A Tribute to Dr. Martin Luther King Jr.

Chicago Sinfonietta
Mei-Ann Chen, Music Director

Sunday, January 20, 2013 – Wentz Concert Hall at North Central College
Monday, January 21, 2013 – Orchestra Hall at Symphony Center

The Oak ..................................................................................................................................................... Florence Price
Adagio for Strings ..................................................................................................................................... Samuel Barber
Eric Owens, guest conductor
Concerto for Clarinet and String Orchestra ....................................................................................... Aaron Copland
Anthony McGill, clarinet

INTERMISSION

Wawshishijay (Our Beginning) .................................................................................................................. Obo Addy

I'm a Soldier: Spiritual Suite for Baritone and Orchestra .................................................... Lena McLin and Jan Bach
Eric Owens, bass baritone

This is My Prayer ............................................................................................................................... Traditional Spiritual, arr. Sam Shoup

Janger ........................................................................................................................................................ Traditional Balinese
arr. Budi Susanto Yohanes
orch. Sam Shoup

Ntakana .................................................................................................................................................... Traditional African Melody
Vocal arr. Mollie Stone
orch. Sam Shoup

Total Praise ........................................................................................................................................ Traditional Spiritual, arr. Sam Shoup

Waubonsie Valley High School Mosaic Choir
Mark Myers, Music Director

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Please hold your applause for a brief moment after each work. This will help everyone to enjoy every note of the performance.
“Men often hate each other because they fear each other; they fear each other because they don’t know each other; they don’t know each other because they cannot communicate; they cannot communicate because they are separated.”

-Dr. Martin Luther King, Jr.

The lessons of Dr. King are shared across cultures and generations, and echoes of his message continue to inspire the global community. Though his aim was local, his vision was universal. If we are to stop hatred, we must stop fear; if we are to stop fear, we must begin to know each other and break down the walls that separate us. Music – both in the making and in the listening – is one of the surest ways to wash away that imaginary line between ‘us’ and ‘them.’ We listen together, we make music together. And as the concert closes – we may all be singing along together.

Our tribute concert this year notes this universal connection and vision, from the American south to the plains of Africa, the Pacific Islands, and here in Chicago, where Florence Price was the first African-American woman composer to have a work performed by a major orchestra. We’re joined by Metropolitan Opera clarinetist and South Side native Anthony McGill, who accompanied Yo-Yo Ma at President Obama’s inauguration in 2009. Noted orchestra. We’re joined by Metropolitan Opera clarinetist and South Side native Anthony McGill, who accompanied Yo-Yo Ma at President Obama’s inauguration in 2009. Noted bass/baritone Eric Owens makes his conducting debut on the Adagio for Strings and the wonderful Mosaic Choir contributes an international selection of songs of praise.

We begin with Florence Price’s The Oak. Price lived in Arkansas for 20 years, but after a series of racial incidents and a lynching in 1927, moved to Chicago, where her composition and musical life flourished. Though previously working as a teacher, she now found herself absorbing all she could in the Chicago music scene, enrolling in numerous classes and learning from the masters of the day. Soon, she was entering composition contests and winning prizes. In 1933, her Symphony in E Minor premiered at the Chicago Symphony, a seminal event for an African-American female composer.

While Price was classically trained in the European tradition, she never abandoned her deep spiritual and southern roots. Much of her music is steeped in American Southern idiom, incorporating Black spiritual arrangements into a more classical framework. The Oak is no exception. Composed in 1940, it evokes southern melodies and rhythms with a soulful, authentic spirituality. Along with arrangements like I Am Bound for the Kingdom and I’m Workin’ on My Buildin’, it is a deeply moving piece that digs into the heart of both Price’s faith and the faith that helped sustain Dr. King in his long journey. While religion can often divide, it also is unparalleled in its capacity to unite, not through force or anger, both through compassion and recognition of our common humanity.

Continuing this cathartic journey is Samuel Barber’s Adagio for Strings. It began as the second movement for String Quartet, Op. 11, but soon developed into its own piece. In 1938 Barber sent the finished composition to the famous conductor Arturo Toscanini, who returned it without comment. While Barber felt incredibly slighted by this, it turns out that Toscanini had already memorized the masterful composition and went on to tour the piece all over the world—from South America to Europe—to great success. As you listen, you’ll understand why.
Conducted by Eric Owens, an uneasy sadness lingers in the piece, as a tense melody slowly, hesitantly, moves through a kind of lament. A feeling of upward movement—like a mournful climbing of stairs—is palpable. This minor-key ascent—assisted by unusual shifting time signatures and a dynamic that moves from pianissimo (very soft) to fortissimo (very loud)—reaches a climax, at which point the piece shifts into a quiet resolution. Its emotive efficacy comes through its honesty. This is a piece that will linger with you, early into the morning.

Aaron Copland’s Clarinet Concerto was commissioned by the famous clarinetist Benny Goodman in 1947. As Goodman remembers, “I made no demands on what Copland should write. He had completely free rein, except that I should have a two-year exclusivity on playing the work.” At the time, Copland was living in Rio de Janeiro, where he wrote multiple drafts of the composition. In 1948, Copland wrote that the concerto was still “dribbling along.” While the piece was finished at the end of that year, it would take another two years for Goodman to finally premiere the piece in 1950.

The Clarinet Concerto is fairly unusual in composition. Its two movements are played back-to-back, linked by a clarinet cadenza—here performed by the stellar Anthony McGill. While the first movement is slow and expressive, full of bittersweet lyricism, the second movement concludes with a playful finale—combining an “unconscious fusion of elements obviously related to North and South American popular music.” Separating these two movements—and providing a musical introduction to the Latin American jazz themes—is a clarinet cadenza. Sit back and enjoy as Anthony McGill displays his virtuoso skill.

We continue our global journey from the Latin American, jazz-fused clarinet styling of Copland to the percussive, pop-infused traditional African beats of Obo Addy’s Wawshishijay (Our Beginning). Obo Addy—who sadly passed just a few months ago in September—was known throughout the world as a master drummer and dancer. Addy was born in Ghana to a wonche (medicine man), and learned the transcendent power of music from his father who used rhythms and beats in healing rituals. After becoming a master drummer, he traveled from Africa to Europe and the United States, pioneering a new form of music later known as “worldbeat.” As you will hear in Wawshishijay, Addy’s music is an incredible fusion of African folk music and Western pop, filtered through the lens of a classical symphony orchestra. Its percussive melodies are exuberant without being naïve; deep without being mournful; and traditional without being stale.

We slow things down a little and bring them home with Lena McLin’s moving I’m a Soldier (Spiritual Suite). Though I’m a Soldier has a strong Chicago connection—as it was written by Chicago natives Lena McLin and commissioned by tenor Robert Sims—this performance will mark its Chicago debut, sung by the soulful Bass baritone Eric Owens. McLin, who taught music in the Chicago public high schools for 36 years, cultivated hundreds of young musicians. She also is recognized as one of America’s foremost composers—writing more than 400 compositions—including her cantata, Free at Last (a tribute to her childhood friend Dr. Martin Luther King Jr.) that received performances at New York’s Carnegie Hall with the American Symphony Orchestra. I’m a Soldier is emblematic of McLin’s extraordinary talent: bare and honest, moving in its musical accompaniment but resting its strength in its vocal arrangement.

We open the floodgates of vocal music in our final segment featuring the Mosaic Choir, singing various gospels and spirituals from around the world: This is My Prayer (African-American), Janger (Indonesian), Ntakana (South African), and Total Praise (African-American). The Mosaic Choir is an auditioned choir of 135 students from Waubonsie Valley High School in Aurora, Illinois. The mission of Mosaic is to represent the rich cultural and ethnic diversity of Waubonsie Valley through its membership and repertoire. Recently, it has featured performers at the Chicago House of Blues Gospel Brunch for the past four years, performed for Rajmohan Gandhi (grandson of Mahatma Gandhi) as part of the Naperville Celebration of Peace, and collaborated with musicians and choirs from around the world including Uganda and Ghana.

While it may be easy to sink into cynicism, bitterness, and despair—since we too often grant these darker thoughts greater weight—music offers us an authentic way to confront those feelings and hard-wired habits and let them slip away, if even for a moment. The music you will hear tonight all in some way confront the darkness and the lines that divide us—whether from accepting others or accepting ourselves. As the concert closes to the resounding soul of the Mosaic Choir, hold on to that feeling of hope and love. It might be all too easy to slip back into old habits over the coming weeks. But remember:

“Love is the most durable power in the world.”

Alexander Perry is an arts and culture writer based in Chicago. After pursuing playwriting at the Theatre School and graduate studies in religion and literature at the University of Chicago Divinity School, Alexander decided to leave the academy and explore the world. Now a frequent contributor to Arte Y Vida Chicago, Extra News, and elsewhere, he is excited about all the artistic and cultural life Chicago has to offer, especially from great institutions like the Chicago Sinfonietta. You can find samples of his work at lookingforatitle.tumblr.com.
A Tribute to Dr. Martin Luther King Jr.

Chicago Sinfonietta

Mei-Ann Chen, Music Director and Conductor

One of the most dynamic young conductors in America, Mei-Ann Chen continues her second season as Music Director of the Chicago Sinfonietta. Appointed in August of 2010 as Music Director Designate, she led the Sinfonietta in a concert attended by over 7,000 people in Millennium Park in August of 2011 to introduce her to the people of Chicago. Her debut season with the Sinfonietta garnered two awards from the League of American Orchestras: The First Place ASCAP Award for Programming of Contemporary Music and the Helen M. Thompson Award for an Emerging Music Director, which honors exceptional musical leadership and commitment to organizational vitality. Also Music Director of the Memphis Symphony Orchestra, Ms. Chen’s charismatic podium style, musicality, and personal warmth have helped fuel her meteoric rise to the top ranks of conductors in the U.S.

In great demand as a guest conductor, Ms. Chen has appeared with the symphonies of Alabama, Atlanta, Baltimore, Chicago, Colorado, Columbus, Edmonton (Canada), Florida, Fort Worth, Honolulu, National (Washington, DC), Oregon, Pacific, Phoenix, Princeton, Seattle, Toronto, and the Grand Teton Festival Orchestra. Worldwide engagements include all the principal Danish orchestras, BBC Scottish Symphony, Bournemouth Symphony, Graz Symphony, Norwegian Radio Orchestra, Tampere Philharmonic, and the Trondheim Symphony. During the 2011-12 season, she made her debut with the symphonies of Jacksonville, Naples, Nashville, Pasadena, Sarasota, as well as the National Symphony of Mexico and the Netherlands Philharmonic at the Amsterdam Concertgebouw.

The first woman to win the Malko Competition (2005), Ms. Chen has served as Assistant Conductor of the Oregon Symphony, the Atlanta Symphony, and Baltimore Symphony. Recipient of the 2007 Taki Concordia Fellowship, she has appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony and Florida Orchestra.

In 2002, Ms. Chen was unanimously selected as Music Director of the Portland Youth Philharmonic in Oregon, the oldest of its kind and the model for many of the youth orchestras in the United States. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, received an ASCAP Award for Innovative Programming, and developed new and unique musicianship programs for the orchestra’s members. She was honored with a Sunburst Award from Young Audiences for her contribution to music education.

Born in Taiwan, Mei-Ann Chen has lived in the United States since 1989. She holds a Doctor of Musical Arts degree in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Prior to that, she was the first student in New England Conservatory’s history to receive master’s degrees, simultaneously, in both violin and conducting. Ms. Chen also participated in the National Conducting Institute in Washington, D.C. and the American Academy of Conducting in Aspen.

Eric Owens, bass-baritone.

Acclaimed for his commanding stage presence and inventive artistry, Grammy Award®-winning American bass-baritone Eric Owens has carved a unique place in the contemporary opera world as both an esteemed interpreter of classic works and a champion of new music. Equally at home in concert, recital and

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During the 2011-2012 season, Owens appeared in recital with Robert Spano at Zankel Hall, the centerpiece of a coast-to-coast recital tour that also features pianist Craig Rutenberg. He returns to Carnegie Hall twice more this spring with the Boston Symphony in Beethoven’s Missa Solemnis, and as Jochanaan in a concert version of Salome with the Cleveland Orchestra, under the baton of Franz Welser-Möst. At the Metropolitan Opera, Owens returns as the vengeful Alberich in the final installments of Robert Lepage’s new Ring Cycle, Siegfried and Götterdämmerung, both of which will be broadcast live in high definition to cinemas around the world.

Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliott Goldenthal’s Grendel with the Los Angeles Opera, and again at the Lincoln Center Festival, in a production directed and designed by Julie Taymor. Owens also enjoys a close association with John Adams, for whom he created the role of General Leslie Groves in the world premiere of the Metropolitan Opera Orchestra (MET),

Anthony McGill has been recognized as one of classical music’s finest solo, chamber and orchestral musicians. Before joining the MET Orchestra in 2004, he served as associate principal clarinet of the Cincinnati Symphony Orchestra. On January 20, 2009, McGill performed “Air and Simple Gifts” by John Williams with Yo-Yo Ma, Itzhak Perlman and Gabriela Montero at the inauguration of President Barack Obama, and again on August 18, 2012 with the Boston Symphony Orchestra at Tanglewood as part of a special concert honoring John Williams’ 80th birthday. In 2000, McGill was a winner of the prestigious Avery Fisher Career Grant and in March of 2012 was one of the first three artists to receive the Sphinx Organization’s Medal of Excellence, which were presented at the U.S. Supreme Court.

McGill frequently performs with the MET Chamber Ensemble and in January 2012 was featured in the Copland Clarinet Concerto with the MET Orchestra at Carnegie Hall. He can also be seen on Jackie O (available on the Argo label) with Robert Spano at the Cleveland Orchestra, the world premiere of Elliot Goldenthal’s A Flowering Tree

Anthony McGill, clarinet
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Recent Mosaic highlights include being featured performers at the Chicago House of Blues Gospel Brunch for the past four years; performed for Rajmohan Gandhi (grandson of Mahatma Gandhi) as part of the Naperville Celebration of Peace; collaborations with Watoto Children’s Choir of Kampala, Uganda; Sotho South African singer-songwriter Vusi Mahlasela; jazz artist Kirk Whalum; and Master Drummer and singer-songwriter, Vusi Mahlasela; jazz artist Kirk Whalum; and Master Drummer and singer-songwriter Vusi Mahlasela. Tours to Los Angeles and New York City as well as Italy, South Africa, and Australia.

The Music Department at Waubonsie Valley has been recognized for excellence in music education on several occasions by the Grammy Foundation through designation as a Grammy Signature School (1999, 2003-2006) and as a Grammy Gold Signature School (2007—of 3 in the nation, and last year, 2011, one of 6 in the nation). The WV Music Department was also recognized by the NAMM Foundation in 2011 as one of the “Best Communities for Music Education”.

Waubonsie Valley High School serves students from the Western Chicago Suburbs of Aurora and Naperville, Illinois. Choral students have toured both nationally and internationally, with recent tours to Los Angeles and New York City as well as Italy, South Africa, and Australia.

The stretch becomes the realistic

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CHICAGO SINFONIETTA HISTORY

The year was 1987, and Maestro Paul Freeman had a decidedly different vision of what a symphony orchestra could, and should be. Paul had earned an international reputation through years of guest conducting all over the world and as Music Director of a number of orchestras in the US and Canada. He was the first African American on the podium of over fifty orchestras worldwide and had a huge catalog of recordings to his credit. By the mid-1980s he concluded that the time was right for a mid-sized orchestra dedicated to promoting diversity, inclusion, and innovative programming, and luckily for all of us, he decided that Chicago was the right place to do this.

The Chicago Sinfonietta performed for the first time in October of 1987. Concerts took place in River Forest at Rosary College and downtown at Orchestra Hall. The Sinfonietta was a different type of orchestra from the very beginning. The orchestra members, staff, board of directors, guest artists, and most importantly of all, the audience were of diverse backgrounds. No one had ever seen anything quite like this in classical music. And the music was different. Yes, the Sinfonietta could, and did play the standards to great critical acclaim. But under Paul’s leadership innovative concerts became a part of the Sinfonietta experience.

The rarely performed music by composers of color became a Sinfonietta staple, and introduced these symphonic gems to generations of concert-goers. Through recordings like the three-volume African Heritage Series, these lost compositions entered the classical music mainstream and brought acclaim and attention to deserving but unrecognized composers. Unusual instruments and musical styles like the bagpipes, steel drums, sitar, Indian Ghazal music, hip hop, and yes, even the ubiquitous cell phone became the centerpieces for some of the most daring musical collaborations any orchestra was programming. And partnerships with arts organizations and ensembles including the Luna Negra Dance Theater, the Apostolic Church of God Choir, the alternative rock group, Poi Dog Pondering, and others significantly broadened the orchestra’s programming palette.

The Sinfonietta experience quickly caught on and the orchestra’s audience and support grew through its early seasons. Due to Paul’s international reputation, European tours were booked resulting in six overseas trips during the first 17 years. Other highlights included two triumphant performances at the Kennedy Center, the recording of fourteen albums and CDs, a 2008 performance at Millennium Park attended by over 12,000 people, and a nine-year relationship with the Joffrey Ballet.

Paul’s passion for helping others and opening the doors of classical music to everyone was also expressed through the Sinfonietta’s educational and mentoring programs. Thousands of public school students have, and continue to benefit from the organization’s Audience Matters and SEED programs that place Sinfonietta musicians in classrooms, thereby inspiring the next generation of musicians and composers. The orchestra’s groundbreaking Project Inclusion program that provides two-year professional development fellowships to aspiring classical musicians from under-represented communities grew out of Paul’s life-long practice of mentoring and assisting young musicians. One young musician Paul helped by giving his very first professional performance opportunity to has gone on to become the most recognizable figure in classical music, Yo-Yo Ma. Mr. Ma performed a concert in 2011 in honor of Paul and recognized the unique role he and the Chicago Sinfonietta have played in the development of the field. Anthony McGill and Jeremy Jordan, two young and extremely talented African American musicians, performed with Yo-Yo that evening. The circle continues.
CHICAGO SINFONIETTA HISTORY CONT.

In 2009 Paul Freeman announced that he would retire at the end of the 2010-2011 Season and the Sinfonietta began its first Music Director search. The Board of Directors formed a selection committee and after a two-year, international search that began with over forty candidates and concluded with eight finalists performing podium auditions throughout the 2008-09 and 2009-2010 seasons, Mei-Ann Chen was unanimously selected as Paul Freeman’s successor. In May of 2011 Paul publicly conducted the orchestra for the final time in a nationally broadcast concert, and in a particularly emotional moment, passed his baton to Mei-Ann at the conclusion of the performance. A giant had left the stage, but his legacy lives on.

Mei-Ann Chen’s tenure began with a welcoming concert at Millennium Park attended by over 7,000 people. Her inaugural season in 2011-2012 also coincided with the orchestra’s move from its long time west suburban home in River Forest to Wentz Concert Hall in Naperville. The reviews and audience response for Maestro Chen’s debut season have been extraordinary, and the season concluded with the orchestra’s first recording in 10 years that will be released in 2013 on the Cedille Records label. In addition to these accomplishments, the Chicago Sinfonietta was named by ASCAP and the League of American Orchestras as the recipient of the 2011-12 Awards for Adventurous Programming for Mei-Ann’s first season of concerts. Her work was also recognized by the League of American Orchestras by being chosen as the recipient of the Helen M. Thompson Award that recognizes early career music directors who show exceptional musical leadership and commitment to organizational vitality.

As the Chicago Sinfonietta begins the next twenty-five years of presenting one-of-a-kind concerts, inspiring young students to pursue music as a life-long passion or career, and serving as the model for diversity, inclusion and innovation, it is clear that Paul Freeman’s dream of a special orchestra in Chicago has become a reality.

MISSION

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

8TH ANNUAL ARTS & DIVERSITY RECEPTION

Just prior to this evening’s concert, hundreds of members of Chicago’s diversity community gathered together in the Grainger Ballroom to celebrate Dr. King’s life and to recognize one for-profit company and one non-profit organization for their accomplishments in promoting diversity and inclusion in their organizations and the community. The Chicago Sinfonietta Chairperson’s 2013 Award for Diversity and Inclusion were given to Quarles & Brady LLC, and Silk Road Rising.

We thank our generous reception sponsors including 5th 3rd Bank, Baxter, Chicago United, Kraft, Macy’s Foundation and PWC for their support.

CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH

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

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

Project Inclusion Orchestra Fellowship (PIOF) and Project Inclusion Ensembles (PIE) are programs developed in 2007 and 2009 to identify, train, mentor, and ready orchestra musicians who are just beginning their pursuit of a professional career from diverse backgrounds, including, but not limited to diverse racial, ethnic, socioeconomic and geographic backgrounds, that are traditionally underrepresented in orchestras to compete for, and win positions in America’s orchestras. Through PIOF, the Sinfonietta offers each fellow selected the opportunity to rehearse and perform at every concert during their two-year involvement in the program. In addition, each fellow receives one-on-one coaching with the principal player in his or her section. Mentoring activities include the introduction of professional work skills that help to develop a well-rounded career in music and that provide realistic preparation to early career musicians seeking to enter the world of classical music. The program also gives guidance on, and experience with, how to interact with donors, board members, and how to serve as spokesperson for the organization. Added in 2009, PIE offers early career musicians the opportunity to rehearse and perform in chamber sized ensembles thereby gaining valuable experience as performers and freelance musicians. Thanks to support from the Andrew W. Mellon Foundation, all Project Inclusion programs underwent review and revision in 2012. We are also delighted to welcome the Sphinx Organization as an official partner beginning in 2013.

The Sinfonietta is delighted to welcome the 2012-13 Fellows for Project Inclusion Orchestra Fellows and Project Inclusion Ensembles. The 2012-13 Orchestra Fellows are:

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<td>Victor Sotelo</td>
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<td>Amyr Joyner – Sphinx Fellow</td>
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<td>Sarah Martin</td>
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<td>Renaud Robinson</td>
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*CHICAGO SINFONIETTA*
We are also delighted to welcome the 2012-2013 Project Inclusion Ensemble Fellows who will be performing in smaller ensembles at various community locations throughout the year. This group also includes Project Inclusion alumni. They are:

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<td>Sandra Bailey</td>
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<td>Elizabeth Diaz</td>
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<td>Brandon Patrick George</td>
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<td>Kevin Lin</td>
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<td>Dorothy White</td>
<td>Viola</td>
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<td>Shawnita Tyus</td>
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Project Inclusion Orchestra and Ensemble Fellows Programs are managed by Renée Baker. Our mentors include orchestra members: Paul Zafer, Concertmaster; Matt Mantell, Acting Principal Viola; Robert Barris, Principal Bassoon; Janice McDonald, Principal Flute; Karen Nelson, Principal Second Violin; William Porter, Cello; and John Floeter, Principal Bass.

PIE Mentors include: Renée Baker, Ensemble Coach; William Porter, Cello, and others TBD.

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

- Chicago College of the Performing Arts at Roosevelt University – Henry Fogel, Dean
- DePaul School of Music – Donald E. Casey, Dean
- Northwestern University School of Music – Toni-Marie Montgomery, Dean
- Sphinx Organization – Aaron Dworkin, President

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A Tribute to Dr. Martin Luther King Jr.

Chicago Sinfonietta

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A neighborhood family concert series with members of the
Chicago Sinfonietta in collaboration with special guests from Latino traditions.

► FLAMENCO
Sat, Feb. 9, 7 pm
National Museum of Mexican Art
1852 W. 19th Street
Chicago Sinfonietta Percussion Ensemble with Chiara Mangiamei
Ensemble

► MARIACHI
Thur, May 2, 7 pm
Benito Juárez Community Academy
1450 W. Cermak Road
Chicago Sinfonietta Wind Ensemble with Mariachi Monumental de México

► LATÍN JAZZ
Fri, Mar. 8, 7 pm
Benito Juárez Community Academy
1450 W. Cermak Road
Project Inclusion Ensemble with James Sanders’ Conjunto

► SONES DE MÉXICO ENSEMBLE
Thur, Aug. 14, 7 pm
UNO Veteran’s Memorial Campus
4248 W. 47th Street
The Chicago Sinfonietta Chamber Ensemble with Sones de México

ChicagoSinfonietta.org/Encuentros
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A Tribute to Dr. Martin Luther King Jr. 29
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2012-13 SEASON

DREAM, LIVE & HOPE - The Legacy of Dr. Martin Luther King
January 24, 2013 7pm. South Shore Cultural Center
January 27, 2013 3pm. Dominican University
Featuring Selections from “AWAKENING: A Jazz Messiah”
Guest artists: Chicago Community Chorus,
   Steward Wilson Gospel Singers

CONVERSATIONS & COLLABORATIONS
March 2, 2013 7 p.m. Dominican University
March 3, 2013 3 p.m. South Shore Cultural Center
Guest artists: Frapochi Movement Ensemble Cristal Sabbagh, Director
   AACM Vocal Ensemble
   Robert Fisher, viola soloist

MOVING CAUSEWAY OF CELEBRATION
May 18, 2013 7 p.m. Dominican University
May 19, 2013 4 p.m. South Shore Cultural Center
Guest artists: Third Stream String Quartet
   Douglas Ewart, reeds and didgeridoo

For more information, go to http://www.chicagomodernorchestraproject.org