



Sunday, January 15, 2012 - Wentz Concert Hall at North Central College
Monday, January 16, 2012 – Orchestra Hall at Symphony Center

The Journey, the Dream A Tribute to Dr. Martin Luther King, Jr.

Chicago Sinfonietta
Mei-Ann Chen, Music Director
Apostolic Church of God Sanctuary Choir
H. Chip Johnson, Jr., Minister of Music

Dances of GalántaZoltán Kodály
Mei-Ann Chen, Conductor

Fidelio: Overture, op. 72cLudwig van Beethoven
Jeri Lynne Johnson, Conductor

Central Park in the DarkCharles Ives
Mei-Ann Chen, Conductor
Jeri Lynne Johnson, Conductor

INTERMISSION

Harambee: Road to Victory for Flute, Choir and Orchestra..... Nicole Mitchell
Jeri Lynne Johnson, Conductor
Nicole Mitchell, flute

Gospel Music for Orchestra and Choir

Total Praisesong by Richard Smallwood
orchestration by Willetta Greene-Johnson, PhD
Mei-Ann Chen, conductor

Give Him Praiseas sung by Donald Alford
Transcriptions and additional arrangements by James M. Walton, Jr.
H. Chip Johnson, Jr., conductor
Rev. Ivory Nuckolls, alto

Psalm 118: Sinfonietta.....Richard Smallwood
adapted by Willetta Greene-Johnson, PhD
fanfare David Spencer/W G Johnson
Willetta Greene-Johnson PhD, conductor
James Hudson, tenor

ChampionDawin Hobbs/Champion
adapted by Willetta Greene-Johnson, PhD
Mei-Ann Chen, conductor
Travis A. Newsome, tenor

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PROGRAM NOTES

The words and actions of Reverend Dr. Martin Luther King, Jr. rang with wisdom, poetry, and faith. What made them most inspiring, though, was that they always had the deep rhythm of the people as their booming base. Each of the pieces you will hear tonight symbolically reflect different sides of Dr. King's journey and dream: the tireless innovations of Zoltán Kodály and Charles Ives and their pursuit to incorporate the melodies of the common person into classical music; the symbolic expression of Dr. King's outstanding political courage in Beethoven's *Fidelio*; Dr. King's restless belief in peaceful cooperation found in Nicole Mitchell's *Harambee*; and finally the celebration of his faith in a selection of gospel hymns.

"Human progress is neither automatic nor inevitable... Every step toward the goal of justice requires sacrifice, suffering, and struggle; the tireless exertions and passionate concern of dedicated individuals."

Our first piece, ***Dances of Galánta***, is a celebration of folk music that composer Zoltán Kodály heard in his childhood village. The musical legacy of folk culture in Europe at the beginning of the 20th century was in danger of fading away. To preserve this legacy Kodály, an early pioneer in ethnomusicology, traveled around the countryside to remote villages and collected songs by recording them on phonographs. Kodály believed that music-making should not be an elitist pursuit- reserved only for maestros like Mozart- but that even the most mundane lullaby had an intrinsic aesthetic power. This conviction led him to develop methods of musical education that allowed every child- no matter their background- a chance to learn more about music.

Kodály returned to his own folk roots in *Dances of Galánta*. According to the composer, he "spent the most beautiful seven years of his childhood in Galánta. The town band, led by the fiddler Mihók, was famous." This fantastic piece, conducted by Mei-Ann Chen, integrates traditional Hungarian folk tunes and rhythms into a lively classical orchestration. The composition is rich with folk memory: the extraordinary performances of Mihók's band, the enticing verbunkos-style dances of the town, and the sing-song melodies of Kodály's "bare-footed companions from the Galánta public school."

"Freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed."

If Kodály was intent on teaching us the importance of community, then the next piece by Ludwig van Beethoven may impress on us the value of individual action. Beethoven's only opera, ***Fidelio*** follows the story of a woman on a quest to save her husband from certain death in political prison. The brave and daring Leonore disguises herself as a guard named "Fidelio" and dives into the depths of the prison where Florestan, her husband, is being kept. Leonore's individual heroism shows that one person can make a difference if they have the courage to stand up for what's right - certainly a lesson exemplified by Dr. King's life and words.

Over nearly a decade, Beethoven meticulously went back to the *Fidelio* overture and revised it four times, never quite content with its composition. He could not capture the right tone to open the opera: each successive version was either too intense or too light. The overture we will hear tonight is known as Leonore No. 3, an intense movement that expresses Leonore's dramatic flight from the prison



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PROGRAM NOTES (CONT.)

with her husband in tow. Considered by many to be the best of the four revised pieces and is often played alone without the full opera, it will be conducted tonight by Jeri Lynne Johnson.

"A genuine leader is not a searcher for consensus but a molder of consensus."

While not as dramatic as a flight from prison, Charles Ives's **Central Park in the Dark** is no less satisfying. Ives grew up listening to his father- a Civil War bandleader- play with a marching band in the town square. Often other bands would play simultaneously in the square, their melodies and beats overlapping and echoing across each other, creating a rich - though chaotic- musical tapestry. These experiences certainly inspired Ives as he began fusing a musical sensibility deeply rooted in the popular band and church music of his day with a classical vocabulary. A wildly innovative composer, Ives played with musical techniques that became hallmarks of the 20th century like using polytonality, tonal imagery, quarter tone clusters, and dramatically shifting the rhythm within a single piece. He also toyed with using direct musical quotations that heralded back to popular music that most of his audience knew by heart.

Central Park in the Dark contains all of these innovations. An extraordinarily complex piece of music, co-conductors Mei-Ann Chen and Jeri Lynne Johnson each will conduct their own orchestral groups, often playing in competing rhythms and tones. The effect is a musical tapestry that paints the picture of a walk through the titular park: dark, silent, and contemplative at times, interrupted by occasional burst of life. Echoes of popular tunes like Hello! Ma Baby drummed on ragtime pianos, the sounds of night owls and street parades, newsboys, and a cab horse erupt like islands in the dark and fade back into the silence. The syncopation of life found in the pianos and other instruments crash against the texture of ambient darkness found in the strings. If we listen closely, perhaps we can hear a deep reverence for the stillness of nature as well as the communal joy that being with others brings.

"Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that."

As we return from intermission, be prepared to experience the joyful premiere of Nicole Mitchell's **Harambee: Road to Victory**. Embodying Dr. King's emphasis of peaceful cooperation, Mitchell's new piece "musically illustrates the hope and joy that results in people coming together to resolve differences and to celebrate oneness." Meaning "pulling together" in Swahili, Harambee is a Kenyan tradition of community-driven action. After Kenya's independence, the concept of Harambee encouraged people to resolve their differences and work together, side by side, in order to create a better future for the new nation. Communities would collaborate to raise funds, build projects, and help each other in ways big and small. Nicole Mitchell celebrates this community-driven action in a piece conducted by Jeri Lynne Johnson that employs flute, choir, and orchestra in a colorful, jazz-inspired composition.

"Never succumb to the temptation of bitterness."

Songs of hope and praise serve as the climax to the night's celebration. Arranged and performed by the Apostolic Church of God Sanctuary Choir and conducted

PROGRAM NOTES (CONT.)

by Mei-Ann Chen and guest conductors H. Chip Johnson, Jr. and Willetta Greene-Johnson, these gospel works are certainly a triumphant way to end a night celebrating Dr. King. *Total Praise* is a hopeful hymn that uplifts the spirit, especially with its resounding chorus of "amens." The praiseful celebration continues with *Give Him Praise*. *Psalm 118: Sinfonietta* builds from the previous hymns and give solace in its assurance that God's "love endures forever." Finally, be inspired by the jubilant *Champion*, with its victorious belief that "the Lord never knows defeat."

"I believe that unarmed truth and unconditional love will have the final word in reality. This is why right, temporarily defeated, is stronger than evil triumphant."

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

PROFILES



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 princi-

pal 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.



Jeri Lynne Johnson, conductor

Jeri Lynne Johnson is the Founder and Music Director of Philadelphia's newest

classical music ensemble, the Black Pearl Chamber Orchestra (BPCO). Based in Philadelphia, the BPCO is dedicated to creating excellence by reflecting the cultural diversity of the community in its artists onstage. Through the creative use of technology, encouraging audience participation and creating unique artistic collaborations with the city's most prominent institutions, the BPCO promises to engage the entire community and take the audience beyond spectatorship to participation in the artistic experience.

In addition to leading the BPCO, Ms. Johnson is currently the cover conductor for the Delaware Symphony Orchestra. She began conducting during her doctoral studies in music theory and history at the University of Chicago. Her conducting teachers and mentors have included Sir Simon Rattle, Marin Alsop and Daniel Barenboim among others. Soon after, Ms. Johnson was engaged by the Chamber Orchestra of Philadelphia (COP) and served as that ensemble's assistant conductor from 2000-2004. Her debut in The Kimmel Center for the Performing Arts

won high praise from The Philadelphia Inquirer: *"Her Eine Kleine Nachtmusik... was bright and bouncy and smartly shaped. The Schubert German Dance No. 1 in C major was energetic... But where Johnson made the biggest impression was in the Mahler. She started with just the right tempo... then, she explored fluidity to its most emotional ends."*

A recipient of many civic, community and artistic honors, including being named a 2011 Woman of Distinction by the Philadelphia Business Journal and a Creative Connector by Leadership Philadelphia, a 2010 British American Project Fellow, 2010 Philly 360 Creative Ambassador by the Greater Philadelphia Tourism and Marketing Corporation, a 2010 Honoree in Arts and Culture for The Power Shift and a 2009 Leeway Transformation Award, Ms. Johnson has been featured in numerous magazines and newspapers as well as television and radio shows including 20/20 and the "Tavis Smiley Show" on NPR and was heralded as one of today's leading women conductors on the NBC Today Show alongside prominent woman conductors Marin Alsop and Joann Falletta. In 2005 Ms. Johnson made history as the first African-American woman to win an international conducting prize when she was awarded the Taki Concordia Conducting Fellowship.



Nicole Mitchell, flute and composer

Nicole Mitchell is a creative flutist, composer and educator. Founder of critically acclaimed

Black Earth Ensemble and *Black Earth Strings*, Mitchell's artistic work has been continually featured at festivals and art venues throughout Europe, the U.S. and Canada. A 2011 recipient of the Herb Alpert Award in the Arts and the 3Arts Award for Music Composition, Mitchell composes for contemporary ensembles of varying instrumentation and size (from solo to orchestra) while incorporating improvisation and a wide aesthetic expression. Her compositions reach across sound worlds, integrating

new music with moments in the legacy of jazz, gospel, pop and African percussion. As a flutist, Mitchell develops new improvisational languages through the coupling of her voice with the instrument. Nicole Mitchell was awarded *Top Jazz Flutist* by *Downbeat* Magazine and the Jazz Journalist Association (2010, 2011).

A long-time contributor of the Chicago arts community, Mitchell has been a member of the Association for the Advancement of Creative Musicians (AACM), since 1995, where she received valuable mentorship from Fred Anderson, George Lewis, Anthony Braxton, Ed Wilkerson and many others. While an undergraduate at Chicago State University, Mitchell studied composition at the University of Chicago with microtonal opera composer John Eaton. Mitchell received her M.M. from Northern Illinois University.

Nicole Mitchell has performed with contemporary musicians including Steve Coleman, James Newton, Ramsey Lewis, Anthony Davis, Roscoe Mitchell, Muhal Richard Abrams, David Boykin and Rob Mazurek. In the past five years she has been commissioned by Maggio Fiorentino Chamber Orchestra (Italy), "An Arche" Ensemble (Poland), Chamber Music America, Chicago Department of Cultural Affairs, Museum of Contemporary Art (Chicago), Jazz Institute of Chicago and Chicago Jazz Festival. Mitchell has been a featured soloist Chicago Jazz Philharmonic, Chicago Sinfonietta, ICI Creative Orchestra (Germany), Vancouver NOW Orchestra (Canada), Ramsey Lewis Freedom Ensemble.

In 2011, Mitchell premiered her first two orchestra works: *Stealing Freedom in Broad Daylight* with American Composers Orchestra and *Flight for Freedom for Creative Flute and Orchestra* with the Chicago Composers Orches-

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tra. Both of these works are tributes to early American heroine Harriet Tubman. Mitchell was an active performing member with Chicago Sinfonietta from 2005-2011, until she relocated to southern California. Mitchell is an Assistant Professor of Music at University of California: Irvine and is endorsed by Powell flutes.

Commissioned by the Chicago Sinfonietta, *Harambee: The Road to Victory* is the second premiere of an orchestral Mitchell work two months, following the December debut of *Flight for Freedom*.

**Apostolic Church of God
Sanctuary Choir
Chip Johnson, Director of Music
Willettta Greene-Johnson, Conductor**

The Sanctuary Choir has been an anchor for the music ministry of the Apostolic Church of God throughout the seventy-plus year history of the church. The music focus of the choir is centered on quality presentations of sacred music including anthems, gospel, hymns and inspirational songs. Under the leadership of the late Bishop Arthur M. Brazier, the choir established itself as a powerful presence in the revitalized South Shore/Woodlawn community and throughout the music ministry of the Church and continues to do so under the leadership of current pastor Dr. Byron T. Brazier.

The Choir appears regularly on the church's weekly television ministry and its annual Christmas and Easter concerts. Other notable performances include appearances at the Chicago Sinfonietta's Martin Luther King celebrations at Symphony Center, Chicago's Gospel Festival; Millennium Park Opening Festivities with the Chicago Symphony Orchestra, gubernatorial inauguration ceremonies, and with the Czech National Symphony Orchestra in Prague, Czech Republic. The Sanctuary Choir has also appeared in concert with renowned artists Yolanda Adams, Kirk Franklin, Gladys Knight, Wayne Lee, Wynton Marsalis, Donnie McClurkin, Elizabeth Norman, Kirk Whalum, CeCe Winans, and the artists formerly known as Three Mo' Tenors.

Herald "Chip" Johnson is a Chicago-based professional organist/pianist and choral conductor. A native of Chicago's South Side, Mr. Johnson began his undergraduate studies in Music Performance at Fisk University in Nashville, Tennessee. His Bachelor of Arts in Music Performance was completed at Roosevelt University in Chicago; he later received a Master of Education degree from DePaul University in July 1999. Mr. Johnson received his Master in Music Education degree in July 2007 from the VanderCook College of Music (Chicago). He also holds a Certificate of Advanced Studies in Curriculum and Administration from National Louis University received in June 2008.

Chip has traveled to Germany, France, Switzerland, the Netherlands, Italy, Slovenia, the Canary Islands, and Turkey to perform concerts of Negro spirituals and Gospel. Mr. Johnson performed a "first time ever" Gospel music concert at the world-renowned opera house, *a La Scala* in Milan, Italy in 1999 to a sold-out audience. In December 2007, he was guest conductor of the *Orchestra della Toscana* (Florence, Italy) where he conducted 12 Christmas concerts in the Tuscany region of Italy with the Sue Conway Victory Singers as choristers. Mr. Johnson has also served as Conductor of the Community Chorale at Chicago Symphony Orchestra (2002-2007) conducting classical works accompanied by members of the Civic Orchestra of Chicago.

Willettta Greene-Johnson is a Grammy-award winning composer and arranger. Named a Woman of Excellence awardee (Chicago Defender) in 2010, she is also on the physics and chemistry faculties at Loyola University Chicago. A classically trained songwriter, she has arranged for Rodrick Dixon, Mary Mary, Marvin Sapp, Yolanda Adams and many others. Donnie McClurkin once called her "one of the most prolific up and coming song-writers and arrangers." She has authored *Essential Music*, a dynamic book about the integrity of music (Spring 2012). Look for her music and events info at strategicmusic.biz.

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 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.

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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 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

CHICAGO SINFONIETTA EDUCATIONAL AND COMMUNITY OUTREACH (CONT.)

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:

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*:

Chicago College of the Performing Arts at Roosevelt University – Henry Fogel, Dean
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Northwestern University School of Music – Toni-Marie Montgomery, Dean

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CHICAGO SINFONIETTA PERSONNEL

Mei-Ann Chen, Music Director and Conductor
Jeri Lynne Johnson, Conductor

VIOLIN

Paul Zafer, concertmaster
Carol Lahti, asst.
concertmaster
Karen Nelson, principal
second
David Belden, asst.
principal
Lucinda Ali
Charles Bontrager
Elizabeth Brausa-
Brathwaite
Melanie Clevert-Sarapa
Daniela Folker
Kimberly Galva
Terrance Gray
David Katz
Carmen Kassinger-Llop
Todd Matthews
James Sanders
Phyllis M. Sanders
Michael Shelton
Edith Yokley

VIOLA

Matt Mantell, principal
Becky Coffman
Robert C. Fisher
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TROMBONE

Katherine Stubbins,
principal
Robert Hoffhines

TIMPANI

Robert Everson, principal

PERCUSSION

Michael Folker, principal
Jon Johnson

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.

* Project Inclusion Fellow

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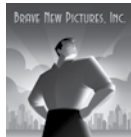
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The Friends of the Chicago Sinfonietta is made up of three volunteer organizations - the North, South, and West Side chapters - that promote the Sinfonietta and its mission. These groups introduce the Sinfonietta to new audiences and seek their involvement 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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