To Our Patrons, Musicians, Stakeholders, and Friends:

We are pleased to submit this Annual Report of The Chicago Philharmonic Society’s musical and financial activities during the fiscal year ended June 30, 2015.

Our Twenty-Fifth Anniversary season was memorable and transformative. Through the leadership of Maestro Scott Speck, our Artistic Director, and James Berkenstock, our Artistic Advisor, and in collaboration with the Artistic and Personnel Committees of our Board, we chose to present “Celebrating the Senses,” an exploration of the five senses as reflected in the art form of music.

In addition to presenting musical offerings inspired by or evoking sight, sound, touch, taste, or scent, we explored the wonders of each sense in new and unusual ways. At each concert, we treated our audience to a different sensory experience, such as an instrument petting zoo for the “Power of Touch” in November and a display of artwork inspired by Mussorgsky’s beloved Pictures at an Exhibition for “A Vision in Sound” in June.

We added a new feature during the season – PHIL Talks! At each concert, a different member of our orchestra shared personal experience and insight concerning our theme of the senses in music. A second innovation during the season involved our Chicago Philharmonic Chamber Players (cp’), making their debut at Jazz Showcase and in a Sunday Chamber Music Series at City Winery – further expanding our geographic penetration in the city of Chicago.

In addition to hosting five subscription concerts and adding Nichols Hall as a second symphonic venue, we also experimented successfully with programmatic enhancements, which were created through collaborations with other cultural experts and institutions, and incorporated directly into the concert experience. Our contracted orchestra services included 39 performances with the Joffrey Ballet as their official orchestra and longstanding partnerships with Ravinia, Music Paradigm, and Salute to Vienna, as well as performances with The National Flute Association at Symphony Center, American Ballet Theater at Auditorium Theater, Princeton Entertainment’s Pokemon: Symphonic Evolutions at the Chicago Theater, and Johnny Mathis at the Four Winds Casino in New Buffalo, MI.

Our orchestra was very busy in fiscal year 2015. We produced 66 symphonic performances, requiring 46 rehearsals, and 10 chamber performances, requiring 30 rehearsals. We engaged 259 musicians and performed over 121 different works. In all, our symphonic activities (including rehearsals and/or performances) spanned 76 days, and chamber activities (including rehearsals and/or performances) encompassed 40 days. All of this activity was very positive for our musicians and further increased the recognition of our musical excellence among audiences and critics in the greater Chicago metropolitan area.

In administrative developments, we continued to enhance our management processes and our staff capabilities. We strengthened our Board with the addition of one new community member, and we began the nomination process for a second new community member. We also continued to improve the effectiveness of our committees – Artistic, Personnel, Institutional, Patron Services, and Central Services. Our financial position continues to be strong, with fiscal year 2015 showing a modest surplus for the fifth year in a row.

As previously planned, our past Chairman and current Co-Chairman, Paul Judy, retired from his role, and the board elected Tom Manning as Chairman and Bobby Everson as Vice Chairman. The board acknowledged Paul Judy’s outstanding leadership contribution since 2010, especially during his three-year tenure as Chairman beginning in 2012, a period during which the Society grew dramatically in scale and reach. A special testimonial dinner was held in June, at which Mr. Judy was named a Life Trustee and Chairman Emeritus. He plans to remain on the board going forward.

The support of our patrons, contributors, volunteers, dedicated musicians, board members, and hardworking staff was essential to the success and growth we have experienced in the last year. We extend our sincere thanks to everyone.

Sincerely,

Paul R. Judy
Tom Manning
Donna Milanovich
Co-Chairman
Executive Director
2014-2015: Our 25th Anniversary Season!
The Chicago Philharmonic's 25th Anniversary Season, Celebrating the Senses, treated audiences to an exploration of the five senses as expressed in music. The season opened with Nordic Sounds on Sunday, September 21, 2014, 7:30p.m. at Pick-Staiger Hall. The orchestra took audience members on an auditory journey to Denmark, beginning with Tchaikovsky's Overture to Hamlet. Next, Danish violinst Christine Astrand performed the Midwest premiere of the exhilarating Romantic-era violin concerto of her cherished countryman, Niels Gade. Arvo Pärt's most whimsical work, If Bach Had Been a Beekeeper, followed, and the program closed with the First Symphony of Denmark's best known composer, Carl Nielsen. In keeping with the Danish theme, Danish folk music was performed in the foyer by the Nordland Band, and Danish cultural objects, provided by the Danish Pioneer, were on display. The PhilTalk speaker for this concert was Artistic Director, Scott Speck. Nordic Sounds was supported by the Chicago Community Trust, the Embassy of Denmark, and VennWell.

The season continued with Power of Touch on November 16, 2014, 3:00p.m. at Nichols Hall. Guest conductor Joel Smirnoff returned for a focus on the sense of touch in music. The program opened with the Overture to La Scala di seta (The Silken Ladder). Brilliant soprano soloist Asako Tamura touched hearts with her performance of “Batti, batti, o bel Masetto” by Mozart. Viola followed, with soloists David Perry and Erica Anderson. Atara String Quartet (Hannah White, Karisa Chu, Tess Krope and Krystian Chiu) from the Academy of the Arts of the Pacific Northwest were our NEXT! performers. Power of Touch was supported by a grant from the Pauls Foundation.

On February 15, 2015, 3:00p.m. at Nichols Hall, the orchestra invited audiences to Taste the Music. Darius Milhaud's jaunty amuse-bouche, Le boeuf sur le toit (The Ox on the Roof) was followed by Bohuslav Martinů's one act comedic ballet La reve de cuisine, where kitchen utensils such as a pot lid, dishcloth and mop come to life in a romantic culinary soap opera. Special guests Visceral Dance Chicago brought the story to life with original choreography by Nick Pupillo. Mozart's delicious Sinfonia Concertante for violin and viola followed, with soloists David Perry and Carol Cook. The concert closed with Johann Strauss's sparkling Champagne Polka. The PhilTalk speaker was timpanist, Robert Everson, and the audience was treated to a surprise of champagne and chocolates in the lobby following the concert. Daniel Richards, marimba student of Michael Folker, provided delightful music in the foyer.

Concert Sponsor for Taste the Music was FirstMerit Bank, and cheeses were donated by Whole Foods Market Evanston. For the first time, we partnered with one of our sponsors to offer a private “behind the scenes” event, welcoming 50 FirstMerit guests to attend brunch at Nichols Hall. The brunch was followed by a rehearsal of our full orchestra, including a lively “Q and A” session with our conductor and musicians and with dancers from our collaborator, Visceral Dance Chicago. Spring was in the air for Scents of Beauty on April 19, 2015, 7:00p.m. at Pick-Staiger Hall. The concert opened with Debussy's fragrant Prelude to the Afternoon of a Faun. Actress Barbara Robertson performed a dramatic reading of the poem by Mallarme that inspired Debussy's famous work. Next, pianist Jorge Federico Osorio performed Manuel De Falla's Nights in the Gardens of Spain and Maurice Ravel's sensuous and spicy Concerto for the Left Hand. Chicago Classical Review declared, "Both Speck and Osorio gave their all both dynamically and in attention to detail....." Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...” Claude Debussy's wildly impressionistic picture of the sea, La mer, made for an exhilarating finale, hailed as “a solid reading with clean detail...”

The next concert was Feel the Beat on November 9, 2014, featuring Latin rhythms, Hungarian dances, American Ragtime and Mozart, too, performed by a unique ensemble composed of flute, oboe, clarinet, bassoon and horn. Allegro molto from Mozart's Divertimento, K.270 and Farkas' Hungarian Dances opened, followed by selected movements from Mozart's Serenade in E flat major, K.375. A special arrangement for winds of Dvořák's String Quartet No. 12 (“American”), Op. 96 continued the program, along with three rags (Maple Leaf, Cascades, and Easy Winners) by Scott Joplin. Albenez's Tango from Suite Espagnol, Piazzola's Milonga sin Palabras, and Marquez's Danza de Mediodia brought the program to a close. Performers were Mimi Tachouet, flute, Judi Lewis, oboe, Sergey Gutorov, clarinet, Preman Tilson, bassoon, and Neil Kimel, horn.

The Fall series at City Winery closed with American Songbook on December 7, 2014. Vocalist Adrienne Walker joined a string quartet composed of Carmen Llop-Kassinger and Lisa Fako, violin, Monica Reilly, viola, and Margaret Daly, cello, performing standards from America's best lyricists. On the program were Cole Porter’s Begin the Beguine and Night and Day, My Funny
The Chicago Philharmonic's third season in collaboration with the Joffrey Ballet was the company's 20th season in Chicago, and was devoted to "story ballet," or narratives as expressed through dance. The season began on September 18, 2014 with a special one-weekend performance of Stories in Motion. Master choreographer George Balanchine's Prodigal Son with music by Sergei Prokofiev opened the program. Antony Tudor's Lilac Garden followed. Ballet to the People (reprinted in the Huffington Post) raved "The Joffrey gives the most exquisite performance of this understatd, interior masterpiece that Ballet to the People has ever witnessed, with a fine interpretation of Ernest Chausson's Poeme delivered by the Chicago Philharmonic and solo violinist David Perry." Yuri Possokhov's RAKU closed the program with a story of love, treachery, separation and tragedy set in Japan's past.

Joffrey's fall engagement (October 15-26, 2014) was the critically acclaimed reimagining of Swan Lake by Christopher Wheeldon. Inspired by Edgar Degas, and blurring reality with fantasy, the ballet-within-a-ballet took place inside the Paris Opera Ballet studios during the 19th century. The Chicago Tribune's Laura Molzhan stated, "On opening night, conductor Scott Speck and the Chicago Philharmonic Orchestra outdid themselves, delivering Tchaikovsky's score in vivid strokes." Carla Escoda of the Huffington Post declared, "count as a rare blessing the Joffrey Ballet and its continued alliance with the Chicago Philharmonic. The partnership delivered a glittering performance of Swan Lake...underpinned by a sensitive reading of Tchaikovsky's glorious score, with Scott Speck at the podium and Janet Sung on solo violin, alternately wistful and electrifying."

Robert Joffrey's The Nutcracker followed (December 5-28th, 2014). Laurie Fanelli of AXS raved, "The Chicago Philharmonic Orchestra, conducted by Music Director Scott Speck, performed Tchaikovsky's original composition masterfully with sweeping strings, bright flutes and haunting oboes and bassoons."

There was no live music for the Spring program; however, Joffrey's plan for the next season is to feature live music for its entire season. Joffrey Ballet has indicated a strong commitment to working with the Chicago Philharmonic, and we look forward to working with them for many seasons to come.

A surprise reception solo performance featured Nina Wedge, age 5, on violin.

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October 4, 2014, and continued our yearly engagement at the Four Winds Casino in New Buffalo, MI on October 3-5, 2014. We supported Johnny Mathis in concert at the Auditorium Theater from October 3-5, 2014. During ABT’s fall engagement at the Chicago Tower, we joined the prestigious American Ballet Theater. We were proud to appear at Symphony Center on December 28, 2014. Finally, on June 20, 2015, we performed Pokemon: Symphonic Evolutions at the Chicago Theater.

Our orchestral support of The Music Paradigm programming continued with an engagement on October 9, 2014 at the Sofitel Chicago Water Tower. We also joined the prestigious American Ballet Theater (ABT), performing Bernstein’s Fancy Free during ABT’s fall engagement at Auditorium Theater from October 3-5, 2014. We supported Johnnny Mathis in concert at the Four Winds Casino in New Buffalo, MI on October 4, 2014, and continued our yearly engagement with Salute to Vienna at Symphony Center on December 28, 2014. Finally, on June 20, 2015, we performed Pokemon: Symphonic Evolutions at the Chicago Theater.

Outreach Programs
In the 2014-2015 season, we expanded our existing outreach programs (Families to the Phil, Next! and Side-by-Side) to include two exciting new programs providing mentoring to students, and side-by-side performance opportunities to students and people of all ages.

Chicago Philharmonic Mentorship Program
In Spring 2015 we launched a pilot program at Old Orchard Junior High School, a culturally diverse public school in Skokie with over fifty percent of students meeting the federal definition for living in poverty. Chicago Philharmonic musicians provided in-school mentoring for over 200 band and orchestra students through master classes and side-by-side rehearsals and concerts. The program also engaged the students’ families with a group outing to a Chicago Philharmonic concert. Through repeated meaningful contacts with professional musicians, the program helps cultivate students’ music skills while advancing their overall development and success in school and beyond.

Night Out in the Parks Side-by-Side Programs
In summer 2015 we partnered with the Chicago Park District to present two side-by-side symphonic concerts in Chicago parks located in culturally underserved communities as part of Mayor Rahm Emanuel’s Night Out in the Parks series. In events at Ping Tom Memorial Park in Chinatown on August 1, 2015 and Columbus Park Refectory in the Austin community on August 29, 2015, we invited music-playing students and community members of all ages and abilities to bring their instruments and collaborate with Chicago Philharmonic musicians in rehearsing and performing a free concert for members of the community and the general public. 147 participants signed up to participate and an estimated 600 attended these events— even despite heavy rain at the Columbus Park event. These events were supported by sponsor U.S. Bank.

Families to the Phil
For over four seasons, we have provided young people from diverse ethnic and socio-economic backgrounds the opportunity to share the powerful and inspirational experience of a live, fully professional symphonic concert with their parents and other family members, underwriting hundreds of tickets each season for families from a list of Chicago area elementary, middle, and high schools, and community music schools, including Senn High School, Chicago Math and Science Charter School, Merit School of Music, the People’s Music School, and many more.

NEXT!
The Chicago Philharmonic established its NEXT! initiative in 2011 to give extraordinary musicians the opportunity to be heard by Chicago Philharmonic patrons, musicians and conductors. These fresh talents of merit are showcased in the hour before Chicago Philharmonic concerts. This season we welcomed The Nordland Band; Daniel Richards, marimba; Student of Chicago Philharmonic percussionist Michael Folker at Wheaton College Conservatory of Music; the Atara String Quartet from the Academy of the Music Institute of Chicago; and trumpeters Brian Bean and Andrew Szymanek from the studio of Chicago Philharmonic trumpeter William Denton at DePaul University School of Music.

Side by Side
The Side by Side mentoring program provides exceptional high school students the opportunity to perform with orchestra mentors in rehearsal sessions, followed by a professional performance of a major classical work. Past participants have been drawn from throughout the Chicago metropolitan area and have included students from New Trier High School, Protégé Philharmonic, and Midwest Young Artists. This year, our participants came from the Music Institute of Chicago and the Chicago Youth Symphony Orchestra.

Other Community Outreach
We have established relationships with community programs serving a variety of populations and needs, to offer complimentary concert tickets and other musical experiences to their members. Recipients this season included Jewish Child and Family Services’ Encompass program for developmentally disabled adults; the Cara Program, which helps homeless individuals transform their lives; and Schuler Scholar Program, which supports high-achieving under-represented students in gaining access to and succeeding at top colleges.

Community of Musicians and Musician Governance
The Chicago Philharmonic Society has had a long culture of musician leadership and participation that is unique in America, if not the world. Performing member participation in the Musicians Advisory Council grew to 35 this season, and three new committees were activated: Central Services, Patron Services, and the Institutional Committee. The Central Services Committee oversees the operations of the Society, including office management, accounting, financial planning, and strategic plans and actions. The Patron Services Committee handles development of strategies for promoting concert attendance and long-term relationships with audience members and other stakeholders. The Institutional Committee oversees long-term strategies for securing grants and other institutional sources of funding.

Board of Directors
In FY 2015 our Board approved the Co-Chairship of Paul Judy and Tom Manning. We were honored to welcome Feng Xue, head of the Shanghai office and China practice of Katten Muchin Rosenman LLP; to the board in September 2014, bringing the total number of Board members to twenty, including eleven performing musicians, eight community members, and the Executive Director.

Esteemed Board Chair and Co-Chair Paul Judy retired as Co-Chairman of the Board in June, and was named Chairman Emeritus by the Board, and Lifetime Trustee at a celebratory dinner in his honor held at the Union Club with a special concert by David Perry and Jeannie Yu (followed
by a Blackhawks win!). Mr. Judy was also award-
ed the first Chicago Philharmonic Distinguished
Service award at the final concert of the season.
He continues to hold the office of Treasurer.
Upon Judy's retirement, Tom Manning assumed
Chairmanship of the Board, with Chicago
Philharmonic Board member and timpanist
Robert Everson as Vice-Chair, Daniel Gottlieb
as Assistant Treasurer, and Donna Milanovich
as Executive Director, Chief Operating Officer,
Secretary, and Assistant Treasurer.

The Board met four times during the year and
numerous committee meetings were held
throughout the season. Among the highlights
of the Board’s work were the activation of
all planned committees, enlargement of the
Musicians Advisory Council and, most impor-
tantly, establishment of an Endowment Fund
and Planned Giving Program.

Management and Staff
Donna Milanovich completed her 19th year
as a member of the Society, and her 5th year
as Executive Director. Donna is responsible for
the organization's general operations, including
concert planning, performances and coor-
dination; audience and personal contributor
development; marketing and community service
activities; and Board committee support. Donna
oversees a staff of three full-time and five part-
time employees.

Jamie Bourne moved from Marketing to
Operations Manager, working full-time in office
management and accounting support, as well as
overseeing concert staffing. Terrell Pierce works
full-time in orchestra personnel and concert
management. Stefan Scherer-Emunds, new to us
this year, covers communications, marketing and
also assists with concert management. Adrienne
Giorgolo is three quarter time in institutional
development. We are in our fourth year with our
music librarian, Susan Stokdyk, for our subscrip-
tion and some contractual concerts, and Michael
Shelton also joined us as music librarian for
contractual work. Steve Yepez continues to assist
us in stage management. Tim Sawyier returned
as program note writer. Everyone on the staff is
devoted to Chicago Philharmonic’s mission to
excite, engage, and transform diverse audiences
with the beauty and power of great music.

Board Chair Paul Judy and Co-Chair Tom
Manning coordinated the work of the Board and
oversaw general management. Paul Judy, as
Treasurer, managed the Society’s financial oper-
ations, and participated in the development of institutional funding.

Professional Services
Special thanks to Nick Sachs and Marc Jacobs
of Seyfarth & Shaw for their valuable assistance
with all legal advice and counsel and to accoun-
tants Tanya Gierut and Larry Sophian of Ostrow,
Reisen, Berk & Abrams, Limited (ORBA) for their
excellent work and timely audit of our accounts.

Volunteers
No not-for-profit musical arts organization can
function without the assistance of volunteers.
Warmest thanks to Shelly Kimel, Ed Tobey, Syd
Marcus and Elizabeth Clayton for their assistance
with various operational and marketing services.
A big thank-you again to Lisa Dimberg for taking
the time to help edit our program book, and to
Anne Blanchard, Claudia Moffat, Becca Anderson,
Pat Deckert and Bruce Rider for their assistance
at our Hinsdale chamber concerts.

Financial Results
As shown in the below summarized Financial
Statements for the Fiscal Year Ended June 30,
2015, the Society experienced a small surplus
for the fifth year in succession. We achieved this
surplus despite a decrease of 11% in contracted
services revenue as a result of an unexpected
reduction in our Joffrey Ballet contracted perfor-
mancess. However, the Joffrey will again feature
live music by the Chicago Philharmonic through-
out its season next year, and we expect our con-
tracted services revenue to increase above the
2014 level in fiscal 2016. Admissions income of
$57,325 was up slightly from fiscal 2014, and has
increased by 42% over fiscal 2012. As of the date
of this annual report, our new subscribers for the
2015-2016 season have increased 36% over this
time last year.

Contribution and grant revenue of $436,222
was up some 17% over fiscal 2014. The num-
ber of foundations supporting the Society and
its unique organizational model continues to
expand. Ten institutional funders contributed to
our organization for the first time this year, with
total foundation contributions of $125,000 up
44% from fiscal 2014.

Program services had a total cost of $1,264,636,
constituting some 82% of the Society's total
expense structure. Management and general
expense (including marketing) totaled $239,964,
and fundraising expense was $43,946, represent-
ing 15% and 3% of total expense respectively.
Note: Certain expenses from FY 14 were re-dis-
tributed between the marketing and fundraising cate-
gories to make them consistent with the categories
as reported in FY 15. Also, this year we brought on
one new employee and transitioned another to a
salaried position.

With the realization of an overall surplus of
$10,295 for the fiscal year, the Society's net assets
advanced to $55,219 as of June 30, 2015. The
financial results of the Society for the FY June
30, 2015 have been audited by Ostrow Reisin
Berk & Abrams Ltd. CPAs (ORBA). These docu-
ments are posted on the Society’s website and
available on request.

OPERATING RESULTS

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Expenses

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