



CHICAGO SYMPHONY ORCHESTRA
RICCARDO MUTI ZELL MUSIC DIRECTOR

CHICAGO SYMPHONY ORCHESTRA
XIAN ZHANG, CONDUCTOR
SIMON TRPČESKI, PIANO

Saturday, October 29, 2022, at 7:30pm
Foellinger Great Hall

PROGRAM

CHICAGO SYMPHONY ORCHESTRA RICCARDO MUTI, ZELL MUSIC DIRECTOR

Xian Zhang, conductor
Simon Trpčeski, piano

Nokuthula Ngwenyama
(b. 1976)

Primal Message

Edvard Grieg
(1843–1907)

Piano Concerto in A Minor, Op. 16
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
Simon Trpčeski, piano

Intermission

Sergei Prokofiev
(1891–1953)

Symphony No. 6 in E-flat Minor, Op. 111
Allegro moderato
Largo
Vivace



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Chicago Symphony Orchestra



This program is partially supported by a grant from
the Illinois Arts Council Agency

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PROGRAM NOTES

NOKUTHULA ENDO NGWENYAMA

Born June 16, 1976; Los Angeles, California

Primal Message

Composed 2020

First Performance: November 5, 2020; Detroit, Michigan, Xian Zhang conducting

Instrumentation: harp, celestia, percussion, strings

Approximate Performance Time: 11 minutes

Her full name is Nokuthula Endo Ngwenyama (pronounced No-goo-TOO-lah En-doh En-gwen-YAH-mah). But she is known in music circles—and in particular among viola aficionados—simply as Thula (pronounced Toola). She won the prestigious Primrose Viola Competition when she was sixteen years old, and the following year she won the Young Concert Artists International Auditions, which led to debuts at the Kennedy Center in Washington (D.C.) and the 92nd Street Y in New York. Ngwenyama is an alumna of the Colburn School for the Performing Arts in Los Angeles and the Curtis Institute of Music in Philadelphia. But she has not limited herself to the life of a conventional performer. A Fulbright Scholar, she has served as a visiting professor at the University of Notre Dame and Indiana University Jacobs School of Music; she has performed at the White House and testified before Congress on behalf of the National Endowment for the Arts. And in recent years, she has also emerged as a composer of original and captivating ideas.

Of Japanese-Zimbabwean parentage, Ngwenyama originally fell in love with music attending rehearsals of the Santa Monica Youth Symphony in her native Los Angeles: “These were kids playing their hearts out on the highest level,” she has said. She had already started piano lessons (at the age of four), moved on to violin (her first love), and finally switched to viola, intoxicated by its sound, which she could not duplicate on the violin. (She tried, by stringing viola strings on her grandmother’s old French factory violin, long buried in the closet.)

While she was a student at Pacific Palisades Elementary School, her orchestra teacher encouraged her to enter a composition contest. She won with a duet for violin and piano. That marked the beginning of her composing life—as a sixth grader. But her true composing career began in 2015, when she got a phone call from Pilgrim Rest Baptist Church, the largest Black church in Phoenix, asking her to write a processional for their bishop, who was celebrating thirty-five years with the congregation. They wanted a solo violin piece with string orchestra. She immediately thought of all the composers throughout the history of music who have been commissioned by the church. Given her own background, which also includes a master’s degree in theological studies from Harvard University, she instantly felt that this was a calling. By the time she hung up the phone, she knew that she was a composer.

Primal Message, the piece she wrote for the church, was originally composed for viola quintet and later revised for orchestra. She was inspired by a *New York Times Magazine* article about the

Aricebo message. The orchestral version of *Primal Message* was premiered during COVID by the Detroit Symphony Orchestra to an online audience, and was later performed by her hometown orchestra, the Los Angeles Philharmonic.

Nokuthula Endo Ngwenyama on *Primal Message*

It's 1974. What should we put in humanity's first message in a bottle sent 25,000 light years away? Astronomers Frank Drake (Drake equation), Carl Sagan (*Contact*), and others created the historic Arecibo message, in which 186 seconds of interstellar radio waves sent a friendly map, our then-understood DNA structure, and transmitting technology in binary anthropomorphic organization to globular M13 in our galaxy's Hercules cluster.

The ideas conveyed by Steven Johnson's *New York Times Magazine* article "Greetings, E.T. (Please Don't Murder Us.)" from June 28, 2017, encouragement from the Phoenix Chamber Music Society and Chamber Music Northwest, and early days with partner John Clements awakened imaginings about what a "primal message" might sound like. This assumes other possible life forms hear and feel sound like we do. Opening off-world communication through transverse waves explores existential conveyance under a frayed veil of decorum through form, melody, and numbers.

Primal Message is a fantasia that relies upon primal relationships—duo vs. trio textures, modulations through the ii with conventional homage to the V, one voice as the outlier in primal 2 vs. 3 vs. 5 rhythmic layering, melodic structure descending in seconds and thirds, centering around the fifth, then leaps and the occasional septuplet. It invites examination of our

collective evolution through a drive to express, tying us in concert with universal celebration.

EDVARD GRIEG

Born June 15, 1843; Bergen, Norway

Died September 4, 1907; Bergen, Norway

Piano Concerto in A Minor, Op. 16

Composed: 1868 (frequently revised through 1906)

First Performance: April 3, 1869; Copenhagen, Denmark

Instrumentation: solo piano, two flutes with piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, strings

Approximate Performance Time: 30 minutes

Grieg was an accomplished pianist. He took his first lessons, at the age of six, from his mother, a gifted amateur, and music was a constant companion in his childhood home, where Mozart, Weber, and Chopin were always in favor. In 1858, the celebrated violin virtuoso Ole Bull—a sort of Norse Paganini who charmed everyone from Mark Twain to George Sand—heard the fifteen-year-old play and immediately persuaded his parents to send him to the Leipzig Conservatory. For a young boy from the provinces, Leipzig was an eye-opening cosmopolitan music center. One of his classmates was Arthur Sullivan, who would later temporarily rival Grieg's own popularity as a composer, and his teacher, E.F. Wenzel, had been a good friend of Robert Schumann. Although Grieg later complained about the strict Germanic training during his five years at the conservatory, the experience broadened his musical outlook considerably. It was also there, under Wenzel's influence, that he developed his lifelong devotion to Schumann's music. One of the highlights of his Leipzig years was hearing Clara Schumann join

the Gewandhaus Orchestra in a performance of her late husband's piano concerto.

The single concerto that Grieg wrote shortly afterward, at the age of twenty-five, is a public declaration of his affection for Schumann's score. Grieg not only picks the same key (A minor), but begins with a similar burst of cascading piano chords—a generous, if obvious, tip of the hat. But Grieg's style was already very much his own, and the melodic freshness and harmonic originality of his concerto owe as much to the folk music of Norway as to any German master. The opening piano flourish, for example, walking unevenly down the steps of the A minor scale (descending a minor second and then a major third), is characteristic of Norwegian folk song and recurs often, not only in the concerto, but throughout Grieg's music.

The year after the premiere, given by Grieg's colleague Edmund Neupert in Copenhagen, Grieg accepted an invitation from Franz Liszt and (thanks to a government grant) went to visit him in Rome. Liszt played straight through Grieg's concerto, reading from the composer's manuscript and managing both the solo and orchestral parts with astonishing ease ("I'm an experienced old musician and ought to be able to play at sight," he told Grieg). At the very end, when one G-sharp in the big melody unexpectedly switches to G-natural, to great effect, Liszt jumped up, singing the transformed tune and shouting, "Splendid! That's the real thing!" Grieg was ecstatic. But Liszt also suggested that the second theme of the opening movement be reassigned to a solo trumpet, unfortunate advice that Grieg took to heart, giving it back to the cello only in his final revision of 1906. (Grieg was never fully satisfied with the concerto, and for every composer like Liszt or Tchaikovsky, who acclaimed it with lavish

praise, there were others, such as Debussy, whose criticism provoked him to keep rewriting.)

"Keep on, I tell you," Liszt said, after playing the whole piece. "You have what is needed, and don't let anything frighten you." But, as it turned out, Grieg's true talent was with musical miniatures—he wrote some 140 songs and many sets of piano pieces—and, aside from a few works of chamber music, this concerto was his last work in the large-scale classical forms. As with Schumann, Grieg's piano concerto proved to be a singular treasure—a beloved and much-played work without a sequel.

SERGEI PROKOFIEV

Born April 23, 1891; Sontsovka, Ukraine

Died March 5, 1953; Moscow, Russia

Symphony No. 6 in E-flat Minor, Op. 111

Composed: 1944–February 1947

First Performance: October 11, 1947; Leningrad, Russia

Instrumentation: *two flutes and piccolo, two oboes and english horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, snare drum, woodblock, bass drum, tam-tam, piano, celesta, harp, strings*

Approximate Performance Time: 43 minutes

Before he had even finished his celebrated Fifth Symphony, Prokofiev had begun to sketch a new symphony in E-flat minor. But where his Fifth Symphony had been an uplifting piece written during the Second World War—a "hymn to free and happy Man, to his mighty powers, his pure and noble spirit," as the composer put it—the Sixth Symphony, completed some two years later—and after Prokofiev suffered from a serious case of writer's block—was, perhaps inevitably, more

nuanced and shadowed, and emotionally more complex. As Prokofiev told the Soviet biographer Israel Nestyev,

Now we are rejoicing in our great victory, but each of us has wounds which cannot be healed. One man's loved ones have perished, another has lost his health. This must not be forgotten.

Prokofiev gave his new symphony the opus number 111, the same as Beethoven's extraordinary last piano sonata, which Prokofiev loved, and he even contemplated dedicating the score to Beethoven. (Prokofiev's Second Symphony, composed more than two decades earlier, had been inspired by the unconventional two-part structure of that sonata.) The symphony was performed for the first time in Leningrad in October 1947, and it was received with respect, if not with the outright enthusiasm that had greeted the Fifth. When the Sixth was repeated that December in Moscow, the audience, according to *Pravda*, was "very appreciative." But Andrei Zhdanov, Stalin's musical "authority," had particularly harsh words for Prokofiev, whom he said

. . . still believes in "innovation for innovation's sake." He has an artistic snobbishness, a false fear of being commonplace and ordinary. It is curious to observe the struggle of the two Prokofievs in a work like his Sixth Symphony. Here the melodious, harmonious Prokofiev is often attacked, without provocation, by the other, storming Prokofiev.

Several days later, on February 11, 1948, the Central Committee of the Communist Party issued a now famous declaration condemning the recent works by Prokofiev, along with those by Dmitri Shostakovich, Aram Khachaturian, and others whose names are less well known to us

today—all "distinguished by formalist perversions and antidemocratic tendencies alien to the Soviet people and to their aesthetic requirements." (Around this same time, Boris Pasternak, a friend of Prokofiev—they were a year apart in age—who also was under intense official pressure, began his own personal response to the political situation in the novel *Doctor Zhivago*, which Prokofiev would not live to read.)

Suddenly, Prokofiev's recent compositions were being ignored. Sviatoslav Richter, Prokofiev's favorite pianist and the leading interpreter of his piano works, substituted music by Schubert for the announced premiere of Prokofiev's Ninth Piano Sonata. (Richter finally gave the first performance more than three years later, in April 1951.) Within six months of its premiere, the Sixth Symphony dropped out of the repertory and was not heard again in the Soviet Union for many years. (The symphony was first published in New York in 1949; the American premiere was given that November by the New York Philharmonic, and the Chicago Symphony Orchestra played it in January 1951.) As Prokofiev sensed, as long as Stalin was alive, the composer would never regain his hold on musical life in his homeland. As it turned out, Prokofiev died less than an hour before Stalin on March 5, 1953.

In Israel Nestyev's official Soviet biography of Prokofiev, published in 1957, four years after the composer's death, the Sixth Symphony is still branded as "perhaps the most difficult and complex work Prokofiev composed during the Soviet period," words that do not entirely jibe with the music itself. Prokofiev himself had offered a short, if unrevealing, summary of the symphony's three movements while he was still in the process of orchestrating the last two:

The first movement is of an agitated character, at times lyrical, at times austere; the

second movement, Largo, is brighter and more songful; the finale, rapid and in a major key, is close in character to my Fifth Symphony, save for reminiscences of the austere passages in the first movement.

The first movement is, as Nestyev writes, the most tragic of the three. It is a complex and unpredictably structured paragraph, mixing melancholy pastoral music with grim and strident marches. It begins fortissimo, with muted brass, and ends pianissimo over an ominous drumroll, and Prokofiev covers wide-ranging territory in between (even the tempo changes restlessly in the last pages, switching back and forth between allegro and andante). The slow middle movement opens with an outburst that ultimately gives way to grand, sweeping, lyrical music that would not be out of place in Prokofiev's magnificent *Romeo and Juliet* ballet score. This is overwhelmed by the warlike sounds of fanfares and drumrolls, but the movement ends quietly, if indecisively, with solo oboe and muted trumpet over unsettled chords. The finale is music of optimism, though not without a sense of "wounds which cannot be healed." Nestyev called it a "rollicking, athletically vigorous Vivace." But in the coda, Prokofiev brings us back to the "sad, pipelike melody of the first movement, the ominous image of war's fury" (Nestyev's words), and to the grim reminder of reality. The very end sweeps all that aside, but the memory still lingers.

Notes by Phillip Huscher, the program annotator for the Chicago Symphony Orchestra.

PROFILES



Xian Zhang *Conductor*

(Photo © by Benjamin Ealovega)

Xian Zhang is currently in her seventh season as music director of the New Jersey Symphony, which marks its hundredth anniversary season in 2022–23. She also is principal guest conductor of the Melbourne Symphony Orchestra and conductor emeritus of Orchestra Sinfonica di Milano following a successful period as its music director from 2009 to 2016.

Beyond the United States, Xian Zhang's 2022–23 guest engagements include the London Symphony Orchestra, Singapore Symphony Orchestra, and Orchestre National de Lille. Previous engagements have included the Philharmonia Orchestra in London, the Spanish National Orchestra in Madrid, the Orchestra of the Komische Oper Berlin, Orchestre National du Capitole de Toulouse, and Orchestre Philharmonique de Radio France in Paris. In recent seasons, she conducted the Orchestre National de Lyon at the Philharmonie de Paris and the Orchestre Philharmonique de Radio France as part of La Folle Journée festival in Nantes.

Her U.S. engagements this season include the LA Philharmonic, San Francisco Symphony, Seattle Symphony, Boston Symphony Orchestra's Tanglewood Festival, St. Louis Symphony, and the Philadelphia Orchestra. Xian Zhang remains a popular guest of the Detroit, Montreal, National Arts Centre–Ottawa, and Toronto symphony orchestras.

In the opera world, Xian Zhang returns to Norwegian Opera (Oslo) for *Tosca*, which she recently conducted at Cincinnati Opera, and makes her debut with the Metropolitan Opera in 2024. Previous productions include *Nabucco* with Welsh National Opera, *Otello* with Savonlinna Festival, *La traviata* for Norwegian Opera, *La bohème* at English National Opera, and *La forza del destino* with the National Opera in Washington (D.C.).

Xian Zhang previously served as principal guest conductor of the BBC National Orchestra and Chorus of Wales and was the first female conductor to hold a titled role with a BBC orchestra. In 2002, she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed assistant conductor of the New York Philharmonic that same year, subsequently becoming its associate conductor and first holder of the Arturo Toscanini Chair.



Simon Trpčeski *Piano*

(Photo © by Benjamin Ealovega)

Macedonian pianist **Simon Trpčeski** (pronounced terp-CHESS-kee) has established himself as one of the most remarkable musicians to have emerged in recent years, praised not only for his virtuosity but also for his charismatic stage presence. He was launched onto the international scene twenty years ago as a BBC New-Generation Artist (2001–03), and his fast-paced career has seen him in collaborations with over a hundred different orchestras on four continents, with appearances on the most prestigious stages.

Simon Trpčeski is a frequent soloist with the major North American orchestras, including the New York and Los Angeles philharmonics; the Cleveland, Philadelphia, and Minnesota orchestras; and the Chicago, San Francisco, National, St. Louis, Detroit, Atlanta, Seattle, and Baltimore symphonies. Engagements with major European ensembles include all of the major London orchestras, City of Birmingham Symphony Orchestra, the Concertgebouw Orchestra–Amsterdam, Deutsche Symphonie-Orchester Berlin, Dresden Philharmonic, Russian National Orchestra in Moscow, Orchestre National de France in Paris, and the St. Petersburg Philharmonic. Elsewhere, he has appeared with the New Japan, China, Seoul, and Hong Kong philharmonics and the Sydney, Adelaide,

Melbourne, and New Zealand symphonies.

The list of prominent conductors with whom Trpčeski has worked includes Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Gianandrea Noseda, Vasily Petrenko, Charles Dutoit, Jakub Hrůša, Vladimir Jurowski, Susanna Mälkki, Andris Nelson, Sir Antonio Pappano, Robert Spano, Michael Tilson Thomas, and Dauid Zinman.

His fruitful collaboration with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classics, and currently Linn Records has resulted in a broad and award-winning discography that includes repertoire such as Rachmaninov's works for piano and orchestra and Prokofiev's piano concertos, as well as music by Poulenc, Debussy, and Ravel. *Variations*, his latest solo album, released in the spring of 2022, features works by Brahms, Beethoven, and Mozart.

Simon Trpčeski is a graduate of the School of Music at the University of Saints Cyril and Methodius in Skopje, Macedonia, where he studied with Boris Romanov. Committed to strengthening the cultural image of his native country, he dedicates his chamber music project *Makedonissimo* to introducing audiences worldwide to the rich traditional folk roots that weave the Macedonian folk-music tradition and highly virtuosic, jazz-influenced riffs and harmonies into a unique sound world. Since its debut in 2018, *Makedonissimo* has performed to audiences all over the world and released a CD on Linn Records.

In 2009, Simon Trpčeski received the Presidential Order of Merit for Macedonia. He became the first recipient of the National Artist of Macedonia title in 2011, and he was honored with the Young Artist Award from the Royal Philharmonic Society in 2003.

The **CHICAGO SYMPHONY ORCHESTRA** is consistently hailed as one of the world's leading orchestras, and in September 2010, renowned Italian conductor Riccardo Muti became its tenth music director. During his tenure, the Orchestra has deepened its engagement with the Chicago community, nurtured its legacy while supporting a new generation of musicians and composers, and collaborated with visionary artists.

The history of the Chicago Symphony Orchestra 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 build a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts in October 1891 in the Auditorium Theatre. Thomas served as music director until his death in January 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 eminent 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. His 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. Solti then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997.

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.

Pierre Boulez's long-standing relationship with the Orchestra 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 appeared 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. From 2006 to 2010, Bernard Haitink was the Orchestra's first principal conductor. Cellist Yo-Yo Ma served as the CSO's Judson and Joyce Green Creative Consultant from 2010 to 2019. Hilary Hahn became the CSO's first Artist-in-Residence in 2021, a role that brings her to Chicago for multiple residencies each season.

Jessie Montgomery was appointed Mead Composer-in-Residence in 2021. She follows ten highly regarded composers in this role, including John Corigliano and Shulamit Ran—both winners of the Pulitzer Prize for Music. In addition to composing works for the CSO, Montgomery curates the contemporary MusicNOW series.

The Orchestra first performed at Ravinia Park in 1905 and appeared frequently through August 1931, after which the park was closed for most of the Great Depression. In August 1936, the Orchestra helped to inaugurate the first season of the Ravinia Festival, and it has been in residence nearly every summer since.

Since 1916, recording has been a significant part of the Orchestra's activities. 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 Chicago Symphony Orchestra and Chorus have earned sixty-three Grammy awards from the Recording Academy.

CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, ZELL MUSIC DIRECTOR

Jessie Montgomery, *Mead Composer-in-Residence*

Hilary Hahn, *Artist-in-Residence*

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The Louis C. Sudler Chair, endowed by an anonymous benefactor

Stephanie Jeong *Associate Concertmaster*

The Cathy and Bill Osborn Chair

David Taylor *Assistant Concertmaster**

The Ling Z. and Michael C. Markovitz Chair

Yuan-Qing Yu *Assistant Concertmaster**

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Alison Dalton§

Gina DiBello

Kozue Funakoshi

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Simon Michal

Blair Milton §

Sando Shia

Susan Synnestvedt

Rong-Yan Tang‡

Baird Dodge *Principal*

Lei Hou

Ni Mei

Hermine Gagné

Rachel Goldstein

Mihaela Ionescu

Sylvia Kim Kilcullen

Melanie Kupchynsky

Wendy Koons Meir

Aiko Noda§

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Nancy Park

Ronald Satkiewicz

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VIOLAS

Li-Kuo Chang *Assistant Principal‡*

Catherine Brubaker

Beatrice Chen

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Sunghee Choi§

Wei-Ting Kuo

Danny Lai

Weijing Michal

Diane Mues

Lawrence Neuman

Max Raimi

CELLOS

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The Eloise W. Martin Chair

Kenneth Olsen *Assistant Principal*

The Adele Gidwitz Chair

Karen Basrak

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David Sanders

Gary Stucka

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Alexander Hanna *Principal*

The David and Mary Winton Green Principal Bass Chair

Daniel Armstrong

Daniel Carson

Robert Kassinger‡

Mark Kraemer

Stephen Lester

Bradley Opland

HARP

Lynne Turner

FLUTES

Stefán Ragnar Höskuldsson *Principal*
The Erika and Dietrich M. Gross Principal Flute
Chair

Emma Gerstein

Jennifer Gunn

PICCOLO

Jennifer Gunn

The Dora and John Aalbrektse Piccolo Chair

OBOES

William Welter *Principal*

The Nancy and Larry Fuller Principal Oboe Chair

Lora Schaefer

Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

Stephen Williamson *Principal*

John Bruce Yeh *Assistant Principal*

Gregory Smith

E-FLAT CLARINET

John Bruce Yeh

BASSOONS

Keith Buncke *Principal*

William Buchman *Assistant Principal*

Miles Maner

CONTRABASSOON

Miles Maner

HORNS

David Cooper *Principal*

Daniel Gingrich *Associate Principal*

James Smelser

David Griffin

Oto Carrillo

Susanna Gaunt

TRUMPETS

Esteban Batallán *Principal*

The Adolph Herseth Principal Trumpet Chair,
endowed by an anonymous benefactor

Mark Ridenour *Assistant Principal*

John Hagstrom

The Pritzker Military Museum & Library Chair

Tage Larsen

TROMBONES

Jay Friedman *Principal*

The Lisa and Paul Wiggin Principal Trombone
Chair

Michael Mulcahy

Charles Vernon

BASS TROMBONE

Charles Vernon

TUBA

Gene Pokorny *Principal*

The Arnold Jacobs Principal Tuba Chair,
endowed by Christine Querfeld

TIMPANI

David Herbert *Principal*

The Clinton Family Fund Chair

Vadim Karpinos *Assistant Principal*

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Cynthia Yeh *Principal*

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Vadim Karpinos

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Paul Christopher

Ryan Hartge

Peter Landry

Josh Mondie

Todd Snick

* Assistant concertmasters are listed by seniority.

‡ On sabbatical § On leave

The Paul Hindemith Principal Viola, Gilchrist Foundation, and Louise H. Benton Wagner chairs currently are unoccupied.

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

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

Land Acknowledgement

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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Contact Cheryl Snyder (217.333.2533 | casnyder@illinois.edu)
or Bethany Whoric (217.300.6042 | bbwhoric@illinois.edu) to learn more
about making a planned gift to Krannert Center for the Performing Arts.

KRANNERT CENTER PHILANTHROPY AND ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2022-2023 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

Co-Chairs:

Janet & Douglas Nelson
Ghazala Ahmad
Terry & Barbara England
Michelle Gonzales
Susan & Michael Haney
Lisa & Mark Klinger

Leonard (Len) Lewicki
Marina & Nenad Marjanovic
Susan & Brendan McGinty
Tracy Parsons
Susan & Sam Reese

2022-2023 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Bernard and Prudence Spodek
Endowed Fund

Ann H. Bender Youth Series
Endowment

The Susan Sargeant McDonald
Endowed Fund for Youth
Programming (Suzi was
the founder/developer
of the Krannert Center
Youth Series)

Susan & Michael Haney

Robert & Mary-Alayne Hughes

Jane & Christian Scherer
Brenda & Stephen Pacey
Jill & James Quisenberry
Carol & Ed Scharlau
Anne & David Sharpe
Audrey Ishii & Charlie Smyth
The Rotary Club of Champaign
Illinois Arts Council
National Endowment
for the Arts

2022-2023 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Lead Sponsors



Phyllis Robeson & Family

Sponsors

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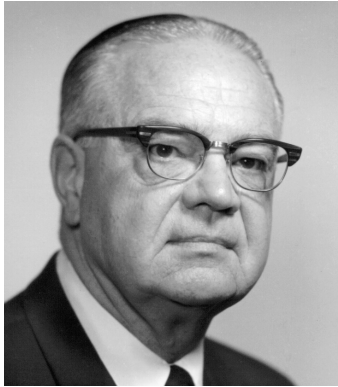
Clarette & Zvi Ritz

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KRANNERT SOCIETY

The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994



CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

FOELLINGER SOCIETY

Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



K. SARAH SPAULDING
(1930-2022)
Feb 2017



**JANE BUFORD SCHERER & CHRIS
SCHERER**
June 2022



DENA & JIM VERMETTE
June 2022

IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



JUDITH & STANLEY IKENBERRY
September 2014



JERALD WRAY & DIRK MOL
March 2016



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August 2016



HELEN & DANIEL RICHARDS
June 2016



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February 2017



ANONYMOUS
May 2018



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November 2018



SUSAN & MICHAEL HANEY
April 2019



**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



JOHN & KAY SHANER
July 2019



LEONARD (LEN) LEWICKI
May 2021



**TIMOTHY W. TEMPLE & JERRY
A. CARDEN**
June 2022



FRAN & MARC ANSEL
June 2022

COLWELL SOCIETY

Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



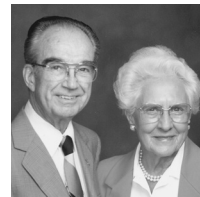
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



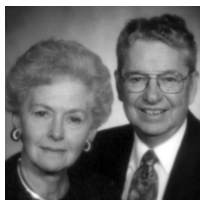
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001



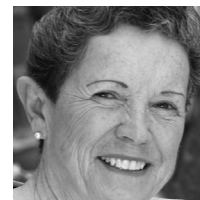
RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



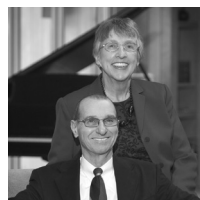
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



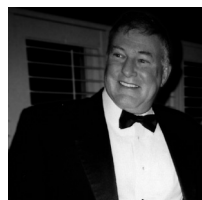
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH & JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

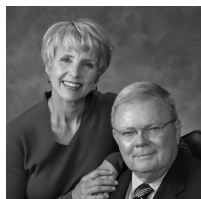


VIRGINIA R. IVENS
(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/developer of the Krannert Center Youth Series
July 2010



MISAHO & RICHARD BERLIN
October 2010



**DIANA & WARD
MCDONALD**
March 2011



**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



**JULIE & NATHAN
GUNN**
April 2014



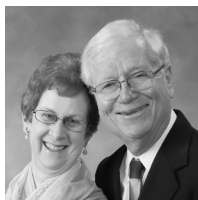
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



**ANNE MISCHAKOFF
HEILES & WILLIAM
HEILES**
May 2017



**JILL & JAMES
QUISENBERRY**
May 2017



DALE STEFFENSEN
(1922-2018)
**MARGARET
STEFFENSEN**
June 2017



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



**PHYLLIS ROBESON
& FAMILY**
February 2019
KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
FRAME**

April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



**VICTOR FELDMAN
(1935-2018)**

JUDITH FELDMAN

(1938-2021)
September 2021



**SUSAN & RICHARD
SCHNUER**

November 2021



**JUDITH & RICHARD
KAPLAN**

February 2022

Donations by society members include estate gifts; outright donations; charitable gift annuities; charitable remainder trusts; gifts of real estate, insurance, and securities; and pledges fulfilled over a period of five years. To explore how you can create your own lasting legacy, contact us at 217.333.6700 or advancement@krannertcenter.illinois.edu.

2022-2023 MARQUEE CORPORATE & COMMUNITY SPONSORS

Corporate and community support—both cash and in-kind—deepens Krannert Center’s capacity to inspire public discourse, communal respect, and collective joy. Please join Krannert Center in thanking the following corporate and community sponsors for their support of Krannert Center performances and initiatives.

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TO JOIN THIS POWERFUL NETWORK of like-minded professionals while receiving guaranteed visibility and marketing benefits, visit KrannertCenter.com/Give or contact Bethany Whoric at 217.300.6042 or bbwhoric@illinois.edu.

2022-2023 GRANTS



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CHARITABLE FOUNDATION

DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general programming support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

FRANCES P. ROHLEN VISITING ARTISTS FUND/ COLLEGE OF FINE + APPLIED ARTS

This grant, a generous gift from the Rohlen Family.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



Center for
Advanced
Study

GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

The George A. Miller Endowment Programs Committee supports CultureTalk.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.

MARQUEE PATRON SPONSORS

Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow's global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. If you'd like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series)

Joanne & Charles McIntyre

Mildred Maddox Rose

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Campaign for Young Audiences

Anonymous

Jennifer & Tom Dillavou

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a donor today. Visit KrannertCenter.com/Give, contact us at 217.333.6700 or

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MARQUEE CIRCLE AND LOOP MEMBERS

We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a: Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

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