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memory of William G.
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memory of Sally
Sutherland
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Cheryl & Michael Stefanik
Zach Tollman
Richard Valentino

Jay Friedman, Music Director



Romantic Visionaries, New and Old

April 3, 2023 7:30 P.M.

Symphony Center, Chicago

Symphony No. 3

Alex Groesch
(1995-)

- I. **Allegro**
- II. **Adagio**
- III. **Andantino – Allegro**
- IV. **Largo – Allegro con fuoco**

Intermission

Te Deum

Hector Berlioz
(1803-1869)

- I. **Te Deum**
- II. **Tibi omnes**
- III. **Dignare, Domine**
- IV. **Christe, Rex gloriae**
- V. **Te ergo quaesumus**
- VI. **Judex crederis**

Christian Ketter, tenor

Patrick Godon, organ

William Chin, choral director

City Voices, William Chin, director

Evanston Children's Choir, Gary Geiger, artistic director

Pro Musica Youth Chorus, Laura Pinto, artistic director

Schola Cantorum of Concordia University, Maurice Boyer, director

South Holland Master Chorale, Philip J. Bauman, director

Spirito Singers: Bravura, Ragazze, and Men of Spirito,

Carling FitzSimmons, artistic director

Symphony of Oak Park & River Forest Chorus, William Chin, director

Tower Chorale, Patrick Godon, director

Jay Friedman, music director and conductor

The Symphony of Oak Park & River Forest is supported in part by generous donations from Donnelley Foundation, Illinois Arts Council, and Oak Park Area Arts Council.



Alex Groesch grew up in St. Louis, Missouri, where he attended St. Louis University High School. His dad, Scott, is a primary care physician and assistant professor at Washington University in St. Louis. His mom, Kathy, is a social worker and national senior manager of social work at Davita Dialysis. Alex is forever grateful that his parents introduced him and his siblings to classical music, sports, and foreign language at a young age. His brother, Andrew, currently teaches German at the University of Illinois, and his sister, Anna, received a Fulbright scholarship and is currently teaching in Germany.

When he was six, he started taking private cello lessons with Mary Lou Gotman under the Suzuki method at the Community Music School of Webster University (CMS). In high school, he studied with Cathie Lehr, who played in the St. Louis Symphony Orchestra. At the University of Notre Dame, he studied with Karen Buranskas, who gave him invaluable feedback on many of his early solo cello compositions. He won the Notre Dame Symphony Orchestra's concerto competition, and had the honor of performing the first movement of Dvorak Cello Concerto in B minor. In 2016, he and Vera Parkin, Artistic Director of the Preparatory Program of CMS, organized an orchestra to play his Symphony No. 2 at Webster University.

In 2013, Alex was recruited to run track at Notre Dame, where he majored in finance and Chinese and was named the sprints captain of the track team in 2016. He is a member of the school record-holding 4x400 meter relay team and in 2014 was a member of the first place DMR relay team at the Indoor ACC Championships.

After graduating college in 2017, Alex worked as an intern at Marketing Matters Inbound in St. Louis, where Scott Miller taught him how to be an entrepreneur. He then moved to Chicago to be with his future wife, Anne, as she attended Loyola University Stritch School of Medicine. After working at Collaboraction Theatre as an intern, he started a video production company called Butterfly Productions that films advertisements, commercials, music videos, and other videos around the world.

Alex lives with Anne, a pediatric resident at Rush University Medical Center, and Bonnie, their beautiful and loving beagle, in Forest Park. Alex's passion for composing classical music and bringing people together has culminated in writing orchestral works like his Symphony No. 3. Jay Friedman, principal trombonist of the Chicago Symphony Orchestra, and conductor of the Symphony of Oak Park and River Forest, has been an instrumental mentor in Alex's composition. Alex can't begin to express his thanks to Jay, Beth Hoover, David Leehey, and the rest of the Symphony of Oak Park and River Forest, with whom he has played for the past 6 years.

Pro Musica Youth Chorus
Laura Pinto, director

Jaelyn Hammersley
Mirela Lombardo
Nikita Mallik
Vivien May
Teddy Olson
Theresa Olson
Dariusz Radziszewski
Augie Sterritt
Rocco Torch
Mia Zavala

Spirito Singers
Carling FitzSimmons, director

Lillian Anbil
Sarah Anstiss
Molly Banos
Anika Bhagwat
Kaavya Bhat
Isabelle Blazis
Sophia Brown
Analise Budziak
Julia Cancellero
Rachel Carlin

Maggie Casiello
Tia Chirayil
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City Voices
William Chin, director

SOPRANO

Sandra Cervenka
Katie Mallory
Kristeen McLain
Katie Mitchell
Shannon Moutinho
Laura Mravic-Fennell
Martina Reese
Nina Roher
Aniela Tyksinski

ALTO

Chris Majkrzak
Minjung Ryu
Sallie Smylie

TENOR

Patrick Kelly

BASS

Carl Foote
Albrecht Gaub
Mark Smylie
Mark Weber

Schola Cantorum
Maurice Boyer, director

ALTO

Marie Galligan
Elizabeth Gatchell
Melanie Goman
Larissa Hanson
Olivia Hitz
Erika Johnson
Joecel Orbon
Emma Pflughoeft
Julian Ventura

TENOR

Jordan Holliday
Daniel Johnson
Owen Kaiser
Adam Schwyer
Benjamin Verswijver

BASS

Noah Clark
Nathan Goman
Jacob Kimble
Brian Krohmer
Collin Pease
Alec Sanavongsay
Nathaniel Schmidt
Anthony Smith
Benjamin Smith

**South Holland Master
Chorale**
Philip Bauman, director

SOPRANO

Georgette Gladstone
Suzanne Kalweit
Lori Schwartz

ALTO

Vera Avery
Karen Canty
Vanessa Morg

TENOR

Emile Augustine
Fred Morg

BASS

Patrick Daly
William Hinde
David Ranlett
Phil Schwartz
Addison Shields, Jr.
Mark Wysock

**Symphony of Oak Park
& River Forest Chorus**
William Chin, director

SOPRANO

Kinga Banas-Zadlo
Jeannine Charest
Lisa Donato
Jenny Earlandson
Courtney Feiler
Susan Feiler
Jean Harrison+
Dolores Kenney
Josephine (Jojo) Layug
Ana Marroquin
Robin Miller+
Wendy Roderweiss
Margaret Schilt
Eleanor Sharpe
Carol Valentino-Barry
Jane Zaccaria

ALTO

Carole Benson
Marianne Chybik+
Deborah Houston
Josephine Joby
Kennedy+
Yolanda Martinez
Kathleen Morris
Sue Sentowski
Elizabeth Smart
Judy Stigger

TENOR

Kenneth Hughes#
Tom Marsh#
Joanie Rae Wimmer+

BASS

Mark Allen
David Cooke#
Craig Fisher+
Stephen Gabelnick
Date Ambroise Gbikpi-
Benissan
Rich Hansen
Alan Hommerding
Volker Kleinschmidt
Jim Kline+
David Leehey
Carl McGee

+Tower Chorale
#Men of Spirito

**Evanston Children's
Choir**
Gary Geiger, director

Ela Altay
Margot Audenaerd
Lexi Badillo
Arushi Bedekar
Seamus Claydon
Amelina Cox
Kotomi Geiger
Mahin Goel
Lauren Hansen
Aubrey Hoepfner
Ruby Hogg
Isaac Larson
Seneca Lyonsmith
Aine McCormack
Grace Nester-Detweiler
James Palmer
Emanuel Piverger
Freja Rogne
Oscar Rogne
Vivian Solomon
Jacob Sparber
Kaymie St-Jean
Kat Struve
Anyia Tyurin
Evelyn Wood
Charlie Ziegler

Symphony No. 3 is an existential story about life's unpreventable fortunes and tragedies. Many of the lyrical melodies were written for friends and family, originally composed as solo cello or piano pieces. Most themes recur in multiple movements, repeating at climaxes or reprieves. Everything is connected. A dark motif builds throughout the piece, ultimately dominating the final movement.

The first movement echoes life's constant battle between ambition and fate, choice and luck. The brass play dark, rigid themes that convey a pessimistic view of time as we march toward inevitable death. The lyrical melodies played by the strings and woodwinds offer hope and purpose, providing optimistic relief.

The second movement is about love, both romantic love and the unconditional love of family and friends. Two brighter, hymnal themes build across various instruments, beginning with a harp solo. With great passion, however, comes the fear of loss.

The third movement explores how quickly a minor thought can take over your mind. What starts as a simple trombone and alto saxophone duet turns into an uncontrollable, uneasy march. The middle of the movement features an alto saxophone and English horn duet that attempts, but ultimately fails, to calm the restless thoughts.

The fourth movement embraces a sadness that has been present all along. Tragic themes are passed from one instrument to the next, as the piece culminates in a disastrous climax that was fated from the start. Written to have an alternate extended ending, the orchestra decides whether to continue past the darkness, or fall into despair. Through perseverance, great harmony can follow tragedy.

- Program Notes by Alex Groesch



Louis-Hector (Hector) Berlioz was a French composer of the early Romantic period. His orchestral works *Symphonie fantastique* and *Harold in Italy*, the choral pieces *Requiem*, *Te Deum*, and *L'enfance du Christ*, his three operas *Benvenuto Cellini*, *Les Troyens* and *Béatrice et Bénédict*, and works of hybrid genres such as the "dramatic symphony" *Roméo et Juliette* and the "dramatic legend" *La damnation de Faust* are all repertory staples.

The elder son of a provincial doctor, Berlioz was expected to follow his father into medicine. In September of 1821, Berlioz, at his father's insistence, enrolled at the School of Medicine of the University of Paris. His description of his experience in the

dissecting room, related in his autobiography, is graphic enough to be both horrible and funny:

“When I entered that fearful human charnel house, littered with fragments of limbs, and saw the ghastly faces and cloven heads, the bloody cesspool in which we stood, with its reeking atmosphere, the swarms of sparrows fighting for scraps, and the rats in corners, gnawing bleeding vertebrae, such a feeling of horror possessed me that I leaped out of the window and fled home as though Death and all his hideous crew were at my heels.”

He did return though, revealing: *“I had become as callous to the revolting scene as a veteran soldier. I even found some pleasure in rummaging in the gaping breast of an unfortunate corpse for the lungs, with which to feed the winged inhabitants of that charming place,throwing a shoulder blade to a great rat that was staring at me with famished eyes”.*

His revulsion at dissecting bodies was somewhat mitigated by an ample allowance from his father, which enabled him to take full advantage of the cultural, and particularly musical, life of Paris. He began to visit the Paris Conservatoire library when not engaged in his medical studies. In 1824 Berlioz graduated from medical school, after which he promptly abandoned medicine, to the strong disapproval of his parents. His father suggested law as an alternative profession but this fell on deaf ears, despite withholding his son's allowance with its resultant financial hardship. In 1826, Berlioz was finally admitted to the Paris Conservatoire. Although he did win France's premier music prize, the Prix de Rome, in 1830, he was often at odds with the academics of the Conservatoire. Today he is viewed as one of the most original composers of the 19th century and a musical genius, though during his time some viewed his music as lacking in form and coherence.

At age 22 Berlioz fell in love with the Irish Shakespearean actress Harriet Smithson, and he pursued her obsessively until she finally accepted him seven years later. Their marriage was happy at first but eventually failed. Harriet did inspire his first major success, the *Symphonie fantastique*, in which an *idée fixe*, representing her, recurs throughout the piece. At the end of the fourth movement, *March to the Scaffold*, the *idée fixe* is heard in a truncated form immediately before the music depicts the hero's (the composer's) decapitation at the guillotine! The premiere of *Symphonie* was received with enthusiasm; Franz Liszt was in the audience and transcribed the work for piano so it could become more widely known. It has become a landmark of music and a staple of music appreciation classes.

Berlioz's father had given Hector basic instruction on the flageolet (a French instrument of the flute family), and Hector later took flute and guitar lessons with local teachers. He never studied the piano, which he later contended was an advantage because it "saved me from the tyranny of keyboard habits, so dangerous to thought, and from the lure of conventional harmonies". He is one of the few great composers not proficient at the piano, the other notable one being Richard Wagner. He was also a composer who liked writing music



4/3/2023
Concert
Personnel

First Violins

John Gerson
Eliot Abarbanel 5
Nina Chen 4
Isabela Flores 2 ^
Gwen Gates 2
Caitlin Hillyard 2
Paula Johannesen 12
Jacob Johnson 1
Emily Meyer 1
Aileen Murphy 1
Aubrey Reynolds 2
Ingrid Schimnoski 5 +
Cheryl Toncray-Smerz 9 ~
Tiffany Bodine Wagner 2 ^
Marylou Witz 17
Michelle Wynton 10

Second Violins

Carol Janossy 45*
Abe Baker 2
Pam Compasio 3
Cheryl Flinn 30
Isabella Gaspero 1
Lisa Gaspero 1
Natalia Harnisch 1
Yi-Chen Huang 15
Judy Meredith 21
Ann Palma 2
Heather Stokes 3
Julie Tumma 22
Wailin Wong 6

Violas

Uli Widmaier 6 *
Charity Anne Caldwell 8
Lili Casillas 2
Sarah Duffy 1
Jahee Hong 1
Jacob Keener 1
Jackie Sabuda 7
Fernando Siaba 5
Janet Widmaier 6!

Cellos

Chris Springthorpe 7 *
Alexander Groesch 6*
Karen Baldwin 25
Andrea Charest 5
Ronald Chen 1 ^
Gabriella Gaspero 1
Christian Hernandez 6
Petr Husták 12
Jeanne Johannesen 12
Lenore Mass 28
Emma Schneider 1

Basses

Kristina Lee 21 *
Thea Grendahl Christou 15
James Janossy 16
Ilya Karpasov 14
David Malatesta 10
Jolie Quick 8

Harp

Jennifer Ruggieri 15

Flutes

Laurel Tempas 30 *
Marcia Hustad 6
Julie Siarny 21, *Piccolo*
Danielle Papa

Oboes

Debbie Barford 44 *
Christine Janzow Phillips
Beth Hoover 45, *English horn*

Clarinets

Diane Doll 49 *
Scott Thomas 6
Howard Green 1
Jim Robinson 10

Saxophone

Daniel Moffett

Bassoons

Martha Mitchell Cavender 4 *
Lisa Rathje 12
Jie Chen
Diane Remillard

French Horns

David C. Barford 43 *
Melinda Z. Robinson 22
Michael Papierniak 33
Becky Leff 6
Charlie Adkins 1

Trumpets

Dale Kerner 43 *
Augustine Melecio 4
Edward Kerner 7
Nicholas Vukalovich 1

Trombones

Kirk Lundbeck 4 *
Patrick Zielinski 38
Lance Malina 40, *Bass*

Tuba

Luke Hollis 18 *
Cameron Randall

Percussion

Mike Charbonneau 14 *
Michael Daniel 53
Matthew Hart 10
Tammy Worl 1

++ *Concertmaster*
+ *Assistant*
Concertmaster
* *Principal*
~ *Section Organizer*
^ *String Intern*
Number after name
indicates how many
years as a S/OP&RF
member

I

Te Deum (Hymne)

Te Deum laudamus: te Dominum
confitemur.
Te aeternum patrem, omnis terra
veneratur.

Tibi omnes (Hymne)

Tibi omnes Angeli: tibi caeli et universae
potestates.
Tibi cherubim et seraphim, incessabili voce
proclamant: "Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth. Pleni sunt caeli et
terra majestatis gloriae tuae."
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia:
Patrem immensae maiestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Dignare, Domine (Prière)

Dignare, Domine, die isto sine peccato nos
custodire.
Aeterna fac cum sanctis tuis in gloria
numerari.
Miserere nostri, Domine, miserere nostri.

Christe, Rex gloriae (Hymne)

Tu rex gloriae, Christe:
Tu Patris sempiternus Filius.
Ad liberandum suscepturus hominem, non
horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.

Te ergo quaesumus (Prière)

Te ergo quaesumus, Domine, famulis tuis
subveni: quos pretioso sanguine redemisti.
Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.

Judex crederis (Hymne et Prière)

Judex crederis esse venturus.
In te, Domine, speravi, non confundar in
aeternum.
Salvum fac populum tuum et benedic
hereditati tuae Domine.
Per singulos dies benedicimus, laudamus
te: et laudamus nomen tuum. Salva
hereditatem tuam, Domine.

We praise thee, O God: we acknowledge
thee to be the Lord.
All the earth doth worship thee: the Father
everlasting.

To thee all Angels cry aloud: the Heavens,
and all the Powers therein. To thee
Cherubim and Seraphim continually do cry,
"Holy, Holy, Holy: Lord God of Hosts
Heaven and earth are full of thy glory".
The glorious company of the Apostles:
praise thee.
The goodly fellowship of the Prophets:
praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world
doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honorable, true: and only Son;
Also the Holy Ghost: the Comforter.

Grant, O Lord: to keep us this day without
sin.
Make them to be numbered with thy saints
in glory everlasting
O Lord, have mercy upon us: have mercy
upon us.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver
man: thou didst not abhor the Virgin's
womb.
When thou hadst overcome the sharpness
of death:
thou didst open the Kingdom of Heaven to
all believers.
Thou sittest at the right hand of God: in the
glory of the Father.

We beseech Thee, therefore, O Lord, help
thy servants: whom thou hast redeemed
with thy precious blood. Make them to be
numbered with thy Saints: in glory
everlasting.
Let thy mercy be upon us, as our trust in
you.

We believe that thou shalt come to be our
Judge.
O Lord, in thee have I trusted: let me never
be confounded.
O Lord, save thy people: and bless thine
heritage.
Every day we thank, praise you and praise
your name. Protect your heritage, Lord.

criticism. He could be caustic at times but did not promote his own
compositions. He also wrote *Treatise on Instrumentation*, which became a
classic of its kind.

Berlioz was to survive two wives (the aforementioned Harriet Smithson and
the singer Marie Recio) and his only child, a son Louis who died in Havana of
yellow fever. Despite his grief over the death of his son, he proceeded with a
series of well-received concerts in Russia, but afterwards he was exhausted.
He went to the Riviera to recuperate but fell head first on his face on the rocks
on the shore in Monaco. He suffered another such fall in Nice. He consulted
a physician, who asked "Are you a philosopher?" When Berlioz replied in the
affirmative, he was told "then gather all the courage you can from philosophy,
for you are incurable". The composer returned to Paris but grew progressively
weaker and died at the age of 65. The precise cause of death is unknown.
He was buried in Montmartre Cemetery. His two wives were exhumed and
reburied next to him.

As is usually the case with true originals, Berlioz's reputation continued to
grow after his death. Few composers have woven their own personality so
tightly into their music, so that all his works reflect something in himself
expressed through poetry, literature, religion or drama. Never a diplomat, he
would antagonize people who could have helped him, and was sometimes
emotionally unstable, never making an effort to hide his mood swings.
Fortunately, that emotional expression found its way into his music, to the
delight of future audiences.

Te Deum (Op. 22 / H.118) was completed in 1849. Like the earlier and more
famous *Grande Messe des Morts (Requiem)*, it is one of the works referred to
by Berlioz in his Memoirs as "the enormous compositions which some critics
have called architectural or monumental music". While the orchestral forces
required for *Te Deum* are not as titanic as those of the *Requiem*, it requires a
solo organ that can compete on equal terms with the rest of the orchestra. *Te
Deum* was originally conceived as the climax of a grand symphony
celebrating Napoleon Bonaparte, but the finished work was dedicated to
Albert, Prince Consort, husband of Queen Victoria. The first performance of
the work was on April 30, 1855, at the Church of Saint-Eustache, Paris. At the
premiere, Berlioz conducted an ensemble of 900 or 950 performers. After the
first performance in London in 1887 to celebrate Queen Victoria's Golden
Jubilee, *The Times* commented:

*Written to accompany an imaginary triumph of the first Napoleon, it was
ultimately dedicated to that peaceful hero the late Prince Consort, and for that
reason was an apt contribution to the musical jubilee celebrations which the
present year will witness. The score is laid out on a colossal, almost
impossible, plan, Berlioz requiring an orchestra of 134 performers, an organ
at the opposite end of the church or concert-room, two choirs of 100 singers
each, and a third choir of 600 boys, placed midway between organ and
orchestra and representing the congregation. Such an army of forces, it need
not be added, could not have been accommodated at St. James's Hall had it*

been available. But, even shorn of this exceptional splendour, the work did not fail to impress the audience with the innate beauty and grandeur of its structure. Berlioz himself placed the finale, "Judex crederis esse venturus" above anything else he had written in the same style, and it would be difficult to disagree with his judgment unless the second movement, "Tibi omnes," should be thought even finer, on account of the marvellous boldness and harmony of its design. But, where everything is so beautiful, it is almost invidious to point to detached merits.

The most recent performance of the Berlioz *Te Deum* in Orchestra Hall was by the Chicago Symphony Orchestra under Claudio Abbado in 1982.

- Program Notes by David Leehey



Tenor **Christian Ketter** made his Carnegie Hall debut in 2014, featured in the Washington Post in "The Song Continues" with American Mezzo-Soprano Marilyn Horne. Winner of the 2013 Friedrich Schorr American Prize in Voice, Mr. Ketter was the tenor soloist with the Chicago Bar Symphony Orchestra- in Bruckner's *Te Deum*, making his Symphony Center debut with the orchestra in 2015. Additionally, he has sung under conductor and Chicago Symphony Orchestra Principal-Trombonist, Jay Friedman, with the Symphony of Oak Park & River Forest as Tristan in Act II of

Wagner's *Tristan und Isolde* and Beethoven's *Symphony No. 9*. He has performed Dvořák's *Svatební Košile* (the Spectre) with the Berkeley California Community Chorus & Orchestra; Scenes from *Cold Sassy Tree* (Will) under the direction of composer Carlisle Floyd at the Tampa Opera Festival; scenes from Puccini's *Tosca* (Cavaradossi) with the Calumet City Chamber Ensemble; and in Andrew Lloyd Webber's *The Phantom of the Opera* (Phantom) in Creston Opera House and *Evita* (Che) with the Southwest Michigan Symphony Orchestra. The winner of the 2013 Chicago Oratorio Award, Mr. Ketter has also appeared as tenor soloist in DuBois' *Les sept paroles du Christ*, Händel's *Messiah*, Mozart's *Missa Brevis*, Nielsen's *Symphony No. 2*, and Saint-Saëns' *Oratorio de Noël*. He has given recitals on behalf of the Wagner Society of America, the Lyric Opera of Chicago Chapters, and Northwestern State University. His recordings are available on iTunes and Amazon Music. www.christianketter.com.



Patrick Godon made his debut as soloist with the Chicago Symphony Orchestra (CSO) in May 2007, playing one of the solo piano parts, along with Mary Sauer, in Colin McPhee's *Tabuh-Tabuhan*: Toccata for Orchestra and Two Pianos, with Alan Gilbert conducting. Since 2016 Patrick has performed the Principal Keyboardist duties regularly with the CSO on piano, celesta, organ, and synthesizer. He made his debut with the CSO as second keyboardist at Ravinia in

2003. In 2015 he began performing regularly as organist with the CSO. In April 2018, he was the piano soloist in Beethoven's *Choral Fantasy* with the Symphony of Oak Park and River Forest (SOPRF) at Orchestra Hall. In October 2017, he performed Grieg's Piano Concerto with the Lake Shore Symphony Orchestra, with whom he has also performed Schumann's Piano Concerto, Tchaikovsky's Piano Concerto No. 1, and *Rhapsody in Blue*. Godon has also appeared as soloist in Bach's Brandenburg Concerto No. 5 with the SOPRF. A nine-year member of the Civic Orchestra of Chicago, Patrick served as principal pianist from 2002-2007. The Civic Orchestra, celebrating their 100th season in 2020, invited Patrick back to perform the organ part as a distinguished alumnus for their February 3 performance of Saint-Saëns' *Organ Symphony*. In July of 2011, Patrick became the Music Director of The Tower Chorale, based out of Western Springs. They perform three concerts throughout the year: a Christmas concert, a masterworks concert, and a pops concert. Discover more at www.towerchorale.org. Patrick Godon is the Artistic Director and pianist for the International Chamber Artists (ICA), a chamber music ensemble that he founded in 2006. Discover more about this exciting ensemble at www.ICAmusic.org. In August 2018, Patrick was named the Organist/Choirmaster at the Church of the Holy Spirit in Lake Forest, IL. In August of 2024, he will lead the Holy Spirit Choir on a week-long residency to Canterbury Cathedral, England. From July 2003 to August 2018 Patrick was the Director of Music at St. Gregory the Great Church in the Andersonville/Edgewater neighborhood, where he composed and arranged a variety of music for liturgies. He led the Parish Choir on international performance tours to Panama, France, Spain, Italy, Ireland, Greece & Turkey; and within the United States to Louisiana. Accepting an invitation from the Chapel Master of St. Peter's Basilica in Vatican City to participate in the 500th anniversary of the Cappella Giulia, he returned to Italy with the choir in March of 2013.

For a biography of **William Chin**, please see P. 39 of your program book.

For a biography of **Jay Friedman**, please see P. 4-5 of your program book.