



# Chicago Philharmonic

**2017-2018 SEASON**

## Glorious Earth

### ANNUAL REPORT

SCOTT SPECK, ARTISTIC DIRECTOR

#### Body and Soul

Orff, Theofanidis, Stravinsky

#### Sonorous Earth

Thomas, Tower, Mozart

#### Bows and Beasts

Saint-Saëns, Tchaikovsky, Vivaldi

#### Beyond the Black Sea

Tchaikovsky, Rachmaninoff, Glass

#### The Dream

Chicago Philharmonic and Visceral Dance Chicago

#### Hollywood Heroes

CHICAGOPHILHARMONIC.ORG



# Performing Members

## Violin

Christie Abe  
Mark Agnor  
Bernado Arias  
Lori Ashikawa  
Eleanor Bartsch  
Stephen Boe  
Kathleen Brauer  
Cristina Buciu  
Jennifer Cappelli  
Ying Chai  
Laura Park Chen  
Injoo Choi  
Betsy Cline  
Gwendolyn Evans  
Pauli Ewing  
Lisa Fako  
Daniela Folker  
Roberta Freier  
Karin Andreasen Gambell  
Renée-Paule Gauthier  
Robert Hanford  
Sheila Hanford  
Katherine Hughes  
Kiju Joh  
Carol Kalvonjian  
Carmen Llop Kassinger  
David Katz  
Helen Kim  
Whun Kim  
Michèle Lekas  
Clara Lindner  
Domnica Lungu  
Kjersti Nostbakken  
Ann Palen  
David Perry  
Dmitri Pogorelov  
Irene Quirmbach  
Irene Radetzky  
Florentina Ramniceanu  
Rika Seko  
Carol Setapen  
Michael Shelton  
Mathias Tacke  
Paul Vanderwerf  
Heather Wittels  
Michelle Wynton  
Jeff Yang  
Paul Zafer  
Jeri-Lou Zike

## Viola

Rose Armbrust Griffin  
Frank Babbitt  
Patrick Brennan  
Sally Chisholm  
Carol Cook  
Karl Davies  
Anthony Devroye  
Loretta Gillespie  
Daniel Golden  
Elizabeth Hagen  
Michael Hall  
Amy Hess  
Timothy Hoorelbek  
Ai Ishida  
Claudia Lasareff-Mironoff  
Matthew Mantell  
Aurelien Pederzoli  
Ryan Rump  
Kjell Sleipness  
Melissa Trier Kirk  
Benton Wedge  
Cheryl Wilson  
Bonnie Yeager

## Cello

Matthew Agnew  
Elizabeth Anderson  
Cornelia Babbitt  
Calum Cook  
Margaret Daly  
Wei Liu Denton  
Larry Glazier  
Barbara Haffner  
Steven Houser  
Jill Kaeding-Gailloro  
Paula Kosower  
Mark Lekas  
Victoria Mayne  
Ed Moore  
Andrew Snow  
Elizabeth Start  
Judy Stone  
Richard Yeo

## Bass

Andrew Anderson  
Jeremy Attanaseo  
Jonathan Cegys  
Christian Dillingham  
Richard Edwards  
John Floeter  
Ian Hallas  
Douglas Johnson  
Gregory Sarchet  
Timothy Shaffer  
Collins Trier

## Flute

Eliza Bangert  
Jennifer Clippert  
Darlene Drew  
Alyce Johnson  
Janice MacDonald  
Donna Milanovich  
Mary Stolper  
Marie Tachouet  
John Thorne  
Karin Ursin

## Oboe

Erica Anderson  
Anne Bach  
Amy Barwan  
Jennet Ingle  
Judith Zunamon Lewis  
Peggy Michel  
Deborah Stevenson

## Clarinet

Linda Baker  
Wagner Campos  
Gene Collerd  
Elizandro Garcia-Montoya  
Leslie Grimm  
Sergey Gutorov  
Kathryne Pirtle  
Daniel Won

## Bassoon

Collin Anderson  
Peter Brusen  
John Gaudette  
Nathaniel Hale  
Matthew Hogan  
Steven Ingle  
Lewis Kirk  
Preman Tilson

## Saxophone

Jerry DiMuzio  
Jessica Maxfield  
Jan Berry Baker

## Horn

Melanie Cottle  
Greg Flint  
Fritz Foss  
Jeremiah Frederick  
Samuel Hamzem  
Peter Jirousek  
Sharon Jones  
Neil Kimel  
Kelly Langenberg  
Daniel O'Connell  
Matthew Oliphant  
Steven Replogle  
Valerie Whitney

## Trumpet

Mike Brozick  
Matthew Comerford  
William Denton  
David Gauger  
Kevin Hartman  
Chris Hasselbring  
David Inmon  
Matthew Lee  
Jordan Olive  
Channing Philbrick  
Robert Sullivan

## Trombone

Reed Capshaw  
Rachel Castellanos  
Jeremy Moeller  
Adam Moen  
Thomas Stark

## Bass Trombone

David Becker  
Christopher Davis  
Mark Fry  
Terry Leahy  
Graeme Mutchler

## Tuba

Matthew Gaunt  
Charles Schuchat  
Andrew Smith  
Sean Whitaker

## Timpani

Robert Everson  
Edward Harrison

## Percussion

Joel Cohen  
Michael Folker  
Richard Janicki  
Michael Kozakis  
Tina Laughlin  
Eric Millstein

## Piano

John Goodwin  
Beatriz Helguera-Snow  
Kuang-Hao Huang  
Andrea Swan

## Harp

Alison Attar  
Kara Bershad

Marcia Labella  
Benjamin Melsky

## Emeritus

Jean Berkenstock, *Flute*  
James Berkenstock, *Bassoon*  
Elizabeth Cline, *Violin*  
Keith Conant, *Viola*  
Charles Geyer, *Trumpet*  
Ted Kaitchuck, *Viola*  
Rex Martin, *Tuba*

## Musicians Advisory Council

Lori Ashikawa  
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Anne Bach  
Eleanor Bartsch  
James Berkenstock  
Kathleen Brauer  
Jennifer Cappelli  
Reed Capshaw  
Joel Cohen  
Gene Collerd  
Robert Everson  
Michael Folker  
Daniela Folker  
Renée-Paule Gauthier  
Dan Golden  
Barbara Haffner  
Michael Hall  
Amy Hess  
David Inmon  
Neil Kimel  
Melissa Trier Kirk  
Claudia Lasareff-Mironoff  
Carmen Llop Kassinger  
Dominica Lungu  
Dan O'Connell  
David Perry  
Channing Philbrick  
Irene Quirmbach  
Irene Radetzky  
Florentina Ramniceanu  
Collins Trier  
Karin Ursin  
Cheryl Wilson  
Nathaniel Davis, *Staff Liaison*  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*

## Artistic Programming and Policies Committee

Guillermo Bublik, *Co-Chair*  
Robert Everson, *Co-Chair*  
Jim Berkenstock, *Artistic Advisor*  
Scott Speck, *Artistic Director*  
Gene Collerd  
Barbara Haffner  
Preman Tilson  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*

## Personnel Committee

Karin Ursin, *Co-Chair*  
Kathleen Brauer, *Co-Chair*  
Jennifer Cappelli  
Reed Capshaw  
David Inmon  
Larry Glazier  
Terrell Pierce, *Staff Liaison*  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*

## Patron Services Committee

Michael Folker, *Chair*  
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Jeremy Attanaseo  
Joel Cohen  
Brett Taylor  
Cheryl Wilson  
Cassandra Kirkpatrick, *Staff Liaison*  
Lydia Penningroth, *Staff Liaison*  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*

## Development and Endowment Committee

Tom Manning, *Chair*  
Duffie Adelson  
JeNyce Boolton  
Jeff Cote  
Robert Everson  
Carmen Llop Kassinger  
Kate Lin, *Staff Liaison*  
Donna Milanovich, *ex-officio*

## Finance Services Committee

Jeff Cote, *Chair*  
Paul Judy  
Shelly Kimel  
Terrell Pierce, *Staff Liaison*  
Lydia Ogolceva, *Staff Liaison*  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*

## Chamber Music Programming and Policies Committee

Neil Kimel, *Chair*  
Anne Bach  
Margaret Daly  
Mathias Tacke  
Marguerite Lynn Williams  
Lydia Penningroth, *Staff Liaison*  
Tom Manning, *ex-officio*  
Donna Milanovich, *ex-officio*



# Chicago Philharmonic

## *Annual Report* FOR THE FISCAL YEAR ENDED JUNE 30, 2018

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, 2018.

Our twenty-eighth season was extraordinarily productive. 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 presented "Glorious Earth," a season inspired by the glory of the world around us. We continued our multi-year residency at Chicago's Harris Theater as well as performing at Pick-Staiger Hall in Evanston and North Shore Center for the Performing Arts in Skokie. We presented the world premiere of *Sonorous Earth* with Third Coast Percussion, a new work Chicago Philharmonic commissioned, composed by Augusta Read Thomas and we were honored to serve in our sixth season as the official orchestra of the Joffrey Ballet, among an ever increasing range of collaborative performances.

The Chicago Philharmonic Chamber Players continued their highly-regarded series at City Winery in downtown Chicago on Sundays in autumn and spring. We received invitations to provide music for a wide variety of notable events, which further demonstrated the quality and appeal of our unique capabilities and brand. Finally, our outreach programs in schools in the Chicagoland area involved an ever-growing number of new students and communities, and our Side by Side with the Chicago Philharmonic program, undertaken in collaboration with the Chicago Park District for its Nights Out in the Parks series, once again demonstrated its extraordinary popularity.

Overall, we produced 85 symphonic performances, requiring 53 rehearsals, and 9 chamber performances, requiring 27 rehearsals. We engaged nearly 300 musicians and performed over 140 different works. In all, our symphonic activities (including rehearsals and/or performances) spanned 97 days, and chamber activities (including rehearsals and/or performances) encompassed 35 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. Our annual report contains a full chronicle of the season's achievements.

Financially, we are proud to report achievement of another surplus in Fiscal 2018, which is our seventh in a row. Our staff continues to grow in scale and capability and is more enthusiastic than ever about our steady and sound expansion. Our approach to corporate governance is increasingly gaining attention as unique and effective because performing musicians and community leaders together participate as board and committee members, which enables us to maximize our potential for collaboration and creativity.

On behalf of our board, staff, and musicians, we want to thank our patrons, contributors, and volunteers for their tremendous support throughout the past year.

Sincerely,



Tom Manning  
Chairman



Donna Milanovich  
Executive Director



## Annual Report

The Chicago Philharmonic's 2017-18 season, *Glorious Earth*, was devoted "...to the glories of being alive on this planet, with an array of masterpieces that show us what it means to be human." (Scott Speck) The world-class talents of the Chicago Philharmonic musicians came together to celebrate the world around us as expressed through moving and beautiful compositions, in symphonic concerts, chamber performances, outreach programs, and contractual work. The season was sponsored in part by Von Maur, the Illinois Arts Council Agency and the City of Chicago Department of Cultural Affairs and Special Events.

The season opened with **Body and Soul** on Sunday, October 15 at Pick-Staiger Hall in Evanston, with the orchestra performing "finely realized works" (*Chicago Classical Review*) of Carl Orff's *Carmina Burana*, Igor Stravinsky's *Firebird Suite*, and Christopher Theofanidis' *Rainbow Body*. Joining the Chicago Philharmonic were soloists Hugh Russell, Martha Guth, and Justin Berkowitz, along with the Apollo Chorus of Chicago and the Evanston Children's Choir. **Body and Soul** was made possible in part by a grant from the Consulate General of the Federal Republic of Germany in Chicago. Joining the concert as NEXT! guests in the foyer were music students from George B. Carpenter Elementary School who presented an Orff Schulwerk demonstration and instrument display. Through Chicago Philharmonic's Families to the Phil program, supported by Albany Bank and Trust, nearly 175 students and family members were able to attend **Body and Soul** at no cost.



The season continued with Scott Speck conducting **Sonorous Earth** on November 12 at the Harris Theater for Music and Dance in downtown Chicago featuring the world premiere of award-winning composer and University of Chicago Professor Augusta Read Thomas' *Sonorous Earth*, a concerto for percussion quartet and orchestra commissioned by the Chicago Philharmonic. Featuring Grammy award-winning quartet Third Coast Percussion, *Sonorous Earth* utilized over 300 bells and pieces of metal. The premiere, called "a joyous affirmation of commonality across world cultures" by the *Chicago Tribune*, prompted a standing ovation from the audience. *Third Coast Review* listed *Sonorous Earth* as their favorite classical music concert of 2017. Accompanying the world premiere was Joan Tower's fifth *Fanfare for the Uncommon Woman* and Amadeus Mozart's Symphony No. 41. Tying into the concert's percussive theme was a NEXT! concert in the foyer by percussion students from The Chicago High School for the Arts. **Sonorous Earth** was generously supported by the

National Endowment for the Arts, New Music USA, the Elizabeth F. Cheney Foundation, and the Aaron Copland Fund for Music.



On Sunday, March 4 the Chicago Philharmonic presented the family-friendly concert **Bows and Beasts**, featuring both international and local virtuoso soloists at Pick-Staiger Hall in Evanston. Headlining the concert was Camille Saint-Saëns' *The Carnival of the Animals* with dazzling married piano duo Per Tengstrand and Shan-shan Sun, interspersed with Ogden Nash's playful poems from "Verses for Camille Saint-Saëns' *The Carnival of the Animals*." Scott Speck acted as both narrator and conductor. Also performed was Pyotr Tchaikovsky's *Serenade for Strings*, Antonio Vivaldi's Concerto for Four Violins in B Minor featuring Chicago Philharmonic violinists David Perry, Robert Hanford, Jennifer Cappelli, and Kathleen Brauer, and Walter Leigh's *Concertino for Harpsichord and Strings*, featuring local harpsichord virtuoso Jory Vinikour. Joining the concert as the NEXT! ensemble was the Youth Choral Theater of Chicago. Through a generous contribution from Albany Bank and Trust, the Chicago Philharmonic was able to underwrite 75 tickets for underserved students and families through the Families to the Phil program. One participant called the program and concert "an incredible opportunity for my kids to see professional and talented musicians in action."

The Chicago Philharmonic presented **Beyond the Black Sea** to a packed house at the North Shore Center for the Performing Arts in Skokie on April 8 2018. Conductor Scott Speck led the orchestra in performing Russian and Russian-inspired works: Philip Glass's *The Secret Agent* and Pyotr Tchaikovsky's Symphony No. 5. To complete the concert, Chandos recording artist and internationally renowned pianist Xiayin Wang joined the Chicago Philharmonic with "sensitivity and Style" (*Splash Magazines*) in performing Sergei Rachmaninoff's Piano Concerto No. 2. Also joining the orchestra for rehearsals and the **Beyond the Black Sea**



## *Annual Report cont.*

performance were three exceptional pre-professional string students from the Midwest Young Artists Conservatory. These students received this mentorship and performance opportunity as part of the organization's Spotlight outreach program. During the concert, the organization announced its award as Illinois Professional Orchestra of the Year 2017 by the Illinois Council of Orchestras, with *Chicago Classical Review* noting the award as "well deserved." Artistic Director and Principal Conductor Scott Speck, Personnel Committee Chair and musician member Karin Ursin, and Personnel and Operations Director Terrell Pierce accepted the award on behalf of the Chicago Philharmonic.

By popular demand after a world premiere in 2017 in which Chicago Sun-Times named it among the best dance performances of the year, the Chicago Philharmonic and Visceral Dance Chicago brought back **The Dream** on April 29 2018 at the North Shore Center for the Performing Arts. Inspired by Fyodor Dostoyevsky's "The Dream of a Ridiculous Man", the performance was choreographed by award-winning choreographer Nick Pupillo with music selections curated to tell the story by the Chicago Philharmonic. With Scott Speck conducting pieces by Jonny Greenwood, Dmitri Shostakovich, Thom Yorke and more, the "elegant, complex, and compelling modern ballet" (*Splash Magazine*) was well-received by audience members and critics alike. Before the performance, newly graduated professional harpist Mirela Shendrya charmed audiences in the foyer as a part of the NEXT! program.



Finishing the concert season was **Hollywood Heroes**, performed on May 27 at the Harris Theater for Music and Dance in downtown Chicago. Principal Conductor Scott Speck led the orchestra in crowd-pleasing excerpts of the original scores to films including Michael Giacchino's *The Incredibles*, John Williams' *Star Wars* and *Harry Potter*, Rupert Gregson-Williams' *Wonder Woman*, Elmer Bernstein's *The Magnificent Seven*, Klaus Badelt's *Pirates of the Caribbean*, and more. Each piece elicited enthusiastic applause from the audience, many of whom came dressed as their favorite superhero or movie star. Special guests from the 501st Midwest Garrison also joined patrons in the foyer before the concert dressed as characters from *Star Wars* to the delight of audience members of all ages.



Adding to the Hollywood theme was the Chicago Philharmonic's first step and repeat banner and red carpet, which concert-goers enthusiastically took pictures and selfies in front of. Support for **Hollywood Heroes** was provided by Concert Sponsor U.S. Bank. The Pauls Foundation generously supported the organization's Families to the Phil program for the concert, which enabled the Chicago Philharmonic to underwrite over 200 tickets for underserved families in the Chicago area.

### **The Chicago Philharmonic Chamber Players at City Winery Chicago**

Our fourth year of Sunday brunch concerts at City Winery Chicago, located in Chicago's West Loop neighborhood, began with **Día de los Muertos** on October 29. Woodwind ensemble Quintet Attacca (Jennifer Clippert, flute; Erica Anderson, oboe; Barbara Drapcho, clarinet; Collin Anderson, bassoon; Jeremiah Frederick, horn) celebrated the rich music of Latin America by performing works by Arturo Marquez, Miguel des Águila, Astor Piazzolla, and Paquito D'Rivera.

The series continued with **Crime Classics** on November 19 as the Chi Phil Chamber Players and Chicago Senior Radio Players united to present two episodes from the 1950s radio docudrama "Crime Classics". With music by Academy-Award winning composer Bernard Herrmann, the audience laughed and gasped along as the performers told stories of Jesse James and more.

The fall series concluded on December 10 with **Fairytale Noel**, featuring the harp trio Jennifer Clippert, flute; Claudia Lasareff-Mironoff, viola; and Alison Attar, harp. Audience members took a moment out of the busy holiday season to enjoy enchanting music by Claude Debussy, Arnold Bax, and Frédéric Chopin, as well as a charming holiday-themed medley.

The spring series opened on January 21 as the Chi Phil Chamber Players "traveled the world" in **Berlin to Buenos Aires**. Virtuoso family members and piano trio Alan Snow, Andrew Snow, and Beatriz Helguera-Snow impressed with renditions of pieces by Felix Mendelssohn, Astor Piazzolla, and Fritz Kreisler.

On February 11 the Chi Phil Chamber Players celebrated Valentine's Day weekend with a light-hearted take on the holiday, **Mix-Tape Romance**. Audience members enjoyed delicious brunch and wine as string quartet players Renée-Paule Gauthier, Karl Davies, Benton Wedge, and Margaret Daly, and narrator Frank Babbitt performed a "mix-tape" of music including works by Schumann, Haydn, Radiohead, Gershwin, and more.

The Chi Phil Chamber Players finished the season on March 18 with **Kings, Queens and Rebels**, presenting well-known tunes with a classical twist. The string quartet (Dawn Gingrich, Heather Boehm, Benton Wedge, and Matthew Agnew) charmed the audience with arrangements of works by Queen, John Williams, Seal, and included an original piece by Chicago Philharmonic member Benton Wedge.



## Annual Report cont.

### Jory Vinikour, Harpsichord Virtuoso, and the Chicago Philharmonic Chamber Players

On May 5 2018, the Chi Phil Chamber Players joined spectacular harpsichordist Jory Vinikour to perform for the first time at KAM Isaiah Israel, a historic place of worship built in 1923 in a Byzantine architectural style in Chicago's Kenwood/Hyde Park neighborhood. Headlining the program was a rare performance of Ned Rorem's *Concertino da Camera*. Also performed were chamber and solo harpsichord pieces by Handel, Ferris, Juan Orrego Salas, and Bach. This concert was a part of a Cedille Records project, with an album of Jory Vinikour to be released in May 2019.

### Chicago Philharmonic Exchange and Festival: Poland 2018

Celebrating Chicago's rich cultural landscape, the Chicago Philharmonic began an exchange of music, musicians, and culture in April 2018 as Artistic Director Scott Speck and ten Chicago Philharmonic musicians traveled to Poland. Traveling to the Polish cities Kraków and Łusławice were musicians David Perry, Kathleen Brauer, Sally Chisholm, Barbara Haffner, Robert Everson, William Denton, Mike Brozick, Neil Kimel, Jeremy Moeller, and Graeme Mutchler. Accompanying the musicians were Executive Director Donna Milanovich and Personnel Director Terrell Pierce. The project was made possible in part by an International Connections Fund grant from the John D. and Catherine



T. MacArthur Foundation. The musicians worked with students at the Academy of Music in Kraków by leading master classes and side-by-side rehearsals, culminating in a concert featuring both the Chicago Philharmonic musicians and students from the Academy. The orchestra performed Jennifer Higdon's *blue cathedral*, George Walker's *Lyric for Strings*, and Leonard Bernstein's *Symphonic Dances* from *West Side Story* to a standing room only hall. The concert resulted in a reprise of Bernstein's *Mambo* of such vitality that the Academy faculty said they had not ever experienced in a concert before. Special thanks to Dr. Karolina Jarosz and Dr. Jan Pilch from the Academy of Music in Kraków for their partnership and planning to make this collaboration possible. Also in Kraków, the United States Consulate General invited Chicago Philharmonic musicians to a lovely reception and dinner in their honor at the residence of Consul General Walter Braunohler.

The Chicago Philharmonic musicians also traveled to the Krzysztof Penderecki European Centre of Music in

Łusławice, a music and culture venue created by famous composer Krzysztof Penderecki in 2013. There, they performed a chamber concert showcasing American and Chicagoan works for string quartet, solo percussion, and brass quintet. Featured composers included John Cheetham, Jan Bach, Stacy Garrop, William Bolcom, Eric Ewazen, Guy G. Gauthreaux II, and Leonard Bernstein.

The second part of the exchange and festival will take place in November 2018 with a five-day festival celebrating Poland's 100-year National Independence Day.

### Joffrey Ballet

The Chicago Philharmonic's sixth season as the official orchestra of the Joffrey Ballet opened on October 19 2017 with the classic Romantic ballet **Giselle**. Featuring staging by Lola de Ávila and music by Adolphe Adam, the *Chicago Sun-Times* called the lush 19th century score performed by the Chicago Philharmonic "pure enchantment".

On December 1 2017, the Joffrey Ballet opened its second year of Christopher Wheeldon's **The Nutcracker**, with original choreography and production that debuted to popular and critical appeal in 2016. The Chicago Philharmonic played Tchaikovsky's iconic score in the pit and onstage for 33 performances. As the *Chicago Sun-Times* said, "Toast the Chicago Philharmonic and conductor Scott Speck, whose rendering of the Tchaikovsky score is ideal."

The Chicago Philharmonic brought its "stellar talents" (*Chicago Tonight*, WTTW) to Joffrey Ballet's first program of 2018, **Modern Masters**, which featured a Joffrey premiere of George Balanchine's *The Four Temperaments*, performed to music by Paul Hindemith; *Body of Your Dreams* by choreographer Myles Thatcher; a world premiere by choreographer Nicolas Blanc, with music by Mason Bates; and *Glass Pieces* by Jerome Robbins with music by Philip Glass.

Joffrey's season finale, **Midsummer Night's Dream**, was a vibrant imagining of the longest day of the year by Swedish choreographer Alexander Ekman, featuring the music of Mikael Karlsson played onstage by a Chicago Philharmonic string quartet comprised of Robert Hanford, Rika Seko, Rose Armbrust Griffin, and Paula Kosower, with Swedish pop star Anna von Hausswolff. The experimental show was received well critically, with *Picture this Post* calling the music "whimsical, classical, and contemporary at the same time."

### Contractual Engagements

The Chicago Philharmonic experienced a year of unprecedented success with contractual events, collaborating with several new organizations while maintaining relationships with longstanding partners. Continuing partners included Aurora University's outdoor **Music by the Lake** series at Lake Geneva in Wisconsin in a performance featuring pianist Joseph Joubert and vocalists Alicia Hall Moran and Destan Owens, **Sundays at 4 Holiday**

## *Annual Report cont.*

*Strings and Song* also at Aurora University, **Salute to Vienna** at Symphony Center, **Ravinia Festival** with a performance of The Who's "Tommy" with Roger Daltrey, and **The Legend of Zelda** at Auditorium Theatre.

Additionally, the orchestra worked with the **Indo-American Heritage Museum** to support their gala at the Field Museum, performing a concerto with sarod virtuoso Ustaad Amjad Ali Khan. The orchestra also accompanied showbiz veteran **Johnny Mathis** and his "Christmas Concert" at the Rosemont Theater. Musicians of the Chicago Philharmonic also played a pop-up performance in Union Station's Great Hall as part of **BBC America's** national launch of the second season of *Blue Planet*.

The Chicago Philharmonic also received praise for the orchestra's high-level engagements with internationally acclaimed ballet companies, performing with the **American Ballet Theatre** at Harris Theater and **Ballet Nacional de Cuba** in the company's return to Chicago after 15 years. As *Splash Magazine* said, "What could be better than watching dance on the stage of the Auditorium Theatre, hearing the fantastic music of the Chicago Philharmonic..."

### **Outreach Programs**

#### **Chi Phil AMP**

2017-2018 marked the fourth year of Chi Phil AMP (Academy of Music Performance) at Old Orchard Junior High School, a culturally diverse school in Skokie with over 50% of students meeting the federal definition for living in poverty. In addition to the organization's work at Old Orchard, the Chicago Philharmonic implemented Chi Phil AMP at two diverse schools in Chicago's near-west side for the second year: UIC College Prep and Chicago Bulls College Prep. The two Noble charter schools have student bodies that are 86% and 89% low income, respectively. Benito Juarez Community Academy, a Chicago public school in Pilsen with 96% of students classified as low income, also joined the program for the first year.

Overall, Chicago Philharmonic musicians provided in-school mentoring to over 300 band and orchestra students through master classes, side-by-side rehearsals, and side-by-side concerts. These meaningful, repeated interactions with professional musicians effectively cultivated students' music skills as well as advanced overall development and success in school.



Support for Chi Phil AMP mentorship program in 2017-2018 was provided in part by the Charles and M.R. Shapiro Foundation, The Fanny R. Wurlitzer Foundation Fund, Illinois Arts Council Agency, and Mathew Lucante Violins, LLC, as well as contributions from each of the participating schools. Foundation support for Chi Phil AMP at Benito Juarez Community Academy was provided by Judy Guitelman, Dan Epstein, and the Dan J. Epstein Family Foundation.



#### **Side by Side with the Chicago Philharmonic**

In partnership with the Chicago Park District and Mayor Rahm Emanuel's Night Out in the Parks initiative, the Chicago Philharmonic presented its fourth year of side-by-side symphonic concerts in Chicago parks. In December 2017, the organization presented its first winter side-by-side concert inside the Garfield Park Conservatory, funded in part by the Employees Community Fund of Boeing, U.S. Bank, Judy Guitelman and Dan Epstein, and the Dan J. Epstein Family Foundation, and the Music Performance Trust Fund. The event was by far the most popular side-by-side concert ever, with over 700 audience members attending.

In 2018, the series includes an increased six concerts in six different parks in Chicago's west and south side neighborhoods. In Summer 2018, the program continued in four concerts in four parks: Humboldt Park Boathouse on June 21 (in partnership with Make Music Chicago), Ping Tom Memorial Park on July 7, Columbus Park Refectory on August 5, and Hamilton Park on August 18. Fall 2018 will bring two remaining events for the season: the organization's first side-by-side concert at Piotrowski Park on October 6 and a holiday-themed concert at South Shore Cultural Center on December 16.

Music students and community musicians of all ages brought their instruments and collaborated with the Chicago Philharmonic in rehearsing and performing a free, public concert. In 2017, over 400 community musicians signed up to participate, and over 1500 attended the concerts as audience members.

Side by Side was made possible by the following partners: The Chicago Park District, The Chicago Community Trust, U.S. Bank, and the Music Performance Trust Fund.

# *Annual Report cont.*

## **Families to the Phil**

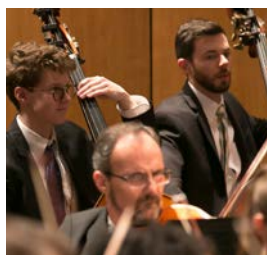
For over seven seasons, the Chicago Philharmonic has provided young students from diverse socioeconomic backgrounds the opportunity to attend symphonic subscription concerts with their family members free of charge. In the orchestra's 2017-2018 season, the Chicago Philharmonic underwrote over 800 tickets to underserved families, thanks in part to support from the Albany Bank and Trust Company, N.A., and the Pauls Foundation.

## **NEXT!**

The Chicago Philharmonic established NEXT! in 2011 to give both aspiring young musicians and lesser-known, professional-level musicians the chance to be heard by large, diverse audiences. These talents are showcased in the foyer before Chicago Philharmonic symphonic concerts.

## **Spotlight**

The Spotlight program provides professional symphonic opportunities to exceptional high school students. Chicago Philharmonic musicians work with these students as coaches and mentors during the rehearsal process in preparation for the professional performance of a major classical work. At the 2017-2018 concert **Beyond the Black Sea**, the following young musicians from the Midwest Young Artists Conservatory were part of the orchestra for the performance of Pyotr Tchaikovsky's Symphony No. 5 in E Minor: Michelle Manson, Ezra Escobar, and JJ Butler.



## **Community of Musicians and Musician Governance**

The Chicago Philharmonic has long embraced the unique practice of organizational governance led by musicians. Musicians participate at all levels of governance, including serving on the Board of Directors, participating in the organization's committees, and participating in the Musicians Advisory Council. The Musicians Advisory Council is comprised of 35 musicians and meets twice a year, serving as a sounding board for musicians to share their thoughts and feedback with the administration and Board of Directors. The Artistic Programming and Policies Committee selects artists and programs, and works with the Personnel Committee to maintain the quality of all performing ensembles. The Patron Services Committee handles development of strategies to promote audience attendance and to create and maintain relationships with patrons. The Development and Endowment Committee oversees long-term strategies for securing grants and other institutional sources of funding. The Financial Services Committee maintains the financial operations of the organization, and the Chamber Music Programming and Policies Committee selects artists and programs for the Chi Phil Chamber Players.

## **Board of Directors**

The Chicago Philharmonic was served by 22 members of the Board of Directors, including 11 performing musician

members. We are in the process of seeking 25 board members and plan to keep our musician majority. During Fiscal 2018, Thomas Manning served as the Chairman of the Board, with Chicago Philharmonic Board members Robert Everson and Duffie Adelson serving as Vice Chairs. In 2017-2018, the organization welcomed two new Board members: Kevin Bradley, Senior Manager, Global Diversity & Inclusion for The Boeing Company; and William Denton, Chicago Philharmonic musician member and Lyric Opera Principal Trumpet. The Board held four meetings during the year and numerous committee meetings throughout the season.

## **Management and Staff**

Donna Milanovich completed her 22nd year as a member of the Society, and her eighth year as Executive Director. Donna is responsible for the organization's general operations, including concert planning, performances, and coordination; patron and donor development; and Board committee support. During FY18, Donna oversaw a staff of two part-time and six full-time employees, with support from the organization's office interns.

Terrell Pierce, Personnel and Operations Director, manages concert logistics and artistic personnel. Cassandra Kirkpatrick, Marketing and Communications Director, manages all aspects of marketing, advertising, and public relations. Lydia Penningroth, Marketing and Development Associate, provides support in marketing, development, and various special projects. Danielle Ray was the Chicago Philharmonic's part-time music librarian.

Joining the administrative team in FY18 were four new staff members: Kate Lin, Development Director; Nathaniel Davis, Outreach and Concert Coordinator; Spencer Parts, Grants and Communications Associate; and Lydia Ogolceva, Accountant.

Chicago Philharmonic also thanks concert casual staff including Megan Volk, Esperanza Salgado, Mirela Shendrya, Philip Parker, John Clevenger, Alyssa Hensley and Ellen Buttitta.

## **Professional Services**

Special thanks to Larry Sophian, Marva Flanagan, and Anne Beason of Ostrow, Reisen, Berk & Abrams, Limited (ORBA) for their excellent work and timely audit of the organization's accounts and the pro bono network of Seyfarth and Shaw.

## **Volunteers**

Many thanks to the volunteers who donate their valuable time, effort, and skills to the Chicago Philharmonic, especially Shelly Kimel, Rina Magarici and Matt Schiff, Guillermo Bublik and Patricia Fernandez, and Paul and Mary Ann Judy. From administrative assistance, to hosting fundraising events, this season wouldn't have been possible without you!



## Financial Results

The condensed Financial Statements of The Chicago Philharmonic Society for the Fiscal Year Ended June 30 2018 are shown below. As indicated, our activities resulted in a surplus, continuing the long-term trend of positive increases in net assets.

The reputation of the Chicago Philharmonic as a high level musical arts organization continues to grow as the premier contract orchestra in the Chicago area. We were proud to add BBC America to our list of collaborators, which includes the Joffrey Ballet, Harris Theater for Music and Dance, Salute to Vienna, Auditorium Theatre, and Ravinia Festival.

The Society also continues to attract the attention of increasingly high profile funders, including U.S. Bank, the Employees Community Fund of The Boeing Company, and the John D. and Catherine T. MacArthur Foundation International Connections Fund.

Contributed income including endowment gifts increased 55% in Fiscal 2018 over Fiscal 2017, the strongest increase in the last six fiscal years. Endowment contributions for Fiscal 2018 included two \$100,000 grants, \$50,000 of which was utilized in the Growth Fund. Excluding these contributions, contributed income increased almost 13% over Fiscal 2017.

Admissions revenue for Fiscal 2018 increased 22% over Fiscal 2017. The Society's ability to increase admissions revenue and attract new patrons – through a mix of traditional classical works, lesser-known gems, and an approachable, welcoming concert atmosphere at our concerts – is a testament to our mission: to excite, engage, and transform diverse audiences with the beauty and power of great music.

Our Families to the Philharmonic program was funded directly by sponsors for the second year, thereby increasing

the program's availability to more underserved participants. Outreach programming continued to expand in scope and depth. Our residency at Harris Theater provided fresh opportunities to court new patrons in downtown Chicago. The orchestra also continued to perform at North Shore Center for the Performing Arts in Skokie and Pick-Staiger Concert Hall in Evanston, further developing our presence in the North Shore's cultural scene. The Chi Phil Chamber Players drew audiences to City Winery in Chicago's West Loop neighborhood, and we performed for the first time at KAM Isaiah Israel in Hyde Park.

Program services expense totaled just over \$2 million, constituting 87% of the Society's total expenses. Management and general expense totaled \$229,056, and fundraising expense was \$73,588, representing 10% and 3% of total expense, respectively.

The Statement of Activities shows an overall surplus made up of an operational deficit offset by endowment contributions. The operating deficit reflected planned expenditures considered vital to the society's future. They included: (1) aligning the compensation of the staff closer with the market; (2) increasing the number and specific expertise of the staff to focus on strategic objectives; (3) increasing the number and scope of events, thus increasing the outreach of the organization; and (4) various equipment purchases and increased expense in the administration and programming areas.

With the realization of an overall surplus of \$42,272, the Society's net asset increased to \$196,350 as of June 30 2018. The financial statements of the Society for Fiscal 2018 have been audited by Ostrow, Reisin, Berk & Abrams, Ltd. CPAs. These documents are posted on the Society's website and available on request.

Operating Results	FY13	FY14	FY15	FY16	FY17	FY18
<b>Revenue</b>						
Admissions	\$62,972	\$56,519	\$57,325	\$132,483	\$76,579	\$93,458
Contributions & Grants	\$301,003	\$372,370	\$436,222	\$388,595	\$468,416	\$725,335
Contracted services	\$1,076,159	\$1,202,070	\$1,064,436	\$1,439,233	\$1,405,508	\$1,579,013
Miscellaneous income	\$3,045	\$0	\$858	\$3,503	\$1,944	\$1,617
Unrealized gain/loss on investments	\$0	\$0	\$0	-\$999	\$2,310	\$8,113
Total Revenue	\$1,443,179	\$1,630,959	\$1,558,841	\$1,962,815	\$1,954,757	\$2,407,536
<b>Expenses</b>						
Program Services	\$1,172,861	\$1,361,194	\$1,264,636	\$1,574,500	\$1,613,902	\$2,062,620
Fundraising	\$0	\$40,293	\$43,946	\$45,383	\$46,239	\$73,588
Management & General	\$230,664	\$219,488	\$239,964	\$254,613	\$284,376	\$229,056
Total Expenses	\$1,403,525	\$1,620,975	\$1,548,546	\$1,874,496	\$1,944,517	\$2,365,264
Surplus	\$39,654	\$9,984	\$10,295	\$88,319	\$10,240	\$42,272

## Board of Directors



**Duffie Adelson**, Vice Chairman, is a Life Trustee and past president of Merit School of Music, a community music school nationally renowned for the caliber of instruction and level of financial support provided to thousands of students annually. Prior to her work at Merit, Duffie directed school music programs in

Wisconsin, Massachusetts and Illinois. She is a trustee of the National Guild for Community Arts Education, Chicago High School for the Arts and Pilgrim Chamber Players, and is a member of the WFMT Radio Committee of WTTW. Duffie received a bachelor's degree from Lawrence University and a master's degree from the University of Wisconsin.



**Anne Bach** works as an active freelance oboist in and around Chicago. She plays frequently with the Lyric Opera of Chicago and Joffrey Ballet, and is principal oboe of Music of the Baroque. She has played second oboe in the Grant Park Symphony Orchestra since 2004 and performs regularly with the Chicago Symphony

Orchestra, Chicago Philharmonic, and Milwaukee Symphony Orchestra. Anne studied with Richard Killmer at the Eastman School of Music, where she was awarded the prestigious Performer's Certificate.



**James Berkenstock**, Artistic Advisor, Ph.D., is a principal bassoonist with the Chicago Philharmonic and the principal bassoonist of the Lyric Opera of Chicago, a position he has held for the past forty-two years. He received a Ph.D. and M.M. from Northwestern University and a B.S. in Music Education from George Peabody College.

He is a former Professor of Music at Chicago College of Performing Arts at Roosevelt University and Professor Emeritus at Northern Illinois University.



**JeNyce Boolton** is Vice President, East Region Community Relations Manager for U.S. Bank where she is responsible for setting the strategic direction and driving the impact of community relations, foundation giving, charitable sponsorships and employee engagement. Most recently, JeNyce was Director of Public Affairs for RBS

Citizens/Charter One Bank where she led charitable initiatives, philanthropic activities, community outreach and marketing sponsorships in Illinois. Prior to this role, JeNyce held positions of increasing responsibility in public affairs, cause marketing and communications at U.S. Cellular, United Airlines, Dominick's Finer Foods and Flowers Communications Group. JeNyce earned a bachelor's degree in journalism from Northwestern University's Medill School of Journalism.



**Kevin Bradley** is a Senior Manager, Global Diversity & Inclusion for The Boeing Company. In his role, he supports the leadership of Boeing's Commercial Aircraft division. Kevin has held similar positions with Discover Financial Services and the McDonald's Corporation. He has created and led diversity strategies and initiatives

in regions throughout the United States and has spoken at a number of conferences on the topic of diversity and inclusion. Bradley has previously served on the Board of Directors for the National Association of Asian American Professionals and Equip for Equality and currently serves on the Board of Directors for the Parents' Alliance Employment Project.



**Guillermo Bublik**, Ph.D., has worked on developing mathematical tools for quantitative financial strategies for 25 years. He is currently a senior proprietary trader at Rosenthal Collins Capital Markets, where he is also heavily involved in the risk management of the firm's commodities options trading operation. He holds a

Doctor of Philosophy in Theoretical Physics and a Master of Science in Physics from the University of Washington, and he completed undergraduate studies at the University of Buenos Aires, Argentina.



**Jennifer Cappelli**, a violinist with the Chicago Philharmonic, earned both her Bachelor and Master of Music degrees in Violin Performance as a student of Josef Gingold at Indiana University. Upon graduation, she spent six years with the Saint Louis Symphony Orchestra. Jennifer has performed with the Grant Park

Symphony Orchestra for the past fifteen seasons. She has been a substitute player with the Chicago and Milwaukee Symphony Orchestras and has acted as Concertmaster for the Lakeshore Symphony Orchestra and Assistant Concertmaster of the Chicago Philharmonic and Chicagoland Pops Orchestras. She has also performed with Music of the Baroque, the Ravinia Festival Orchestra, and the Fulcrum Point New Music Project.



**Reed Capshaw** is currently the Principal Trombone of the Elgin Symphony, the Lake Forest Symphony, and the South Bend Symphony, in addition to performing with the Chicago Philharmonic. He is an alumnus of the Civic Orchestra of Chicago. He has performed with the Chicago Symphony and toured with the Cleveland Orchestra, and

frequently performs with many of the great Chicago ensembles, including the Lyric Opera Orchestra and the Grant Park Symphony. He has also been a soloist with the Naperville Community Band. He is a member of The Chicago Trombone Consort, the Third Coast Brass Quintet, and Tower Brass of Chicago. He is currently an Artist-Teacher at Roosevelt University and teaches trombone at the University of Illinois-Chicago.

## Board of Directors



**Joel Cohen** is a principal percussionist with the Chicago Philharmonic. Joel attended the Chicago Musical College at Roosevelt University. He has been an active participant in Chicago's music scene for almost 40 years, during which time he has performed with virtually every classical ensemble in the area.



**Jeff Cote**, *Treasurer*, most recently served in the dual role of Chief Financial Officer and Chief Compliance Officer for Pfingsten Partners, L.L.C., a Chicago-based private equity firm. Jeff graduated from DePaul University with a B.A. in accounting and began his professional accounting career as a certified public accountant with a

local accounting firm. Following a path into the private equity industry, Jeff focused on accounting and tax matters for both the firm and the portfolio companies held by the firm during his 17-year tenure. He organized and implemented practices that delivered timely and accurate financial, tax and SEC-required reporting.



**Bill Denton** regularly performs as Principal Trumpet with the Chicago Philharmonic. He currently serves as Principal Trumpet with the Lyric Opera of Chicago and has appeared as an extra player with the Chicago Symphony Orchestra and with the Dempster Street Pro-Musica Chamber Ensemble. He is also a member of the

trumpet faculty at DePaul University. Prior to moving to Chicago, he was the Second/Assistant Principal Trumpet with the Alabama Symphony in Birmingham.



**Bobby Everson**, *Vice Chairman*, is a principal timpanist with the Chicago Philharmonic. A life-long Chicagoan, he was educated at DePaul University. In addition to playing with the Philharmonic he also performs with many orchestras in the Chicago area and teaches percussion at Concordia University.



**Brian Feltzin** is the Managing Member of Sheffield Asset Management, L.L.C., a Chicago based investment management firm. is the Managing Member of Sheffield Asset Management, L.L.C., a Chicago-based investment management firm. Prior to founding Sheffield, Mr. Feltzin was a Partner (from 1995–2003) at Waveland

Capital Management, a value-oriented hedge fund. From 1991 – 1995, Mr. Feltzin worked in the acquisitions group at JMB Realty Corporation. Mr. Feltzin received a B.S. in Finance and Political Science from the Wharton School of Business of the University of Pennsylvania where he graduated magna cum laude. He is a CFA charterholder and a member of the CFA Society of Chicago and the Economic Club of Chicago.



**Barbara Haffner** is a graduate with honors and a Performers' Certificate from the Eastman School, and launched into the professional world as Robert Shaw's Principal Cellist. Moving on to seven seasons in the Philadelphia Orchestra and working towards a Masters' degree with Richard Wernick at the University of

Pennsylvania, her repertoire became chamber and solo music from the 20th century. At the invitation of the University of Chicago, she moved there to perform a myriad of fascinating 20th century works. She also became first call for TV, radio and film music in Chicago. There still being time to hold an actual job, she became the Assistant Principal Cellist of the Lyric Opera Orchestra, as well as Principal Cellist of Music of the Baroque and a principal Cellist with the Chicago Philharmonic.



**Paul R. Judy**, was Chairman and Treasurer of the Society from 2012 – 2015. Mr. Judy is founder of the Orchestra Musician Forum at the Eastman School of Music, and of the Symphony Orchestra Institute. Prior to the Institute's formation, he was a professional corporate director serving on the Boards of some 20 publicly and privately owned

corporations. Paul retired in 1981 from A. G. Becker & Co. Inc., where he served as Chief Executive Officer for thirteen years. He is a graduate of Harvard College and the Harvard Business School.



**Carmen Llop Kassinger** has performed in the violin section of the Chicago Philharmonic for twenty seasons! In addition, as a busy freelancer Carmen has performed with many groups including the Chicago Symphony, Lyric Opera, Grant Park Symphony, Chicago Sinfonietta, Lake Forest Symphony, the Joffrey Ballet and Music of

the Baroque. Carmen enjoys playing Broadway Shows and with the Ravenswood Chamber Players. She is a former member of the Charleston Symphony, and has performed with the New World Symphony and Sarasota Opera. Carmen received her undergraduate degree in violin performance from Stetson University as well as a Masters of Music from the University of Miami.



**Neil Kimel** is a principal horn with the Chicago Philharmonic and holds the second horn chair with the Lyric Opera of Chicago and the Grant Park Orchestra. He is a member of the Tower Brass Ensemble and the Barossa Wind Quintet. Neil is adjunct professor of horn at DePaul University and a chamber music coach at Northwestern

University. He received a B. A. degree from the University of Wisconsin-Milwaukee.



## Board of Directors



**Melissa Kirk**, *violinist*, has been a member of the Chicago Lyric Opera Orchestra since 1982 and was one of the first members of the Chicago Philharmonic. She is a staple of Chicago's classical music scene and has performed with every major classical ensemble in the city, including the Chicago Philharmonic, Lyric Opera, Chicago

Symphony Orchestra, Music of the Baroque, and Chicago Opera Theater.



**Thomas Manning**, *Chairman*, is a corporate board director and advisor who recently served as the CEO of Cerberus Asia Operations & Advisory Limited, the Beijing subsidiary of Cerberus Capital. Tom returned to Chicago in 2012 after living for 17 years in Hong Kong where he was CEO of Indachin Limited, Capgemini Asia, and

Ernst & Young Consulting Asia, and a senior partner of Bain & Company. Currently, he is on the faculty of the University of Chicago Law School where he teaches corporate governance. Tom received an A.B. from Harvard College and an M.B.A. from Stanford University.



**Donna Milanovich**, *Executive Director, Chief Operating Officer, and Secretary*, was a flutist with the Chicago Philharmonic for 17 years and has performed with a number of other prestigious ensembles, including the Chicago Symphony Orchestra and the Lyric Opera Orchestra. Donna became Executive Director of the

Chicago Philharmonic in 2010. Since that time, the organization's revenue has grown from \$463,000 to \$1.6 million, the Society's orchestras have become the exclusive ensemble for the Joffrey Ballet, and the total number of performances per year has more than tripled. Donna is on the music faculty at the University of Illinois at Chicago and holds a B.M. degree from Stetson University, an M.M. degree from the University of Kansas, and a postgraduate degree in Orchestral Studies from Royal Northern College of Music in England. In 2015, she was accepted to and completed the Harvard Business School's highly competitive Executive Program "Strategic Perspectives in Nonprofit Management."



**Scott Neslund** is the Executive Vice President of Client Services at Centro, a role which oversees the company's digital marketing services division. Scott has over 25 years of experience leading media and digital advertising agencies in the U.S. with significant global experience in Europe, Asia and Canada. He started his career with

a 17-year stint at Leo Burnett where he oversaw media for United Airlines, and Kellogg's and Coca Cola's agency of record in Italy. Scott went on to launch Starcom's agency business in Canada. From 2005 to 2009 Scott led Mindshare, first as

Managing Director and then as CEO of North America. He then served as CEO of Red Bricks Media, and later as President of Moxie Interactive. Scott is a graduate of the Kellogg School of Management with an M.B.A. in Marketing and International Business. Scott and his husband Todd reside in the Chicago neighborhood of Bucktown.



**Feng Xue** is a Partner in the law firm of Katten Muchin Rosenman LLP. He heads the firm's Shanghai office and China practice and focuses on complex M&A transactions, securities offerings, middle market buyouts, and venture capital. He has been quoted in a wide range of Chinese and US media and is a frequent

speaker on legal issues affecting foreign investment in China. He is the co-author of *Laws of the People's Republic of China*, Volumes III, IV, and V and *Western Corporate Laws*. Feng is a graduate of Beijing University and worked for the Legislative Affairs Commission and Law Committee of the Chinese National People's Congress prior to his studies at Duke University School of Law (JD, LL.M.).

## Artistic Director Principal Conductor



Scott Speck has been Artistic Director of the Chicago Philharmonic since 2013. He has performed all over the world, including Paris, Moscow, and Beijing and has earned acclaim for his passion and intelligence. He also serves as Music Director of the Joffrey Ballet. As Director of the Mobile Symphony, Mr. Speck conducted Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Evelyn

Glennie, and Olga Kern. He also has collaborated with Carnegie Hall as Music Director of the West Michigan Symphony. Mr. Speck has conducted at London's Royal Opera House at Covent Garden, the Paris Opera, Washington's Kennedy Center, San Francisco's War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the symphony orchestras of Baltimore, Houston, Chicago (Chicago Philharmonic, Chicago Symphony Orchestra, and Sinfonietta), Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, Slovakia, Buffalo, Columbus (OH), Honolulu, Louisville, New Orleans, Oregon, Rochester, Florida, and Virginia, among many others. He has held positions as Conductor of the San Francisco Ballet, Music Advisor and Conductor of the Honolulu Symphony, as well as Associate Conductor of the Los Angeles Opera. Mr. Speck is the co-author of two best-selling books on classical music, *Classical Music for Dummies* and *Opera for Dummies*, which have been translated into twenty languages. His third book in the series, *Ballet for Dummies*, was also released to great acclaim.

**Donna Milanovich**, *Executive Director, Chief Operating Officer, and Secretary*, See "Board of Directors"

## Staff



**Terrell Pierce**, *Personnel and Operations Director*, is a recent graduate with a B.A. in Arts Administration and Tuba Performance from Trinity International University, where he worked as the Events Coordinator Assistant for the Department of Music. Pierce began working for the Chicago Philharmonic in May 2012 and currently serves as Personnel and Concert Manager.

He also serves as a Business Volunteer for the Arts with the Arts & Business Council of Chicago.



**Cassandra Kirkpatrick**, *Marketing and Communications Director*, manages all of the marketing, public relations and social media for Chicago Philharmonic. She has a Bachelor of Arts from Edith Cowan University and a Masters of Professional Communication from the Western Australian Screen Academy. Prior to

moving to the United States in 2016, she was Customer Services and Ticketing Assistant, then Marketing Associate and finally Marketing Manager at West Australian Ballet.

**Kate Lin**, *Development Manager*, worked as a songwriter for record labels in Taiwan. Kate relocated to the United States and completed a Master's degree in Arts Management from Carnegie Mellon University. Prior to moving to Chicago in September 2017, she worked with Alliance for Strong Families and Communities, a national network of human services nonprofits, to secure corporate funding and partnerships. She is excited to join the team to help Chicago Philharmonic advance its integral role in the Chicago music community.



**Lydia Penningroth**, *Marketing Associate*, is a recent graduate with a B.S. in Sound Recording Technology from DePaul University. She began working for the Chicago Philharmonic in October 2016, providing support for the marketing, development, and outreach programs. She actively advocates for a more positive,

public, and accessible musical community in Chicago



**Nathaniel Davis**, *Outreach and Concert Coordinator*, hails from Crawfordsville, Indiana. Before joining the Chicago Philharmonic, Nathaniel worked as the Recording Engineer for the National Repertory Orchestra and taught tuba/euphonium lessons in Houston, Texas public schools. Nathaniel is passionate about bringing classical music to all members

of the greater Chicago community and educating the next generation of musicians. He holds a B.M. in Tuba Performance, B.S. in Recording Arts, and Certificate in Arts Administration from the Jacobs School of Music at Indiana University. In his spare time, Nathaniel loves to roast coffee, cook, and dream of traveling the world.



**Spencer Parts**, *Grants and Communications Associate*, grew up in Chicago, where he attended Northside College Prep and studied trombone at the Merit School of Music. He received his A.B. in History from Princeton University in 2017, and was awarded a senior research prize in American History. Spencer also worked as a freelance journalist during college, publishing reports from Princeton, N.J. in the New York Times and from Havana, Cuba in the Miami Herald. Spencer joined the Chicago Philharmonic in May of 2018 and is thrilled to help make possible Chi Phil's vital contribution to the arts in Chicago.



**Lydia Ogoceva**, *Accountant*, holds Master's degree from the Technical University, Riga, Latvia in Electronic Communication Engineering and Equivalent of a Bachelor of Business Administration with Accounting and Finance (Educational Equivalency Evaluation) from School of Business Administration, University of Nevada. She brings her extensive, more than 25 years,

experience in nonprofits' accounting to serve as the Chicago Philharmonic Society's Accountant.



**Danielle Ray**, *Music Librarian*, Danielle Ray is the Orchestra Librarian for Northwestern University, Chicago Philharmonic, and Camerata Chicago. She also performs violin in various chamber ensembles and orchestras in the Chicago-land area including Camerata Chicago, Chicago Arts Orchestra, and Après L'Histoire. Danielle also was a violinist in the Civic Orchestra

of Chicago for two years, a fellow at the Tanglewood Music Festival, and a violinist with the Peninsula Music Festival in Wisconsin this summer. Danielle graduated from Northwestern in 2013 with her Masters of Music in violin performance and from Wheaton College in 2011 with a BM in violin performance. In her spare time, she enjoys biking and other outdoor activities with her husband.



**Keely Payne**, *Graphic Designer*, has been an award-winning designer for over 10 years, and still loves every minute of it. She received a BFA in visual communication from Kendall College of Art and Design. Art has always been her first love and Keely continues to practice with mediums such as painting, printmaking or sculpture. In

addition to working with the Chicago Philharmonic, Keely is the Art Director for the West Michigan Symphony. She's also an accomplished photographer who actually knows what all those buttons on the camera do.

# Contributors

Below are listed all contributions received from July 1, 2013 cumulative through September 16, 2018

## INDIVIDUAL CONTRIBUTORS

### 25,000 and over

James and Jean Berkenstock  
Judy Guitelman and Dan Epstein,  
and the Dan J. Epstein Family  
Foundation  
Howard Gottleib  
Mary Ann and Paul Judy  
Polly and Paul Kawalek  
Thomas J. Manning

### \$5,000 to \$24,999

Duffie Adelson  
Barbara and Roger O. Brown  
Fairfield and Arthur Dubois  
Brian Feltzin  
Patricia Fernandez and Guillermo  
Bublik  
Hannah Judy Gretz  
Neil Kimel  
James and Kay Mabie  
Kate Becker Morrison  
Scott Neslund  
Yuqun Ni and Feng Xue  
Mort and Gayle Speck  
Donna and George Srajer  
Helen and Richard Thomas

### \$2,500 to \$4,999

Anonymous (11)  
Betty A. and William J. Boyd  
Phyllis and Ted Davis  
Shari and Daniel Gottlieb  
Stephen Gretz  
Barbara Haffner  
Edward K. Moore  
Donn Trautman

### \$1,000 to \$2,499

Sondra Berman Epstein and  
Sidney Epstein  
Robert and Ellen Everson  
Michael and Daniela Folker  
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Linda Haase and Joel Cohen  
Jacqueline and Sheldon Kimel  
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Ruth "Betty" Mack  
Roxanne and Rocco Martino  
David Perry  
Robert and Barbara Schmid  
Scott Schweighauser  
James and Melissa Von Maur  
Most Reverend Andrew P. Wypych,  
Auxiliary Bishop of Chicago

### \$500 to \$999

Linda Baker and Eric Wicks  
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Jennifer Cappelli  
Jeffrey Cote  
Jeanie Davis  
Sally S. and Bernard J. Dobroski  
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Pamela and Thomas Sheffield  
Laurence and Ardis Sophian  
Paula Wise

### \$250 to \$499

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JeNyce Boolton  
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Dwight and Dorothy Folker  
Dennis Hjelm  
Patricia and Peter Horne  
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Neil Snider  
Elizabeth Start  
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John Thorne  
Paul Vanderwerf  
Betty and E.M. Walsh

### \$100 to \$249

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Steven Bashwiner and Ms. Donna  
Gerber  
Judith and Ted Beilman  
Audrie Berman and Mark  
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The Forlenza Family  
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Stefan Scherer-Emunds  
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Janet Carl and Mel Smith  
Howard and Susan Stone  
Thomas and Beverly Tabern  
Ed Tobey  
Melissa and Lewis Kirk  
Isabelle and William Uher  
Karin Ursin  
Arthur Veis  
Dustin Wafart  
Jeri-Lou Zike and James Friedkin

### Up to \$99

Anonymous (3)  
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Erica Anderson  
Anne Bach  
Kamila Baczek  
Anthony Bandos  
Andrea and Mark Barczak  
Diane and Thomas Barounis  
Robert Bilhorn  
T. Edward Black  
Barbara Bowers  
Michael Burack  
Rosa Burkman  
Blouke Carus  
Jennifer Clippert  
Melanie Cottle  
Erika Crowe  
Joan and Edward Daugherty  
Barbara and Harvey Dershin  
Carol Dietz  
Lisa and Mark Dimberg  
Michael and Christina Drouet  
Robert and Judy Essak  
Pauli Ewing  
Fran and Ron Farkas  
M. Norton Flanagan  
Suzy Flax  
Roberta Freier  
Kristi French  
Elvia Gallagos  
Charlene and Howard Gelber  
Loretta Gillespie

Julie Harris  
Edward Harrison and Family  
Sy and Phyllis Herschberg  
Matthew Hogan  
stefanie Isenogle  
Peter Jirousek  
Ann Johnson  
Beth Johnson  
Lewis and Melissa Kirk  
Erin Lano  
Tina Laughlin and Richard Lakan  
Gary Lecuyer  
Kukhun Lee  
Howard Leon  
Barry E. Levy, MD  
Betty Lewis and Paul Zafer  
Clara and Robert Lindner  
Domnica Lungu  
Elaine MacAllister  
Reid Mackin  
Jim Magsig  
Neal Mayron  
Nicholas McWilliams  
Paul Melichar  
Rosemary Mihelic  
Jack and Janet Miller  
Carolyn Notkoff  
Joan Novick  
Ron and Lynda Orlean  
Prescilla Ortega-Mathis  
Alex Ortiz  
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Margo Rannells  
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Dean Rutter  
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# Chicago Philharmonic

**A unique, musician-governed musical society.**

**Our mission: Through a community of musicians and community members, the Society wishes to excite, engage, and transform diverse audiences with the beauty and power of great music.**

The Chicago Philharmonic Society is a collaboration of over 200 of the highest-level classical musicians performing in the Chicago metropolitan area. Governed under a groundbreaking structure of musician leadership, the Society presents concerts at venues throughout the Chicago area that cover the full spectrum of classical music, from Bach to Bernstein and beyond. The Society's orchestra, known simply as the Chicago Philharmonic, has been called "one of the country's finest symphonic orchestras" (Chicago Tribune), and its unique chamber music ensembles, which perform as the Chicago Philharmonic Chamber Players, draw from its vast pool of versatile musicians.

The Society's outreach programs connect Chicago-area youth to classical music and provide performance opportunities for members of the community. Founded nearly 30 years ago, the Chicago Philharmonic currently serves as the official orchestra of the Joffrey Ballet, continues its 25-year association with the Ravinia Festival, is a resident company of Harris Theater Chicago, and performs at Auditorium Theatre, Symphony Center and all the great concert halls of the Chicago and North Shore area. In 2018, the Illinois Council of Orchestras awarded the Chicago Philharmonic "2017 Orchestra of the Year".

