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MUSIC EXCELLENCE DIVERSITY

Saturday, September 29, 2012 – Wentz Concert Hall at North Central College
Monday, October 1, 2012 – Orchestra Hall at Symphony Center

Performance. Art.

Chicago Sinfonietta
Mei-Ann Chen, Music Director

- Hungarian Dance No. 5*..... Johannes Brahms
orch. Martin Schmeling
- Fast*.....PROJECT Trio
arr. Eric Stephenson
- Bourrée from Suite in E Minor for Lute*Johann Sebastian Bach
arr. PROJECT Trio
- Random Roads Suite*.....PROJECT Trio
arr. Drew Baker
- I. Puzzle
II. Adagio
IV. Pelea de Gallo
PROJECT Trio Greg Patillo, flute; Eric Stephenson, cello; Peter Seymour, bass

INTERMISSION

- Spices, Perfumes, Toxins!*..... Avner Dorman
I. Spices
Eric Goldberg and Shuya Gong, marimba and percussion
- L'oiseau de feu (The Firebird)*
Suite from the Ballet, Reorchestrated 1919..... Igor Stravinsky
- I. Introduction
II. L'oiseau de feu et sa danse
III. Variation de l'oiseau de feu
IV. Ronde des princesses
V. Danse infernale du roi Kastcheï
VI. Berceuse
VII. Final

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PROGRAM NOTES

Tonight's concert employs eclectic textures of rhythm and melody combined with virtuosic playing and a whirlwind of movement. From the lively tavern-dance csárdás music of 19th century Hungary to the light-stepped fluttering of the French bourrée; from the virtuoso, cinematic Russian ballet of the *Firebird Suite*, to the energetic and dynamic reinvention of these classics by a trio of hip-hop and jazz inspired musicians, the concert is sure to bring you to your feet.

Our concert begins with *Hungarian Dance No. 5*. Composed by Johannes Brahms, the Hungarian Dances were a set of 21 dance pieces that Brahms based on traditional folk themes. These new pieces were immensely popular when completed in 1869; they brought something innovative and new that simultaneously hearkened back to familiar melodies. While Brahms believed that all of his compositions were inspired by traditional folk tunes, it turns out that "No. 5" was actually based on the csárdás composition by Kéler Béla titled "Bártfai emlék." Csárdás, roughly "inn-dances," are songs that were traditionally played within taverns or inns; they lightened up the room with a lively rhythm and melody that an audience could dance to, sometimes raucously, other times in step. In a way, the csárdás was the house or club music of the 19th century, the song you picked on the jukebox to get everyone on their feet. Brahms' Hungarian Dances caught on like wildfire.

Brahms composed the first 10 of the Hungarian Dances for four-hand piano, and later arranged them for solo piano. This was undoubtedly, another reason for their popularity, as a single pianist in a tavern could play them at the request of his audience. While all the Dances were ubiquitous, Dance No. 5 has seemed to become the most popular.

Our concert does not let up. PROJECT Trio keeps up the pace with their original composition *Fast*. PROJECT Trio—with Greg Pattillo on flute, Eric Stephenson on cello, and Peter Seymour on bass—are Brooklyn-based musicians that, as we will hear in their arrangements of classic compositions as well as their own creations, are a perfect fit with the Chicago Sinfonietta. *Fast* is emblematic of PROJECT Trio's work: rhythmically complex, melodically innovative and energetic. The musical trio is able to take in an eclectic array of influences and produce something with its own singular voice.

Ironically, while the next PROJECT Trio piece—*Bourrée in E Minor* for lute by Johann Sebastian Bach—is based on a type of dance, it was never intended to be danced to by its composer! The bourrée was a popular social dance that originated in France and shown in theatrical ballets in the royal court during the reign of Louis XIV. It featured fast little steps with the feet close together, typically performed en pointe to give the impression that the dancer is gliding over the floor. However popular and energetic the dance, though, the *Bourrée in E minor* was not intended for dancing, merely for performing. Nonetheless, some of the elements of the dance are incorporated in the piece and you would be hard-pressed to resist the urge to get up and float across the floor.

The original piece as composed by Bach was even more unconventional, as he wrote his lute pieces in a traditional score rather than in lute tablature, which has led many scholars to believe Bach did not perform the lute piece on the lute at all, but on the keyboard! Regardless of its quirky origin and nature, it has gone on to be extremely popular with string instruments and especially guitarists. Its quick, smooth tempo and counterpoint voices—two different strands move independently from each other—make this piece remarkably dynamic. PROJECT Trio's arrangement highlights these features and brings them to the foreground.

We return to an original composition by PROJECT Trio. *Random Roads Suite* was originally scored for trio only, but has been arranged by Drew Baker for a "concerto-like setting for solo flute, solo cello, solo double bass and orchestra." Baker, a Chicago-based composer and pianist, often explores the many sonic identities of conventional and unconventional instrumentations. This arrangement of the Trio's composition is no exception. Says Baker, "The arrangement is intended to highlight the virtuoso chops of the trio while at the same time creating an intricate and coloristic interaction between soloists and orchestra. PROJECT Trio embraces a wide



Great performance

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PROGRAM NOTES CONT.

spectrum of stylistic influences including jazz, hip-hop and classical. The resultant multihued aesthetic is vibrantly showcased in this four movement work.”

Our next piece comes to us via the brilliant Israeli composer Avner Dorman. According to Dorman, “The title *Spices, Perfumes, Toxins!* refers to three substances that are extremely appealing, yet filled with danger. Spices delight the palate, but can cause illness; perfumes seduce, but can also betray; toxins bring ecstasy, but are deadly.” This percussive concerto features Middle-Eastern and orchestral drums, highlighting “a unique sound both enticing and dangerous.” Dorman wanted to create a piece that would be “markedly Israeli and would reflect young Israeli culture.” While developing the piece that would be the basis of the first movement of this concerto—Dorman worked with musicians to test out ideas on instruments. This collaboration with musicians imbues the composition with an intense liveliness. Tonight’s performance highlights the virtuosic talents of two remarkably young musicians, Eric Goldberg and Shuya Gong, on the marimba and various percussion instruments.

In Dorman’s words, the first movement—Spices—draws its inspiration from the regional music of the Middle-East, Israel, and the Indian subcontinent. “The piece is largely based on Middle-Eastern and Indian scales and uses the Indian system of Talas for rhythmic organization. I use these elements within a large-scale dramatic form and employ repetitive minimalism as it appears in the music traditions of the East and in the works of Western minimalists of the past forty years. Approximately at the movement’s golden section there is a cadenza that precursor the last movement of the concerto.”

Igor Stravinsky’s famous *Firebird Suite* has an equally fascinating origin. In contrast to Bach’s *Bourrée in E minor* (which was never meant to be danced to), *The Firebird Suite* was composed specifically for a dance. In 1909, the Russian ballet and dance impresario Sergei Diaghilev formed the dance company Ballets Russes. A popular dance troupe in Paris, Diaghilev and his compatriots were eager to make an even more indelible mark on the performance scene. A passion for Russian dance was racing through France, and the production of an all-original Russian nationalist ballet seemed like a surefire hit.

Even before the music was composed, designer Alexandre Benois and choreographer Michel Fokine began creating the world of the piece, mixing inspiration from various Russian folk tales, including the mythical Firebird and the evil “Sorcerer-Tsar” Kaschei the Deathless. For the music, the young, 28-year old Stravinsky was not Diaghilev’s first choice! It was only after a more established composer either turned down the offer (or was working too slowly, depending on the story), that Stravinsky began work and history was made. The ballet (and its accompanying music) was rapturously successful, skyrocketing Stravinsky into stardom and a role as Diaghilev’s premiere and favored composer.

As you listen to the magnificent piece, it is not hard to imagine the story, as the music gives powerful visual cues. As the ballet begins, our hero—Prince Ivan—enters a magical realm ruled by Kaschei the Deathless. He comes across many magical objects, represented by a chromatic descending motif, racing across the strings. As he wanders into Kaschei’s gardens, he catches a glimpse of the Firebird and gives chase, finally catching the magical creature but promising to free it for its assistance. As the ballet moves on, Prince Ivan meets many princesses, fights Kaschei and his minions, and is saved by the Firebird, who reveals that the only way to defeat the sorcerer is to destroy the magical egg that contains his soul.

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



Mei-Ann Chen, Music Director and Conductor

One of the most dynamic young conductors in America, **Mei-Ann Chen** begins her second season as Music Director

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

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

Symphony of Mexico and the Netherlands Philharmonic at the Amsterdam Concertgebouw.

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

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

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



PROJECT Trio

Greg Patillo, flute; Eric Stephenson, cello; Peter Seymour, bass


PROJECT Trio is pushing the boundaries of chamber music with a high-octane mix of classical, jazz, hip-hop, and rock. Acclaim for the Trio and its members runs the gamut from *Downbeat Magazine*, which praises PROJECT Trio as "packed

with musicianship, joy, and surprise" to *The New York Times*, calling beatboxing flutist Greg Patillo "the best in the world at what he does." *The Wall Street Journal* hails the group's "wide appeal, subversive humor, and first-rate playing."

PROJECT Trio has become one of the most popular instrumental groups of its generation, performing over 70 concerts a year to fans of all ages in concert halls, clubs, and classrooms around the world while garnering over 71 million views and 78,000 subscribers on YouTube. Highlights of the Trio's 2012-13 season include concerts with the Charlotte Symphony, Los Angeles Chamber Orchestra, Milwaukee Symphony, New Jersey Symphony, the Britt Festival, Walla Walla Symphony, and the opening concerts of the Chicago Sinfonietta. The Trio will perform and lead



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PROFILES CONT.

masterclasses in schools, universities, festivals and other venues throughout the US, including New York, New Hampshire, Missouri, Indiana, Illinois, Kansas, Ohio, Oregon, North Carolina, Pennsylvania, Virginia, and Wisconsin. Internationally, they will make their second tour of Germany, and their first tour of the former Soviet Union as part of American Music Abroad sponsored by the U.S. Department of State.

In 2012, the Trio gave their first concert as Family Concert Artists in Residence with the Los Angeles Chamber Orchestra, as part of a three-year residency. Other performances last season included the Saint Louis Symphony, Charlotte Symphony, and tours to France, Germany, Austria, and Canada. The Trio has also toured Australia and Hong Kong.

PROJECT Trio's discography includes four recordings, *When Will Then Be Now*, *Winter in June*, *PROJECT Trio and Brooklyn*, and a DVD, *PROJECT Trio: Live in Concert* on the Trio's own record label, Harmonyville Records. In May 2012, their first album on Tummy Touch Records, the catalog-spanning *Random Roads Collection*, was released and immediately rose to No. 2 and 15 on *Billboard's* Canadian and U.S. classical music charts and, in a rare feat, simultaneously debuted at No. 17 on the trade magazine's jazz charts. Each of PROJECT Trio's recordings soared to the top of the iTunes charts upon their release. The Trio has appeared on popular shows on Nickelodeon and MTV, and their music can be heard in Nike and Smart Car commercials.

Based in Brooklyn, New York, Pattillo, Stephenson and Seymour founded PROJECT Trio in Boulder, Colorado in the summer of 2005. The Trio got its big break in 2006 when Greg Pattillo's Beatbox Flute video went viral on YouTube, receiving millions of views in its first week. Reaching out to audiences of all ages through the Internet, live performances, and recordings, PROJECT

Trio has since become one of the world's most championed and exciting instrumental ensembles.

For more information on PROJECT Trio, visit www.projecttrio.com.



Eric Goldberg and Shuya Gong, marimba and percussion

Eric Goldberg and Shuya Gong are members of the Chicago Symphony Orchestra's Percussion Scholarship Group directed by CSO percussionist Patricia Dash and Douglas Waddell, percussionist with the Lyric Opera of Chicago. As members of the ensemble, they have performed at the Percussive Arts Society International Convention and the League of American Orchestras National Conference, and have also been featured on the National Public Radio show *From the Top* and the *Introductions* radio show on WFMT. The Group performs twice annually at Chicago's Symphony Center and has given additional Symphony Center concerts in conjunction with the CSO Youth in Music Festival. Mr. Goldberg and Ms. Gong are juniors at Chicago's Whitney M. Young Magnet High School where they are members of the Advanced Band and Philharmonic Orchestra.

As winners of the 2011 CSO Young Artist Competition, Mr. Goldberg and Ms. Gong had the opportunity to perform with the Chicago Symphony Orchestra under the direction of Chicago Sinfonietta Musical Director Mei-Ann Chen. Ms. Gong was

BIOGRAPHIES CONT.

also a winner of the competition in 2010 and Mr. Goldberg is a winner of the 2012 competition.

Mr. Goldberg is a lifelong Chicagoan. He started out playing the violin at age four, studying at the Music Institute of Chicago until he joined the Percussion Scholarship Group at age nine. Mr. Goldberg was named to the top all-state orchestra at the 2012 Illinois Music Education Conference where he served as first chair of the percussion section. He was awarded an Emerson Scholarship to Interlochen Arts Camp where he will study music this summer.

Apart from music, one of Eric's greatest passions is theater. He has acted in several theatrical productions at Whitney Young and has composed incidental music for

several productions. Other interests include exploring the city, discovering new foods, perusing the internet, biking, and photography.

Ms. Gong was born in Beijing, China and moved to United States and Chicago at age five. She began studying piano while in China and continued after settling in Chicago. She joined the Percussion Scholarship Group at age nine. Ms. Gong was awarded a full scholarship to Interlochen Arts Camp where she studied music during the summer of 2011. Outside of music, Ms. Gong has been active in student government while at Whitney Young High School and is an avid writer and blogger. She also loves to cook and is a found object sculptor.

CHICAGO SINFONIETTA HISTORY

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

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

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

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

CHICAGO SINFONIETTA HISTORY CONT.

Dance Theater, the Apostolic Church of God Choir, the alternative rock group, Poi Dog Pondering, and others significantly broadened the orchestra's programming palette. The Sinfonietta experience quickly caught on and the orchestra's audience and support grew through its early seasons. Due to Paul's international reputation, European tours were booked resulting in six overseas trips during the first 17 years. Other highlights included two triumphant performances at the Kennedy Center, the recording of fourteen albums and CDs, a 2008 performance at Millennium Park attended by over 12,000 people, and a nine-year relationship with the Joffrey Ballet.

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



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CHICAGO SINFONIETTA HISTORY CONT.

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

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

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

MISSION

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

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

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

Project Inclusion Orchestra Fellowship (PIOF) and Project Inclusion Ensembles (PIE) are programs developed in 2007 and 2009 to identify, train, mentor, and ready orchestra musicians who are just beginning their pursuit of a professional career from diverse backgrounds, including, but not limited to diverse racial, ethnic, socioeconomic and geo-



graphic backgrounds, that are traditionally underrepresented in orchestras to compete for, and win positions in America's orchestras. Through PIOF, the Sinfonietta offers each fellow selected the opportunity to rehearse and perform at every concert during their two-year involvement in the program. In addition, each fellow receives one-on-one coaching with the principal player in his or her section. Mentoring activities include the introduction of professional work skills that help to develop a well-rounded career in music and that provide realistic preparation to early career musicians seeking to enter the world of classical music. The program also gives guidance on, and experience with, how to interact with donors, board members, and how to serve as spokespeople for the organization. Added in 2009, PIE offers early career musicians the opportunity to rehearse and perform in chamber sized ensembles thereby gaining valuable experience as performers and freelance musicians.

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

Name	Instrument
Renaudo Robinson	Violin
Victor Sotelo	Cello
Jocelyn Butler	Cello

We are also delighted welcome the 2012-2013 Project Inclusion Ensemble Fellows who will be performing in smaller ensembles at various community locations throughout the year. This group also includes Project Inclusion alumni. They are:

Name	Instrument
Sandra Bailey	Bassoon
Brandon Patrick George	Flute
Kevin Lin	Viola
Shawnita Tyus	Violin
Dorothy White	Viola
Elizabeth Diaz	Flute
Shawnita Tyus	Violin
Christian Dillingham	Bass

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. William Porter, cello, Christian Dillingham, bass, Robert Fisher, viola and Daniel Won clarinet are assistant mentors for the Project Inclusion Ensemble.

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

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 Northwestern University School of Music – Toni-Marie Montgomery, Dean

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Mei-Ann Chen, Music Director

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Rika Seko
James Sanders
Carmen Kassinger
Phyllis McKenny-Sanders
Carl Johnston
Sylvia De la Cerna
Betty Lewis
Shawnita Tyus

SECOND VIOLIN

Karen Nelson, *principal*
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Blue Skies
 Saturday, March 16, 2013, 7:30PM
 Event Hall at Mayslake Peabody Estate
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Sunday, March 17, 2013, 4:00PM
 Congregational Church of Batavia
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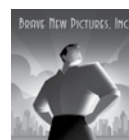
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