadie, among others.
Five CSO musicians appear as soloists this season including concertmaster Robert Chen, associate concertmaster Stephanie Jeong, assistant principal cello Kenneth Olsen, principal percussion Cynthia Yeh, and bass clarinet J. Lawrie Bloom.

Several soloists make their CSO subscription debuts, including violinists Ray Chen and Pekka Kuusisto; pianists Sunwook Kim, Jan Lisiecki, Bertrand Chamayou, Joseph Moog, and Beatrice Rana; sopranos Sally Matthews, Elena Sancho-Pereg, and Elena Stikhina; mezzo-soprano Jennifer Johnson Cano; countertenor Iestyn Davies; tenors Piero Pretti, Benjamin Bliss, and Daniel Johansson; baritone Elliot Madore; and bass Franz-Josef Selig.

The Wheaton College series returns for its fourth season with three performances at Edman Memorial Chapel with conductors Juanjo Mena (November 22), Hannu Lintu (February 28), and Riccardo Muti (May 1).


The CSO at the Movies presents Harry Potter and the Goblet of Fire, Casablanca, and Jurassic Park.

The MusicNOW series enters its second season under the leadership of CSO Mead Composer-in-Residence Missy Mazzoli with four concerts highlighting contemporary composers (complete details to be announced this spring).

The Negaunee Music Institute continues its free ticket and transportation reimbursement program for Chicago Public Schools to its matinee concerts and its celebration of the 100th anniversary of the CSO’s concert series for children and the Civic Orchestra of Chicago.
Symphony Center Presents (SCP) offers a range of programs highlighting the artistry of the world’s most distinguished musicians. In addition to performances of Beethoven’s thirty-two piano sonatas, the SCP Piano series features George Li in his Symphony Center debut, Denis Kozhukhin, Yuja Wang, and Daniil Trifonov. The SCP Chamber Music series includes performances by Christian Tetzlaff and pianist Lars Vogt on October 27, Anne-Sophie Mutter with pianist Lambert Orkis on January 22, and mezzo-soprano Joyce DiDonato appears with the period music ensemble Il Pomo d’Oro on May 31.

The SCP Orchestras series honors a tradition of welcoming the world’s finest orchestras to Orchestra Hall. First, the Orchestre symphonique de Montréal, led by its music director Kent Nagano with pianist Denis Matsuev performing Rachmaninov’s Rhapsody on a Theme of Paganini, comes to Chicago. This is followed by the Orchestre Métropolitain de Montréal conducted by Yannick Nézet-Séguin with mezzo-soprano Joyce DiDonato in arias by Mozart. Finally, the NFM Wrocław Philharmonic Orchestra, conducted by Giancarlo Guerrero with pianist Piotr Anderszewski, performs Brahms’s First Symphony and Bartók’s Piano Concerto no. 3.

SCP also brings special one-night-only, non-subscription performances to Chicago such as the flamenco artist Farruquito, the Chicago Symphony Orchestra Brass, and Jordi Savall in a program of baroque music from the Iberian peninsula. On April 19, Renée Fleming and Evgeny Kissin give a recital presented in collaboration with Lyric Opera of Chicago. Holiday programs include performances by the Vienna Boys Choir and Chanticleer as well as the Chicago Symphony Orchestra and Chorus with the film Home Alone and Merry, Merry Chicago! Another favorite for families is sure to be Bugs Bunny at the Symphony, a screening of Looney Tunes shorts with original scores performed live by members of the CSO.

Subscriptions for the 2019–20 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 9.

For more information, visit cso.org, csosoundsandstories.org, or the box office to pick up a season catalog.
In collaboration with the Consulate General of Italy and the Italian Cultural Institute in Chicago, the Chicago Symphony Orchestra is proud to present special programming in remembrance of the Fosse Ardeatine massacre.

**FEBRUARY 18–23**
**SYMPHONY CENTER, FIRST FLOOR ROTUNDA**

**Special exhibit on the Ardeatine massacre**
Presented by the University of Rome, “Tor Vergata” Department of History, Cultural Heritage, Education and Society

**THURSDAY, FEBRUARY 21, 6:15–7:15**
**NOTE SPECIAL TIME**
**ARMOUR HALL STAGE**

**Special preconcert lecture featuring guest speaker**
Federico Rampini, U.S. Bureau Chief, La Repubblica
in conversation with Anthony Cardoza, Professor of History, Loyola University of Chicago

**THURSDAY, FEBRUARY 21, 8:00**
**FRIDAY, FEBRUARY 22, 1:30**
**SATURDAY, FEBRUARY 23, 8:00**

**Muti Conducts Schuman’s Symphony No. 9 (Le fosse Ardeatine) and the Mozart Requiem**
Chicago Symphony Orchestra | Riccardo Muti conductor
Benedetta Torre *soprano* | Sara Mingardo *contralto*
Saimir Pirgu *tenor* | Mika Kares *bass*
Chicago Symphony Chorus | Duain Wolfe *chorus director*

These concerts include the first CSO performances of American composer William Schuman’s Ninth Symphony (*Le fosse Ardeatine*). The first composer to win the Pulitzer Prize for Music, Schuman was inspired to write this work after a visit to one of Italy’s most significant World War II memorial sites honoring the victims of the Ardeatine caves massacre.
CAMERAS AND RECORDING DEVICES
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.

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

LATE SEATING policy
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.

FACILITIES FOR PATRONS WITH SPECIAL NEEDS
Symphony Center is accessible to all persons who have special needs. Push-button doors are located at the south end of the main entrance. Elevators and removable seats on the Main Floor, Upper Balcony, and Gallery make wheelchair access easy and accessible. Restrooms are located on the Lower Level and second, fourth, sixth, and seventh floors. A family-assist restroom is located in the sixth floor lobby for patrons requiring assistance from a companion. Call 312-294-3000 for more information.

COMPLIMENTARY COUGH LOZENGES
Walgreens generously provides the complimentary cough lozenges found in the Symphony Center lobbies.

FIRST AID
In case of a medical emergency, please contact the nearest usher.

PROHIBITED ITEMS
Carrying loaded, concealed firearms is prohibited in Symphony Center.

BACKPACKS, OVERSIZE BAGS, AND PARCELS
The CSOA requires that oversized bags be checked at one of our many Coat Checks conveniently located throughout Symphony Center. There is no charge to check these items. The CSOA also reserves the right to search bags for security reasons.

EMERGENCY EVACUATION
The lighted red EXIT sign nearest your seat indicates the shortest route outdoors. Fire exits are located on all levels of Symphony Center and should be used only in emergencies.

LOST AND FOUND
If you have lost an item, please call our Lost and Found service, 312-294-3000, during business hours. Unclaimed items are held for two months.

THE SYMPHONY STORE
For CSO recordings, gifts, and apparel, visit Symphony Store. Open Tuesday through Saturday, 11:30 to 5:00, and before all CSO performances. Located at 67 E. Adams and online at SYMPHONYSTORE.COM

We are very grateful to The Saints—Volunteers for the Performing Arts (saintschicago.org), who assist our staff ushers in serving our patrons.

Enhance your concert experience
Join us for FREE preconcert conversations held 75 minutes prior to all CSO Main concerts (12:15 P.M. for Friday matinees).

Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit CSO.ORG/SAS.

Follow us on Facebook, Twitter, Instagram, and YouTube to learn more about the CSO and Symphony Center.

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!
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You can enjoy learning about the music and the CSO even if you cannot attend a performance!

Music Celebrations International Presents

Windy City Choral Festival
Z. Randall Stroope, Artistic Director

Saturday, March 9 at 1:30pm
Doors open at 1:00pm
Orchestra Hall at Symphony Center

Featuring works by Vaughan Williams, Stroope and more!

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100 years ago, CSO music director Frederick Stock started the Chicago Symphony Orchestra’s concert series for children, and it continues to this day. As part of the centennial celebration, the Negaunee Music Institute is collecting stories and memories of these concerts. If you’ve ever attended a CSO School or Family concert, we would love to hear from you.

Please visit cso.org/CentennialStories to share your experience.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

“As loyal audience members and supporters of the Chicago Symphony Orchestra and Civic Orchestra of Chicago, it was important for our estate plans to support music education and engagement with communities in our great city.”

— Dr. Leo and Catherine Miserendino

Join the Theodore Thomas Society

Named in honor of the founding music director of the Chicago Symphony Orchestra, the Theodore Thomas Society recognizes those who make financial plans to benefit the CSO in the future.

Contact Karen Bullen at 312-294-3192 or visit cso.org/PlannedGiving for more information.
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 2019 CYMF will take place throughout the month of February and early March. This year the festival features activities that will strengthen community connections to the CSO and the Civic Orchestra and support and inspire young musicians who are passionate about classical music.

CPS High School String Convening with Civic Orchestra
String orchestras from five Chicago Public Schools partner high schools will come together at Symphony Center to perform in Orchestra Hall, receive coaching and feedback, and join forces for a combined orchestra with members of the Civic Orchestra of Chicago. CPS high school orchestra directors will also have the opportunity to share with one another, and they will participate in a professional development session with the CPS Department of Arts.

Participating ensembles are Amundsen High School Advanced Orchestra, Kenwood Academy High School Orchestra, Lane Tech Honors Sinfonietta, Mather High School Orchestra, and Senn High School Orchestra.

CSO Percussion Scholars Performance for CPS
Open to CPS students grades 4–8, this performance will feature the outstanding playing of the CSO’s Percussion Scholars. Since 1995, the Percussion Scholarship Program (PSP) has offered intensive, weekly percussion instruction on a full-scholarship basis to Chicago youth in grades 3–12. Students are selected for the program through a competitive application process that includes a provisional period followed by an invitation to participate through eighth grade. Select students are invited to continue through high school. PSP boasts a roster of alumni who have gone on to some of the nation’s finest colleges, universities, and conservatories, later assuming notable careers within and outside the music field.

Community Youth Orchestra Convening with Civic Orchestra
Young musicians from The People’s Music School, Chicago Metamorphosis Orchestra, and Sistema Ravinia will gather at Symphony Center to participate in sectionals and a side-by-side rehearsal with members of the Civic Orchestra of Chicago under the direction of Allen Tinkham.

Crain-Maling Foundation CSO Young Artists Competition Finals
Since 1919, the Chicago Symphony Orchestra Youth Auditions have featured the most talented young soloists from across Illinois. Now known as the Crain-Maling CSO Young Artists Competition, this newly reimagined concerto competition will identify one outstanding young performer to be featured in a CSO School Concert during the 2019–20 season. A preliminary round for woodwind, brass, percussion, and harp applicants will take place on Saturday, February 2, 2019. Four finalists will compete onstage in Orchestra Hall, accompanied by the Civic Orchestra of Chicago conducted by Andrew Grams. This competition is generously funded by the Crain-Maling Foundation.

The live final round will take place on Saturday, February 23, at 2 p.m. Reserve your free tickets at cso.org or call Patron Services at 312-294-3000.

CSO and Symphony Chorus Master Classes
Throughout February and March, several advanced high school musicians studying at local music organizations will have the opportunity to
participate in thirteen instrumental and four vocal master classes led by members of the Chicago Symphony Orchestra and Chorus. These events will take place in spaces throughout Symphony Center, and are open for other young musicians and their families to attend and observe.

Partner organizations include Chicago Youth Symphony Orchestras, Elgin Youth Symphony Orchestra, Merit School of Music, Midwest Young Artists, and Music Institute of Chicago.

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](http://CSO.ORG/CYMF).

Clockwise from top left:
- The Civic Orchestra, under the direction of CSO Solti Apprentice Erina Yashima, welcomes partner community music schools to Symphony Center to play side-by-side with them during the 2018 CYMF.
- The CSO’s Percussion Scholars perform in Orchestra Hall during the June 2018 League of American Orchestras national conference.
- The 2018 Crain-Maling Foundation CSO Young Artists Competition winner, Yerin Yang, 15, from Mount Prospect, Illinois, performs the first movement of Grieg’s Piano Concerto in A minor. PHOTO BY © ANNE RYAN PHOTOGRAPHY, 2018
- Civic musicians play alongside students from community music programs to work on technique and repertoire during the 2018 CYMF. PHOTOGRAPHY BY TODD ROSENBERG UNLESS OTHERWISE NOTED
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 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.

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 about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericanetwork@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.
PARTNER WITH ARTISTIC EXCELLENCE

Advertise with the Chicago Symphony Orchestra

Reach the culturally-minded, educated, and established patrons of the Chicago Symphony Orchestra by advertising in the program book. Each copy is hand delivered to every ticket holder, ensuring that your business’s message reaches this desirable audience.

Available in print and online, you’ll be sure to make a lasting impression with this captive audience in the program books—an integral part in the concert experience.

To learn more about advertising in the Chicago Symphony Orchestra program books, contact Bryan Dowling at bryan@media8midwest.com or 708-434-5869.
Fall in Love with Music  
October 19, 2018

The ninth annual *Fall in Love with Music* event took place on Friday, October 19, 2018. This is a unique fundraising event presented each year by the League of the Chicago Symphony Orchestra Association. This year, *Fall in Love with Music* took place at the University Club of Chicago and featured an intimate discussion with conductor Marin Alsop, the first female music director of a major American orchestra; and the award-winning composer Bruno Mantovani, whose CSO-commissioned *Threnos* received its world premiere with Alsop and the CSO in concerts on October 18–20. At the event, CSO musicians Max Raimi and Danny Lai performed original viola duets composed by Raimi. In addition, the world-renowned concert pianist Daniil Trifonov joined the attendees for dinner. In past years, *Fall in Love with Music* has been a luncheon event, but this year the evening began at 4:30 P.M. with a cocktail hour preceding the discussion and performance, followed by a plated, three-course dinner. Over $56,000 was raised, and a wonderful time was had by all!
Presented by the League of the Chicago Symphony Orchestra Association

**DISCUSSION**
Marin Alsop  Conductor
Bruno Mantovani  Composer

**PERFORMANCE**
Members of the CSO viola section
Max Raimi
Danny Lai

**SPECIAL GUEST**
Daniil Trifonov  Piano

**LEAGUE EVENT COCHAIRS**
Carol Brosk
Eileen Conaghan

**LEAGUE PRESIDENT**
Mimi Duginger

**LEAGUE VICE PRESIDENT, FUNDRAISING**
Cheryl Istvan

Clockwise from top:
Composer Bruno Mantovani; CSOA vice president for artistic planning, The Richard and Mary L. Gray Chair, Cristina Rocca; and conductor Marin Alsop
CSOA director of community stewardship/African American network Sheila Jones, and League members Kathy Solaro and Betsy Beckmann
Governing member Jim Konen, League member Judy Konen, and League president Mimi Duginger
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.

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Bank of America is proud to continue its long-standing support of the Chicago Symphony Orchestra. Our partnership not only delivers artistic quality but also helps to create meaningful connections with a diverse audience base in Chicago and around the world.

GLOBAL SPONSOR OF THE CSO

BMO Financial Group

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 is pleased to help play a role in strengthening the CSO, one of our city’s greatest cultural legacies.

CHRIS CRANE, PRESIDENT AND CEO

Exelon

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.

TERRENCE J. TRUAX, MANAGING PARTNER

Jenner & Block LLP

Jenner & Block is proud to share the CSO’s passion for creativity, innovation and the pursuit of excellence. As a longtime CSO supporter, the firm looks forward to continuing to participate in the symphony’s rich tradition of musical excitement and unfolding artistry in Chicago and the many communities it touches in the United States and around the world.

KIRKLAND & ELLIS

Kirkland & Ellis is proud to continue its long-standing support of the CSO and applauds the Orchestra’s commitment to the community. We extend our sincere wishes for another successful season to this timeless Chicago institution.

LARRY RICHMAN, PRESIDENT & CEO

CIBC

CIBC is proud to support the Chicago Symphony Orchestra as part of our commitment to celebrating arts and culture in our communities. As a 150-year-old bank with U.S. headquarters in Chicago, we are focused on building trusting and enduring relationships with our clients. We put you at the center of all we do, including supporting our communities in ways that matter to all of us. We are honored to be a part of the CSO’s mission to bring artistic excellence to Chicago and beyond. We hope you enjoy the performance.
AVAILABLE NOW!

Available at cso.org, iTunes, The Symphony Store and through digital retailers everywhere.

cso.org/resound
Preparing emerging professional musicians for lives in music

The Civic Orchestra of Chicago empowers its members to realize their potential as creative artists who use music to make connections and build community. One hundred years in the making, the Civic Orchestra continues to grow and thrive alongside the Chicago Symphony Orchestra. This rare alliance, propelled by an expansive vision, has enabled the program to prepare generations of musicians for professional lives in music while presenting free concerts to thousands of people at Symphony Center and across Greater Chicago.

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The 2018–19 Civic Orchestra of Chicago season is generously sponsored by

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Tuesday, February 5, 2019, at 8:00

Cliff Colnot Conductor

PIERCE GRADONE  
*Gods of Iron*

ALISON YUN-FEI JIANG  
*Espace Lumière*

WILL MYERS  
*nocturne, feather, mountain*

TED MOORE  
*patina*

DAVID CLAY METTENS  
*Gilded Scenes*

INTERMISSION

RODRIGO BUSSAD  
*Terra Tenebra*

MARIA KAOUTZANI  
*On Canvas*

JOUNGBUM LEE  
*dialogue*

JACK HUGHES  
*Needlepoint*

*Each piece on tonight’s program is receiving its world premiere performance.*

This concert is presented in collaboration with the Chicago Center for Contemporary Composition at the University of Chicago.

The 2018–19 Civic Orchestra of Chicago season is generously sponsored by The Elizabeth F. Cheney Foundation.

This program is partially supported by a grant from the Illinois Arts Council Agency.
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Pierce Gradone Composer

Pierce Gradone's music echoes the strange brew of musical cultures that made up his childhood, from playing bluegrass in the hills of Appalachia to sprinting the marathon of blinding-fast Pentecostal shout music. His works combine sprawling harmonic fields with an incisive rhythmic vocabulary. He currently serves as an assistant professor of music at Knox College.

Pierce Gradone on Gods of Iron

Gods of Iron grew out of a time of significant change in my life. After many years of living in major cities, I found myself teaching in a rural town with a landscape populated by church steeples and railroad junctions. This juxtaposition between piety and the engines of capitalism recalled my own evangelical upbringing, particularly my eventual realization that much of what I thought was religious instruction turned out to be political indoctrination. In response, I synthesized my daily soundscape of trains—diesel engines, the clickety-clack of wheels, and the haunting microtonal polyphony of the horns—with a simple hymn tune representing a version of American Christianity devoid of greed and lust for power. This tune is gradually subsumed and distorted by an industrial cacophony, from the clockwork percussion of woodwinds to out-of-tune chords blaring from the brass. Although the term “gods of iron” was coined in the nineteenth century as a referent to steam locomotives, my adoption of it points to a question that continues to haunt me: what god does American evangelicalism truly serve?

Alison Yun-Fei Jiang Composer

Chinese-Canadian composer Alison Yun-Fei Jiang draws inspirations and fuses influences from sources such as Canadian landscapes, poetry, literature, film music, Chinese traditional opera, and Buddhism, creating music with epic melodic gestures of a dynamic, dramatic, and colorful nature. A winner of the 2016 Toronto Symphony Orchestra Call for Scores, Jiang was a commissioned composer for the National Youth Orchestra of Canada’s 2018 season. Her music has been recognized by awards from the SOCAN Foundation, the Graham Sommer Competition for Young Composers, the American Prize, and International Alliance for Women in Music. Jiang holds degrees in music composition from Manhattan School of Music and New York University, and is currently a doctoral candidate in music composition at University of Chicago.

Alison Yun-Fei Jiang on Espace Lumière

Espace Lumière explores the idea of envisioning the orchestra as a spatial entity, an edifice made of sounds.
Will Myers writes music that is concerned with memory and fragility, as well as the agency, labor, consent, and physicality of the performers. His work has been performed by ensembles including Yarn/Wire, Spektral Quartet, and Quatuor Bozzini. His first orchestral piece, *Bright Shadows*, won New England Conservatory’s inaugural orchestral composition competition in 2013. Myers is pursuing a doctorate at the University of Chicago and holds degrees from New England Conservatory and Tufts University in composition, theory, and cognitive science. He has studied with Augusta Read Thomas, Sam Pluta, Anthony Cheung, Marta Ptaszyńska, Kati Agócs, John Heiss, and John McDonald.

**Will Myers on nocturne, feather, mountain**

Nocturne, feather, mountain is inspired by a photograph my friend Alex Cornacchia took on a trip to Nova Scotia in 2017. The layered, complex blues of the water and sky along with the faint lights from boats and buoys reminded me of James McNeill Whistler’s series of paintings entitled Nocturnes, which immediately brought my musical ideas into conversation with the music of Bartók and Debussy, among others. Meanwhile, the way the mountain reflects in the water as it tapers off into the distance evokes a feather, which generated the challenge of musically capturing the juxtaposition of mountain’s monumentality and the feather's lightness. The piece unfolds in three variations; each explores different aspects of the photograph and uses it as a roadmap for the musical material.

Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Moore’s work has been premiered by the International Contemporary Ensemble, Spektral Quartet, Line Upon Line, the Dream Songs Project, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, AVIDduo, Imani Winds, and others, and has been performed around the world including at the Walker Art Center (Minneapolis), STEIM (the STudio for Electro-Instrumental Music in Amsterdam), Spectrum (New York City), Darmstadt’s International Music Institute (Germany), MASS MoCA (Massachusetts), Omaha Under the Radar (Nebraska), and the SPLICE Festival (Bowling Green, Ohio), among others.

Ted Moore also frequently performs solo on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting equipment, and video projection. He has been featured as an installation artist at New York University, Northern Spark Festival (Minneapolis), Studio 300 Festival of Digital Art and Music (Lexington, Kentucky), and St. Paul Public Library. As an improviser, Moore is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins.

**Ted Moore on patina**

Patina is about memory and metal. Sounds in the work are inspired by recordings of different metals sounding in different ways, including a cymbal resonating with audio feedback and a sound mixer plugged directly back into itself.
David Clay Mettens Composer

David Clay Mettens was recognized with a 2016 ASCAP Morton Gould Young Composer Award and a commission from the American Opera Initiative that received its premiere in 2015 by Washington National Opera at the Kennedy Center. His orchestral piece *Sleeping I am carried* . . . was selected for the Underwood New Music Readings with the American Composers Orchestra. His works have been performed by Orchestre philharmonique de Radio France, the Tonkünstler Orchestra in Vienna, and the Brussels Philharmonic with Stéphane Denève. He is currently a doctoral student at the University of Chicago, studying with Anthony Cheung, Sam Pluta, and Augusta Read Thomas. He earned a master’s degree at the Eastman School of Music and completed undergraduate studies in music composition and clarinet performance at the University of South Carolina.

David Clay Mettens on *Gilded Scenes*

*Gilded Scenes* comprises a series of musical panels, each one a study in various kinds of layering, concealment, and elaboration. In the first, a veiled faux-fauxbourdon of three-part cello and bass harmonies emerges and recedes from a pointillistic, angular foreground. A transition from dry, brittle points to sustained harmonies leads to a glittering, scintillating chord that grounds the climax of the piece. The final panel distends and elaborates an early seventeenth-century canzonetta by Tarquinio Merula within a hazy, dreamlike texture of string cluster chords and fluttering trills. For a moment, the initial fauxbourdon and angular music reappear transformed before the piece evaporates.

Rodrigo Bussad Composer

Rodrigo Bussad, a native of São Paulo, Brazil, is the winner of the 2014 American Prize in Composition in the student chamber music division for his work *Loin*. In 2018, he was one of the finalists in the professional chamber music division in the same competition. Bussad is the winning composer of the 2017 Ukho Ensemble Workshop and the 2015 Valencia International Performance Academy (VIPA). His music has been performed across the Americas, Europe, and Asia, where he has worked with renowned orchestras and ensembles, including Orchestre philharmonique de Radio France, Spektral Quartet (Chicago), Imani Winds (New York), Ukho Ensemble (Ukraine), NanaFormosa Percussion Duo (Taiwan), B3:Brouwer Trio (Spain), Ensemble motoContraio (Italy), ensemble cross.art (Germany), and Ensemble Paramirabo (Canada). He is currently pursuing a doctoral degree in composition at the University of Chicago.

Rodrigo Bussad on *Terra Tenebra*

*Terra Tenebra* is a microtonal work for orchestra in which two distinct pitch centers orbit around each other. These centers work as two bodies of enormous mass (thus possessing powerful gravitational fields), pulling and repelling each other, creating in the process a collision of their spectrums. The universe where these two sound bodies exist is constructed of numerical values that follow the *golden proportion*, thus creating an infinite thread of intertwining possibilities of reality. With an initial “big-bang,” these possibilities will unfold several “time-fluxes,” densities, and forms as the piece progresses into eight distinct sections.
Maria Kaoutzani is a composer from Limassol, Cyprus, currently based in Chicago. Kaoutzani has studied with composers Augusta Read Thomas, Anthony Cheung, George Lewis, Lei Liang, Eve Beglarian, Ted Hearne, Kate Soper, and Justin Dello Joio, among others. Her works have been performed in Europe, the United States, Canada, and Latin America by ensembles such as the JACK Quartet, Spektral Quartet, Longleash Trio, and Imani Winds. She is a doctoral candidate and a Lindsay Graduate Fellow in music composition at the University of Chicago and holds a master’s degree in music theory and composition from New York University and an undergraduate degree from the University of York. Kaoutzani is a member of the composers collective Kinds of Kings.

mariakaoutzani.com

Maria Kaoutzani on On Canvas

*On Canvas* is inspired by visual art and painting: movement, bursts of color, a splash of paint, an illusion of life on a blank surface—the artist’s canvas. I am intrigued by how different visual elements combine to create a cohesive and, at times, familiar picture, and how a still scene can be captured from fast-moving time and represented in a way that feels stationary and mobile at the same time. I explore similar concepts with a musical tapestry that gradually illuminates different parts of the canvas and with coexisting musical layers that invite the listener to shift their attention from one to the other as the music progresses.

Joungbum Lee is a Chicago-based composer of chamber, electronic, film, and orchestral music. Poetry, visual art, nature, and Eastern and Western philosophies are all elements that influence his works. He completed a bachelor's degree at Eastman School of Music and master's at Rice University. He has been commissioned by various groups and individual artists such as Amy Briggs, Ben Roidl-Ward, the Rochester Chamber Music Society, Musiqa Modern Ensemble, Mivos Quartet, Eighth Blackbird, Quince Ensemble, Imani Winds, Spektral Quartet, Ensemble Suono Giallo, Ensemble Composit, and Dal Niente. He also has received awards and recognition from Eastman School of Music, New York State SCI/ASCAP, IBLA International Competition, and Sejong International Composition Competition.

**Joungbum Lee on dialogue**

Music is limited by the confines of its notation system, as is language by words and text. My interest lies in the intersections of voiced and unvoiced sounds, which I explored in a previous large-ensemble piece. The central axis of the ensemble piece has two movements: one that rests, delays, holds, and remains; and another that expands, spreads, and assimilates. This dichotomy became the root concept leading to a contemplation on the meaning of dialogue. There are two pillars in dialogue: prescript and extension. Prescript has the property of being fixed, but, at the same time, is changeable within itself. Extension is an absolute and sheer generality that cannot be confronted. All matters in nature have this impenetrable generality in their own way, and they transform through a mutual resonance from their fixed states. This piece is searching for sound, not as the index of presence of thought, but as the index of the corporeal knowledge.
Jack Hughes Composer

Jack Hughes is a composer and doctoral candidate at the University of Chicago, where he currently studies with Augusta Read Thomas. He received a bachelor of music degree in composition and theory from the Cleveland Institute of Music in the studio of Keith Fitch. Hughes served as a composer fellow for San Francisco’s Volti choral ensemble in 2017 and the Canton Symphony Orchestra in 2014. He began his music studies on trumpet and piano in Reston, Virginia, and has also studied violin and viola with members of the Spektral Quartet in Chicago.

Jack Hughes on Needlepoint
This piece was inspired by the craft of needlepoint, in which different colored yarns are stitched onto a stiff canvas to produce a pattern or image. What inspires me about this art form are the contrasts it contains: between the flexible strands of yarn and the rigid canvas, and between the small complex patterns that combine to form larger shapes and images. Throughout the work, small melodic threads are stitched onto a slowly evolving harmonic grid. Dynamic swells produce rapid changes between the foreground and background, while stark tempo changes create a sense of ebb and flow as the music sometimes surges forward, and sometimes seems to be held back against its will. Essentially, this piece stems from my love for orchestral performance and from the sonic complexity that emerges when a multitude of small sounds come together to form a coherent musical whole.
Cliff Colnot has emerged as a distinguished conductor and a musician of uncommon range. One of few to have studied orchestral repertoire with Daniel Barenboim, Colnot has served as assistant conductor for Barenboim’s West-Eastern Divan Workshops for young musicians from Israel, Egypt, Syria, and other Middle Eastern countries. Colnot has also worked extensively with Pierre Boulez and served as his assistant conductor at the Lucerne Festival Academy. He regularly conducts the International Contemporary Ensemble (ICE), with which he recorded Richard Wernick’s *The Name of the Game* for Bridge Records, and collaborates regularly with the internationally acclaimed contemporary music ensemble Eighth Blackbird and the Pacifica String Quartet.

Colnot is the former principal conductor of the Chicago Symphony Orchestra’s contemporary MusicNOW series, was principal conductor of the Civic Orchestra of Chicago for twenty-two years, and principal conductor of the University of Chicago’s Contempo Ensemble for fifteen years. He currently leads the DePaul University Symphony Orchestra and Wind Ensemble. Colnot also conducts orchestras at Indiana University—Bloomington, and the DePaul University Symphony Orchestra and Wind Ensemble, where he also teaches the course Teaching Principles. He has appeared as a guest conductor with the San Antonio Symphony Orchestra, the American Composers Orchestra, the Saint Paul Chamber Orchestra, and the Utah Symphony.

A master arranger, Colnot orchestrated Shulamit Ran’s Three Fantasy Pieces for Cello and Piano, which was recorded by the English Chamber Orchestra. For the chamber orchestra of the Jerusalem International Chamber Music Festival, he arranged the Adagio from Mahler’s Symphony no. 10, Schoenberg’s *Pelleas and Melisande* (both published by Universal), and Falla’s *Three Cornered Hat*. For ICE and Julia Bentley, Colnot arranged Messiaen’s *Chants de terre et de ciel* for chamber orchestra and mezzo-soprano; as well as Shulamit Ran’s Soliloquy for Violin, Cello, and Piano for members of the Yellow Barn Music Festival. He also reorchestrated Bottesini’s Concerto no. 2 in B Minor for Double Bass, correcting many errors in existing editions and providing a more viable performance version.

Colnot graduated with honors from Florida State University and received the Ernst von Dohnányi Certificate of Excellence. He received the Alumni Merit Award from Northwestern University, where he earned a doctorate. *The Chicago Tribune* named Cliff Colnot a 2001 Chicagoan of the Year in Music, he received the 2005 William Hall Sherwood Award for Outstanding Contributions to the Arts, and was awarded the 2016 Alice M. Ditson Conductor’s Award.
The Chicago Center for Contemporary Composition at the University of Chicago is a dynamic, collaborative, and interdisciplinary environment for the creation, performance, and study of new music and for the advancement of the careers of emerging and established composers, performers, and scholars. Distinguished by its formation within an uncompromising, relentlessly searching, and ceaselessly innovative scholarly environment that celebrates excellence and presents new possibilities for intellectual dialogue, the Chicago Center for Contemporary Composition is comprised of ten integrated entities: an annual concert series with the resident Grossman Ensemble, CHIME (Chicago Integrated Media Experimental Studio), visiting ensembles, distinguished guest composers, performances, recordings, research, graduate student-led projects, workshops, and postdoctoral research positions.

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Civic Orchestra of Chicago

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their talents and to further prepare for careers as professional musicians. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra, the Civic Orchestra is the only training orchestra of its kind affiliated with a major American orchestra.

The Civic Orchestra offers emerging professional musicians unique access to the Chicago Symphony Orchestra (CSO) through immersive experiences with the musicians of the CSO and some of today’s most sought-after conductors, including world-renowned CSO Zell Music Director Riccardo Muti. With additional guidance from CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma, Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century.

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

Civic musicians also expand their creative, professional, and artistic boundaries and reach diverse audiences through educational performances at Chicago Public Schools, “artistic challenges” led by Yo-Yo Ma, and a series of chamber concerts at various locations throughout the city including Chicago Park District field houses, the National Museum of Mexican Art, and Zhou B Art Center.

To further expand its musician training, the Civic Orchestra launched the Civic Fellowship program in the 2013–14 season. Now engaging fourteen members of the Civic Orchestra, Fellows participate in a rigorous curriculum above and beyond their orchestral activities that is designed to build and to diversify their creative and professional skills.

The Civic Orchestra’s long history of presenting full orchestra performances without charge includes concerts at the South Shore Cultural Center (in partnership with the South Shore Advisory Council), the Apostolic Church of God, Cristo Rey Jesuit High School, and the New Regal Theater, as well as numerous Chicago Public Schools.

The Civic Orchestra is a signature program of the Negaunee Music Institute at the Chicago Symphony Orchestra, which offers a wide range of education and community programs that engage more than 200,000 people of diverse ages, incomes, and backgrounds each year, in Chicago and around the world. For more information on the Institute and its programs, please visit cso.org/institute.
Civic Orchestra of Chicago

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Brian Ostrega†
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Anna Piotrowski
Crystal Qi
Kristen Seto
Liaht Slobodkin
Brent Taghap
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Elizabeth Bellisario
David Beytas+
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**Ben Roidl-Ward** Bassoon

**Hometown:** Tacoma, Washington

**What is your most memorable musical moment?**
It is performing Gubaidulina’s Concerto for Bassoon and Low Strings with the Oberlin Contemporary Music Ensemble in my senior year at Oberlin.

**Who is your favorite composer and/or what is your favorite piece?**
My favorite composers are Schubert, Stravinsky, Gubaidulina, and Ligeti.

**If I weren’t a professional musician, I would be . . .**
A national park ranger

**What inspired you to choose your instrument?**
I fell in love with the sound, and nobody else in my class knew what it was!

**What are your interests and/or hobbies outside of music?**
I love hiking and backpacking, playing soccer, and talking politics.

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**Pauline Kempf** Violin

**Hometown:** Paris, France

**What is your most memorable musical moment?**
A few years ago, I attended a Vienna Philharmonic concert at the Musikverein in Vienna. They were playing Tchaikovsky’s Fifth Symphony under the baton of Zubin Mehta. I remembered being completely moved by the energy of such a massive ensemble. The emotion conveyed that night and the respect for the musical text were phenomenal.

**Who is your favorite composer and/or what is your favorite piece?**
My two favorite composers are Bach and Brahms: Bach because I consider him as the main pillar of Western musical tradition, and Brahms’s music in particular, for conveying intimate emotions and a reassuring structure simultaneously.

**If I weren’t a professional musician, I would be . . .**
I would be a librarian. I would organize events for children in order to transmit the passion of reading. Educating the younger generation should be relevant to all of us.

**What inspired you to choose your instrument?**
I have always been touched by the sonority of the violin, especially the D-string.

**What are your interests and/or hobbies outside of music?**
I do love traveling and discovering other countries. Interacting with a new culture forces us to be humble and to open our eyes to the outside world. I love cooking French cuisine and inviting my friends over for intimate dinners.
Joe Bauer Bass

**Hometown:** Floyds Knobs, Indiana

**What is your most memorable musical moment?**
What comes to mind are several small moments, when something surprising happens in the music and everyone is thrown for a loop. Collective gasps or confusion or laughter is a kind of unifying force for an audience that I find very satisfying.

**Who is your favorite composer and/or what is your favorite piece?**
I’ve lately been listening to the music of composer Sofia Gubaidulina. It’s very exciting music, and to me has this sense of forward propulsion or something churning or accelerating; it’s not music that wastes any of your time. My favorite piece of music is the prelude from the Partita no. 3 in E major by J.S. Bach.

**If I weren’t a professional musician, I would be . . .**
An amateur musician

**What inspired you to choose your instrument?**
I think the inspiration came from the teachers who showed me what was possible with an instrument and encouraged me to keep playing.

**What are your interests and/or hobbies outside of music?**
Lately, I’ve been beating Liaht Slobodkin (fellow Civic musician) at games of pool.

Stephanie Diebel Horn

**Hometown:** Western Springs, Illinois

**What is your most memorable musical moment?**
My favorite was performing with the Luther College Symphony Orchestra in Vienna, Austria, in 2015. It was incredibly inspiring, and an experience that I will never forget. I really miss the city!

**Who is your favorite composer and/or what is your favorite piece?**
As a horn player, for me Strauss is always great, but Grieg’s Piano Concerto is a masterpiece.

**If I weren’t a professional musician, I would be . . .**
I would be living in Europe helping to restore and conserve centuries-old paintings and murals.

**What inspired you to choose your instrument?**
My elementary school did not have a euphonium.

**What are your interests and/or hobbies outside of music?**
I draw in traditional media and sew. I also love to rock climb . . . highest point at 8,000 feet!
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<td>Vice Chair</td>
<td>Robert A. Kohl</td>
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## The Honorable Rahm Emanuel
Honorary Chairman

## The Honorable Bruce Rauner
Honorary Chairman

## Honorary Trustees

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## Trustees

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## Life Trustees

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* Ex officio Trustee
† Deceased
GOVERNORS MEMBERS

EXECUTIVE COMMITTEE (2018–19)

Jared Kaplan Chairman
Timothy A. Duffy Immediate Past Chairman
Charles Emmons, Jr. Vice Chairman of the Annual Fund
Eric Kalnin Vice Chairman of Membership
Michael A. Perlstein Vice Chairman of Nominations & Membership

GOVERNERS MEMBERS (2018–19)

Anonymous (2)
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Iron Galaxy Studios
Iwan Ries & Co.
Jet’s Pizza
Robb Jibson, So Midwest
Gabrielle Johnson
Kathy Jordan
Nicholas Joseph
Lori Julian
Carole Keller
Anne and John Kern
Kimpton Gray Hotel
Lincoln Park Zoo
Yo-Yo Ma
Beth Mannino and Paul Schick
Maple & Ash
Mayer Brown LLP
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National Hispanic Sales Network
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Kathy Solaro
Soldier Field
The Sound Co-Op, LLC
Spring Mountain Vineyards
Steinway Piano Gallery Chicago
Michelle Sterling
Susan Synnestvedt
Brant Taylor
David Taylor
Benjamin Teichman
tesori
Theatrical Lighting Connection
Think-cell
Time Out Chicago
Tootsie Roll
Union League Club of Chicago
Union Station
United Airlines
Vancouver Symphony Orchestra
Virginia Woolf
Virtue Cider
Walgreens
WBBM
WBEZ
WDCB
WFMT
Wheaton College
Chris White
John Williams
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