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**CHICAGO SYMPHONY ORCHESTRA**

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**RIGHT**

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

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

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

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

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

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

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

Helen Zell Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander President, Chicago Symphony Orchestra Association
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Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.
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.
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.

Following reports of the shooting in Thousand Oaks, California, Riccardo Muti addressed the audience at the November 8, 2018, performance of Verdi’s Requiem, which, he said, was designed, “to ask for peace for the dead.” Muti dedicated the performance to victims of violence.
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.

PHOTOS BY TODD ROSENBERG

JUNE 2019 7
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!

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...
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...
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.

TOP TO BOTTOM
Ma shares a stand with a Civic musician during the culminating concert of Civic Orchestra’s annual Bach Marathon, held at Fourth Presbyterian Church, December 3, 2015.

Ma studies a student’s project at the culminating CSO-Connect showcase at Disney Magnet School and later performs for the students, May 9, 2017.
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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 Mā’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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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 Hirschcl 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, MILLENIUM 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 Ramírez 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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Visit concert event pages on cso.org for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at cso.org or at csosoundsandstories.org/category/program-books. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

GOVERNING MEMBERS are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 124th year in the 2018–19 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

The WOMEN’S BOARD promotes the artistic excellence and exemplary education programs of the Orchestra by engaging women leaders in advocacy and fundraising efforts. The board supports annual fundraising events to benefit the Orchestra, including its signature event, Symphony Ball. To learn more, please call 312-294-3160.

The LEAGUE is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email wardw@cso.org.

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

The LATINO ALLIANCE is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, email 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.

AUXILIARY VOLUNTEERS provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

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

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

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

— Ms. Dar Johnson

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WILLIAMS

Harry Potter and the Prisoner of Azkaban™

There will be one intermission.
Directed by
ALFONSO CUARÓN

Produced by
DAVID HEYMAN, CHRIS COLUMBUS, and MARK RADCLIFFE

Written by
STEVE KLOVES

Based on Harry Potter and the Prisoner of Azkaban by J.K. Rowling

Starring
DANIEL RADCLIFFE
RUPERT GRINT
EMMA WATSON
ROBBIE COLTRANE
MICHAEL GAMBON
RICHARD GRIFFITHS
GARY OLDMAN
ALAN RICKMAN
FIONA SHAW
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Music by
JOHN WILLIAMS

Cinematography
MICHAEL SERESIN

Edited by
STEVEN WEISBERG

Produced by
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Harry Potter and the Prisoner of Azkaban (2004) is a pivotal episode of the blockbuster film series based on the best-selling novels by J.K. Rowling. In this chapter, the main characters are growing older, the overall mood turns darker, and additional faculty members appear at Hogwarts, including a new face as the beloved Dumbledore. Alfonso Cuarón, who would go on to win best director Oscars for Gravity (2013) and Roma (2018), stepped in for Chris Columbus, who helmed the first two Potter movies.

It’s not that Harry, Ron, and Hermione are faced with any really gruesome dangers—there’s nothing here on the order of the spider that wrapped up Frodo for his dinner in the Lord of the Rings trilogy—but that Harry’s world has grown a little darker and more menacing in Harry Potter and the Prisoner of Azkaban.

The film, third in the popular series, centers on the escape of the sinister Sirius Black (Gary Oldman) from Azkaban Prison; Sirius was convicted in Voldemort’s plot to murder Harry’s parents, and now it’s suspected he must finish the job by killing Harry. As Harry returns for his third year at Hogwarts, grim wraiths named Dementors are stationed at every entrance to the school to ward off Sirius, but the Dementors are hardly reassuring, with their trick of sucking away the soul essence of their victims.

Harry, too, has developed an edge. We first met him as the poor adopted relative of a suburban family who mistreated him mercilessly; this time, Harry is no longer the long-suffering victim, but instead zaps an unpleasant dinner guest with a magical revenge that would be truly cruel if it were not, well, truly funny. Harry is no longer someone you can mess with.

Harry and his friends Ron and Hermione (Rupert Grint and Emma Watson) return to a Hogwarts that boasts, as it does every school year, peculiar new faculty members (this school policy promises years of employment for British character actors). New this year is Professor Lupin (David Thewlis), who tutors Harry in a tricky incantation said to provide protection against the Dementors. And Harry encounters Professor Sybil Trelawney (Emma Thompson), whose tea readings don’t pull punches—not when she gazes into the bottom of Harry’s cup and sees death in the leaves.
To distract Harry from his presumed fate, his friend the gamekeeper Hagrid (Robbie Coltrane) introduces the three friends to a wondrous new beast named Buckbeak, which is a hippogriff, half bird, half horse, wholly misunderstood. When a werewolf begins to prowl the grounds, a battle between it and another creature is inevitable. Who could the werewolf be by day? Does no one at Hogwarts find the Latin root of lupus suggestive?

Among the movie’s many special effects, I especially admired the gnarled tree that figures in the third act. The tree is introduced with a wink to the viewer who knows it is CGI: it shakes melting snow from its branches, and some of the snow seems to plop on the camera lens. Beneath this tree is a warren that shelters unimaginable terrors for Ron, when he is dragged into it as part of a longer sequence that plays tricks with time. First the three heroes witness one version of events, and then, after reversing the flow of time, they try to alter them. The ingenuity of the time-tricks worked for me but may puzzle some of the film’s youngest viewers.

Chris Columbus, who made the first two Potter films, remains as producer but replaces himself with Alfonso Cuarón, director of the wonderful A Little Princess (1995) and the brilliant Y Tu Mamá También (2001). Cuarón continues the process, already underway in Harry Potter and the Chamber of Secrets (2002), of darkening the palette. The world of the first film, with its postal owls and Quidditch matches, seems innocent now, and although there is indeed a Quidditch match in this film, it’s played in a storm that seems to have blown in from The Day After Tomorrow.
By Jon Burlingame

Harry Potter and the Prisoner of Azkaban, third in the hugely successful series of Warner Bros. films based on the J.K. Rowling novels, was the last to feature an original score by composer John Williams, who so memorably established the main themes in the first film, Harry Potter and the Sorcerer's Stone (2001).

The original Harry Potter was Williams’s fourth film for Chris Columbus, and as a fan of the Rowling books, he created an entire musical world for Harry and his friends in that initial outing, then built on them for the second film, Harry Potter and the Chamber of Secrets. Surprisingly, his third score for the franchise uses only two themes from the earlier films: “Hedwig’s Theme,” music for Harry’s pet snowy owl and the sole motif that connects all eight of the films; and a reprise of the “Nimbus 2000” broomstick theme from Sorcerer’s Stone. The music is otherwise completely new—and, many observers have suggested, the best of Williams’s three Potter scores.

The composer began, months before shooting, by writing a “homecoming” song to welcome the students back to Hogwarts. As Williams told Variety at the time, “Alfonso sent me some literary material, including the witches’ scene from Macbeth, which has ‘Double, double toil and trouble, fire burn and cauldron bubble.’ I thought that was perfect, so I sort of helped myself to Shakespeare,” he said with a laugh. “We added ‘something wicked this way comes’ [also from Macbeth] and sent it to Alfonso as a text, which he loved.” Sung by children’s chorus with a handful of instruments, it is heard at Hogwarts and then adapted for instrumental use here and there throughout the score.

Director Alfonso Cuarón thought of the song as “a melodic, mischievous close cousin of ‘Hedwig’s Theme,’” and in his view, “it became the foundation stone for the rest of the score. Its medieval color became the musical identity of the wizarding world.” Indeed, the use of recorder, harpsichord, and sackbut lent an early-music quality to much of the score. Williams said that approach was initially inspired by the ghostly appearances of Sir Cadogan racing through the halls of Hogwarts on his noble steed.

The other major new theme heard throughout the Azkaban score is “A Window to the Past,” which Potter music expert Michael Matessino terms “a successor to the ‘family theme’ from the first two scores, a waltz associated with reminiscences of Harry’s parents.” The first ten minutes of the film feature two delightful stand-alone pieces: “Aunt Marge’s Waltz,” which underscores a comedic moment when Harry takes revenge on an obnoxious relative, and “The Knight Bus,” a wild, big-band number with hints of Spike Jones for the suddenly appearing “emergency transport for the stranded witch or wizard.”

Other highlights include Williams’s soaring music for Harry’s flight aboard Buckbeak, a magical winged hippogriff; dark and menacing sounds, augmented by choir, for the nightmarish, soul-destroying Dementors; and the brief but colorful early-music pieces heard in the background in Hogsmeade Village and the Leaky Cauldron pub, including a charming holiday carol, “A Winter’s Spell.”

As Williams said, “The effectiveness of these films is so connected to the imaginative use of music that it makes the work thrilling, constantly interesting, and endlessly fascinating.” Added Cuarón, for notes in the recent box set of Williams’s Harry Potter music, “It’s a rich and complex score, and it holds even without the narrative in front of you like a great symphony. That’s the skill and art of John Williams.”

Adapted from Jon Burlingame’s essay on the Chicago Symphony Orchestra’s Sounds and Stories

Jon Burlingame writes about film music for Variety and teaches film-music history at the University of Southern California.
and it’s Hermione who delivers a long-delayed uppercut to the jaw of Draco Malfoy.

Unlike such American movies as Spy Kids, where the young actors dominate most of their scenes, the Harry Potter movies weave the three heroes into a rich tapestry of character performances. Here I savored David Thewlis as a teacher too clever by half, Emma Thompson as the embodiment of daffy enthusiasm, Alan Rickman as the meticulously snippy Snape, Robbie Coltrane as the increasingly lovable Hagrid, and Michael Gambon stepping into the robes and beard of the late Richard Harris as Dumbledore.

Is Harry Potter and the Prisoner of Azkaban as good as the first two films? Not quite. It doesn’t have that sense of joyously leaping through a clockwork plot, and it needs to explain more than it should. But the world of Harry Potter remains delightful, amusing, and sophisticated; the challenge in the films ahead will be to protect its fragile innocence and not descend into the world of conventional teen thrillers.

Roger Ebert’s Great Movie Essay, originally published June 3, 2004
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Emil de Cou Conductor

American conductor Emil de Cou, currently music director of the Pacific Northwest Ballet, regularly appears with orchestras across the country. After his debut with the National Symphony Orchestra (NSO) in 2000, he was named associate conductor and led the ensemble on national tours and at the U.S. Capitol Building. He has remained a regular figure at the Kennedy Center since his first performances there in 1988. This summer marks his fourteenth year as principal conductor for the NSO at Wolf Trap, where his innovative performances have included the world premiere screenings of *The Wizard of Oz* with the score performed by orchestra; the first-ever live-tweeted program notes (Beethoven’s *Pastoral Symphony*); and a live, in-real-time podcast for a concert entitled *Fantastic Planet*. In 2006, he led the NSO in the Wolf Trap premiere of NASA’s images with Holst’s *The Planets* narrated by Leonard Nimoy, and in 2008 conducted the first performance of Rodgers and Hammerstein at the Movies.

As part of his work as musical consultant for NASA, he has conducted several successful collaborations with the nation’s space agency, including *Human Spaceflight: The Kennedy Legacy*, at the Kennedy Center in honor of the fiftieth anniversary of John F. Kennedy’s declaration to land a man on the moon. Prior to the performance of *2001: A Space Odyssey*, Wolf Trap hosted a preperformance discussion to mark the forty-fifth anniversary of the moon landing, which featured Buzz Aldrin, NASA administrator Charles Bolden, and de Cou in a talk about the arts and space exploration. On July 20, de Cou leads the National Symphony Orchestra in a concert at the Kennedy Center commemorating the fiftieth anniversary of the landing of Apollo 11 on the lunar surface. The multimedia concert is coproduced by NASA and includes a world-premiere work by renowned film composer Michael Giacchino, written to honor Neil Armstrong’s first steps on the moon.

Emil de Cou was hired by Mikhail Baryshnikov as conductor of the American Ballet Theatre for eight seasons, leading performances at Lincoln Center in New York and the Kennedy Center in Washington (D.C.), as well as on national and international tours. His performance of the ballet *Othello* was aired on PBS’s *Great Performances*. The soundtrack by Academy Award–winning composer Elliot Goldenthal was recorded by de Cou for Varèse Sarabande. Among his other recordings is *Debussy Rediscovered*, on the Arabesque label, which includes the composer’s previously unrecorded works.

De Cou has appeared with some of the country’s leading orchestras, such as those of Philadelphia, Cleveland, Cincinnati, Pittsburgh, Detroit, Houston, Milwaukee, Minnesota, St. Louis, and the Boston Pops. He made his Carnegie Hall debut in 2006 with the New York Pops Orchestra, and was principal pops conductor of the San Francisco Symphony.

Emil de Cou was born in Los Angeles. He was a student of Daniel Lewis at the University of Southern California, and later was chosen to study in Leonard Bernstein’s master class at the Hollywood Bowl. For his ongoing work with NASA, de Cou received from Charles Bolden the agency’s Exceptional Public Achievement Medal, the first musician so honored. He makes his home in San Francisco and Seattle with his husband, conductor Leif Bjaland.
The Chicago Symphony Orchestra Association thanks

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for sponsoring film presentations at Symphony Center.
The Chicago Symphony Chorus celebrated its sixtieth anniversary in 2017–18. Led by chorus director and conductor Duain Wolfe since 1994, the ensemble regularly performs with the Chicago Symphony Orchestra in Orchestra Hall and at the Ravinia Festival.

The history of the Chorus began in 1957, when sixth music director Fritz Reiner invited Margaret Hillis to establish a chorus to equal the quality of the Orchestra. Hillis accepted the challenge, and the Chicago Symphony Chorus debuted in March and April 1958, in Mozart’s Requiem under Bruno Walter and Verdi’s Requiem under Reiner.

Hillis served the Chorus for thirty-seven years, until her retirement in 1994; ninth music director Daniel Barenboim appointed Wolfe as her successor in June of that year.

The Chorus frequently performs under music director Riccardo Muti as well as guest conductors. Highlights of 2018–19 have included Shostakovich’s Symphony no. 13 (Babi Yar), Mahler’s Symphony no. 3, and Verdi’s Requiem and the opera Aida.

The Chorus first performed in Carnegie Hall in 1967 in Henze’s Muses of Sicily and Ravel’s Daphnis and Chloe under seventh music director Jean Martinon, and most recently in 2015 with Riccardo Muti for Scriabin’s Prometheus and Prokofiev’s Alexander Nevsky. Touring internationally with the Orchestra, the Chorus traveled to London and Salzburg in 1989 with Sir Georg Solti for performances of Berlioz’s The Damnation of Faust and to Berlin in 1999 with Barenboim for Brahms’s A German Requiem and Pierre Boulez for Schoenberg’s Moses and Aron.

World premieres featuring the Chorus have included Ned Rorem’s Goodbye My Fancy, John Harbison’s Four Psalms, and Bernard Rands’s apókryphos. With visiting orchestras, the Chorus has collaborated with the Berlin Philharmonic under Claudio Abbado, Boston Symphony Orchestra and Seiji Ozawa, Israel Philharmonic Orchestra with Zubin Mehta, and the Staatskapelle Berlin under Barenboim.

Since first recording commercially in 1959—Prokofiev’s Alexander Nevsky under Reiner—the Chorus has amassed a discography that includes hallmarks of the choral repertoire and several complete operas. The Chorus most recently received a 2010 Grammy Award for Best Choral Performance for Verdi’s Requiem, led by Riccardo Muti on CSO Resound. The Chorus has received an additional nine Grammy awards for Best Choral Performance for Verdi’s Requiem, Beethoven’s Missa solemnis, Brahms’s A German Requiem, Berlioz’s The Damnation of Faust, Haydn’s The Creation, and Bach’s Mass in B minor with Solti; Brahms’s Requiem and Orff’s Carmina Burana with James Levine; and Bartók’s Cantata profana with Boulez.

The Chorus also has appeared on two movie soundtracks with the Orchestra: Fantasia 2000 led by Levine and John Williams’s score for Lincoln, conducted by the composer. Recordings on CSO Resound featuring the Chorus include Mahler’s Second and Third symphonies, Poulenc’s Gloria, and Ravel’s Daphnis and Chloe under Bernard Haitink; and Berlioz’s Lélio, Verdi’s Otello, and most recently Schoenberg’s Kol Nidre under Riccardo Muti.
The appearance of the Chicago Symphony Chorus is made possible by a generous gift from

Jim and Kay Mabie.
Benjamin Rivera Assistant Director

Benjamin Rivera has served as chorus director and frequent conductor of the Fort Wayne Philharmonic since 2013, and has appeared multiple times as guest chorus director of the Grant Park Music Festival in Chicago and guest music director of Chicago a cappella. Artistic director and conductor of Cantate Chicago since 2000, Rivera also serves as choirmaster of the Church of the Ascension and High Holidays choir director at Temple Sholom, both featuring professional ensembles. After completing a one-year engagement as associate conductor of the Grammy Award–winning Washington Chorus, which he prepared for performances with the National Symphony Orchestra at the Kennedy Center and Wolf Trap, Rivera joined the conducting staff of the Chicago Symphony Chorus in 2018.

A member of the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He sang for many years with Chicago a cappella and other ensembles, appearing as soloist on numerous programs and singing on dozens of recordings.

Rivera has been on the faculty of several colleges and universities, directing choirs and teaching conducting, voice, diction, music theory, and history. In addition, he has adjudicated competitions (solo and ensemble) and led master classes and in-school residencies.

Especially adept with languages, Benjamin Rivera frequently coaches German, Spanish, and Latin, among others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a doctorate in choral conducting from Northwestern University. His studies have also included the German language in both Germany and Austria; conducting and African American spirituals with Rollo Dilworth; and workshops, seminars, and performances in early music.

Chicago Symphony Chorus

Duain Wolfe Chorus Director and Conductor

Cheryl Frazes Hill Associate Director

Jennifer Kerr Budziak Assistant Director

Andrew Lewis Assistant Director

Benjamin Rivera Assistant Director

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* Section leader

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

He has received five Academy awards and fifty-one Oscar nominations, making him the Academy's most-nominated living person and the second-most-nominated person in the history of the Oscars. He has received seven British Academy awards (BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December 2004. In 2009, Williams was inducted into the American Academy of Arts and Sciences and received the National Medal of Arts, the highest award given to artists by the U.S. government. In 2016, he received the Forty-fourth Life Achievement Award from the American Film Institute—the first time in its history that this honor was bestowed on a composer.

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

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

CineConcerts, one of the leading producers of live-music experiences performed with visual media, is continuously redefining live entertainment. Founded by producer/conductor Justin Freer and producer/writer Brady Beaubien, CineConcerts has engaged over 1.3 million people worldwide in concert presentations in over 900 performances in forty-eight countries working with some of the best ensembles and venues in the world, including the Chicago Symphony Orchestra; the Cleveland and Philadelphia orchestras; and the London, Los Angeles, New York, and London philharmonics; and the Philharmonia Orchestra. Recent and current live-concert experiences include *Rudy in Concert*, the *Harry Potter* Film Concert Series, *Gladiator Live*, *The Godfather Live*, *It’s a Wonderful Life* in Concert, *DreamWorks Animation in Concert*, *Star Trek: The Ultimate Voyage Fiftieth Anniversary Concert Tour*, *Breakfast at Tiffany’s* in Concert, and *A Christmas Dream* Live.

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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 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 December 2009, 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.
The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

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The Louise H. Benton Wagner Chair currently is unoccupied.

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The Chicago Symphony Orchestra Association is proud to recognize the Walter E. Heller Foundation and the continuing legacy of Alyce H. DeCosta during the 2018–19 season.
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