



chicagosinfonietta
MUSIC EXCELLENCE DIVERSITY

Thursday, April, 19, 2012 – Orchestra Hall at Symphony Center

Past Tense, Future Tense

Chicago Sinfonietta

Mei-Ann Chen, Music Director

Harvey Felder, Conductor

Ballettmusik zur Pantomime

Les petits riens: Overture Wolfgang Amadeus Mozart

Variaciones Concertantes Alberto Ginastera

- I. Tema per Violoncello ed Arpa
- II. Interludio per Corde
- III. Variazione giocosa per Flauto
- IV. Variazione in modo di Scherzo per Clarinetto
- V. Variazione drammatica per Viola
- VI. Variazione canonica per Oboe e Fagotto
- VII. Variazione ritmica per Tromba e Trombone
- VIII. Variazione in modo di Moto perpetuo per Violino
- IX. Variazione pastorale per Corno
- X. Interludio per Fiati
- XI. Ripresa dal Tema per Contrabasso
- XII. Variazione finale in modo di Rondo per Orchestra

Knoxville: Summer of 1915, Op. 24 Samuel Barber

Sarah Hibbard, soprano

INTERMISSION

*Antifony*s for Chamber Orchestra George Walker

Symphony No. 8 in F Major, Op. 93 Ludwig van Beethoven

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di Menuetto
- IV. Allegro vivace

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PROGRAM NOTES

As you listen to our opening piece, **Wolfgang Amadeus Mozart's** magnificent *La petit riens*, imagine it is 25 years ago. The year is 1987. Where are you? Some of us are still children, while others of us are just beginning our adult lives. Kids who are in college now or perhaps have kids of their own haven't even been born yet. President Reagan is nearing the end of his presidency, the Cold War is nearly over, the personal computer is just beginning to rise in clunky form and the Internet is a nerdy, science-fiction dream. And shoulder-pads are everywhere.

It's not just the big things that matter, either; it's the little things, too - like the music, movies, and books we loved. Mozart's overture (roughly translated "*The little things*") premiered in 1778 in concert with Jean-Georges Noverre's pantomime-ballet, a form of ballet storytelling that was incredibly popular in the 18th century. Twenty-five years ago, what were you listening to?

While 1987 may seem like a distant, foreign land, the seeds of today can be found back then, waiting to develop and flourish. What did we hope for in 1987? What did we want our world to look like, 25 years from then? Who could have fore-saw all that has happened in both our individual and collective lives? From the conflicts that wrack the globe, to the technological and artistic developments that dominate our daily lives, the past has a way of pushing into the present. The past is never too far away; neither is the future. In many ways, both are just a thought, a tense, away: where we've been, where we want to go, all shape our present. The hopes of yesterday create the reality of tomorrow.

Paul Freeman had a vision in 1987 of creating an orchestra that performed at the highest artistic level that also represented Chicago's rich cultural landscape, both in its artists and in its musical selections. He believed that musical excellence came through diversity, through sharing the vast kaleidoscopic spectrum of musical heritage of the world with Chicago. He wanted a world-class orchestra that could perform an exquisite Beethoven (as you will hear tonight), but also stirring renditions of Latin American and African-American composers. That dream, that orchestra, soon became the Chicago Sinfonietta.

This concert, *Past Tense; Future Tense*, pays homage to the orchestra's inception and to the fact that Freeman's vision, twenty-five years later, grows stronger after every performance. Featuring highlights from the Chicago Sinfonietta's first two seasons and setting the stage for the next 18 months of anniversary activities, tonight's concert gives us all- audience and artist alike- a chance to look back at 1987 and look forward to 2037. Twenty-five years from now, what will we think of today?

Leading us tonight is guest artist **Harvey Felder**, Music Director of the Tacoma Symphony Orchestra. Joining him is soprano **Sarah Hibbard** who will be making her debut with the Sinfonietta. Maestro Felder will be conducting selections that were first performed during the orchestra's first two seasons under founder Paul Freeman. These pieces are emblematic of the orchestra's continuing mission to perform works from a diverse array of composers. Not only are these pieces a callback to the Sinfonietta's origins, they are also a fascinating exploration of musical context. An amazing thing about works of art, and especially musical compositions, is that they accumulate a wealth of meaning throughout the life of their performance.



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PROGRAM NOTES (CONT.)

Take our first piece, **Variaciones Concertantes** by Argentine composer **Alberto Ginastera**. This composition was first performed by the Sinfonietta in January of 1988. Composed in 1953, the *Variaciones* was a central work of Ginastera's second stylistic period, which the composer described in this way: *"These variations have a subjective Argentine character. Instead of using folkloristic material, I try to achieve an Argentine atmosphere through the employment of my own thematic and rhythmic elements."* By turns lively and elegiac, it has twelve movements, played uninterrupted. As you listen to *Variaciones*, you can hear Ginastera reinterpret and fashion his own unique take on the Argentine spirit. While Ginastera was composing the piece, Peron was on the rise, Eva Peron had just died, and the nation was about to undergo a tumultuous upheaval; certainly a time ripe for reflection on the Argentine character. Similarly, by 1988, the "dirty war" had finally ended, and free elections had taken place, though economic instability led to riots; what it meant to be Argentine was again being examined. As we look back at the past, at these contexts, what does the work say to us now, in 2012, as Chicagoans, as Americans, as Argentines?

The same examination of past and future tenses can be found in the next three pieces.

The iconic **Knoxville: Summer of 1915** by American composer **Samuel Barber** was first performed by the Sinfonietta in September 1988. Scored for voice and orchestra, it is a lush, richly textured work, and sets to music excerpts from James Agee's short story *Knoxville*. Barber paints an idyllic, nostalgic picture of Agee's hometown. The short story is a simple, dreamlike depiction of an evening in the American South, narrated by a child who seems, at times, to transform into an adult. Both parts are sung by soprano Sarah Hibbard.

We can hear Barber doing the same thing we are doing tonight: reflecting on the past through the context of today and, perhaps more importantly, tomorrow. Nostalgia is not a necessarily a bad thing; as long as we don't get stuck in the past or whitewash our memories at the expense of the present. Both Barber and Agee were reflecting on death- in Barber's case, the illness of his father. Barber's dreamlike composition is a fitting celebration of memories with his father.

Following intermission, the orchestra will perform a work by Pulitzer Prize winning African-American composer **George Walker**. The rarely heard **Antifonys for Chamber Orchestra** was also performed for the first time by the Sinfonietta in September 1988. Composed in 1968, the instrumentation consists of a flute alternating with piccolo and winds - oboe, clarinet, bassoon, horn, trumpet and trombone - with a small string orchestra plus an array of percussion. Writing about our 1988 performance, one critic described it as "a masterfully orchestrated piece by one of America's most individualistic voices [that] alternates between rhythmically splintered themes and more lush, lyrical ones." It goes without saying that 1968 was a monumental year. How much has changed, and how much has stayed the same in the forty-plus years since this magnificent piece's conception? Fittingly, since the Sinfonietta's performance in 1988, Walker went on to win the Pulitzer Prize for Music in 1996, the first African-American to do so.

PROGRAM NOTES (CONT.)

Finally, we end the night on a bright note with **Ludwig van Beethoven's Symphony No. 8**. First performed by the Sinfonietta in March 1988, the 8th Symphony is generally light-hearted, though not lightweight, and in many places cheerfully loud, with many accented notes. Various passages in the symphony are heard by some listeners to be musical jokes. As with various other Beethoven works, the symphony deviates from Classical tradition in making the last movement the weightiest of the four.

The Chicago Sinfonietta was needed twenty-five years ago; it is certainly needed now; and it *will* continue- with you and our amazing artists- its journey into the future.

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 lookingfortitle.tumblr.com.



Chicago
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TEXT TO KNOXVILLE: SUMMER 1915

(We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.)

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes....

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

-- James Agee

2012-13 SEASON PREVIEW

Concert I - Performance. Art.

September 29, 2012 | Wentz Concert Hall at North Central College, Naperville
October 1, 2012 | Symphony Center, Chicago

Our exciting season opener with Maestro Chen features works by Brahms, Dorman and Stravinsky, an unusual take on Bach, and a collaboration with the Brooklyn based high-energy chamber ensemble PROJECT Trio. A surprising visual element ties the entire concert together.

Concert II - Día de los Muertos

November 1, 2012 | Harris Theater for Music and Dance, Chicago
November 2, 2012 | Wentz Concert Hall, at North Central College, Naperville
Our annual Day of the Dead celebration becomes a full subscription concert. Uruguayan conductor Gisele Ben-Dor leads a selection of Latin American and European works dealing with the questions of life, beauty and mortality. *Bandoneón* master Raul Jaurena is our special guest. Co-presented by United Neighborhood Organization (UNO).

Concert III - Annual Tribute to Dr. Martin Luther King, Jr.

January 20, 2013 | Wentz Concert Hall at North Central College, Naperville
January 21, 2013 | Symphony Center, Chicago
Maestro Chen leads her second tribute to the civil rights leader with help from clarinetist Anthony McGill and bass-baritone Eric Owens. *The Oak* by Florence Price, the first black woman in the United States to be recognized as a symphonic composer, opens the concert and the Award-winning youth choir Mosaic celebrates the global impact of Dr. King's message.

Concert IV - Arab Spring

April 19, 2013 | Harris Theater for Music and Dance, Chicago
April 20, 2013 | Wentz Concert Hall at North Central College, Naperville
The ultimate effect of the Arab Spring is yet to be known, but its cry for freedom continues to resonate. Led by Mei-Ann Chen, we'll create a space where the Arabic sounds of Simon Shaheen's *Oud Concerto* are echoed by William Levi Dawson's spiritual-based *Negro Folk Symphony* and Mozart's Turkish-inflected *Abduction of Seraglio*.

Concert V - CityScapes

June 8, 2013 | Wentz Concert Hall at North Central College, Naperville
June 9, 2013 | Symphony Center, Chicago
We explore the urban environment in which we live, work, and play. Maestro Chen leads works by Michael Daugherty, Duke Ellington, Jennifer Higdon and the World Premiere of *ChiScape*, a four-movement musical salute to the international influence of Chicago's iconic architecture curated by Jennifer Higdon. Co-presented by the Chicago Architectural Foundation.

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MEI-ANN CHEN, MUSIC DIRECTOR
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**Mei-Ann Chen,
Music Director and
Conductor**

One of the most dynamic young conductors in America, **Mei-**

Ann Chen has recently begun her first 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, followed by two highly praised concerts to open the 2011-2012 subscription season. 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 will 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 musician-ship 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.



**Harvey Felder,
conductor**

Described by The Milwaukee Sentinel as "a thoughtful and sincere musician, with a stylish,

poised podium presence," **Harvey Felder** is currently the Music Director of the Tacoma Symphony. Maestro Felder's tenure there has been marked by a quadrupling of the budget, an expansion of the season from 5 to 19 performances, and a tripling of concert attendance. The Tacoma News Tribune has said of his leadership, "...Felder has instilled a high level of ensemble discipline and energized the musicians." Equally at home with repertoire ranging from Bach and Mahler to Gershwin

and Ellington, Mr. Felder leads the Tacoma Symphony in a season of subscription, family, education, outreach and pops concerts.

Also active as a guest conductor, Harvey Felder made his Carnegie Hall debut during the 1991 "Carnegie Hall at 100" celebration, leading the American Symphony Orchestra in a series of young people's concerts. These appearances launched a guest conducting career which has included engagements with the National, Omaha, Baltimore, Seattle, American, Delaware, Honolulu, New Jersey, Baton Rouge, Santa Fe, North Carolina, Indianapolis, Madison, Missouri and Grant Park Symphony Orchestras, as well as the Kansas City, Rochester, Dayton, Orange County and Boulder Philharmonics, the Concord Chamber Orchestra, the Concerto Soloists of Philadelphia and the Pro Musica Chamber Orchestra. He conducted the Atlanta Symphony Orchestra in outreach, education and family concerts, as well as a holiday concert that was nationally televised on PBS. With the Chicago Symphony, Mr. Felder has led family and education concerts, as well as a nationally televised concerto competition concert on PBS. Outside of the U.S. Mr. Felder has appeared with the Osaka Telemann Chamber Orchestra (on two occasions), the Orquesta Sinfonica del Estados de Mexico, the Orquesta Sinfonica Nacional de Costa Rica, and the New Japan Philharmonic. He has collaborated with such distinguished artists as Sarah Chang, Jeffrey Siegel, Jennifer Koh, Claude Frank, Pamela Frank, Ida Kavafian, José Feghali, Nathaniel Rosen, Leon Bates and pops artists Doc Severinson, Maureen McGovern, the Dallas Brass and Marvin Hamlisch.

In prior positions, Mr. Felder was Assistant Conductor of the Milwaukee Symphony, Artistic Advisor to the Wisconsin Chamber Orchestra, Resident Conductor of the St. Louis Symphony and Music Director of the Fox Valley Symphony. He received his B.M. from the University

of Wisconsin at Madison and his M.M. from the University of Michigan, and continued his studies with Gennady Rozdestvensky, Elizabeth Green, David Zinman, Michael Tilson Thomas, Max Rudolf and Zdenek Macal. Well known for his music education programs, Mr. Felder was appointed to an ad hoc commission jointly assembled by the Kennedy and Getty Centers to develop recommendations for the inclusion of an arts curriculum in educational reform legislation. The commission's findings were used by the Secretary of Education in the planning of the "Educate America" program and the congressional act "Improving America's Schools." He is the recipient of numerous awards, including Tacoma's Arts Fund "Outstanding Achievement in the Arts Award," a "Citation of Excellence" from the Wisconsin State Assembly, a "Distinguished Citizen Award" from the Wisconsin Civic Music Association and the "Distinguished Alumni Award" from the University of Wisconsin-Madison.

Highlights of recent seasons include appearances with the Wheeling, Wyoming, and the Quad City Symphonies, and a pops concert with the Boise Philharmonic. Last season he appeared with the San Antonio Symphony and made his European debut with the Mikkeli City Orchestra of Finland. This year he guest conducts the Northwest Sinfonietta.



**Sarah Hibbard,
soprano**

Sarah Hibbard was described by the *Albuquerque Journal* as having "a brilliant sound and

thorough-going technique, clearly a star in the making." In Chicago she was praised for her "charismatic acting and her verisimo singing."

Ms. Hibbard's recent performances include Nedda in *Pagliacci* and Micaëla in *Carmen* with Utah Festival Opera, Brahms *Requiem* with the South Bend

BIOGRAPHIES (CONT.)

Symphony Orchestra and for the New York Philharmonic she covered Amand in Lieti's *Le Grnad Macabre* conducted my, Alan Gilbert.

Upcoming engagements include, Frasquita with Opera Charleston, Staring Denyce Graves as *Carmen*, Gilda in concert presentations of *Rigoletto* with the Ann Arbor Symphony Orchestra, and *Messiah* with the Great Lakes Chamber Orchestra and Barber's *Knoxville: Summer of 1915* with the Chicago Sinfonietta at Symphony Center.

Her main stage debut with Santa Fe Opera was Frasquita in *Carmen* and she has portrayed Violetta in Verdi's *La Traviata* with DuPage Opera Theater (IL) and again with Opera Southwest in Albuquerque, New Mexico, where she also appeared as Valencienne in *The Merry Widow*. Her concert work highlights include Beethoven's *Ninth Symphony* with the Wichita and Evanston Symphonies, Mahler's *Second Symphony* with the Las Vegas Philharmonic and Wichita Symphony Orchestra and Handel's *Messiah* with the Syracuse Symphony Orchestra.

CHICAGO SINFONIETTA HISTORY

The Chicago Sinfonietta was founded by Maestro Paul Freeman in 1987 in response to the lack of opportunity for minority classical musicians, composers, and soloists. The orchestra remains a trailblazing institution and a national model for classical music. Chicago Sinfonietta musicians truly represent the breadth of the city's multi-cultural landscape, welcoming audiences from all walks of life.

Under the guidance of Music Director Emeritus Paul Freeman and now Music Director Mei-Ann Chen, 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.

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. The orchestra prides itself on programming one-of-a-kind performances that stretch the boundaries of classical music presentations. It performs at Chicago's Symphony Center, Wentz Concert Hall at North Central College in Naperville, and the Harris Theater for Music and Dance at Millennium Park. The Chicago Sinfonietta is the official orchestra of the Joffrey Ballet.

During the first ten years of the Sinfonietta's history, 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 Pritzker Pavilion debut to over 11,000 people with a multimedia performance of Gustav Holst's *The Planets* accompanied by a video suite created by Adler Planetarium astronomer and artist José Francisco Salgado.

With the announcement of Paul Freeman's planned retirement in 2011, the organization conducted a two-year international search that resulted in the 2010 announcement of Mei-Ann Chen's appointment as Music Director. Maestro Freeman's final season culminated with a national broadcast of his final performance

CHICAGO SINFONIETTA HISTORY (CONT.)

on WFMT 98.7 FM that also featured Maestro Chen as co-conductor for the evening. Maestro Chen's tenure as Music Director was formally introduced to the city on August 14, 2011 with "Hello Chicago!"; a spectacular concert in Millennium Park celebrating the diversity of Chicago's neighborhoods and people.

The 2011-2012 Season is the first under the baton of Mei-Ann Chen.

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.

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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 welcome the 2011-2012 Fellows for *Project Inclusion*. This program, begun in 2007, provides professional development opportunities for talented minority musicians funded through the generous support of the Chicago Community Trust, the Joyce Foundation, and others. *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 two-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. The 2011-2012 Orchestra Fellows are:

Name	Instrument
Elizabeth Diaz	Flute
Felix Petit	Violin
Renaudo Robinson	Violin
Victor Sotelo	Cello

We are also delighted welcome the 2011-2012 Project Inclusion Ensemble Fellows who will be performing in smaller ensembles at various community locations throughout the year. They are:

CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH (CONT.)

Name	Instrument
Sandra Bailey	Bassoon
Brandon Patrick George	Flute
Kevin Lin	Viola
Victor Sotelo	Cello
Shawnita Tyus	Violin
Dorothy White	Viola

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.

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

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 Laura Fairfield

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TROMBONE

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HARP

Faye Seeman

TIMPANI

Jon Johnson, principal

PERCUSSION

Jeff Handley, principal
 Brandon Podjasek

Note: All members of the orchestra do not play on every concert. Names of string players are listed in alphabetical order, as the Chicago Sinfonietta uses seat rotation except for principals.

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