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This fall, the Chicago Symphony Orchestra Association presents *A Time for Reflection—A Message of Peace*, a series of programs to commemorate the hundredth anniversary of the Armistice that ended World War I on November 11, 1918, presented with leadership support from Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired).

The focal point of *A Time for Reflection—A Message of Peace* is the set of Chicago Symphony Orchestra subscription concerts led by guest conductor Marin Alsop. The program includes the world premiere of *Threnos*, a work by French composer Bruno Mantovani, commissioned by the Orchestra and the Pritzker Military Foundation. Four snare drums add to the military character of this piece that was inspired by the ancient Greek funeral lamentation referenced in the title. Other works on the program are by composers who were writing in the years during both World War I and World War II.

This theme of reflection and peace is part of the overall season programming, with additional CSO and Symphony Center Presents concerts. These events include performances that anticipate orchestral concerts taking place the week leading up to Veterans Day with Zell Music Director Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus and distinguished soloists in Verdi’s Requiem.

Other programs related to this theme include two off-site vocal recitals, “The President’s Own” United States Marine Band, pianist Cédric Tiberghien in recital, a CSO and Art Institute of Chicago Chamber Music concert, and contemporary ragtime pianist Reginald Robinson with a tribute to James Reese Europe. A companion exhibit, curated by the Rosenthal Archives of the Chicago Symphony Orchestra in collaboration with the Pritzker Military Museum & Library, is also on display in the first-floor Rotunda of Symphony Center.

In addition, we are so pleased to welcome back the Orchestra’s ninth Music Director Daniel Barenboim for two sets of concerts. He will conduct the CSO in Smetana’s *Má vlast* followed by a performance with the West-Eastern Divan Orchestra. We also welcome former Principal Conductor Bernhard Haitink for three concerts with the CSO. Our new Mead Composer-in-Residence Missy Mazzoli begins her residency with the first MusicNOW concert of the season.

We hope to see you at these many inspiring performances.

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association
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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!
While he was in Munich during the summer of 1910, Frederick Stock, the second music director of the Chicago Symphony Orchestra, heard Gustav Mahler conduct his monumental Eighth Symphony (the Symphony of a Thousand). “It made a tremendous impression on me,” Stock told The New York Times when he stopped over on his way home, and he said he hoped to program it in Chicago soon. It took six years of planning and some $30,000 to put it on the stage of the Auditorium Theatre, the only place in Chicago big enough to accommodate its forces—the Orchestra was expanded to 150 players, and in addition to eight vocal soloists, there were six local choruses and some two hundred boys from Oak Park and River Forest. The Chicago Tribune called it the biggest task of Stock’s career and “the most important event of its kind the West has ever known.” The entire week of performances in late April 1917—featuring five concerts, three of them devoted to Mahler’s symphony—was billed as a festival.

Then, on April 6, 1917, less than three weeks before the festival was to begin, the United States Congress declared war on Germany. At that week’s concerts, the American flag was draped over the back of the stage and the Orchestra played “America,” the audience singing to Stock’s conducting. The upcoming Mahler concerts had been expected to be what
At the Chicago Music Festival, Frederick Stock leads the Chicago Symphony Orchestra’s first performances of Gustav Mahler’s Eighth Symphony on April 24, 26, and 28, 1917, at the Auditorium Theatre. ROSENTHAL ARCHIVES

one critic called “the climax of Chicago’s musical season, for that matter, the climax of its musical life.” But the Auditorium wasn’t full for any of the performances. The American public now had serious matters to face, and few people wanted to hear an expensive monument of the Austro-German musical empire.

When Stock opened the following season on October 12, he began with “The Star-Spangled Banner” before moving on to Wagner’s Overture to Rienzi and Beethoven’s Pastoral Symphony—the kind of hardcore Germanic repertoire the Orchestra had favored since its first concerts. But that would soon change. Stock had already announced that every program of the new season would include at least one work by an American composer, and that each concert would begin or end with “The Star-Spangled Banner” or “America.”

At the end of the month, the Boston Symphony Orchestra’s manager Charles Ellis, with the support of BSO founder Henry Higginson, declined a request from several Rhode Island ladies’ clubs to perform “The Star-Spangled Banner” on tour in

For the final concert of the 1917–18 season, Frederick Stock opened with “America” and closed with his Festival March and “The Star-Spangled Banner.” A new stage decoration recognized musicians serving in the U.S. military. CHICAGO TRIBUNE, APRIL 21, 1918

Step into Your Place, David Allen & Sons, England, 1915. A recruitment poster shows men in civilian attire falling into formation, joining ranks of soldiers marching into the distance. PRITZKER MILITARY MUSEUM & LIBRARY

STEP INTO YOUR PLACE

War Takes Toll From Symphony Orchestra List

A new Sag was added last night to the decorations of the Orchestra hall stage. It was crimson and white, with two blue stars, indicating the first toll taken by the war from the roster of the Chicago Symphony orchestra.

The stars are for William Guttman of the basses and William Hone of the French horn section. Both men are now in service at Great Lakes. Two other members of the orchestra, A. Ulrich and H. Feller, are now represented in America’s fighting forces by their respective sons.

Last night was the final orchestra concert of the season, and the audience on its feet for “The Star-Spangled Banner,” remained at attention till Mr. Stock had been recalled and given a farewell by the players.
Providence. That decision made headlines across the country placing the unknowing, German-born music director Charles Muck at the center of controversy. “Muck ought not to be allowed at large in this country,” Theodore Roosevelt, the former president, said. “At this time, no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra will not play ‘The Star-Spangled Banner,’ it ought to be made to shut up.” Muck resigned over the issue; he was subsequently arrested as a hostile alien and taken to an internment camp in Georgia. He never conducted in this country again.

In Chicago, storm clouds were just beginning to gather. At the Chicago Symphony annual meeting in December, the Orchestral Association’s president, Clyde Carr, said that there had been rumors circulating about the patriotism of the Chicago orchestra. Of the nearly one hundred members, he said, there were only two players who had not taken out their final citizenship papers. “There is no orchestra in America more unimpeachable in its Americanism,” he said. The Chicago Symphony had been playing “The Star-Spangled Banner” regularly since the United States entered into the war. Stock’s weekly programming of American works was unparalleled in the United States (The New York Times later called it a “world record”).

In October, Stock had taken the full orchestra to Fort Sheridan, north of Chicago, where it played a free concert in a hall packed with soldiers. The Orchestra had also become sensitive to what the papers called “enemy language.” Stock had switched to speaking English in rehearsals as soon as the war broke out in 1914, even though the Orchestra had conducted its rehearsals in German from the beginning, because so many of its members—and its first...
two music directors—were German born. (At the
time, he had also told his musicians not to read
German newspapers in public places.) Titles of
certain compositions that had always been given
in German were now listed in English in program
books, on placards, and in newspaper ads.

In the afternoon on April 6, 1918, the mem-
bers of the Orchestra met to draw up a series of
resolutions affirming their loyalty to the United
States. Charles Hamill read the resolutions to the
audience at that night’s concert, pronouncing the
Orchestra faithful to America “from the conduc-
tor to the kettle drum.” But that same week, word
began to spread that Stock was not technically an
American citizen: he was a German by birth, and
therefore still a subject of the kaiser. The issue was
that he had applied for his first U.S. citizenship
papers four days after he arrived in this country in
1895, but he neglected to complete the process. By
1916, when the trustees asked him to finalize his
citizenship to stave off concerns over his German
heritage, he discovered that his 1895 applica-
tion was invalid, and so he had to begin all over
again—a process that could take two years.

The papers had a field day with the news. The
Musical Courier, a respected national trade mag-
azine, said that printing this story at this time
was “a cheap, tactless, and vulgar piece of journal-
ism, on a par with the character of those who per-
petrated it.” Stock’s personal statements and artis-
tic actions, the Courier continued, proved that he
was “thoroughly, sincerely, passionately American
in his aspirations, ambitions, and national spirit.”

At the last concert of the season, a new flag was
placed on the stage of Orchestra Hall. It was crim-
son and white, with two blue stars representing
two members of the Orchestra, Walter Guetter, a
bassoon player, and William Hoss, a horn player,
who were now in training at the Great Lakes
Naval Station north of Chicago. At the end of the
concert, the audience remained on its feet after
singing “The Star-Spangled Banner,” and did not
leave until Stock was recalled to the stage and
given a fanfare by his players. The Orchestra’s first
full season in wartime ended in a rush of patriotic
fervor. But the real storm had not yet broken.

On August 6, while the Orchestra was giving
concerts at Ravinia Park, seven members
were served with notices to appear before
assistant district attorney Francis Borrelli the
next day and answer charges that they had made
pro-German statements. The papers reported
that all seven were said to be enemy aliens. No
names were released, but over the next few
days, Borrelli grilled several men, including the
Orchestra’s manager and trumpet player, Albert
Ulrich. Attention centered on Bruno Steindel, the
principal cello, who came to Chicago from the
Berlin Philharmonic at the invitation of Theodore
Thomas, the Orchestra’s founder, and had played
in the ensemble since its first concert in 1891. He
was said to have expressed his disloyalty many
times and in different ways, and was accused of
singing obscene words to the “The Star-Spangled
Banner” as it was being played.

There were accusations against other players—
some damaging, others less consequential—all of
whom made emphatic denials. Borrelli claimed
the evidence against Steindel was sufficient to
warrant his denaturalization, which would lead
to his imprisonment as an enemy alien. Day after
day, throughout the hearings, Ulrich, who had been a U.S. citi-
zen for forty years and had a son in the navy, stood by his musi-
cians and claimed he had never heard any disloyal talk among
the members of the Orchestra.

On August 14, the Chicago musicians’ union announced
that all musicians who were subjects of the kaiser, includ-
ing all men who had not been naturalized, would be dropped
from the union’s membership.

FOUR ORCHESTRA
PLAYERS OUSTED
FOR WAR VIEWS

Four members of the Chicago Sym-
bphony orchestra were expelled by the
Chicago Federation of Musicians yest-
eryear because of alleged anti-Ameri-
can remarks. Joseph F. Winkler,
president of the Chicago federation,
said action would have been taken
before except for the fact that govern-
ment officials were being given time
for an investigation of their own.
Those expelled are: Bruno Steindel,
oboe; Otto Hesselbach, oboist; Wil-
liam Krieglstein, bass trombone;
Richard Kuss, underling cello;
Bruno Steindel were expelled from
the union. All four had been tried on
the same charge: “acting in a manner
derogatory to the interests of the local
and its members through unpatriotic
actions and utterances.”

CHICAGO TRIBUNE, OCTOBER 11, 1918

Following the investigation, on
October 10, 1918—the day before
the first concert of the Orchestra’s
twenty-eighth season—the Chicago
Federation of Musicians announced
that oboe Otto Hesselbach, bassoon
William Krieglstein, bass trombone
Richard Kuss, and principal cello
Bruno Steindel were expelled from
the union. All four had been tried on
the same charge: “acting in a manner
derogatory to the interests of the local
and its members through unpatriotic
actions and utterances.”
Stock, who was away in the Adirondacks, would also now be investigated as an enemy alien, the union said. “It would be a regrettable extremity,” Borrelli concluded, “to disorganize the Orchestra and deprive Chicago of the musical wealth it represents, but if it is proven to be pro-German, by all means sacrifice it.”

Following the Orchestra’s afternoon rehearsal on August 16, Ulrich called a meeting of the musicians. He gave them a good heart-to-heart talk and laid down a series of rules to follow—don’t speak German in public, don’t make thoughtless remarks, don’t forget that it is every man’s duty to be loyal to America. The charges against Steindel, he said, were born of professional jealousy and plainly instigated by a man who wanted Steindel’s job. The Orchestra’s members then pledged their loyalty, and all German-born musicians publicly renounced the kaiser and the fatherland. That same day, the union decided to drop its threat to oust enemy alien members. But the next day, in Merrill, New York, Stock wrote to the trustees with his resignation.

Before Stock’s letter reached Chicago, Orchestral Association president Carr called a meeting of the trustees to put an end to the idle and malicious gossip about the loyalty of Orchestra members. They unanimously adopted a resolution to fully cooperate with the Department of Justice’s examination and to express their confidence in the musicians’ patriotism. The trustees stressed that the Orchestra would not fold under any circumstances and that Stock would continue as its leader.

“My devotion to and love for this country I count among the finest assets of my inner self,” Stock wrote to the trustees by hand in his careful, even script in his letter of resignation. He went on to explain how he had failed to complete his citizenship papers, never once thinking that anyone would question that he was an American, “at heart, in thought, and in spirit”—as willing as any patriot, as he put it, to give his blood or his last penny to the land that had adopted and embraced him. But he also now knew, he wrote, that many in the music-loving public could not read the sentiments of his heart or distinguish him from those who were, in fact, genuine enemy aliens. He had no choice, he concluded, for the sake of the Orchestra’s future and out of respect for its trustees, but to resign until he was officially granted full U.S. citizenship.

Eight trustees weighed Stock’s letter, line by line, and reluctantly agreed to release their music director. Eric DeLamarter, who was well known in Chicago, was quickly named assistant conductor and would temporarily take Stock’s place on the podium. At the same meeting, the
trustees accepted a letter of resignation from Steindel.

The day before the new concert season was to begin, the Chicago Federation of Musicians announced it was expelling Steindel and three other Orchestra members from the union for alleged anti-American remarks. In the end, more than ninety witnesses had been called, the union reported, including Stock and every member of the Chicago Symphony. When DeLamarter walked on stage on October 11, to lead “The Star-Spangled Banner” and launch the new season, those four musicians were missing. There were a noticeable number of unused seats for an opening concert. The box office reported that sales had sagged since news of Stock’s resignation.

Before he resigned, Stock had programmed the new season’s first three weeks of concerts, and he had been careful to include just one work by a German composer, a concerto by Beethoven. (In San Francisco, the orchestra’s music director, Alfred Hertz had banned all music by living German composers; in Boston, Charles Monteux, who was temporarily in charge until Muck’s replacement was named, refused to conduct music by Wagner or Richard Strauss. The Metropolitan Opera had already decided to boycott Wagner’s operas the previous season.) But there was no escaping the Chicago orchestra’s ties to Germanic music. The day after the season opened, when more than 100,000 people marched through Chicago’s Loop in a Liberty Loan parade, Major General Thomas H. Barry entered the reviewing stand on the steps of the Art Institute and looked out across the street toward Orchestra Hall, with the names of Bach, Mozart, Beethoven, Schubert, and Wagner spread across its façade.

A month later, the Armistice was announced. That week DeLamarter led the Orchestra in Beethoven’s Eighth Symphony, with “The Star-Spangled Banner” at the top of the concert and “America” at the end. It was a program that was patriotic and restorative. The orchestra that many considered America’s greatest was back in its full glory, reflecting victory and peace in a way...
that only music can. But there was still one person missing from the equation.

On February 7, 1919, Stock appeared at the Chicago circuit court. He removed his hat, raised his right hand, renounced the German government, and swore “to make this his country, this flag his flag.” Ninety days later, he would at last be a U.S. citizen. On February 19, the executive committee voted to ask Stock to resume his position as music director beginning with the concert on February 28.

That day, the members of the Orchestra were applauded as they took their places on stage, but when Stock appeared and picked his way through the players to get to the podium, the audience rose and cheered. He spoke briefly, hanging on to the railing of his conducting platform, with words of thanks to all those who had stood by him during the past months, and to the players for their sense of duty at a time that could so easily have broken the Orchestra irrevocably. The last work on the program was his own composition, written for the occasion, the March and Hymn to Democracy.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

Images and captions from A Time for Refection—A Message of Peace exhibit, currently on display in Symphony Center’s first-floor rotunda.
Commemorating the centennial of the Armistice of November 11, 1918, this exhibit reflects on the Great War’s impact using imagery from the Chicago Symphony Orchestra’s Rosenthal Archives and the Pritzker Military Museum & Library collections.

For more information visit cso.org/armistice
The Chicago Symphony Orchestra Association gratefully acknowledges Colonel (IL) Jennifer N. Pritzker, IL ARNG (Retired) for her generous support of the October 18, 19, and 20 CSO concerts and October 15 and 23 recitals as well as support for the CSO commission of Bruno Mantovani’s *Threnos*.

Jennifer Pritzker is a retired lieutenant colonel of the United States Army, a respected historian, businesswoman, developer, philanthropist, and President and CEO of TAWANI Enterprises.

TAWANI Enterprises unites past and progress by advancing historic preservation, sustainability, neighborhood development, military history and awareness, and more. Pritzker founded TAWANI Enterprises and more than six companies under the brand, including the Pritzker Military Foundation and the Pritzker Military Museum & Library.

Pritzker is founder and chair of the Pritzker Military Museum & Library (PMML). Located in downtown Chicago, the PMML is a nonprofit center where citizens and soldiers come together to learn about military history and affairs. The Museum & Library features an extensive collection of books, programs, artifacts, and rotating exhibits covering many eras and branches of the military.

Pritzker is president and founder of the Pritzker Military Foundation. The foundation supports organizations that preserve military history and provide essential resources to active military, veterans, and families of service members in all branches of the United States Armed Forces. Since its inception in 2017, the Foundation has given more than $4.2 million and has pledged another $7 million in commitments through 2021.

Commemorating the 100th Anniversary of the World War I Armistice
A TIME FOR REFLECTION: A CONCERT COMMEMORATING THE 100TH ANNIVERSARY OF THE END OF WWI
OCTOBER 18–20 | CHICAGO SYMPHONY ORCHESTRA

Commemorating the 100th anniversary of the World War I Armistice with programs and special events at Symphony Center and across Chicago

Program features the world premiere of Threnos by composer Bruno Mantovani, commissioned by the CSO and the Pritzker Military Foundation, as well as Copland’s Symphony No. 3

IN FLANDERS FIELDS: SONGS FROM THE GREAT WAR TO COMMEMORATE THE ARMISTICE CENTENNAL
OCTOBER 15
PRITZKER MILITARY MUSEUM & LIBRARY | 104 S MICHIGAN AVE

WHEN I WAS ONE-AND-TWENTY: A CELEBRATION OF THE ARMISTICE
OCTOBER 23
THE MAYNE STAGE
1328 W MORSE AVE

"THE PRESIDENT’S OWN" UNITED STATES MARINE BAND
OCTOBER 24

PIERRE-LAURENT AIMARD AND TAMARA STEFANOVICH PIANOS
OCTOBER 28
Featuring Messiaen’s Visions de l’Amen

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REGINALD R. ROBINSON CELEBRATES THE GREAT JAMES REESE EUROPE [SCP COMMISSION]
NOVEMBER 2

MUTI CONDUCTS THE VERDI REQUIEM
NOVEMBER 8–10
Chicago Symphony Orchestra

ARMISTICE CENTENNIAL: TOWARD A NEW DAY
NOVEMBER 11
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CÉDRIC TIBERGHIEEN piano
DECEMBER 2
Featuring works composed between 1914 and 1918

CSO.ORG/ARMISTICE

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REFLECT | RESPOND | REMIX

The Chicago Symphony Orchestra’s Centennial Season of Concerts for Children

This season marks the hundredth season of the Chicago Symphony Orchestra’s concert series for children. Initiated in 1919 by the CSO’s second music director, Frederick Stock, today these concerts are part of the foundation of the Chicago Symphony Orchestra’s educational activities.

With six exciting programs this season that fall under the theme of Reflect. Respond. Remix, these concerts explore the origins of great music, what that music means to listeners in the twenty-first century, and how composers, musicians, and audiences are the architects of its future.

*Once Upon a Symphony*, the CSO’s introduction to the concert experience for ages 3–5, weaves together vibrant music, engaging storytelling, and enchanting visuals in tales of *The Ugly Duckling* and *The Boy and the Violin*—a Brazilian folktale.

CSO Family Matinee Concerts, for ages 5–9, collaborate with many local institutions, including the Second City, CPS All-City Visual Art Exhibition, and the Chicago History Museum. These programs will feature pieces from the canon of classical music, including Dvořák’s Symphony no. 9 (*New World*), Britten’s *The Young Person’s Guide to the Orchestra*, Gershwin’s *Rhapsody in Blue*, Mussorgsky’s (arr. Ravel) *Pictures from an Exhibition*, and much more.

New this season: in honor of the centennial, CSO School Concerts are free and school bus transportation is provided for all Chicago Public Schools. Reducing barriers to concerts at Symphony Center and offering dozens of free, in-school CSO chamber ensemble performances make classical music accessible for thousands of children and teachers from this very important part of our audience.

Visit [CSO.org/institute](http://CSO.org/institute) throughout the season for information about celebratory events and special programming that honors this historic occasion.
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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 dwyerb2@cso.org.

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

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

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 africanamericannetwork@cso.org or call 312-294-3045.

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IL TROVATORE
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A family rivalry has deadly consequences in this beloved Verdi masterpiece

NOV 17 - DEC 9
CSOA’s Annual Corporate Night
June 11, 2018

The CSOA’s twenty-ninth annual Corporate Night offered Chicago’s corporate community an opportunity to celebrate the many partners and leaders who support the Chicago Symphony Orchestra and the arts across the city. The Chicago Symphony Orchestra Association presented its second annual Excellence in Corporate Philanthropy Award to Northern Trust, a corporate partner of the CSOA since the founding of the Orchestra in 1891. Prior to the concert, Northern Trust Chairman Rick Waddell and President and CEO Mike O’Grady were welcomed on stage to receive the award on behalf of their company. The event on Monday, June 11, 2018 raised more than $1 million (for the first time since 2014) in support of the CSOA’s artistic, education, and community engagement programs. The CSOA is grateful to Corporate Night Co-chairs Megan and Steve Shebik, and League Chairs Jennifer Bumbu and Cheryl Istvan, for their leadership and vision for this special celebration of the strong partnership between the CSOA and Chicago’s corporate community.

SAVE THE DATE—Next year marks the thirtieth anniversary of Corporate Night. We hope that you will join us on MONDAY, JUNE 3, 2019, for another successful event! For more information, please contact corporate@cso.org or 312-294-3122.

GUEST ARTISTS
Gregory Porter Vocals
Edwin Outwater Conductor
Marc-André Hamelin Piano

PROGRAM
BERNSTEIN Overture to Candide
GERSHWIN Rhapsody in Blue
NAT KING COLE AND ME

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LEFT TO RIGHT
Corporate Night Co-chairs Megan and Steve Shebik, CSOA President Jeff Alexander, and League of the CSOA Co-chairs Jennifer Bumbu and Cheryl Istvan

Banners recognizing CSOA corporate sponsors hang in Symphony Center’s Rotunda while a brass quintet of musicians from the Civic Orchestra welcome arriving guests.
CLOCKWISE FROM TOP
Gregory Porter performs songs by Nat King Cole with the CSO.
Megan Shebik, Jennifer Bumbu, Mike O’Grady (holding the Excellence in Corporate Philanthropy Award), Rick Waddell, and Steve Shebik
Gregory Porter and the CSO receive a standing ovation for their performance.
Guests enjoy a reception in Buntrock Hall before the concert.
The Chicago Symphony Orchestra Association is grateful for the generous support of this season’s major corporate sponsors.
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The Elizabeth F. Cheney Foundation.
Tuesday, October 23, 2018, at 8:00

Erina Yashima Conductor

OGONEK

All These Lighted Things
(three little dances for orchestra)
exuberant, playful, bright
gently drifting, hazy
buoyant

INTERMISSION

MAHLER

Symphony No. 6 in A Minor
Allegro energico, ma non troppo
Andante moderato
Scherzo: Weighty
Finale: Allegro moderato—Allegro energico

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

Additional sponsorship support for this performance is provided by the Julian Family Foundation.

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

**Julian Family Foundation**

for its generous support of this concert and the Civic Orchestra of Chicago Fellowship program.
ELIZABETH OGONEK
Born May 26, 1989; Anoka, Minnesota

All These Lighted Things (three little dances for orchestra)

“As soon as I wrote my first piece,” Elizabeth Ogonek told a reporter in 2015, the same year she was appointed as the Chicago Symphony Orchestra’s Mead Composer-in-Residence, “I knew instantly that I would spend the rest of my life composing.” It is that kind of commitment, coupled with an early sense of her life’s purpose, which has carried Ogonek from her characteristically searching student days, when she first thought that she would pursue a career as a concert pianist, to having her music premiered by the Chicago Symphony Orchestra. Once she fixed on a path, her focus didn’t falter: she holds degrees from the Indiana University Jacobs School of Music and the University of Southern California Thornton School of Music, and in 2015 she completed doctoral studies at the Guildhall School of Music and Drama in London.

All These Lighted Things, her piece for the CSO, took nearly five months “and many, many sleepless nights” to write. Ogonek used to compose a piece “in order,” that is from the first page to the last. But that process has already changed in her still-young career, and this new score was written in fits and starts, hopping between its three dance-like movements. It was mostly composed in her home studio and in her campus office in Oberlin, Ohio, where she is assistant professor of composition at the Oberlin Conservatory, a position she began the first year of her Chicago residency. She started the score in Santa Fe, New Mexico, at the Women’s International Study Center (based in a home originally built by members of Sibelius’s extended family). During ten days there, she defended her dissertation (on Skype); finished In Silence, which was commissioned by MusicNOW (the CSO’s contemporary music concert series); and put onto paper her first ideas for the Chicago Symphony piece. Months later, she finished the score only minutes before heading out to teach her freshman composition class at Oberlin. “That particular class saw a very human Elizabeth: weary, relieved but uncertain, excited but nervous.”

All These Lighted Things began with a deceptively simple yet deeply earnest desire to compose something happy and melodic. She had come to realize, partly through writing, but even more through teaching, that when she whittles down her musical

COMPOSITION
2017
Commissioned by the Chicago Symphony Orchestra

FIRST PERFORMANCE
September 28, 2017; Chicago Symphony Orchestra, Riccardo Muti conducting

INSTRUMENTATION
two flutes and two piccolos, two oboes, two clarinets and E-flat clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion (crotales, marimba, slapstick, piccolo woodblocks, rainsticks, triangles, burma bells, chinese opera gongs, vibraphone, vibraslap, tubular bells, glockenspiel, japanese singing bowls, suspended cymbals, sizzle cymbal, egg shakers, bass drum), strings

APPROXIMATE PERFORMANCE TIME
15 minutes
values to the most fundamental ones, she is always left with the idea of a melodic line. “So that’s where I chose to start.”

Although she rarely begins to work with a title already in mind, *All These Lighted Things*, a line from a poem by Thomas Merton, came to her before she wrote a note, and in many ways, it guided the direction of the piece. She had been thinking about the liturgy of the hours and how, as a ritual, it marks the progress of light throughout the day. She knew Merton’s *A Book of Hours*, with its poems about dawn, day, dusk, and dark, and was especially taken by his evocation of dawn—“By ceasing to question the sun/I have become light.” To Ogonek the message was clear: I have chosen to trust that light will appear and it has. *All These Lighted Things* explores the various ways “in which musical objects are made visible by this metaphorical light.”

Poetry has regularly played an important role in Ogonek’s music. (*Falling Up* used the writings of both Arthur Rimbaud and Shel Silverstein as a starting point.) The way that words are an “expressive and freeing medium” for poets became a lens through which she has tried to make sense of her own work as a composer. She began turning to poetry as a way of structuring her musical ideas—“of holding me accountable for the decisions I would eventually make”—and to provide a framework to work within. She likes to quote Stravinsky: “The more constraints one imposes, the more one frees one’s self. And the arbitrariness of the constraint serves only to obtain precision of execution.”

*All These Lighted Things* brings together many strands in Ogonek’s life, from her early love for playing the piano and her Polish heritage (she is also a quarter Croatian and half Indian) to her current role in Chicago. With *All These Lighted Things*, she was thinking not only about writing for the musicians of the Chicago Symphony Orchestra, but also about the kinds of things the CSO’s Zell Music Director Riccardo Muti brings to music—the drama that he elicits from the Orchestra, his natural physical connection to the music-making process (she recalls the excitement of seeing him leap into the air at the very end of *La mer* at a concert he led in Geneva, Switzerland), and “how his musical rapport with the Orchestra results in this incredibly flexible, almost caramel-like sound.”

Although the score is one of Ogonek’s few works for full orchestra, she says she’s always felt an affinity for orchestral music—an attraction to the spectrum of sounds and colors you can get out of a vast community of musicians. “The orchestra,” she says, “is an environment in which my imagination really has the ability to run free.” But writing for orchestra is also the most challenging thing she has done: “Not only does it take me forever to write music, but it can also be overwhelming to know that you are responsible for every single musician on stage.”

Elizabeth Ogonek on *All These Lighted Things*

When I began working on *All These Lighted Things*, I set out to write a set of mazurkas based on musical fragments from the other two works on the program (Rossini’s *William Tell* and Bruckner’s Fourth Symphony). I would get up every day and scavenge for material that I could transform into something I thought would be interesting. Every day, despite my efforts, I would fail miserably. I quickly gave up on that plan.

Something inside of me was fervently committed to the mazurka: perhaps my Polish heritage, perhaps the joyful abandon with which Polish people dance the mazurka, or perhaps my unabashed love of Chopin.

Chopin has been a preoccupation of mine lately. I think it’s because the piano music is some of the first music I really fell in love with as a kid. When I think back to my earliest memories as a musician, I’m reminded of Chopin’s F minor ballade or the D-flat major nocturne or the A minor mazurka (op. 17, no. 4), and how my heart would leap out of my chest as I listened to those pieces, and to so much other of Chopin’s piano music. There’s something about the unapologetic lyricism, the manipulation of time, the burgeoning intensity, and range of expression—as Chopin
returned again and again to the same forms—that gets me every single time.

Eventually, the mazurka plan fell by the wayside as well. But what stuck was a collection of little dance-like figures that I had composed as I tried to make each iteration of my initial compositional plan work. As I thought about how time transformed the bones of the mazurka for Chopin, it occurred to me that I could take my dance figures and cast them through imaginary “filters” to see how they might bend and warp. For example, the first dance explores the ways in which a tune possessing several qualities characteristic of the mazurka (triplet and dotted rhythms, second beat emphasis, in three) might fluidly transition between contentedness, ecstasy, and irrational danger. The second dance presupposes that a sarabande has been stretched out and submerged in water. Elements of the slow, stately dance surface only occasionally. Lastly, the third dance is, in my mind, more communal than the other two. Each section begins with a small grouping of instruments and, like a fly strip, begins to attract more and more members of the orchestra doing their own thing until the independent lines become indistinguishable. The result is a composite sound made up of all the kinks and quirks that give way to individual personalities.

The title, All These Lighted Things, comes from a line in a poem about dawn, written by Thomas Merton. At the heart of the piece is celebration and reverence for the things that bring joy. It comes on the heels of several very dark works and, thus, is a kind of first morning light.

GUSTAV MAHLER
Born July 7, 1860; Kalischt, Bohemia
Died May 18, 1911; Vienna, Austria

Symphony No. 6 in A Minor

The Sixth was the last of Mahler’s symphonies to reach the United States, in December 1947, more than forty-one years after the composer conducted its premiere. The Chicago Symphony did not get around to Mahler’s Sixth Symphony until 1968, after it had played all the others, including the unfinished Tenth. Even considering the typical fate of Mahler’s symphonies—launched with difficulty under the composer’s baton, misunderstood and often rejected by audiences and critics, and ignored by major orchestras and leading conductors during the decades that followed—the neglect of the Sixth Symphony is exceptional.

Mahler was the first to predict the reception of this symphony, the one his wife Alma said was his most personal work. Soon after finishing it, he wrote to Richard Specht, “My Sixth will present riddles to the solution of which only a generation will dare to apply itself which has previously absorbed and digested my first five symphonies.” Even during his own lifetime, the Sixth seemed the least likely to catch on. After a handful of performances

COMPOSED
1903–05

FIRST PERFORMANCE
May 27, 1906; Essen, Germany. The composer conducting

INSTRUMENTATION
four flutes and three piccolos, four oboes and three English horns, four clarinets, E-flat clarinet and bass clarinet, four bassoons and contra-bassoon, eight horns, six trumpets, four trombones and tuba, timpani, glockenspiel, cowbells, xylophone, bass drum, triangle, snare drum, cymbals, tam-tam, deep bells, rute, hammer, celesta, two harps, strings

APPROXIMATE PERFORMANCE TIME
80 minutes

LEFT
Mahler, 1896
in 1906 and 1907, all under Mahler's direction, there apparently were no others before his death in 1911. Even in Amsterdam, arguably the earliest camp of Mahler enthusiasts, it was not performed.

The deepest tragedy of Mahler's career was not that he was neglected, unknown, or penniless—he lived the life of a musical celebrity, having become one of the most successful conductors of his time—but that he went to his grave believing that he had failed in his real life's work. When he died in 1911, he did not expect that his Sixth Symphony would ever be played again, and he certainly did not know that people would ever appreciate his music. Arnold Schoenberg, whose own music still has not found a large and sympathetic audience, understood Mahler's profound sadness only too well. In a compassionate article about the composer, he wrote:

How will they seek to answer for this: that Mahler had to say "It seems I have been in error"? How will they seek to justify themselves when they are accused of having brought one of the greatest composers of all time to the point where he was deprived of the sole, the highest recompense found when the artist's faith in himself allows him to say: "I have not been in error"?

Perhaps Mahler did not truly believe that he was in error. For one thing, important musicians and fellow composers, starting with Schoenberg, valued what his music had to say and seemed to understand its importance. Schoenberg, who would himself turn traditional harmony on its head, admired "the boldness of harmony" in Mahler's Sixth Symphony. He also wrote an insightful and admiring analysis of the gentle melodies of the Andante. Both Alban Berg and Anton Webern, the two students of Schoenberg who made history themselves, thought the Sixth Symphony the finest of all Mahler's works. Berg told Webern that Mahler's was "the only Sixth, despite the Pastoral."

Like nearly all Mahler's symphonies, the Sixth began on a summer holiday. In June 1903, Mahler, his wife Alma, and their little girl Maria arrived at their summer villa in Maiernigg on the Wörther See, where for the third summer Mahler would find the peace that made it possible for him to compose. He spent his days deep in the woods in a small, sparsely furnished Waldhauschen—a forest hut remarkable only for the fact that such extraordinary, even visionary, music was written in this plain, dark room.

That summer he wrote two movements of the Sixth Symphony. Alma later remembered how "after he had drafted the first movement, he came down from the wood to tell me he had tried to express me in a theme. 'Whether I've succeeded, I don't know; but you'll have to put up with it.'"

The next summer, after another turbulent season as head of the Vienna Opera, Mahler returned to Maiernigg with Alma, Maria, and their new baby Anna. It was the most productive summer of his life: he completed the Sixth Symphony, began a seventh, and wrote the last of the Kindertotenlieder (Songs on the death of children). Alma was particularly disturbed by the intrusion of these songs into their peaceful family holiday: "I cannot understand bewailing the deaths of children who were well and
happy, barely an hour after hugging and kissing them.” She saw unwanted dark clouds, too, in the symphony’s scherzo: “In the third movement he represented the unrhythmical games of the two little children, tottering in zigzags over the sand. Ominously, the childish voices became more and more tragic, and, at the end, died out in a whimper.”

But there was nothing in this new symphony more ominous than the finale. “In the last movement,” Alma wrote, “he described himself and his downfall, or, as he later said, his hero: ‘It is the hero on whom falls three blows of fate, the last of which falls him as a tree is felled.’ Those were his words.” Alma was worried by this dark, tragic work—for a while Mahler even called it his Tragic Symphony—and she feared that her husband, in writing this music, had altered forever the happiest time of their life together. Later, after fate had played its horrible role, Alma would write:

No work had poured from his heart so directly as this one. We were both in tears. So deeply did we feel this music and the sinister premonitions it disclosed. The Sixth is Mahler’s most personal creation and a prophetic one at that. In it, as in the Kindertotenlieder, he truly anticipated his own personal life.

In reviewing the sad events that followed the completion of this symphony, it is difficult not to admit a parallel with the three blows of fate Mahler had etched in music. In 1907, bad press, controversy, and rising anti-Semitism forced Mahler from his prestigious post as head of the Vienna Opera. That summer, soon after the family retreated to Maiernigg, Maria, the older daughter, fell ill with scarlet fever and died within weeks. Before Mahler could begin to recover from this shock, his serious heart condition was diagnosed—the final blow that would ultimately fell him as a tree is felled, to use his own words.

Whether it was prophesy, tempting fate, or simply music, the Sixth Symphony is Mahler’s only tragic work in the truest sense—the only one that fails to rise to victory, the only one in which the unnamed hero is utterly defeated at the end. No other work so unrelentingly asserts a single key: three of the four movements are planted in A minor, and, although Mahler is known for the way his symphonies end in keys never suggested by their openings, here he seems unable to escape the grim pull of A minor, and the final page ends with the same low A with which the first movement opens.

The work begins with military music—not the leaden funeral marches of the Second or Fifth symphonies, but a quick, driven march—soldiers’ music remembered from his childhood. There is the recurring sound of drums; Mahler calls for a larger contingent of drums and percussion here than in any other symphony. The march ends with a sound that becomes the symphony’s motto: a brilliant major triad that turns to minor while the drums pound the drillmaster’s rhythm. After a quiet wind chorale, the impetuous “Alma” theme takes wing in the violins—a “great soaring theme,” as Alma described it—and each time it returns throughout the movement, it is slightly changed, as elusive and bewitching as Alma herself.

Later, when the music calms, we hear from the distance the sound of cowbells. Knowing that, in 1906, conductors and percussion players surely did not expect cowbells in their symphonies, Mahler added a footnote to the score suggesting that “the cowbells should be played with discretion—so as to produce a realistic impression of a grazing herd of cattle, coming from a distance, alternately singly or in groups, in sounds of high and low pitch. Special emphasis is laid on the fact that this technical remark admits of no programmatic interpretation.” Later, however, Mahler did say that the cowbells “are the last earthly sounds heard from the valley far below by the departing spirit on the mountain top.”

Mahler originally planned to follow the great sonata-form first movement with the scherzo, placing the calm Andante before the vast finale. But at the time of the symphony’s premiere, in Essen in May 1906, he reversed the two inner movements. The first published score, however,
kept the scherzo before the Andante—though with a note about Mahler’s second thoughts—and it is this sequence that most conductors today prefer, despite Mahler’s own apparent change of heart. In tonight’s performance, the scherzo will follow the Andante moderato.

Mahler may have contemplated delaying the scherzo because it is so closely related to the mood of the first movement. Certainly the opening, with its driving A minor rhythm, sounds as if it belongs to the previous music. Two gentle trios interrupt the scherzo, both rocked by the totterings of little Anna and Maria, one in F and one in D (the keys, not coincidentally, in which the exposition and development of the first movement had come to rest). There is a great, prophetic orchestral scream—a premonition of the finale—just before the end, and then the last zigzagging of the two children. The Andante, set in E-flat major, the most remote key from A minor in the tonal system, does indeed seem to come from another world, although it is still touched by the tragic tone of the previous movement. One could learn forever from following this exquisite music, so delicate that a single note can disrupt the mood, casting sun or shadow, so subtle that a seemingly commonplace phrase is made unforgettable by an unexpected harmony or an added beat, like an extra breath. The cowbells sound from the valleys below, and the spirit of the Kindertotenlieder hovers.

The finale is, in every sense, one of the biggest movements in Mahler’s output, building slowly and masterfully through three massive climaxes, each crowned by a hammer blow. The music is richly varied and even quotes passages from the earlier movements. Mahler calls for a great array of instruments, including, of course, the sledge hammer. A cartoon in the German press in 1906 showed Mahler in despair over his Sixth Symphony: “My God, I’ve forgotten the motor horn. Now I shall have to write another symphony.”

The music is deadly serious. It begins with an echo of the scream from the end of the scherzo—an unsettling explosion that unleashes sounds exotic even by Mahler’s own standards. From there, Mahler moves through music of sweeping complexity—his command of counterpoint is particularly impressive—toward the first of the hammer blows, a climax that lands in unexpected harmonic territory as the hammer falls fff. Twice more, through vast and meticulously charted stretches, Mahler approaches exultation. And again, the hammer falls. At the end, nothing is left but a few threads of sound, one last horrible lunge, and the deathly sound of A minor.

This music was not easy for Mahler to bear. Alma remembered that none of his works moved him so deeply at its first hearing as this. We came to the last rehearsal, the dress rehearsal—to the last movement with its three blows of fate. When it was over, Mahler walked up and down in the artists’ room, sobbing, wringing his hands, unable to control himself.

At some point after the first performances, Mahler decided to omit the third hammer blow—the one that fells the hero. But Mahler could do nothing about the blows of fate that would soon befall him, and nothing could stop the heart condition that was already weakening him and shortly would kill him.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
Erina Yashima  Conductor

German-born conductor Erina Yashima was awarded the Chicago Symphony Orchestra Association’s International Sir Georg Solti Conducting Apprenticeship in September 2015. As part of the apprenticeship, which began in February 2016, Yashima assists the CSO’s Zell Music Director Riccardo Muti and works with the Civic Orchestra of Chicago.

Yashima made her podium debut at the Salzburg Festival with The Impresario, the festival’s opera production for children, in July 2017. She made her Italian opera debut earlier that year with Rossini’s La Cenerentola and the Luigi Cherubini Youth Orchestra in Lucca and Ravenna, and led the production again in Piacenza in February 2018. During the 2017 Cluj Music Festival in Romania, Yashima conducted the Transylvania State Philharmonic Orchestra of Cluj-Napoca, and in 2017, she was invited to act as cover conductor with the Los Angeles Philharmonic at the Hollywood Bowl.

Yashima served as répétiteur with conducting duties at the Pfalztheater Kaiserslautern, where she made her debut in 2015. From 2013 to 2015, she was music director of the Freies Student Orchestra in Rostock, Germany. She was given the Outstanding Excellence Award by the Rheinsberg Student Orchestra for the opera production she conducted there in 2013. Her guest conducting experiences also include a collaboration with El Sistema in Venezuela, where she worked with two youth orchestras.

Yashima was a participant in Riccardo Muti’s Italian Opera Academy at the Ravenna Festival in 2015. That same year, she was selected by Bernard Haitink as one of seven candidates to take an active part in his conducting master class during the Lucerne Festival. She was also chosen as one of the top-three finalists at the Interaktion Conductors Workshop by members of the Critical Orchestra, which includes member musicians of orchestras such as the Berlin Philharmonic, Staatskapelle Berlin, and Staatskapelle Dresden. During the Accademia Musicale Chigiana in Siena, Gianluigi Gelmetti awarded her a diploma of merit and invited her to conduct the Orchestra Sinfonica di Sanremo.

Yashima has conducted many orchestras in Europe, including the Konzerthausorchester Berlin, Württemberg Philharmonic–Reutlingen, Stuttgart Chamber Orchestra, Brandenburg State Orchestra–Frankfurt (Oder), New Brandenburg Philharmonic, Brandenburg Symphony, Southwest German Chamber Orchestra–Pforzheim, Kurpfälz Chamber Orchestra–Mannheim, North Czech Philharmonic–Teplice, Festival Strings Lucerne, and new-music ensembles of the North German Radio Philharmonic (RDR) in Hanover.

Yashima began her musical studies at age fourteen at the Institute for the Early Advancement of the Musically Gifted (IFF) in Hanover as a precollege piano student of Bernd Goetzke. After studying conducting in Freiburg with Scott Sandmeier and in Vienna with Mark Stringer, she completed her concert exam in conducting at the Hanns Eisler School of Music in Berlin under the guidance of Christian Ehwald and Hans-Dieter Baum.
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

#### Violins
- John Heffernan
  - Concertmaster
- Pauline Kempf
  - Assistant Concertmaster
- Joy Vucekovich
  - Principal
- Hannah Cartwright
  - Assistant Principal
- Carmen Abelson
- Miguel Aguirre
- Henry Allison
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#### Violas
- Rebecca Boelzner
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- Roslyn Green
  - Assistant Principal*
- Elizabeth Bellisario
- Aleksa Masyuk
- Kevin Lin
- Rachel Mostek
- Sofia Nikas
- Enrique Olvera
- Hanna Pederson
- Bethan Pereboom
- Benjamin Wagner

#### Cellos
- Philip Bergman
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- Kelly Quesada
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- Jingjing Hu
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#### Basses
- Gregory Heintz
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  - Assistant Principal
- Adam Attard
- Joe Bauer*
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- Hannah Novak
- Lindsey Orcutt
- Vincent Trautwein

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- Erik Andrusyak
- Andrew Cooper
- Aaron Wilbert
- Lindsay Wiley
- Lillia Woolschlager

#### Clarinets
- Laurie Blanchet
- Nicolas Chona
- John Milakovich
- Juan Gabriel Olivares
- Theresa Zick

#### Bassoons
- Anthony Adario
- Quinn Delaney
- Vincent Disantis
- Cameron Keenan
- Nicholas Ritter

#### Horns
- Abigail Black
- Jack Bryant
- Stephanie Diebel
- Amy Krueger+
- Kara Miller
- Laura Pitkin*
- Kyle Thompson
- Renée Vogen
- Kelsey Williams

#### Trumpets
- Jennifer Hepp
- Minwoo Kang
- Bryant Millet
- Kevin Natoli
- Daniel Price*
- Julia Tsuchiya-Mayhew

#### Trombones
- James Perez
- Ignacio del Rey
- Lucas Steidinger

#### Bass Trombone
- Robinson Schulze*

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- Jason Yoder

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- Taylor Flesham
- Eleanor Kirk

#### Keyboard
- Pei-yeh Tsai*

#### Harps
- Claudia Restrepo

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*Civic fellow  + Civic alumni
Philip Bergman  Cello

**Hometown:** Iowa City, Iowa

**What is your most memorable musical moment?**
Performing Beethoven’s Ninth Symphony with a chorus of 10,000 in Osaka, Japan

**Who is your favorite composer and/or what is your favorite piece?**
Johannes Brahms and Mahler’s Second Symphony

**If I weren’t a professional musician, I would be . . .**
possibly a social worker, although that may be giving myself too much credit.

**What inspired you to choose your instrument?**
I saw my pediatric dentist play bass in a bluegrass band when I was five and thought that was the greatest thing I had ever seen. I asked my mom if I could play the bass, but she was told by the local music shop that I was too small and should start on something else. I started the cello and never switched.

**What are your interests and/or hobbies outside of music?**
I enjoy food, good stories in any medium, and sports: especially baseball and particularly the Cubs.

Alexandria Hoffman  Flute

**Hometown:** Chicago, Illinois

**What is your most memorable musical moment?**
My most memorable musical moment was when I traveled to Spain for ten days with my youth orchestra. Experiencing a new country through a musical lens was really magical, and it also inspired me to travel.

**Who is your favorite composer and/or what is your favorite piece?**
My favorite piece would have to be Beethoven’s Symphony no. 3. The work is groundbreaking and fun to perform; you can hear Beethoven’s spirit and humor in each variation.

**If I weren’t a professional musician, I would be . . .**
a journalist. Their lives seem exciting—being in front of breaking news in the world.

**What inspired you to choose your instrument?**
I had a babysitter that I looked up to like an older sister, who also played the flute. She convinced me to try it, and when I chose it, she gave me mini private lessons. Soon enough, I fell in love!

**What are your interests and/or hobbies outside of music?**
Chicago is my favorite place in the world; I love to spend time exploring every part of the city through running, biking, and eating, of course.
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Goose Island Beer Co.
Greenwich Studios
David Griffin
Hewitt Associates
Hillshire Snacking
HispanicPro
Iron Galaxy Studios
Iwan Ries & Co.
Jet’s Pizza
Robb Jibson, So Midwest
Gabrielle Johnson
Kathy Jordan
Nicholas Joseph
Lori Julian
Carole Keller
Kimpton Gray Hotel
Lincoln Park Zoo
Yo-Yo Ma
Mayer Brown LLP
Tammy McCann
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National Hispanic Sales Network
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Lora Schaefer
Courtney Shea
Show Services
Slover Linett Strategies
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Virginia Woolf
Virtue Cider
Walgreens
WBBM
WBEZ
WDCB
WFMT
Wheaton College
Chris White
John Williams
WLS-FM
Wrigley Field
WXRT
Cynthia Yeh
Yuan-Qing Yu

† Deceased

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CSO: November 1–3
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Special: November 5
Barenboim Conducts
West-Eastern Divan Orchestra:
R. Strauss Don Quixote & Tchaikovsky 5
Daniel Barenboim conductor
Kian Soltani cello

CSO: November 8–10
Muti Conducts the Verdi Requiem
Riccardo Muti conductor
Vittoria Žejan soprano
Daniela Barcellona mezzo-soprano
Piotr Beczala tenor
Dmitry Belosselskiy bass
Chicago Symphony Chorus
Duain Wolfe chorus director

Chamber Music: November 11
FULLERTON HALL,
ART INSTITUTE OF CHICAGO
Armistice Centennial:
Toward a New Day
Oakley Quartet
Rong-Yan Tang violin
Kozue Funakoshi violin
Diane Mues viola
Daniel Katz cello
Works by Hindemith & Beethoven

Piano: November 11
Denis Matsuev
Works by Beethoven,
Rachmaninov, Chopin,
Tchaikovsky & more

CSO: November 15–18
Tchaikovsky Piano Concerto No. 1, Rachmaninov
Symphony No. 1 & Sibelius
Thomas Søndergård conductor
Alexander Gavrylyuk piano

Special: November 16
Soweto Gospel Choir:
Songs of the Free

Family: November 17 & December 8
Once Upon a Symphony*:
The Ugly Duckling
Members of the Chicago Symphony Orchestra

MusicNOW: November 19
HARRIS THEATER FOR MUSIC AND DANCE
Chicago’s Own
Alan Pierson conductor
Weiijing Wang viola
Katinka Kleijn cello
Works by Farrin, Krauss, Baker, Macklay & Bjarnason

Film: November 23–25
Star Wars: The Empire Strikes Back in Concert
Chicago Symphony Orchestra
Richard Kaufman conductor

Special: November 24
Vienna Boys Choir:
Christmas in Vienna

CSO: November 29–December 4
Chen Leads All-Mozart
Robert Chen
concertmaster and violin
Stefán Ragnar Höskuldsson flute

Family: December 1
The Young Person’s Guide to the Orchestra
Chicago Symphony Orchestra
Edwin Outwater conductor

Chamber Music: December 2
COLUMBUS PARK REFECTORY
Lincoln String Quartet
Lei Hou violin
Qing Hou violin
Lawrence Neuman viola
Kenneth Olsen cello
Works by Mozart & Beethoven

Piano: December 2
Cédric Tiberghien
Works by Scriabin, Bridge,
Debussy, Hindemith & more

Special: December 4 & 5
FOURTH PRESBYTERIAN CHURCH
A Chanticleer Christmas

CSO: December 6–11
R. Strauss Four Last Songs & Nielsen The Inextinguishable Symphony
Edward Gardner conductor
Erin Wall soprano

Film: December 7–9
Harry Potter and the Chamber of Secrets™ in Concert
Members of the Chicago Symphony Orchestra
Justin Freer conductor

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