CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI
SYMPHONY CENTER PRESENTS

JUNE 2019
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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

Muti and Verdi
Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.

A Fond Farewell
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Meet the Musicians
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Celebrating Yo-Yo Ma's Tenure as Judson and Joyce Green Creative Consultant

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Recognition of our generous donors and volunteers

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Our Donors and Volunteers, continued

*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
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
We Have A Real Appreciation For Things That Are Well Orchestrated.

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Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.

**TOP TO BOTTOM**

Giuseppe Verdi conducting the Paris Opera premiere of Aida at the Palais Garnier on March 22, 1880. Illustration by Adrien Marie (1848–1891)

Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus in Verdi’s Otello at Carnegie Hall, April 15, 2011
PHILLIP 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!

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?

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.

LEFT TO RIGHT
Francesco Meli (Radamès), Riccardo Muti (conductor), Shirin Neshat (director), Anna Netrebko (Aida), and Luca Salsi (Amonasro) at the Salzburg Festival performance on August 6, 2017. © Salzburg Festival, Photo by Franz Neumayr

The front cover for the score to Aida, published by Ricordi in 1871
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

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.
Jennifer Gunn Piccolo and Flute

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!
Charles Vernon Trombone


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 programming.

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

CLOCKWISE FROM ABOVE
In preparation for a conductorless performance of Beethoven’s Sixth Symphony with the Civic Orchestra, Ma takes a deep dive into the score, leads a rehearsal in Buntrock Hall and Orchestra Hall, and the final performance in May 13, 2013.

ALL PHOTOS BY TODD ROSENBERG
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 Hirschl 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
Ildefonso Abrazakov 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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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!

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

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VIVALDI
Piccolo Concerto in C Major, RV 444
Allegro non molto
Largo
Allegro molto
JENNIFER GUNN

BENSHOOF
Concerto in Three Movements for Piccolo and Orchestra
Improvisational, freely flowing
Calm
On the move
First Chicago Symphony Orchestra performances
JENNIFER GUNN

BEETHOVEN
Symphony No. 2 in D Major, Op. 36
Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

INTERMISSION

STEPHENSON
Bass Trombone Concerto
Chapter I
Chapter II—Epilogue
World premiere
Commissioned for the Chicago Symphony Orchestra by the
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CHARLES VERNON

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COMMENTS BY PHILLIP HUSCHER

ANTONIO VIVALDI
Born March 4, 1678; Venice, Italy
Died July 28, 1741; Vienna, Austria

Piccolo Concerto in C Major, RV 444

The most original, popular, and influential Italian composer of his time, Antonio Vivaldi was very quickly forgotten. Within a hundred years of his death, he had achieved the ultimate fate of most composers—complete oblivion. After he was finally rediscovered in the early twentieth century, and eventually became one of the most performed of all composers again, he often was written off as excessively prolific and facile. Stravinsky famously dismissed his entire career as “the same concerto four hundred times,” an assessment that was not just unkind, but also unfair. We now know that he wrote more than five—not four—hundred concertos, in addition to operas (he once claimed ninety-four, no doubt with characteristic exaggeration; some twenty survive), cantatas, and trio sonatas.

Vivaldi began his career as a violin virtuoso (he studied with his father, who played at the great Saint Mark’s Basilica in Venice), but he also prepared for the priesthood and took holy orders at the age of twenty-five. (He soon became known as the “Red Priest,” after the color of his hair.) That same year, he accepted a job as music director, violin teacher, and composer at La Pietà, a Venetian orphanage for girls—a post he would keep for more than thirty-five years, nearly the remainder of his life. At the height of his career, Vivaldi was as highly regarded as any living composer, including J.S. Bach, who admired Vivaldi’s music, copied out several of his scores for performance, and arranged others for different instruments. (Perhaps the most ingenious of Bach’s transcriptions is his reworking of a solo concerto in B minor into a concerto for four harpsichords in A minor.)

Vivaldi’s apparent specialty was the concerto, for one or more solo instruments, which he composed in abundance and with unusual ease, even by his own standards. (Vivaldi claimed he could compose a concerto faster than a scribe could copy it.) It was the publication in Amsterdam in 1711 of a collection of twelve concertos called L’estro armonico (The harmonic inspiration) that first spread Vivaldi’s name throughout Europe; it became the best-selling music title of the early eighteenth century. (Bach copied and arranged six of these concertos for

**COMPOSED**
date unknown

**FIRST PERFORMANCE**
date unknown

**INSTRUMENTATION**
solo piccolo, string orchestra, harpsichord

**APPROXIMATE PERFORMANCE TIME**
10 minutes

**FIRST CSO PERFORMANCES**
May 6, 7, and 8, 1982, Orchestra Hall.
Walfrid Kujala as soloist, Sir Georg Solti conducting

LEFT
Antonio Vivaldi, an engraving of a portrait by François Morellon de La Cave (1696–1768), 1725
organ or harpsichord.) Vivaldi is said to have established the conventional three-movement baroque concerto form; he didn’t invent it, but by constant use from one work to the next, and with endless variety in its handling, he certainly set in place the pattern others would follow for decades to come. He is also the first composer to make regular use of ritornello form—a repeating “refrain,” in different but related keys, for all the instruments, alternating with freer, modulating passages that are dominated by the soloist.

More than two-thirds of Vivaldi’s five hundred–plus concertos are for solo instrument—violin (most plentifully, at more than 230 concertos!), bassoon, cello, oboe, and even mandolin (but no keyboards). A relatively meager three concertos are written for “flautino,” a “little flute” or high-pitched recorder that is the equivalent of today’s piccolo. (A fourth concerto may have begun as a concerto for flautino, but was finished as one for violin.) In all of these, the solo role is more virtuosic and demanding than Vivaldi’s normal woodwind writing—the piccolo’s opening music in this C major concerto is largely a volley of rapid-fire sixteenth and thirty-second notes. Vivaldi must have had a superlative player in mind. The pattern here is classic Vivaldi: the two outer movements are dazzling display pieces; the central Largo offers an eloquent and expressive (though still highly florid) change of pace.

Ken Benshoof
Born 1933, near Newman Grove, Nebraska

Concerto in Three Movements for Piccolo and Orchestra

Ken Benshoof’s family used to joke that he was world famous—among piccolo players. It was precisely because of his unusual identification with the instrument—his unplanned concentration on works for solo piccolo and his rare understanding of the tiny instrument’s outsize capabilities—that the National Flute Association commissioned him to write this Concerto in Three Movements for its annual convention in San Diego in 2016. Jennifer Gunn was the soloist at the work’s premiere in San Diego that summer—eleven years after she joined the Chicago Symphony Orchestra.

Benshoof was drawn to music when, as a five-year-old, he started taking piano lessons from the widow of the town doctor where he grew up. “It wasn’t very long before I felt that the pieces she was asking me to play were not very good, and that I probably could write better pieces,” Benshoof once joked. Years later, after serious study—at Spokane Conservatory, the University of Washington, San Francisco State University, and the Guildhall School of Music in London (as a Fulbright scholar)—he began to compile a catalog of his own pieces,

KEN BENSHOOF

Composed
2016

First Performance
August 13, 2016; San Diego, California

Instrumentation
Solo piccolo, oboe and english horn, bassoon and contrabassoon, four horns, strings

Approximate Performance Time
17 minutes

These are the first Chicago Symphony Orchestra performances.
most of them chamber works, including a series of eight scores commissioned from the Kronos Quartet.

Before composing this concerto, Benshoof had written two works for piccolo with piano, and one for the combination of piccolo, violin, viola, and cello. In the new score for a larger group of instruments, Benshoof was careful to give the solo piccolo plenty of room to shine, clearing his orchestration of instruments that soar in a similar register, such as the piccolo trumpet or other flutes. (“Piccolo gets the first word, piccolo gets the last word,” he has said.) In order to cushion the piccolo in a compatible, complimentary surrounding, Benshoof included four double-reed instruments—oboe, English horn, bassoon, and contrabassoon—as well as a quartet of French horns. For the solo piccolo, he decided to write against expectations, giving it an abundance of low music—“throaty” in Benshoof’s words—in addition to the high notes for which it is celebrated.

Ken Benshoof on his Concerto in Three Movements

This is my fourth adventure composing for piccolo. It still surprises me how rich and “throaty” low-register piccolo can sound and how wonderfully clear and free it can feel as it sails upwards.

I tried to view the piccolo as one character throughout this work: alone at the beginning, gradually forming close relationships with members of the orchestra, leading to energetic playfulness with good friends.

There is very little angst in this work. There are no mountains to climb, no battles to be won. But there is emotional richness in the conversational interplay between musicians. And there is a brush with grief in the middle movement.

Perhaps the simplest overview of the three movements could be a morning walkabout, an indoor afternoon (with a little romance), and a party for the evening.

LUDWIG VAN BEETHOVEN
Born December 16, 1770; Bonn, Germany
Died March 26, 1827; Vienna, Austria

Symphony No. 2 in D Major, Op. 36

A young man doesn’t expect to go deaf. And so Beethoven was both surprised and frightened when he admitted to himself a musician’s worst nightmare—that he was having trouble hearing. We can’t be certain when he first acknowledged his cruel fate, but he apparently kept it a secret for a number of years. In June 1801, he finally confessed to his dear friend Franz Wegeler, who also happened to be a doctor: “For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.”

By then, Beethoven was worried. He had already sought treatment from a number of doctors who prescribed hot and cold baths, olive oil, pills, and infusions, to no avail—his ears continued to hum and buzz. Young Carl Czerny, on his first visit to Beethoven, probably in 1800, noticed “with the visual quickness peculiar to children,” as he later recalled, “that he had cotton,
which seemed to have been steeped in a yellowish liquid, in his ears.” Czerny didn’t think of this again until he, like much of the music world, heard rumors that Beethoven was hard of hearing. Beethoven found no relief until he turned to Dr. Johann Adam Schmidt, a professor of general pathology and therapy, who seemed full of sympathy and optimism. Apparently, it was Dr. Schmidt, who, among his other prescriptions, recommended that Beethoven abandon Vienna for rural Heiligenstadt. In late April 1802, Beethoven left for the pastoral suburb that to this day is known for the document he wrote there some six months later. The Heiligenstadt Testament, as it has come to be called, was begun on October 6 and finished four days later. It’s addressed to the composer’s brothers, Carl and Johann. Although Beethoven’s hearing would deteriorate considerably in later years, 1802 marked the moment of crisis: the Heiligenstadt Testament includes Beethoven’s admission that his malady was permanent and incurable. He didn’t fail to see the horrible irony of “an infirmity in the one sense which ought to be more perfect in me than in others.”

This, surprisingly, is the background for Beethoven’s Second Symphony—one of his most energetic, cheerful, and outgoing works. Beethoven surely had begun the D major symphony before he packed for Heiligenstadt that spring. He finished it there sometime that autumn, in a setting very like the one he would later depict in the Pastoral Symphony. When his student Ferdinand Ries came to visit Beethoven, he called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose.

The D major symphony, like other music written at the time, shows no signs of Beethoven’s obvious despair. It’s possible that Beethoven put the finishing touches on the confident, rollicking finale of his Second Symphony only days before he confessed thoughts of suicide in the letter to his brothers.

After Beethoven returned to Vienna, his hearing and his spirits both unimproved, he began to make plans for a major concert of his music, to be held on April 5, 1803, which would include

**COMPOSED**
1802

**FIRST PERFORMANCE**
April 5, 1803; Vienna, Austria. The composer conducting

**INSTRUMENTATION**
two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

**APPROXIMATE PERFORMANCE TIME**
34 minutes

**FIRST CSO PERFORMANCES**
December 1 and 2, 1893, Auditorium Theatre. Theodore Thomas conducting
July 25, 1940, Ravinia Festival. John Barbirolli conducting

**MOST RECENT CSO PERFORMANCES**
July 17, 1977, Ravinia Festival. James Levine conducting
June 2, 3, 4, and 7, 2016, Orchestra Hall. Edo de Waart conducting

**CSO RECORDINGS**
1954. Fritz Reiner conducting. VAI (video)
1962. Leopold Stokowski conducting. CSO (Chicago Symphony Orchestra in the Twentieth Century: Collector’s Choice)
1977. James Levine conducting. CSO (From the Archives, vol. 18: A Tribute to James Levine)
not only his new symphony, but also the premieres of his Third Piano Concerto and the oratorio Christ on the Mount of Olives. That concert, conducted by the composer, achieved the combination (not unknown in our own time) of mixed reviews and a box-office bonanza.

Although Beethoven and his audience considered Christ on the Mount of Olives the main attraction, the Second Symphony would ultimately triumph. One reporter decided on the spot that “the first symphony is better than the later one,” although he did acknowledge that Beethoven seemed to be “striving for the new and surprising.” Around this time, Beethoven said to a friend, “I am only a little satisfied with my previous works. From today I will take a new path.” That path was forged primarily by the daring venture of the Eroica Symphony, but the Second Symphony is already a sign of fresh things to come, and it’s a great advance over the First. The influential Beethoven biographer Maynard Solomon calls it “both retrospective and prospective.”

It’s still Haydn’s orchestra—pairs of winds, with horns, trumpets, timpani, and strings—and the layout of his last twelve symphonies—four movements, with a slow introduction and a rondo finale—that serve as Beethoven’s starting point. This is music that Haydn would have understood but couldn’t have written. Beethoven’s slow introduction is a full thirty-three measures of powerful, expansive music, rich in the kind of dramatic gesture he would later exploit so famously. The ensuing Allegro con brio crackles with a nervous energy and maintains an all-business edge unprecedented in symphonic music.

The Larghetto, on the other hand, moves at a gracious and easy pace that’s rare for this composer. Leisure wasn’t to Beethoven’s taste; several years later, when he devised the misguided notion of arranging this symphony for piano trio, he added “quasi andante” to the larghetto marking to keep things moving.

Instead of the minuet-and-trio combination third movement of the Haydn model (it served Beethoven well in his own First Symphony), Beethoven now writes scherzo, forever changing the complexion of the standard symphonic design. Beethoven’s scherzo, more compact than many of Haydn’s minuets, is wildly playful, with just enough weight to suggest the drama that’s always present in Beethoven, even when he’s playing games. The explosive finale is what we now call pure Beethoven, although audiences in 1803 didn’t yet know what that meant, and no doubt found it shocking and unpredictable, with its coltish movement and energy, and its uninhibited, nose-thumbing sense of humor.

*Above*

James Stephenson
Born February 4, 1969; Joliet, Illinois

**Bass Trombone Concerto**

The Chicago Symphony was the first orchestra James Stephenson ever heard. Raised in Lockport, southwest of the city, his parents brought him to Orchestra Hall when he was eight or nine years old. He still remembers how comfortable the seats were, and he recalls being knocked out by the sound of the orchestra. Above all, he noticed how prominent the trumpet part was. That became the instrument he fell in love with. After he started studying trumpet around the age of twelve, he picked up every Chicago Symphony Orchestra recording he could find. He wanted to hear how Adolph “Bud” Herseth, Chicago’s legendary principal trumpet, played *Pictures from an Exhibition* under Fritz Reiner, or under Rafael Kubelík, or Sir Georg Solti. He compared the Orchestra’s Bruckner recordings under Solti (“more direct brass sound”) and Barenboim (“more organ-like”). He savored the classic Reiner records from the 1950s—Bartók’s *Concerto for Orchestra*, *The Fairy’s Kiss* by Stravinsky. He sought out obscure works, such as Hovhaness’s *Mysterious Mountain*, as well as the popular blockbusters—Mahler’s symphonies, Strauss’s tone poems. “All these pieces are brass heavy,” he said recently, “because I was going to be a trumpet player forever, or so I thought. So I needed to learn how to play by listening to the best.”

Over the next years, he continued to listen to the Chicago Symphony—on the radio while he was in high school at Interlochen (he spent one summer at Tanglewood), and back in Orchestra Hall when he came home on break from the New England Conservatory of Music, where he earned a degree in trumpet performance. By then, Stephenson was fascinated with the whole orchestra: he had moved beyond zeroing in on the sound of the Orchestra’s brass, to listen to Frank Miller, the principal cello, or Ray Still, principal oboe. Stephenson did become a professional trumpet player: he spent seventeen seasons with the Naples (Florida) Philharmonic, a position he landed immediately after graduating from the New England Conservatory. At the age of twenty-five, when he signed up for a summer composing class at Northwestern University, he had started doing arrangements, but he had never composed a

**COMPOSED**
2018–19

**INSTRUMENTATION**
solo bass trombone, two flutes, alto flute and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, two tenor trombones and tuba, timpani, percussion (vibraphone, triangle, glockenspiel, cymbals, suspended cymbals, marimba, cabasa, small polished stone, chimes, snare drum, tam-tam, shakers, xylophone, claves, wood blocks, crotales, bucket of water, triangle, bass drum, tambourine, thai gong), harp, strings

**APPROXIMATE PERFORMANCE TIME**
23 minutes

These are the world premiere performances.

Commissioned for the Chicago Symphony Orchestra by the Edward F. Schmidt Family Commissioning Fund
single “original” note. It was the beginning of a new love.

In 2007, Stephenson decided to give up performing in order to concentrate on writing music full time; he and his wife, who also played in the Naples orchestra, and their four young children, moved back to the Chicago area. Stephenson came late to composition, and, as a result, he is largely self-taught. Writing music quickly became his full-time profession, and it has turned out to be an unexpectedly satisfying form of self-expression. “Though I try not to take myself too seriously,” he wrote three years ago in an article for New Music Box, “I take music very seriously. I reveal much more about myself in a piece of music than I would ever do in person.” Today he says simply, “Music to me is my life. It is completely my passion.”

As a performer, Stephenson had developed a wide circle of colleagues who not only encouraged his early work, but wanted new concertos to play. By now he has written solo works—sonatas and concertos—for nearly every instrument in the orchestra that he knows from sitting among its ranks. These include three concertos for his own instrument, the trumpet, all of them composed for Ryan Anthony, principal trumpet of the Dallas Symphony Orchestra, whom he has known since they were teenagers. Sounds Awakened, a recent French horn concerto, was written for Gail Williams, who was a member of the Chicago Symphony for twenty years—she stepped down in 1998—and, as it turned out, was on stage the day Stephenson heard his first concert in Orchestra Hall. “There is nothing better than writing a solo feature for a good friend,” he says. “You can really take in their sound, their personality, and try to recreate it in a musical work where they will be inspired to shine.” Next on Stephenson’s agenda: concertos for piano, for guitar, and another for horn. (His Symphony no. 3, Visions, his largest work to date, received its first performance in April.) The new bass trombone concerto for Charles Vernon that is being premiered this week carries on this tradition of composing for friends and, in this case, for the orchestra Stephenson knows best.

James Stephenson on his Bass Trombone Concerto

When Charlie Vernon first told me in November 2015 that I would be writing a new bass trombone concerto for him, he highlighted two things: (1.) that it be the “most profound, beautiful, and lasting musical event to be played on the bass trombone” (thanks, Charlie, I’ll do my best . . . ; and (2.) that it would be “a great story, like a book you can’t stop reading.”

As I thought about these requirements, I began to think about something I consider pretty profound: life itself. Perhaps this is because at the time of the world premiere I will be fifty years old, when one starts thinking about such heavy subjects, but suffice it to say that it seemed a good time to write something that heeded the significance of life.

In thinking about life, I kept coming back to its rhythms and its ups and downs. This idea spurred my initial inspiration, and I began to feel a pulse that would inspire the entire work. A pulse, of course, fits nicely into both worlds: life and music. I couple this early on with a rising-note motif of A–B–C, which serendipitously couples nicely with Charlie’s idea of this piece being like the reading of a book.

And so the piece evolves, with the main A–B–C motif generally revealed in rising fashion in Chapter I, and in falling fashion in Chapter II. Ups and downs. The first movement is that of a bass trombone coming of age. It enters the world boldly, but then goes through moments of confusion, nervousness, development, and finally confidence and fun, the latter with jazz references, in honor of one of Charlie’s favorite mediums), as the movement ends with the protagonist at its height. The concerto has traveled from A minor to A major. Life is good.

The second movement (Chapter II) picks up right where the first left off. It is audacious music brimming with pomposity and with resolute puffed chest. As it continues, the motif reverses, and lyrical music rides on top of contrapuntal orchestral scoring, as if wisdom has taken the place of
hustling angst. The music builds, pulses, and grows, and portrays heart-wrenching “life-moments” before finally beginning to subside to a period of much reflection and thought. There is a direct segue (no pause) into the Epilogue, now back in A minor, which, for a while, remains almost still. But life is reaffirmed, and the music continues to pulse, ending rapturously in A major, with the bass trombone still at the top of its game.

I grew up going to Chicago Symphony concerts as a child. Then, as a young trumpeter, I often dreamt of some day sitting and performing on the stage at Symphony Center in Chicago. Even though that dream won’t happen, I am thrilled to have a world premiere of my music with my favorite orchestra, on that very stage, and under the direction of Maestro Riccardo Muti. I have Charlie Vernon to thank for this, and I can only hope that my music will serve the bass trombone and music world well, and come as close as possible to Charlie’s vision of a “profound, beautiful, and lasting” creation.

GEORGE GERSHWIN
Born September 26, 1898; Brooklyn, New York
Died July 11, 1937; Hollywood, California

An American in Paris

When George Gershwin arrived in Paris in March 1928, he was as famous as any living musician. Even in Europe his best songs, such as “The Man I Love,” “Someone to Watch Over Me,” and “Fascinating Rhythm” were whistled on the street, and Rhapsody in Blue was the most talked-about composition in a city that has always loved music.

Gershwin’s music is still so popular that it’s easy to overlook his classical roots. His first musical memory was of an automatic piano, in a penny arcade on 125th Street, playing Anton Rubinstein’s Melody in F—one of those rare pieces that had become a popular classic, giving Gershwin the idea at an early age that serious and commercial music could be one and the same. As a teenager, Gershwin attended recitals by celebrity soloists such as Josef Lhevinne and Efrem Zimbalist. He played piano in the Beethoven Society Orchestra at Public School 63, and studied music theory as well as piano. Even after George quit school at fifteen to become “probably the youngest piano pounder ever employed in Tin Pan Alley,” he didn’t forget his greater ambitions.

In the early 1920s, while Gershwin was turning out a steady stream of hits (and making the kind of money that is unheard of in the classical music business), he was more determined than ever to write serious music that was equally popular. The historic premiere of Rhapsody in Blue, at New York’s Aeolian Theater in 1924, announced to the music world that Gershwin was a far more complex and ambitious musician than a mere songwriter. (And just to confuse matters, that same year Gershwin produced some of his finest songs, including “Fascinating Rhythm.”) During the mid-1920s, while he enjoyed the life of a rich celebrity, collecting modern art and moving his family out of their dreary apartment into a five-story townhouse on the Upper West Side, Gershwin began to compose a piano concerto, three piano preludes, and this tone poem—a love
song to Paris—while still maintaining his roles as pianist, tunemsmith, and conductor.

In January 1928, Gershwin accepted an invitation to visit friends in Paris. Recognizing the need for a change from the frenetic New York scene—he currently had two hit shows,Funny Face and Rosalie, running simultaneously—Gershwin immediately started thinking about a “rhapsodic ballet,” which he quickly entitledAn American in Paris. By the time he and his brother Ira boarded a steamer for Europe on March 9, George had already sketched the piece in versions for one and two pianos.

A dyed-in-the-wool New Yorker, Gershwin was dazzled by this great cosmopolitan city; looking down from the top of the Eiffel Tower, he was positively dizzy. To Gershwin, Paris had always been a city of music, and now, in his mind, it was Ravel’s city. These two famous, successful composers had just met at Ravel’s fifty-third birthday party the previous month in New York City. (Ravel specifically asked that Gershwin be invited.) They hit it off at once; Gershwin played the piano until 4 A.M., and Ravel stayed to the very end. Another night the two went off to hear jazz in Harlem.

In Paris, Gershwin continued to work on the score of his new piece, and he spent one entire afternoon shopping the auto supply stores on the Avenue de la Grande Armée in search of the ideal car horns for the traffic scene he had in mind. (He took four horns home with him for the New York premiere.) Gershwin told a reporter thatAn American in Pariswas “written very freely and is the most modern music I’ve yet attempted.” It’s certainly Gershwin’s most accomplished and ambitious orchestral work to date. For the first time, Gershwin’s trademark jazzy rhythms, bluesy harmonies, and unforgettable melodies are all woven into a big, sophisticated work of symphonic dimensions. By 1928, Gershwin had developed a fine ear for orchestral color and a sense of cinematic panorama. Despite his claim that he hadn’t written program music (the play-by-play scenario printed in the score and often quoted is by Deems Taylor, not Gershwin), the work is unforgettable descriptive, from its opening walking music (think Gene Kelly, Hollywood, 1951) to the car-honking traffic jam. Gershwin did identify the American’s “spasm of homesickness” after too many drinks in a street café, but neither he nor Taylor managed to explain the hot Caribbean rhythm midway through.An American in Pariswas a hit at its New York premiere, just months after Gershwin came home, and, inevitably, was soon loved in Paris, too.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.
Riccardo Muti  Conductor

Born in Naples, Italy, Riccardo Muti is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–80), the Philharmonia Orchestra (1973–82), the Philadelphia Orchestra (1980–92), and Teatro alla Scala (1986–2005).

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for more than forty-five years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera.

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

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

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell’Amicizia (The roads of friendship), a project of the
Ravenna Festival in Italy, he has conducted in many of the world’s most troubled areas in order to bring attention to and advocate for civic and social issues. Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written two books, Verdi, l’italiano and Riccardo Muti: An Autobiography: First the Music, Then the Words, both of which have been published in several languages.

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

riccardomutimusic.com

Mutri Releases Third Book, Infinity Between the Notes: My Journey in Music

Following his CSO residency in May, Riccardo Muti participated in a special program on May 19 in Milan, Italy, to launch his new autobiography entitled L’infinito tra le note: Il mio viaggio nella musica (Infinity Between the Notes: My Journey in Music). In the book, published in Italian by Solferino, Muti examines the mystery of music through eight lessons from music history, drawing on his long experience as a conductor. He discusses his teachers as well as his favorite composers, including Mozart and Verdi, along with lesser-known Italian composers such as Gaetano Donizetti and Giuseppe Verdi.

Paisiello’s Missa defunctorum was featured in his performances this spring with the Luigi Cherubini Youth Orchestra—also a subject in his book—in Pavia (May 25 and 26) and Florence (May 28). Muti and the orchestra were joined by soprano Benedetta Torre, mezzo-soprano Daniela Barcellona, tenor Giovanni Sala, and bass Gianluca Buratto and the Bavarian Radio Chorus. Marking the occasion of the opening of the thirtieth anniversary season of the Ravenna Festival, Maestro Riccardo Muti and pianist Maurizio Pollini—two of Italy’s most esteemed living artists—gave a special concert on June 5 at the Palazzo Mauro de André with the Cherubini Youth Orchestra.

Following his CSO June residency, Muti travels to Athens, Greece, and Ravenna, Italy, to lead the Luigi Cherubini Youth Orchestra and Greek musicians in performances of Beethoven’s Ninth Symphony, as part of the annual Roads of Friendship concerts, presented by the Ravenna Festival on July 9 and 11. Other summer 2019 activities for Muti include his annual Italian Opera Academy in Ravenna, this year with sessions for young conductors and répétiteurs planned around Mozart’s The Marriage of Figaro. Muti also returns to the Salzburg Festival in August for performances of Verdi’s Requiem with the Vienna Philharmonic, Concert Association of the Vienna State Opera Chorus, and soloists including soprano Krassimira Stoyanova, mezzo-soprano Anita Rachvelishvili, tenor Francesco Meli, and bass Ildar Abdrazakov.
Jennifer Gunn Piccolo

FIRST CSO PERFORMANCES
May 22, 23, 24, and 27, 2008, Orchestra Hall.
Vivaldi’s Piccolo Concerto in C major, RV 443; Harry Bicket conducting

MOST RECENT CSO PERFORMANCES
November 20, 21, 22, 23, and 25, 2014, Orchestra Hall. Bach’s Brandenburg Concertos nos. 2, 4, and 5; Nicholas Kraemer conducting

Jennifer M. Gunn was appointed flute and piccolo of the Chicago Symphony Orchestra by Daniel Barenboim in 2005.

Since joining, she has been active in the life of the Orchestra in many ways, including performances on its contemporary music series MusicNOW, the CSO Chamber Music series, and the Once Upon a Symphony series designed for families with young children. Gunn also has served as a piccolo and flute coach for the Civic Orchestra of Chicago, participated in the Dream Out Loud Music Education Advocacy Campaign, and joined Zell Music Director Riccardo Muti for several of the programs for at-risk and incarcerated youth at Chicago-area juvenile justice centers.

Equally at home on flute or piccolo, Gunn has been featured as a soloist with the Orchestra on many occasions. She made her flute solo debut under the direction of Ludovic Morlot on the MusicNOW series playing Shirish Korde’s Nesting Cranes in 2007. A year later, she made her piccolo debut as soloist under the direction of Harry Bicket performing Vivaldi’s Concerto in C Major (RV 443) on the CSO’s subscription series. Gunn also has featured as a flutist in Bach’s Brandenburg Concertos with her CSO colleagues under the direction of both Nicholas Kraemer and Pinchas Zukerman.

Gunn has enjoyed many occasions to join colleagues in a variety of performance settings. In the Chicago area, she has been a guest with the Bach Week Festival, Dempster Street Pro Musica, Music of the Baroque, and the Civitas Ensemble. Beyond Chicago, Gunn has enjoyed collaborations at the Sunflower Music Festival in Topeka, Kansas; Buzzards Bay Musicfest in Marion, Massachusetts; Arizona Musicfest in Scottsdale, Arizona; and the St. Bart’s Music Festival in Saint Barthélemy, French West Indies. She can also be heard on recordings featuring the music of composers Mason Bates, Anna Clyne, and Victoria Bond, as well recordings of the Orchestra on the CSO Resound label.

In demand as a clinician, Jennifer Gunn has taught master classes around the world, including a regular summer class at Orford Musique in Canada, and served as a guest artist at the 2018 International Piccolo Festival in Grado, Italy. She is a frequent guest at universities around the country, teaching flute and piccolo master classes at Carnegie Hall, Butler School of Music at the University of Texas–Austin, University of Illinois at Urbana-Champaign, University of Missouri–Kansas City, and Northwestern University.

Gunn also has been an orchestral coach with the National Youth Symphony (NYO) and the New World Symphony.

Gunn has held previous positions including assistant principal flute of the Louisville Orchestra, principal flute of the Fort Wayne Philharmonic, and second flute of the Wheeling Symphony Orchestra. She holds a bachelor of music degree from the Mary Pappert School of Music at Duquesne University (Pennsylvania), where she studied with Robert Langevin and Rhian Kenny. She had additional studies at the University of Akron (Ohio) with George Pope and Mary Kay Robinson.

She is married to Jonathan Gunn, professor of clarinet at University of Texas Butler School of Music.

PHOTO BY TODD ROSENBERG
Charles Vernon began his orchestral career as bass trombone in 1971 with the Baltimore Symphony Orchestra. In 1980, he went to the San Francisco Symphony for one season. He was then chosen by Riccardo Muti to play bass trombone with the Philadelphia Orchestra, where he remained for five years until joining the Chicago Symphony Orchestra in 1986.

A native of Asheville, North Carolina, Vernon attended Brevard College and Georgia State University, where he studied with William “Bill” Hill; and at Arizona State University with Gail Wilson. Other teachers included Arnold Jacobs and Edward Kleinhammer, former tuba and bass trombone of the CSO, respectively.

Vernon has been on the faculties of Catholic University, Brevard Music Center, Philadelphia College of Performing Arts, Roosevelt University, Curtis Institute of Music, and Northwestern University. Currently professor of trombone at DePaul University, he also makes many solo and teaching appearances around the world.

In 1991, under then music director Daniel Barenboim, he gave the world premiere of Ellen Taaffe Zwilich’s Concerto for Bass Trombone, Strings, Timpani, and Cymbals. Daniel Barenboim conducting

Charles Vernon Bass Trombone

FIRST CSO PERFORMANCES

MOST RECENT CSO PERFORMANCES
February 1, 2, and 3, 2018, Orchestra Hall. Higdon's Low Brass Concerto, Riccardo Muti conducting
February 16, 2018; Carolina Performing Arts Memorial Hall, Chapel Hill, North Carolina. Higdon's Low Brass Concerto, Riccardo Muti conducting

Information concerning music written or arranged for Charles Vernon as well as books, recordings, and a documentary film on the Lindberg/Vernon project can be found at CharlieVernon.net.
Now celebrating its 128th season, the Chicago Symphony Orchestra is consistently hailed as one of the world’s leading orchestras. In September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. His vision for the Orchestra—to deepen its engagement with the Chicago community, to nurture its legacy while supporting a new generation of musicians, and to collaborate with visionary artists—signals a new era for the institution.

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

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

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

Sir Georg Solti, the Orchestra’s eighth music director, served from 1969 until 1991. He then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997. Solti’s arrival launched one of the most successful musical partnerships of our time, and the CSO made its first overseas tour to Europe in 1971 under his direction, along with numerous award-winning recordings.

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

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

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

Mead Composer-in-Residence Missy Mazzoli was appointed by Riccardo Muti and began her two-year term in the fall of 2018. In addition to composing, she curates the contemporary MusicNOW series.

Since 1916, recording has been a significant part of the Orchestra’s activities. Current releases on CSO Resound, the Orchestra’s independent recording label, include the Grammy Award–winning release of Verdi’s Requiem led by Riccardo Muti. Recordings by the CSO have earned sixty-two Grammy awards from the National Academy of Recording Arts and Sciences.
Chicago Symphony Orchestra

Riccardo Muti Zell Music Director
Yo-Yo Ma Judson and Joyce Green Creative Consultant
Duain Wolfe Chorus Director and Conductor
Missy Mazzoli Mead Composer-in-Residence

VIOLINS
Robert Chen Concertmaster
   The Louis C. Sudler Chair, endowed by an anonymous benefactor
Stephanie Jeong Associate Concertmaster
   The Cathy and Bill Osborn Chair
David Taylor
Yuan-Qing Yu Assistant Concertmasters
   by seniority.
So Young Bae §
Cornelius Chiu
Alison Dalton
Gina DiBello
Kozue Funakoshi
Russell Hershaw
Qing Hou
Blair Milton
Paul Phillips, Jr. ‡
Sando Shia
Susan Synnestvedt
Rong-Yan Tang
Baird Dodge Principal
Sylvia Kim Kilcullen Assistant Principal
Lei Hou
Ni Mei
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Meir ‡
Matous Michal
Simon Michal
Aiko Noda
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz

VIOLAS
Li-Kuo Chang Acting Principal
   The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
John Bartholomew
Catherine Brubaker
Youming Chen
Sunghee Choi
Wei-Ting Kuo
Danny Lai
Lawrence Neuman
Max Raimi
Weijing Wang

CELLOS
John Sharp Principal
   The Eloise W. Martin Chair
Kenneth Olsen Assistant Principal
   The Adele Gidwitz Chair
Karen Basrak
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
David Sanders
Gary Stucka
Brant Taylor
Alexander Hanna Principal
   The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland
Sarah Bullen Principal
   The Adele Gidwitz Chair
Lynne Turner

FLUTES
Stefán Ragnar Höskuldsson Principal
   The Erika and Dietrich M. Gross Principal Flute Chair
Richard Graef Assistant Principal
   The Gilchrist Foundation Chair
Emma Gerstein Jennifer Gunn

OBES
William Welter Principal
   The Nancy and Larry Fuller Principal Oboe Chair
Michael Henoch Assistant Principal
   The Gilchrist Foundation Chair
Lora Schaefer
Scott Hostetler

ENGLISH HORN
Scott Hostetler

CLARINETS
Stephen Williamson Principal
   The Clinton Family Fund Chair
John Bruce Yeh Assistant Principal
   The R. Brooke Smith Chair
Gregory Smith
J. Lawrie Bloom

E-FLAT CLARINET
John Bruce Yeh

BASS CLARINET
J. Lawrie Bloom

BASSOONS
Keith Buncke Principal
   The Adele Gidwitz Chair
William Buchman Assistant Principal
   The Adele Gidwitz Chair
Dennis Michel ‡
Miles Maner

CONTRABASSOON
Miles Maner

HORNs
Daniel Gingrich Acting Principal
   The Adele Gidwitz Chair
James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS
Mark Ridenour Acting Principal
   The Adele Gidwitz Chair
John Hagstrom
Tage Larsen

TROMBONES
Jay Friedman Principal
   The Lisa and Paul Wiggin Principal Trombone Chair
Charles Vernon

BASS TROMBONE
Charles Vernon

TUBA
Gene Pokorny Principal
   The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

TIMPANI
David Herbert Principal
   The Clinton Family Fund Chair
Vadim Karpinos Assistant Principal

PERCUSSION
Cynthia Yeh Principal
   The Adele Gidwitz Chair
Patricia Dash
Vadim Karpinos
James Ross

LIBRARIANS
Peter Conover Principal
   The Adele Gidwitz Chair
Carole Keller
Mark Swanson

ORCHESTRA PERSONNEL
John Deverman Director of Orchestra Personnel
Anne MacQuarrie Manager, CSO Auditions and Orchestra Personnel

STAGE TECHNICIANS
Christopher Lewis
   Stage Manager
Blair Carlson
Paul Christopher
Dave Hartge
Peter Landry
Todd Snick
Joe Tucker

* Assistant concertmasters are listed by seniority.
‡ On sabbatical
§ On leave

The Louise H. Benton Wagner Chair currently is unoccupied.
The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

40 ONE HUNDRED TWENTY-EIGHTH SEASON
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Timothy A. Duffy Immediate Past Chairman
Charles Emmons, Jr. Vice Chairman of the Annual Fund
Eric Kalnis Vice Chairman of Member Engagement
Michael A. Perlestein Vice Chairman of Nominations & Membership

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Anonymous (‡)
Dora J. Aalbregtsen
Floyd Abramson
Fraida Aland
Sandra Allen
Robert A. Alsaker
Megan P. Anderson
Mrs. Ruth T. Anderson
Mychal P. Angelos
Dr. Edward Applebaum
David Arch
Dr. Kent Armbruster
Carey August
Marta Holsman Babson
Ed Bachar
Mara Mille Barker
Merrill Barnes
Peter Barrett
Roberta Barron
Roger Baskes
Robert H. Baum
Dr. Robert A. Beatty
Mike Bell
Arlene Bennett
Edward H. Bennett III
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Ann Berlin
Phyllis Berlin
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David Dravos
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Kathleen H. Elliott
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Mrs. Janice Engele
Scott Enloe
Cynthia G. Esler†
Dr. Marilyn D. Ezri
Tarek Fadel
Melissa Sage Fadim

Jeffrey Farberman
William Farley
Sally S. Feder
Joe Feldman
Signe Ferguson
Hector Ferrall, M.D.
Mr. Harve Ferril
Ms. Constance M. Filling
Mr. Daniel Fischel
Kenneth M. Fitzgerald
Eileen T. Flynn
Mrs. John D. Foster
Rhoda Lea Frank
Mr. Paul F. Freehling
Mitzi Fredheim
Mr. Philip M. Friedman
Malcolm M. Gaynor
Robert D. Gecht
Frank Gelber
Mrs. Lynn Gendelman
Dr. Mark Gendelman
Rabbi Gary S. Gerson
Isak V. Gerson
Dr. Bernardino Gheti
Karen Gianfrancisco
Mrs. Willard Gidwitz
Ellen Gignoncoza
Jerome Gilson
Mr. James J. Glasser
Mr. Jonathan W. Glossberg
Mrs. Madeleine Condit Glossberg
Mrs. Mary-Anne Goldberg
Mrs. Judy Goldberg
Alfred G. Goldstein
Anne Goldstein
Jerry A. Goldstone
Margot Goltermann
Mary Goodkind
Mrs. William M. Goodyear, Jr.
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Mr. Michael D. Gordon
Donald J. Grafen
Dr. Ruth Grant
Mary L. Gray
Freddie L. Greenberg
Joyce Greening
Dr. Jerri Greer
Kendall Griffith
Jerome J. Groen
Jacelyn Gronen
Mrs. John Growdon
John P. Grube
James P. Grusecki
Joel R. Guillory, Jr., M.D.
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Gary Gutting†
Lynee R. Haarlow
Mrs. Ernst A. Haberli
Jerry A. Hall, M.D.
Joan M. Hall
Dr. Howard Halpern
Mrs. Richard C. Halpern
Anne Marcus Hamada
Joel L. Handelman
John Hard
Mrs. William A. Hark
Mrs. Caryn Harris
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Dr. Robert A. Harris
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Thomas Haynes
Mrs. Joseph Andrew Hays
James Heckman
Mrs. Patricia Herrmann Heestand
Mary Mako Helbert
Bob Helman
Marilyn P. Helmholtz
Richard H. Helmholtz
Dr. Arthur L. Herbst
Marlene Kovar Hersch
Seymour “Sonny” I. Hersch
Jeffrey W. Hesse
Marjorie Friedman Heyman
Konstance L. Hickey
Thea Flann Hill
Mrs. Mary P. Hines
Mr. William J. Hinon†
Wayne J. Holman III
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Mrs. Peter H. Huizenga
Michael L. Igone
Mr. Craig T. Ingram
Mrs. Verne G. Istok
Dr. Ivanovich
Mrs. Nancy Witte Jacobs
Cynthia Jamison-Marcy
Dr. Todd Janus
John Jawor
Benetta Park Jenson
Ms. Justine Jenters
Mrs. William R. Jentes
Brian Johnson
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Ms. Stephanie Jones
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