



Chicago Philharmonic



Annual Report FOR THE FISCAL YEAR ENDED JUNE 30, 2015

To Our Patrons, Musicians, Stakeholders, and Friends:

We are pleased to submit this Annual Report of The Chicago Philharmonic Society's musical and financial activities during the fiscal year ended June 30, 2015.

Our Twenty-Fifth Anniversary season was memorable and transformative. Through the leadership of Maestro Scott Speck, our Artistic Director, and James Berkenstock, our Artistic Advisor, and in collaboration with the Artistic and Personnel Committees of our Board, we chose to present "Celebrating the Senses," an exploration of the five senses as reflected in the art form of music.

In addition to presenting musical offerings inspired by or evoking sight, sound, touch, taste, or scent, we explored the wonders of each sense in new and unusual ways. At each concert, we treated our audience to a different sensory experience, such as an instrument petting zoo for the "Power of Touch" in November and a display of artwork inspired by Mussorgsky's beloved *Pictures at an Exhibition* for "A Vision in Sound" in June.

We added a new feature during the season – PHIL Talks! At each concert, a different member of our orchestra shared personal experience and insight concerning our theme of the senses in music. A second innovation during the season involved our Chicago Philharmonic Chamber Players (cp²), making their debut at Jazz Showcase and in a Sunday Chamber Music Series at City Winery – further expanding our geographic penetration in the city of Chicago.

In addition to hosting five subscription concerts and adding Nichols Hall as a second symphonic venue, we also experimented successfully with programmatic enhancements, which were created through collaborations with other cultural experts and institutions, and incorporated directly into the concert experience. Our contracted orchestra services included 39 performances with the Joffrey Ballet as their official orchestra and longstanding partnerships with Ravinia, Music Paradigm, and Salute to Vienna, as well as performances with The National Flute Association at Symphony Center, American Ballet Theater at Auditorium Theater, Princeton Entertainment's *Pokemon: Symphonic Evolutions* at the Chicago Theater, and Johnny Mathis at the Four Winds Casino in New Buffalo, MI.

Our orchestra was very busy in fiscal year 2015. We produced 66 symphonic performances, requiring 46 rehearsals, and 10 chamber performances, requiring 30 rehearsals. We engaged 259 musicians and performed over 121 different works. In all, our symphonic activities (including rehearsals and/or performances) spanned 76 days, and chamber activities (including rehearsals and/or performances) encompassed 40 days. All of this activity was very positive for our musicians and further increased the recognition of our musical excellence among audiences and critics in the greater Chicago metropolitan area.

In administrative developments, we continued to enhance our management processes and our staff capabilities. We strengthened our Board with the addition of one new community member, and we began the nomination process for a second new community member. We also continued to improve the effectiveness of our committees – Artistic, Personnel, Institutional, Patron Services, and Central Services. Our financial position continues to be strong, with fiscal year 2015 showing a modest surplus for the fifth year in a row.

As previously planned, our past Chairman and current Co-Chairman, Paul Judy, retired from his role, and the board elected Tom Manning as Chairman and Bobby Everson as Vice Chairman. The board acknowledged Paul Judy's outstanding leadership contribution since 2010, especially during his three-year tenure as Chairman beginning in 2012, a period during which the Society grew dramatically in scale and reach. A special testimonial dinner was held in June, at which Mr. Judy was named a Life Trustee and Chairman Emeritus. He plans to remain on the board going forward.

The support of our patrons, contributors, volunteers, dedicated musicians, board members, and hardworking staff was essential to the success and growth we have experienced in the last year. We extend our sincere thanks to everyone.

Sincerely,



Paul R. Judy



Tom Manning
Co-Chairman



Donna Milanovich
Executive Director



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Annual Report, cont'd

2014-2015: Our 25th Anniversary Season!

The Chicago Philharmonic's 25th Anniversary Season, *Celebrating the Senses*, treated audiences to an exploration of the five senses as expressed in music. The season opened with **Nordic Sounds** on Sunday, September 21, 2014, 7:30p.m. at Pick-Staiger Hall. The orchestra took audience members on an auditory journey to Denmark, beginning with Tchaikovsky's Overture to *Hamlet*. Next, Danish violinist Christina Åstrand performed the Midwest premiere of the exhilarating Romantic-era violin concerto of her cherished countryman, Niels Gade. Arvo Pärt's most whimsical work, *If Bach Had Been a Beekeeper*, followed, and the program closed with the First Symphony of Denmark's best known composer, Carl Nielsen. In keeping with the Danish theme, Danish folk music was performed in the foyer by the Nordland Band, and Danish cultural objects, provided by the Danish Pioneer, were on display. The PhilTalk speaker for this concert was Artistic Director, Scott Speck. **Nordic Sounds** was supported by the Chicago Community Trust, the Embassy of Denmark, and VennWell.

The season continued with **Power of Touch** on November 16, 2014, 3:00p.m. at Nichols Hall. Guest conductor Joel Smirnoff returned for a focus on the sense of touch in music. The program opened with the Overture to *La scala di seta* (*The Silken Ladder*). Brilliant soprano soloist Asako Tamura touched hearts with her performance of "Batti, batti, o bel Masetto" and "Vedrai, carino" from Mozart's *Don Giovanni*, and Samuel Barber's *Knoxville: Summer of 1915*. The concert closed with Haydn's Symphony No. 103 ("Drumroll"), featuring the dramatic touch of sticks on the drums. The PhilTalk speaker was bassoonist, James Berkenstock. Before the concert, audience members enjoyed an instrument petting zoo, provided by Quinlan and Fabish.

On February 15, 2015, 3:00p.m. at Nichols Hall, the orchestra invited audiences to **Taste the Music**. Darius Milhaud's jaunty amuse-bouche, *Le boeuf sur le toit* (*The Ox on the Roof*), was followed by Bohuslav Martinů's one act comedic ballet *La revue de cuisine*, where kitchen utensils such as a pot lid, dishcloth and mop come to life in a romantic culinary soap opera. Special guests Visceral Dance Chicago brought the story to life with original choreography by Nick Pupillo. Mozart's delicious Sinfonia Concertante for violin and viola followed, with soloists David Perry and Carol Cook. The concert closed with Johann Strauss's sparkling *Champagne Polka*. The PhilTalk speaker was timpanist, Robert Everson, and the audience was treated to a surprise of champagne and chocolates in the lobby following the concert. Daniel Richards, marimba student of Michael Folker, provided delightful music in the foyer.

Concert Sponsor for **Taste the Music** was FirstMerit Bank, and chocolates were donated by Whole Foods Market Evanston. For the first time, we partnered with one of our sponsors to offer a private "behind the scenes" event, welcoming 50 FirstMerit guests to attend brunch at Nichols Hall. The brunch was followed by a rehearsal of our full orchestra, including a lively "Q and A" session with our conductor and musicians and with dancers from our collaborator, Visceral Dance Chicago.

Spring was in the air for **Scents of Beauty** on April 19, 2015, 7:00p.m. at Pick-Staiger Hall. The concert opened with Debussy's fragrant *Prelude to the Afternoon of a Faun*. Actress Barbara Robertson performed a dramatic reading of the poem by Mallarmé that inspired Debussy's famous work. Next, pianist Jorge Federico Osorio performed Manuel De Falla's *Nights in the Gardens of Spain* and Maurice Ravel's sensuous and spicy Concerto for the Left Hand. *Chicago Classical Review* declared, "Both Speck and Osorio gave their all both dynamically and in attention to detail..." Claude Debussy's wildly impressionistic picture of the sea, *La mer*, made for an exhilarating finale, hailed as "a solid reading with clean direction and some fiery dynamics. The many solos gave ample space for the Philharmonic's fine players." The PhilTalk speaker was oboe and English hornist, Erica Anderson. Atara String Quartet (Hannah White, Karisa Chu, Tess Krope and Krystian Chiu) from the Academy of the Music Institute of Chicago were our NEXT! performers. **Scents of Beauty** was supported by a grant from the Elizabeth F. Cheney Foundation and by Orchestra Sponsor Tru Fragrance.

The symphonic season came to a close with a celebration of sights in music. **A Vision in Sound** took place on June 7, 2015, 7:00p.m. at Pick-Staiger Hall. Contemporary American composer Jennifer Higdon's *blue cathedral* opened, followed by Kenji Bunch's pop-art-inspired Symphony No. 1. Russian composer Modest Mussorgsky and master orchestrator Maurice Ravel then took the audience on a promenade through *Pictures at an Exhibition*, a gallery of fascinating paintings and designs, from the ruins of an old castle to the vast glory of The Great Gate of Kiev. *Chicago Classical Review* stated, "the Philharmonic principals rose to the occasion in all departments," and "One looks forward to Speck and the Philharmonic bringing their thoughtful programming and committed music-making to downtown Chicago next season." Before the concert, patrons took their own promenade through a gallery of artwork: artist and Chicago Philharmonic bassoonist, John Gaudette, presented his lithographs inspired by Hartmann's drawings and Mussorgsky's music. Copies of the extant Hartmann artwork were

also on display. The PhilTalk speaker was bassoonist Lewis Kirk. Trumpeters Brian Bean and Andrew Szymanek, from the studio of Chicago Philharmonic trumpeter William Denton at DePaul University School of Music, performed in the foyer. **A Vision in Sound** was supported by a grant from the Pauls Foundation.

A La Carte provided refreshments for subscribers, and for purchase by the general public for the 2014-2015 season.

cp²: The Chicago Philharmonic Chamber Players Sunday Series at City Winery

New this season was a chamber music series at City Winery Chicago. The Fall series opened on October 5, 2014 with **Classical Jazz**. On the program were a mix of Classical and Jazz standards including Allegro Moderato from Beethoven's Trio in E flat major for Violin, Cello and Piano, Op. 1, No. 1. Jim Gailloro's arrangement of Coltrane's *Giant Steps* for Clarinet, Violin, Viola and Cello followed, along with Gailloro's own composition, *As of Yet* for Clarinet, Violin and Cello. Piazzola's *Autumn* from *Four Seasons of Buenos Aires* and *Oblivion* were also featured, and the concert closed with Peter Schickele's Quartet for Clarinet, Violin, Cello and Piano. Performers were Kathryn Pirtle, clarinet, Florentina Ramniceanu, violin, Stephen Boe, viola, Judy Stone, cello, and Sebastian Huydts, piano.

The next concert was **Feel the Beat!** on November 9, 2014, featuring Latin rhythms, Hungarian dances, American Ragtime and Mozart, too, performed by a unique ensemble composed of flute, oboe, clarinet, bassoon and horn. Allegro molto from Mozart's Divertimento, K.270 and Farkas's *Hungarian Dances* opened, followed by selected movements from Mozart's Serenade in E flat major, K.375. A special arrangement for winds of Dvořák's String Quartet No. 12 ("American"), Op. 96 continued the program, along with three rags (Maple Leaf, Cascades, and Easy Winners) by Scott Joplin. Albéniz's *Tango* from *Suite Espagnol*, Piazzola's *Milonga sin Palabras*, and Marquez's *Danza de Mediodía* brought the program to a close. Performers were Mimi Tachouet, flute, Judi Lewis, oboe, Sergey Gutorov, clarinet, Preman Tilson, bassoon, and Neil Kimel, horn.

The Fall series at City Winery closed with **American Songbook** on December 7, 2014. Vocalist Adrienne Walker joined a string quartet composed of Carmen Llop-Kassinger and Lisa Fako, violin, Monica Reilly, viola, and Margaret Daly, cello, performing standards from America's best lyricists. On the program were Cole Porter's *Begin the Beguine* and *Night and Day*, *My Funny*



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Valentine from *Babes in Arms* by Richard Rodgers and Lorenz Hart, and The Man I Love by Gershwin. Next was Samuel Barber's *Molto allegro e appassionato* from String Quartet in B minor, Op. 11. Ricky Ian Gordon's *Song for a Dark Girl* and *Daybreak in Alabama*, and Gershwin's *Lullaby* and "Summertime" from *Porgy and Bess* followed. John Davenport's *Fever* ended the set.

The Spring series at City Winery opened on March 8, 2015 with **Rags, Rhythm and Reels: Jazz and Popular Music of the '20s and '30s**, performed by Talia Pavia and Kate Carter, violin, Lynn LaPlante Allaway, viola, and Paula Kosower, cello. Gershwin's *Fascinating Rhythm*, *Someone to Watch Over Me*, *Embraceable You*, and *I Got Rhythm* opened the program. Next were William Zinn's arrangement of Duke Ellington favorites *Satin Doll*, *Mood Indigo*, *Day Dream*, *Caravan*, and *Don't Get Around Much Anymore*. Joplin selections included *Maple Leaf Rag*, *Paragon*, *Pineapple Rag*, *New Rag*, and *Solace*, followed by Charles Miller's arrangement of Jerome Kern's *Smoke Gets in Your Eyes*, *Once in a Blue Moon*, and *The Way You Look Tonight*. Cole Porter closed the concert. Selections included *You'd Be So Nice to Come Home To*, *I Concentrate on You*, *I've Got You Under My Skin*, and *I Get a Kick Out of You*.

The Spring series continued on April 26, 2015 with **Magic of Rhythm: A Family-Friendly Concert for Ages 5-105**. Percussionist-turned-wizard Michael Folker juxtaposed music with showstopping magical illusions. Violinist Daniela Folker and percussionists Joel Cohen and Christopher Folker joined him in combining melody, rhythm, and exotic instruments from around the world in a one-of-a-kind afternoon for the whole family. Musical selections included Alice Gomez's "The Cantina" from *Scenes of Mexico*, Sousa's *Stars and Stripes Forever*, the traditional French Folk song *Frere Jacques*, Tchaikovsky's "Waltz of the Flowers" and "Arabian Dance" from *The Nutcracker*, Leroy Anderson's *The Syncopated Clock*, and Copland's "Hoedown" from *Rodeo*.

The Sunday Series at City Winery concluded with **Heavenly Harps: Dance Music from Handel to Muse** on May 31, 2015. Special arrangements and original compositions for 4 Harps (Marguerite Lynn Williams, Emily Ann Granger, Kelsey Molinari and Cathy Litaker) included Handel's "Hornpipe" from *The Water Music*, a ballet suite from Massenet's *Le Cid*, Mchedlov's *Variations on a Theme of Paganini*, M.L. Williams' *Musings* (based on the songs of rock band Muse), Ortiz's *Cumbia Deliciosa*, Tamez's *Tierra Mestiza*, and de Falla's *Spanish Dance No. 1* from *La Vida Breve*.

cp² at Jazz Showcase

Also new this season was our debut at Jazz Showcase on November 3, 2014. Internationally renowned vocalist (and Chicago Philharmonic violist) Cheryl Wilson joined cp² performers Jim Gailloro, sax, Katherine Hughes and Carol Kalvonjian, violin, Benton Wedge, viola, Jill Kaeding, cello, and Christian Dillingham, bass. On the program was Jim Gailloro's *As of Yet*, Cliff Colnot's arrangements of Jaco Pastorius' *Three Views of a Secret* and Jimmy Rowles's *The Peacock*, and Gailloro's *Improvisationals 2* and 4. Gailloro's arrangements of Coltrane's *Giant Steps* and Thelonious Monk's *Well You Needn't* followed, and Gailloro's *The Pythiad* closed the program.

Hinsdale Series

The Hinsdale Series, now in its fourth year, enjoyed some of the highest attendance levels in its history. All performances took place at the Union Church of Hinsdale. Whole Foods Market Hinsdale returned for its second year as Reception Sponsor, providing free refreshments for the complimentary meet-and-greet following each performance. The season was supported by sponsors Von Maur and Audio Consultants.

The series opened on March 1, 2015 with **Classic Winds: Dance Music of Mozart, Dvorak and More**, a reprisal of the successful **Feel the Beat!** program held at City Winery in the Fall. Performers were John Thorne, flute, Judi Lewis, oboe, Sergey Gutorov, clarinet, Preman Tilson, bassoon, and Neil Kimel, horn.

The second concert, **Quintessential Romanticism: Beethoven and Schumann**, took place on April 12, 2015, and featured two piano trios: Beethoven's Piano Trio in E flat major, Op. 70, No. 2, and Schumann's Piano Trio in F major, Op. 80. Performers were Mathias Tacke, violin, Paula Kosower, cello, and Kuang-Hao Huang, piano.

Closing the Hinsdale series was **Mother's Day Potpourri: Ravel, Elgar, James Taylor and More** on May 10, 2015. **Mother's Day Potpourri** featured a collection of classical favorites as well as original arrangements of pop favorites by Chicago Philharmonic violist Benton Wedge. Included on the program was Allegro from Wedge's String Quartet #1, *Paradise* by Coldplay, two movements from Ravel's String Quartet, *Fireflies* by Owl City, *Nocturne* from Borodin's String Quartet #2, *Kiss from a Rose* by Seal, Nickel Creek's *Smoothie Song*, James Taylor's *How Sweet It Is (To Be Loved By You)*, and Elgar's *Salut d'Amour*. Performers were Dawn Gingrich and Heather Boehm, violin, Benton Wedge, viola, and Matthew Agnew, cello.

A surprise reception solo performance featured Nina Wedge, age 5, on violin.

Joffrey Ballet

The Chicago Philharmonic's third season in collaboration with the Joffrey Ballet was the company's 20th season in Chicago, and was devoted to "story ballet," or narratives as expressed through dance. The season began on September 18, 2014 with a special one-weekend performance of **Stories in Motion**. Master choreographer George Balanchine's *Prodigal Son* with music by Sergei Prokofiev opened the program. Antony Tudor's *Lilac Garden* followed. *Ballet to the People* (reprinted in the Huffington Post) raved "The Joffrey gives the most exquisite performance of this understated, interior masterpiece that *Ballet to the People* has ever witnessed, with a fine interpretation of Ernest Chausson's *Poème* delivered by the Chicago Philharmonic and solo violinist David Perry." Yuri Possokhov's *RAKU* closed the program with a story of love, treachery, separation and tragedy set in Japan's past.

Joffrey's fall engagement (October 15-26, 2014) was the critically acclaimed reimagining of **Swan Lake** by Christopher Wheeldon. Inspired by Edgar Degas, and blurring reality with fantasy, the ballet-within-a-ballet took place inside the Paris Opera Ballet studios during the 19th century. *The Chicago Tribune's* Laura Molzhan stated, "On opening night, conductor Scott Speck and the Chicago Philharmonic Orchestra outdid themselves, delivering Tchaikovsky's score in vivid strokes." Carla Escoda of the *Huffington Post* declared, "count as a rare blessing the Joffrey Ballet and its continued alliance with the Chicago Philharmonic. The partnership delivered a glittering performance of *Swan Lake*...underpinned by a sensitive reading of Tchaikovsky's glorious score, with Scott Speck at the podium and Janet Sung on solo violin, alternately wistful and electrifying."

Robert Joffrey's **The Nutcracker** followed (December 5-28th, 2014). Laurie Fanelli of *AXS* raved, "The Chicago Philharmonic Orchestra, conducted by Music Director Scott Speck, performed Tchaikovsky's original composition masterfully with sweeping strings, bright flutes and haunting oboes and bassoons."

There was no live music for the Spring program; however, Joffrey's plan for the next season is to feature live music for its entire season. Joffrey Ballet has indicated a strong commitment to working with the Chicago Philharmonic, and we look forward to working with them for many seasons to come.



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Other Contracted Services

Other contracted services this season included three appearances at Ravinia as the Ravinia Festival Orchestra. On August 18, 2014, we appeared with Itzhak Perlman for *Eternal Echoes*. On September 7, 2014 we joined Carrie Underwood, prompting Kevin Pollack of *RockChicago* to exclaim, "The Ravinia Festival Orchestra added so much to Carrie's songs, making them a lot more full and just hitting you in the face with greatness." We also appeared with Five for Fighting on September 14, 2014.

We were proud to appear at Symphony Center for the National Flute Association's Gala Concerto Concert on August 9, 2014. We also had the opportunity to work with Ronald McDonald House Charities on October 1, 2014, joining with Joshua Bell and rapper Diggy Simmons to tell the story of a young girl who found comfort in the face of prolonged medical treatments and homesickness for her native Taiwan through playing the piano at Chicago's Ronald McDonald House.

Our orchestral support of The Music Paradigm programming continued with an engagement on October 9, 2014 at the Sofitel Chicago Water Tower. We also joined the prestigious American Ballet Theater (ABT), performing Bernstein's *Fancy Free* during ABT's fall engagement at Auditorium Theater from October 3-5, 2014. We supported Johnny Mathis in concert at the Four Winds Casino in New Buffalo, MI on October 4, 2014, and continued our yearly engagement with Salute to Vienna at Symphony Center on December 28, 2014. Finally, on June 20, 2015, we performed *Pokemon: Symphonic Evolutions* at the Chicago Theater.

Outreach Programs

In the 2014-2015 season, we expanded our existing outreach programs (Families to the Phil, Next! and Side-by-Side) to include two exciting new programs providing mentoring to students, and side-by-side performance opportunities to students and people of all ages.

Chicago Philharmonic Mentorship Program

In Spring 2015 we launched a pilot program at Old Orchard Junior High School, a culturally diverse public school in Skokie with over fifty percent of students meeting the federal definition for living in poverty. Chicago Philharmonic musicians provided in-school mentoring for over 200 band and orchestra students through master classes and side-by-side rehearsals and concerts. The program also engaged the students' families with a group outing to a Chicago Philharmonic concert. Through repeated meaningful contacts with professional musicians, the

program helps cultivate students' music skills while advancing their overall development and success in school and beyond.

Night Out in the Parks Side-by-Side Programs

In summer 2015 we partnered with the Chicago Park District to present two side-by-side symphonic concerts in Chicago parks located in culturally underserved communities as part of Mayor Rahm Emanuel's Night Out in the Parks series. In events at Ping Tom Memorial Park in Chinatown on August 1, 2015 and Columbus Park Refectory in the Austin community on August 29, 2015, we invited music-playing students and community members of all ages and abilities to bring their instruments and collaborate with Chicago Philharmonic musicians in rehearsing and performing a free concert for members of the community and the general public. 147 participants signed up to participate and an estimated 600 attended these events – even despite heavy rain at the Columbus Park event. These events were supported by sponsor U.S. Bank.

Families to the Phil

For over four seasons, we have provided young people from diverse ethnic and socio-economic backgrounds the opportunity to share the powerful and inspirational experience of a live, fully professional symphonic concert with their parents and other family members, underwriting hundreds of tickets each season for families from a list of Chicago area elementary, middle, and high schools, and community music schools, including Senn High School, Chicago Math and Science Charter School, Merit School of Music, the People's Music School, and many more.

NEXT!

The Chicago Philharmonic established its NEXT! initiative in 2011 to give extraordinary musicians the opportunity to be heard by Chicago Philharmonic patrons, musicians and conductors. These fresh talents of merit are showcased in the foyer before Chicago Philharmonic concerts. This season we welcomed The Nordland Band; Daniel Richards, marimba: Student of Chicago Philharmonic percussionist Michael Folker at Wheaton College Conservatory of Music; the Atara String Quartet from the Academy of the Music Institute of Chicago; and trumpeters Brian Bean and Andrew Szymanek from the studio of Chicago Philharmonic trumpeter William Denton at DePaul University School of Music.

Side by Side

The Side by Side mentoring program provides exceptional high school students the opportunity to perform with orchestra mentors in rehearsal sessions, followed by a professional

performance of a major classical work. Past participants have been drawn from throughout the Chicago metropolitan area and have included students from New Trier High School, Protégé Philharmonic, and Midwest Young Artists. This year, our participants came from the Music Institute of Chicago and the Chicago Youth Symphony Orchestra.

Other Community Outreach

We have established relationships with community programs serving a variety of populations and needs, to offer complimentary concert tickets and other musical experiences to their members. Recipients this season included Jewish Child and Family Services' Encompass program for developmentally disabled adults; the Cara Program, which helps homeless individuals transform their lives; and Schuler Scholar Program, which supports high-achieving under-represented students in gaining access to and succeeding at top colleges.

Community of Musicians and Musician Governance

The Chicago Philharmonic Society has had a long culture of musician leadership and participation that is unique in America, if not the world. Performing member participation in the Musicians Advisory Council grew to 35 this season, and three new committees were activated: Central Services, Patron Services, and the Institutional Committee. The Central Services Committee oversees the operations of the Society, including office management, accounting, financial planning, and strategic plans and actions. The Patron Services Committee handles development of strategies for promoting concert attendance and long-term relationships with audience members and other stakeholders. The Institutional Committee oversees long-term strategies for securing grants and other institutional sources of funding.

Board of Directors

In FY 2015 our Board approved the Co-Chairship of Paul Judy and Tom Manning. We were honored to welcome Feng Xue, head of the Shanghai office and China practice of Katten Muchin Rosenman LLP, to the board in September 2014, bringing the total number of Board members to twenty, including eleven performing musicians, eight community members, and the Executive Director.

Esteemed Board Chair and Co-Chair Paul Judy retired as Co-Chairman of the Board in June, and was named Chairman Emeritus by the Board, and Lifetime Trustee at a celebratory dinner in his honor held at the Union Club with a special concert by David Perry and Jeannie Yu (followed



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by a Blackhawks win!). Mr. Judy was also awarded the first Chicago Philharmonic Distinguished Service award at the final concert of the season. He continues to hold the office of Treasurer. Upon Judy's retirement, Tom Manning assumed Chairmanship of the Board, with Chicago Philharmonic Board member and timpanist Robert Everson as Vice-Chair, Daniel Gottlieb as Assistant Treasurer, and Donna Milanovich as Executive Director, Chief Operating Officer, Secretary, and Assistant Treasurer.

The Board met four times during the year and numerous committee meetings were held throughout the season. Among the highlights of the Board's work were the activation of all planned committees, enlargement of the Musicians Advisory Council and, most importantly, establishment of an Endowment Fund and Planned Giving Program.

Management and Staff

Donna Milanovich completed her 19th year as a member of the Society, and her 5th year as Executive Director. Donna is responsible for the organization's general operations, including concert planning, performances and coordination; audience and personal contributor development; marketing and community service activities; and Board committee support. Donna oversees a staff of three full-time and five part-time employees.

Jamie Bourne moved from Marketing to Operations Manager, working full-time in office management and accounting support, as well as overseeing concert staffing. Terrell Pierce works full-time in orchestra personnel and concert management. Stefan Scherer-Emunds, new to us this year, covers communications, marketing and also assists with concert management. Adrienne Giorgolo is three quarter time in institutional development. We are in our fourth year with our music librarian, Susan Stokdyk, for our subscription and some contractual concerts, and Michael Shelton also joined us as music librarian for contractual work. Steve Yopez continues to assist us in stage management. Tim Sawyer returned as program note writer. Everyone on the staff is devoted to Chicago Philharmonic's mission to excite, engage, and transform diverse audiences with the beauty and power of great music.

Board Chair Paul Judy and Co-Chair Tom Manning coordinated the work of the Board and oversaw general management. Paul Judy, as Treasurer, managed the Society's financial operations, and participated in the development of institutional funding.

Professional Services

Special thanks to Nick Sachs and Marc Jacobs of Seyfarth & Shaw for their valuable assistance with all legal advice and counsel and to accountants Tanya Gierut and Larry Sophian of Ostrow, Reisen, Berk & Abrams, Limited (ORBA) for their excellent work and timely audit of our accounts.

Volunteers

No not-for-profit musical arts organization can function without the assistance of volunteers. Warmest thanks to Shelly Kimel, Ed Tobey, Syd Marcus and Elizabeth Clayton for their assistance with various operational and marketing services. A big thank-you again to Lisa Dimberg for taking the time to help edit our program book, and to Anne Blanchard, Claudia Moffat, Becca Anderson, Pat Deckert and Bruce Rider for their assistance at our Hinsdale chamber concerts.

Financial Results

As shown in the below summarized Financial Statements for the Fiscal Year Ended June 30, 2015, the Society experienced a small surplus for the fifth year in succession. We achieved this surplus despite a decrease of 11% in contracted services revenue as a result of an unexpected reduction in our Joffrey Ballet contracted performances. However, the Joffrey will again feature live music by the Chicago Philharmonic throughout its season next year, and we expect our contracted services revenue to increase above the 2014 level in fiscal 2016. Admissions income of \$57,325 was up slightly from fiscal 2014, and has increased by 42% over fiscal 2012. As of the date of this annual report, our new subscribers for the 2015-2016 season have increased 36% over this time last year.

Contribution and grant revenue of \$436,222 was up some 17% over fiscal 2014. The number of foundations supporting the Society and its unique organizational model continues to expand. Ten institutional funders contributed to our organization for the first time this year, with total foundation contributions of \$125,000 up 44% from fiscal 2014.

Program services had a total cost of \$1,264,636, constituting some 82% of the Society's total expense structure. Management and general expense (including marketing) totaled \$239,964, and fundraising expense was \$43,946, representing 15% and 3% of total expense respectively.

Note: Certain expenses from FY 14 were re-distributed between the marketing and fundraising categories to make them consistent with the categories as reported in FY 15. Also, this year we brought on one new employee and transitioned another to a salaried position.

With the realization of an overall surplus of \$10,295 for the fiscal year, the Society's net assets advanced to \$55,519 as of June 30, 2015. The financial results of the Society for the FYE June 30, 2015 have been audited by Ostrow Reisen Berk & Abrams Ltd. CPAs (ORBA). These documents are posted on the Society's website and available on request.

OPERATING RESULTS	FY12	FY13	FY14	FY15
Revenue				
Admissions	\$40,238	\$62,972	\$56,519	\$57,325
Contributions and grants	\$234,039	\$301,003	\$372,370	\$436,222
Contracted services	\$505,217	\$1,076,159	\$1,202,070	\$1,064,436
Miscellaneous Income	\$482	\$3,045	\$0	\$858
Total Revenue	\$779,976	\$1,443,179	\$1,630,959	\$1,558,841
Expenses				
Program services	\$672,565	\$1,172,861	\$1,361,194	\$1,264,636
Fundraising	\$0	\$0	\$40,293	\$43,946
Management and general	\$97,492	\$230,664	\$219,488	\$239,964
Total expenses	\$770,057	\$1,403,525	\$1,620,975	\$1,548,546
Surplus	\$9,919	\$39,654	\$9,984	\$10,295