

Sunday, May 22, 2011, 2:30 PM – Dominican University  
Monday, May 23, 2011, 7:30 PM – Symphony Center

## Women in Classical Music

### Chicago Sinfonietta

**Paul Freeman**, Music Director and Conductor

**Mei-Ann Chen**, Conductor and Music Director Designate

<i>blue cathedral</i> .....	Jennifer Higdon
Symphony No.1; Three Movements for Orchestra .....	Ellen Taaffe Zwilich
Movement III	
<i>An American Concerto</i> .....	Gwyneth Walker
	Elena Urioste, violin
I. A Burst of Energy	
II. A Reflection	
III. Another Stroll	

### Intermission

<i>Divertimento Notte blu</i> (for String Orchestra and friends).....	Renée Baker
	Renée Baker, conductor
	Mwata Bowden, baritone sax
	David Boykin, tenor sax
	Nicole Mitchell, flute
	Bruce Nelson, vibes
	Teddy Rankin-Parker, cello
	Karl EH Seigfried, bass
1. Incessant Chatter	7. Microcosmic Shuffle
2. Midnight Holla	8. Tasty Folly
3. Wheels Away	9. So hard you cry
4. Soft Fudge Chatting	10. Slow awake
5. Elephant at the Zoo	11. Alarm
6. Dancing Dream	

Scherzo capriccioso, op.66.....Antonín Dvořák

Danzas Del Ballet *Estancia*, op.8..... Alberto Ginastera  
I. Los trabajadores agricolas

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## THE MAESTRO'S FINAL SEASON

### A Message from Paul Freeman

How does one say goodbye to dear friends, colleagues, and supporters after twenty-four wonderful years? Reluctantly, but with a great sense of gratitude, love, and affection.



To you, Chicago Sinfonietta board, staff members, and Friends Group members, thanks for being a critical part of the team that brought our concerts and educational programs to the people of Chicago, River Forest, and surrounding areas. I have truly enjoyed working with you. Your dedication to the mission of the Sinfonietta has inspired me time and time again. I know the future of the orchestra is assured as long as people like you are involved.

To you, Chicago Sinfonietta musicians, I want to thank you for the years of great music making we have shared and for your loyal support of the orchestra. Together we have proved that it takes all of the voices of a community to make great music. You are in very good hands with Mei-Ann Chen and I look forward to hearing of all of your great accomplishments to come!

To you, our loyal audience members and generous donors, words can't adequately describe how grateful I am to each one of you for your many years of support and encouragement. Without you there simply is no orchestra. You have fearlessly joined me in this eclectic musical journey and encouraged us to explore types of music that few orchestras ever tackle. Thank you for coming year after year and for making the dream of an orchestra dedicated to inclusion and innovation a reality. I want to extend a special commendation and appreciation to our Executive Director Jim Hirsch who has supported this dream year after year.

Finally, I want to thank my wife Cornelia and all of the members of my family who have stood by me throughout this journey. I am looking forward to spending much more time with them.

I am excited about my new role with the Chicago Sinfonietta and look forward to seeing you all in the years to come.

### A Message from Mei-Ann Chan

I am honored to be sharing the podium with Maestro Paul Freeman on this, his final subscription concert with the Chicago Sinfonietta. I know that a number of you have been affiliated with the orchestra since its founding in 1987 and that this concert provides a time to celebrate his life and career. But it is also a time to reflect on how much we will miss this remarkable man.

Since being appointed as Maestro Freeman's successor last summer I have gotten to know him much better and have come to appreciate what many of you have known for years. He is a superbly gracious and generous person. His assistance in planning my inaugural season has been so very helpful, and he will continue to be a treasured partner in plotting the direction of the orchestra in the future.

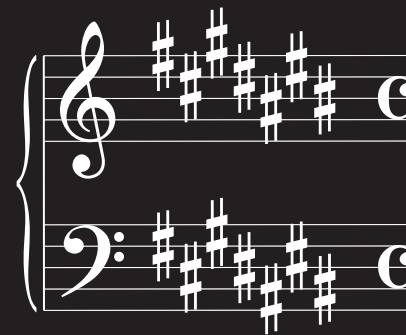
I am committed to Paul's vision for this orchestra, and to its important and unique mission. I hope you share my excitement about the 2011-2012 Season. I look forward to seeing you next fall!



A strong community fosters friendship, kindness, brotherhood, and well-being. More importantly, we can achieve more by working together. That's why we're proud to support the Chicago Sinfonietta. It takes a lot to reach your dreams, and we'll do our best to help you achieve them.

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## PROGRAM NOTES

The final Chicago Sinfonietta concert of the 2010-2011 Season has turned out to be an especially momentous occasion. In keeping with Maestro Paul Freeman's quest for inclusiveness and recognition for all people who make classical music, *Women in Classical Music* was conceived to highlight the vital contributions of women to the field. As such, it was slated from the beginning to be co-led by Mei-Ann Chen, one of the world's fastest rising women conductors. Of course, in the intervening year and a half, Maestro Chen was selected to be the Orchestra's next Music Director. This concert, then, represents both a fulfillment of Paul Freeman's vision and a symbolic continuation of his legacy.

The evening begins with **Jennifer Higdon's *blue cathedral***. Commissioned and premiered at the Curtis Institute of Music in 2000, it is a work of contemplation. With characteristic passion and deft skill at orchestration, Higdon's meditation on the transitions we experience in life is apt for a program where the baton is passed from one Music Director to the next. The work was inspired by a vivid image, which Higdon describes as:

Blue...like the sky. Where all possibilities soar. Cathedrals... a place of thought, growth, spiritual expression... serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along

the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way.

This piece represents the expression of the individual and the group... our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places

## PROGRAM (CONT.)

of knowledge and of sharing and of that song called life.

One of America's foremost composers, **Ellen Taaffe Zwilich** was the first woman to receive the coveted Pulitzer Prize in Music. The third movement of the history-making piece which earned her that distinction, ***Symphony No. 1***, is heard this evening. Widely considered one of her most characteristic works, *Symphony No. 1* spins out a marvelous and varied piece from the motifs heard in the opening few bars of music. Zwilich includes the following note with her score:

*Symphony No. 1* grew out of several of my most central music concerns. First, I have long been interested in the elaboration of large-scale works from the initial material. This 'organic' approach to musical form fascinates me both in the development of the material and in the fashioning of a musical idea that contains the 'seeds of the work to follow.'

Second, in my recent works I have been developing techniques that combine modern principles of continuous variation with older (but still immensely satisfying) principles, such as melodic and pitch recurrence and clearly defined areas of contrast.

Finally, *Symphony No. 1* was written with great affection for the modern orchestra, not only for its indescribable richness and variety of color, but also for the virtuosity and artistry of its players.

A work preoccupied with national folk elements, Gwyneth Walker's ***An American Concerto*** is well-suited to a concert honoring Maestro Freeman. Along with many other important and under-represented pieces of music, Freeman and the Chicago Sinfonietta made the

world premiere recording of the piece. Walker's concerto evokes that iconic "American" sound partly through a focus on the intervals of fourths and fifths, much like composers including Aaron Copland. In addition, the work is vigorously rhythmic, melodically direct, and harmonically clear. Walker's score brims with references to numerous American musical idioms including rock, folk, and jazz, but avoids dissolving into a mash-up of styles. She seems to have listened deeply to each of these idioms and distilled them into her own distinctive voice.

The opening of the concerto "A Burst of Energy" explores rock-and-roll riffs and rhythms. The music centers on D major and is filled with those wide-open intervals of fourths and fifths, evoking the power chords of an electric guitar. Meanwhile brief solos are traded between the soloist and individual members of the orchestra. These trades of melodic licks are an earmark of jazz and fit well with the concerto form. In keeping with a traditional concerto form, the second movement is slow and lyrical. "A Reflection" takes its cue from American folk song with tuneful melodies in the violin. Several times the orchestra falls silent, allowing the soloist a freedom to sing its lines in an almost improvisatory way. Walker's neighbor and friend Danny Robbins passed on while she was writing the movement. She later recalled:

I woke up one morning, started writing, felt Danny's presence with me... He had leukemia, and died at age 60. When I was out in Walla Walla working with the orchestra, a number of players said to me 'This music reminds us of watercolor paintings of landscape.' When I got home, I told Genie Robbins [Danny's wife] about the comments. She told me that Danny's favorite pastime was painting watercolor landscapes.

The final movement, "Another Stroll" finds itself in the jazz idiom. As the soloist wanders through the piece, the orchestra accompanies him/her on various stretches of the journey until we end up home.

A Sinfonietta concert honoring the tenure of Maestro Freeman and welcoming Maestro Chen would be remiss without the premiere of a new work. Aside from championing music by underrepresented voices in classical music, Maestro Freeman and the orchestra made a point of commissioning and premiering countless new works. Tonight's premiere is brought to us by a familiar friend and long-time member of the Sinfonietta: Renée Baker. An omnivorous artist, Baker is a violinist, violist, composer, conductor, painter and poet. She has the following to say about *Divertimento Notte blu*:

Nothing remains unchanged. Keep that thought. Examining the essence of life in dreams is the inspired focus of *Divertimento Notte blu*.

The wabi sabi elements of impermanence and transience are incorporated so that one is moved through a series of dreams ranging from inconsolable desolation to shuckin'and jivin' joy.

I envisioned the depths of the human condition and the melancholy that the examination nurtured led me to explore the face of human nature, both its' most undesirable traits as well as real beauty. The swing of this pendulum can be found in the chords of the unconscious. In framing the human condition through sound, I have tried to touch both our conscious and unconscious states.

*Divertimento Notte blu* beckons the listener to focus on the party of our lives awakened and to imagine the full randomness of our dream episodes.

A night inside a dream episode for me looks like:

1. Incessant Chatter
2. Midnight Holla
3. Wheels Away
4. Soft Fudge Chatting
5. Elephant at the Zoo
6. Dancing Dream
7. Microcosmic Shuffle
8. Tasty Folly
9. So hard you cry
10. Slow awake
11. Alarm

I list the movements but read this first, then listen.

Don't try to follow the movements. That would equal the experience of trying to document your dreams every minute in the notebook on your nightstand. You'll miss something. This was a good night.

The evening's festivities continue with **Antonin Dvořák's *Scherzo capriccioso, op.66***. It is included as Mei-Ann Chen's nod to Maestro Freeman's lengthy tenure as Music Director of the Czech National Symphony in Prague, a position he held in addition to his work with the Chicago Sinfonietta.

Like Walker, Dvořák was a composer preoccupied with his national identity and the musical roots of his country. One of his more mature works, the *Scherzo* was written quickly and with great ease. He first sketched the piece on April 4, 1883 and completed the full score less than a month later.

In the midst of the work, a more somber and almost elegiac mood emerges. Dvořák's mother passed away a few

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## PROGRAM (CONT.)

months before he started writing the piece, and it is quite possible that her loss influenced the tone of the music. Despite this, the title of Scherzo still applies. The work is a brief orchestral gem, filled with gorgeous evocations of the folk music of Dvořák's country and the beauty of the natural world. Despite its occasionally heavy heart, the work ends looking forward - brightly - into the future.

Finally, we come to **Alberto Ginastera's** ballet **Estancia**. Maestro Freeman has long championed composers from the Americas, and this Argentine is one of them. Written early in his career, it is filled with gorgeous lyrical moments and wild rapid-fire passages.

An Estancia is a large cattle ranch on the pampas of Argentina. Ginastera, perhaps Argentina's most well-known composer, envisioned the ballet as a depiction of the bustle on one day on the ranch. Ginastera was very interested in the folk music of his country and found ways to integrate its sounds into the orchestra. This results in music of an incredible rhythmic intensity and constantly shifting meters between 2 and 3 in rapid succession. He also imitates the sounds of traditional folk instruments. The strings often play brashly on the open strings, evoking the sound of a gaucho strumming a guitar.

Maestro Freeman will conduct the opening movement of the suite drawn from this ballet, *Los trabadores agricolas* (The land workers). Meant to depict the hustle of bustle of the ranch, Ginastera's score is cinematic in its orchestration. The entire orchestra bristles with energy creating blurred and wild sounds. Often in a triple rhythm, the pulse is constantly shifting, giving the impression of the rough and tumble existence of a day on the ranch.

Taken together, the works heard tonight are a celebration of sound and a worthy testament to the legacy that Maestro Freeman has created with the Sinfonietta. Vibrant and rich, there is much to be thankful for, and much to look forward to.

*Composer and writer John Glover writes notes, articles, and online courses for organizations such as the Los Angeles Philharmonic, Glimmerglass Opera, the Chicago Sinfonietta, Carnegie Hall, and Opera America. He has received grants and commissions from organizations including Meet the Composer, Glimmerglass Opera, violist Liuh-Wen Ting, and the American Conservatory Theater. He currently lives in New York City and is developing a new opera 'Our Basic Nature' with American Opera Projects*



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**Paul Freeman,  
Music Director and  
Conductor**

Maestro Paul Freeman is in his 24th season as Music Director of the Chicago Sinfonietta, a post he has held since his founding of the orchestra in 1987.

Born in Richmond, Virginia, Maestro Freeman has established himself as one of America's leading conductors. In 1996, he was appointed music director and chief conductor of the Czech National Symphony Orchestra in Prague, a position he held simultaneously with Chicago Sinfonietta till 2009. From 1979 to 1989, he served as music director of the Victoria Symphony in Canada, principal guest conductor of the Helsinki Philharmonic in Finland, associate conductor of the Dallas and Detroit Symphony Orchestras, and music director of the Opera Theatre of Rochester, New York.

A recipient of the Mahler Award from the European Union of Arts, Freeman as a guest conductor has led more than 100 orchestras in over 30 countries. As one of America's most successful recording conductors, he has approximately 200 releases to his credit. Freeman has been involved in more than a dozen televised orchestra productions in North American and Europe. He has been nominated for two Emmy Awards and constantly receives rave reviews for his recordings. The December 2000 issue of *Fanfare* magazine proclaimed Maestro Freeman "one of the finest conductors which our nation has produced."

Dr. Freeman received his Ph.D. from Eastman School of Music. He studied on a U.S. Fulbright Grant in Berlin, and holds honorary doctorate degrees from Dominican and Loyola Universities. In 2005, Maestro Freeman was designated a *HistoryMaker*, having been nominated by the DuSable Museum of African American History, for his outstanding

contributions to African American life, history, and culture.

Maestro Freeman's talent was summarized in the following quotation from Robert Marsh, longtime music critic for the Chicago Sun-Times: "Freeman conducts performances which are remarkable for their beauty and communicative force. He brings the sound of the Chicago Sinfonietta to the heights of angels."



**Mei-Ann Chen,  
Conductor and  
Music Director  
Designate**

The first woman to win the Malko International Conductors

Competition (2005), **Mei-Ann Chen** is considered one of America's most exciting and promising young conductors. Concluding a highly successful tenure as Assistant Conductor of the Baltimore Symphony this summer, she has also accepted a three-year appointment as the Music Director of the Memphis Symphony Orchestra beginning in the 2010-2011 season. Chen also spent two years as the Assistant Conductor of the Atlanta Symphony Orchestra. Both her fellowships at the ASO and the BSO were sponsored by the League of American Orchestras. Chen's guest conducting appearances include all of the principal Danish orchestras, Norwegian Radio Orchestra, Taiwan National Symphony, Rochester Philharmonic, and the symphonies of Alabama, Atlanta, Bournemouth, Fort Worth, National, Oregon, Seattle, Toledo, Toronto, Trondheim, Grand Teton Music Festival, and Chautauqua Institution. Awarded the 2007 Taki Concordia Fellowship, she appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony and Florida Orchestra.

In June 2010, following a two year international search, Mei-Ann Chen was selected to succeed Chicago Sinfonietta Founder Paul Freeman as the first



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new Music Director in the twenty-four year history of the Orchestra. She will make her official debut this August at the Pritzker Pavilion of Chicago's Millennium Park.

A native of Taiwan, Chen has lived in the United States since 1989. She holds master's degrees in both conducting and violin from the New England Conservatory, and a D.M.A. in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Chen was a participant in the National Conducting Institute in Washington, D.C. and the American Academy of Conducting in Aspen. During her five-year tenure as Music Director of the Portland (OR) Youth Philharmonic, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and was honored with a Sunburst Award from Young Audiences for her contribution to music education.



**Elena Urioste, Violin**

**Elena Urioste**, selected by *Symphony* magazine as an emerging artist to watch, has been hailed by critics and

audiences alike for her rich tone, the nuanced lyricism of her playing, and her commanding stage presence. Since making her debut with the Philadelphia Orchestra at age thirteen as winner of the Greenfield Competition, she has appeared as soloist with major orchestras throughout the United States including the Cleveland Orchestra, Boston Pops, National Symphony Orchestra, Atlanta, Detroit, Pittsburgh, Baltimore, New Mexico, and San Antonio Symphony Orchestras, as well as Hungary's Orchestra Dohnanyi Budafok. Upcoming performances include debuts with the Chicago Symphony Orchestra and the Buffalo Philharmonic, among others.

As one of three recipients of the prestigious London Music Masters Award, a three-year international career

development award, Urioste will make her Wigmore Hall debut in 2009. First-place laureate in both the Junior and Senior divisions of the Sphinx Competition, she debuted at Carnegie Hall in 2004 and has returned annually to that esteemed venue's Stern Auditorium as soloist. In 2009, Urioste also made her debut at Lincoln Center's Alice Tully Hall with award-winning conductor Alondra de la Parra. She has collaborated with acclaimed pianists Christopher O'Riley and Ignat Solzhenitsyn; conductors Robert Spano, Keith Lockhart, Carlos Miguel Prieto, and Michael Stern; and violinists Shlomo Mintz, Cho-Liang Lin, and David Kim, among others. A featured artist in the Ravinia, La Jolla, Sarasota, and Kingston Music Festivals, the International Young Artists Music Festival, and Switzerland's Sion Valais International Festival of Music, Urioste has been most recently invited to participate in the prestigious Marlboro Music Festival next summer. The 2007 first-prize winner of the Sion International Violin Competition, Miss Urioste was also awarded the audience prize and the prize for the best performance of the competition's newly commissioned work.

Urioste's media appearances include multiple performances on the popular radio programs *From the Top* and *Performance Today*, as well as on Telemundo. She has been featured in the Emmy award winning documentary *Breaking the Sound Barrier*, and in numerous magazines including *Symphony*, *Strings*, *Careers and Colleges*, and *Philadelphia Music Makers*. Urioste's first CD was recently released on the White Pine label.

Urioste is a graduate of the esteemed Curtis Institute of Music where she studied with Joseph Silverstein, Pamela Frank and Ida Kavafian, and also completed graduate studies with Joel Smirnoff at The Juilliard School. Other notable teachers include David Cerone, Choong-Jin Chang, Soovin Kim, and the late Rafael Druian.

The outstanding violin and bow being

used by Miss Urioste are an Alessandro Gagliano, Naples, c. 1706 and Pierre Simon bow on extended loan from the private collection of Dr. Charles E. King.



**Renée Baker, composer**

**Renée Baker** is founder/leader of thirteen contemporary music performance entities-- Chicago Modern Orchestra Project, FAQ tet, Mantra Blue Free Orchestra, Red Chai, Project 6, Wrinkled Linen, Connoisseur Musica String Ensemble (classical), Poemusici (spoken word group), Mimetic Cast (new music performance ensemble and publisher), Blanché (experimental orchestra), Baker Artet, Tuntui (experimental piano quartet) and the Renée Baker Trio. She has created eclectic chamber festivals for Adler Planetarium, Shedd Aquarium, Joffrey Ballet Chamber Series, Norris Cultural Arts Center and Classical Symphony Hall.

As a composer, Ms. Baker has penned creative compositions for her own groups, as well as the Chicago Sinfonietta Chamber Ensemble and Great Black Music Ensemble/AACM. In 2009, Ms. Baker's compositions have premiered in Umbria, Italy and also have been performed at Suoni Per Il Popolo in Montreal. Ms. Baker has presented over twenty concerts including her compositions for the Chicago State University Student Afternoon recital Series, from 2002-2007. She has premiered over ten works on the Chicago Sinfonietta Chamber Series 2008-2010. Ms Baker was accepted into the cutting-edge Jazz Composers Orchestra Institute at Columbia University in July 2010. Ms. Baker will have two symphonic works premiered by the Chicago Sinfonietta in their 2011-12 season - *Sundown's Promise* for Taiko and Orchestra and *Divertimento Notte*

*Blu* for Six jazz soloists and Orchestra. Ms Baker currently has over 900 compositions to her credit. She is currently working on commissions from the Gaudete Brass Quintet, the Harnegra Chamber Orchestra and is currently working on a chamber opera commissioned by Chicago Modern Orchestra Project entitled "Clarity of Job"

As a violinist/violist, she is the principal violist in the internationally acclaimed Chicago Sinfonietta. A founding member of the 25-year old orchestra, Ms. Baker is one of the most sought after instrumentalists for chamber music as well as recitals. She has performed in major music festivals all over the world, including the Aspen Music Festival and the Classical Music Festival (Eisenstadt). As a soloist, she has performed with John Sharp (Chicago Symphony) and making her Ravinia debut in Don Quixote as well as with YoYo Ma and many other luminaries.

**JAZZ ENSEMBLE: Mwata Bowden, Baritone Saxophone; David Boykin, Tenor Saxophone; Nicole Mitchell, Flute; Bruce Nelson, Vibraphone; Teddy Rankin-Parker, Cello; Karl EH Seigfried, Bass**

This hand-picked ensemble is made up of some of Chicago's finest improvisational musicians. Along with composer Renée Baker, Nicole Mitchell and Mwata Bowden are members of the Association for the Advancement of Creative Musicians (AACM), a collective of musicians and composers dedicated to nurturing, performing, and recording serious, original music. Bruce Nelson, Nicole Mitchell, Karl EH Siegfried and Teddy Rankin-Parker have all performed with the Chicago Sinfonietta as members of the orchestra. All members of the ensemble are highly respected jazz musicians and veterans of several Chicago area ensembles and collaborations.

## MISSION

The Mission of the Chicago Sinfonietta is to serve as a national model for inclusiveness and innovation in classical music through the presentation of the highest quality orchestral concerts and related programs. The Chicago Sinfonietta aspires to remove the barriers to participation in, and appreciation of classical music through its educational and outreach programs that expose children and their families to classical music, and by providing professional development opportunities for young musicians and composers of diverse backgrounds enabling new, important voices to be heard. This will help America become a true cultural democracy, in which everyone can share fully in its cultural resources and in which all can contribute to its cultural richness.

## CHICAGO SINFONIETTA HISTORY

Maestro Paul Freeman founded the Chicago Sinfonietta in 1987 in response to the lack of opportunity for minority classical musicians, composers, and soloists. Twenty-four seasons later, the Chicago Sinfonietta remains as *the* national model and true trailblazer for promoting diversity and inclusiveness in orchestral music.

The Chicago Sinfonietta has a proud history of having enriched the cultural, educational, and social quality of life in Chicago, while gaining significant recognition on the national and international stage. Committed to promoting diversity and inclusiveness in classical music, the Sinfonietta performs at Chicago's Symphony Center, Lund Auditorium at Dominican University, Wentz Concert Hall at North Central College, and the Harris Theater for Music and Dance at Millennium Park. The Chicago Sinfonietta is the official orchestra of the Joffrey Ballet.

Under the guidance of founding Music Director Paul Freeman, the orchestra performs at the highest artistic level and has achieved an outstanding reputation for its innovative programs. The Sinfonietta is dedicated to the authentic performance of Classical, Romantic and Contemporary repertoire and excels at presenting imaginative new works by composers and soloists of color.

Chicago Sinfonietta musicians truly represent the city's rich cultural landscape and continue to fulfill the orchestra's mission of *Musical Excellence through Diversity™*. A 2007 survey of major orchestras revealed that the Chicago Sinfonietta is the most diverse professional orchestra in the United States. Through this distinction, the Chicago Sinfonietta serves as a national model for inclusiveness in classical music.

During the first ten years, the orchestra embarked on six international tours performing concerts in Germany, Austria, Italy, Switzerland and the Canary Islands. The Chicago Sinfonietta has produced fourteen compact discs, including the much heralded three-disc *African Heritage Symphonic Series* released on Cedille Records in 2002 and a live recording of the 2007 tribute concert to Dr. Martin Luther King, Jr. The orchestra has performed twice at the John F. Kennedy Center in Washington D.C. In August of 2008, the Chicago Sinfonietta made its debut performance at the Jay Pritzker Pavilion in Millennium Park to over 11,000 people and performed for over 90,000 people during 2009-2010.

In August of 2010 the Chicago Sinfonietta announced the appointment of Maestro Mei-Ann Chen to succeed Maestro Paul Freeman upon his retirement in June of 2011.

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## CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH

**Audience Matters** is the Chicago Sinfonietta's core educational program. This program provides an immersive introduction to classical music for elementary school students in the Chicago Public School system. Through the program, students learn about the families of instruments in the orchestra from teaching artists – Sinfonietta musicians – who also relate composers, history, art, and architecture to the various periods of classical music. On multiple visits, musicians from different sections of the orchestra demonstrate their instruments through experiential tools, integrating visual, audio, and tactile elements to help the students learn. In addition, students and their families are invited to all Sinfonietta performances for the season. Over 1,000 students are participating in *Audience Matters* this year thanks to our generous donors.

**SEED (Student Ensembles with Excellence and Diversity)** provides mentoring for young musicians. The SEED Program identifies talented high school musicians and offers them a series of workshops and master classes taught by Chicago Sinfonietta teacher-musicians in small ensemble settings. The program concludes with a concert performed by the ensembles. The goal of this program is to both inspire and mentor these young artists, and encourage their professional growth for the future.

### Project Inclusion: Musicians of Color Fellowship Program

The Chicago Sinfonietta is delighted to introduce the 2010 Class of Fellows for *Project Inclusion*. This program, begun in 2007, provides professional development opportunities for talented minority musicians funded through the generous support of Aon Cornerstone Innovative Solutions, the Chicago Community Trust, and Hewitt. *Project Inclusion* addresses the Sinfonietta's long-term goal of increasing the number of minority musicians playing in orchestras across the U.S. by providing fellowships and ensemble experience for promising young musicians. Recent data shows that less than 3% of orchestral musicians performing with the top 1,000 orchestras are people of color.

*Project Inclusion* provides 2 year fellowships for young musicians of color that include rehearsing and performing with the orchestra, receiving one-on-one mentoring from senior members of the Sinfonietta, attending master classes and mock auditions, and assistance in job placement after completion of the program. We are delighted to introduce the 2010 class of *Project Inclusion* Orchestra Fellows. They are:

Name	Instrument	College
Elizabeth Diaz	Flute	Loyola
Tamara Gonzalez	Violin	DePaul
Tasha Lawson	Horn	LSU

We are also delighted to introduce the 2010 Project Inclusion Ensemble Fellows who will be performing in smaller ensembles at various locations throughout the year. They are:

Name	Instrument	College
Ricardo Ferreira	Violin	DePaul
Kevin Lin	Viola	Roosevelt
Shawnita Tyus	Violin	DePaul

Project Inclusion Orchestra and Ensemble Fellows Program is managed by Renée Baker. Our mentors include orchestra members Renée Baker, Principal Viola, John Fairfield, Principal French Horn, Janice McDonald, Principal Flute, and Karen Nelson, Principal Second Violin.

Maestro Freeman notes, "We look forward to working with these talented musicians and aiding in their professional development. This program addresses the core of our mission and is a wonderful continuation of our past work. We sincerely thank all who have contributed to the development and implementation of *Project Inclusion*."

We also wish to acknowledge some very important partners whose assistance has been invaluable in developing and implementing *Project Inclusion*:

Chicago College of the Performing Arts at Roosevelt University – Henry Fogel, Dean  
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We thank **Chicago Community Trust** for their support of *Project Inclusion Ensemble* programs.

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**Brio, the Chicago Sinfonietta's Network for Young Professionals**, is an affinity group for the culturally adventurous between the ages of 21 and 44 who embrace the universal language of music. The mission of Brio is to extend the base of support for the Chicago Sinfonietta and its goals by engaging the next generation of culturally adventurous and philanthropically inclined audiences through access to behind-the-scenes experiences and volunteer opportunities.

To learn more about Brio, visit [www.chicagosinfonietta.org/brio](http://www.chicagosinfonietta.org/brio), or call Courtney Perkins at 312.284.1559.

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Names of string players are listed in alphabetical order, as the Chicago Sinfonietta uses seat rotation except for principals.

\* Project Inclusion Fellow

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