



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION
RICCARDO MUTI MUSIC DIRECTOR

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For Immediate Release:
November 14, 2022

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CHICAGO SYMPHONY ORCHESTRA ASSOCIATION SHARES ARTISTIC HIGHLIGHTS AND REPORTS OPERATING RESULTS OF ITS 131ST SEASON

CHICAGO — The Chicago Symphony Orchestra Association (CSOA) released the operating results of fiscal year 2022 (July 1, 2021-June 30, 2022) at its Annual Meeting on November 14, 2022. Mary Louise Gorno, Chair of the Board of Trustees, and CSOA President Jeff Alexander conducted the meeting from Symphony Center with CSOA supporters attending in person. Gorno and Alexander shared artistic highlights from the Chicago Symphony Orchestra's 131st season and CSOA Treasurer Renée Metcalf reported the organization's financial results. Additional reports were shared by James Smelser, President of the Members' Committee of the Chicago Symphony Orchestra, and Chair of the CSOA's Governing Members Charles Emmons, Jr., who also conducted the annual induction of new Governing Members. The meeting concluded with a performance of Stravinsky's Three Pieces for Clarinet Solo (1919) featuring Assistant Principal Clarinet John Bruce Yeh.

The CSOA's 2021/22 Season included artistic and program highlights that focused on welcoming audiences back to live concerts in Orchestra Hall at Symphony Center and in the wider Chicago community after the long pause in concert activity created by the circumstances of the COVID-19 pandemic. Concerts presented for full-capacity audiences resumed in September 2021, including the extraordinary artistic reunion of Zell Music Director Riccardo Muti and the Chicago Symphony Orchestra after a separation of 19 months. The season also marked the return to the stage of the Chicago Symphony Chorus and the beginning of two significant artistic appointments: CSO Mead Composer-in-Residence Jessie Montgomery began the first of a three-year appointment and CSO Artist-in-Residence Hilary Hahn began the first of a two-year appointment. In total, 331 CSOA-presented public programs — including 149 free programs — were offered at Symphony Center and in community venues across 41 weeks through June 2022 with minimal cancellations occurring throughout the season, preceded by a six-week residency at the Ravinia Festival in Summer 2021.

Donor support remained strong in the 2021/22 Season with contributions received from 14,976 donors, including 3,544 who contributed to the CSOA for the first time. In total, the CSOA generated \$32 million in direct operational support from donations and philanthropic support from foundations, government agencies and corporate partners. Included in this total was a \$10 million grant from the federally funded Shuttered Venue Operators Grant program that provided essential funding during a season of recovery.

The CSOA's total revenues from earned revenue, operations and contributions were \$69.1 million, and total operating expenses were \$67.5 million, resulting in operating income of nearly \$1.7 million. More details of CSOA financial highlights from the 2022 Annual Report are available [here](#).

In addition to the presentation of financial results, the meeting included the election of two new CSOA Trustees, who were elected to three-year terms, and the election of CSOA board officers, including Mary Louise Gorno as Board Chair and Chester Gougis, Steven Shebik and Helen Zell as Vice Chairs and Renée Metcalf as Treasurer. Gorno is currently in year two of a three-year term as Board Chair.

"The return to live concerts in the 2021/22 Season represented an extraordinary gift to the community and a historic milestone," said CSOA Board Chair Mary Louise Gorno. "The successes across the breadth of CSOA programming would not have been possible without the extraordinary commitment of the musicians and Maestro Muti, as well as the great family of supporters that make up the CSOA. Through a collective passion for this organization and its ongoing impact, we can anticipate a strong future for music in our city."

CSOA President Jeff Alexander added, "To return to a full season of concerts was the realization of a long-awaited goal set during the spring of 2020. Thanks to the effort and dedication of the CSOA family during an unprecedented period, the organization was able to once again carry out its mission 'to enrich, inspire and transform lives through music, community engagement and education' through a full season of live concerts and events. The remarkable performances of our music director and musicians; the support of our Trustees, Governing Members and volunteer associations; and loyal patrons, donors and corporate sponsors and dedicated staff made the 2021/22 Season both an incredible success and a significant achievement."

"The musicians of the Chicago Symphony Orchestra have once again found ourselves in the enviable position of receiving continuous support from the CSOA Board of Trustees, for which we remain extremely grateful," said James Smelser, Chair of the Members' Committee of the Chicago Symphony Orchestra. "Through the strength of leadership of the Board and Management, we were able to safely welcome back our faithful audiences to concerts this past season. We are very fortunate to have audiences such as ours, who continue to share in the joy of music here at the CSO."

Fiscal Year 2022 – Financial Overview

Financial results in fiscal year 2022 occurred within an environment that saw audiences returning to live performing arts events gradually as the ongoing conditions of the pandemic continued to evolve. While enthusiasm from audiences was strong across all types of concert programming, attendance and ticket revenue did not reach "normal" pre-pandemic levels in a season of recovery. This uncertainty created a priority to control expenses carefully and highlighted the need for the essential support of loyal donors and supporters that remained strong. Thoughtful monitoring of ticket sales, expenses and contributed revenue levels, along with the receipt of the \$10 million Shattered Venue Operators Grant, enabled the organization to fully recover operating expenses for the year and achieve net operating income for the year of nearly \$1.7 million.

Ticket Sales and Operating Revenue for Fiscal Year Ending June 30, 2022

- Ticket sales totaled \$16.3 million.
- In addition to ticket revenue, other operating revenue totaled \$5 million including performance fees, Symphony Store retail sales, facility lease and rental income and media and royalties.
- Total operating revenue was \$21.3 million.

Contributed Revenues for Fiscal Year Ending June 30, 2022

- Total operating support, net of fundraising event expense, was \$47.9 million. This included direct operational support and the organization's annual endowment draw.
- Direct operational support of \$32 million included a \$10 million Shuttered Venue Operators Grant from the U.S. Small Business Administration.
- The *SEMPRE ALWAYS* campaign is a major fundraising initiative that launched in fiscal year 2020 with a leadership gift and challenge from Helen and Sam Zell. Its goal is to secure a strong financial foundation for the organization to continue promoting the CSO's preeminent role as a cultural icon showcasing musical brilliance, leadership and innovation. The campaign has raised more than \$107 million to date, including \$7.1 million in realized estate gifts secured in fiscal year 2022.

Final Revenue and Operating Expense Information for Fiscal Year Ending June 30, 2022

- Total revenues (earned revenue and operating support) were \$69.1 million.
- Total operating expenses reached \$67.5 million, resulting in operating income of nearly \$1.7 million.

Endowment

- Continued strong support in the area of new endowment gifts was impacted by significant instability in the market in 2022 resulting in a decrease in the value of endowment and other investments from \$462.4 million to \$405.2 million.

Total Assets

- Total assets at year-end were \$530.9 million, and net assets were \$330.4 million.

2021/22 CSOA Programming Highlights

Reunion

An atmosphere of anticipation and reunion was palpable at Symphony Center in September 2021 as full-capacity audiences returned to live concerts in Orchestra Hall. Riccardo Muti, beginning his 12th Season as music director, launched the first of six CSO residencies on September 23, 2021, reestablishing the celebrated artistic partnership that has been the hallmark of his tenure since 2010. The opening program included Beethoven's Symphony No. 3 (*Eroica*), which Muti dedicated to the heroism of artists everywhere and their perseverance through the pandemic. After the CSO's historic opening concert on

September 23, Muti spoke to the audience about the significance and importance of the occasion noting, “We are here to give you emotions, to give you the sound of beauty, of harmony — that sound that the world is forgetting....So, I am so happy to see all of you in this historic hall, in front of an orchestra that is more than 125 years old, that has given beauty and music and enrichment to many generations.”

Earlier in the month, Grammy Award-winner, NEA Jazz Master and Chicago’s own Herbie Hancock opened the Symphony Center Presents Jazz series, signaling the first of many important returns for internationally celebrated artists to the stage of Orchestra Hall. Among the highlights of the Jazz series was the return of Wynton Marsalis and the Jazz at Lincoln Center Orchestra for a two-day residency that included the program Freedom, Justice and Hope with special guest Bryan Stevenson, Founder and Executive Director of the Equal Justice Initiative. Over the course of the season, the Symphony Center Presents Piano and Chamber Music series also resumed and welcomed artists including Daniil Trifonov and Evgeny Kissin and newcomers Jan Lisiecki and George Li in their Piano series debuts, as well as Chamber Music series highlights including CSO Artist-in-Residence Hilary Hahn in recital with cellist Seth Parker Woods and pianist Andreas Haefliger and a sold-out performance by violinist Leonidas Kavakos, cellist Yo-Yo Ma and pianist Emanuel Ax performing Beethoven piano trios.

Reestablishing connections with the broader community took the Orchestra and Muti to both Morton East High School in Cicero and Apostolic Church of God in Chicago’s Woodlawn neighborhood for free January community concerts that were part of a three-week residency for Muti organized in lieu of the CSO’s standard touring activities. Both performances enjoyed strong attendance from audiences who shared in the concert experience with family and friends, and Chicago’s Mayor Lori E. Lightfoot and First Lady Amy Eshleman attended the concert at the church, greeting and thanking Muti and the musicians following the performance.

All CSOA programming resumed steadily, and donor and volunteer groups were activated over the course of the season with major fundraising events resuming in person and including Symphony Ball featuring a program with Riccardo Muti leading CSO and Elina Garanča and Corporate Night with the CSO performing an evening of Broadway favorites with Tony Award-winner Kelli O’Hara and conductor Steven Reineke. Especially welcome was the return of the Chicago Symphony Chorus, first in holiday season performances of Handel’s *Messiah* and later in four sold-out performances of Beethoven’s Ninth Symphony, which also marked the retirement of longtime chorus director Duain Wolfe after 28 years in the position. After the final performance, Wolfe was recognized with the Theodore Thomas Medallion for distinguished service by Riccardo Muti and CSOA President Jeff Alexander.

The milestone season concluded with Riccardo Muti returning to the podium to lead his fifth Verdi opera in concert – Verdi’s *Un ballo in maschera* with the assembled artistic forces of the CSO, celebrated international soloists and the Chicago Symphony Chorus, prepared by guest chorus director Donald Palumbo. Muti and the CSO also returned to Millennium Park’s Jay Pritzker Pavilion for the first time since 2018 to perform Shostakovich’s *Festive Overture* and Tchaikovsky’s Fourth Symphony in a free community concert, attended by a capacity crowd of 12,000 concertgoers.

Reflection

The long pause in concert activity coincided with a broader period of reflection related to the need to amplify the wide array of compositional voices from past and present. In September, Muti and the Orchestra introduced audiences to works by two historically underrepresented Black composers, Joseph Bologne, Chevalier de Saint-Georges, and Florence Price, with performances of Bologne’s *Overture to L’Amant anonyme* and Price’s *Andante moderato*. Later in the season, the CSOA partnered with

Chicago's Music of the Baroque to highlight the extraordinary career of Bologne in a music-theater work called *The Chevalier* and Muti led the CSO's first performances of *Mother and Child* by the African American composer William Grant Still alongside the CSO's first performances of Price's Symphony No. 3. Price, whose music has received renewed attention in recent years, holds a special place in American musical history as well as a connection in the Orchestra's own history as the first Black female composer to have a large-scale composition performed by a major American orchestra. The CSO's second music director, Frederick Stock, conducted her Symphony No. 1 in E Minor in 1933. Audience members were invited to discover the impact of Price's music in a panel discussion that featured participation by CSO Mead Composer-in-Residence Jessie Montgomery. In April 2022, Muti and the CSO performed the world premiere of the first of three of Montgomery's CSO-commissioned works, *Hymn for Everyone*.

The commitment to new music was also celebrated in the three CSO MusicNOW concerts curated by Montgomery and extended to additional CSO performances throughout the season. These included the world premiere of the CSO-commissioned work *Orpheus Undone* by former Mead Composer-in-Residence Missy Mazzoli and two additional world premieres of CSO commissions: Magnus Lindberg's *Serenades* and Gabriela Lena Frank's *Hailli-Serenata*. In February, composer Philip Glass traveled to Chicago to hear the Orchestra perform his Eleventh Symphony under Muti's baton. These performances honored the composer's 85th birthday. Other notable performances of contemporary works included *Eleven Gates*, a 2006 work by Anders Hillborg, *Brio* by Augusta Read Thomas, the CSO's composer-in-residence from 1997 to 2006, and three contemporary works featured in programs conducted by Esa-Pekka Salonen including his own *Gemini*, as well as Caroline Shaw's *Entr'acte* and Bryce Dessner's *Violin Concerto*, with Pekka Kuusisto as soloist.

Further reflecting on the ways that listeners connect with music today, the CSOA continued to embrace digital channels and create broader access to the musical resources of the CSO beyond the concert hall. Of major significance was the announcement that video content created for the CSOtv channel in the 2020/21 Season would be made available for free. An upgrade to the [CSOtv](#) platform also offered expanded options to access the content in multiple apps for mobile and connected TV devices.

Digital initiatives included a full website redesign with the launch of a new version of [cso.org](#) in October 2021. Additionally, CSO video content fueled an increase in YouTube subscribers of more than 20% and access to CSO Resound recordings on digital platforms resulted in 1.2 million listening sessions. CSOradio broadcasts continue to connect many listeners to the Orchestra's programs with 177,300 weekly listeners on WFMT 98.7 FM in Chicago and in the syndicated broadcasts that air in 528 markets across 41 states and Puerto Rico.

Reengagement

A priority to reengage with audiences and support the training and development of the next generation of musicians emerged in a full range of programs developed and presented by the Negaunee Music Institute at the Chicago Symphony Orchestra.

In December 2021, the Negaunee Music Institute hosted CSO Artist-in-Residence Hilary Hahn as she connected with young musicians at Northside College Prep High School, as well as in a master class setting with violinists from the Chicago Musical Pathways Initiative program. Later in the year, Hahn participated in a songwriting workshop and performance with Civic Orchestra musicians and families who lost loved ones to gun violence as part of the Notes for Peace program. High school musicians also had the opportunity to work with violinist and CSO Mead Composer-in-Residence Jessie Montgomery as part

of coaching sessions prior to pre-concert performances of music by Montgomery and Florence Price in May 2022. The full curriculum and performance schedule of free concert programming featuring the Civic Orchestra of Chicago, the CSO's prestigious training program for young professional musicians, resumed and included seven orchestral concerts, including two at community venues. Led by Ken-David Masur, who holds the Robert Kohl and Clark Pellett Principal Conductor Chair, and guest conductors, Civic concerts featured core orchestral repertoire alongside works from historically marginalized voices. In addition to their regular activities with the Civic Orchestra, thirteen Civic Fellows participated in educational workshops, partnerships with Chicago Public Schools, Notes for Peace songwriting sessions, and other independent projects. Envisioning a path for talented young musicians from diverse backgrounds to make the transition from training to professional careers in orchestral music, the CSOA also introduced the CSO Fellowship program. Venezuelan violinist Gabriela Lara was named as the first CSO Fellow with access to training from CSO musicians, audition support and performance opportunities with the Orchestra across up to 20 weeks each season.

Developing and celebrating the potential of pre-college musicians was the highlight of the 2022 Chicago Youth in Music Festival, which resumed for the first time since 2020 and was presented by the Negaunee Music Institute at the CSO in partnership with the Chicago Musical Pathways Initiative (CMPI) and National Instrumentalist Mentoring and Advancement Network. The weekend of activities also included the inaugural National Pathways Summit, which brought together music teachers, administrators, and families of music students for workshops, discussions and planning for a national network of pathways programs. Lina González-Granados, the Chicago Symphony Orchestra's Sir Georg Solti Conducting Apprentice, led Festival Orchestra preparatory rehearsals that culminated with 50 student musicians from 10 U.S. cities playing Liszt's *Les préludes* side-by-side with musicians from the Chicago Symphony Orchestra, Civic Orchestra of Chicago and Chicago Sinfonietta's Project Inclusion, in a free open rehearsal led by Riccardo Muti on Monday, April 11 at Symphony Center. Also resuming last season was the Crain-Maling Foundation CSO Young Artists Competition. Presented by the League of the CSOA and the Negaunee Music Institute, the competition named 15-year-old pianist Noah Kim as the winner.

CSO for Kids programs also returned with Once Upon a Symphony, Family Matinees, and School Concerts. Of note was the long-awaited Chicago premiere of the multimedia presentation of *Philharmonia Fantastique: The Making of the Orchestra*, a CSO co-commission by former Mead Composer-in-Residence Mason Bates, originally scheduled to celebrate the centennial of the CSO's concerts for children in 2020 and presented in May 2022 for school and family audiences. For the third season, free tickets and transportation to CSO School Concerts were provided to groups from Chicago Public Schools.

CSOA Trustees, Governing Members and Officers Elected

- Two new CSOA Trustees were elected to three-year terms: Susan C. Levy, Executive Vice President and General Counsel, Northern Trust Corporation; and Dr. Eugene Stark, Corporate Secretary, Arlington Industries, Inc.
- Thirteen Trustees were re-elected to additional 3-year terms, and 47 new Governing Members were installed. Special acknowledgement was given to 30 individuals who have served on the CSOA Board of Trustees for 30 years or more.
- The following individuals were elected as officers of the CSOA Board of Trustees: Mary Louise Gorno, Chair; Chester Gougis, Steven Shebik and Helen Zell, Vice Chairs; and Renée Metcalf,

Treasurer. The following CSOA staff were elected as officers of the CSOA Board of Trustees: Jeff Alexander, President; Stacie Frank, Assistant Treasurer, Kristine Stassen, Secretary of the Board, and Dale Hedding, Vice President for Development.

A moment of silence was observed for those trustees who passed away since the last Annual Meeting: Richard Franke, Pamela Hull, George Kenney, Donald Lubin and Cynthia Sargent, and musicians Dale Clevenger, principal horn from 1966 to 2013; Richard Oldberg, horn from 1963 to 1992; Jorja Fleezanis, violin during the 1975-76 season; Donald Peck, flute and principal flute from 1957 to 1999; and Jonathan Pegis, cello from 1986 to 2018.

[Access](#) the CSOA's 2022 Annual Report.

The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

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