2018-2019 SEASON
Heroes and Legends

SCOTT SPECK, ARTISTIC DIRECTOR AND PRINCIPAL CONDUCTOR

Chicago Philharmonic Festival: Poland 2018
Celebrate Polonia
Paderewski | Chopin | Szymanowski | Panufnik

Chicago Philharmonic Festival: Poland 2018
Concert for Peace
Kilar

The Roaring Twenties
Gershwin | Ravel | Harbison | Weill

Silent Sherlock
Film with live music featuring Buster Keaton, Felix the Cat

Defying Destiny
Rimsky-Korsakov | Daugherty | Tchaikovsky

Chicago Philharmonic & Cirque de la Symphonie

ANNUAL REPORT
Performing Members

Violin
Christie Abe
Mark Agnor
Bernado Arias
Lori Ashikawa
Eleanor Bartsch
Stephen Boe
Kathleen Brauer
Cristina Buciu
Jennifer Cappelli
Ying Chai
Laura Park Chen
Inchoo Choi
Betsy Cline
Gwendolyn Evans
Paul Ewing
Lisa Fako
Daniela Folkier
Robertta Freier
Karir Andreasen Gambell
Renée-Paule Gauthier
Robert Hanford
Sheila Hanford
Katherine Hughes
Kiju Joh
Carol Kalvonjian
Carmen Llop Kassinger
David Katz
Helen Kim
Whun Kim
Michèle Lekas
Clara Lindner
Domnica Lungu
Kjersti Nostbakken
Ann Palen
David Perry
Dmitri Pogorelov
Irene Quirimbach
Irene Radetzky
Florentina Ramniceanu
Rika Seko
Carol Setapen
Michael Shelton
Mathias Tacke
Paul Vanderwerf
Heather Wittels
Michelle Wynton
Jeff Yang
Paul Zaff
Jeri-Lou Zike

Cello
Matthew Agnew
Elizabeth Anderson
Cornelia Babbitt
Calum Cook
Margaret Daly
Wei Liu Denton
Larry Glazier
Barbara Haffner
Steven Houser
Paula Kosower
Mark Lekas
Victoria Mayne
Ed Moore
Andrew Snow
Elizabeth Stark
Judy Stone
Richard Yeo

Bass
Andrew Anderson
Jeremy Attanaseo
Jonathan Cegys
Christian Dillingham
Richard Edwards
John Fretter
Ian Hallas
Douglas Johnson
Gregory Sarchet
Timothy Shafer
Collins Trier

Flute
Eliza Bangert
Jennifer Clippert
Darlene Drew
Alyce Johnson
Janice MacDonald
Donna Milanovich
Mary Stolper
Marie Tachouet
John Thorne
Karir Ursin

Oboe
Erica Anderson
Anne Bach
Amy Barwan
Jennett Ingles
Judith Zunamon Lewis
Peggy Michel
Deborah Stevenson

Clarinet
Linda Baker
Gene Collerad
Elizandro Garcia-Montoya
Leslie Grimm
Sergey Gutorov
Kathryne Pirtle
Daniel Won

Bassoon
Collin Anderson
Peter Brunes
John Gaudette
Nathaniel Hale
Matthew Hogan
Stevan Ingle
Lewis Kirk
Preman Tilson

Saxophone
Jerry DiMuzio
Jan Berry Baker

Horn
Melanie Cottle
Greg Flint
Fritz Foss
Jeremiah Frederick
Samuel Hamzem
Peter Jirousek
Sharon Jones
Neil Kimel
Kelly Langenberg
Daniel O’Connell
Matthew Oliphant
Steven Repple
Valerie Whitney

Trumpet
Mike Brozick
Matthew Comerford
William Denton
David Gauger
Kevin Hartman
Chris Hasselbring
David Inmon
Matthew Lee
Jordan Olive
Channing Philbrick
Robert Sullivan

Trombone
Reed Capshaw
Rachel Castellanos
Jeremy Moeller
Adam Moeen
Thomas Stark

Bass Trombone
David Becker
Christopher Davis
Mark Fry
Terry Leahy
Graeme Mitchler

Tuba
Matthew Gaunt
Charles Schuchat
Andrew Smith
Sean Whitaker

Timpani
Robert Everson
Edward Harrison

Percussion
Joel Cohen
Michael Folker
Richard Janicki
Michael Kozakis
Tina Laughlin
Eric Millstein

Artistic Programming and Policies Committee
Guillermo Jubok, Co-Chair
Robert Everson, Co-Chair
James Berkenstock,
Artistic Advisor
Scott Speck, Artistic Director
Gene Collerad
Barbara Haffner
Neil Kimel
Claudia Lasareff-Mironoff
Preman Tilson
Tom Manning, ex-officio
Donna Milanovich, ex-officio

Harp
Alison Attar
Kara Bershad
Marcia Labella
Benjamin Meloky
Marguerite Lynn Williams

Emeritus
Jean Berkenstock, Flute
James Berkenstock,
Bassoon
Elizabeth Cline, Violin
Keith Conant, Viola
Charles Geyer, Trumpet
Ted Kaitchuck, Viola
Rex Martin, Tuba

Lawrence Inmon
Larry Glazier
Terrell Pierce, Staff Liaison
Tom Manning, ex-officio
Donna Milanovich, ex-officio

Patron Services Committee
Michael Folker, Chair
Kathleen Attanaseo
Brett Taylor
Candace Kirkpatrick,
Staff Liaison
Lydia Penningroth,
Staff Liaison
Tom Manning, ex-officio
Donna Milanovich, ex-officio

Development and Endowment Committee
Tom Manning, Chair
Duffie Adelson
Jenny Boulton
Jeff Cote
Robert Everson
Carmen Llop Kassinger
Mahnir Mirza,
Staff Liaison
Donna Milanovich, ex-officio

Finance Services Committee
Paul Judy, Interim Chair
Jeff Cote
Shelly Kimel
Terrell Pierce, Staff Liaison
Lydia Ogolowca,
Staff Liaison
Tom Manning, ex-officio
Donna Milanovich, ex-officio

Chamber Music Programming and Policies Committee
Anne Bach, Chair
Margaret Daly
Jeremiah Frederick
Florentina Ramnica
Mathias Tacke
Marguerite Lynn Williams
Lydia Penningroth,
Staff Liaison
Tom Manning, ex-officio
Donna Milanovich,
ex-officio

Diversity and Inclusion Committee
Kevin Bradley, Chair
Jenny Boulton
Robert Everson
Rika Seko
Mahnir Mirza,
Staff Liaison
Terrell Pierce, Staff Liaison
Tom Manning, ex-officio
Donna Milanovich,
ex-officio
To Our Patrons, Musicians, Stakeholders, and Friends:

We are pleased to submit this Annual Report of The Chicago Philharmonic Society's activities during the fiscal year ended June 30, 2019.

Our twenty-ninth season was an extraordinary time of growth and productivity. Through the leadership of Artistic Director and Principal Conductor Scott Speck, Artistic Advisor James Berkenstock, and the musician-majority Artistic Committee, we created our 2018-2019 Season: Heroes and Legends.

Our first concerts featured the culmination of our Polish exchange in a five-day classical music festival, held across new-to-us venues in traditionally Polish neighborhoods throughout Chicago – including the Polish Museum of America, Copernicus Center, and St. Hyacinth Basilica. We then continued our multi-year residency at Chicago’s Harris Theater for Music and Dance and performed at Pick-Staiger Hall in Evanston and North Shore Center for the Performing Arts in Skokie. We served in our seventh season as the Official Orchestra of the Joffrey Ballet, continued to work with esteemed institutions such as the American Ballet Theatre and Ravinia Festival, and engaged new collaborators including English National Ballet, Pitchfork Music, and the Art Institute of Chicago.

The Chicago Phil Chamber Players continued their popular series at City Winery Chicago in the West Loop, bringing joyful and accessible concert experiences to increasingly diverse audiences. Our community engagement programs in schools in the Chicagoland area involved an ever-growing number of students and communities, focusing on Chicago’s west and south side neighborhoods. Our Side by Side with the Chicago Philharmonic concerts were once again exceptionally popular, bringing professional and community musicians together to perform free concerts.

Overall, we produced 89 symphonic performances and 7 chamber performances. We engaged 308 musicians and performed over 191 different works. Our symphonic activities (including rehearsals and performances) spanned 96 days. All of this activity supported our musicians in their careers and increased recognition of our musical excellence among audiences and critics. Our annual report contains a full chronicle of the season’s achievements.

Financially, we are proud to report a surplus in Fiscal Year 2019 (FY 19), which is our eighth in a row. Our staff continues to grow in skill and scale and is dedicated to the organization’s mission and growth. Our approach to organizational governance is increasingly gaining attention as a successful and sustainable model with both performing musicians and prominent community members participating as Board and committee members.

On behalf of our board, staff, and musicians, we want to thank our patrons, contributors, and volunteers for their tremendous support throughout the past year.

Tom Manning
Chairman

Donna Milanovich
Executive Director
The Chicago Philharmonic’s 2018-2019 season, *Heroes and Legends*, celebrated beloved characters and icons from film, literature, and history through classical music. The world-class talents of Chicago Philharmonic musicians came together to tell inspiring stories through moving symphonic concerts, chamber performances, community engagement programs, and contractual work. The season was sponsored in part by Von Maur, the Illinois Arts Council Agency, the City of Chicago Department of Cultural Affairs and Special Events, and The MacArthur Fund for Arts and Culture at Prince.

**Chicago Philharmonic Festival: Poland 2018**

“There is a vast treasure trove of Polish music worthy of exploration across all genres that goes almost entirely unheard. All credit then to the Chicago Philharmonic for its “Poland 2018” festival... inspirational on every level.”

– Chicago Classical Review, Chicago Philharmonic Festival: Poland 2018

Chicago Philharmonic began its season in November 2018 with a five-day festival in celebrating Polish culture and music, with the final concert taking place on the 100-year anniversary of the regaining of Polish independence on November 11, 2018. Over the five days, Chicago Philharmonic welcomed 12 guest artists (10 from Poland), collaborated artistically with two local Polish arts organizations, and presented concerts at five venues new to the orchestra.

The festival opened on Wednesday, November 7, with a performance from guest artists and award-winning string quartet *The Silesian Quartet* at Fourth Presbyterian Church in downtown Chicago. The ensemble showcased works by 20th-century Polish composers for nearly 100 audience members: trailblazing female composer Grażyna Bacewicz’s String Quartet No. 4, late Romantic composer Karol Szymanowski’s String Quartet No. 2, Henryk Górecki’s String Quartet No. 1 (“Already it is Dusk”), and iconic composer Krzysztof Penderecki’s String Quartet No. 3 (“Leaves of an Unwritten Diary”). The concert was reviewed favorably by patrons and critics alike, with *Chicago Classical Review* noting “one could hardly imagine a finer or more musically rewarding launch to the Chicago Philharmonic’s Polish festival.”

On Thursday, November 8, the Chicago Philharmonic Festival: Poland 2018 continued with another world-class guest artist, Kraków-based organist *Andrzej Białko* performing at St. John Cantius Church in River West, a historically Polish Chicago neighborhood. Białko performed a solo recital to approximately 125 audience members, including works by Polish composers rarely heard by American audiences, Mieczysław Surzyński, Paweł Łukaszewski, and Feliks Nowowiejski. By request from the church, Białko also learned and performed a work by Canadian composer and organist Healey Willan.

In partnership with the Polish Museum of America, Chicago Philharmonic presented Polish jazz pianist *Piotr Orzechowski* on Friday, November 9, at the museum. The first-ever Pole to win the prestigious 1st Prize at Montreux Jazz Festival, Orzechowski performed an interpretation of his composition, *24 Preludes and Improvisations*, to a crowd of Polish museum members and Chicago Philharmonic patrons. Richard Owsiany, President of the Polish Museum of America, spoke before the concert. After the concert, upwords of 150 concert-goers were treated to a buffet of Polish food and the opportunity to explore the museum in full.

On Saturday, November 10, nearly 700 tickets were issued for our first symphonic concert of the season, *Celebrate Polonia*, at Copernicus Center in northwest Chicago. After an introduction from Consul General of the Republic of Poland in Chicago Piotr Janicki, young Polish piano virtuoso Łukasz Krupiński, Chicago Philharmonic, and Artistic Director and Principal Conductor Scott Speck performed legendary pieces by Frédéric Chopin, Karol Szymanowski, Ignacy Jan Paderewski, and Sir Andrzej Panufnik. Chicago’s premier Polish ensemble, The Lira Ensemble, presented music before the concert.

The festival culminated in a free *Concert for Peace* at the St. Hyacinth Basilica. More than 1,800 audience members participated in the celebration of the 100th anniversary of the regaining of Polish Independence with a performance of Polish composer Wojciech Kilar’s *Missa pro pace* (Mass for peace). Kilar expert and Polish guest conductor Marek Moś led Chicago Philharmonic, four vocal soloists (two Polish, two American), Polish organist Andrzej Białko, and members of the Paderewski Symphony Chorus. The liturgical concert was a part of the Polski Wydawnictwo Muzyczne (PWM) “100 for 100 Music Decades of Freedom” project, in which 100 works by over 80 Polish composers were performed around the world.
world on November 11, 2018. Each of these concerts was opened by Krzysztof Penderecki's Fanfara, which was commissioned by PWM for the 100th anniversary.

Chicago Philharmonic Festival: Poland 2018 was funded in part by the MacArthur Foundation’s International Connections Fund, the Consulate General of the Republic of Poland in Chicago, Polski Wydawnictwo Muzyczne (PWM) Polish music publishing house, the Adam Mickiewicz Institute, the Polish Cultural Institute New York, the Robert B. Kyts and Jadwiga Roguska-Kyts, M.D. Charitable Foundation, the Chicago Society Foundation, and Reverend Andrew P. Wypych, Auxiliary Bishop of Chicago. In-kind support was provided by Copernicus Center, St. John Cantius Church, St. Hyacinth Basilica, and the Polish Museum of America. The festival was also supported by a "friend-raiser" hosted by Chicago Philharmonic Board member Guillermo Zublik in June 2018, and a fundraiser which raised $7,000, hosted by Dr. Kornelia Krol, M.D. in October 2018.

Chicago Philharmonic Symphonic Season

The season continued with Scott Speck leading the Chicago Philharmonic in The Roaring Twenties on Saturday, March 9 at Pick-Staiger Hall in Evanston. Featuring sensational Cuban pianist Aldo López-Gavilán, the orchestra performed George Gershwin’s Rhapsody in Blue and Maurice Ravel’s Piano Concerto in G Major. Accompanying these piano concerti were Kurt Weill’s Suite from The Threepenny Opera and John Harbison’s Remembering Gatsby. Joining the concert as NEXT! performers in the foyer were students from the Jazz Studies Program at the University of Illinois at Chicago. Audiences were delighted with the Saturday evening program, with one patron noting, “I rarely do standing ovations, but I simply couldn’t stay in my seat.” The Roaring Twenties was supported in part by the Paul M. Angell Family Foundation.

On Sunday, March 24, the Chicago Philharmonic returned to the North Shore Center for the Performing Arts in Skokie to present Silent Sherlock, a multimedia production combining film and classical music. Composer and conductor Tom Nazziola led the Chicago Philharmonic ensemble in three new film scores to accompany a live screening of classic silent films. Headlining the program was Sherlock Jr., starring Buster Keaton. Also featured were the hilarious animated films Sure-Locked Homes, with legendary cartoon character Felix the Cat, and Fadeaway, with the vividly entertaining cartoon Koko the Clown. Audience members of all ages laughed and clapped at films as Nazziola’s compositions “modernized, adorned, enhanced and became the focal point of each of the 3 antique pieces, making them more funny, more charming, more relevant” (Splash Magazines). Prior to the performance, young students from The Actors Gymnasium entertained audiences in the foyer as NEXT! performers. Through a generous contribution from the Pauls Foundation, the Chicago Philharmonic was able to underwrite 159 tickets for Families to the Phil for students and their family members to engage an untapped audience.

On Sunday, April 7, the season continued at Pick-Staiger Hall in Evanston with Defying Destiny, featuring Chicago Philharmonic Board member and timpanist Robert Everson. The concert featured Nikolai Rimsky-Korsakov’s Scheherazade with evocative violin solos from Concertmaster David Perry, Pyotr Tchaikovsky’s Romeo and Juliet Fantasy Overture, and living American composer Michael Daugherty’s boundary-breaking Raise the Roof concerto for timpani and orchestra. Joining the orchestra for rehearsals and the Defying Destiny performance were five exceptional pre-professional string students, who received this opportunity as part of the Chicago Philharmonic’s Spotlight community engagement program.

After a sell-out success in 2016, Chicago Philharmonic & Cirque de la Symphonie joined forces once again for the season finale on Sunday, May 26 at the Harris Theater for Music and Dance in downtown Chicago. Scott Speck led the orchestra in crowd-pleasing classic cinematic scores while strongmen and aerialists performed extraordinary feats onstage alongside the orchestra. The family-friendly spectacle featured music including John Williams’ Superman and Harry Potter, John Kander’s Chicago, Nikolai Rimsky-Korsakov’s Flight of the Bumblebee, Hans Zimmer’s Gladiator, and more. More than 1,300 people filled Harris Theater seats, cheering and applauding after each piece. One audience member said, “The orchestra was breathtaking. When the main theme from Out of Africa was being played, I had tears in my eyes.” U.S. Bank generously sponsored the organization’s Families to the Phil program for the concert, which enabled the Chicago Philharmonic to underwrite 150 tickets to deserving students in need of access.

On June 14, 2019, Chicago Philharmonic and Harpsichordist Jory Vinikour, a two-time Grammy nominee, released 20th Century Harpsichord Concertos with Cedille Records, featuring, among other works, the first professional recording and first commercial release of Ned Rorem’s neoclassical 1946 Concertino da Camera.
The Chicago Phil Chamber Players at City Winery

The Chicago Phil Chamber Players began their fifth season of Sunday brunch concerts at City Winery, located in Chicago's West Loop neighborhood, with *A Christmas Carol* on December 9. String quartet 4spiel joined with Frank Babbitt, narrator, and Maureen Davies, mezzo-soprano, to tell the story of Charles Dickens's beloved holiday tale. The ensemble performed a wide range of music including pieces by Arcangelo Corelli, Franz Schubert, Felix Mendelssohn, as well as classic Christmas carols.

The series continued with *Café Culture* on January 27 as the Chicago Phil Chamber Players presented folk-inspired music from around the world, including works by Johannes Brahms, Antonín Dvořák, Astor Piazzolla, Carlos Gardel, and traditional Russian and Hungarian tunes. The clarinet quartet performance from Erika Shrauger, Kathleen Brauer, Mark Brandfonbrener, and Lori Kaufman delighted the City Winery audience.

On February 17, the Chicago Phil Chamber Players celebrated Valentine's Day weekend with a tribute to the Beatles in *All You Need is Love*. Audiences sang along to favorite hits including *All You Need is Love*, *Blackbird*, *Penny Lane*, *Hey Jude*, and more, all arranged for string quartet by Chicago Phil's own Benton Wedge.

The Chicago Phil Chamber Players finished the season series on April 28 with *Pinot and Piano*. Audiences relaxed with brunch and wine from City Winery while musicians Injoo Choi, Claudia Lasareff-Mironoff, Paula Kosower, and Sunghoon Mo presented elegant piano quartets by Robert Schumann and Joaquin Turina.

Joffrey Ballet

The Chicago Philharmonic's seventh season as the official orchestra of The Joffrey Ballet opened on October 17 with the beloved ballet *Swan Lake*, re-imagined by Joffrey Ballet's Artistic Director Christopher Wheeldon. Scott Speck, Music Director of The Joffrey Ballet, led the orchestra in Tchaikovsky's classic score. *Chicago OnStage* praised the orchestra, saying “the Chicago Philharmonic’s rendition of Tchaikovsky’s score is super-charged, crisp, and loaded with the composer’s signature dramatic power.”

On December 1, The Joffrey Ballet opened its third year of Christopher Wheeldon's *The Nutcracker*, with original choreography and production that debuted to popular and critical acclaim in 2016. The Chicago Philharmonic played Tchaikovsky's iconic score in the pit and onstage for 29 performances.

On February 13, The Joffrey Ballet presented the world premiere of *Anna Karenina* by visionary choreographer Yuri Possokhov with an original score by Russian composer Ilya Demutsky. The ballet was popular with audiences and critics alike, and the *Chicago Sun-Times* called the “atmospheric, evocative, and...cinematic” score “ably realized by conductor Scott Speck and the 52-member Chicago Philharmonic orchestra.”

The Chicago Philharmonic was in “top form,” according to *The Chicago Tribune*, in The Joffrey Ballet's season finale. *Across the Pond*, a mixed repertory program, featured the world premiere of Andrea Walker's *Home*, the Chicago premiere of Liam Scarlett's *Vespertine* with Baroque-inspired music by composer Bjarte Eike, and Andrew McNicol's *Yonder Blue*.

Contractual Engagements

The Chicago Philharmonic experienced another season of contractual success, collaborating with new organizations and maintaining strong relationships with longstanding partners. Continuing partners included Aurora University's outdoor *Music by the Lake* series at Ferro Pavilion in Lake Geneva, Wisconsin with a performance featuring baritone Nathan Gunn, *Ravinia Festival* in performances with artists as renowned as Joshua Bell, *Salute to Vienna* at Symphony Center, *Kingdom Hearts Orchestra: World of Tres* at Auditorium Theatre, and *Big Foot Fine Arts Foundation* in Walworth, Wisconsin. Additionally, the orchestra teamed up with Live Nation Urban in *4u: A Symphonic Celebration of Prince* at the Chicago Theatre. The orchestra also accompanied live screenings of *Tim Burton's The Nightmare Before Christmas* at Auditorium Theatre for two popular performances, and collaborated with *Pitchfork's Midwinter Music Festival* and avant-garde electronic composer *William Basinski* for its inaugural festival at the Art Institute of Chicago.
The Chicago Philharmonic also received praise for the orchestra’s high-level engagements with internationally acclaimed ballet companies, performing with American Ballet Theatre at Auditorium Theatre and Miami City Ballet in a mixed repertory program at Harris Theater. Also at Harris Theater were four sold-out performances of the U.S. premiere of Akram Khan’s Giselle with English National Ballet, with an astonishing score by Italian composer Vincenzo Lamagna, which was “unequivocally conquered by the Chicago Philharmonic” (Chicago Tribune).

Community Engagement Programs

Chi Phil AMP
2018-2019 marked the fifth year of Chi Phil AMP (Academy of Music Performance), a program in which Chicago Philharmonic musicians provide mentorship to band and orchestra students through master classes, side-by-side rehearsals, and side-by-side concerts. These meaningful interactions with professional musicians effectively cultivate students’ music skills and advance overall development and success in school.

For the fifth year in a row, Chi Phil AMP returned to Old Orchard Junior High School, a culturally diverse school in Skokie with 50% of students meeting the federal definition for living in poverty. Chicago Philharmonic also implemented the program at two Noble Charter schools in Chicago’s near-west side for the third year: UIC College Prep and Chicago Bulls College Prep. And after a successful pilot program in 2017-2018, Chi Phil AMP returned for a second year to Benito Juarez Community Academy, a Chicago Public School in Pilsen.

Support for Chi Phil AMP in 2018-2019 was provided in part by the Charles and M.R. Shapiro Foundation, the Farny B. Wurlitzer Foundation Fund, and Mathew Lucante Violins, LLC, as well as contributions from participating schools. Support for Chi Phil AMP at Benito Juarez Community Academy was provided by Judy Guitelman, Dan Epstein, and the Dan J. Epstein Family Foundation & Illinois Arts Council Agency’s stARTS program.

Side by Side with the Chicago Philharmonic
In partnership with the Chicago Park District and the Mayor’s Night Out in the Parks initiative, Chicago Philharmonic presented its fourth year of side-by-side symphonic concerts in Chicago parks. In the 2018-2019 season, the series increased to include six concerts in six different parks in Chicago’s west and south side neighborhoods. Summer 2018 began with four concerts in four parks: Humboldt Park Boathouse on June 21 (in partnership with Make Music Chicago), Ping Tom Memorial Park on July 7, Columbus Park Refectory on August 5, and Hamilton Park on August 18. Fall 2018 brought two remaining events for the season: the organization’s first side-by-side concert at Piotrowski Park on October 6 and a holiday-themed concert at South Shore Cultural Center on December 16.

Internship Program
Thanks to the Illinois Arts Council Agency’s Summer Youth Employment in the Arts program, Chicago Philharmonic launched the first summer of its internship program in 2018. The project gave four ALAANA high school music students hands-on paid training in all departments of arts management, as well as musician mentoring and performance opportunities. Along with building relationships, the program inspired the students’ passion in school, and provided motivation to pursue arts or arts management degrees in college.
Families to the Phil
For eight seasons, Chicago Philharmonic has provided students from diverse socioeconomic backgrounds the opportunity to attend symphonic subscription concerts with their family members free of charge. In the 2018-2019 season, Chicago Philharmonic underwrote 554 tickets to families from over Looked communities, thanks in part to support from the Albany Bank and Trust Company, N.A., and the Pauls Foundation.

NEXT!
Chicago Philharmonic established NEXT! in 2011 to give both aspiring young musicians and lesser-known professional musicians the chance to be heard by large, diverse audiences. These talents are showcased in the foyer before symphonic concerts. In 2018-2019, Chicago Philharmonic welcomed students from the Jazz Studies Program at the University of Illinois at Chicago, young performers from The Actors Gymnasium, and students from the Midwest Young Artists Conservatory as NEXT! performers.

Spotlight
The Spotlight program provides professional opportunities to exceptional high school students. Chicago Philharmonic musicians work with these students as coaches and mentors during the rehearsal process in preparation for the professional performance of a major classical work. During the concert Defying Destiny, the following young musicians were part of the orchestra for the performance of Pyotr Tchaikovsky’s Romeo and Juliet Fantasy Overture: John Kartman, violin; Sophia Kreider, violin; Margaret O’Malley, viola; Trudie Childs, cello; Nicholas Boettcher, bass.

Community of Musicians and Musician Governance
The Chicago Philharmonic has long embraced the unique practice of organizational governance led by musicians, with musician participation on every level of management. The Board of Directors maintains a musician majority. The Musicians Advisory Council, comprised of 35 musicians, serves as a sounding board for musicians to share feedback with the administration and Board of Directors. Additionally, musicians participate in each of the organization’s committees. The Artistic Programming and Policies Committee selects artists and programs, and works with the Personnel Committee to maintain the quality of all performing ensembles. The Patron Services Committee handles development of strategies to promote audience attendance and to create and maintain relationships with patrons. The Development and Endowment Committee oversees long-term strategies for securing grants and other institutional sources of funding. The Financial Services Committee maintains the financial operations of the organization, and the Chamber Music Programming and Policies Committee selects artists and programs for the Chicago Phil Chamber Players. The Diversity and Inclusion Committee, formed in 2018, works to improve accessibility, diversity, and inclusivity in all areas of the Chicago Philharmonic.

Board of Directors
The Chicago Philharmonic was served by 24 members of the Board of Directors, including 13 musician members. During FY19, Thomas Manning served as the Chairman of the Board, with Chicago Philharmonic Board members Robert Everson and Duffie Adelson serving as Vice Chairs. The Board held four meetings during the year and numerous committee meetings throughout the season.

Management and Staff
In 2018-2019, Donna Milanovich completed her 23rd year as a member of the Society, and her ninth year as Executive Director. Donna is responsible for the organization’s general operations, including concert planning, performances, and coordination; patron and donor development; and Board committee support. During FY19, Donna oversaw a staff of seven full-time and two part-time employees.

Terrell Pierce, Personnel and Operations Director, managed concert logistics and artistic personnel. Nathaniel Davis, Outreach and Concert Coordinator, managed all community engagement programs and provided support in concert logistics. Cassandra Kirkpatrick, Marketing and Communications Director, managed all aspects of marketing and advertising. Lydia Penningroth, Marketing Associate, coordinated public relations and communications with patrons, and provided support in marketing, development, and various special projects. Mahreen Mirza, Development Manager, oversaw fundraising and development with support from Spencer Parts, Grants and Communications Associate.

Chicago Philharmonic also thanks concert staff including Jamaal Crowder, Elaina Huang, Samia Khan, Nicholas Koo, Julian Mirque, Esperanza Salgado, and Mirela Shendrya.

Professional Services
Special thanks to Anne E. Beason and Marva Flanagan of Ostrow, Reisen, Berk & Abrams, Limited (ORBA) for their excellent work and timely audit of the organization’s accounts.

Volunteers
Many thanks to the volunteers who donate their valuable time, effort, and skills to the Chicago Philharmonic, especially Shelly Kimel, Patricia Fernandez, Jim and Jean Berkenstock, and Paul and Mary Ann Judy. This season wouldn’t have been possible without you!
The condensed Financial Statements of The Chicago Philharmonic Society for the Fiscal Year Ended June 30, 2019, are shown below. As indicated, our activities resulted in a surplus, continuing the long-term trend of positive increases in net assets.

The reputation of the Chicago Philharmonic as a high-level musical arts organization continues to grow as the premier contract orchestra in the Chicago area. We were proud to add English National Ballet to our list of collaborators, which includes The Joffrey Ballet, Harris Theater for Music and Dance, Salute to Vienna, Auditorium Theatre, and Ravinia Festival.

The Society also continues to attract the attention of increasingly high profile funders, including U.S. Bank, National Endowment for the Arts, and the John D. and Catherine T. MacArthur Foundation, among others. Endowment contributions for Fiscal 2019 included four grants; one $250,000, two $25,000 and one $5,000. Overall revenue for Fiscal 2019 increased 15% and contractual work increased 16% from Fiscal 2018.

Our Families to the Phil program was funded directly by sponsors for the second year, thereby increasing the program’s availability to more participants of inequitable access. Community engagement programming continued to expand in scope and depth.

Admissions revenue for Fiscal 2019 increased 45% over Fiscal 2018. The Society’s ability to increase admissions revenue and attract new patrons through a mix of traditional classical works with lesser-known gems and an approachable, welcoming concert atmosphere at our concerts is a testament to our mission: to excite, engage, and transform diverse audiences with the beauty and power of great music.

Our residency at Harris Theater provided fresh opportunities to court new patrons in downtown Chicago. The orchestra also continued to perform at North Shore Center for the Performing Arts in Skokie and Pick-Staiger Concert Hall in Evanston, further developing our presence in the North Shore’s cultural scene. The Chicago Phil Chamber Players drew audiences to City Winery in Chicago’s West Loop neighborhood, and we performed for the first time at Copernicus Center.

Program services expense totaled nearly $2.5 million, constituting 92% of the Society's total expenses. Management and general expense totaled $127,444. and fundraising expense was $96,600, representing 5% and 4% of the total expense, respectively.

The Statement of Activities shows an overall surplus of $58,616, the Society’s net asset increased to $272,979 as of June 30, 2019. The financial statements of the Society for Fiscal 2019 have been audited by Ostrow, Reisin, Berk & Abrams, Ltd. CPAs. These documents are posted on the Society’s website and available on request.

### Financial Results

<table>
<thead>
<tr>
<th>Financial Results</th>
<th>FY14</th>
<th>FY15</th>
<th>FY16</th>
<th>FY17</th>
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Below are listed all contributions received from July 1, 2018 cumulative through August 14, 2019

**INDIVIDUAL CONTRIBUTORS**

**$25,000 and over**
Mary Ann and Paul R. Judy
Thomas J. Manning

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Howard Gottlieb
Polly Kawałek
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Patricia Rees
Helen and Richard Thomas

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Jont and Pat Allen
Kamilia Baczek
Eva Carol Beck
Barbara Blizsata annd Wojciech Niewrzol
Jon Boen and Laura Miller
JeNyce Boolton Lopez
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Sally Didrickson
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Marek Gawrysz
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and from David Perry
Dr. Peter Davis—
From Ted and Phyllis Davis
Lincoln and Mary Dowell—
from Christine Dowell and from Ada P. Kohn
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from Anonymous and from Donna Milanovich
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Michael and Daniela Folker—
from Dwight and Dorothy Folker
Robert Freier, violinist—
from Greg Malicki
Barbara Haffner—
Merill and Judy Blau
Paul R. Judy—
from Duffie Adelson, Rowland Chang, Hannah Judy Gretz, Polly Kawałek, James and Kay Mabie, Timm Reynolds, Scott Schweighauser, and the Clinton Family Fund
Terrell Pierce—
Barbara Haffner
Scott Speck—
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The Organizational Excellence Funds have been established as named endowment funds for the general support of the Chicago Philharmonic Society to assure the enduring sustainability of the Society’s unique organization.

Mary Ann and Paul Judy
Organizational Excellence Fund
Barbara C. and Robert K. Schmid
Organizational Excellence Fund

In Memory of Theodore Allen Kaitchuck
These funds in support of the organization were made in honor of Ted Kaitchuck and his many years of service and musicianship to the Chicago Philharmonic Society.

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Guillermo Bublik and Patricia Fernandez
Jennifer Cappelli
Phyllis and Ted Davis
Laurel Delin
Sally Didrickson
Linda and James Estes
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Irene Radetzky and Eric Millstein
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Andrea Swain
Diane and Sandy Whiteley

THE BERKENSTOCK LEGACY CIRCLE
Named in honor of James Berkenstock, one of the founders of the Chicago Philharmonic Society, the Circle recognizes those who make financial plans to benefit the Chicago Philharmonic Society in the future.

James Berkenstock
Paul R. Judy
Thomas J. Manning

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SPECIAL THANKS
James and Jean Berkenstock, Ellen Buttitto, Guillermo Bublik and Patricia Fernandez, Linda Haase, Alyssa Hensley, Sarai Hoffman, Elaina Huang, Samia Khan, Shelly Kimel, Dr. Kornelia Krol, Rina Magarici and Matt Schiff, Julian Mirque, ORBA, Mirela Shendrya, Steve Starr, Brett Taylor

Theater rental and services have been generously underwritten through the support of the Harris Theater for Music and Dance.
Board of Directors

Duffie Adelson, Vice Chairman, is a Life Trustee and past president of Merit School of Music, a community music school nationally renowned for the caliber of instruction and level of financial support provided to thousands of students annually. Prior to her work at Merit, Duffie directed school music programs in Wisconsin, Massachusetts and Illinois. She is a trustee of the National Guild for Community Arts Education, Chicago High School for the Arts and Pilgrim Chamber Players, and is a member of the WFMT Radio Committee of WTTW. Duffie received a bachelor’s degree from Lawrence University and a master’s degree from the University of Wisconsin.

Anne Bach works as an active freelance oboist in and around Chicago. She plays frequently with the Lyric Opera of Chicago and is principal oboe of Music of the Baroque. She has played second oboe in the Grant Park Symphony Orchestra since 2004 and performs regularly with the Chicago Symphony Orchestra, Chicago Philharmonic, and Milwaukee Symphony Orchestra. Anne studied with Richard Killmer at the Eastman School of Music, where she was awarded the prestigious Performer’s Certificate.

James Berkenstock, Artistic Advisor, Ph.D., is a principal bassoonist with the Chicago Philharmonic and the principal bassoonist of the Lyric Opera of Chicago, a position he has held for the past forty-two years. He received a Ph.D. and M.M. from Northwestern University and a B.S. in Music Education from George Peabody College. He is a former Professor of Music at Chicago College of Performing Arts at Roosevelt University and Professor Emeritus at Northern Illinois University.

JeNyce Booolton is Vice President, East Region Community Relations Manager for U.S. Bank where she is responsible for setting the strategic direction and driving the impact of community relations, foundation giving, charitable sponsorships and employee engagement. Most recently, JeNyce was Director of Public Affairs for RBS Citizens/Charter One Bank where she led charitable initiatives, philanthropic activities, community outreach and marketing sponsorships in Illinois. Prior to this role, JeNyce held positions of increasing responsibility in public affairs, cause marketing and communications at U.S. Cellular, United Airlines, Dominick’s Finer Foods and Flowers Communications Group. JeNyce earned a bachelor’s degree in journalism from Northwestern University’s Medill School of Journalism.

Kevin Bradley is a Senior Manager, Global Diversity & Inclusion for The Boeing Company. In his role, he supports the leadership of Boeing’s Commercial Aircraft division. Kevin has held similar positions with Discover Financial Services and the McDonald’s Corporation. He has created and led diversity strategies and initiatives in regions throughout the United States and has spoken at a number of conferences on the topic of diversity and inclusion. Bradley has previously served on the Board of Directors for the National Association of Asian American Professionals and Equip for Equality and currently serves on the Board of Directors for the Parents’ Alliance Employment Project.

Guillermo Bublik, obtained a Ph.D. in Physics but went on to a career in Financial Engineering instead of staying in academia. He worked in the areas of pricing and risk management for most existing asset classes for almost 29 years. He recently retired and spends most of his time painting.

Jennifer Cappelli, a violinist with the Chicago Philharmonic, earned both her Bachelor and Master of Music degrees in Violin Performance as a student of Josef Gingold at Indiana University. Upon graduation, she spent six years with the Saint Louis Symphony Orchestra. Jennifer has performed with the Grant Park Symphony Orchestra for the past fifteen seasons. She has been a substitute player with the Chicago and Milwaukee Symphony Orchestras and has acted as Concertmaster for the Lakeshore Symphony Orchestra and Assistant Concertmaster of the Chicago Philharmonic and Chicagoland Pops Orchestras. She has also performed with Music of the Baroque, the Ravinia Festival Orchestra, and the Fulcrum Point New Music Project.

Reed Capshaw is currently the Principal Trombone of the Elgin Symphony, the Lake Forest Symphony, and the South Bend Symphony, in addition to performing with the Chicago Philharmonic. He is an alumnus of the Civic Orchestra of Chicago. He has performed with the Chicago Symphony and toured with the Cleveland Orchestra, and frequently performs with many of the great Chicago ensembles, including the Lyric Opera Orchestra and the Grant Park Symphony. He has also been a soloist with the Naperville Community Band. He is a member of The Chicago Trombone Consort, the Third Coast Brass Quintet, and Tower Brass of Chicago. He is currently an Artist-Teacher at Roosevelt University and teaches trombone at the University of Illinois-Chicago.

Joel Cohen is a principal percussionist with the Chicago Philharmonic. Joel attended the Chicago Musical College at Roosevelt University. He has been an active participant in Chicago’s music scene for almost 40 years, during which time he has performed with virtually every classical ensemble in the area.

Jeff Cote, Treasurer, most recently served in the dual role of Chief Financial Officer and Chief Compliance Officer for Pfingsten Partners, L.L.C., a Chicago-based private equity firm. Jeff graduated from DePaul University with a B.A. in accounting and began his professional accounting career as a certified public accountant with a local accounting firm. Following a path into the private equity industry, Jeff focused on accounting and tax matters for both the firm and the portfolio companies held by the firm during his 17-year
Bill Denton regularly performs as Principal Trumpet with the Chicago Philharmonic. He currently serves as Principal Trumpet with the Lyric Opera of Chicago and has appeared as an extra player with the Chicago Symphony Orchestra and with the Dempster Street Pro-Musica Chamber Ensemble. He is also a member of the trumpet faculty at DePaul University. Prior to moving to Chicago, he was the Second/Assistant Principal Trumpet with the Alabama Symphony in Birmingham.

Bobby Everson, Vice Chairman, is a principal timpanist with the Chicago Philharmonic. A life-long Chicagoan, he was educated at DePaul University. In addition to playing with the Philharmonic he also performs with many orchestras in the Chicago area and teaches percussion at Concordia University.

Brian Feltzin is the Managing Member of Sheffield Asset Management, L.L.C., a Chicago based investment management firm. He is the Managing Director of Sheffield Asset Management, L.L.C., a Chicago-based investment management firm. Prior to founding Sheffield, Mr. Feltzin was a Partner (from 1995–2003) at Waveland Capital Management, a value-oriented hedge fund. From 1991 – 1995, Mr. Feltzin worked in the acquisitions group at JMB Realty Corporation. Mr. Feltzin received a B.S. in Finance and Political Science from the Wharton School of Business of the University of Pennsylvania where he graduated magna cum laude. He is a CFA charterholder and a member of the CFA Society of Chicago and the Economic Club of Chicago.

Barbara Haffner is a graduate with honors and a Performers’ Certificate from the Eastman School, and launched into the professional world as Robert Shaw’s Principal Cellist. Moving on to seven seasons in the Philadelphia Orchestra and working towards a Masters’ degree with Richard Wernick at the University of Pennsylvania, her repertoire became chamber and solo music from the 20th century. At the invitation of the University of Chicago, she moved there to perform a myriad of fascinating 20th-century works. She also became first call for TV, radio and film music in Chicago. There still being time to hold an actual job, she became the Assistant Principal Cellist of the Lyric Opera Orchestra, as well as Principal Cellist of Music of the Baroque and a principal Cellist with the Chicago Philharmonic.

Paul R. Judy was Chairman and Treasurer of the Society from 2012 – 2015. Mr. Judy is founder of the Orchestra Musician Forum at the Eastman School of Music, and of the Symphony Orchestra Institute. Prior to the Institute’s formation, he was a professional corporate director serving on the Boards of some 20 publicly and privately owned corporations. Paul retired in 1981 from A. G. Becker & Co. Inc., where he served as Chief Executive Officer for thirteen years. He is a graduate of Harvard College and the Harvard Business School.

Carmen Llop Kassinger has performed in the violin section of the Chicago Philharmonic for twenty seasons! In addition, as a busy freelancer Carmen has performed with many groups including the Chicago Symphony, Lyric Opera, Grant Park Symphony, Chicago Sinfonietta, Lake Forest Symphony, the Joffrey Ballet and Music of the Baroque. Carmen enjoys playing Broadway Shows and with the Ravenswood Chamber Players. She is a former member of the Charleston Symphony, and has performed with the New World Symphony and Sarasota Opera. Carmen received her undergraduate degree in violin performance from Stetson University as well as a Masters of Music from the University of Miami.

Neil Kimel is a principal horn with the Chicago Philharmonic and holds the second horn chair with the Lyric Opera of Chicago and the Grant Park Orchestra. He is a member of the Tower Brass Ensemble and the Barossa Wind Quintet. Neil is adjunct professor of horn at DePaul University and a chamber music coach at Northwestern University. He received a B. A. degree from the University of Wisconsin-Milwaukee.

Melissa Kirk, violist, has been a member of the Chicago Lyric Opera Orchestra since 1982 and was one of the first members of the Chicago Philharmonic. She is a staple of Chicago’s classical music scene and has performed with every major classical ensemble in the city, including the Chicago Philharmonic, Lyric Opera, Chicago Symphony Orchestra, Music of the Baroque, and Chicago Opera Theater.

Thomas Manning, Chairman, is a corporate board director and advisor who recently served as the CEO of Cerberus Asia Operations & Advisory Limited, the Beijing subsidiary of Cerberus Capital. Tom returned to Chicago in 2012 after living for 17 years in Hong Kong where he was CEO of Indachin Limited, Capgemini Asia, and Ernst & Young Consulting Asia, and a senior partner of Bain & Company. Currently, he is on the faculty of the University of Chicago Law School where he teaches corporate governance. Tom received an A.B. from Harvard College and an M.B.A. from Stanford University.

Donna Milanovich, Executive Director, Chief Operating Officer, and Secretary, was a flutist with the Chicago Philharmonic for 17 years and has performed with a number of other prestigious ensembles, including the Chicago Symphony Orchestra and the Lyric Opera Orchestra. Donna became Executive Director of the Chicago Philharmonic in 2010. Since that time, the organization’s revenue has grown from $463,000 to $1.6 million, the Society’s orchestras have become the exclusive ensemble
for the Joffrey Ballet, and the total number of performances per year has more than tripled. Donna is on the music faculty at the University of Illinois at Chicago and holds a B.M. degree from Stetson University, an M.M. degree from the University of Kansas, and a postgraduate degree in Orchestral Studies from Royal Northern College of Music in England. In 2015, she was accepted to and completed the Harvard Business School’s highly competitive Executive Program “Strategic Perspectives in Nonprofit Management.”

Scott Speck has been Artistic Director of the Chicago Philharmonic since 2013. He has performed all over the world, including Paris, Moscow, and Beijing and has earned acclaim for his passion and intelligence. He also serves as Music Director of the Joffrey Ballet. As Director of the Mobile Symphony, Mr. Speck conducted Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Evelyn Glennie, and Olga Kern. He also has collaborated with Carnegie Hall as Music Director of the West Michigan Symphony. Mr. Speck has conducted at London’s Royal Opera House at Covent Garden, the Paris Opera, Washington’s Kennedy Center, San Francisco’s War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the symphony orchestras of Baltimore, Houston, Chicago (Chicago Philharmonic, Chicago Symphony Orchestra, and Sinfonietta), Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, Slovakia, Buffalo, Columbus (OH), Honolulu, Louisville, New Orleans, Oregon, Rochester, Florida, and Virginia, among many others. He has held positions as Conductor of the San Francisco Ballet, Music Advisor and Conductor of the Honolulu Symphony, as well as Associate Conductor of the Los Angeles Opera. Mr. Speck is the co-author of two best-selling books on classical music, Classical Music for Dummies and Opera for Dummies, which have been translated into twenty languages. His third book in the series, Ballet for Dummies, was also released to great acclaim.

Joy Thomas is the Vice President and Chief Operating and Risk Officer of Arity, a transportation data and technology company created by Allstate Insurance Company. She has been with Allstate for over 10 years in various leadership roles. Joy has over 30 years of experience leading media and digital advertising agencies and business development teams of some of Chicago’s top companies like Baxter International, Wrigley, and Morton International. Joy received a MBA from the University of Chicago in Finance and International Business and a BS from the University of Illinois in Finance and Russian. She and her husband Michael have three children and reside in Glenview, Illinois.

Karín Ursin has been a performing member of Chicago Philharmonic since 2010 and recently served two years as head of the Personnel Committee. She received her Bachelor of Music from Northwestern University and post graduate study from Royal Northern College of Music. She was on the faculty at Ithaca College before moving to Chicago as a result of winning the piccolo position at the CSO. She is a former member of the Chicago Symphony Orchestra, Rochester Philharmonic, and Syracuse Symphony.

Feng Xue is a Partner in the law firm of Katten Muchin Rosenman LLP. He heads the firm’s Shanghai office and China practice and focuses on complex M&A transactions, securities offerings, middle market buyouts, and venture capital. He has been quoted in a wide range of Chinese and US media and is a frequent speaker on legal issues affecting foreign investment in China. He is the co-author of Laws of the People’s Republic of China, Volumes III, IV, and V and Western Corporate Laws. Feng is a graduate of Beijing University and worked for the Legislative Affairs Commission and Law Committee of the Chinese National People’s Congress prior to his studies at Duke University School of Law (JD, LLM).

Staff

Donna Milanovich, Executive Director, Chief Operating Officer, and Secretary, See “Board of Directors”
Terrell Pierce, Personnel and Operations Director, is a recent graduate with a B.A. in Arts Administration and Tuba Performance from Trinity International University, where he worked as the Events Coordinator Assistant for the Department of Music. Pierce began working for the Chicago Philharmonic in May 2012 and currently serves as Personnel and Concert Manager. He also serves as a Business Volunteer for the Arts with the Arts & Business Council of Chicago.

Cassandra Kirkpatrick, Marketing and Communications Director, manages all of the marketing, public relations and social media for Chicago Philharmonic. She has a Bachelor of Arts from Edith Cowan University and a Masters of Professional Communication from the Western Australian Screen Academy. Prior to moving the United States in 2016, she was Customer Services and Ticketing Assistant, then Marketing Associate and finally Marketing Manager at West Australian Ballet.

Mahreen Mirza, Development Manager, has been professionally working in the development field for organizations like Rotary International and the American Diabetes Association with successful management of fundraising portfolios focused on sponsorships and individual giving. Growing up in an artistic household, she has a passion for music, and is excited to be involved with Chi Phil. Mahreen has a MS in Public Service Management, with a concentration in Non Profit Management from DePaul University, and a BA in History & Political Science. She is an avid rock climber and yagi, loves nature and all animals.

Lydia Penningroth, Marketing Associate, is a recent graduate with a B.S. in Sound Recording Technology from DePaul University. She began working for the Chicago Philharmonic in October 2016, providing support for the marketing, development, and outreach programs. She actively advocates for a more positive, public, and accessible musical community in Chicago.

Rhapsody Snyder, Community Engagement Coordinator, is a Maryland pianist, and a graduate of the Interlochen Arts Academy, holding a Bachelors of Arts in Music from DePaul University and a Masters in Performing Arts Administration from the Chicago College of Performing Arts at Roosevelt University. She has been the Program Coordinator for Chicago’s PianoForte Foundation, the Program Director for Foundations of Music (formally Rock for Kids), and in recent years was the Music Department Director at the School of Performing Arts and the Director of Operations & Student Affairs at the New Music School, Chicago. Rhapsody was the 2017 Naperville Music Teachers Association Member of the Year.

Nathaniel Davis, Outreach and Concert Coordinator, hails from Crawfordsville, Indiana. Before joining the Chicago Philharmonic, Nathaniel worked as the Recording Engineer for the National Repertory Orchestra and taught tuba/euphonium lessons in Houston, Texas public schools. Nathaniel is passionate about bringing classical music to all members of the greater Chicago community and educating the next generation of musicians. He holds a B.M. in Tuba Performance, B.S. in Recording Arts, and Certificate in Arts Administration from the Jacobs School of Music at Indiana University. In his spare time, Nathaniel loves to roast coffee, cook, and dream of traveling the world.

Spencer Parts, Grants and Communications Associate, grew up in Chicago, where he attended Northside College Prep and studied trombone at the Merit School of Music. He received his A.B. in History from Princeton University in 2017, and was awarded a senior research prize in American History. Spencer also worked as a freelance journalist during college, publishing reports from Princeton, N.J. in the New York Times and from Havana, Cuba in the Miami Herald.

Lisa Caradonna, Accountant, is a graduate of DePaul University with baccalaureate degrees in both Accounting and Finance. She has nearly 30 years experience in a variety of industries proving unparalleled, personalized accounting services to a broad range of clients in the Chicago Area. She runs her own accounting company, Third Coast Accounting.

Danielle Ray, Music Librarian, is the Orchestra Librarian for Northwestern University, Chicago Philharmonic, and Camerata Chicago. She performs violin in various ensembles in the Chicago-land area including Camerata Chicago, Chicago Arts Orchestra, and Après L’Histoire. Danielle also was a violinst in the Civic Orchestra of Chicago for two years, a fellow at the Tanglewood Music Festival, and a violinist with the Peninsula Music Festival in Wisconsin this summer. Danielle graduated from Northwestern in 2013 with her Masters of Music in violin performance and from Wheaton College in 2011 with a BM in violin performance.

Keely Payne, Graphic Designer, has been an award-winning designer for over 10 years, and still loves every minute of it. She received a BFA in visual communication from Kendall College of Art and Design. Art has always been her first love and Keely continues to practice with mediums such as painting, printmaking or sculpture. In addition to working with the Chicago Philharmonic, Keely is the Art Director for the West Michigan Symphony. She’s also an accomplished photographer who actually knows what all those buttons on the camera do.

Support Staff
Jamaal Crowder, Elaina Huang, Samia Khan, Nicholas Koo, Elliot Mandel, Julian Mirque, Esperanza Salgado, and Mirela Shendrya.
Our mission: Through a community of musicians and community members, the Society wishes to excite, engage, and transform diverse audiences with the beauty and power of great music.

The Chicago Philharmonic Society is a collaboration of nearly 200 of the highest-level classical musicians performing in the Chicago metropolitan area. Governed under a groundbreaking structure of musician leadership, the Society presents concerts at venues throughout the Chicago area that cover the full spectrum of classical music, from Bach to Bernstein, and beyond. The Society’s orchestra, known simply as the Chicago Philharmonic, has been called “one of the country’s finest symphonic orchestras” (Chicago Tribune). Its unique chamber music ensembles, which perform as the Chicago Phil Chamber, draw from its vast pool of versatile musicians.

The Society’s community engagement programs connect Chicago-area youth to classical music and provide performance opportunities for members of the community. Founded nearly 30 years ago, the Chicago Philharmonic currently serves as the official orchestra of the Joffrey Ballet, continues its 25-year association with the Ravinia Festival, is a resident company of Harris Theater Chicago, and performs at Auditorium Theater, Symphony Center and all the great concert halls of the Chicago and North Shore area. In 2018, the Illinois Council of Orchestras awarded the Chicago Philharmonic “Orchestra of the Year”. In 2019, the Illinois Council of Orchestras awarded the Chicago Philharmonic with “Programming of the Year” and “Community Relations of the Year”.

A unique, musician-governed musical society.