



chicagosinfonietta
MUSIC EXCELLENCE DIVERSITY

Saturday October 30, 2010 – Harris Theater for Music and Dance

Day of the Dead

Chicago Sinfonietta

Paul Freeman, Music Director

Hector Guzman, Guest Conductor

A Night on Bald Mountain..... Modest Mussorgsky

Noches en los Jardines de España..... Manuel de Falla
(*Nights in the Gardens of Spain*)

1. En el Generalife
2. Danza lejana
3. En los jardines de la Sierra de Cordoba

Joaquín Achúcarro, piano

Intermission

Popol-Vuh..... Eugenio Toussaint

Danzón No.2..... Arturo Márquez

Oblivion Astor Piazzolla

Huapango..... José Pablo Moncayo

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THE MAESTRO'S FINAL SEASON

Chicago Sinfonietta flautist Elizabeth Diaz reflects on Maestro Paul Freeman's vision.

Successful and intellectual figures guide others to succeed through their work. They are our role models and are looked to for inspiration. Maestro Paul Freeman, Music Director and founder of the Chicago Sinfonietta, is an inspiration to musicians and people of color. He felt a responsibility to his community and was motivated to promote diversity and inclusiveness in classical music. He has created unique opportunities and outlets for musicians, such as myself, that had never existed before. I am a product of his mission of increasing musical opportunities for minorities.

Growing up, my parents, both of whom were born in Mexico, stressed that it was my responsibility to strive for excellence and make a difference in my community. My parents, Juan Silverio Diaz and Elva Diaz, did their part by being active members of the Mexican-American community and working with organizations such as the Mexican Civic Society. In 2009, through their support and my hard work and determination, I graduated from Loyola University Chicago with a B.S. in Psychology and a B.A. in Music. Having been provided the opportunities that the Chicago Sinfonietta has offered me, I now know how I can contribute to my community through music.

It is often difficult for people to pursue their passion, and being a musician of color brings its own specific challenges. However, the Chicago Sinfonietta has given me a special opportunity to live my passion and start a fulfilling career in music. Last fall I was accepted into the Chicago Sinfonietta's Project Inclusion Fellowship program. This program offers young, minority musicians the opportunity to play with some of the most esteemed artists. As a member of the Project Inclusion Fellowship I have had the opportunity to perform a variety of music, such as classical, jazz, experimental, and fusion. We have also played with renowned musicians of all backgrounds in venues such as the Chicago Cultural Center, Orchestra Hall in Symphony Center, and tonight in Harris Theater. None of these opportunities would have been possible without Maestro Freeman's vision of diversity and inclusion; a diversity that has expanded to incorporate not only the racial and ethnic demographics of the performers, but also the diverse musical styles and composers.

Tonight, many of the fellows and I will perform on stage with these remarkable musicians, showcasing for you a unique program that celebrates El Día de los Muertos, or the Day of the Dead, a Mexican holiday. The musicians, composers, and audience members tonight are all participants in Maestro Paul Freeman's selfless vision-made-reality of inclusiveness and diversity in classical music.

PROGRAM NOTES

Occurring on November 2, Día de los Muertos is a Mexican holiday which focuses on gatherings of family and friends to pray for and to remember friends and family members who have died. It is a celebration of the departed including feasts, music, and parties lasting into the night. To commemorate the holiday the Sinfonietta and guest conductor Hector Guzman have brought together a mix of works from the European and Latin American cannon honoring both the ending and beginning of life.

Following Mussorgsky's death in 1886, friend and colleague Rimsky-Korsakov shuffled through the chaotic pile of manuscripts to create what we commonly know as Night on Bald Mountain. "When I started putting it in order with the intention of creating a workable concert piece, I took everything I considered the best and most appropriate out of the remaining materials to give wholeness to this work." Modest Mussorgsky died of alcohol poisoning in a Moscow sanitarium at age 42.

The orchestral work **Night on Bald Mountain** heard this evening had a long a checkered history of creation. It originated from plans sketched out by the 19-year old Mussorgsky to compose an opera called St. John's Eve. The work was based on a story by Nikolai Gogol, which told the Russian legend of a witches' Sabbath, believed to occur on a barren mountaintop each year on St. John's Night, near the summer solstice. The wild and impulsive Mussorgsky had difficulty seeing any of his projects through to the end and, true to his nature, failed to complete the opera. Two years later he stated that he was setting a different libretto, titled *The Witch*, but that also failed to see completion.

In 1867 some of the musical sketches from the first opera resurfaced as a tone poem for orchestra titled *St. John's Night on the Bare Mountain*. He

told his friend and fellow composer Rimsky-Korsakov that he thought "this wicked prank of mine a really Russian and original achievement, quite free from German profundity and routine, born... on Russian soil and nurtured on Russian corn." He also made the foolish statement that he would "never start remodeling it; with whatever shortcomings it is born, and with them it must live if it is to live at all." His mentor and senior composer Mili Balakirev heavily criticized the work and it was never heard in performance. He tried to bring it back yet again when invited to contribute to the jointly-composed opera-ballet *Mlada* in 1872, this time scored for chorus. When that collaboration did not work out, Mussorgsky used the choral version as a "dream intermezzo" for his unfinished opera *Sorochintsky Fair*. He did not hear any of the versions of his witch's Sabbath before his death. It was Rimsky-Korsakov, intending to make a case for the genius of his friend that reassembled a concert version of the score from the piles of manuscripts that Mussorgsky left behind. That is the version heard on this evening's concert.

Manuela de Falla died in Alta Gracia, in the Argentine province of Córdoba. In 1947 his remains were brought back to Spain and entombed in the cathedral at Cádi

Born in Cadiz, Spain, as a young teen de Falla was artistically restless. Initially wanting to be a writer, his piano studies eventually led him to conservatory where he aspired to be a "serious" musician. Upon graduating in 1899 from Madrid Conservatory he was struggling to scrape by a living as a composer or pianist of concert music and decided to try his hand at writing zarzuelas (a popular musical theater genre in Spain). After several failures in that arena he decided to head for the cultural mecca of Paris. There he refined his craft and found himself in the company of composers such as Dukas, Debussy, and Ravel. The outbreak of

PROGRAM NOTES

WWI forced him back to Spain, but his luck in his home country was greatly improved this time around.

In 1916 the premiere of his first major symphonic work: **Noches en los jardines de España** (Nights in the Gardens of Spain) brought great acclaim. Originally intended as a set of nocturnes for solo piano, the pianist Ricardo Viñes suggested it be reworked as a piece for piano with orchestra. Though he did not play the premiere, de Falla dedicated the score to Viñes. The piece is not a traditional concerto, with the piano ever-present, but never stepping outside of the orchestra to be overtly flashy or virtuosic. De Falla wrote program notes for the premiere referring to the work as “symphonic impressions for piano and orchestra.” While he was a skilled musical craftsman, de Falla insisted that although the work “... has followed a strict plan in terms of

tonality, rhythm, and motifs, a detailed analysis of its purely musical structure might perhaps divert us from the real reason it was written, which were non other than to evoke places, sensations, and feelings.” Like much of de Falla’s music, the influence of folk music from his native Andalusia is present throughout. Never directly quoted, the rhythms, melodies, and sounds of the folk instruments are gently evoked in his work. De Falla concluded his note reminding the listener, “Bear in mind that the music of these nocturnes does not try to be descriptive, but rather simply expressive, and that something more than echoes of fiestas and dances has inspired these musical evocations, in which pain and mystery also play a part.”

“Death is a commingling of eternity with time; in the death of a good man, eternity is seen looking through time.”

-Johann Wolfgang Von Goethe

PROGRAM NOTES (CONT.)

Composer Eugenio Toussaint Uthoff is a leading voice in Mexican music with experience in both jazz clubs and the concert hall. He was born in Mexico City on October 9, 1954. Initially a self-taught musician, he began his career as a jazz pianist with the band Odradek. In 1974 he studied privately with composer Jorge Perez Herrera and pianist Nestor Castaneda. By the end of 1976 he founded ‘Sacbé,’ one of the most influential bands in the history of Mexican jazz. Eventually moving to Los Angeles, he continued studies in orchestration which forming a new version of his jazz group Sacbé. In 1986 Toussaint returned to Mexico and devoted himself full-time to composing music for the concert hall. He has enjoyed numerous awards commissions and successes since then.

The symphonic piece heard this evening, **Popol - Vuh**, premiered in 1991 and has enjoyed repeat performances since. The work takes its inspiration from the ancient Mayan text of the same name. The Popol-Vuh is a massive collection of the mythologies and beliefs of the Quiché kingdom in Guatemala’s western highlands and includes their understanding of the creation of the world along with epic tales of the Hero Twins Hunahpú and Xbalanqué, and genealogies of the Mayan people. Aside from the beauty of the text, it is one of the few surviving works that give us insight into the beliefs of early Mesoamerican philosophies. Toussaint evokes the power and myth of this seminal text through masterly skill with orchestration and the evocation of the indigenous music of the Mayan people.

The first part of the text opens with a vision of the universe on the edge of creation:

*This is the account of how
all was in suspense,
all calm,
in silence;*

*all motionless,
all pulsating,
and empty was the expanse
of the sky.*

Born in 1950 in Alamos, Mexico, Arturo Márquez is an accomplished Mexican composer, having received numerous honors including a prestigious Fulbright award. He studied piano and music theory at the Conservatory of Music of Mexico, and composition at the Taller de Composición of the Institute of Fine Arts of Mexico. His teachers include Mexican composers Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra, as well as French composer Jacques Castérède, and Americans Morton Subotnick and James Newton.

Márquez received his inspiration for **Danzón No. 2** while visiting dance halls in Veracruz Mexico and Salón Colonia in Mexico City with painter Andrés Fonseca and dancer Irene Martínez. Similar to American composer Aaron Copland, who traveled to the dance halls of Mexico City in the 1930s and was inspired to write *El Salón Mexico*, Márquez found himself entranced by the music. Unlike Copland, Márquez was a native reconnecting with the musical traditions of his parents. It is this ability to deftly combine the folk idioms of his native Mexico with the classical orchestra that have given Márquez his renown and established him as one of Mexico’s foremost composers. He recounts his experience in the dance halls: “I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico

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PROGRAM NOTES (CONT.)

City. The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

Musical innovation does not come without difficulties. For Astor Piazzolla, this meant numerous brushes with death as his "new tango" swept through Argentina threatening the old traditions of the musical form. In addition to numerous physical assaults, an enraged tango singer once broke in the radio station where he was giving an interview and put a gun held to his head.

After moving with his family from his native Buenos Aires to New York City at a young age, his father gave him a bandoneon he found in a pawnshop while feeling nostalgic for his homeland. Astor mastered the traditional tango instrument while also absorbing the wide-ranging musical styles of jazz and classical music. In 1937 his family returned to Buenos Aires where he began to study classical composition with composer Alberto Ginastera. All the while he performed in tango bands and wrote his own tangos. In 1953 his life changed dramatically when he traveled to Paris to study with the famed Nadia Boulanger. Piazzolla related the story of Boulanger's examining of his classical compositions: "After a long while, she said: 'Here you are like Stravinsky, like Bartók, like Ravel, but you know what happens? I can't find Piazzolla in this.' I was very ashamed to tell her that I was a tango musician. Finally I said, 'I play in a night club.' I didn't want to say cabaret. And she answered, 'Night club, mais oui, but that is a cabaret, isn't it?' 'Yes,' I answered, and thought, 'I'll hit this woman in the head with a radio....' It wasn't easy to lie to her. She kept ask-

ing: 'You say that you are not a pianist. What instrument do you play, then?' And I didn't want to tell her that I was a bandoneon player, because I thought, 'Then she will throw me from the fourth floor.' Finally, I confessed and she asked me to play some bars of a tango of my own. She suddenly opened her eyes, took my hand and told me: 'You idiot, that's Piazzolla!' And I took all the music I composed, ten years of my life, and sent it to hell in two seconds." Returning to Buenos Aires, Piazzolla formed his first of several tango bands and began creating wild and bold innovations to the traditional and conservative form. Known as "nuevo tango," he incorporated elements of jazz and classical music, expanding the harmonic and rhythmic vocabulary of the style. His radical innovations were met with a great deal of controversy, including having his life threatened during an interview at a radio station by a drunk tango singer wielding a gun. In fact, there were several brushes with death because of his work. His work *Oblivion*, written in 1959, was composed on the occasion of his father's death. A work full of deep melancholy, Piazzolla composed the theme for the piece the night his father passed away. On this program the work will be heard in an arrangement by our soloist, bandoneon player Raul Juarenta.

On 16 June 1958, Moncayo died in his home, at 295 Amsterdam Avenue, Mexico City, only a few days before his forty-sixth birthday.

As a pianist, percussionist, conductor, and composer, José Pablo Moncayo was at the vanguard of Mexican music in the early 20th century. Like Astor Piazzolla, he initially made his living playing in clubs, performing with various jazz orchestras throughout Mexico City. He later became percussionist and pianist for the newly created Orquesta Sinfonica, founded by conductor and composer Carols Chavez. Marquez studied with Chavez and became heavily



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PROGRAM NOTES (CONT.)

influenced by his mentor's committed interest to the indigenous music of his country. This inspired him to create the "Grupo de los Cuatro," a group of four composers dedicated to the cause of finding a fusion between classical composition and the folk music of Mexico.

Certainly his most well-known and earliest attempt at this fusion was the work heard this evening; *Huapango*. Moncayo combines the musical styles and rhythms of three different Mexican "huapangos": El Siquisiri, El Balaju, and El Gavilan, without any direct quotations. He first heard the dances while traveling through the state Veracruz to collect folk music with fellow "Grupo de los Cuatro" composer Blas Galindo. The result is a work powerfully rooted in Mexican traditions while retaining a fresh originality. The work has enjoyed

such popularity, and been rearranged for ensembles ranging from mariachi bands to wind ensembles, that it is endearingly referred to as Mexico's second national anthem. Infectious in its energy, it is a perfect way to for the Sinfonietta to end an evening dedicated to the celebration of those departed.

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



Maestro 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 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."



Maestro Hector Guzman, Guest Conductor

Conductor Hector Guzman was the recipient of the "Artistic Merit Gold Medal" given by the government of the State of Mexico in 2005 for his contributions to music worldwide and was also the recipient of the 2006 "Artistic Silver Medal" awarded by the government of his native state, Zacatecas. In 2008 he was awarded the "Mozart" medal, Mexico's highest musical honor, given by the Mozart Institute and the Embassy of Austria in Mexico City.

Maestro Hector Guzman was included in the "Outstanding Musicians of the XX Century" magazine, published in 2000 by the International Biographical Centre in Cambridge, England and, in 2003, a Dallas-based Univision television documentary on Mr. Guzman's career was nominated for an "Emmy" award. He is the recipient of the "Silver Good Citizenship Medal" from the Sons of the American Revolution for his outstanding contributions to the Arts in North Texas.

A recipient of countless international distinctions such as these, Mr. Guzman is Music Director of the Plano Symphony Orchestra, the Irving Symphony and the San Angelo Symphony all in Texas, USA. In 2004, he was declared winner of the "Seven Conductors-One Baton" International Conducting competition and appointed Music Director of the Jalisco Philharmonic in Mexico.



PROFILES (CONT.)

As guest conductor, Maestro Guzman has appeared with the Monterrey Symphony, Xalapa Symphony, State of Mexico Symphony, UNAM Philharmonic, Philharmonic Society Orchestra, Bellas Artes Chamber Orchestra, the San Antonio and Dallas Symphonies, the Wheeling Symphony, the National Symphony of the Dominican Republic, the Mexico City Philharmonic, the National Symphony of Mexico, the Vivaldi Orchestra of Mexico City, the Collegium Orchestra of Prague in the Czech Republic, the Japan Philharmonic and the Amadeus orchestra, Milano Classica orchestra, Sinfonia Venetto, and the symphonies of Bari and San Remo in Italy.

He made his Operatic debut with "The Barber of Seville" in 2005 and conducted the Spanish version of the Opera "Frida" in May 2007.

He has also appeared as soloist and recitalist in venues such as the Meyerson Symphony Hall in Dallas, Spivey Hall Distinguished Artists series in Atlanta and the cathedrals of Morelia, Guadalajara and Chartres, among others.

In his native Mexico, Hector Guzman achieved an impressive reputation as an organist by taking first prize in both the "Chamber Soloists" competition and the "Manuel Ponce" National Organ Competition. In the United States, while a student of world famous master teachers Alfred Mouledous and Robert Anderson, he earned further distinction by winning solo competitions at Southern Methodist University and the University of North Texas. In 1978, he gained world acclaim when he became the first Latin-American ever chosen as a finalist in France's "Grand Prix de Chartres"- the world's most prestigious international organ competition.

Mr. Guzman holds degrees from the Conservatory in Mexico City, the University of North Texas and Southern Methodist University in Dallas. He has studied with many illustrious conductors including his mentor, Anshel Brusilow, Helmuth Rilling and Carlo Ma-

ria Giulini at the Accademia Musicale Chigiana in Siena, Italy. For several years, he was a protégé of the late Maestro Eduardo Mata, Conductor Emeritus of the Dallas Symphony Orchestra.

In demand internationally as a conductor and recitalist, Maestro Guzman was accorded the "Outstanding National Young Artist" award from the government of Mexico, the "Golden Lyre" award, given by the Mexican Union of Musicians, the "Meadows" award from SMU, the DeVry Institute's "Director Par Excellence" award.



Joaquín Achúcarro,
piano

In his home country, Joaquín Achúcarro has achieved the highest honors in the Arts. In 1992

the Spanish government awarded him the Premio Nacional de Musica, and in 1996 he was knighted by King Juan Carlos with the Gold Medal of Fine Arts. In 1997, he was awarded the Premio Larios for Musical Excellence and also performed at the inauguration of the Bilbao Guggenheim Museum. UNESCO named him "Artist for Peace" in recognition of his "extraordinary artistic achievement," and in 2003, King Juan Carlos of Spain presented him with the Great Cross of Civil Merit honoring a lifetime of achievement. He is also Commendador of the Order of Isabel la Católica and member of the Real Academia de Bellas Artes de San Fernando. Achúcarro is the subject of a DVD just released by Opus Arte. The film commemorates the 50th Anniversary of his debut with the London Symphony Orchestra and features a performance of Brahms' Piano Concerto No. 2 with the LSO and Sir Colin Davis in St Luke's Hall, as well as a solo performance filmed amongst the paintings in the Goya Gallery of the Prado Museum in Madrid. This was so successful that a new DVD of Falla's *Nights in Gardens of Spain*, with Sir Simon Rattle and the Berlin Philharmonic, is planned. Other recent

PROFILES (CONT.)

highlights include touring in Europe with performances of the Grieg piano concerto, several North American appearances of de Falla's *Nights in the Gardens of Spain*, and performances with the Sydney Symphony Orchestra. He was soloist at the Opening Gala in the Sydney Opera House performing the Beethoven Piano Concerto No. 4 and the *Choral Fantasy* in a recreation of the 1808 concert in Vienna. He gave two recitals in Paris – a live radio broadcast from Salle Messiaen over Radio France, and in the Musee D'Orsay series. His interpretation of the Ravel Concerto in G opened the Festival Casals in Puerto Rico and was also performed with Orchestre d'Auvergne in France, Orchestra National of Spain, Orchestra Sinfonica

Ars Academy of Rome, Kaiserslautern of Germany, the symphony orchestras of Malaga, Bilbao and Baleares, as well as the Vancouver Symphony, Florida West Coast Symphony and Fort Worth Symphony. Since September of 1989, Mr. Achúcarro has held the specially endowed Joel Estes Tate Chair at Southern Methodist University, adjusting his teaching periods to his busy schedule. He is also Professor of the Summer International Accademia Chigiana of Siena, Italy. In 2008 a group of individuals and institutions created the Joaquín Achúcarro Foundation, located in Dallas, "to perpetuate his artistic and teaching legacy" and to help young pianists at the outset of their careers.

WHAT IF? WOW.

PERFORMANCE

Here's to the Chicago Sinfonietta, who successfully orchestrate curiosity on a daily basis

be curious
element79

ABOUT TONIGHT'S DISPLAY

The traditional *ofrenda* displayed in our lobby this evening was installed by the National Museum of Mexican Art. It is typical of an *ofrenda* that would be displayed within a home throughout central Mexico. All the elements that pay homage to the deceased are based on ancient indigenous symbols that represent the cycle of life. We thank the Museum for donating this exhibit.

The National Museum of Mexican Art is the largest Latino Arts organization in the U.S. and the only Latino museum accredited by the American Association of Museums. The NMMA presents Visual Arts Exhibitions, Performance Festivals, and Education Programs to more than 200,000 annually, including 60,000 K-12 students. 90.5 FM Radio Arte is the Museum's youth-driven bilingual public radio station committed to advancing the voices of a multi-layered society through socially conscious journalism, media literacy, training and programming. The Museum's hours are Tuesday through Sunday, 10 a.m. – 5:00 p.m. Admission is free. For information call 312-738-1503 or go to the NMMA's web site: www.national-museumofmexicanart.org

The National Museum of Mexican Art is located at 1852 W. 19th Street in Chicago's historic Pilsen neighborhood. The Museum's Day of the Dead exhibit runs through December 13.



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Friday, September 10, 2010 | 7:30 p.m.

PRESIDENT'S SIGNATURE CONCERT

Sara Evans

Saturday, October 9, 2010 | 7:30 p.m.

The Wiz

Music and lyrics by Charlie Smalls, book by William F. Brown; Based on *The Wonderful Wizard of Oz* by L. Frank Baum
November 12-14, 2010

Sérgio and Odair Assad

Saturday, November 20, 2010 | 7:30 p.m.

HOLIDAY CONCERT

Sweet Honey in the Rock®

Saturday, December 4, 2010 | 7:30 p.m.

Ensemble Español

Spanish Dance Theater

Saturday, January 29, 2011 | 7:30 p.m.

The Women of Lockerbie

by Deborah Brevoort
February 24-27, 2011

Circo Aereo

Friday, March 4, 2011 | 7:30 p.m.

31ST ANNUAL TRUSTEE BENEFIT CONCERT

Camerata Ireland

Saturday, March 12, 2011 | 5:00 p.m.

She Stoops to Conquer

by Oliver Goldsmith
April 14-17, 2011

Garrison Keillor

Sunday, May 1, 2011 | 7:30 p.m.

2010-11 SEASON



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

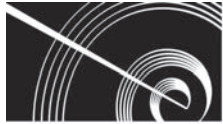
Maestro Paul Freeman founded the Chicago Sinfonietta in 1987 in response to the lack of opportunity for minority classical musicians, composers, and soloists. Twenty-four seasons later, the Chicago Sinfonietta remains as *the* national model and true trailblazer for promoting diversity and inclusiveness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



PAUL FREEMAN, MUSIC DIRECTOR

chicagosinfonietta

MAESTRO FREEMAN'S LAST SEASON



Join the year-long celebration of an American original!

January 16 & 17, 2011 *A Dream Unfolds: Tribute to MLK*

In this beloved concert tradition, guest conductor Leslie B. Dunner joins Maestro Freeman and the Sinfonietta in paying tribute to Dr. Martin Luther King, Jr. Through a set of five works and multiple guest artists, this celebration will commemorate King's legacy and allow listeners to reflect on King's indelible mark on American history.

March 28, 2011 *Generation Next*

Looking toward the future of classical music, Maestro Freeman along with guest conductor Terrance Gray, currently the Associate Conductor of the Chicago Youth Symphony Orchestras, welcome some of the city's finest young musicians for the season's fourth concert.

May 22 & 23, 2011 *Women in Classical Music*

In his final concert as Music Director, Maestro Freeman will be joined on the podium by Music Director Designate Mei-Ann Chen for a concert honoring women in classical music, and includes Maestra Chen's tribute to the Sinfonietta's founder and guiding presence.

Chamber Music Series at Brookfield Zoo

November 21, February 20, April 3

The Sinfonietta's annual Chamber Series welcomes new partner Brookfield Zoo to present three Sunday afternoon concerts for the whole family programmed and led by Sinfonietta Principal Violist Renée Baker. We'll explore the wonders of the natural world through music. Plus, your concert ticket includes admission to the Zoo before and after the show!

Save on multiple show ticket plans. Buy three shows to save 15%, or four to save 20%.*

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CHICAGO SINFONIETTA 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 900 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
Shawntia Tyus	Violin	DePaul

CHICAGO SINFONIETTA AND COMMUNITY OUTREACH

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 **Aon Cornerstone Innovative Solutions**, the Lead Sponsor of *Project Inclusion*. Thanks also to Supporting Sponsors **Chicago Community Trust** and **Hewitt & Associates LLC**.

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BRIO



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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Beth Mazur-Johnson
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Tasha Lawson*

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

* Project Inclusion Fellow

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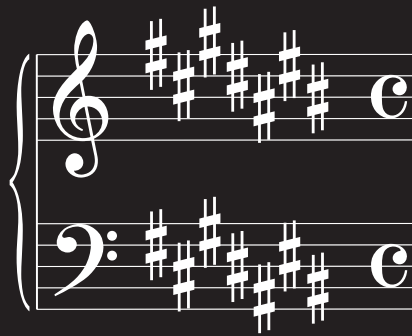
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The Friends of the Chicago Sinfonietta is made up of three volunteer organizations - the North, South, and West Side chapters - that promote the Sinfonietta and its mission. These groups introduce the Sinfonietta to new audiences and seek their involvement as subscribers, attendees, contributors, and volunteers. For more information about how you can become involved, contact the Chicago Sinfonietta at 312.236.3681.

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ABOUT HARRIS THEATER

Harris Theater for Music and Dance:
A Partner to Chicago's Performing Arts Community

Opened in 2003, the Harris Theater for Music and Dance in Millennium Park was the first multi-use performing arts venue to be built in the Chicago downtown area since 1929.

Today, the Theater continues to host the most diverse offerings of any venue in Chicago, featuring the city's most acclaimed music and dance institutions as well as world-renowned national and international artists and ensembles through its *Harris Theater Presents* series.

The Harris Theater's mission is to partner and collaborate with an array of Chicago's emerging and mid-sized performing arts organizations to help them build the resources and infrastructure necessary to achieve artistic growth and long-term organizational sustainability. The Theater supports this mission by providing these resident companies subsidized rental, technical expertise and marketing support, thus allowing the organizations to focus on what they do best – bringing the finest music and dance to the public. Additionally, the Harris Theater is committed to presenting world-class music and dance organizations in order to maintain its reputation as a venue of growing importance as well as to help build audiences for the Theater's resident companies. Lastly, through its Family Series, the Theater works to advance family enrichment and engagement for children and adults in order to provide a strong educational framework to promote the understanding of the performing arts for Chicago residents of all ages and communities.

The Harris Theater serves as a national model of unique collaboration between the philanthropic community and performing arts organizations and is proud to be the home Chicago's most exciting music and dance companies, including Chicago Opera Theater, eighth blackbird, Hubbard Street Dance Chicago, and Music of the Baroque, as well as serve as host to internationally renowned companies and artists, including Laurie Anderson, Daniel Barenboim, New York City Ballet, San Francisco Ballet and Pinchas Zukerman.

To learn more about Harris Theater, or to purchase tickets to any of the performances, visit www.HarrisTheaterChicago.org, call 312-334-7777 or visit Harris Theater Ticket Services at 205 E. Randolph Dr., Chicago, IL 60601.

Harris Theater Performance Information

Rental Information: If you have any questions about the Harris Theater, including rental of the facility, group tours or volunteer opportunities, please call the administrative office Monday through Friday during normal business hours at 312-334-2400.

Ticket Purchases: To purchase tickets visit www.HarrisTheaterChicago.org 24 hours a day, 7 days a week; or call 312-334-7777 and visit the Harris Theater box office Monday through Friday from 12 – 6 pm or on days with performances until curtain.

IN CONSIDERATION OF OTHER PATRONS AND THE PERFORMERS:

Turn off all cell phones.

For your safety, please take a moment and note the nearest exit. In the event of an emergency, please follow the directions of the Harris Theater house staff. In the event of an illness or injury, please inform the Harris Theater house manager.

Photography is not permitted in the Theater at any time. Film or digital images will be confiscated or deleted by the Harris Theater house staff. Infrared assisted listening devices are available from the Harris Theater house staff.

The Theater is equipped for easy access to all seating levels for patrons needing special access. Please advise the box office prior to the performance for any special seating needs.

Smoking is prohibited within the Harris Theater.

Parking: Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located next to the Box Office on the Orchestra Level, as you enter the theater lobby.

Retrieved items will be held for ninety days with the Harris Theater house staff at 312-334-2403.

Latecomers will be seated at the discretion of house management.

HARRIS THEATER SUPPORT

The generous support of the Harris Theater's contributors enables the Theater to partner with an array of Chicago's non-profit arts organizations and cultural institutions, thus providing them with subsidized rental, technical expertise and marketing support. With this support, the Harris Theater allows these remarkable resident companies to focus on what

they do best – bringing the finest music and dance to the public. If you would like to make a contribution to the Harris Theater's annual fund or would like information about corporate sponsorship opportunities, please call 312-334-2460.

Upcoming Events
Harris Theater Presents
Ballet Hispanico
November 5, 7:30 pm

Harris Theater Presents
Gidon Kremer & Kremerata Baltica
November 6, 7:30 pm

Music of the Baroque:
Glorious Chorus- Vivaldi and Handel
November 9, 7:30 pm