



# Chicago Philharmonic *30 years*

Scott Speck, Artistic Director and Principal Conductor



2019-2020 SEASON

*Family*



**Life: Tchaikovsky 6**

Pick-Staiger Hall, Evanston

**Reunion: Beethoven 3**

North Shore Center for the Performing Arts, Skokie

**Holidays: Marcus Roberts Trio**

Harris Theater for Music and Dance, Chicago

**Promise: Mozart, Pärt, Bacewicz, Dvořák**

North Shore Center for the Performing Arts, Skokie

**Unity: Amjad Ali Khan, Shostakovich\***

Harris Theater for Music and Dance, Chicago

**Home: Brahms 3\***

Pick-Staiger Hall, Evanston

**Aretha: A Tribute\***

Harris Theater for Music and Dance, Chicago

[chicagophilharmonic.org](http://chicagophilharmonic.org)

\*Denotes concerts that did not occur due to COVID-19.





# Mission Statement

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Through an inclusive community of musicians and community members, the Society wishes to excite, engage, and transform diverse audiences with the beauty and power of great music.

## Inclusive Community of Musicians

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When The Chicago Philharmonic Society reorganized as an egalitarian, musician-governed society in 2012, we developed a statement of values that we continue to live by today.

As a public organization:

- We believe in open, authentic, and trusting relationships between all persons.
- We respect the dignity of each human being and the sincerity of their views.
- We believe in a shared organizational participation by all, and we value inclusiveness over exclusiveness.
- We wish to pursue excellence in everything we do.
- We believe in diversity and pluralism, both as to policy and practice.
- As a charitable organization, we will handle our affairs as fiduciaries, and everything we do will be in the public interest.



## Celebrating 30 Years of History

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### 1979-1989: OUR BEGINNINGS

Chicago Philharmonic's beginnings go back to 1979 when principal musicians from the Chicago Lyric Opera Orchestra formed the Orchestra of Illinois to present and play symphonic performances outside of the opera hall. Although this organization was disbanded in 1988, musicians rallied again that same year to create the Orchestral Society of Illinois in June 1989; the precursor to the Chicago Philharmonic Society.

### 1989-2004: A NEW ORCHESTRA FOR CHICAGO

After years of musical planning and fundraising, the Society, under the governance of President Temma Abram presented its inaugural concert with Larry Rachleff conducting Symphony II in March of 1991. Maestro Rachleff continued to lead as Orchestra Director for 23 years. During this time, the orchestra had a working board that contained several musicians and engaged Theodore "Ted" Kaitchuck as Personnel Manager from 1991-2013; this role was also held by Terrell Pierce from 2013- 2019 and most recently Nathaniel Davis. It was in these years that the orchestra began performing as the Ravinia Festival Orchestra. The Society expanded in 1995 to staff a General Manager, Lynn Juniel, who managed day to day operations, as well as many faithful volunteers, who was then succeeded by Ben Rachleff until 2010.

The Orchestral Society of Illinois appointed James T. Berkenstock, an original founder, as President after the untimely loss of Temma Abrams in 1999 and continued to serve for nine seasons when the orchestra formed its relationship with Salute to Vienna. Under the direction of Maestro Rachleff and Mr. Berkenstock, Symphony II was honored as the Illinois Council of Orchestras Orchestra of the Year in 2002. The orchestra changed its name to the Chicago Philharmonic in late 2004 to better reflect the orchestra's offerings and celebrate its relevance to the Chicago community. Ted Davis served as President faithfully from 2009-2011 and guided the Society during its economic downturn in its 2008 season where the orchestra experienced reduced programming.

### 2010-PRESENT: A COMMUNITY OF MUSICIANS

Donna Milanovich began to serve in a part-time capacity as Executive Director starting in 2010 along with Paul R. Judy who came on as an advisor to spearhead formalizing the orchestra's unique organizational structure. The Society held many research-based meetings about how to develop a type of governance that would be built upon respect for one another fused by a mutual love of music, which began the music household that has become our Chicago Phil family. 2010 also marked the beginning of the Chicago Phil Chamber series, formerly known as Chicago Phil Chamber Players and CP2, where musicians performed self-curated, unique, and intimate performances in Hinsdale, Park Ridge, Mather in Evanston, and Jazz Showcase. Guillermo Bublik served as President in 2011-2012 as the Society was in the midst of developing a structure that would continue its long-time culture of musician leadership and participation.

In 2012, through the tireless efforts of the new Board Chairman Paul R. Judy and first Executive Director Donna Milanovich the orchestra formalized its unique, ground-breaking structure of a musician-governed society supported by active membership of musicians and non-musicians. The Society described itself as a "community of musicians," where world-class orchestral musicians were encouraged to participate in meaningful leadership roles under the now-proven assumption that this would lead to insurmountable growth. The phrase was coined by Pierre Boulez as the ideal form for a major musical arts organization and endorsed by prominent thinkers including Robert Shaw, Gunther Schuller, Ernest Fleischmann, and Bruce Coppock.

Also in 2012, the Chicago Philharmonic began serving as the official orchestra of the Joffrey Ballet, providing live music for all their performances at the Auditorium Theatre. In July of that same year, the Society adopted the formal name The Chicago Philharmonic Society, which reflects the organization's structure, increasingly diverse music

offerings, and varying ensemble sizes from symphonic to chamber. Board Chairman Paul R. Judy was responsible for establishing the Society's first Endowment Fund. During this time of growth, Scott Speck was named Artistic Director and Principal Conductor in July 2013 to lead nearly 200 of the highest-level classical musicians performing in the Chicago metropolitan area. In the years since the Chicago Philharmonic has consistently won praise from music critics and audiences alike.

In 2015 Tom Manning began serving as Board Chairman, and under his leadership, the Society continued its strong financial growth with 8 consecutive years of an operational surplus. After performing symphonic concerts primarily in the North Shore (Evanston) area, Maestro Speck led the Chicago Philharmonic in its first self-presented concert in the city of Chicago in May 2016, when the orchestra became a resident ensemble at the Harris Theater for Music and Dance in Millennium Park. The Illinois Council of Orchestras has awarded the Chicago Philharmonic "Orchestra of the Year" (2018), "Programming of the Year" (2019), "Community Relations of the Year" (2019), and "Executive Director of the Year" (2020). Likewise, our organizational structure has become a shining example for musicians and orchestras everywhere.

### REFLECTING ON 30 YEARS AND BEYOND

The orchestra has performed symphonic concerts in spectacular venues such as Pick-Staiger Hall in Evanston, North Shore Center for the Performing Arts in Skokie, and Harris Theater for Music and Dance in Chicago as well as its chamber series at City Winery Chicago. Over time the Society has forged artistic relationships with the Ravinia Festival, Auditorium Theatre, Salute to Vienna at Symphony Center, Chicago Theatre, and other outstanding arts organizations. The orchestra has also reached concert halls as far as Ferro Pavilion at Lake Geneva in Wisconsin and Koch Hall at the Lincoln Center in New York City.

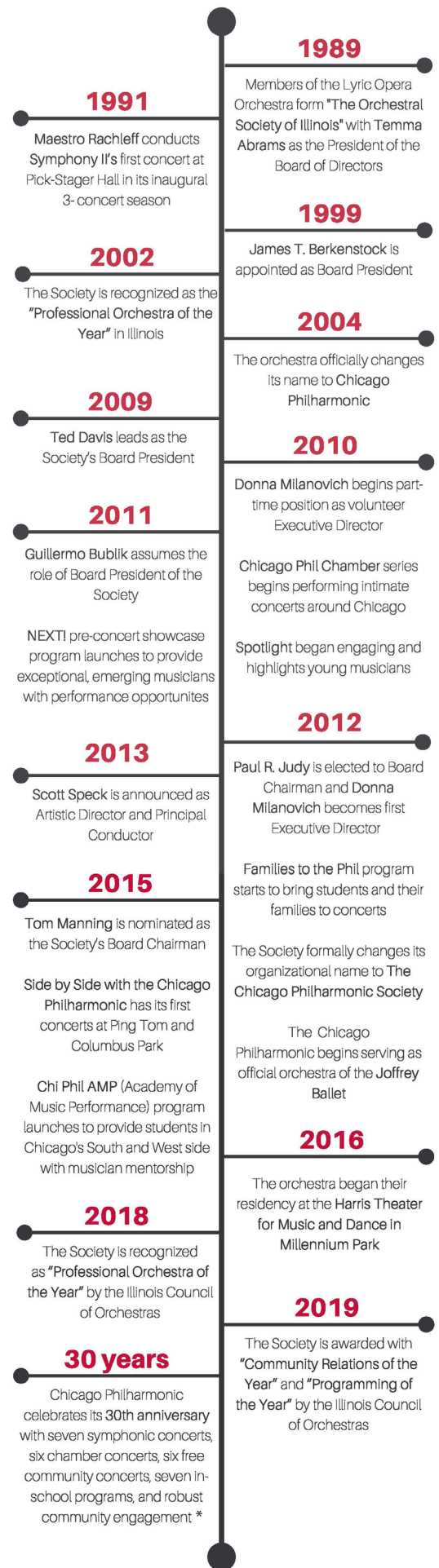
Chicago Philharmonic has performed under the baton of many well-renowned and celebrated conductors including Zubin Mehta, Jesús López-Cobos, and Sir Andrew Davis. We have performed with artists as diverse as Joshua Bell, the Los Angeles Master Chorale, Lady Gaga, Tony Bennett, and Johnny Mathis. Works performed have ranged from Mendelssohn's Violin Concerto to Michael Giacchino's Coco to premiering a new work by Augusta Read Thomas.

The repertoire that our orchestra performs has expanded throughout the years to become more vibrant and diverse, which has given way to a more inclusive concert experience covering the full spectrum of classical music, from Baroque to living composers. Chicago Phil Chamber is drawn from its vast pool of versatile musicians, and the chamber series' programming furthers the Society's commitment to performing in front of broad audiences and allowing fresh creative opportunities for musician members.

The Chicago Philharmonic has witnessed tremendous growth across all aspects of the Society including our musician membership, the scope of performances, and expanding our reach to serve people across the greater Chicago community. Since its inception, Chicago Philharmonic has engaged in a range of community engagement initiatives that connect Chicago-area youth to classical music with programs such as Chi Phil AMP (Academy of Music Performance), Side by Side with the Chicago Philharmonic, Families to the Phil, NEXT!, and Spotlight. Additionally, Side by Side with Chicago Philharmonic provides performance opportunities for members of the community.

As we continue to our next chapter, we know that we could not have accomplished all of this if it were not for the support of our extended family of supporters, patrons, donors, student musicians, and funders – PEOPLE LIKE YOU!

\*Several concerts and programs did not occur due to COVID-19





## ANNUAL REPORT FOR THE FISCAL YEAR ENDED JUNE 30, 2020



To Our Patrons, Musicians, Stakeholders, and Friends:

We are pleased to submit this Annual Report of The Chicago Philharmonic Society's activities during the fiscal year ended June 30, 2020. We celebrated our 30th season during an extraordinary moment in history, as the COVID-19 pandemic and Black Lives Matter protests inspired us to recommit to our mission of diversity, equity, and inclusion, providing wonderful music opportunities for music lovers of all backgrounds.

Through the leadership of Artistic Director and Principal Conductor Scott Speck, Artistic Advisor James Berkenstock, and the musician-majority Artistic Committee, we created our 2019-2020 season: Family in celebration of the family of musicians and music lovers that make our mission possible. In our first concerts, we featured our own outstanding musicians as soloists and worked with prominent artists including living jazz legends, the Marcus Roberts Trio and long-time collaborator, Visceral Dance Chicago. We served in our ninth season as the official orchestra of the Joffrey Ballet and continued to work with esteemed institutions such as Ravinia Festival, Auditorium Theatre, Salute to Vienna, and many others. Chicago Phil Chamber continued their popular brunch series at City Winery Chicago in the West Loop, sharing joyful and accessible concert experiences. Our community engagement programs involved an ever-growing number of students and communities, focusing on Chicago's west and south side neighborhoods.

When Chicago's shelter-in-place order was announced in March, we worked quickly to find new ways to serve our communities. We adapted existing community engagement programs like Chi Phil AMP (our in-school mentorship program) and Side by Side with the Chicago Philharmonic to become completely virtual while still providing incredible opportunities to musicians of all ages and backgrounds throughout Chicago. We also created new programs, like PITCHing In 4 U, which provided four free one-on-one lessons to music students. Although we've had to rethink our entire model of programming, our commitment to serving the musicians and music lovers of Chicago remains strong.

Our annual report contains a full chronicle of the season's achievements. Financially, we are proud to report a surplus in Fiscal Year 2020 (FY20), which is our ninth in a row. 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.

Tom Manning  
Chairman



Dear Friends,

The Chicago Philharmonic's 30th Anniversary Season began as one of our most artistically satisfying, financially successful, and historically significant—and ended as one of our most challenging.

It started with such promise: two world-premiere fanfares, collaborations with Marcus Roberts, Philippe Quint, Amjad Ali Khan, Visceral Dance Chicago, and our own stellar soloists Jeremy Moeller and David Perry.

And after 400 performances together, this was the triumphant finale of our 8-year Joffrey Ballet collaboration — which had expanded our reach in the city, sent us to New York's Lincoln Center, connected us with such giants as Stravinsky's Rite of Spring and Britten's Sinfonia da Requiem, and allowed us to perform Demutsky's Anna Karenina, the first full-length world premiere in the company's history.

Then, suddenly, the whole world shut down, and concerts, as we know them, were put on pause. What a shame to lose our final programs of the season— *Unity, Home, and Aretha: A Tribute*. More than anything else I was sad to lose these opportunities to showcase our brilliant musicians and expand their connection with our growing audience base.

Over the past four months we have worked to reinvent ourselves; what was certain last year now seems long in the past. But if it's any consolation, every performing arts organization on planet Earth is faced with the exact same challenge. If that isn't unity, I don't know what is.

As you know, Donna and our staff have sought out groundbreaking ways to showcase the talents of our musicians. From our virtual Night Out in the Parks concerts to hundreds of free lessons offered online, to our series of popular works recorded individually on each musician's mobile phone, we have worked to keep the lights of our organization shining brightly within Chicago's consciousness.

One great advantage of our organization is the ability to act nimbly. As we refine the upcoming 2020-2021 season, we are prepared to move in a multitude of directions, diverse in scope but all consistent with our mission. As the concert world slowly reopens, we are ready with Plans A through E. And as we ramp up, the formidable power of the Chicago Phil musicians' collective experience is ready to rock the world.

All of us at the Chicago Phil wish that this pause hadn't happened. But since it has, we are doing what it takes to become a stronger organization on the flip side. Whether in person or online, we hope the Chicago Phil is making you proud. I can't wait to be back together with you again.

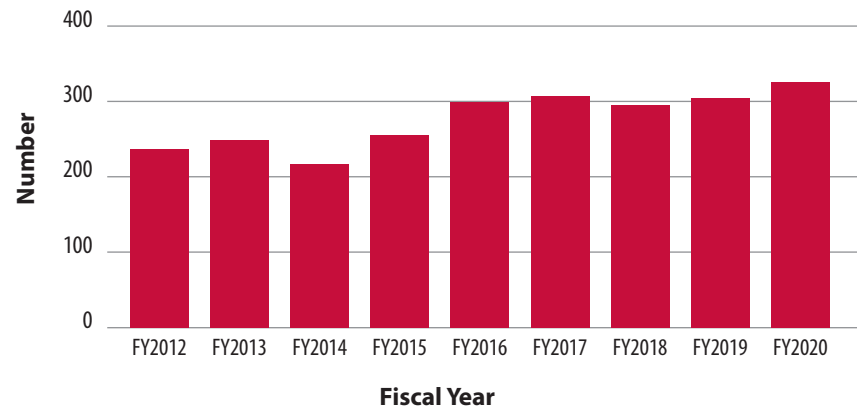
All my best,

Scott Speck  
Artistic Director



Chicago Philharmonic celebrated its 30th season, *Family*, by shining a light on the musicians and community members that make up the organization. The versatile pool of talented musicians of Chicago Philharmonic united to inspire music-lovers through moving symphonic concerts, innovative chamber performances, meaningful community engagement programs, and exciting contractual work. The season was sponsored in part by the Illinois Arts Council Agency, the City of Chicago Department of Cultural Affairs and Special Events, and the John D. and Catherine T. MacArthur Foundation.

## Musician Employment Growth 2012-2020



## AT THE ZOO

August brought a pre-season co-production bringing together **Lincoln Park Zoo** and Chicago Philharmonic for the first time. We performed an after-hours concert where close to 1,300 attendees enjoyed a spectacular summer evening at **one of the city's most iconic locations**. Patrons were welcomed to watch the concert in the zoo's main mall or stroll through the zoo grounds while the **beautiful symphonic classics** were broadcasted on the speakers. This late-night experience had one Chicago Philharmonic patron telling us **"I hope you come back to the zoo next year... I loved that concert!"**



Elliot Mandel Photography

Playing outside at the zoo was a milestone for us. It was a pleasure for us to be able to share with families (of all kinds) the great riches of classical music. I was especially gratified by the rip-roaring response we got to the Haydn symphony we played – a classical symphony, of all things! We strongly feel that these great works of classical music, no matter how old or new they may be, are for everybody to enjoy.

Scott Speck, Artistic Director and Principal Conductor

## LIFE: TCHAIKOVSKY 6

The season began with Scott Speck leading the orchestra in **Life: Tchaikovsky 6** on Sunday, October 6, at Pick-Staiger Hall in Evanston, featuring Pyotr Tchaikovsky's Symphony No. 6 (*Pathétique*) one of the defining sounds of the Romantic period. Accompanying the symphony, were Anna Clyne's cheerful *Masquerade* and Ferdinand David's *Trombone Concertino*, featuring Chicago Philharmonic musician member **Jeremy Moeller as soloist**.

Chicago Philharmonic proudly commemorated its 30th Anniversary by empowering and celebrating composers from around the nation in its **first-ever fanfare competition**. The competition included two categories one for emerging composers (under 23 years) and one for experienced composers (over 23 years). The winning work for emerging composers, Harrison Collins' *Young Voices*, was a portrait and celebration of the youngest generation of American adults. Joining the concert as *NEXT!* performers were the "Bone Rangers," a trombone quartet from the **Merit School of Music**. Audiences and critics reacted positively, with Joe DeRosa from *Chicago Onstage* calling the concert "a perfect blend of youthful energy, playful intensity, and technical mastery in an exploration of *Life*."



Elliot Mandel Photography

The celebration of the young composer and the conductor was so entertaining and described the various pieces in detail, including giving the audience permission to enjoy the music and clap during the different movements.

Chicago Philharmonic patron



Elliot-Mandel Photography

*Splash Magazine* called Perry's performance, which was met with an extended standing ovation, "beautiful and moving, and blended perfectly with the orchestra."

Barbara Keer, Editor

## REUNION: BEETHOVEN

On Sunday, November 17, Chicago Philharmonic returned to the North Shore Center for the Performing Arts in Skokie with **Reunion: Beethoven 3**. It was a celebratory event honoring the great composer's 250th birthday and the organization's 30th anniversary. In celebration of the Chicago Philharmonic's anniversary, the *NEXT!* addition to the foyer was a display documenting the organization's history. The foyer was filled with special memorabilia from the Philharmonic's 30 years **allowing patrons to walk down memory lane**. The Philharmonic planned to welcome back Maestro Larry Rachleff to lead the concert but was unable due illness. Stepping in to conduct a compelling rendition of Ludwig van Beethoven's revolutionary Symphony No. 3 (*Eroica*) was Scott Speck. The first half of the program was Beethoven's exquisite Violin Concerto in D Major, featuring internationally acclaimed violinist and **frequent Chicago Philharmonic Concertmaster David Perry**. One concertgoer noted that while "the music which was top-notch as anticipated," the venue itself enhanced the experience by giving it "a warm, comfortable feel."



Elliot Mandel Photography

"Listeners were in uncharted territory," as noted by *The Chicago Tribune*, and "just when you felt comfortable with orchestral passages familiar from a thousand previous hearings, the trio took flight in melodies never before heard in this music."

Howard Reich, Arts Critic

## HOLIDAYS: MARCUS ROBERTS TRIO + CHICAGO PHILHARMONIC

Chicago Philharmonic performed at Harris Theater for Music and Dance returning as a resident company on Sunday, December 8, with **Holidays: Marcus Roberts Trio + Chicago Philharmonic**. The renowned Marcus Roberts jazz trio (Marcus Roberts, piano; Jason Marsalis, drums; Rodney Jordan, bass) joined the orchestra for a **re-imagined take on George Gershwin's Concerto in F** with the trio improvising over the orchestra and during cadenzas. Artistic Director and Principal Conductor, Scott Speck found this concert thrilling, since " [it] is thoroughly different and unusual because ... we have brought the great jazz pianist Marcus Roberts and his trio. At certain points, the orchestra stops playing and the trio goes off on a flight of fancy."

Jason Marsalis and Rodney Jordan also joined the orchestra for Duke Ellington and Billy Strayhorn's jazzy **The Nutcracker Suite for a real holiday treat!** Completing the holiday-centered program was Pyotr Tchaikovsky's December movement of *The Seasons*. As part of the *Spotlight* community engagement program, **five exceptional young musicians joined the orchestra on stage** to perform Samuel Coleridge-Taylor's *Christmas Overture* and Pyotr Tchaikovsky's December from *The Seasons*. Those same five students also performed solo excerpts in the foyer before the concert through the *NEXT!* program.



Elliot Mandel Photography

I was mesmerized by the talent of the members of the Chicago Philharmonic... will definitely be attending more performances!

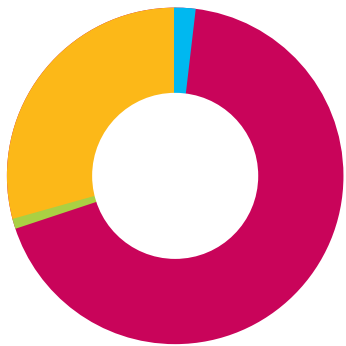
Chicago Philharmonic patron

## PROMISE: MOZART, PÄRT, BACEWICZ, DVOŘÁK

On Sunday, March 1, Chicago Philharmonic was welcomed back at the North Shore Center for the Performing Arts with **Promise: Mozart, Pärt, Bacewicz, Dvořák**. Led by Scott Speck, the **strings-only chamber orchestra** explored the turning points of exceptional composers spanning hundreds of years, including Wolfgang Amadeus Mozart's Divertimento in D Major, Antonín Dvořák's *Serenade for Strings*, and Polish composer Grażyna Bacewicz's magnum opus, Concerto for Strings, which led her to international acclaim. Joining the orchestra on stage for the fourth time was Visceral Dance Chicago for a **collaborative effort with original choreography** by Nick Pupillo set to Arvo Pärt's meditative *Trisagion*. The collaboration highlighted the versatility and skill of Chicago Philharmonic's musicians, and as writer Lauren Warnecke of *See Chicago Dance* noted, "the musician-led society is known for its deep well of musicians, who are skilled in a variety of orchestral genres, and have become a go-to for dance collaborations." Audiences were also delighted by the addition of a young and talented piano trio from **New Music School**, who performed in the foyer before the concert and during intermission through the *NEXT!* program.

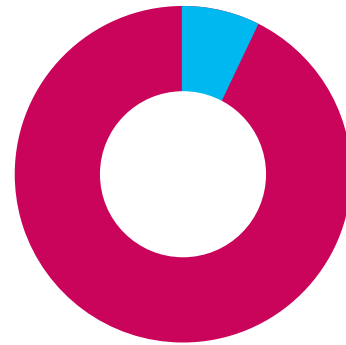


## Chicago Philharmonic Entertains 168,767 Patrons in FY20



- Self-presented – over 4,500
- Contractual – over 162,000
- Community Engagement – nearly 2,000
- WFMT Broadcast – approximately 70,000

## Chicago Philharmonic Earns more than \$1.2 million in FY20



- Self-presented – over \$93,000
- Contractual – approximately \$1,154,000

### CHICAGO PHIL CHAMBER AT CITY WINERY

Chicago Philharmonic's unique chamber music ensembles, which perform as **Chicago Phil Chamber**, encourage musician members to work together programming and performing classic chamber works. Performing intimate music experiences with award-winning wine plus brunch for an unforgettable time at City Winery Chicago, located in Chicago's West Loop neighborhood. Audience members continue to enjoy our **chamber concerts for the sixth year** where patrons and musicians alike are able to enjoy classical music in a relaxed setting.

The series began with **Queens of Jazz** on October 27. City Winery was packed full of audience members charmed by singer Adrienne Walker, making her triumphant return to Chicago from her starring role as Nala in Broadway *The Lion King*, who was joined by a Chicago Phil Chamber string quartet. The musicians (Carmen Kassinger, violin; Lisa Fako, violin; Monica Reilly, viola; Margaret Daly, cello) presented classic tunes from the golden age made famous by Ella Fitzgerald, Judy Garland, Sarah Vaughan, and the great ladies of jazz. The series continued on November 24 with **Cabernet, Clarinet, and Strings**, featuring a Chicago Phil Chamber clarinet quintet (Gene Collerd, clarinet; Jennifer Cappelli, violin; Pauli Ewing, violin; Claudia Lasareff-Minonoff, viola; and Paula Kosower, cello). Audiences took a moment out of the busy fall season to enjoy Antonín Dvořák's romantic *Sonatina for Clarinet and String Quartet* and Carl Maria von Weber's Clarinet Quintet, a beloved staple of chamber music.

Chamber music lovers decked the halls on December 22 with the popular concert **Merry and Bright! with Chicago Phil Brass**. Brass quintet members (Matthew Lee, trumpet; David Inmon, trumpet; Greg Flint, horn; Reed Capshaw, trombone; Charles Schuchat, tuba) embraced the holiday season with classic carols, including *Joy to the World*, *The Holly and the Ivy*, *Carol of the Bells*, and *Sleigh Ride*. The spring series began on February 16 with **In the Realm of Senses**, a multi-sensory performance of Mussorgsky's *Pictures at an Exhibition* and Ravel's Sonata for Violin and Cello featuring Jeff Yang, violin; Matthew Agnew, cello; and Lyudmila Lakisova, piano. Artists of all mediums collaborated to create the final show, including John Gaudette, lithographs; Maja Bosen, art sculpture; Galina Shevchenko, visual art; and Christophe Laudamiel, scent sculpture.



Elliot Mandel Photography

*Bitches Who Brunch* declared "Adrienne Walker is an angel," and went on with saying that "the concert was breathtaking and amazing, with a sprinkle of lightheartedness."

**Katlin Gnojek, Chicago Food Editor**



Elliot Mandel Photography

Excellent musicianship! I liked how the musicians interacted with the crowd and taught us about the pieces of music. It made it a more intimate environment, which is perfect for the setting of City Winery.

**Chicago Philharmonic patron**



Cheryl Mann, courtesy of Joffrey Ballet

## JOFFREY BALLET

Chicago Philharmonic's ninth and final season as the official orchestra of The Joffrey Ballet opened on October 16 with a Chicago premiere of *Jane Eyre*, adapted from the classic Charlotte Brontë novel by choreographer Cathy Marston. The score by composer Philip Feeney wove together Feeney's works with those of Fanny Mendelssohn. On November 30, The Joffrey Ballet opened its fifth year of Christopher Wheeldon's *The Nutcracker* with original choreography and production that debuted to popular and critical acclaim in 2016. Chicago Philharmonic played Pyotr Tchaikovsky's classic score in the pit and onstage for thirty performances. Chicago Philharmonic tackled technical pieces by Igor Stravinsky as part of The Joffrey Ballet's mixed-rep program, *The Times Are Racing* on February 12. The program featured Chicago premieres of Justin Peck's *The Times Are Racing* and Itzik Galili's *The Sofa and Mono Lisa*. Also included were Stephanie Martinez's *Bliss!*, set to Igor Stravinsky's *Dumbarton Oaks Concerto* and Christopher Wheeldon's *Commedia*, set to Stravinsky's *Pulcinella Suite*.

Critics commended the production, with *WTTW* saying "... music director Scott Speck and his impeccable Chicago Philharmonic musicians are essential in bringing the work to vivid life and ideally synchronizing with the dancers."

Hedy Weiss, Theater & Dance Critic



Ed Newton, courtesy of The Chicago Sun-Times

## CONTRACTUAL ENGAGEMENTS

The 2019-2020 contractual partnerships continued, as the orchestra collaborated with new arts organizations and maintained strong relationships with longstanding partnerships. In Summer 2019, Chicago Philharmonic again for more than 26 years performed at **Ravinia Festival**. The Philharmonic provided symphonic accompaniment to performances with Marin Alsop, Sarah MacLachlan, Weird Al, and a screening of Disney Pixar's *Coco*, led by Thiago Tiberio. The Philharmonic also returned to Lake Geneva, Wisconsin performing with U.K.'s Russell Watson for **Music By the Lake** at Ferro Pavilion programmed by Aurora University. Waltzing into 2020, Imre Kollár conducted the Philharmonic for **Salute to Vienna** at Symphony Center, and our Chi Phil Chamber string quartet celebrated love and The Beatles at **Big Foot Fine Arts Foundation** in Walworth, Wisconsin this February.

*The Chicago Sun-Times* discussed the unique "Strings Attached" tour before its Ravinia stop "It's great to hear songs like 'White & Nerdy' and 'Amish Paradise' and 'Dare to be Stupid' with a full symphony orchestra. It gives those songs a little more gravitas."

"Weird Al" Yankovic, American Singer-Songwriter

Halloween celebrations were especially spooky with the orchestra's second year of Auditorium Theatre's popular live screenings of **Tim Burton's The Nightmare Before Christmas**, and provided orchestral support for ATRU's Gala with **Chicago Celebrates Sondheim!** production in November. The orchestra, along with guest conductor Emanuele Andrizzi, also performed for the second year in a row at **Deloitte's Associate Director Milestone Program**, where Deloitte's incoming class of new associate directors observed a rehearsal and performance of Bela Bartok's *Romanian Folk Dances*, followed by an interactive Q&A session with the conductor and orchestra. Chicago Philharmonic has also garnered praise for the orchestra's high-level engagements with internationally acclaimed ballet companies.

## Community Engagement Programs

**406** YOUTH MENTORED

public school AMP students worked directly with Chicago Phil mentors in 7 schools

**FREE TICKETS 545**

underwritten Families to the Phil tickets were distributed to students and their families to attend Chicago Phil concerts

**PARTICIPANTS 310**

students and amateur adults signed up for Side by Side with the Chicago Phil in presenting free concerts in Chicago Parks.

**53** PARTNERS

schools and music schools partnered with us in AMP, NEXT! and Families to the Phil programs

Chicago Philharmonic **expanded its Academy of Music Performance (Chi Phil AMP) programs**, thanks to generous support from US Bank, which helps to develop well-rounded student musicians. In addition to the organization's signature community engagement program, *Side by Side with the Chicago Philharmonic*, Chicago Philharmonic saw the successful continuation of the *Families to the Phil*, *NEXT!*, *Spotlight*, and summer internship programs. Guiding these expansions was the organization's **first-ever full-time Community Engagement Manager**. While the pandemic affected our overall numbers of participation, the organization rose to the challenge of adapting its programs virtually.



### SIDE BY SIDE WITH THE CHICAGO PHILHARMONIC

In partnership with the Chicago Park District and Mayor Lori Lightfoot's *Night Out in the Parks* initiative, Chicago Philharmonic presented its sixth year of side-by-side symphonic concerts in Chicago parks engaging Chicago's west, south, and north side neighborhoods. In 2019, the series included concerts at **six different parks** with five returning (Humboldt Park Boathouse, Ping Tom Memorial Park, Columbus Park Refectory, Hamilton Park, South Shore Cultural Center) and one new (Pottawattomie Park). For each concert, 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. *Side by Side with the Chicago Philharmonic* was made possible by the Chicago Park District, U.S. Bank, the Illinois Arts Council Agency, the National Endowment for the Arts, and the Music Performance Trust Fund.

The orchestra was led by Scott Speck and guest conductors Emanuele Andrizzi and Kellen Gray. Summer 2019's concert repertoire was a **celebration and reflection of each of Chicago's vibrant cultural neighborhoods**. Highlights include works by Mexican composer Arturo Márquez (representing Pilsen), Italian composer Pietro Mascagni (Little Italy), African American composer William Grant Still (representing Chicago's African American community), Polish composer Frédéric Chopin (representing Chicago's Polish community), and a traditional Chinese piece Dance of the Golden Snake (representing Chicago's Chinese Community). On December 1, we returned to the South Shore Cultural Center for our ever-popular holiday concert **bringing yuletide symphonic classics to the community**.



Excellent music from [composers of] multi-cultural backgrounds and different countries. Great concert!

*Side by Side participant*

### CHI PHIL AMP (ACADEMY OF MUSIC PERFORMANCE)

2019-2020 marked the sixth year of *Chi Phil AMP*, a program in which Chicago Philharmonic musicians mentor band and orchestra students through masterclasses, side-by-side rehearsals, and playing with students in their school orchestra or band concerts. These meaningful interactions with professional musicians **effectively cultivate students' music skills and advance overall development and success in school**. Support for AMP was provided in part by US Bank, the Charles and M.R. Shapiro Foundation, the Fanny B. Wurlitzer Foundation Fund, and Mathew Lucante Violins, LLC in addition to contributions from participating schools. Full support for AMP at Benito Juarez Community Academy was provided by Judy Guitelman, Dan Epstein, and the Dan J. Epstein Family Foundation.

The Chicago Philharmonic continued its partnership with two Chicago Public Schools on the west side for its 4th year, UIC College Prep and Chicago Bulls College Prep, both Noble Network schools. The AMP program also returned for its **6th year at Old Orchard Junior High School**, AMP's first and flagship partner. This past spring, four programs were scheduled to run at Thomas Kelly High School in Brighton Park, Crane Medical Prep High School on the Near West Side, Benito Juarez Community Academy in Pilsen, and Victoria Soto High School on the Southwest Side. Due to the pandemic, **all four programs were transferred to a digital format**. We worked diligently with our school partners to present the program virtually, and it was an incredible transformation by our musicians and staff converting AMP into a virtual program in just a matter of days. Bravo to our AMP mentors for stepping in and stepping up for Chicago's youth!



"I loved how they always had positive feedback for us and always encouraged us to do our best in sectionals."

*Sophomore viola student at Chicago Bulls College Prep*

### INTERNSHIP PROGRAM

For the Chicago Philharmonic's 2020 Summer interns, this was a summer unlike any other! This year's paid, 6-week internship was adapted to be completely virtual. Illinois Arts Council Summer Youth Employment in the Arts grant contribution made it possible to bring four bright young students from Walter Payton College Preparatory High School (Brandon Cheng), Northside College Preparatory (Elizabeth Park), Lindblom Math and Science Academy (Kayla Venson), and Mansueto High School (Yasmin Vivian).

## INTERNSHIP PROGRAM CONTINUED

Chicago Phil's interns worked as a team with daily group projects like creating a system for updating musician headshot and bios, organizing composer demographics from our past concerts, and presenting ideas on community engagement. While reflecting on their time with the Philharmonic, all of the interns agreed that the **most exciting part of their internships has been learning from Artistic Director and Principal Conductor Scott Speck** during their three listening parties and concert lectures. They learned about Antonín Dvořák's Symphony No. 9 (From the New World), Arturo Marquez's "Leyenda de Miliano" (Legend of Emiliano), and William Grant Still's Symphony No.1 (Afro-American Symphony). What a rare treat to have such close, personal time with a great American conductor!\*

\*Includes writing contributions and collage from Kayla Venson, Marketing Intern



Brandon Cheng,  
Operations Intern



Yasmin Vivian,  
Operations Intern



Kayla Venson,  
Marketing Intern



Elizabeth Park,  
Development Intern

"The internship as a whole helped prepare me in adjusting to the new virtual life and it really fueled my self-motivation which I felt I was lacking during this pandemic."

Elizabeth Park, Development Intern

## FAMILIES TO THE PHIL

For nine seasons, Chicago Philharmonic *Families to the Phil* has provided students the opportunity to attend symphonic subscription concerts with their family members free of charge. In the 2019-2020 season, Chicago Philharmonic **underwrote 545 tickets to four concerts** before the pandemic began for families from overlooked communities, thanks in part to support from the Albany Bank and Trust Company, N.A.; the Robert B. Kyts and Jadwiga Roguska-Kyts, M.D. Foundation; and the Pauls Foundation.

Through the *Families to the Phil* program, **27 tickets were provided for free to visually impaired and blind young people** and their families from **Vision Parents Empowered of Chicagoland**. The students and families also met with renowned pianist Marcus Roberts, winner of the Helen Keller Award for Personal Achievement. This was a unique opportunity for many of the students, and as one parent said, "It was many of our children's first time attending a CPO (or any orchestra) concert. We can't wait to come back!"



Elliot Mandel Photography

## NEXT!

The Chicago Philharmonic established NEXT! in 2011 to give up-and-coming musicians the chance to be heard by large, diverse audiences by being showcased in the foyer before symphonic concerts. In 2019-2020, Chicago Philharmonic welcomed the student trombone quartet from **Merit School of Music**, the "Bone Rangers"; a young harpist from the **Chicago Musical Pathways Initiative**, and a talented young piano trio from **New Music School**, and students from Chicago Philharmonic's *Spotlight* program performing solo repertoire representing **Chicago Youth Symphony Orchestra, Midwest Young Artists, and Music Institute of Chicago**.



Elliot Mandel Photography

## SPOTLIGHT

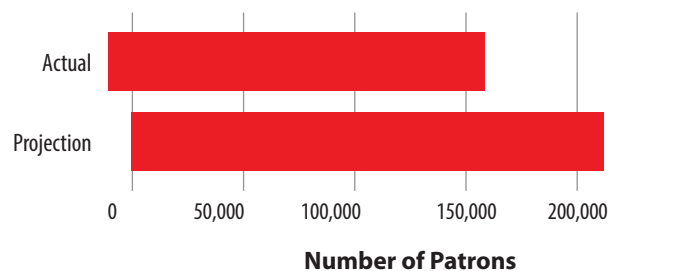
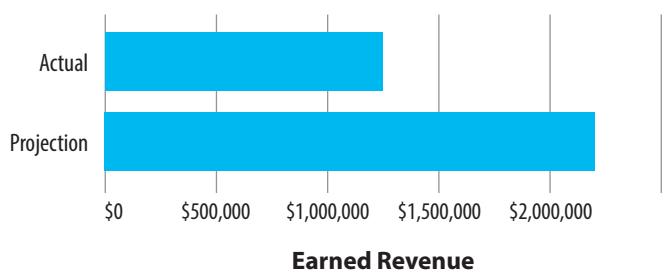
*Spotlight* provides professional orchestral opportunities to exceptionally talented young music students. Five selected students have the rare and prestigious opportunity to **play on one major work on stage with the Chicago Philharmonic** in a subscription concert. Before the concert, Chicago Philharmonic musicians work with these students as coaches and mentors during the rehearsal process. During the concert *Holidays: Marcus Roberts Trio*, the following young musicians were part of the orchestra for the performance of Samuel Coleridge-Taylor's *Christmas Overture* and Pyotr Tchaikovsky's December from *The Seasons*: Hila Dahari, violin; Isabel Chen, violin; Bella Kim, viola; Ava Kassinger, cello; and Andrew Hungness, bass.



Elliot Mandel Photography



COVID-19 Halts Anticipated Revenue Earnings & Patron Engagement



The Chicago Philharmonic Society’s Board of Directors, Executive Administration, and Artistic Leadership have taken the global pandemic caused by COVID-19 very seriously. Decisions about concerts prioritized the health of our patrons, musicians, guest artists, staff, and our affiliated venues. This situation impacted Chicago Philharmonic’s symphonic and chamber concerts as well as our planned contractual engagements. Executive Director Donna Milanovich shares, “I am so proud of the efforts of the staff, musicians, board, and those we serve during this time of COVID. We thank all of you for meeting the challenges and realities of the new normal with creativity and grace.”

Three symphonic concerts were cancelled or postponed. **Unity: Amjad Ali Khan**, which was originally scheduled for April 5, 2020, was canceled and will likely be rescheduled in the future. The program featured Indian classical music master and sarod virtuoso Amjad Ali Khan in his own concerto *Samaagam: A Concerto for Sarod, Concertante Group and String Orchestra*, as well as Kayla’s Aria from the opera *Taking Up Serpents* by living composer Kamala Sankaram, and Shostakovich’s Chamber Symphony in C Minor. Also anticipated to be rescheduled is the concert **Home: Brahms 3**, featuring violinist Philippe Quint in Erich Wolfgang Korngold’s Violin Concerto, originally scheduled for May 10, 2020. This concert was set to feature Brahms’ Symphony No. 3, Li Huanzhi’s Spring Festival Overture, and the world premiere of Nicholas Hubbell’s Chicago Fanfare, which was the winner of the experienced composers (over 23 years) category from our 30th Anniversary Fanfare Competition. **Aretha: A Tribute**, featuring Broadway star Capathia Jenkins and three-time Grammy Award nominee Ryan Shaw will likely be rescheduled in the 2020-21 season.

Two additional chamber music concerts at City Winery Chicago were rescheduled for the 2020-21 season: **Strings, Syrah, & Sisterhood** (an all-women string quartet performing the works of living women composers Jessie Montgomery, Caroline Shaw, and Gabriela Lena Frank) and **Na Zdravi! To Winds and Wine** (a woodwind quintet celebration of Chicago Czech culture with works by Malcolm Arnold, Anton Reicha, and a Chicago premiere of Jacob Beranek’s Wind Quintet). Several contractual engagements were canceled or postponed: American Ballet Theatre at Auditorium Theatre (originally scheduled for March 2020), Joffrey Ballet’s *Don Quixote* (originally scheduled for April-May 2020), Tanztheater Wuppertal at Harris Theater (originally scheduled for April-May 2020), and Bolshoi Ballet’s *Swan Lake* at Auditorium Theatre (originally scheduled for June 2020) as well as with Johnny Mathis at Four Winds Casino.

In the midst of the pandemic, The Chicago Philharmonic Society provided hope with our **PITCHing In** campaign and swiftly forming a **Special Musician Assistance Fund**, which provided support to our musician members who rely on a variety of sources to support their livelihoods, but many heavily rely on performing live for a majority of their income. Garnering community support through a robust social media campaign from varied content: three playlists curated by Chicago Phil, nine weekly videos from Scott Speck including interviews with two of the Philharmonic’s musician members, six shared videos from our musicians. The social media campaign engaged Chicago Phil patrons in a whole new way; Scott Speck and guest Erica Anderson’s conversation was “engaging and informative” with one Facebook follower wishing “Happy reed making!” Through the fundraising efforts of the board, staff and generous patrons, the Special Musician Assistance Fund Committee was able to **raise and distribute \$7,775 to 14 of our member musicians in need** with additional support raised and attributed in the following fiscal year.

All of the below changes to digital programming this spring and summer, were made possible by the CARES Act Paycheck Protection Program loan received in May 2020. To date, the Chicago Philharmonic has received \$449,697 from the Paycheck Protection Program, and an additional \$50,000 in COVID relief from the National Endowment for the Arts. Not only did this forgivable loan afford us the opportunity to continue payment to our musicians and staff, helping to support the 376 musicians that were hired last season, and the funds also went to **creating a new program for our musicians and patrons called PITCHing In 4U**. In our *PITCHing In 4U* program, 121 individuals ranging from the age of 10 to over 65 received four free lessons from Chicago Philharmonic musician members. Participants included long-time Chicago Philharmonic patrons with a music background, students from our AMP school partners, past *Side by Side* participants, and more. Participants were excited for this rare and thrilling opportunity for Chicagoans to have one on one time with professional musicians. **Over fifty musicians were compensated for a cumulative 240 hours of free and accessible virtual music lessons**. We also used funds from the Paycheck Protection Program to create a series of **Cell Phone Symphonies** and to pay musicians for a broadcast of our 2019 performance of *Scheherazade* on WFMT and the rights to create a limited pressing CD release of the 2017 recording of the world premiere of Augusta Read Thomas’ *Sonorous Earth*. We were also able to compensate musicians who had been previously hired for canceled contractual and symphonic work that would have occurred between May 1 and June 25, 2020.



Although The Chicago Philharmonic Society was founded in 1989, it adopted an egalitarian structure in 2012, **embracing the unique practice of organizational governance led by a musician majority at every level of management.** Operated by collective leadership and consensus decision making, we draw guidance from *The Board of Directors* and *The Musicians Advisory Council*, composed of 35 musician members serving as a sounding board for musicians to share feedback, along with our *Executive Committee* and eight board established committees. Our model establishes leadership roles for those directly impacted by decisions. The committees include: the *Artistic Programming and Policies Committee* which selects programming; the *Personnel Committee* which selects musicians for performing ensembles; *Patron Services Committee* who handle the development of strategies to promote audience attendance and create and maintain relationships with our communities and the patrons we serve; the *Development and Endowment Committee* which oversees long-term strategies for individual giving, securing grants and other institutional sources of funding; our *Financial Services Committee* which maintains the financial operations of the organization; the *Chamber Music Programming and Policies Committee* which selects artists and programs for the Chicago Phil Chamber Players; the newly formed *Special Musician Assistance Fund Committee* which was created in response to Covid and musicians needs; and importantly our *Diversity, Equity, and Inclusion Committee* to improve accessibility, diversity, and inclusivity in all areas of the organization. Because our structure is at the forefront of orchestral governance, **we have accountability to push towards equity and inclusion** in the arts community's evolving emphasis on racial and gender equality and representation. And with this uncommon structure, we have frequent reviews of inequitable organizational structures and policies and adjust our procedures to the benefit of all of our constituents.

#### Board of Directors

The Chicago Philharmonic Society was served by twenty-four members of the Board of Directors, including thirteen musician members. During FY20, Thomas Manning served as the Chairman of the Board, with Chicago

Philharmonic Board members Robert Everson and Duffie Adelson serving as Vice-Chairs. Joining the board in FY20 was Lynne McDonough, who previously worked in development for the Chicago Symphony Orchestra and San Francisco Symphony. "I am very much looking forward to getting more involved with the work of the Chicago Philharmonic," remarked McDonough about beginning her tenure with the Philharmonic. The board held four meetings and numerous committee meetings during the year.

#### Management and Staff

Donna Milanovich completed her twenty-fourth year as a member of the Society and entered her tenth year as Executive Director in May 2020. Donna is responsible for the organization's general operations, including concert planning, performance coordination, patron and donor development, board committee support, and the oversight of Chicago Philharmonic's administration of seven full-time employees and two part-time employees. In honor of her remarkable service, vision, and dedication, **Donna was awarded the 2020 Executive Director of the Year** by the Illinois Arts Council Orchestra.

Early in the fiscal year, we welcomed three new full-time employees Eryn MacNeil, *Development Manager*; Rhapsody Snyder, *Community Engagement and Executive Support Manager*; and Kelly Wren, *Marketing and Communications Manager* with a third new member hired in December Ana Santamaria, *Operations Assistant*. Nathaniel Davis, *Artistic Operations Coordinator and Personnel Manager*, managed Ana Santamaria along with concert logistics and artistic personnel. Transitioning from part-time to full-time allowed Rhapsody Snyder to support all aspects of the organization's six-part Community Engagement Program and provided executive assistance to Donna Milanovich. Eryn MacNeil drove the Philharmonic's giving campaigns and grant applications in her new role. Kelly Wren oversaw Lydia Penningroth, *Sales and Communications Coordinator*, and together they supported patron services and marketing campaigns for our self-presented concerts. Several part-time employees supported the day-to-day operations, including Lisa Caradonna, *Accountant*; Carlos Diaz, *Production Assistant*; Nicholas Koo, *Production Assistant*; Danielle Ray, *Music Librarian*. We are also thankful to the various support staff and interns like Jiana Avilia, Magali Coronado, Jamaal Crowder, Elaina Huang, Nicholas Koo, Jing Wen Chui, and Catherine Zhu. We would be remiss to not mention two dedicated employees who left their full-time positions but continued to support as consultants who are Cassandra Kirkpatrick and Terrell Pierce.

#### Professional Services

Special thanks to Larry Sophian and Marva Flanagan of Ostrow, Reisen, Berk & Abrams, Polly Kosyla of Swolf and Associates, Charles Krugel, attorney, and Limited (ORBA) for their excellent service.

#### Volunteers

Many thanks to the volunteers who donate their valuable time, effort, and skills to the Chicago Philharmonic, especially Shelly Kimel, Patricia Fernandez, Jim and Jean Berkenstock, Paul and Mary Ann Judy, and Sondra Rosin. This season wouldn't have been possible without you!



The condensed Financial Statements of the Chicago Philharmonic Society for the Fiscal Year ended June 30, 2020, 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. In the past year, our list of collaborators has included the Joffrey Ballet, Harris Theater for Music and Dance, Salute to Vienna, Auditorium Theatre, Ravinia Festival, and Music By the Lake.

The Society also continues to attract the attention of increasingly high profile funders, including US Bank, Allstate, the National Endowment for the Arts, the Illinois Arts Council Agency, the Chicago Department of Cultural Affairs and Special Events, among others.

Our *Families to the Phil* program was funded directly by sponsors for the third year, and our *Chicago Phil AMP* (Academy of Music Performance) program was expanded to increase the program in size from four schools to seven, due to generous grant funding from US Bank.

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 Chicago Phil Chamber Players drew audiences to City Winery in Chicago's West Loop neighborhood, and we performed for the first time at the Lincoln Park Zoo.

The organization's response to the changing needs of our musicians was the addition of the Special Musician Assistance Fund (SMAF), developed to help aid our musicians in the wake of COVID-19, which raised \$7,775 and was distributed to 14 musicians. Additionally, the Chicago Philharmonic Society was the recipient of a forgivable Paycheck Protection Program (PPP) loan in the amount of \$415,922, which, along with very generous individual contributions, led to an increase in contributions and grants of 68% over FY19. Due to the COVID-19 pandemic, the Chicago Philharmonic was able to only complete four of seven scheduled concerts, which led to a drop in admissions of 41%. Overall, contractual work decreased by 32%, also due to the COVID-19 pandemic. Overall, revenue for FY20 decreased by 12%.

Program services expenses totaled \$2,208,756, constituting 91% of the Society's total expenses. Management and general expenses totaled \$112,511, and fundraising expenses were \$96,521, representing 5% and 4% of the total expense, respectively.

The Statement of Activities shows an overall surplus of \$1,908, and the Society's net assets (which reflects the endowment fund) increased to \$529,853 as of June 30, 2020. The financial statements of the Society for Fiscal 2020 have been audited by Ostrow, Reisin, Berk & Abrams, Ltd, CPAs. These documents are posted on the Society's website and available on request.

Financial Results	FY15	FY16	FY17	FY18	FY19	FY20
<b>Revenue</b>						
Admissions	\$57,519	\$132,483	\$76,579	\$93,458	\$135,670	\$80,032
Contributions and grants	\$436,222	\$388,595	\$468,416	\$627,314	\$634,203	\$1,067,987
Contracted services	\$1,064,436	\$1,439,233	\$1,405,508	\$1,579,013	\$1,834,967	\$1,242,729
Miscellaneous	\$858	\$3,503	\$1,944	\$1,617	\$2,815	\$7,840
Net investment return	\$0	-\$999	\$2,310	\$8,113	\$22,900	\$21,108
Satisfaction of time/purpose restrictions	\$0	\$0	\$0	\$72,382	\$109,021	\$0
<b>Total Revenue</b>	<b>\$1,558,841</b>	<b>\$1,962,815</b>	<b>\$1,954,757</b>	<b>\$2,381,897</b>	<b>\$2,739,576</b>	<b>\$2,419,696</b>
<b>Expense</b>						
Program services	\$1,264,636	\$1,574,500	\$1,613,902	\$2,062,620	\$2,456,916	\$2,208,756
Fundraising	\$43,946	\$45,383	\$46,239	\$73,588	\$96,600	\$96,521
Management and general	\$239,964	\$254,613	\$284,376	\$229,059	\$127,444	\$112,511
<b>Total Expenses</b>	<b>\$1,548,546</b>	<b>\$1,874,496</b>	<b>\$1,944,517</b>	<b>\$2,365,264</b>	<b>\$2,680,960</b>	<b>\$2,417,788</b>
<b>Surplus</b>	<b>\$10,295</b>	<b>\$88,319</b>	<b>\$10,240</b>	<b>\$16,633</b>	<b>\$58,616</b>	<b>\$1,908</b>

## INDIVIDUAL CONTRIBUTORS

### \$25,000 and over

Mary Ann and Paul R. Judy

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

James and Jean Berkenstock

Polly Kawalek

Thomas J. Manning

Donna Milanovich Srajer

Patricia Rees

Richard Thomas

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

Howard Gottlieb

Neil Kimel

Lynne McDonough

Donn Trautman

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

Duffie Adelson

Guillermo Bublik and Patricia Fernandez

Ted and Phyllis Davis

Art and Fairfield DuBois

James and Linda Estes

Paula Golden

Hannah Judy Gretz

Kate Becker Morrison

Dwight Poler

Scott Speck

Feng Xue

### \$500 to \$999

Anonymous (2)

Bill and Betty Boyd

Stephen Gretz

Barbara Haffner

Shelly and Jacqueline Kimel

Douglas MacDonald

Scott Neslund

Thomas O'Keefe

Robert and Barbara Schmid

Joy Thomas

### \$250 to \$499

Anonymous

Rowland Chang

Laura Park Chen

Joel Cohen

Harvey Coustan

Bernard and Sally Dobroski

Donna Kaitchuck

Kimary Lee

Joyce Lerner

James and Kathryn MacNeil

Max Nussbaum

David Perry

Timm and Robin Reynolds

Marietta Robinson

Larry and Ardis Sophian

### \$100 to \$249

Anonymous (7)

Rick Ashton

Marcia and Scott Babler

Kamila Baczek

Suzanne Bays

Harvey Beker

Steven Bashwiner and Donna Gerber

Louis Bergonzi and Robert Steck

John Boatright

Kevin Bradley

Mark and Kathleen Brandfonbrener

Lauri and David Carey

Tim Christenfeld

Thomas Clemens

Gene Collard

Paul Cooper

Susan Crist

William Denton

Robert Everson

Susan and Arnon Fine

Michael Folker

Larry Glazier

Loretta Gillespie

Carol Goldbaum

Pranav Gupta

Jennifer Hamilton

Anne Hefter

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Peter and Renee Jirousek

Ada Kahn

Jonathan Kempner

Jeannine Kiefer

Young Joon Kim

Margit Kir-Stimon

Melissa and Lewis Kirk

Charles Larkin

Carolyn Lickerman

Janet and Charles Lin

JeNyce Boolton Lopez

Rina Magarici and Matt Schiff

Gregg Malicki

Hari Nair

Mehrdad Noorani

Joan Novick

Roni Okun

Walt and Loretta Polsky

Steve and Ann Potter

Tijana Rajh

Javier Rueda

Kathleen Rundell

Nathaniel Sack

Nieves Segovia

Andrew Sommer

Mort and Gayle Speck

Scott Tando

Robert Taylor

Renu Thomas

John Thorne

Arnie and Judy Widen

Norman Zuefle

### Up to \$99

Anonymous (6)

Marcia Ashton

Katie Benson

Daniel Billings

Adam Blyde

Joanna Broussard

Elizabeth Buccheri

Rose Marie Channon

Injoo Choi

Joanne Colen

Michael and Christina Drouet

Pauli Ewing

Anne Fleming

Jim Gailloro

Charlene Gelber

Fred and Gloria Gleave

Timothy Griffin

Rita Guzman

Chris Harvey

Dennis Hjelm

Shari Horn

Amy and Cary Jacobs

Joan Johns

Kevin Kaitchuck

Patricia Kling

Peter Kohn

Theodore Krakowski

James Kratz

Thomas Reid Mackin

Eryn MacNeil

Lisa Macpherson

Jim Magsig

Elliot Mandel

June Matayoshi

Mark Mendelsohn and Audrie Berman

Benjamin Myers

Susan Noel

Polina Popova

R. Clark and Peggine Robinson

Sondra Rosin

Hedwig Schellbach

William and Gloria Sedlacek

Jimit Shah

Peter Shoun

William Snyder

Dennis Stafira

John and Cathy Terdich

Sarah Tincer

Lisa Webb

Katherine Young

Stuart Zisook

### IN MEMORY OF

In memory of the Brink and Sedlacek families—  
Gloria Sedlacek

In memory of Theodore (Ted) Allen Kaitchuck—  
James and Linda Estes

In memory of Ross J. Medwed—  
Lisa Webb



In memory of Temma Abrams–  
Barbara Haffner

#### IN HONOR OF

In honor of the marriage of Tom Manning and Elizabeth Olson–

Anonymous (2), Duffie Adelson, Tim Christenfeld, Andrew Sommer, Robert Taylor, Jonathan L Kempner, Shields Meneley Partners, Lauri and David Carey, Hari Nair, Pranav Gupta, Donna and George Srajer, Harvey Beker, Mehrdad Noorani, Robert and Roni Okun, Janet and Charles Lin, Young Joon Kim, Dwight Poler, Charles Larkin, Nieves Segovia, Steve and Ann Potter, Marietta Robinson, Susan and Arnon Fine, Katie Benson, Lisa Macpherson, Renu Thomas, Suzanne Bays

In honor of my friend Paul Judy–  
Rowland Chang

In honor of violinist Roberta Freier–  
Col. Gregg Malicki

In honor of Ted Kaitchuck–  
Donna Kaitchuck

In honor of Donna Milanovich being named Executive Director of the Year by the Illinois Council of Orchestras–  
Jacki and Shelly Kimel

In honor of violinist Rika Seko–  
Norman R. Zuefle

In honor of the musicians of  
The Chicago Philharmonic–  
Joanna Broussard

In honor of Sheldon Kimel–  
Neil Kimel, Susan Platts, Janna Kimel,  
Philip Yassenoff

In honor of Jordan Olive–  
Anonymous

#### FOUNDATIONS AND GOVERNMENT AGENCIES

##### \$20,000 and over

Anonymous  
Illinois Arts Council Agency  
The Negaunee Foundation

##### \$10,000 to \$19,999

Judy Guitelman, Dan Epstein, and the  
Dan J. Epstein Family Foundation  
Paul M. Angell Family Foundation  
Chicago Department of Cultural Affairs and  
Special Events  
Robert B Kyts and Jadwiga Roguska-Kyts  
Foundation

National Endowment for the Arts  
The Clinton Family Fund

##### \$5,000 to \$9,999

Chicago Park District  
Sargent Family Foundation  
John R. Halligan Charitable Fund  
Fanny R. Wurlitzer Foundation Fund  
Elizabeth F Cheney Family Foundation  
Shapiro Foundation

##### \$100 to \$4,999

Judy Family Foundation  
Music Performance Trust Fund  
Noble Network of Charter Schools  
The Pauls Foundation

#### CORPORATE PARTNERS

US Bank  
Allstate  
Sheffield Asset Management  
Kenneth Warren and Son, Ltd  
Albany Bank and Trust, NA  
Chicago Federation of Musicians  
JBT Corporation  
Mathew Lucante Violins  
UIC College Preparatory High School  
Shields Meneley Partners  
Webb Law Group

#### SPECIAL MUSICIAN ASSISTANCE FUND

Administrative Staff of The Chicago  
Philharmonic Society  
Anonymous (6)  
Marion and Thomas Clemens  
Joel Cohen  
Susan Ditzler  
Paul Judy  
Neil Kimel  
James and Kathryn MacNeil  
Lynne and Paul McDonough  
Donna Milanovich Srajer  
John Thorne  
Norman Zuefle

#### ORGANIZATION EXCELLENCE FUND

*The Organizational Excellence Funds have been established as named endowment funds for the general support of the Chicago Philharmonic Society to assure the enduring sustainability of the Society's unique organization.*

Mary Ann and Paul Judy  
Organizational Excellence Fund  
Barbara C. and Robert K. Schmid  
Organizational Excellence Fund

#### THE BERKENSTOCK LEGACY CIRCLE

*Named in honor of James Berkenstock, one of the founders of the Chicago Philharmonic Society, the Circle recognizes those who make financial plans to benefit The Chicago Philharmonic Society in the future.*

Duffie Adelson  
James Berkenstock  
Paul R. Judy  
Thomas J. Manning

#### SPECIAL THANKS

City Winery Chicago, Brandon Cheng, Elizabeth Park, Kayla Venson, Yasmin Vivian, Patricia Fernandez, Sondra Rosin

#### CHICAGO PHILHARMONIC SUPPORTED IN PART BY



ILLINOIS  
**ARTS**  
COUNCIL  
AGENCY

Chicago Philharmonic programs are partially sponsored by a grant from the Illinois Arts Council Agency.

CHICAGO DEPARTMENT OF  
**DCASE**  
CULTURAL AFFAIRS & SPECIAL EVENTS

# Performing Members

---

## Violin

Violin  
Christie Abe  
Mark Agnor  
Bernardo Arias  
Lori Ashikawa  
Eleanor Bartsch  
Stephen Boe  
Kathleen Brauer  
Cristina Buciu  
Jennifer Cappelli  
Ying Chai  
Laura Park Chen  
Injoo Choi  
Gwendolyn Evans  
Pauli Ewing  
Lisa Fako  
Daniela Folker  
Roberta Freier  
Karin Andreassen Gambell  
Renée-Paule Gauthier  
Robert Hanford  
Sheila Hanford  
Katherine Hughes  
Kiju Joh  
Carmen Llop Kassinger  
David Katz  
Helen Kim  
Whun Kim  
Michèle Lekas  
Clara Lindner  
Domnica Lungu  
Kjersti Nostbakken  
Ann Palen  
David Perry  
Dmitri Pogorelov  
Irene Quirnbach  
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  
Amanda Grimm  
Elizabeth Hagen  
Amy Hess  
Timothy Hoorelbek  
Ai Ishida

Claudia Lasareff-Mironoff  
Michael Lieberman  
Matthew Mantell  
Dave Moss  
Aurelien Pederzoli  
Ryan Rump  
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  
Paula Kosower  
Mark Lekas  
Sonia Mantell  
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  
Rachel Blumenthal  
Jennifer Clippert  
Alyce Johnson  
Janice MacDonald  
Donna Milanovich  
Mary Stolper  
Marie Tachouet  
John Thorne  
Karin Ursin

## Oboe

Erica Anderson  
Anne Bach  
Amy Barwan  
Lindsay Flowers  
Jennet Ingle  
Judith Zunamon Lewis  
Deborah Stevenson

## Clarinet

Gene Collerd  
Elizandro Garcia-Montoya  
Sergey Gutorov  
Trevor O'Riordan  
Kathryne Pirtle  
Cory Tiffin  
Daniel Won

## Bassoon

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

## Saxophone

Jerry DiMuzio  
Jan Berry Baker  
Tom Snyderdacker

## 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

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

## Trombone

Reed Capshaw  
Rachel Castellanos  
Jeremy Moeller  
Adam Moen  
Thomas Stark

## Bass Trombone

David Becker  
Christopher Davis  
Mark Fry  
Terry Leahy

## Tuba

Matthew Gaunt  
Charles Schuchat  
Andrew Smith  
Sean Whitaker

## Timpani

Robert Everson  
Edward Harrison

## Percussion

Joel Cohen  
Michael Folker  
Simon Gomez  
Richard Janicki  
Michael Kozakiss  
Tina Laughlin  
Eric Millstein

## Keyboard

Beatriz Helguera-Snow  
Kuang-Hao Huang  
Mark Shuldiner

## Harp

Alison Attar  
Kara Bershad  
Marcia Labelle  
Benjamin Melsky  
Marguerite Lynn Williams

## Emeritus

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

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## 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  
Neil Kimel  
Claudia Lasareff-Mironoff  
Preman Tilson  
Nathaniel Davis, *Staff Liaison*  
Tom Manning, *Ex-Officio*  
Donna Milanovich, *Ex-Officio*

## Personnel Committee

Kathleen Brauer, *Chair*  
Greg Flint  
David Inmon  
Larry Glazier  
Mathias Tacke  
Karin Ursin  
Nathaniel Davis, *Staff Liaison*



Tom Manning, *Ex-Officio*  
Donna Milanovich, *Ex-Officio*

#### **Patron Services Committee**

Mike Folker, *Chair*  
Erica Anderson  
Joel Cohen  
Brett Taylor  
Cheryl Wilson  
Kelly Wren, *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  
Robert Everson  
Carmen Llop Kassinger  
Eryn MacNeil, *Staff Liaison*  
Rhapsody Snyder, *Staff Liaison*  
Donna Milanovich, *Ex-Officio*

#### **Finance and Investment Committee**

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Paul Judy  
Duffie Adelson  
JeNyce Boolton  
Robert Everson  
Carmen Llop Kassinger  
Eryn MacNeil, *Staff Liaison*  
Nathaniel Davis, *Staff Liaison*  
Donna Milanovich, *Ex-Officio*

#### **Chamber Music Programming and Policies Committee**

Anne Bach, *Chair*  
Margaret Daly  
Jeremiah Frederick  
Florentina Ramniceanu  
Mathias Tacke  
Marguerite Lynn Williams  
Lydia Penningroth, *Staff Liaison*  
Ana Santamaria, *Staff Liaison*  
Tom Manning, *Ex-Officio*  
Donna Milanovich, *Ex-Officio*

#### **Diversity and Inclusion Committee**

Kevin Bradley, *Chair*  
JeNyce Boolton  
Robert Everson  
Rika Seko  
Ana Santamaria, *Staff Liaison*  
Rhapsody Snyder, *Staff Liaison*  
Tom Manning, *Ex-Officio*  
Donna Milanovich, *Ex-Officio*

#### **Musicians Advisory Council**

Lori Ashikawa  
Jeremy Attanaseo  
Anne Bach  
Eleanor Bartsch  
Jim Berkenstock  
Kathleen Brauer  
Jennifer Cappelli  
Reed Capshaw  
Joel Cohen  
Gene Collerd  
William Denton  
Karl Davies  
Robert Everson  
Mike Folker

Daniela Folker  
Renee-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 Quirnbach  
Irene Radetzky  
Florentina Ramniceanu  
Collins Trier  
Karin Ursin  
Cheryl Wilson  
Nathaniel Davis, *Staff Liaison*  
Rhapsody Snyder, *Staff Liaison*  
Tom Manning, *Ex-Officio*  
Donna Milanovich, *Ex-Officio*

## Organizational Staff & Leadership



### **SCOTT SPECK**

#### **Artistic Director and 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.

### **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 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.

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## BOARD OF DIRECTORS CONTINUED



**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.



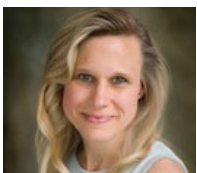
**JeNyce Bolton** is Vice President, East Region Community Relations Manager for U.S. Bank where she is responsible for setting the strategic direction and driving the impact of community relations, foundation giving, charitable sponsorships and employee engagement. Most recently, JeNyce was Director 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**, obtained a Ph.D. in Physics but went on to a career in Financial Engineering instead of staying in academia. He worked in the areas of pricing and risk management for most existing asset classes for almost 29 years. He recently retired and spends most of his time painting.



**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.



**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.

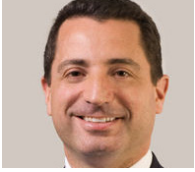


**Bill Denton** regularly performs as Principal Trumpet with the Chicago Philharmonic. He currently serves as Principal Trumpet with the Lyric Opera of Chicago and has appeared as an extra player with the Chicago Symphony Orchestra and with the Dempster Street Pro-Musica Chamber Ensemble. He is also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



**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.

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## BOARD OF DIRECTORS CONTINUED



**Lynne McDonough** has a development and legal background along with a strong interest in government affairs. She was part of a highly successful \$210 million capital campaign for the Chicago Symphony Orchestra and managed and greatly expanded the volunteer programs of the Orchestra. Lynne also worked for the San Francisco Symphony in the area of development and for Del Monte Foods and Amoco in regulatory affairs. Lynne maintains active involvement in local organizations through board work in the areas of development, governance, and project management. Education: JD, Georgetown University Law Center, BA, Georgetown 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 total revenue has grown from \$463,000 to over \$3 million, and the total number of performances per year has more than tripled. Donna holds a B.M. degree from Stetson University, an M.M. degree from the University of Kansas, a postgraduate degree in Orchestral Studies from Royal Northern College of Music in England, and completed the Harvard Business School's highly competitive Executive Program "Strategic Perspectives in Nonprofit Management."



**Scott Neslund** is the former COO of Centro, a Chicago based ad tech company providing digital marketing services and platform access to over 1,500 brand and agencies. Scott has over 30 years of experience leading media and digital advertising agencies in the U.S. with 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, Kellogg's and Coca Cola. Scott went on to launch Starcom's agency business in Canada. From 2005 to 2009 Scott led WPP's 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 current serves on Boards in the advertising industry and is an adjunct professor at Indiana University. 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.



**Joy Thomas** is the Vice President and Chief Operating and Risk Officer of Arity, a transportation data and technology company created by Allstate Insurance Company. She has been with Allstate for over 10 years in various leadership roles. Joy has over 30 years of experience leading the finance, marketing, strategy, corporate, and business development teams of some of Chicago's top companies like Baxter International, Wrigley, and Morton International. Joy received a MBA from the University of Chicago in Finance and International Business and a BS from the University of Illinois in Finance and Russian. She and her husband Michael have three children and reside in Glenview, Illinois.



**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.).

## Staff

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



**Nathaniel Davis**, *Artistic Operations Coordinator and Personnel Manager*, 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, bake, and travel.



**Ana Santamaria**, *Production Assistant*, earned her Bachelor's in Music Education, a Bachelor's in Spanish, and a certificate in Music for Social Change from North Park University. She became very interested in finding opportunities to bring music to under-resourced communities through her work with several 'El Sistema' inspired programs around the Chicago area. Ana is a cellist but also enjoys playing piano. During her free time, you can find Ana training to run the Abbott World Marathon Majors, reading, baking, learning a new language, or enjoying the outdoors.



**Carlo Diaz**, *Production Supervisor*, completed his Master of Music in composition at the Conservatorium van Amsterdam in 2018, where he studied with Richard Ayres, Willem Jeths and Wim Henderickx. In 2016 he received a Bachelor of Music in composition and interdisciplinary arts from Northwestern University under the guidance of Jay Alan Yim and Hans Thomalla. Carlo Diaz is a composer and concert producer; Artistic Director of the experimental baroque orchestra Stile Nu, Production Coordinator for the Chicago-based International Music Foundation, and Ph.D. candidate on the docARTES trajectory at Leiden University and the Orpheus Institute.



**Nicholas Koo**, *Production Assistant*, served as operations and production manager of the University of California Berkeley. Past involvements include such reputable organizations as Cal Performances, the Simon Bolivar Orchestra, and the London Philharmonia Orchestra. A recent master's graduate from the Northwestern University Bienen School of Music in orchestral conducting, Nicholas has also collaborated in the past with prominent musical figures such as Gustavo Dudamel, Esa-Pekka Salonen, and David Robertson and made appearances with organizations such as the Illinois Valley Symphony Orchestra and the Colorado Symphony.



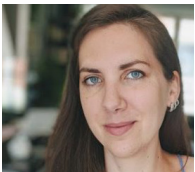
**Eryn MacNeil**, *Development Manager*, is excited for her first season with the Chicago Philharmonic. She has worked in development and database management for organizations in the Chicago area, including the AIDS Foundation of Chicago and the Franciscan Alliance Healthcare Foundation. She graduated from Valparaiso University in 2015, where she played the cello in the symphony orchestra and chamber ensembles. She also has an MBA from North Park University, with a concentration in Nonprofit Administration and Management. In her spare time, she loves reading, animals, musical theater, and playing the cello whenever she can.



**Kelly Wren**, *Marketing and Communications Manager*, earned her M.A. in Performing Arts Administration from Roosevelt University (2017), learning from established leaders of the nation's top-performing arts organizations. She holds a B.A. in English from Illinois State University (2011), where she also studied acting and an M.Ed. endorsement from Lewis University (2013) in English as a Second Language. In her role with the Chicago Philharmonic, she leads marketing campaigns and activities that focus on patron loyalty and press relations. Kelly dedicates herself to progressing the cultural landscape of Chicago and its surrounding areas, working with most recently Chicago Park District's Night Out in the Parks program and Thodos Dance Chicago as Managing Director.



**Lydia Penningroth**, *Sales and Communications Coordinator*, graduated with a BS in Sound Recording Technology from DePaul University in 2016. She began working for the Chicago Philharmonic in October 2016, providing support for all areas of the organization including marketing, development, and outreach. She actively advocates for greater accessibility in Chicago's music community. In her spare time, Lydia loves playing and listening to all kinds of music and playing rugby.



**Rhapsody Snyder**, *Community Engagement and Executive Support Manager*, is a pianist and graduate of the Interlochen Arts Academy, holds a Bachelors of Arts in Music from DePaul University and a Masters in Performing Arts Administration from the Chicago College of Performing Arts at Roosevelt University. Rhapsody was the Program Coordinator for the PianoForte Foundation producing concerts, music festivals, and educational programs. She was the Program Director for Foundations of Music managing music education programs for Chicago Public Schools, and in recent years was the Music Department Director at the School of Performing Arts and the Director of Operations & Student Affairs at the New Music School.



**Lisa Caradonna**, *Accountant*, is a graduate of DePaul University with baccalaureate degrees in both Accounting and Finance. She has nearly 30 years of experience in a variety of industries proving unparalleled, personalized accounting services to a broad range of clients in the Chicago Area. She runs her own accounting company, Third Coast Accounting.

**Support Staff**

Danielle Ray, *Music Librarian*  
 Keely Payne, *Graphic Designer*  
 Elliot Mandel, *Photography*  
 Terrell Pierce, *Consultant*  
 Cassandra Kirkpatrick, *Consultant*  
 Jamaal Crowder, *Production Assistant*

Deana Ortiz, *Music Librarian Intern*  
 Jing Wein Chui, *Fall & Spring Administrative Intern*  
 Magali Coronado, *Summer Administrative Intern*  
 Jiana Avilia, *Concert Support*  
 Elaina Huang, *Concert Support*  
 Catherine Zhu, *Concert Support*





# Chicago Philharmonic

I've never been to a concert before attending this one and was blown away by the beauty of the music.

**Chicago Philharmonic patron**

