



chicagosinfonietta
MUSIC EXCELLENCE DIVERSITY

Monday, March 28, 2011, 7:30 pm – Symphony Center

Generation Next

Chicago Sinfonietta

Paul Freeman, Music Director

Terrance Gray, Guest Conductor

Ouvertüreas der Musik zu Goethes

Trauerspiel *Egmont*, op. 84Ludwig van Beethoven

Concerto in F# minor

for Violin and Orchestra José Silvestre White

Clayton Penrose-Whitmore, violin

Intermission

Élégie for Cello and Orchestra, op. 2 Gabriel Fauré

Sonia Mantell, cello

Graciela y Buenos Aires for Violoncello

solo and String Orchestra José Bragato

Sonia Mantell, cello

Concerto in A minor for Piano and Orchestra, op. 16 Edvard Grieg

Jeremy Jordan, piano

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Please hold your applause for a brief silence after each work.
This will help everyone to enjoy every note.

THE MAESTRO'S FINAL SEASON

This evening's conductor, Terrance Gray, is a violinist and founding member of the Chicago Sinfonietta, now in his 24th year with the Orchestra. He shares his thoughts about Maestro Freeman in this interview.

Had you heard about Paul Freeman prior to his coming to Chicago and forming the Sinfonietta?

I had finished my first year of graduate school at DePaul University and had just finished a full season of playing as a substitute violinist in the Grant Park Symphony when I was invited to be a founding member of the Chicago Sinfonietta.

I had only heard of Maestro Freeman a few months earlier because of research for a paper I was writing. I was researching who was the most recorded living conductor and it turned out that it was Paul Freeman. Dr. Freeman turned out to not only be the most recorded living conductor; but in fact, the most recorded conductor ever. In the world of academia, one is not generally encouraged to search for information outside the parameters which academia set for their students. Thus you learn about the composers, performers, and conductors that they deem important. So it was a bit of a shock to learn that the most recorded conductor of all time was not a part of that educational process. Interestingly enough, I only found out a few weeks after I knew the name of Paul Freeman and his recorded output that I learned he was African American.

What were your thoughts when you heard that an orchestra was forming dedicated to advancing diversity by providing opportunities to musicians of color?

When I look back from my present perspective, I was not excited enough about the opportunity that this new ensemble was offering. I was in school my whole life. I had barely ventured into the true professional world. So my knowledge of the opportunities for minorities in the classical world was woefully uninformed due to my lack of experience.

Paul Freeman provided not only a gift to minority musicians and minority concert patron, but, I think, he gave a gift to humanity by showing that diversity and excellence can exist concurrently. He showed that having a diverse orchestra does not inherently mean your orchestra is lesser than. This is a message that belongs with the message of our great civil rights leaders were trying to convey. Equality only exists when we function/work together and by working together we probably will create a better whole.

Can you describe what it's like to play under Dr. Freeman's leadership?

I feel that Maestro Freeman's style of orchestral leadership can be described as "Orchestra as Chamber Ensemble". As with any conductor, he would want to have a firm grip on the tonal and rhythmic movement of an orchestra. Maestro Freeman at the same time tended to allow the musicians to have a musical say in the illumination of the essence of the music as opposed to him imprinting his will on every moment.

Dr. Freeman has a history of providing performance opportunities for young musicians and the theme of this concert is to showcase some extraordinary young talent. Your career includes both the CYSO and the South Side Family Chamber Orchestra as well as serving on the faculty at Peoples Music School. Was this history a factor in your focus on young people?

I have learned from Dr. Freeman that it is important to foster the next generation of artists and patrons. Maestro's commitment to our youth has been a great inspiration and influence in my life. It is interesting that I worked with Clayton several years ago when he performed with my community orchestra (South Side Family Chamber Orchestra) and was only 11 or 12 years old. Rachel Barton suggested that I give him an opportunity to play a concerto with the orchestra to give him early performance experience. Now we are about to work together with the Chicago Sinfonietta at Orchestra Hall. That speaks directly to the power of the nurturing of young talent.

I joined the Chicago Youth Symphony Orchestras when they were trying to reach out to



After 24 years of trailblazing innovation, Maestro Paul Freeman leads the Chicago Sinfonietta for the very last time.

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the Sinfonietta's own Renée Baker, and
a tribute to Maestro Freeman
in his last concert as Music Director.

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MUSIC EXCELLENCE DIVERSITY

THE MAESTRO'S FINAL SEASON (cont.)

the minority community to become a part of the orchestral family. The idea was that if we could reach minority kids early enough, we could develop their talent so that they would have equal opportunity. It's as if we have a youth orchestra system based on the ideals of Maestro Freeman in which children of all ages have an ethnically and culturally diverse environment to develop their talent.

Do you have any final thoughts on Paul Freeman's legacy now that he is retiring?

I think Maestro Freeman's legacy in Chicago will be one of vision, integrity and commitment. You have to remember that, even though diversity is a common catch phrase today, twenty four years ago it was a rarely used word, particularly in the classical music arena. Maestro envisioned a place where musicians of every creed and color could come together and create music of the highest caliber and have an audience of that same diversity come to appreciate their performances. He accomplished that and managed to create a mainstay cultural institution in the process.

Dr. Freeman's commitment to excellence has been equally unwavering, never allowing diversity or excellence to be thrown by the wayside in order to accomplish either goal separately. His vision of presenting a broad spectrum of music to the audience included the nurturing of young talented performers, ensembles and composers; helping foster their careers. The musicians will remember Maestro as a charming, witty, insightful and caring man that touched each and every one of our hearts and left us as better people. Maestro's Freeman's legacy is hard to quantify; but for sure, his being in Chicago has made it a better place to be.

PROGRAM NOTES

It is a common misconception to think of classical music as old.

Many of the works that are performed regularly are from hundreds of years past and can carry with them the illusion of stoic and aged quality. There are, however, orchestras like the Chicago Sinfonietta which consistently reinvigorate the medium with new works and fresh approaches to the role that orchestras play in today's society. This evening features a number of works being performed by very young, and wildly talented, soloists. Aside from their moving performances, perhaps their youth and enthusiasm will remind us that the likes of Beethoven and Grieg were not always marble busts which rest on piano teachers' shelves.

Considered a late-blooming child prodigy, **Ludwig van Beethoven** did not make his debut on the piano until eight years old. Moreover, the young Beethoven did not impress his audience. A rough start indeed. Regardless, the youngster soon held positions as harpsichordist in the court theatre and assistant organist in the Electoral chapel, where he obtained his first lessons in composition from the court organist. Earning substantial wages for a teenager, he saved enough by the time

he was seventeen to travel to Vienna to study under Mozart. Unfortunately, before formal instruction could begin with Mozart, Beethoven was rushed away to Bonn, for his mother was dying. Upon returning, Mozart had died.

In 1809, an opportunity arose that Beethoven could not refuse. He was offered the commission of writing the score for the first Viennese performances of Goethe's play *Egmont*. A long-time admirer of Goethe's work, he was intensely drawn to the underlying theme of the play: the fight for freedom. Furthermore, though he had read much of the famed writer's work, he had never met him and this commission provided the opportunity. Though they had admired each other's work, their personalities clashed. In a letter to a friend written a few months after their first in-person meeting in 1812, Goethe stated: "Beethoven's talent amazed me. However, unfortunately, he is an utterly untamed personality; he is not altogether wrong in holding the world detestable, but surely does not make it more enjoyable for himself or others by his attitude."

Egmont depicts the persecution of the citizens of the Netherlands during the Spanish Inquisition of 1567-68. Count

PROGRAM NOTES (CONT.)

Egmont, a Catholic who is loyal to the Spanish, sees the injustice taking place and pleads for tolerance from the Spanish king. In a response of great displeasure, the king sends his loyal Duke of Alva to command the Spanish armies in the Netherlands and do the King's will. Egmont is arrested and sentenced to death. Though his life is cut short, he dies knowing that a rebellion is in progress and soon his people will be free.

The music is rarely heard in its full 45 minutes: it consists of several pieces which underscore dialogue, two songs, and an opening overture. In fact, it wasn't heard at its entirety when the play premiered in Vienna either. Still incomplete for the play's first performance in May of 1810, the full score was heard at the fourth performance in mid June of 1810.

Since then, the *Egmont* Overture has become a staple of the concert hall. Filled with wild outbursts and sudden shifts in texture, it loosely follows the arc of the drama of the play. After an ominous opening salvo from the brass, a slow and somber introduction slowly melts into the middle Allegro section. Here the primary theme of the work (and the play) emerges in the upper strings. Most notable is the coda to the overture (after his primary theme has returned) in which he introduces entirely new material in the triumphant key of F Major. In a full performance of the play, the music returned at the closing as Egmont climbed the scaffold to his death. When commissioning the work, Goethe requested from Beethoven that the closing should be a "Symphony of Victory" rather than a lament. Despite their personal clashes, Beethoven certainly delivered on the request.

José Silvestre White was born in Matanzas, Cuba in 1836. His father was Spanish and his mother was Afro-Cuban. Later known as Joseph, after early lessons and performances in Cuba, he was able to make his way to the Paris Conservatoire at the age of 19 to study violin and composition.

Both virtuoso performer and talented composer, he began an international performing and composing career quickly after completing his studies. Joseph won glowing praises many of

the leading musicians in Paris, including Rossini. Written in 1864, when White was 32, the **Concerto in F-sharp minor** is one of the most technically demanding works that exists in repertoire. The combination of White's intimate knowledge of and skill with the violin and Paganini's recent expansion of the violin's technical possibilities result in a work which continues to challenge the virtuosity of soloists today. The soloist's part is filled with vast melodic leaps that must be grabbed instantly, and rapid-fire double stops which must be executed with precision.

White wrote the piece while on tour, still early in his successful career as a professional musician. The structure is quite standard: a quick (Allegro) first movement, slow (Adagio) middle movement, and a rapid closing movement. However, his inventiveness in the challenges he gives the soloist, his romantic tunes, and the thrill the audience gets from watching come together is anything but pedestrian. Perhaps one of the more odd choices, particularly given that he was a violinist, was that of F-sharp as the tonal center for the piece. The violin has four open strings which sound the notes G, D, A, and E. For this reason many concerti are based on keys centered around those pitches, rather than the far-flung F-sharp minor. It may very well be that the youthful competitive performer in him did it out of showmanship. Two of his contemporaries (Wieniawski and Ernst) had created concerti in this difficult key a few years prior, and White was not to be outdone.

In its early performances, including the Paris premiere in 1867, White used the piece as a vehicle for himself as soloist. Though his playing was formidable, many critics went out of their way to comment on the brilliance in composition of the piece as well as his pyrotechnics as soloist.

Immediately popular in Europe, American audiences did not get to hear the piece until 1974, when violinist Ruggiero Ricci premiered it with the Symphony of the New World, Kermit Moore conducting, in New York's Avery Fisher Hall.

Gabriel Fauré was born in Pamiers, a small town in Southern France, on 12th May

PROGRAM NOTES (CONT.)

1845, a son of a school professor. His son Philippe recounted some of his father's memories of childhood: "He would spend the summer at Verniolle with his nurse. The boy was free to do what he liked and was given the run of the local church... it looked as if he might become a priest. The whole of his childhood was steeped in this solitary, clerical atmosphere." Becoming proficient at harmonium, and eventually the organ, Fauré got an early musical start. He entered Ecole Niedermeyer, a prominent music school in Paris, when he was nine years old. There he was taught by Saint-Saëns, a student-teacher relationship which would eventually develop into close friendship.

A work of austere beauty and elegant simplicity, Fauré's *Élégie for Cello and Orchestra* remains one of the more popular of his works, beloved by cellists and audiences alike. Composed in 1880, the work was originally scored for piano and cello and was dedicated to the cellist Jules Loeb. Originally intended to be part of a multi-movement sonata for cello and piano it never ended up being expanded beyond its single movement. As the work increased in popularity during the composer's lifetime, conductor Edouard Colonne requested that Fauré orchestrate it, which he did, resulting in the piece heard tonight which includes pairs of flutes, oboes, clarinets and bassoons, as well as four horns and strings.

The work belies the more solitary and priestly side of Fauré. Structured in a simple ABA form, meaning that the opening and closing material are the same with a contrasting middle section, the piece contains gorgeous singing melodies and deftly chosen harmonies. The orchestra, acting solely as an accompaniment in the A sections, takes over melodically during the B section, with a brighter mood in a major key. This creates an added poignancy to the lament of the cello's tune when it returns to close the piece. The cello is, however, changed its experiences in the B section. Rather than an exact repetition of the opening music, the closing combines the mournful melody of the beginning melody with allusions to the more energetic rhythmic figures from the B section.

Born in Udine, Italy, in 1915, **José Bragato** was the fourth child in a family of musicians. His father and his oldest brother Bruno, were both flautists. By the age of ten he had joined the Jacopo Tomadini Conservatory in Udine, where he studied the piano. With the onset of the First World War, his father, Enrico, and older brother, Bruno, left for Argentina in 1927 and settled in Saavedra, a neighborhood in the north of the city of Buenos Aires. José, together with his mother and the other children joined them the following year. José continued to study the piano, his brother Bruno joined the orchestra of the Colón Theatre, and his father was played in various city orchestras. That same year the city of Buenos Aires suffered severe flooding as the River Plate overflowed its banks and the Bragato family lost everything, including José's piano.

Following the many frustrations of José's early life, particularly being the loss of his piano, the German cellist, Peltz, as a gift, gave Bragato his first cello and free lessons. From then on, Bragato dedicated himself to not only classical music, but also to popular music, discovering, reviving and publishing Argentine and Paraguayan folk music. From then on his musical life would walk the line between more standard classical repertory and popular musical styles. José's first public performances at the age of 20, were concerts which combined solos performances of his arrangements of Argentine and Paraguayan folk music with more western classical works with his brothers and father, Enrico.

Gradually achieving more success as a cellist, in 1946, Bragato won an award which allowed him to solo with the Philharmonic Orchestra of Buenos Aires, and lead to a position as the substitute cello soloist of the Orquesta Estable of the Colon Theatre in Buenos Aires. His career as a soloist picked up as well but he never stopped composing original works and arranging popular materials. He may perhaps be best known for becoming the cellist in Astor Piazzolla's groundbreaking Octeto Buenos Aires in 1954 and helping to push forward the now beloved Nuevo Tango style. From that moment on, he was a fervent admirer and close friend of Piazzolla, finally joining his Sextango in 1989, upon the urgings of Piazzolla himself.

PROGRAM NOTES (CONT.)

It is Bragato who can be credited for the inclusion of the cello as a staple of the tango orchestra, which previously focused on the violin as the leading string voice.

The work heard this evening, *Graciela y Buenos Aires* (sometimes know as *Tango for Cello and Strings*) is a prime example of Bragato's interest in both folk and classical idioms. Bringing all of the passion and melodic vitality of the tango to the orchestra, and incorporating skillful solo writing for his own instrument, the work is remarkable in its energy and inventiveness. Keeping the listener on its toes at all times, the music shifts from quick rhythms to long seductive melodies at the drop of a hat and does not cease to surprise until its spirited conclusion.

Edvard Grieg was born into a well-off family in Bergen, Norway in 1843. He was started on piano at age six by his mother, an accomplished pianist much in demand in Bergen musical life. His home was filled with music and musicians from early childhood as his parents hosted many

musical evenings for the cultural and musical elite of Bergen. At the urging of famed violinist Ole Bull, Grieg was sent off to the Leipzig Conservatory at age 15. He eventually came to study piano under E.F. Wenzel, a close friend of Robert Schumann, who developed in him a life-long appreciation of the famous composer's music.

His **Piano Concerto** was not only his first "big hit" at the youthful age of 24, but it remains one of the most recognizable works in the repertoire and one of his most beloved. Often compared to the Piano Concerto of A minor in both tone and style, Grieg himself was always very open about his love of Schumann's music. Later in life he recounted the story of how he was able to obtain a copy of Schumann's concerto before feverishly beginning work on his own:

"One day a fellow student who admired my creative efforts led me into temptation. He had a complete score of Schumann's piano concerto, which he had written out himself, and which at that time had not yet been published except for a piano reduction and

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PROGRAM NOTES (CONT.)

separate orchestral parts. "If you will give me your string quartet," he said one day, "I will give you the score of Schumann's concerto." I could not resist the offer. I still think with secret dread about the fact that my abortive early work very likely still exists somewhere in one of the countries of southern Europe."

Whether the story is more fact than fiction, and whether some early Grieg string quartet is still floating around under some other composer's name, is beside the point. One thing is clear; Grieg made no secret of his musical influence of Schumann. Both are placed in the key of A minor and for both composers only contributed a single work to the genre of the piano concerto. There are numerous parallels beyond that of the key, most notably the opening gesture which, in both cases, is a strong attack from the orchestra followed by descending flourishes in the piano.

However, to think of Grieg's concerto as a mere copy of Schumann's the piece a disservice. Despite his love of Schumann's work, Grieg can not help but be himself. Grieg's love of Norway creeps in often in his harmonic and melodic motifs, which have subtle affinities with Norwegian folk music. The most extroverted example is the third and final movement, which is filled with folk-inflected rhythms and tunes, while cleverly referencing the opening volleys of chords at the start of the first movement. Along with his story of trading his own

musical creation for a copy of Schumann's concerto, Grieg also offered a vivid remembrance of his first encounters with music, as a young boy – not yet a teenager:

"Why not begin by remembering the wonderful, mystical satisfaction of stretching one's arms up to the piano and bringing forth – not a melody. Far from it! No, it had to be a chord. First a third, then a fifth, then a seventh. And finally, both hands helping – Oh joy! – a ninth, the dominant ninth chord. When I had discovered this my rapture knew no bounds. That was a success! Nothing since has been able to excite me so profoundly as this."

The passion of this statement is surely one that each of the musicians onstage, both the young soloists and the orchestra alike, understand and are bearing witness to this evening.

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

PROFILES (IN ORDER OF APPEARANCE)



Paul Freeman, Music Director

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

Born in Richmond, Virginia, Maestro Freeman has established himself as one of America's leading conductors. In 1996, he was appointed music director and chief conductor of the Czech National Symphony Orchestra in Prague, a position he held simultaneously with Chicago Sinfonietta till 2009. From 1979 to 1989, he served as music director of the Victoria

Symphony in Canada, principal guest conductor of the Helsinki Philharmonic in Finland, associate conductor of the Dallas and Detroit Symphony Orchestras, and music director of the Opera Theatre of Rochester, New York.

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

PROFILES (CONT.)

December 2000 issue of Fanfare magazine proclaimed Maestro Freeman "one of the finest conductors which our nation has produced."

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

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



Terrance Gray, Guest Conductor

Terrance Malone Oliveras-Gray is a violinist and conductor whose career has garnered him national

and international recognition. Born in Wisconsin, he began studying the violin with Elizabeth Grabow Mueller at the age of eight. Mr. Gray went on to study with Marc Zinger and Victor Aitay at DePaul University and later studied with Ruben Gonzalez.

He served as concertmaster of the DePaul University Orchestra from 1984 through 1986 and as concertmaster of the Civic Orchestra of Chicago from 1987 through 1990. In 1987, Mr. Gray became a founding member of the internationally acclaimed Chicago Sinfonietta as well as embarking on the study of conducting.

In 1992, he became Music Director of the South Side Family Chamber Orchestra and in 1994 became principal conductor of the Chicago Youth Concert Orchestra, which led

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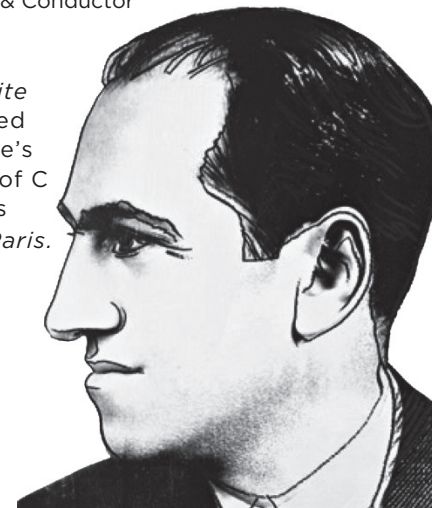
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to engagements at the Grant Park Music Festival in Chicago as well as the Rocky Ridge Music Festival in Colorado. In 1999 Mr. Gray became the principal conductor of the Illinois Chamber Symphony and in 2002 he became Music Director/Conductor and Professor of Violin at Kalamazoo College in Michigan.

Gray is also on the faculty of the Sherwood Conservatory and the Peoples Music School, is a member of the Chicago Sinfonietta and the New Black Music Repertory Ensemble, and is conductor of the Chicago Youth Symphony Orchestras, the Debut Orchestra and the South Side Family Chamber Orchestra. As a chamber musician, he has performed as a member of the American Arts Trio, the Tower Ensemble and Connoisseur Musica; he also has performed with such jazz greats as Edward Wilkerson, Mwata Bowden, Ari Brown and Orbert Davis. Mr. Gray has performed at the Musikverien and Kozerthaus in Vienna, the Gewandhaus in Leipzig, the Tonnehalle in Geneva and the Kennedy Center in Washington, D.C. His touring has also taken him to Switzerland, Germany, Spain, China and Japan.



Clayton Penrose-Whitmore, Violin

Clayton Penrose-Whitmore, 17, is a scholarship recipient and member of the

Music Institute of Chicago's Academy program for gifted pre-college musicians where he studies privately with MIC faculty members Almita and Roland Vamos. Penrose-Whitmore is co-concertmaster of the Chicago Youth Symphony Orchestra. As a member of the Emerald Quartet, he was awarded the first place prize in the 2010 Jules M. Laser Chamber Music Competition.

Penrose-Whitmore was the First Place Junior Division Laureate in the 2008 Sphinx Competition, a national competition for Black and Latino string players. In 2008 he was the inaugural recipient of the Sphinx Chase Isaac Stern Award for his musical artistry. He was concertmaster and soloist on the Sphinx Chamber Orchestra's 2008 tour in Detroit, Pennsylvania, New York, and Boston. At the age of nine, Penrose-

Whitmore made his orchestral solo debut with the Jacksonville Illinois Symphony Orchestra. He has appeared as a soloist with numerous orchestras, including the New World Symphony, the Colorado Symphony, the Hartford Symphony, the Illinois Symphony Orchestra, the Ypsilanti Symphony, and the Alton Symphony. He has performed in master classes for Leonidas Kavakos, Ani and Ida Kavafian, Nadja Salerno-Sonnenberg, Pinchas Zukermann, Pamela Frank, Rachel Barton-Pine, and the Pacifica Quartet.

Of a solo performance in 2009 under the baton of Leonard Slatkin, *The Detroit News* said, "Poised beyond his years, Penrose-Whitmore displayed graceful style to go with his seemingly effortless technique." Maestro Slatkin wrote on his own web page that Clayton "played with the virtuosity that this music requires."

He has twice appeared on the NPR radio program, *From The Top*, and on Chicago's WFMT radio program *Introductions*, and he has been featured in *Teen Strings Magazine*. Penrose-Whitmore began studying the violin at the age of four, formerly studying with Georgia Hornbacker of Springfield, Illinois. He previously played in the St. Louis Symphony Youth Orchestra.



Sonia Mantell, Cello

Sonia Mantell started studying cello at the age of seven. She comes from a musical family: Her father, mother, aunt, and

uncle are all string players. Her former cello teachers include Emily Lewis Mantell (her mother), Mark Lekas, Hans Jorgen Jensen, professor of cello at Northwestern University, and Richard Aaron, professor of cello at Aspen Music Festival.

During her high school years, Sonia was a scholarship student at the Music Institute of Chicago's Academy program for gifted pre-college musicians. At that time she was co-principal cellist (for three years) of the Chicago Youth Symphony Orchestra and CYSO's Encore Chamber Orchestra. In 2010 she won principal cello of the Illinois Music Educators Association (IMEA) All-State Honors Orchestra. She also played with the Illinois Philharmonic Orchestra

where she won a substitute position.

Sonia has won various distinctions including concerto competitions at Birch Creek Festival (Wisconsin) and Southwest Symphony Orchestra (Chicago), first place in Society of American Musicians competition (cello senior division), honorable mention in the Walgreens National Concerto Competition, and finalist in the CYSO concerto competition, leading to a solo performance with Encore Chamber Orchestra. That concert was aired on WFMT radio's program, *Introductions*. While at Music Institute of Chicago, she was invited to perform the premiere of a contemporary piece for solo cello by composer Laura Schwendinger. Also at MIC, Sonia participated in chamber music master classes with Mark Kaplan (in a piano trio with Clayton Penrose-Whitmore) and David Grubb (with the Marafiki Quartet.) Marafiki was featured in recital on WFMT *Introductions*. Sonia has played in cello masterclasses at MIC and other music festivals with Stephen Balderston, David Geber, Carter Enyeart, Antonia Lysy, and Sol Gabetta.

For the past seven summers, Sonia has attended various music festivals including Birch Creek Festival, Meadowmount School of Music, and most recently, Aspen Music Festival where she received a full-tuition scholarship.

Sonia is currently a freshman majoring in cello performance at New England Conservatory in Boston, MA. There she won a principal position in the freshman orchestra and her quartet was chosen to be mentored the Borromeo Quartet, NEC's quartet in residence. She studies with cello professor Natasha Brofsky.



Jeremy Jordan, Piano

Jeremy Jordan is a graduate of Chicago's Walter Payton College Preparatory High School and the prestigious Collegiate

Scholars Program at the University of Chicago. Jordan studied piano with Professor Regina Syrkin at the DePaul University Community Music School. He is currently studying on full scholarship with renowned recording pianist Matti

Raekallio on the Howard & Ethel B. Ross Scholarship, the Bruno Raikin Memorial Piano Scholarship, and the Van Cliburn Scholarship at The Juilliard School where he is in his third year of studies. He has appeared in master classes with Andre Watts, Emmanuel Ax, Joseph Joubert and Eteri Andjaparidze.

At the age of nine, Jordan received much notoriety after his televised performance of Beethoven's Piano Concerto No. 1 before a live audience of over 3,000. As a high school student, Jordan appeared with the Mephisto Trio on the nationally acclaimed *From the Top* radio program, a program designed to showcase America's exceptional, pre-college classical musicians, and two years later made his solo debut on *From The Top: Live from Carnegie Hall* performing Liszt.

After winning the Steinway Piano Concerto Competition at the age of 15, Jordan made his orchestral debut in May 2006 with the Ars Viva Symphony Orchestra; and his European debut in November 2006 with the Czech National Symphony Orchestra in Prague, under the direction of Paul Freeman, which also featured a live recording release of the Prokofiev Concerto No. 1 and solo pieces by Beethoven, Liszt, and Scriabin.

Jeremy Jordan first performed with the Chicago Sinfonietta in 2007 at the age of 17. The recipient of the Dick Wang Jazz Piano Award from the Jazz Institute of Chicago, Jordan has played with the Merit Music Honors Jazz Ensemble, the Gallery 37 Advanced Arts Education Jazz Band, has received gold medals at numerous competitions, and is a recipient of the National Achievement Award, National Merit Award, and Commended Student Award of the National Merit Program.

CHICAGO SINFONIETTA MISSION

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

CHICAGO SINFONIETTA HISTORY

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

The Chicago Sinfonietta has a proud history of having enriched the cultural, educational, and social quality of life in Chicago, while gaining significant recognition on the national and international stage. Committed to promoting diversity and inclusiveness in classical music, the Sinfonietta performs at Chicago's Symphony Center, Lund Auditorium at Dominican University, Wentz Concert Hall at North Central College, and the Harris Theater for Music and Dance at Millennium Park. The Sinfonietta presents a full season of symphonic concerts as well as a Chamber Series which for the 2010/2011 season will be held at Brookfield Zoo. The Chicago Sinfonietta is the official orchestra of the Joffrey Ballet.

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

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

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

In 2010, after an extensive national search, the Sinfonietta selected Maestra Mei-Ann Chen to succeed founder Paul Freeman as Music Director, beginning with the 2011-2012 Season.'



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CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH

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

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

Project Inclusion: Musicians of Color Fellowship Program

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

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

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

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

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

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

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

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

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

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Classical music for your special event! The Chicago Sinfonietta's wonderful and talented musicians are available to perform at parties, weddings, corporate meetings, or special events. For more information, call 312-236-3681 x 1553.



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BRIO LEADERSHIP COUNCIL

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

To learn more about Brio, visit www.chicagosinfonietta.org/brio, or call Courtney Perkins at 312.284.1559.

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

* Project Inclusion Fellow

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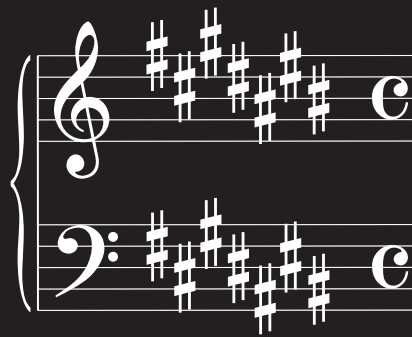
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