SIR GEORG SOLTI
1912 – 1997
This is a collection of reminiscences by Maestro Solti’s friends and colleagues from times at Orchestra Hall. Much has already been written about Sir Georg’s preeminent place in twentieth century music. Much more will be said. In the twenty-eight years he spent in Chicago (as Music Director and Music Director Laureate), there are many stories—memorable magical concerts, evenings in Orchestra Hall, and all over the world—Saint Petersburg, Sydney, Hong Kong, Budapest, Edinburgh, Milan, Tulsa, even Austin, Texas (where the instrument truck turned over), Stockholm, and many, many more. Our time with him was the grand adventure of music beautifully made. How many heard Solti/Chicago live—two million or more, and untold numbers from recordings and radio broadcasts. A thousand concerts, a thousand memories. There are many more who have stories to tell about the Maestro. However, we hope that all who read these pages will come away sharing the affection and esteem in which he is held. It has been observed that Solti was the perfect man for Chicago. His confident style matched the exuberance of this midwestern city. Whatever the chemistry, it worked—Solti and Chicago were the perfect match.

The 1993 Kennedy Center Honors paid tribute to Sir Georg Solti and four other distinguished artists for their outstanding contributions to our nation’s cultural life. Maestro Solti was honored for his remarkable tenure as leader of the Chicago Symphony Orchestra—a partnership that set performance standards admired across America and around the world.

Maestro Solti faced enormous challenges as well as triumphs during his lifetime. A refugee from Hungary at the outset of World War II, he overcame adversity with a strength and determination that ultimately led him to American shores and the podium of the Chicago Symphony Orchestra.

His death is a great loss to all of us who love music, but we are fortunate that his legacy will endure through the tradition of excellence he established with the Chicago Symphony Orchestra. Through their many great recordings, that extraordinary collaboration will live on for the benefit of generations to come.

I am proud to join the citizens of Chicago as they honor their Maestro.

—Bill Clinton
SIR GEORG SOLTI IN CHICAGO • THE EARLY YEARS
by Bernard Jacobson

The sense of a man really taking command: that, I think, is what struck us all first and most forcibly when Georg Solti arrived in 1969 as the eighth music director in the Chicago Symphony Orchestra's then eight-decade history.

Certainly both the city's music-loving community and its orchestra were overdue for a spell of stability and strong leadership. Since World War II, the pattern of long, authoritative music directorships established by Theodore Thomas and Frederick Stock had been dissipated in a sequence of relatively brief tenures, bedeviled by media acrimony and some less than masterful diplomacy at Board level. A partial exception was the Fritz Reiner period, but despite its brilliant artistic achievements this too was shadowed at its conclusion when a pioneering European tour was first planned and then abandoned—a severe let-down for institutional morale. Jean Martinon, a charming man and in my view a greatly underrated musician, nevertheless had too little steel in his makeup to survive ugly challenges to his command on the personnel front. When his tenure came to an end in 1968, his associate conductor Irwin Hoffman was appointed to a one-year caretakership, and
FROM DANIEL BARENBOIM

With the sudden passing of Sir Georg Solti, an important chapter closes on symphonic music of our century. My own musical life was touched by Sir Georg in ways I feel are particularly unique. Yes, I worked with him as a soloist as many others had during his long and illustrious career. But, more than that, I was fortunate to inherit not one, but two orchestras that carried his indelible mark—the Orchestre de Paris and the Chicago Symphony Orchestra. This special circumstance gave me continuous insight into his inimitable character, unswerving in intensity to his craft and relentless in devotion to his art form, which he transmitted to those remarkable musicians he led.

Unlike the stereotype of the jealous and temperament conductor, he was extremely open to me. He shared everything—from his personal knowledge of his orchestras to answers to questions I had about anything musical. And he treated me as he treated others—with integrity and the highest ethical standards.

The first time I performed with Sir Georg was in Israel. I was a young musician and he was already established in his career. He had just met Valerie who had come to hear the concert. Despite my youth, he offered me the courtesy of asking if I would allow her to attend one of our rehearsals. Of course, I could not say no. During the rehearsal, I watched his attention to her, taking the time to explain this and that, making her feel comfortable and a part of the session. Yet, at the same time, he remained totally focused on his conducting duties. The musicians never doubted that they shared his full concentration. He was clearly in love—with both his lady and his orchestra.

As long as I knew him, passion and a sense of fairness permeated his life—that is how I will remember him.

Daniel Barenboim became Music Director in 1991.

Martinson’s permanent successor had not yet been named.

There were plenty of rumors. I shall never forget my first night reviewing in Chicago in the fall of 1967. Just appointed as the Daily News critic, I was initially to commute weekly from New York until I found an apartment. Sitting in the features department at what was then known as the Daily News Building, attempting to organize my impressions of a concert by visiting New York Philharmonic under Leonard Bernstein, I was interrupted by a gentleman from the city desk. What did I know, he asked, about the story that Herbert von Karajan was about to be appointed the Chicago Symphony’s next leader? Would I be kind enough to call my contacts and check it out? Well, on my first evening in town, “my contacts” constituted a pretty short list. (When I failed to come up with any hard information, I asked the city editor whether the story would be printed explicitly as a rumor. “Oh, no,” he said, “If we can’t confirm it, we won’t print anything.” That, bear in mind, was at a time when there were four major newspapers in Chicago, and any one of the other three might have a handle on the Karajan story; and it was the moment when I realized what a pleasure it would be to work at the Daily News.)

It was to be more than another year before Solti’s appointment was officially announced, though that too was preceded by months of rumors. So you can see that the background was all in favor of a vigorous new man, prepared to come in, relegate uncertainty to the past, and inaugurate a new era of clear and crisp control.

But Solti didn’t make his impact merely by virtue of auspicious circumstances. As we got to know him, we realized that this was a true music director. One of the best things about working with him, whether you were a member of the orchestra family or out there in the press corps, was his ability to make decisions quickly, firmly, and courteously. With Solti, you always knew exactly where you stood. I recall several occasions when an orchestra player or someone from the administration proposed a change of procedure or a fresh initiative to him. He would listen attentively, then consider the idea in silence for half-minute, a minute, even two minutes. Then he would announce either “Fine, we’ll do that,” or “No, I see why you want me to do this, but not going to,
1971. The Orchestra surprises Maestro Solti during a rehearsal with a birthday cake.

because..."—adding a full explanation of his reasons. There was never any of the “Oh, yes, I’ll think about it and get back to you” brand of temporizing popular with faint-hearted holders of authority, who often end up doing neither.

Solti wielded authority by evident right. He was not, as far as I could see, a tyrant; he just knew what he wanted, and how to get it, and his case of command went with an endearingly humorous recognition of his own arrogance. (Please do not think the word is an insult: no one can be an effective conductor at any level without a strong impulse to assert his own ego.) At one press conference, held to announce seasonal plans, Solti unveiled proposals for concert performances of opera. “I expect you want to know why the Chicago Symphony Orchestra is going to play opera. It seems to me that if you have two of the three best opera conductors in the world available, you ought to take advantage of that. You want to know who I mean? Well: Karajan, Giulini, Solti” —pregnant pause— “not necessarily in order of preference!”

FROM SARAH WOOD ARMOUR

Several years ago during the course of a conversation with Sir Georg about religion he turned to me and said, “I am absolutely certain there is a God.” When I asked him why he was so confident, he replied, “Music. Who else but God could give us such beauty?”

I have been coming to Chicago Symphony Orchestra concerts since I was eight years old and Frederick Stock was the conductor. I have heard most of the great conductors lead our Orchestra, and I have listened to other famous orchestras around the world. I truly believe that the Chicago Symphony with Sir Georg was as perfect an instrument as I have ever heard. I remember that I once took a friend visiting from Houston to Orchestra Hall. When the concert was over she turned to me and said, “Do you have any idea what a jewel you have here?”

When I recall the many concerts with Sir Georg and the Orchestra I think it was his total attention to detail that set him apart. He would never settle for anything second rate, and he would never put anything less than the best in front of his Chicago audiences. Something about Sir Georg on the podium compelled one to listen—to become just as absorbed in the music as he was. It was a very special characteristic.

I will cherish forever the memory of the production two seasons ago of Wagner’s Die Meistersinger. As I was listening I sensed that Sir Georg felt this music very deeply. I think that even Wagner would have been pleased. It is the single most perfect experience of my musical life, and I am so grateful that I could be there for that extraordinary performance.

Sarah Wood Armour (pictured) is a long-time member of the Chicago Symphony Orchestra Board of Trustees. She is currently a Life Trustee.

FROM PLÁCIDO DOMINGO

November 27, 1969
First concert as Music Director. The program includes Ives’s Three Places in New England, Dvořák’s Cello Concerto with soloist Jacqueline du Pré, and Beethoven’s Eighth Symphony.

December 4-5 1969
American debut at the harpsichord, performing Bach’s Brandenburg Concerto No. 3 with the Chicago Symphony in Orchestra Hall.

Making music with Georg Solti has always been a privilege and special joy for me—and I’m so happy that I was able to celebrate both his seventy-fifth and eightieth birthdays with him. The first was in Chicago with the wonderful Chicago Symphony and the second at Covent Garden in London when we did Otello. In earlier years I had sung with him at Covent Garden, at the Paris Opera, and at the Salzburg Festival. We also made several recordings.

Whenever we worked together it was always a real collaboration—a wonderful give and take with an atmosphere of “I want this from you and give you that in return.” I enjoyed his tremendous knowledge and vitality and even though he was the last exponent of the so-called golden old guard of conductors, he was, in a sense, younger than the singers with whom he worked. Georg Solti will live on for future generations through his many brilliant recordings—and in my heart he is still alive and will remain so for the rest of my existence.

Plácido Domingo has appeared with the Orchestra as both singer and conductor.
FROM HENRY FOGEL

In 1986, the Chicago Symphony Orchestra toured Japan and Hong Kong, with concerts conducted by both Sir Georg Solti and Daniel Barenboim. One week in the middle of that tour was led by Daniel Barenboim, and Sir Georg took the opportunity for a week of vacation with his family in a Japanese seaside resort. I joined him, taking my daughter along too, in order to get some planning work done. One day we devoted the afternoon to sightseeing with the children, visiting an amusement park, and then we returned to the hotel. Sir Georg asked me to take all the children to the hotel’s game room while he changed. About fifteen minutes later he came back with an urgent look on his face, and a long piece of yellow paper from the hotel’s telex machine, telling me I had to find a way back to Tokyo immediately. Mr. Barenboim, he said, had taken ill and Solti would have to conduct the next day’s concert. It was early evening, we were nowhere near an airport, and I was not at all that familiar with what combination of car, train, and plane I could put together on such short notice. I immediately started to work on the problem with a hotel concierge whose English was at least as poor as my Japanese, when I saw Sir Georg shyly smiling in a corner of the lobby. I looked quizzically at him, and he said: “Harry, what day is it?” Only then did I realize that, on that particular April 1, I had fallen for a quite well-planned and executed April Fool’s joke.

That is a side of Sir Georg with which many people are unfamiliar—his wit, his warmth, his impishness. It is one side I shall miss enormously. But of course, what I will miss most is the music. Sir Georg made music of commitment, of intensity, of drive and passion, with a consistency that is remarkable. He also had an astonishing musical curiosity. While there are isolated examples of conductors in this century who occasionally learned a new work in the latter stages of their careers, I know of not a single other example of a conductor who, past the age of seventy-five, continued to learn and conduct two or three major new works every season. Last season in Chicago, he conducted one concert comprised of Mussorgsky’s Khovanshchina Overture, Mussorgsky’s Songs and Dances of Death and Skostakovich’s and Skostakovich’s Fifteenth Symphony. Everything but the seven minute overture was new to his repertoire! On his desk at his death was the score of Bach’s Saint John Passion, which he would have conducted in Munich this fall for the first time in his life. This, to me, says more about the man and the musician than anything—this insatiable appetite for consuming new repertoire, rather than resting on his considerable laurels.

His impact on the Chicago Symphony Orchestra is too enormous to be summarized here; the imprint he left will be a part of this Orchestra throughout its history. So will the imprint he left on all of our lives.

Henry Fogel is President of the Chicago Symphony Orchestra.

Mention of Carlo Maria Giulini, whom the new music director brought with him as principal guest conductor, underlines another of Solti’s great qualities: he was secure enough to want to surround himself with the finest of his colleagues. The Solti-Giulini team, which sadly—and through no fault of Solti’s—lasted only a few seasons, was really a dream ticket. Writing about it at the time, I commented that having Giulini and Solti on hand together gave Chicago the precious asset of access to both the angelic and the Mephistophelean temperaments—and by then, having interviewed Solti at length, I felt I knew him well enough to be sure he would not object to the characterization. Only once, in fact, did I feel that I had said the wrong thing to Solti. It was when he was knighted by Queen Elizabeth, becoming henceforth “Sir Georg.” The next time I saw him, being myself an Englishman without royalist leanings and assuming he would share my light-hearted view of the matter, I made some frivolous remark, and his response showed that he took his elevation very seriously indeed. In all our other contacts over his first four Chicago seasons and since, our interaction seemed to me a model of what professional relations between a conductor and a critic should be. It showed the same exemplary cordiality and professionalism his successor, Daniel Barenboim, has described in speaking of the way Solti welcomed him and eased his path.

So far I have said hardly a word about music. But of course all the professionalism of attitude and firmness of character in the world would have done Solti little good without musical qualities to match. Along with the awareness that a figure of stature was now well and truly in charge, we rapidly came to see and hear that Solti was forging a new and extraordinarily impressive sense of unity between conductor and orchestra, along with a thrilling sense of electricity in performance that soon changed outside perceptions of Chicago music. In a word, the city quickly seized its rightful place among the preeminent

1970-71 Conducts four major works this season: Das Rheingold, Beethoven’s Ninth Symphony, Mahler’s Eighth Symphony (at Civic Opera House), and Bach’s Saint Matthew Passion.

January 8-9, 1970 Appears with the Orchestra for the first time at Carnegie Hall, where Mahler’s Fifth Symphony earns twelve curtain calls.
Maestro Solti was completely taken by surprise when, about to give the downbeat for The Magic Flute Overture, Pierre Boulez ambled on stage. What Mr. Boulez was doing there, it turned out, was to give Sir Georg his eightieth birthday present—a fanfare written especially for him—Dérive 3. The astonished and very pleased Solti, not so used to taking orders, sat down on a chair hastily provided, while Maestro Boulez took the podium for the tribute.

centers of the musical world.

It is important here to keep a sense of proportion. The Chicago Symphony had long been a great orchestra. In its very first years, no lesser a luminary than Anton Rubinstein observed: "Never in my life, although I have given concerts in Saint Petersburg, Vienna, Berlin, Paris, London, and other great centers, have I found an orchestra that was as perfect as the organization Theodore Thomas has created and built up." Thomas's hand-picked successor, Frederick Stock, kept the flame burning brightly, and such others as Fritz Reiner gave it what many felt was new luster. For myself, it was the deep impression made by a Martinon performance of the Brahms Tragic Overture at Carnegie Hall that made me, in 1967, amenable to the idea of accepting a critical post in a city I had never seen.

The outside world, however, was only fitfully and distantly aware of all this. It took the Solti magic to turn on the international illumination. The 1971 European tour was the first major step. Beginning with a studio recording

FROM LARRY FULLER

What did Sir Georg Solti mean to Chicago, to the CSO, and to all of us here who were privileged to know him? It is relatively easy to describe his impact on the reputation of our orchestra in the world. In short, he put us on the musical map, as Chicagoans believed we deserved.

My earliest exposure to the CSO was during the Reiner era through records, regular TV broadcasts, and occasional attendance at Orchestra Hall. There is no doubt that Reiner created the conditions for greatness. It is also true that he hired many of the superb musicians that Solti (after an interview) inherited.

But it was Solti who brought the world attention to the Orchestra. He recognized the importance of world tours and convinced the trustees to make the resources available. The result was that Europe and Asia came to know the greatness of Solti and his orchestra. This, along with his Grammys, won with the CSO, cemented our reputation.

My wife Nancy and I have had the thrill of touring with the Orchestra. Yes, it's the same maestro, orchestra, and music that we have heard in Orchestra Hall, but the experience is very different. Hearing our players in the great venues of the world before audiences which, frankly, more appreciative than we are at home, gives a clearer sense of the Orchestra's rank in the world. There is also the time to know our maestro and musicians, and to glory in the reaction of other knowledgeable audiences to music that we hear every week.

With Solti on tour, the experience was unique. His personal energy and magnetism became ever more obvious. He loved to show the world the greatness of his players, and exalted in the reaction of the audiences (and critics). I will never forget a European tour which included Vienna, Moscow, and Budapest. In Vienna, we heard the CSO in one of the great halls of the world, playing Mahler, with sound that clearly demonstrated the limitations of the "old" Orchestra Hall. In Moscow, at the time of Glasnost and Perestroika, we could sense the reverence of the Russian people to great music played by the best. But Budapest was (for me) the high point. Imagine hearing Bartok conducted by Sir Georg in his home country. The reaction of the audience was electrifying and the Chicago contingent felt the emotion and pride of our music director. What could be better?

Too much has been said about Chicago's second-city syndrome. All of us "natives" and many others know that this is a top echelon city in business, architecture, in the arts and (occasionally) in sports. I believe, however, that our self-confidence is on the rise and that we can aspire to be one of the great cities of the world. With the opening of the Symphony Center and the leadership of Daniel Barenboim we have every confidence in our future, while honoring a glorious past.

Sir Georg Solti made us realize the greatness of our orchestra and our city. By the force of his leadership and personality, he projected this greatness across the world. He will be a Chicago hero forever.

H. Laurance Fuller is Chairman of the Chicago Symphony Orchestra.

March 26, 1970
Begins first recording session at Medinah Temple with Mahler's Fifth and Sixth symphonies.

December 3, 1970
Conducts the world premiere of David Levy's Piano Concerto No. 1 with Earl Wild as soloist.
There are many things about Sir Georg Solti that I will never forget.

Waiting at O'Hare countless times as his plane pulled into the gate, and then seeing him—usually the first off the plane with that particular brisk step of his, and bearing each time the same refrain, “My dear, I am so tired, I do not even know my own name, not even if I am man or a woman…” He hated the trip across the Atlantic, suffering terribly from jet lag, and if it wasn’t for his deep love of this orchestra, I am sure he wouldn’t have put himself through that torture.

I remember the first time I met him. I was a young music student, doing an internship at the Chicago Symphony Orchestra which consisted mainly of running errands and filing old correspondence. I was sitting on the floor, going through a box of filing when Solti walked into the room, and his assistant proceeded to introduce us. He was an imposing figure when you were standing face-to-face, but you can imagine when he towered above you, how much larger than life he appeared.

And of course, through the years of working together, making programs, discussing projects, hearing auditions for opera roles, or discussing the week’s events, he was indefatigable. It becomes redundant to talk about his energy, but anyone who was in his presence knew that his spirit was so powerful, that he literally had a force field surronding him at all times.

But something that many audience members did not know about Solti is what I will always remember—his eyes. He was an incredibly photogenic person, and in most photos he appears to be looking right at—sometimes through—you. They were the most powerful eyes, reflecting something of the intense spirit and energy that was the essence of Solti. They could be warm, piercing, challenging, teasing, flattering, and also if you had disappointed him in some way, absolutely devastating. They were deeply expressive of his intensely emotional being. His spirit, reflected in his eyes, will always be in the forefront of my memory of him.

Martha Gilmer (pictured) is Vice President for Artistic Planning. She joined the Orchestra in 1976.

of Mahler’s mammoth Eighth Symphony in the Vienna Sofiensaal, it went public with a triumphant week at the Edinburgh Festival, where Solti and Giulini shared conducting duties. “You’d be a fool if you ever left Chicago,” said an old friend who attended one of those concerts with me. As the news of rapturous audience response all over Europe, and ecstatic reviews from the European press reached home, Chicagoans—always sensitive, maybe too much so, to the view outsiders hold of their city—realized what a pearl they possessed. The State Street parade that welcomed the musicians back would have been unthinkable even two years before. And as tours and recordings followed each other, recognition caught up for the first time with the orchestra’s artistic achievement.

Even amid these portentous events, Solti and his wife preserved their own lightness of touch. One episode I shall never forget is sitting in the lobby of the Caledonian Hotel in Edinburgh, laboriously spelling out a long review on the only long-distance communicating apparatus then available (an antediluvian teleprinter), and then turning around to find that Lady Solti had been watching every word over my shoulder. Always, too, they were heartwarmingly human. Over dinner once at my Marina City apartment, Valerie offered to call my parents next time she and the Maestro were in London to tell them that I was in good shape and she not only offered—she actually did it.

It is for reasons of this kind that Solti the man will be missed in Chicago, and that his widow will always be an honored guest in the city. On the world’s musical landscape, his mark is indelible. Its imprint can be seen in the continuing prosperity of the orchestra he did so much to foster, and in the dramatic opening-out of artistic and community perspectives enshrined in the Symphony Center whose opening he would have loved to help us celebrate.

Conductors often enjoy rich, long careers, and Sir Georg Solti made a remarkable case for the persistence of ambition, skill, and adventure in the face of old age. Like his beloved Giuseppe Verdi, who finished his last opera, the radiant and lively Falstaff, at seventy-nine,

Solti's artistic nature only grew more buoyant and youthful as he got older. He was above all a life-affirming musician, which is why his death was so unexpected and shocking, and why, for many music lovers, his absence from the Chicago Symphony podium hasn't yet truly sunk in. The very words that were habitually used to describe his conducting are mostly conditions of youth—energy, power, intensity, excitement—and those qualities proved undiminished even as he approached the age of eighty-five. He was obviously—famously—larger than life, and he seemed

1990. Sir Georg, members of the Orchestra and their families, pose for an historic photo in front of Saint Basil’s Cathedral in Moscow.
Dear Friends:

Although many years have gone by since my last concert, the memory of my collaboration with the Chicago Symphony Orchestra accompanies me all the time.

Maestro Georg Solti contributed in a great way in helping the Orchestra to reach the great artistic level recognised by the entire world and it was a pleasure for me to be the Principal Guest Conductor during Maestro Solti’s music direction.

Now the Chicago Symphony Orchestra can continue to remain at the top of the world orchestras under the direction of Maestro Daniel Barenboim, and to him and the entire Orchestra, also as a tribute to Maestro Solti’s memory, I send my most affectionate and sincere wishes.

Carlo Maria Giulini

Carlo Maria Giulini served as Principal Guest Conductor from 1969 until 1972.

indestructible, although in the end he is simply irreplaceable.

Early on Solti shrewdly recognized that the only way to sustain the excitement of his first seasons with the Chicago Symphony was to allow the collaboration to grow and change, and to let the musicmaking mature naturally.

Perhaps the greatest mark of Solti’s Chicago years was the way he and the Orchestra kept taking on fresh challenges together, and, as a result, scaling unforeseen peaks. Even after Solti stepped down as the Orchestra’s music director in 1991, the relationship thrived on new adventures.

For years Solti was dogged by the cliché that he was the kind of musician who excelled on the high-octane Wagner operas and Strauss tone poems—a reputation clinched, even before his Chicago days, when he became a household name (albeit often mispronounced) for his recording of the Ring cycle. “I am not only a Wagner-Strauss conductor,” he used to complain, at the ready with a long list of the other composers he loved—“even more”—and programmed here with greater regularity. In fact, with this orchestra he more often conducted music by Bach or Mozart or Bartók than Mahler; he played more Brahms than Strauss, more Haydn and Mendelssohn than Bruckner.

Because of a handful of blockbuster, Grammy Award-winning pieces, we forget how vast Solti’s Chicago repertory actually was—literally A to Z: from Gilbert Amy to Ellen Taaffe Zwilich. Although he made no secret of his preference for the classic and romantic works, he loved Bach and conducted his music with great zest—the Saint Matthew Passion and the Mass in B Minor were particularly inspired—and he played Elliott Carter’s Variations for Orchestra here as often as Beethoven’s Seventh Symphony (and he took it on tour to Europe and to Japan). And even though he shied away from contemporary music, he encouraged the Orchestra to commission new works, and in fact he gave the world premieres of many, including David Del Tredici’s Final Alice in 1976, Sir Michael Tippett’s Fourth Symphony in 1977, Witold Lutosławski’s Third Symphony in 1983, and, to bid farewell as music director in 1991, Tippett’s Byzantium.

It was not Solti’s style to retire—“As long as God gives me health,” he once said, “and I can move my arms, my eyes, and my ears, I want to

October 14, 1971
Solti and the Orchestra are welcomed back from their European tour with a ticker tape parade down State and LaSalle streets.

February 1972
Recordings of Mahler’s Seventh and Eighth Symphonies win Solti’s first three Grammy Awards with the Chicago Symphony.

March 25, 1972
Knighted by Queen Elizabeth II.

May 15, 1972
Begins recording the Beethoven symphonies.
make music.” But he could easily have continued playing his “party pieces” and the sure-fire crowd pleasers, and gradually narrow his sights or settle for less demanding repertory. Instead Solti’s appetite for music, like his passion for life, proved insatiable. In his seventies and eighties, he was still drawn to large-scale pieces, and he was eager to learn new works and discover new composers. When he did return to an old favorite, he gave it a good rest first, so that he could start fresh, and enjoy beginning all over again. (And just to be safe, he developed the “expensive habit,” as he called it, of buying new scores, so that he wouldn’t be influenced by his old interpretive markings.)

When he revisited Beethoven’s Fifth Symphony in 1990, after conducting it for forty years (and recording it twice with the Chicago Symphony), he realized that he had never taken Beethoven’s tempo markings literally; what emerged was a bracingly modern Fifth, fast as lightning. Solti had not led Wagner’s Die Meistersinger in twenty years when he conducted it here in 1995, and even he was surprised at how his approach had changed as a result of the time he had spent in the company of the Mozart and Verdi operas. His new Meistersinger was one of unexpected lightness and clarity, and surpassing human warmth—all tempered by the old Solti electricity. It glowed with the accumulated riches that are only possible in an artist’s late work.

Solti was by nature an inquisitive and restless man—think of him on the podium, all nervous motion and raw energy—and he was always on the lookout for music that captured his fancy. His late-in-life association with the symphonies of Dmitri Shostakovich began in Chicago more than a quarter century ago, with the First Symphony, and then kicked into high gear in 1989, when, at the age of seventy-seven he decided to record a Shostakovich sympho-

1988. Right, Adolph Herseth rehearse for the world premiere of Karl Husa’s Trumpet Concerto.

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September 1972
Mayor Richard J. Daley presents Solti with the Medal of the City of Chicago.

November 16, 1972
Conducts the world premiere of Hans Werner Henze’s Heliogabalus imperator.

FROM ADOLPH HERSHEY

I had the great privilege and pleasure of performing with Maestro Solti during his entire Chicago tenure. One of the remarkable qualities he had as a conductor was his ability to focus on the task at hand, and to keep that focus. Orchestras like efficient rehearsals, and there was no one more efficient than he. During our practice sessions, he didn’t talk much; he concentrated on the details that needed attention. He kept his focus. I remember that on more than one occasion at the first rehearsal following a series of concerts, when something had not been played quite to his liking, he would say, “It was my fault. How many conductors would say that?

Our first concert with Maestro Solti was at Ravinia. One of the works on the program was Jess de Carstes by Stravinsky which was a revelation to me. Then downtown early on we did the Bruckner Seventh, another revelation, so by the time he became music director we had a sense of him musically. The best conductors meet the orchestra half way. They give their best and so does the orchestra. That is what happened with Maestro Solti—it was right from the start.

On a personal note, some years ago we were at a reception for the Orchestra following the final concert in London’s Royal Festival Hall. There was also a VIP gathering, but before we went Maestro Solti stopped to talk to the Orchestra. My older sister, Agnes, was along with my wife, Avis, on this trip and we were standing at the side of the room enjoying our champagne. Maestro spotted us, came right over, and said, “I must meet this lady.” My sister was thrilled, and talked about it for years after. He was like that.

Underneath that volatile Hungarian temperament one could find a very soft and tender heart. There were many private acts of generosity and kindness to members of the Orchestra on personal matters that weren’t known. But they were there. One of the highlights of our European tours was the brunch he and Lady Solti gave for the entire Orchestra, their families, and the staff at their home just before our plane took off for Chicago. At these occasions Maestro Solti was our host—he was filled with pride as he showed us his studio with all the Grammys lined up, gave us a tour of his gardens, and made sure we were getting enough to eat and drink—and believe me we were! He was saying to us, “This is my home, you are my family and my friends, he welcome here.” Our relationship really blossomed after that.
Several years ago I had some eye problems that resulted in cataract surgery, and it was determined that I would not be able to play during Maestro Solti’s residency. When he learned about it he called me from London. I told him that even though I couldn’t play, I’d come to the concerts and to see him. When I entered his dressing room he was talking with Henry Fogel. He greeted me by saying “How is it?” I pointed and said, “I think you’re the Maestro. I think that is Henry Fogel.” He didn’t really get the joke, but when he asked me how I was going to see the music. I replied, “Maestro, I’ll do what you’ve been doing for forty years—I’ll fake it!” He laughed—that joke he got!

There are many Carnegie Hall memories. The night of the first Mahler Fifth performance, the applause never seemed to stop. The audience almost tore the house down and it ended only when Maestro led us off the stage. Another time we were doing the Beethoven Missa solemnis. The piece ends rather inconclusively—it sounds as though there may be something more coming, but there isn’t. Well, here we were in front of this sophisticated New York City Carnegie Hall audience, and when the piece was over there was no sound—five or six seconds passed and still nothing. Solti waited, then he arched his eyebrows, smiled at the orchestra, and, turning to the audience, said, “That’s it my dear.” The orchestra broke up laughing and you can imagine how long the applause went on then.

On one of his last visits I was chatting with him in his dressing room and I said, “All these years we have been together have been a golden era for me and for the orchestra.” He smiled and replied, “It has been for me too.”

Adolph Herseth is the Orchestra’s Principal Trumpet. This is his fiftieth anniversary season.

ny for the first time. He started courageously with one he had never conducted before, the Eighth, a long and gritty work inspired by the siege of Leningrad. The next year he tackled No. 10, followed by the searing Babi Yar (No. 13) in 1995, and the wonderfully enigmatic Fifteenth, the composer’s final symphony, just last spring.

Solti was never one to slow down—not in his musicmaking (his tempos tended to get faster over the years) nor in his daily life. He seemed immune to the fatigue of touring, or the recurring pain of his bad knee. He was demanding of no one more than of himself, and his determination, his capacity for hard work, and his sheer stamina persisted to the end. As soon as he began Meistersinger rehearsals here in 1995, he knew that he had miscalculated just how much time and energy it would take to pull it all together. But in the next few days he managed, by the sheer force of his personality, to marshal his vast forces, to reorganize precious rehearsal time, and to squeeze from his players and singers the performance of a lifetime. Die Meistersinger was one of his greatest triumphs.

Solti did make a few concessions to his age—cutting back the number of new works he would learn each year (at an age when most conductors have stopped adding to their repertory altogether) or splitting the five-hour expanse of Die Meistersinger over two evenings. But these were, after all, Solti style concessions—practical ways of bringing still daunting challenges within easier reach. “I’ll always be striving, always,” he once remarked. “I will never be a satisfied musician—it’s not my way of life.”

At the age of seventy-one, Solti rediscovered the piano, even though he had not played in public for twenty-five years. He was no longer in fighting form—“My fingers are like Hungarian salami,” he despaired—but he started practicing, daily and diligently, and

1990, Moscow The Maestro gives a young Russian conductor pointers during a Master Class.

December 14, 1972 Conducts the world premiere of Alan Stout’s George Lieber. Baritone Benjamin Luxon was soloist.

May 6, 1973 Concert in Austin, Texas, marks the beginning of Solti’s first Western states tour.

May 7, 1973 Cover of Time magazine declares Solti “The Fastest Baton in the West.”

October 25, 1973 Conducts the world premiere of Bohuslav Martinu’s Violin Concerto No. 1, with Josef Suk as soloist.
Maestro Solti and Margaret Hillis celebrate the winning of more Grammys. The chorus has won nine for performances with the Orchestra.

In the spring of 1983, joined by members of the Chicago Symphony, he made his first American appearance as a pianist, playing Mozart's G minor piano quartet, in the Orchestra Hall ballroom. Four years later, at the concert honoring his seventy-fifth birthday, he made his official American debut, in the Mozart Double Piano Concerto, with Murray Perahia. (He later recorded the work in London with Daniel Barenboim.)

Solti was one of those lucky artists, who, in the words of Aldous Huxley, "lived without ever ceasing to learn of life." That was what kept him young. He was revitalized by the company of young people: he loved working with singers and instrumentalists who were just beginning their careers, and he was thrilled with the new players who joined the Chicago Symphony.

In recent years the old caricature of Solti was replaced by a new cliché: Solti, it was regularly reported, had mellowed with age. Again the image was off the mark: there was never anything soft or sweet about his music making. It had grown more lyrical, less driven, more intimate and conversational (and gentler, perhaps, on the eardrums), more subtle in its palette. It was, if anything, more complicated, and therefore more richly human. This is, above all, what distinguished Solti's outlook in recent years, and perhaps, as it was often suggested, it was the musical benefit of raising a family and watching his two beloved daughters grow up. He was intensely interested in people, and the increasing warmth of his musicianship reflected that. He was attracted to Wagner's Die Meistersinger above all because the characters weren't gods or heroes; they were the ordinary citizens of Nuremberg—"everyday people," he said, "and I love them." Solti never lost sight of what draws people to music in the first place. He decided to tackle Meistersinger again because he heard

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FROM MARGARET HILLIS

The Chicago Symphony Chorus adored Sir Georg. One of the most impressive things about him was that he knew exactly what he wanted. When he was rehearsing with the Chorus, if he couldn't sing a passage, he went to the keyboard and played it.

In one of his early seasons we were preparing to do the Bach Mass in B Minor. Before he left Chicago (we were to do the work in the following season), I asked to go over the score with him in order to do some advance work. "I don't know it," he replied. "I'm working on it this summer, I'll call you." We were well into rehearsals when his call came. We talked for three hours and he sang the chorus parts over the telephone in his inimitable voice! Anyone who has heard him sing in rehearsals can never forget the sound! When he arrived to do the final rehearsals, we were ready, just as he had gone over the score with me. It was such a pleasure.

In 1956, the year before the Chicago Symphony Chorus was officially formed, I was invited to conduct a clinic and prepare Haydn's The Seasons for concerts with Maestro Solti. Our time was very short so I started from the end and worked toward the beginning of the piece. Before my time ran out we had finished everything except the first three choruses. I left to return to New York and did not meet Maestro Solti. Well, he came to rehearsal and, of course, he started at the beginning. The choruses was just awful! He was in despair. But then they got to the fourth chorus and everything began to go beautifully. "This is where Margaret Hillis began," he was told. Our friendship began after that.

One of my most memorable times, of course, was when I substituted for Maestro Solti at Carnegie Hall. He had dipped, injuring his back, and was unable to conduct the Mahler Eighth. On the day of the performance I had gone to Carnegie Hall to warm up the Chorus when the news came. I felt that I simply did not know the second movement well enough to take on the conducting responsibilities that night so the concert was cancelled. But the concert two days later was still scheduled. The following day Lady Solti called and said that Sir Georg could go over the score with me. We spent several hours together reviewing all the very complex parts of the symphony. His advice: "Keep your eyes on the score, the Orchestra will follow you." That night Julius Bloom, the head of Carnegie Hall, went out on stage to tell the audience that Solti could not conduct. As expected, the audience grounded. I prayed that they wouldn't also groan when they heard my name. They didn't, they cheered. As I walked out I said to myself, "Mr. Mahler, you've been on this stage before, get on my shoulder and help me."

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October 26, 1973
Loyola University presents Solti with its Civic Award.

May 8, 1974
Receives an honorary doctorate from DePaul University.
Well, he did. The concert went very well.

I'll always remember the first and only time the Chicago Symphony Chorus performed with the Orchestra in Europe—two performances of The Damnation of Faust in London and Salzburg. At the first London rehearsal our impresario was so bowled over by what he was hearing that he made the comment, "Well, so much for the vaunted English choral tradition!"

The Solti legacy is not just about the many recordings and Grammies. He put Chicago on the map. For a long time Chicago didn't realize what a great orchestra it had. With the arrival of Maestro Solti, its inferiority complex began to disappear. Sir Georg was an extraordinary human being and I was devoted to him. When he retired he gave me his photograph, "To My Friend." I was very touched, and proud that I, too, call him "my friend."

Margaret Hillis is founder and first director of the Chicago Symphony Chorus. She retired in 1994.

Pogner's monologue by accident on the radio, and it brought tears to his eyes.

Solti always said that he was born to conduct—even though he was thirty-four before he got the chance. And he showed no signs of slowing down fifty years later. At the time of his death, he had a stack of new scores on the shelf in his London study, and his calendar was booked far into the future. He had made many plans. With the Chicago Symphony he was considering tackling Mahler's last, unfinished Tenth Symphony—the only one of the composer's symphonies that this great Mahler conductor had never performed.

Solti's last concerts with the Chicago Symphony—among the last concerts played on the "old" Orchestra Hall stage—contained two oddly prophetic works—Mussorgsky's Songs and Dances of Death and Shostakovich's final symphony, his Fifteenth, a robust and strikingly optimistic, life-embracing piece written in the face of death. He could not have picked a more appropriate farewell than this symphony, nor a more perfect metaphor for his own life.

"It is the human fate to be forgotten," Solti said recently, after he learned that another of his peers—among the last in a unique generation of conducting giants—had died, leaving him virtually alone at the peak. But Solti affected us all in ways he probably never imagined. He touched the lives of Chicagoans he never met, and he inspired musicians he never knew. And he has left us with the very things that will keep his name alive—an orchestra whose brilliance and renown today are forever indebted to his leadership, a series of recordings with the Chicago Symphony that won new friends for music the world over, and the legacy of those extraordinary concerts—nine hundred ninety-nine, we are told, but too few by any reckoning—that gave Chicago one of the great eras in American music.

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

May 20, 1974
Receives an honorary doctorate from Yale University.

December 5, 1974
Conducts the American premiere of Gilbert Amy's D'un espace déployé.

May 18-22, 1976
Records the first full-length opera with the Orchestra, Wagner's Flying Dutchman.

October 7, 1976
Conducts the world premiere of David Del Tredici's Final Alice.
RECORDINGS with the CHICAGO SYMPHONY ORCHESTRA

Recordings made in Orchestra Hall unless otherwise noted. Recordings made on the London/Decca label unless otherwise noted.

BACH

Brandenburg Concerto No. 1 in F Major, BWV 1046
1980 (Medinah Temple) (never released)

Brandenburg Concerto No. 2 in F Major, BWV 1047
1980 (Medinah Temple) (never released)

Mass in B Minor, BWV 232
1990
Felicitas Lott, Anne Sofie von Otter, Hans Peter Blochwitz, William Shimell, Gwynne Howell
Chicago Symphony Chorus
Margaret Hillis, director

The Passion of Our Lord According to Saint Matthew, BWV 244
1987
Kiri Te Kanawa, Anne Sofie von Otter, Hans Peter Blochwitz, Thomas Moser, Olaf Bär, Tom Krause
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children's Choirs
Dorenne Rao, director

Air from Suite No. 3 in D Major, BWV 1068
1974 (Medinah Temple)
RCA (Marathon S)

BARTÓK

Concerto for Orchestra
1981
1990 (Budapest Convention Centre, Budapest, Hungary)

Concerto for Piano No. 3
1990 (Budapest Convention Centre, Budapest, Hungary)
András Schiff

BERLIOZ

The Damnation of Faust, Op. 24
1981 (Medinah Temple)
Frederica von Stade,
Kenneth Riegel, José van Dam, Malcolm King
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children's Choirs
Dorenne Rao, director

Anne Sofie von Otter,
Keith Lewis, José van Dam, Peter Rose

1990 (Sanctuary Hall, Tokyo, Japan)
CBS/SONY

BERLINGER

Concerto for Violin No. 1 in G Major, Op. 58
1972 (Kranzner Center, Urbana, Illinois)
Vladimir Ashkenazy

Concerto for Piano No. 4 in E-flat Major, Op. 73 (Emperor)
1991
Kiri Te Kanawa, Anne Sofie von Otter, Hans Peter Blochwitz, Thomas Moser, Olaf Bär, Tom Krause
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children's Choirs
Dorenne Rao, director

1989
Music for Strings, Percussion, and Celesta

1989-90

ROUMANIAN FOLK DANCES
1993

BEETHOVEN

Concerto for Piano No. 1 in C Major, Op. 15
1972 (Kranzner Center, Urbana, Illinois)
Vladimir Ashkenazy

Concerto for Piano No. 2 in B-flat Major, Op. 19
1972 (Kranzner Center, Urbana, Illinois)
Vladimir Ashkenazy

Concerto for Piano No. 3 in C Minor, Op. 37
1971 (Kranzner Center, Urbana, Illinois)
Vladimir Ashkenazy

Symphony No. 1 in C Major, Op. 21
1974 (Medinah Temple)
1989

Symphony No. 2 in D Major, Op. 36
1974 (Medinah Temple)
1990

Symphony No. 3 in E-flat Major, Op. 55 (Eroica)
1973-74 (Medinah Temple)
1989

Symphony No. 4 in B-flat Major, Op. 60
1974 (Medinah Temple)
1987

Symphony No. 5 in C Minor, Op. 67
1973 (Medinah Temple)
1986

1989 (never released)
1990 (Sanctuary Hall, Tokyo, Japan)
CBS/SONY

Symphony No. 6 in F Major, Op. 68 (Pastoral)
1974 (Sanctuary Hall, Vienna, Austria)
1988

Symphony No. 7 in A Major, Op. 92
1974 (Sanctuary Hall, Vienna, Austria)
1988

Symphony No. 8 in F Major, Op. 93
1973 (Medinah Temple)
1988

BERG

Concerto for Violin
1983
Krug-Wha Chung

BERLIOZ

The Damnation of Faust, Op. 24
1981 (Medinah Temple)
Frederica von Stade,
Kenneth Riegel, José van Dam, Malcolm King
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children's Choirs
Dorenne Rao, director

Anne Sofie von Otter,
Keith Lewis, José van Dam, Peter Rose

1990 (Sanctuary Hall, Tokyo, Japan)
CBS/SONY

RECEIVED ON JUNE 7, 1977
Opens the first Japan tour with a concert in Tokyo.

JUNE 7, 1977

OCTOBER 6, 1977
Conducts the world premiere of Sir Michael Tippett's Symphony No. 4.

NOVEMBER 22, 1978
Conducts the world premiere of Easley Blackwood's Symphony No. 4 (dedicated to Solti).

JUNE 7, 1979
Receives an honorary doctorate from Harvard University.
On concert nights my last word to Maestro Solti as he walked on stage was "Tao-Tai"—meaning "good luck." His first words to me coming off the stage were, "Bill, what was the time?" He wanted to know exactly how long each piece took—to the second. We kept a timing log of each piece the Orchestra performed. He would compare performances from night to night, and even from year to year.

I am fortunate in having the opportunity to work closely with Maestro Solti for more than twenty years. There is no doubt that his work ethic, exactness, and attention to detail made me a better stage manager. We worked one-on-one, planning the set-up of the stage at Orchestra Hall, and on our many tours to all parts of the world. Some were very difficult, but all the stage hands knew that Maestro appreciated our efforts in overcoming obstacles. When I heard the words, "My dear, would you be so kind..." I knew a change was coming. But I didn't mind because I knew that he had thought carefully about what he wanted.

Our "office" was the maestro's little elevator that took him from his dressing room to the stage level at Orchestra Hall. It was tiny and moved very slowly. But in the thirty seconds or so it took to ride from one floor to the other, he would tell me how he wanted the stage to be set.

As stage manager, it was my job to be prepared for every emergency. Once, on tour in Japan, coming off stage, Maestro Solti caught his pantleg on a sharp edge, making a large and obvious tear. The audience was wildly

**Overture to Les freres-juges, Op. 3**
1973-74 (Medinah Temple)

**Excerpts from Romeo and Juliet, Op. 17**
1977

**Symphonic Fantastique, Op. 14**
1972 (Knorr Center, Urbana, Illinois)
1992 (Grosses Festspielhaus, Salzburg, Austria)

**BORDERIN**
Overture to Prince Igor
1982
CLARION

**BRAHMS**
Academic Festival Overture, Op. 80
1978 (Medinah Temple)

A German Requiem, Op. 45
1978 (Medinah Temple)
Kiri Te Kanawa, Bernd Weikl
Chicago Symphony Chorus
Margaret Hillis, director

Symphony No. 1 in C Minor, Op. 68
1979 (Medinah Temple)

Symphony No. 2 in D Major, Op. 73
1979 (Medinah Temple)

Symphony No. 3 in F Major, Op. 90
1978 (Medinah Temple)

Symphony No. 4 in E Minor, Op. 98
1978 (Medinah Temple)

**Tragic Overture, Op. 81**
1978 (Medinah Temple)


**CORIGLIANO**
Tournaments Overture
1984
CSO (The First 100 Years)

**CRESTON**
Fantasy for Trombone and Orchestra
1976
Jay Friedman
CSO (Marathon 12)

**DEBUSSY**
La mer
1976 (Medinah Temple)
1991

Nocturne
1990
Women of the Chicago Symphony Chorus
Margaret Hillis, director

Prelude to the Afternoon of a Faun
1976 (Medinah Temple)
1990

**DEL TREDICI**
Final Alice
1979-80 (Medinah Temple)
Barbara Hendricks

**DOMNÁNYI**
Variations on a Nursery Air, Op. 25
1985
András Schiff

**DOWNS**
Bear Down, Chicago Bears
1986
Chicago Symphony Chorus
Margaret Hillis, director (Marathon 11)

**DVOŘÁK**
Symphony No. 9 in E Minor, Op. 95 (From the New World)
1983

**ELGAR**
Variations on an Original Theme, Op. 36 (Enigma)
1974 (Medinah Temple)

October 5, 1979
Leads Bruckner's Fifth Symphony at a special concert for Pope John Paul II at Holy Name Cathedral.

February 1983
Recordings again win four Grammy Awards, bringing Solti's total number of Grammys with the Orchestra to twenty.

September 29, 1983
Conducts the world premiere of Lutosławski's Symphony No. 3.

January 23, 1986
Leads the Orchestra and Chorus in a spirited encore of Bear Down, Chicago Bears in Orchestra Hall, anticipating the Bears' Super Bowl victory.
GLINKA
Overture to Ruslan and Ludmilla
1976
CSO (Radiothon 14)

HANDEL
Messiah
1984
Kiri Te Kanawa, Anne Gjevang, Keith Lewis, Gwynne Howell
Chicago Symphony Chorus
Margaret Hillis, director

VIVALDI
The Creation
1981
Norma Burrows, Sylvia Greenberg, Rüscher Wohlers, James Morris, Siegmund Nimsgern
Chicago Symphony Chorus
Margaret Hillis, director
1993
Ruth Ziesak, Herbert Lippert, Anton Schröninger, René Pape
Chicago Symphony Chorus
Margaret Hillis, director

LISZT
A Faust Symphony
1986
Siegfried Jerusalem
Men of the Chicago Symphony Chorus
Margaret Hillis, director
Hungarian Rhapsody No. 2
1993
Mephisto Waltz No. 1
1993
Symphonic Poem No. 3 (Les préambles)
1992 (Grosses Festspielhaus, Salzburg, Austria)
Symphonic Poem No. 7 (Feuermärchen)
1977
CSO (Radiothon 14)

LUTOSŁAWSKI
Symphony No. 3
1983
CSO (The First 100 Years)

MAHLER
The Song of the Earth
1972 (Kranzberg Center, Urbana, Illinois)
Yvonne Minton, René Kollo
Songs of a Wayfarer
1970 (Medinah Temple)
Yvonne Minton
Symphony No. 1 in D Major
1983
Symphony No. 2 in C Minor (Resurrection)
1980 (Medinah Temple)
Isobel Buchanan, Mira Zakai
Chicago Symphony Chorus
Margaret Hillis, director

HAYDN
The Seasons
1992
Ruth Ziesak, Uwe Helmmann, René Pape
Chicago Symphony Chorus
Margaret Hillis, director
1993

KODÁLY
 Háry János Suite
1993

Psalms Hungaricius, Op. 13
1982
Dennis Bailey
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children’s Chorus
Doreen Rao, director
CSO (The First 100 Years)

Symphony No. 3 in D Minor
1982-83
Helga Dernsch
Women of the Chicago Symphony Chorus
James Winfield, director
Glen Ellyn Children’s Chorus
Dorien Rao, director
Symphony No. 4 in G Major
1983
Kiri Te Kanawa
Symphony No. 5
1970 (Medinah Temple)
1986 (Bankakican, Tokyo, Japan)
SONY
1990 (Musikvereinsaal, Vienna, Austria)

KODÁLY
Symphony No. 6 in A Minor
1970 (Medinah Temple)
Symphony No. 7 in E Minor
1971 (Kranzberg Center, Urbana, Illinois)

April 18, 1985
Conducts the world premiere
of Morton Gould’s Flute Concerto, written for Donald Peck.

March 13, 1986
Conducts the world premiere
of George Rochberg’s Fifth Symphony.

March 1, 1987
Receives the Mellon Award
from Loyola University.

April 7, 1987
Eastman School of Music
awards Solti an honorary doctorate.

William Hogan has been the Orchestra’s Stage Manager since 1975. Pictured here, he gives
flowers to Maestro Solti following a concert
on tour.
FROM JOYCE IDEMA

There were the airports—waiting for planes—sometimes on time, sometimes delayed. And then the flights—Maestro Solti sitting up front with Valerie, occasionally with Charles Kaye, or a member of the orchestra. There were trains, too, and busses. But what I remember most of all is the music. Random thoughts—Mahler Fifth in Vienna right after Moscow and Budapest, and at Carnegie Hall. Bud Herseth’s first notes, the audience settling down. In Osaka, when the concert was over the listeners kept applauding as though they couldn’t bear to have it end. A Mahler Ninth in Amsterdam at the Concertgebouw, Solti walking down those long red-carpeted stairs to the podium. Sitting there in one of the stage seats, I hardly dared look up, and he, saying when it was over, “Why didn’t you look at me?” The bash in the hall at the conclusion, no sound. Bruckner Ninth in Zurich when I thought the back of the Tonhalle would blow right off, the performance was so powerful.

Bruckner Eighth in Saint Petersburg, hardly anyone had ever heard Bruckner there, and surely not performed the Chicago way. Tchaikovsky Fourth in London; the lines outside Royal Albert Hall. Beethoven Eighth in Salzburg. In Chicago, revealing Haydn’s The Seasons to me. How could I have imagined such fun? And finally Die Meistersinger, first the performance, and now the recording to treasure. How lucky I was. How lucky I am to have known this man.

Joyce Idema was Director of Marketing and Public Relations from 1980 until 1994.

**Symphony No. 8 in E-flat Major**
1971 (Sofiensaal, Vienna, Austria)
Heather Harper, violin
Popp, Ardell Anger, Yvonne Minton, Helen Watts, René Kelle, John Shirley-Quirk, Marini Tubbs
Chorus of the Vienna State Opera
Norbert Balatsch, director
Vienna Symphoniker
Helmut Froschauer, director
The Vienna Boys Choir

**Symphony No. 9 in D Major**
1982

**Selections from The Youth’s Magic Horn**
Das kindische Leben
Verlor’ne Mühl
Wo die schönen Trompeten blasen
Rheinlegenden
1970 (Medinah Temple)
Yvonne Minton

**MENDELSSOHN**
Concerto for Violin in E Minor, Op. 64
1979
Kyoung-Wha Chung

**Incidental Music to A Midsummer Night’s Dream**
1976 (never released)

**Overture to A Midsummer Night’s Dream**
1976
CSO (Radiothon 14)

**Symphony No. 3 in A Minor, Op. 58 (Scottish)**
1979
1985

**Symphony No. 4 in A Major, Op. 90 (Italian)**
1976
1985

**MOZART**
Adagio and Fugue for String Orchestra in C Minor, K. 546
1976
CSO (Radiothon 14)

**Symphony No. 25 in G Major, K. 183**
1984
CSO (The First 100 Years)

**Symphony No. 35 in D Major, K. 385 (Haffner)**
1986 (Bunkakakai, Tokyo, Japan)
SONY

**Symphony No. 38 in D Major, K. 504 (Prague)**
1982-83

**Symphony No. 39 in E-flat Major, K. 543**
1982

**Symphony No. 41 in C Major, K. 551 (Jupiter)**
1978
CSO (Radiothon 16)

**MUSSORGSKY**
Prelude to Khovanschina
1977 (never released)
1997 (to be released)

**Pictures at an Exhibition**
(orch. Ravel)
1980 (Medinah Temple)
1986 (Suntory Hall, Tokyo, Japan)
SONY

**Songs and Dances of Death**
(orch. Shostakovich)
1997
Sergei Aleksandrov
(to be released)

**NIELSEN**
Symphony No. 1 in G Minor, Op. 7
1976
CSO (Radiothon 14)

**PROKOFIEV**
Excerpts from Romeo and Juliet, Op. 64
1982

**RAVEL**
Bolero
1976 (Medinah Temple)

Suite No. 2 from Daphnis and Chloe
1987
CSO (The First 100 Years)

La tombeau de Couperin
1980 (Medinah Temple)

La valse
1976
CSO (Radiothon 14)

**ROSSINI**
Overture to The Barber of Seville
1972 (Krannert Center, Urbana, Illinois)
1978

September 1987
Receives the Medal of Merit from the City of Chicago.

October 4-10, 1987

October 9, 1987
Sir Georg’s seventy-fifth Birthday Gala Concert in Orchestra Hall features Solti’s American orchestral debut at the piano in Mozart’s Concerto for Two Pianos, K. 365 with Murray Perahia.

October 10, 1987
A bronze bust of Solti is unveiled at Lincoln Park.
Overture to The Italian Girl in Algiers
1978

Overture to The Siege of Corinth
1978 (never released)

Overture to Semiramide
1978

Overture to The Silken Ladder
1978

Overture to The Thieving Magpie
1978

SCHOENBERG
Moses and Aaron
1984
Franz Mazura, Philip Langridge
Chicago Symphony Chorus
Margaret Hillis, director
Glen Ellyn Children's Chorus
Doreen Rao, director
Variations for Orchestra, Op. 31
1975 (Medinah Temple)

SCHUBERT
Symphony No. 6 in C Major, D. 589
1978 (never released)

Symphony No. 8 in B Minor, D. 759 (Unfinished)
1978 (never released)

SHOSTAKOVICH
Symphony No. 1, Op. 10
1977 (never released)

Symphony No. 8 in C Minor, Op. 65
1989

Symphony No. 10 in E Minor, Op. 93
1990

Symphony No. 13 in B-flat Minor, Op. 113 (Babi Yar)
1995
Sergei Aleksaevich, Sir Anthony Hopkins
Men of the Chicago Symphony Chorus
Duijin Wolfe, director

Symphony No. 15, Op. 141
1997 (to be released)

SMITH
Star-Spangled Banner
1986
Chicago Symphony Chorus
Margaret Hillis, director
(Marathon 11)

SOUZA
Stars and Stripes Forever
1986 (Marathon 11)

1992. Sir Georg and Lady Solti celebrate their twenty-fifth wedding anniversary with their Chicago Symphony family on stage at Orchestra Hall.

STRAUSS, R.
Also sprach Zarathustra
1975 (Medinah Temple)
1982
CLARION

Death and Transfiguration
1977
CSO (Radiothon 14)
1977 (never released)

Don Juan
1972 (Knaust Center, Urbana, Illinois)

Four Last Songs
1977
Lucia Popp (never released)

Till Eulenspiegel's Merry Pranks, Op. 28
1975 (Medinah Temple)
1977 (never released)

STRAVINSKY
The Carol Game
1993

Petrushka
1993

FROM STEPHEN LESTER

I was appointed by Sir Georg in 1978, so my perspective is one quite different from those who were already in the Orchestra when he arrived. I found that even though he maintained a definitely distant, authoritarian demeanor, Solti was nonetheless extremely observant and interested in young players. At one point in my first or second year, I was sitting on the first stand for a Mozart piano concerto and I was very close, almost too close to the Maestro for my comfort level. During the first movement I felt a little intimidated so I tried desperately to play "out," not offensively, but more aggressively. At the end of the movement Solti turned toward me with that somewhat stiff pose and gave me a quick, sly smile. He had noticed, and I assume he approved. As a young player, one was never quite sure where one stood. In retrospect, that was beneficial, although at the time, we were more than a little intimidated.

Sir Georg and Lady Solti showed a deep sense of involvement with the Members. We will always remember Sunday brunch at the Soltis' house. I recall my son Andy playing with the various children in their garden. I don't know if the garden survived. My wife and I also received a wonderful telegram from them on the occasion of our daughter's birth.

In the early '80s my father (a physician who specialized in thoracic medicine) had a clinic at the University of Chicago. Through a referral from the Orchestra doctor, Bernard Levin, Sir Georg appeared at the clinic (much to my father's surprise). Some time later, the Maestro commented to me what a "marvelous doctor" my father was and it seemed that for several years thereafter he would make a point of telling me this and inquiring about my father. I was amazed that he had made the connection, and that he remembered.

Stephen Lester is a member of the bass section and Chairman of the Orchestra Committee.

January 29, 1988
Named Musical America's "Musician of the Year."

February 11, 1988
Conducts the world premiere of Hussa's Trumpet Concerto, written for Adolph Herseth.

March 3, 1988
Opens the first Australian tour with a concert in Perth.

September 28, 1988
Solti's Twentieth Anniversary Gala Concert opens the season in Orchestra Hall.
Plácido Domingo and Dame Kiri Te Kanawa help Maestro Solti celebrate his seventy-fifth birthday with a Gala Concert at Orchestra Hall.

The Rite of Spring
1974 (Medinah Temple)

Symphony in C
1997 (to be released)

Symphony in Three Movements
1993

Symphony of Psalms
1997
Chicago Symphony Chorus
Dustin Waller, director
Glen Ellyn Children’s Chorus
Emily Elwes, director
(to be released)

Tchaikovsky
Concerto for Piano No. 1 in B-flat minor, Op. 23
1982
Cecile Licciad
CLARION
1985
András Schiff

1812 Overture, Op. 49
1986

Suite No. 1 from The Nutcracker, Op. 71a
1986

Romeo and Juliet
1986

Symphony No. 4
1979 (Medinah Temple)

Verdi
“Gloria all’Egitto” from Aida
1979

“Posa in pace” from Un ballo in maschera
1977-78 (Medinah Temple)
Jo Ann Pickens
Chicago Symphony Chorus
Margaret Hillis, director

Requiem
1976 (Medinah Temple)

Leontyne Price, Dame Janet Baker, Veriano Luchetti, José von Dam
Chicago Symphony Chorus
Margaret Hillis, director
RCA

Wagner
The Flying Dutchman
1976 (Medinah Temple)

Isola Jones, Norman Bailey, Janis Martin, Marti Tapala, René Kollo, Werner Krenn
Chicago Symphony Chorus
Margaret Hillis, director

October 13, 1988
Conducts the world premiere of Gunther Schuller’s Flute Concerto, written for Walfrid Kujala.

February 2, 1989
Conducts the world premiere of Ellen Taaffe Zwilich’s Concerto for Trombone and Orchestra, written for Jay Friedman.

August 28, 1989
Leads the Orchestra and Chorus in the Chorus’s European debut at Royal Albert Hall, London, in a performance of Berlioz’s The Damnation of Faust.

January 14, 1990
Awarded an honorary doctorate from Roosevelt University.

Otello
1991 (Orchestra Hall and Carnegie Hall, New York)

Chicago Symphony Chorus
Margaret Hillis, director
Terry Edwards, guest chorus master

Overture to The Flying Dutchman
1976

Die Meistersinger von Nürnberg
1995
Kanta Matida, Iris Vermillion, Ben Heppner, Herbert Lippert, José van Dam, René Pape, Alan Opie, Roberto Sacca, Gary Martin, Albert Dolmen, John Horton Murray, Richard Byrne, Steven Tharp, Kevin Deas, Stephen Morris, Kelly Anderson
Chicago Symphony Chorus
Dustin Wolfe, director

Prelude to Act I of Die Meistersinger von Nürnberg
1972 (Kranert Center, Urbana, Illinois)

1976

Overture to Tannhäuser
1976

1977 (Medinah Temple)

“Dich teure Halle” from Tannhäuser
1980 (Carnegie Hall, New York)

Leontyne Price
CSO (The First 100 Years)

Prelude and Liebestod from Tristan and Isolde
1976

1977 (Medinah Temple)

Weber
Overture to Oberon
1973 (Medinah Temple)

Weiner
Prince Caspar and the Goblins
1993
1962
Best Opera Recording
VERDI Aida
Leontyne Price, Rita Gorr, Jon Vickers, Robert Merrill, Giorgio Tozzi
Rome Opera House
Orchestra and Chorus

1966
Best Opera Recording
WAGNER Die Walküre
Birgit Nilsson, Renée Fleming, Christa Ludwig, James King, Hans Hotter, Gottlob Frick
Vienna Philharmonic

1967
Trustees’ Award
WAGNER Der Ring des Nibelungen

1972
Album of the Year—Classical
Best Choral Performance—Orchestra
MAHLER Symphony No. 8 in E-flat Major
Heather Harper, Lucia Popp, Arleen Augér, Yvonne Minton, Helen Watts, René Kollo, John Shirley-Quirk, Martti Talvela
Chorus of the Vienna State Opera, Norbert Balatsch, chorus director Singverein Chorus, Helmut Froeschauer, chorus director The Vienna Boys Choir

1974
Best Classical Performance—Orchestra
MAHLER Symphony No. 7 in E Minor

1975
Best Opera Recording
PUCCINI La bohème
Montserrat Caballé, Judith Blegen, Plácido Domingo, Sherrill Milnes, Vincenzo Sardinero, Ruggiero Raimondi
John Aldo Choir, London Philharmonic Orchestra RCA

1978
Best Choral Performance—Classical
VERDI Requiem
Leontyne Price, Dame Janet Baker, Renato Luchetti, José van Dam
Chicago Symphony Chorus, Margaret Hillis, director RCA

1979
Best Choral Performance—Classical
BEETHOVEN Missa solemnis in D Major, Op. 123
Lucia Popp, Yvonne Minton, Mallory Walker, Gwynne Howell
Chicago Symphony Chorus, Margaret Hillis, director

1980
Best Classical Orchestral Recording
BRUCKNER Symphony No. 6 in A Major

1981
Best Classic Album
Best Choral Orchestral Recording
MAHLER Symphony No. 2 in C Minor (Resurrection)
Isabel Buchanan, Mina Zuckai
Chicago Symphony Chorus, Margaret Hillis, director

1982
Best Choral Performance
BERLIOZ The Damnation of Faust, Op. 24
Tirda von Stade, Kenneth Riegel, José van Dam, Malcolm King
Chicago Symphony Chorus, Margaret Hillis, director
Glen Ellyn Children’s Chorus
Doreen Rao, director


October 6, 1990
Conducts the opening and closing works at the Gala Concert in celebration of the Orchestra’s Centennial.

November 21, 1990
Begins the first Russian tour with a concert in Saint Petersburg.

April 11, 1991
Conducts the world premiere of Sir Michael Tippett’s Byzantium. Soprano Faye Robinson was soloist.

April 19, 1991
Makes final appearance as Music Director at Carnegie Hall in a concert performance of Verdi’s Otello with Luciano Pavarotti, Dame Kiri Te Kanawa, and Leo Nucci.
As our Music Director for twenty-two years and as Music Director Laureate for the last six, Maestro Solti's accomplishments with the Chicago Symphony Orchestra are without peer in the world of symphonic music. We will always remember him as a vital, energetic, demanding, musician who profoundly cared for music as well as for the Chicago Symphony. We feel fortunate to have experienced one of those rare collaborations in which the qualities and personality of the music director so well matched those of the Orchestra. As members of the Chicago Symphony, some of us came of age under his leadership, others had careers flourish until retirement. Everyone in the Orchestra felt the power of his personality and abilities, and we all benefited. We will miss him.

-Members of the Chicago Symphony Orchestra

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<td>SHENBERT: Mas and Anor</td>
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<td>BEETHOVEN: Symphony No. 9 in D Minor, Op. 125</td>
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- Maestro Solti goes over a passage from Die Meistersinger von Nürnberg
- Meistersinger with Principal Second Violin Joseph Colom. Tenor
- Herbert Lippert looks on.

- December 5, 1993
- Receives the Kennedy Center Honors in Washington, D.C.

- September 23-27, 1995
- Conducts concert performances of Wagner's complete Die Meistersinger von Nürnberg

- September 13, 1996
- Conducts a performance of Beethoven's Ninth Symphony with the Chicago Symphony Orchestra in Royal Albert Hall in London.

- March 1997
- Conducts five performances of music of Mussorgsky and Shostakovich, including Symphony No. 15 by Shostakovich.
THE MEMORIAL CONCERT

Daniel Barenboim, Conductor
Emily Magee, Soprano
Anna Larsson, Contralto
John Aler, Tenor
René Pape, Bass
Chicago Symphony Chorus
Duain Wolfe, Director

WAGNER
Prelude to Die Meistersinger von Nürnberg
Prelude and Liebestod from Tristan und Isolde

Intermission

MOZART
Requiem in D Minor, K. 626
I. Introitus: Requiem
II. Kyrie
III. Sequence:
   Dies irae
   Tuba mirum
   Rex tremendae
   Recordare
   Confutatis
   Lactymosa
IV. Offertorium:
   Domine Jesu
   Hostias
V. Sanctus
VI. Benedictus
VII. Agnus Dei
VIII. Communio: Lux aeterna

Emily Magee
Anna Larsson
John Aler
René Pape
Chicago Symphony Chorus

The world lost one of its greatest musicians with the death of Sir Georg Solti, but to the people of Illinois, who thrilled to the sound of the Chicago Symphony Orchestra, his passing is of special significance and sadness.

The many accolades accorded the Orchestra and its conductor through national and international tours, including many Grammy winning recordings, enhanced Illinois’ reputation throughout the world.

The Orchestra and Maestro Solti had become one of our state’s great cultural treasures. His enduring legacy is an Orchestra of the highest quality which will be enjoyed by generations to come.

As Governor, I am honored to express my gratitude on behalf of all the people of Illinois in paying tribute to Sir Georg for his extraordinary achievements and the inspiration of his life.

Sincerely,

Jim Edgar
Governor

State of Illinois
Office of the Governor
Chicago, Illinois
FROM JAMES LOCK

I first met the Maestro in Vienna in 1964 when he was working on Gotterdammerung. A state-of-the-art mixing console was used for the first time, and I had been sent out to cover the recording with the old equipment, just in case anything should go wrong with the new machinery. I was overwhelmed by the sheer power of the sound that was being produced and my first impression of the Maestro’s energy and total passionate commitment at the helm was one of complete awe. I remember that at the time, I hardly dared speak to him. His concentration for the three-hour recording sessions never let down and the musical detail and sound balance were the likes of which I had never heard before. I knew then that I wanted very much to become associated with his future recordings.

The recordings were being made in the ballroom of the Sofiensaal and after the sessions he would go up to the apartment where we, the recording team, were living, in order to relax and over a drop of Scotch unwind and discuss the plans for the next day. Occasionally he would come and join us for a meal, but he would be there every day to rehearse with the singers at the piano which, incidentally, once belonged to Wilhelm Backhaus.

Thus the unique atmosphere created between him and the recording crew became much more one of “family” than of a purely routine working relationship. The ballroom had been built over an old swimming pool and the resulting hollow space underneath amplified his energetic foot thumping, especially just before a downbeat! I remember that much to his astonishment and amusement we had to buy him a pair of trainers to wear in order to deal with the problem. Georg was the recording engineer’s dream: once the basic sound had been set he would seldom ask us to tinker with the balance electronically, preferring to make the changes himself within the orchestra in order to produce the effects he wanted.

Our first recordings in Chicago at the Medinah Temple, despite the wonderful final results, were not happy experiences for any of us, especially for Georg—the amenities were far from ideal and technical problems were forever being provoked by a nearby powerful radio transmitter. So Georg set about trying to convince me to move all future recordings to Orchestra Hall. I was reluctant as this meant making acoustical changes to the hall as well as having to construct a special extension to the stage. However, Georg had a very persuasive personality and thanks to his perseverance as well as to the full commitment of the Chicago Symphony and their wonderful stage crew all this was eventually carried out. Georg received many Grammys and other prestigious interna-

RICHARD WAGNER

Born May 22, 1813, Leipzig, Germany.
Died February 13, 1883, Venice, Italy.

Prelude to Die Meistersinger von Nürnberg

Wagner composed Die Meistersinger von Nürnberg between 1862 and 1867. The prelude was written by the third week of April 1862 and was first performed on November 12, 1862, in Leipzig. The opera was premiered on June 21, 1868, in Munich. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp, and strings. The prelude lasts approximately ten minutes.

Die Meistersinger has always stood apart from the rest of Wagner’s output because it is, on the surface, a comic opera; it warrants comparison with few other comic operas beyond those of Mozart because it is essentially so serious and moving. Sir Arthur Sullivan said that “it is all direct and human and warm and sentimental and down-to-earth. It is unique among Wagner’s theatrical works in that none of the characters takes drugs or gets mixed up with magic.” Wagner wrote Die Meistersinger in a lump, financially and emotionally. After having abandoned work on Die Ring, the greatest undertaking of his career, with little hope of ever getting it on the stage, he turned out two enormously successful masterpieces, Tristan and Isolde (arguably the most important score of that masterpiece-packed century), and Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg).

In listening to the prelude to Die Meistersinger, there is no need to know Wagner’s story beyond what Thomson called a “never-ever land where shoemakers give vocal lessons, where presidents of music societies offer their daughters as prizes in musical contests, and where music critics believe in the rules of composition and get mopped for preferring young girls to young composers.” Wagner wrote the prelude first, reversing the usual process, and said that he saw it as “the clear outlines of the leading themes of the whole drama.” Indeed, we begin in the majesty of C major with the important music of the mastersingers’ guild and then hear the prize-winning song of the young aspirant Walther, followed by the festive procession of the masters. Those are the three main themes, though Wagner also works into the prelude the eager apprentices and the chattering spectators at the song competition. Though designed as a curtain-raiser, the prelude is a brilliant achievement as pure music, crowned by the stroke of the triangle, marking the moment when Wagner brings together, in magnificent polyphony, his three principal themes.

RICHARD WAGNER

Prelude and Liebestod from Tristan and Isolde

Wagner begins his opera Tristan and Isolde on October 1, 1857, and completed the scoring in August 1859. The first performance was given on June 26, 1865, at Prague. Richard Wagner begins his opera Tristan and Isolde on October 1, 1857, and completed the scoring in August 1859. The first performance was given on June 26, 1865, at Prague. Richard Wagner composed Die Meistersinger von Nürnberg between 1862 and 1867. The prelude was written by the third week of April 1862 and was first performed on November 12, 1862, in Leipzig. The opera was premiered on June 21, 1868, in Munich. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp, and strings. The prelude lasts approximately ten minutes.

On January 25, 1860, in Paris, Richard Wagner conducted a concert of his own music, including the prelude to Tristan and Isolde, for an audience that contained Berlioz, Meyerbeer, Gounod, and the poet Baudelaire, who often is said to have launched modern literature just as his contemporary Richard Wagner opened the door on modern music with the first notes of Tristan and Isolde.

Baudelaire was captivated by Wagner’s music that evening and wrote to the composer “of being engulfed, overcome, [with] a really voluptuous sensual pleasure, like rising into the air or being rocked on the sea.” Never before, and arguably not since, have so few pages of music had such impact. As a measure of their force, consider that even a fellow pioneer like Berlioz, whose own Symphonie fantastique had unsettled the musical world thirty years earlier, could not come to terms with this daring and unconventional work. Berlioz wrote of “…a slow piece, beginning pianissimo, rising gradually to fortissimo, and then subsiding into the quiet of the opening, with no other theme than a sort of chromatic moan, but full of dissonances.”

His words are as unfeeling, cautious, and noncommittal as those of many a critic writing today about tough and unusual new music. In 1860, Tristan and Isolde, of
course, was tough and unusual new music, and, although it has lost its shock appeal in the past 135 years, it still carries an emotional force virtually unmatched in music. Berlioz was right to point out the chromaticism and dissonance, for Wagner's treatment of both was startlingly new. The now-famous "Tristan chord"—the first harmony in the prelude—with its heart-rending unresolved dissonance, instantly opened new harmonic horizons for composers, not as an isolated event—similar chords can be found in Mozart, Liszt, and even in music by Boccherini—but in the way it unlocks a web of harmonic tensions that will not, in the complete opera, be resolved for hours, nor in fact until the final cadences of the Liebestod. That music—sung in the opera by Isolde but often played in the concert hall without a sopranos—picks up and completes the interrupted Liebesmacht, or "night of love" from the second act of the opera; now Tristan lies dead in Isolde's arms. The Liebestod brings not only resolution but, in Wagner's words, transfiguration.

WOLFGANG AMADÉ MOZART
Born January 27, 1756, Salzburg, Austria.
Died December 5, 1791, Vienna, Austria.

Requiem in D Minor, K. 626

The first performance was given on January 2, 1793, in Vienna. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, and an orchestra consisting of two bassoons, two horns, two oboes, two trumpets, three trombones, timpani, organ, and strings. At these performances Daniel Barenboim conducts the traditional version of the Requiem completed by Franz Xaver Süssmayr. The work lasts approximately fifty minutes.

The Requiem, Mozart's last, unfinished composition, is one of the greatest and most mysterious scores in western art. Because Mozart died so young, while working on a mass for the dead, this music has attracted an unfair, though inevitable, amount of myth and popular drama. And because the Requiem was completed in relative secrecy after the composer's death and presented as Mozart's own, separating fact from fiction is complicated. The stories invented by any number of writers over the years, including Peter Shaffer's Amadeus, have become nearly as famous and beloved as the music itself. But even the truth, as it turns out, offers a remarkable tale.

Indeed there was a messenger, apparently clad in gray, who appeared at Mozart's door. This must have been sometime during the summer of 1791. Mozart's last. He came on behalf of his anonymous master, inquiring if Mozart would write a Requiem Mass, and if so, how long he would need, and what fee he would accept. Although no single project in Mozart's life has been dissected as carefully as this, we are still not certain of the details of the verbal contract negotiated that day. Mozart did agree to the commission, and probably accepted a fee of fifty ducats, half payable in advance. Apparently the messenger did warn Mozart to respect the secrecy of his patron.

Mozart was a busy man in 1791. He traveled to Prague in late August, accompanied by his wife, Constanze, and his pupil, Franz Xaver Süssmayr; to prepare for the premiere of La domenica di Tito. He returned to Vienna immediately after the premiere, September 6, to finish The Magic Flute, which he conducted on September 30 at the Theater auf der Wieden. Antonio Salieri appears just once in this story, on October 13, when Mozart took the composer and Madame Cavalieri to a performance of The Magic Flute. "Salieri listened and watched most attentively," Mozart wrote to Constanze, "and from the overture to the last chorus there was not a single note that did not call forth from him 'bravo' or 'bello.' It seemed as if they could not thank me enough for my kindness." And on that gentil note, untroubled by any uncertainties other than the simple envy of a decent composer might reasonably feel confronted by Mozart's genius, Salieri slipped from Mozart's life.

During these same weeks Mozart completed a clarinet concerto for Anton Stadler, and wrote a little Masonic cantata, which was the last work he entered in his personal catalogue, dated November 15. On November 20, he took to his bed with the first serious symptoms of the illness that would take his life just fifteen days later. It is doubtful whether Mozart left his bed, or that he was able to compose unaided. Süssmayr, as well as another pupil, Joseph Eybler, visited him, perhaps regularly. The only eyewitness account of Mozart's final hours, not written down until 1823, comes from Sophie Habel, Constanze's sister. "Süssmayr was at Mozart's bedside," she recalled. "The well-known Requiem lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it when he was gone." Eventually Mozart fell unconscious. "His last movement was an attempt to express with his mouth the drum passage in the Requiem. That I can still hear." But there was no rehearsal of the Requiem, with Mozart singing the alto part, and friends taking the other three, as the

tional awards throughout his recording career of which more than a few resulted from our work in Orchestra Hall.

Over the years, after being involved in many of his projects, I really got to know this great person. Once you had gained his confidence, then life became quite different. Our rapport grew into a warm relationship and his great human qualities were always present. He became a father figure to me and I will always remember his concern and the advice he gave me when I had personal problems. It was an enormous privilege to have known him for so long and to have been given the opportunity to work on so many of his projects.

Greg, as colleague, as friend and mentor, I will never forget you.

James Lock is Executive Sound Consultant for the Decca Record Company.

The Orchestra's Centennial brought together three Chicago Symphony Orchestra music directors for this historic picture: Rafael Kubelik, Sir Georg, Daniel Barenboim. They are pictured in front of The Spirit of Music, which honored another music director, and founder, Theodore Thomas.
FROM DEBORAH OBERSCHELP

Each time Solti arrived at Orchestra Hall, I would post myself in front of my office and stand watch at the west end of the basement hallway. His driver had usually called ahead to Captain Yates to announce how close they were, so we could be quite exact with our timing.

Then I would see him, a figure cutting through the east doorway, fedora cocked to one side, the signature gait leaning slightly forward, the white silk muffler beneath the navy cashmere coat. Captain was in the lead, briefcase in hand, and Charles Kaye followed close behind the Maestro.

As he approached his eyes would brighten, so delighted to see his faithful staff ready for the business at hand. He greeted me each time, a firm handshake, glowing smile, and usually asking a question or two as he took off his coat and hat.

We worked perfectly with one another, with a sense of trust and respect which never wavered in the thirteen years I was his personnel manager. Of course there were tense times, especially when big productions were on the stage. We were rehearsing Moses and Aaron, and he was not slowing down a bit, even though the end of the rehearsal was seconds away. It was my job to signal him that his time was up, and with trepidation I made my way to the podium. He pretended not to see me, even though I was wearing a bright red suit. Finally I had to announce that the rehearsal was over. No one moved. He argued with me a bit, saying he thought there was half an hour more to go. Clearly unhappy, he closed his score. The rehearsal ended.

Some time into the break between rehearsals, he called me into his studio. Looking at me with those amazing eyes, he said, “My wife tells me I owe you an apology.” He smiled, apologized, and went right on with business as usual. I was always grateful to Lady Solti for that, and he never questioned me again at the end of a rehearsal.

When I retired he wrote me a note, saying, “I am very grateful to you. May I say the same to you, Sir Georg. I am very grateful to you.

Deborah Oberschelp served as Orchestra Personnel Manager from 1982 until 1995.

Mozart literature once insisted. Not any urgent dictation, by candlelight, of Mozart’s last thoughts on putting the Confratuits together, as Shaffer’s Amadeus cleverly suggests. Just the moodiness of the timpani, and the quiet tragedy of a young man dying in the prime of his life. Mozart died at fifty-five minutes past midnight on December 5. Sophie Haibel recalls that her sister was inconsolable, and could not bear herself away from Mozart.

Now begins a new drama. Constanze, in serious debt, recognized that the Requiem must be finished and delivered. She turned first to Joseph Eybler, whom her husband had respected, delivering the score to him in exchange for a signed receipt on December 21. Eybler eventually returned the Requiem, having filled out much of Mozart’s sketching, but refusing to add anything beyond what Mozart himself had already suggested. Constanze now turned to several others, and finally to Süssmayer, whom Mozart had occasionally called an ass and a blockhead, and who knew well he was not the first choice. Musicians still argue about how much work, and how much damage Süssmayer actually did. But, in any event, the Requiem that was first introduced to the public, and became one of the most famous pieces in all music, is Süssmayer’s reconstruction of Mozart’s manuscript.

How much of the Requiem, then, is pure Mozart? Only the Introitus (Requiem aeternam) was written out and orchestrated in full. But for most of the rest, Mozart left the essential materials: the vocal parts, the bass line, and many of the critical details of instrumentation exist for the Kyrie, the first five movements of the Dies Irae, and the two movements of the Offertorium. He began the Lacrymosa, but broke off after just eight bars. Those are presumably the last notes he wrote.

In addition to reworking what Eybler had already done to flesh out Mozart’s instructions, Süssmayer provided new movements where Mozart left at most a bare sketch: the Sanctus, the Benedictus, and the Agnus Dei are largely if not entirely his. Constanze claimed that she gave Süssmayer whatever sketches she could find to help him—they have not survived—and later recalled that when her husband “foresaw his death, he spoke to Mr. Süssmayer, and told him that if he were really to die without finishing it, he should repeat the first fugue for the final movement.” Perhaps that is the advice Sophie Haibel remembered, but did not repeat; it is indeed what Süssmayer did.

Ever since the score was first published, in 1800, Süssmayer’s work has proven controversial. In recent years, a number of scholars, attempting to sort out Mozart from Süssmayer, have proposed their own readings of the manuscript. There is no simple authentic version of the Requiem; it is unplayable as Mozart left it, and requires the work of other hands to bring it to life. The version performed at these concerts, the standard Mozart-Süssmayer edition, is, arguably, the most authentic of all, for this is the score that was delivered to Mozart’s patron in 1793.

By then even Constanze knew that the mysterious messenger had come representing Count Franz Walsegg-Stuppach, a music lover and amateur composer who sometimes enjoyed passing off another composer’s music as his own. He commissioned this Requiem from Mozart to honor his wife, Anna, who had died in February 1791 at the age of twenty. He may well have intended to recover the score, as was his custom, placing his own name on its cover, although that is also part of the legend and hard to verify.

The Requiem was first performed in Vienna on January 1793, in Süssmayer’s version, at a benefit concert for Constanze, who still had bills to pay. The newspaper reported:

Mozart, who achieved an immortal name in the art of music, left a widow and two orphans in poverty. Many noble benefactors are helping this unfortunate woman. Two days ago Baron Swieten presented a public concert with a sung Requiem as a memorial to Mozart. The widow received proceeds of over 300 gold ducats.

A few footnotes. Shortly after Mozart’s death, Franz Xaver Süssmayer resumed his study of composition; his new teacher was Antonio Salieri. In 1833 Joseph Eybler suffered a stroke while conducting Mozart’s Requiem. Constanze eventually married Georg Nikolaus Nissen, with whom she collaborated on a biography of Mozart. The cause of Mozart’s death is still uncertain. In the nineteenth century, poison was indeed the favored theory, and the principal suspects were not only Salieri, but Süssmayer, and Mozart’s fellow Masons, who feared he had divulged too many lodge secrets in "The Magic Flute." Newer suggestions include the rare Schönlein-Henoch syndrome, infective endocarditis, and mercury poisoning, inadvertently administered at the hand of his doctor. But it is plain rheumatic fever that still seems the most likely candidate.
REQUIEM

INTROITUS
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Te deum hodie, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam: te omnis caro
veniet.
Dona eis, Domine, requiem aeternam,
et lux perpetua luceat eis.

KYRIE
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Eternal rest grant to them, O Lord,
and let perpetual light shine on them.

To you will be sung hymns in Zion,
O Lord,
and a vow made to you in Jerusalem.

Hear my prayer; to you all flesh shall
come,
Grant them, O Lord, rest eternal,
and let perpetual light shine on them.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENCE
DIES IRAE
Dies irae, dies illa,
Solvit saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando judex ex venturus,
Cuncta stricte discussurus.

The Day of Wrath, that day
Shall dissolve the world in ashes,
As David and the Sibyl said.

What trembling shall there be
When the Judge shall come
Who shall thresh out all thoroughly!

Tuba Mirum
Tuba mirum spargens sonum
Per sepolcra regionum
Cogit omnes ante thronum.

Mors stupebit et natura
Cum testatur creatura
Judicanti responsa.

Liber scriptus proferetur,
In quo totum continentur
Unde mundus judicetur.

Judex ergo cum sedebit,
Quisquis latet apparebit;
Nil invultum remanet.

The trumpet, scattering a wondrous sound
Through the tombs of all lands,
Shall drive all unto the throne.

Death and Nature shall be astounded
When the creature shall rise again
To answer the Judge.

A written book shall be brought forth,
In which shall be contained all
For which the world shall be judged.

And therefore when the Judge shall sit,
Whatsoever is hidden shall be manifest,
And naught shall remain unwaged.

What shall I say in my misery?
Whom shall I ask to be my advocate,
When scarcely the righteous may be with
out fear?

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix iustus sit exercitus.

King of awful majesty,
Who freely saves the redeemed,
Save me, O fount of mercy.

REX TREMENDAE
Rex tremendae majestatis,
Qui salvator salvas gratis
Salva me, fons pietatis.

Remember, merciful Jesu,
That I am the cause of your journey,
Lest you lose me in that day.

Querens me, sedisti Iussus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, you sat weary;
You redeemed me, suffering on the cross;
Let not such labor be frustrated.

FROM ISAAC STERN

The death of Sir Georg Solti marks the end of almost
eight decades of giants among the conductors of the
twentieth century. He walked in equal strides with,
among others, Toscanini, Walter, Kleiber, Fiirstwangler,
Szel, Reiner, Beecham, Monteux, Steinberg,
Koussevitzky, Ormandy, von Karajan, Bernstein.

The next generation of conductors has the legacy of these
performances. Thus continues the happily unending river
of beauty that is great music.

Georg Solti left to all who knew or heard him an
incandescence that is unforgettable. As a somewhat
(but not much) younger colleague, I, too, was singed
and exuberantly encouraged by his burning passion for
music. Despite his fierce discipline, he was never afraid to
revel in volcanic eruptions that came organically from the
music he loved.

To the Chicago Symphony Orchestra he brought
international recognition of a superb instrument, the
equal of any in the world.

Georg Solti will be deeply missed, but never forgotten.

Isaac Stern has appeared with the Orchestra in
twenty-five seasons since his debut in 1940.
FROM MICHAEL TILSON THOMAS

Sir Georg was a larger-than-life supernova of a man who affected generations of musicians all over the world in ways he never imagined. My first encounter with him was unforgettable. I was twelve, and our meeting took place via FM radio. A local station in Los Angeles played Donner’s Call to the Mists and Entry of the Gods into Valhalla from Sir Georg’s recently released Das Rheingold recording. The performance was electrifying. Although I had never liked Wagner, I knew I had to have that record. I saved my allowance, worked extra hours at my weekend job, and, in the end, “borrowed” five dollars from my mother’s purse to make up the price. Such was the power, the conviction of Solti’s performance, that I could not help it.

Over the years I came to know Sir Georg. I attended many of his concerts and rehearsals and had the joy of sharing tours with him with the Chicago Symphony Orchestra in Australia and with the London Symphony Orchestra in Salzburg. Neither the fatigue of touring nor the unpredictable emergencies of musical life seemed to jinx him. No matter that divas were canceling, that recording equipment was failing, that governments were falling, that grand prix were meddling, that critics were gossipping—Sir Georg was there to make music, and make music he did!

His life story is that of a survivor. He moved between many countries and weathered many storms. Yet the voice that greeted you, the smile, and the twinkle in his eye were those of a true optimist and a lover of music. He was keenly aware of his colleagues’ contributions in creating the performance and be treated them with respect. Perhaps that is why young musicians thought of him as young, seasoned professionals thought of him as a veteran, and concertgoers in all cities of the world thought of him as one of their own.

His expert batonmanship of the Chicago Symphony Orchestra, whose excellence and adventurousness he guided for twenty-two years, will be remembered as one of the great eras of music making. We in the Bay Area will never forget the work he spent conducting the San Francisco Symphony in February 1993. It was one of his rare appearances with an orchestra other than the Chicago Symphony, and it brought him—and all of us—the most special pleasure.

All of us who love music can be grateful for the revelations and joy Sir Georg brought us—grateful for the life of this uniquely gifted musician, this extraordinary man.

This tribute was printed in the San Francisco Symphony program. Michael Tilson Thomas (pictured) is the orchestra’s Music Director.

Juste judex ulterioris, Donem fac remissionis Ante diem rationis.

Ingemisco, tamquam res tu: Calp a rubet vultus meus Supplicanti parce, Deus.

Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedicisti.

Preces meae non sunt digne Sed tu bonus fac benigne Ne perenni cremer igne.

Inter oves locum praesta, Et ab hæredis me sequestra, Statuens in parte dextra.

CONFUTATIS
Confortatis maledictis, Flammis acerbus addictis Voca me cum benefictis.

Oro supplex et acclinis, Cor contritus quasi cinis: Gere curam mei finis.

LACRYMOSA
Lacrymosa diet illa, Quis resurgat ex favela, Judicandus homo reus: Huic ergo parce, Deus.

Pie Jesu Domine, Dona eis requiem. Amen.

OFFERTORIUM
DOMINE IESU
Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absolvat eas taurus, ne cadant in obscurum: sed signifer sanctus Michael reipublicat in lucem sanctam: Quam elim Abrahami promissisti, et semini ejus.

O Just Judge of Vengeance, Give the gift of remission Before the day of reckoning

I groan as one guilty: My face blushes at my sin. Spare, O God, me, your supplicant.

You who absolved Mary And heard the thief’s prayer Have given hope to me also.

My prayers are not worthy, But do you, good Lord, show mercy. Lest I burn in everlasting fire.

Give me a place among your sheep And put me apart from the goats, Setting me on the right hand.

When the damned are confounded And consigned to sharp flames, Call me with the blessed.

I pray, kneeling in supplication, A heart, contrite as ashes, Take my end into your care.

Lamentable is that day On which guilty shall arise from the ashes to be judged. Spare then this one, O God.

Merciful Lord Jesu: Grant them rest. Amen.

O Lord Jesus Christ, King of Glory, deliver the soul of all the faithful departed from the hand of hell, and from the pit of destruction: deliver them from the lion’s mouth, that the grave devour them not; that they go not down to the realms of darkness; but let Michael, the holy standard-bearer, make good speed to restore them to the brightness of glory: which you promised in ages past to Abraham and to his seed.
FROM RICHARD THOMAS

There were numerous occasions for me to be with Sir Georg during the years I served as Chairman of The Orchestral Association. In reflecting on these meetings, one characteristic that I remember most vividly relates to his family. I don’t recall knowing another professional or business man of his prominence who talked so frequently, and with such pride and affection, about his wife and daughters. It was a very attractive quality.

One of my responsibilities as chairman was to negotiate Sir Georg’s contracts with the Orchestra. In our several meetings (in Chicago, New York and Vienna), he combined a courtly, gracious manner with a very strong determination to achieve his objectives. Each time we agreed to terms, which always involved compromises, we shook hands and it was over. He never looked back or complained—until the next negotiation. I admired his conviction and his competitive spirit.

During my tenure I had several opportunities to travel with the Orchestra abroad. I had the pleasure of hearing them perform in Australia, Japan, numerous cities in Western Europe, as well as in Moscow and Budapest. Although I had heard and read about the acclaim the Orchestra received on these tours, when I actually experienced it myself for the first time I was overwhelmed. One really has no idea what that reception is like until one is actually present. What impressed me was the acclaim and adulation conferred on Sir Georg and the Orchestra—a striking contrast to the less enthusiastic attitude of some Chicago audiences. These concerts gave me a real sense of the greatness of the Solti/Chicago partnership.

Sir Georg’s special legacy for Chicago lives on in the Chicago Symphony Orchestra. We who call this city home are fortunate, indeed.

Richard L. Thomas served as Chairman of The Orchestral Association from 1986 until 1991.

PROFILES

DANIEL BARENBOIM, Conductor and Piano

Daniel Barenboim became the ninth Music Director of the Chicago Symphony Orchestra in 1991, beginning a new chapter in the long-time musical relationship with the Orchestra that he first conducted in 1970. Over the course of their more than twenty-five-year collaboration, he has returned to Chicago, appearing as conductor, orchestra soloist, and recitalist.

Daniel Barenboim was born in Buenos Aires, Argentina, in 1942. When he was five years old, he began his first piano lessons with his mother, continuing with his father, who remained his only other teacher. In August 1950, when the young artist was just seven, he gave his first official concert in Buenos Aires.

Mr. Barenboim received his general education in Israel, where his family moved in 1952. Artur Rubinstein and Adolph Busch, who had already made great impressions on him in Argentina, as well as Edwin Fischer and Wilhelm Furtwängler, whom he met in Salzburg, became important influences in his development as a musician. He also attended Igor Markevich’s conducting classes in Salzburg and studied harmony and composition with Nadia Boulanger in Paris.

Mr. Barenboim made his debut as a pianist in Vienna and Rome in 1952, in Paris in 1955, in London in 1956, and in New York in 1957 with Leopold Stokowski. His recording activities as a pianist began in 1954 and during the 1960s he recorded the Beethoven piano concertos with Klemperer, the Brahms concertos with Bartók, and all the Mozart concertos in the dual role of soloist and conductor with the English Chamber Orchestra.

During the same period, Mr. Barenboim started to devote more time to conducting, and in 1965 he established a
FROM WILLIE YATES

I first came to Orchestra Hall in 1977 through the security agency for which I worked. In 1980 I was hired by the Orchestra directly. I remember very clearly a meeting with Peter Jonas who was then Artistic Administrator. Maestro Solti was coming to town and I would have my first opportunity to work for him. Peter laid out all the “dos” and “don’ts” and I can tell you he made me very nervous. “Whatever you do, pay very close attention,” he said.

I have paid close attention to Maestro Solti since then. I looked forward to his visits, to meeting him at the curb on Michigan Avenue, taking him down the elevator to his dressing room. There was always something special about that routine. He would often ask me, “My dear Captain, are they treating you well?” “Yes, Maestro,” I would reply. “If they aren’t, you let me know,” and then he would smile.

As the beginning, I remember there was always a problem with everyone walking in and out of the dressing room. There didn’t seem to be any way to let people know when Maestro was ready to receive visitors, or when he needed privacy. I thought about this for awhile and then went to our electrician and he designed the red light/green light system that still stands above the door. As first some tried to ignore the lights, but they soon found out that red means red and green means green.

I, too, have special memories of the famous Solti/London branch. One time we were all gathered on the lawn waiting for Maestro to come and say some words to us before we left. He appeared and to my great surprise said, “Captain, has something to show us.” As luck would have it, I had a deck of cards and did a little trick. He loved it.

I made his tea and had it ready when he came off stage. We would ride down together in the elevator and not a word would be spoken. He’d be quietly conducting, and in his familiar voice I’d hear, “t i t-t-i t-t-t t-t,” going over the performance he’d completed. I admired and loved the Maestro. I felt that he was like a second father to me. It was an honor to serve him.

Captain Willie Yates
is Chief of Security at Symphony Center.
He is also a
magician who has performed often at Orchestra Hall.

With close relationship with the English Chamber Orchestra that was to last for more than a decade. Maestro Barenboim had his conducting debut in London with the New Philharmonia Orchestra in 1967, Berlin in 1969, and in New York soon after that.

Daniel Barenboim has always been a chamber musician, with his late wife, cellist Jacqueline du Pré, and with Gregor Piatigorsky, Itzhak Perlman, and Pinchas Zukerman, among others. As a chamber accompanist, he has performed extensively with Dietrich Fischer-Dieskau.

From 1975 to 1989, Mr. Barenboim was music director of the Orchestra de Paris. He first conducted opera at the Edinburgh Festival in 1972. He has been associated with the Bayreuth Festival since 1981, leading performances of Tristan and Isolde, Parsifal, and opening in 1988, the Ring cycle, which concluded in 1992.

Mr. Barenboim is currently Artistic Director and General Music Director of the Deutsche Staatsoper Berlin. In recent years, Mr. Barenboim has also established close relationships with the Berlin Philharmonic and Vienna Philharmonic with whom he often tours.

Daniel Barenboim and the Chicago Symphony Orchestra recorded exclusively with the Teldec label. His first book, A Life in Music, has been published in both Europe and this country.

DUAIN WOLFE, Chorus Director
Duain Wolfe is now in his fourth season as director of the Chicago Symphony Chorus, having been appointed to the position by Daniel Barenboim in the spring of 1994.

Succeeding founding director Margaret Hillis, Wolfe has prepared the Chicago Symphony Chorus for numerous concerts in Orchestra Hall and at the Ravinia Festival. He also is director of choral work at the Aspen Music Festival and is founder-director of the Colorado Symphony Chorus, which celebrated its tenth anniversary during the 1994-95 season.

Well known for his work with children, Wolfe founded the Colorado Children’s Chorale in 1974. For twenty years he was active with the Central City Opera Festival as conductor and artistic administrator. He also developed and directed the company’s acclaimed Artist Program, as well as the education and outreach programs.

Wolf’s extensive musical leadership activities have won him an honorary doctorate and numerous awards, including the Bonfils Stanton Award in the Arts and Humanities, the Colorado Governor’s Award for Excellence, and the Mayor’s Award for Excellence in an Artistic Discipline.

EMILY MAGEE, Soprano
Emily Magee is now earning recognition as one of the most important new voices of our day. In December 1996 she made her German debut as Elsa in a new production of Lohengrin at the Berlin State Opera under Daniel Barenboim. In the summer of 1997 she made her debut at the Bayreuth Festival as Eva in Die Meistersinger in a production directed by Wolfgang Wagner and conducted by Daniel Barenboim. She also sang as Elsa when the Berlin production went to the Châtelet in Paris in the spring of 1997. Other engagements for the 1996-97 season included her debut as Lisy in Tannhäuser at the Lyric Opera of Chicago and her Italian debut in Florence as soloist in Britten’s War Requiem under Bruno Bartoletti. She will debut at the Hamburg State Opera as Donna Elvira in Don Giovanni.

This season Emily Magee will appear with Ellen Orford in Peter Grimes at the Lyric Opera of Chicago, return to the Berlin State Opera for Lohengrin, and make her debut with the San Diego Opera as the Countess in The Marriage of Figaro. Next summer she will return to Bayreuth for Die Meistersinger.

ANNA LARSSON, Contralto
Born in Stockholm, Sweden, Anna Larsson started this season singing her first Erda in Wagner’s Ring in Dalhalla. Other important engagements are Mahler’s Symphony No. 2 and Brahms’s Alto Rhapsody with the Berlin Philharmonic and Claudio Abbado. With the Stockholm Royal Philharmonic Orchestra she will perform The Mask of Time by Sir Michael Tippett and the Kindertotenlieder by Mahler.

This past spring, Larsson sang Die Knaben Wunderhorn with the Swedish Radio Symphony Orchestra, conducted by Okko Kamu, on a tour to England in Concertgebouw in Amsterdam, singing the contemporary Chinese work Inscriptions on Bone, which she also performed with them on tour to China.

Larsson made her first appearance in London with the London Symphony Orchestra in Debussy’s The Martyrdom of Saint Sebastian, conducted by Michael Tilson Thomas.
Saturday Evening, October 25, 1997, at 8:00

A CELEBRATION CONCERT

DANIEL BARENBOIM, Conductor and Piano

MUSIC by LUDWIG VAN BEETHOVEN

Piano Concerto No. 3 in C Minor, Op. 37
Allegro con brio
Largo
Rondo: Allegro

DANIEL BARENBOIM

Intermission

Symphony No. 7 in A Major, Op. 92
Poco sostenuto— Vivace
Allegro
Presto
Allegro con brio

The Sir Georg Solti Celebration Concert
is generously sponsored by
First Chicago NBD Corporation.

OFFICE OF THE MAYOR
CITY OF CHICAGO

IN REMEMBRANCE

There have been many occasions when Chicagoans have proudly
celebrated the achievements of the Chicago Symphony Orchestra and
its Music Director, Sir Georg Solti. I remember their triumphant
return from the 1973 European tour. There was a parade down State
Street and a trophy proclaimed them "The World's Greatest
Orchestra." And they were!

In 1987, the City's highest honor, the Medal of Merit,
recognized Sir Georg's enormous contribution to Chicago's cultural
life. While in London in 1989, I had the pleasure of observing
first hand the Orchestra's magnificent reputation abroad. It was
a thrill to be part of the wildly enthusiastic audience acclaim
that was given to the magnificent orchestra that Sir Georg had
helped shape.

We gather now to honor the memory of Sir Georg. Our city,
state, nation, and indeed all the world, are truly the
beneficiaries of his limitless talent.

I know all Chicagoans join me in paying tribute to Maestro
Solti. We are grateful for the magnificent years he spent with us
and the great gift he gave to our city. I like to think that the
Chicago Symphony Orchestra was our gift to him.

Mayor
Tonight we celebrate the Legacy...

Vision...

and Genius...

of Sir Georg Solti.
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn, Germany.
Died March 26, 1827, Vienna, Austria.

Piano Concerto No. 3 in C Minor, Op. 37

Beethoven composed this piano concerto in 1800, although sketches date back to the mid-1790s. The composer was the soloist at the first performance, on April 3, 1803, in Vienna. The orchestra consists of pairs of flutes, oboes, clarinets, horns, and trumpets, with timpani and strings. Performance time is approximately thirty-eight minutes.

It is likely that Beethoven and Mozart met just once, early in 1787, when the seventeen-year-old Beethoven made his first trip from his native Bonn to Vienna, to breathe the air of a sophisticated musical city. Beethoven stayed no more than two weeks, and he may even have taken a few lessons from Mozart before he was suddenly called home by the news of his mother’s failing health. There is, however, no mention of Mozart in a letter Beethoven wrote at the time.

When late in 1792, Beethoven returned to Vienna, where he would stay for the rest of his life, it was to study with Haydn, for Mozart lay in an unmarked grave. Beethoven arrived in Vienna the second week of November 1792. He quickly realized that Haydn had little to teach him, and took solace in the fact that he was welcome in the same homes where Mozart had once found favor.

To Beethoven, Vienna was Mozart’s city. The first music Beethoven published in Vienna was a set of variations for violin and piano on “Se vuol ballare” from Mozart’s The Marriage of Figaro. In March 1795, he played Mozart’s D minor piano concerto (K. 466) at a concert organized by Mozart’s widow Constanze. And on April 2, 1800, at his historic first public concert, Beethoven included a Mozart symphony on the program that also was supposed to have introduced his brand new piano concerto, his third, in C minor. For reasons that remain mysterious, however, Beethoven played one of his earlier concertos instead.

This C minor piano concerto is one of a handful of works where the spirits of Mozart and Beethoven converse. To suggest, as some writers do, that Beethoven directly modeled his concerto after Mozart’s own C minor piano concerto (K. 491) is to confuse the deepest kind of artistic inheritance with plagiarism. The choice of key certainly cannot be taken as a homage to Mozart, for Beethoven seemed unable to get C minor out of his system at the time. (Think of the Pathétique Sonata, or, a bit later, the funeral march from the Eroica Symphony, the Coriolan Overture, and, of course, the Fifth Symphony.)

Obviously, Beethoven remembered Mozart’s C minor concerto when he was writing his own—they share too many musical details for sheer coincidence. According to a popular anecdote, Beethoven and the pianist Johann Cramer were once walking together when they heard the finale of the Mozart concerto coming from a nearby house; Beethoven stopped and exclaimed: “Cramer, Cramer! We shall never be able to do anything like that!”

But in his own C minor concerto, Beethoven does something far tougher: he writes music that pays tribute to this great masterpiece and, at the same time, transcends the Mozartean mold. It was conceived in a complimentary, rather than a competitive spirit. Mozart’s untimely death spared Beethoven a head-on rivalry with the one composer he worshiped, and he was left to forge his own path alone in Vienna.

Even nineteenth-century listeners, who thought Mozart a china doll and Beethoven a quarrelsome revolutionary, saw the resemblance in this music—both in its details as well as its spirit and sensibility. Certainly the way the soloist continues to play right after the first movement cadenza up to the final bar can be found only in K. 491 among all of Mozart’s piano concertos. Beethoven’s opening theme, too, takes a glance at Mozart’s. But on the big issues—how the music moves forward, the way it approaches the turning points in its progress—there is less agreement. As Donald Francis Tovey pointed out early in this century, Beethoven does not yet seem to have figured out what Mozart always understood: that you should not give too much away before the soloist enters and the drama really begins. There are touches of pure Beethoven, like the unannounced appearance of the timpani just after the cadenza—a complete surprise, even though it has been thoughtfully prepared by a main theme that imitates the beating of a drum every time it appears.

There is nothing Mozartean about Beethoven’s choice of key for the central slow movement: E major, with its key signature of four sharps, is bold and unexpected in a concerto in C minor, with three flats. For a moment the first E major chord, given to the piano alone, seems all wrong, as if the soloist’s hands have landed in the wrong place; at the same time, it is fresh and irresistible. Where Mozart generally wrote andante or adagio, Beethoven dictates largo. Deliberately paced and magnificently expansive, this is the first great example of a new kind of slow movement.

Throughout the rest of the nineteenth century, composers would profit from remembering this music, although it is arguable that no one after Beethoven ever thought of anything like the lovely, fully blossomed romanticism of the duet for flute and bassoon over plucked strings and
piano arpeggios midway through.

The way Beethoven glances over the final double bar of this movement at the opening of the finale also is new. The two movements are not yet literally connected, as they will be in later music, but Beethoven uses all of his wit and wisdom to carry us from one to the next. Beethoven capitalizes on the fact that G-sharp is the same note on the keyboard as A-flat, and he uses that note to pivot from the remote world of E major back to C minor. Our ears easily make the connection, and the rondo finale races forward, full of pranks and good humor.

Having convinced his listeners (and himself, perhaps) that E major is no stranger to C minor, Beethoven returns to the key of his slow movement in the middle of the finale as if it were the most logical move of all. Beethoven recovers C minor again, but after a brief cadenza, he tears off at a gallop into C major, where he has been headed all along.

LUDWIG VAN BEETHOVEN
Symphony No. 7 in A Major, Op. 92

Beethoven's first sketches for this symphony date from late in 1811; the work was completed on April 13, 1812, and first performed on December 8, 1813, in Vienna, under the composer's direction. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings. Performance time is approximately thirty-six minutes.

Goethe, the great German poet, did not know what to make of Beethoven when he first met him during the summer of 1812:

His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable but surely does not make it any more enjoyable either for himself or for others by his attitude.

What Goethe truly thought of his music we do not know; perhaps that is just as well, for Goethe's musical taste was less advanced than we might hope (he later admitted he thought little of Schubert's songs). The general perception of Beethoven's music in 1812 was that it was every bit as difficult and unconventional as the man himself—perhaps, to most ears, utterly untamed.

This is our greatest loss today. For Beethoven's widespread familiarity—of a dimension known to no other composer—has blinded us not only to his vision—so far ahead of his time that he was thought out of fashion in his last years—but to the uncompromising and disturbing nature of the music itself.

His Seventh Symphony, for example, is so well known to us today that we cannot imagine a time that knew Beethoven, but not this glorious work. But that was the case when the poet and the composer met in July 1812. Beethoven had finished the A major symphony three months earlier—envisioning a premiere for that spring that did not materialize—and the first performance would not take place for another year and a half, on December 8, 1813.

That night in Vienna gave the rest of the nineteenth century plenty to talk about. No other symphony of Beethoven's so openly invited interpretation—not even his Sixth, the self-proclaimed Pastoral Symphony, with its bird calls, thunderstorm, and frank evocation of something beyond mere eighth notes and bars. To Richard Wagner, Beethoven's Seventh Symphony was "the apotheosis of the dance." Berlioz heard a ronde des paysans in the first movement. (Choreographers in our own time have proven that this music is not, however, easily danceable.) And there were other readings as well, most of them finding peasant festivities and bacchanal orgies where Beethoven wrote, simply, vivace.

The true significance of Beethoven's Seventh Symphony is to be found in the notes on the page—in his distinctive use of rhythm and pioneering sense of key relationships. By the time it is over, we can no longer hear the ordinary dactylic rhythm (a dotted eighth note followed by a sixteenth note) in the same way again, and—even if we have no technical terms to explain it—we sense that our basic understanding of harmony has been turned upside-down.

Take Beethoven's magnificent introduction, of unprecedented size and ambitious intentions. He begins decisively in A major, but at the first opportunity moves away—not to the dominant (E major), but to the unlikely regions of C major and F major. Beethoven makes it clear that he will not be limited to the seven degrees of the A major scale (which contains neither C nor F natural) in planning his harmonic itinerary. We will hear more from both keys, and by the time he is done, Beethoven will have convinced us not only that C and F sound comfortably at home in an A major symphony, but that A major can be made to seem like the visitor but that comes later in his scheme.

First we move from the spacious vistas of the introduction into the joyous song of the Vivace. Getting there is a challenge Beethoven relishes, and many a music lover has marveled at his passage of transition, in which stagnant, repeated E's suddenly catch fire with the dancing dotted rhythm that will carry us through the entire movement. The development section brings new explorations of C and F, and the coda is launched by a spectacular, long-sustained crescendo that is said to have convinced Weber that Beethoven was "ripe for the madhouse."

The Allegretto is as famous as any music Beethoven wrote, and it was a success from the first performance, when an encore was demanded. At the indicated tempo it is hardly a slow movement, but it is sufficiently slower than the music that precedes it to provide a feeling of relaxation.

By designing the Allegretto in A minor, Beethoven has moved one step closer to F major; he now dares to write the next movement in that unauthorized, but by-now-familiar, key. And he cannot resist rubbing it in a bit, by treating A major, when it arrives on the scene, not as the main key of the symphony, but as a visitor in a new world. One does not need a course in harmony to recognize that Beethoven has taken us through the looking glass, where black appears white, and everything is turned on its head.

To get back where we belong, Beethoven simply shatters the glass with the two fortissimo chords that open the finale and throws us into a triumphant fury of music so adumbrately in A major that we forget any past harmonic digressions. When C and F major return—as they were destined to do—in the development section, they sound every bit as remote as they did in the symphony's introduction, and we sense that we have come full circle.
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The Sarah and Watson Armour Chair**
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William Batchman, Assistant Principal
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CONTRABASSOON
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Wallace Kujala

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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 in the roster above.

Left, Maestro and
Principal Cello John Sharp
during a rehearsal break.

Above, the flute
section in the Solti’s London
garden. Left to right:
Richard Graef, Wallace
Kujala, Maestro, Principal
Donald Peck, Louise
Dixon.
The Chicago Symphony Chorus was prepared for these performances by Duain Wolfe.

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Enjoying Carnegie Hall audience applause are the Orchestra, Chorus, and cast of Otello. Solists include Luciano Pavarotti, Dame Kiri Te Kanawa and Leo Nucci.
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<td>Dr. Arv V. Dummaran</td>
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