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Gifts of Generosity
Alex Groesch

Symphony No. 3
Alex Groesch
(1995-)

I. Allegro
II. Adagietto
III. Andantino – Allegro
IV. Largo – Allegro con fuoco

Intermission

Te Deum
Hector Berlioz
(1803-1869)

I. Te Deum
II. Titi omnes
III. Dignare, Domine
IV. Christe, Rex gloriae
V. Te ergo quaesumus
VI. Judex crерeris

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.
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
Te Deum (Hymne)

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

Tibi omnes (Hymne)

Tibi omnes Angeli: tibi caeli et universalis potestates.
Tibi cherubim et seraphim, incessabilis voce proclamant: "Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra majestatis gloriae tuae."
Te gloriros Apostolorum choris, 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 Paracclitum 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 librandum suscepturus hominem, non horruit Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes, in gloria Patris.

Te ergo quae sumus (Prière)

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

Judex crederis (Hymne et Prière)


We praise thee, O God: we acknowledge thee to be 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.
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.