FOR IMMEDIATE RELEASE:

2016-17 Chicago Philharmonic Season to Feature Five Concerts with Love Theme

Chicago, IL – (April 6, 2016) The Chicago Philharmonic announces its 2016-17 season: Love. Throughout five concerts, the season explores orchestral favorites and lesser known offerings representing varying expressions of love. Guest performers include conductor Gerhardt Zimmermann, Visceral Dance Chicago, and a range of renowned vocalists and instrumental soloists. Scott Speck leads the orchestra in his fourth season as artistic director.

“The Chicago Philharmonic continues to astonish me with its spirit, virtuosity, and emotional range,” said Speck. “What comes across in every performance is a warmhearted, affectionate love of making music. We’ve decided to make that theme explicit in this year’s programming. It’s a season about love in its many forms.”

Executive director Donna Milanovich said, “We are delighted to present our 2016-17 season, guided by our philosophy of mixing well-loved works with exciting newer compositions, programming thematically, and enhancing the music with collaborations that tie it all together.”

For the first time in its 26-year history, the Chicago Philharmonic will include concerts in Chicago (Harris Theater) and Skokie (North Shore Center for the Performing Arts) in its symphonic season in addition to offerings at Evanston’s Pick-Staiger Hall, one of its longstanding venues.

The 2016-17 season also includes the launch of community membership to The Chicago Philharmonic Society. Built on the Society’s concept of musician leadership and governance, community membership will engage patrons with musician members and enrich the concertgoing experience. Membership is available at three levels, of which the lowest level is included in subscriptions of three concerts or more.

CONCERTS

**Legendary Lovers**
**Sunday, September 18, 2016, 3:00 P.M.**
**Pick-Staiger Concert Hall (Evanston)**

Scott Speck, Conductor
Emily Birsan, Soprano
John Irvin, Tenor
Richard Wagner: Prelude and Liebestod from *Tristan and Isolde*
Charles Gounod: Love Duet from *Romeo and Juliet*
Mikhail Glinka: Overture to *Ruslan and Ludmila*
Giuseppe Verdi: “Signor né principe” from *Rigoletto*
David Diamond: Music for *Romeo and Juliet*
Leonard Bernstein: Balcony Scene from *West Side Story*
Maurice Ravel: *Daphnis and Chloé*, Suite 2

### Haunted Hearts
**Sunday, October 30, 2016, 3:00 P.M.**
**Harris Theater for Music and Dance (Chicago)**

Scott Speck, Conductor
Jory Vinikour, Harpsichord

Carl Philipp Emanuel Bach: Symphony No. 5
Astor Piazzolla: *Oblivion*
Michael Nyman: Concerto for Amplified Harpsichord and Strings
Bernard Herrmann: Car Ride and Shower Scene from *Psycho*
Randall Woolf: *My Insect Bride*
Johann Sebastian Bach: *Brandenburg* Concerto No. 5

### Daring Duos
**Sunday, February 12, 2017, 3:00 P.M.**
**North Shore Center for the Performing Arts (Skokie)**

Scott Speck, Conductor
Bill Denton, Trumpet
Robert Sullivan, Trumpet

Ludwig van Beethoven: *Leonore* Overture No. 3
Christoph Willibald Gluck: "Dance of the Blessed Spirits" from *Orfeo and Euridice*
Antonio Vivaldi: Two Trumpet Concerto
Anthony Plog: Two Trumpet Concerto
Felix Mendelssohn: Symphony No. 4 (*Italian*)
The Dream
Chicago Philharmonic + Visceral Dance Chicago
Sunday, March 5, 2017, 3:00 P.M.
Harris Theater for Music and Dance

Scott Speck, Conductor
Nick Pupillo, Choreographer

The Chicago Philharmonic and Visceral Dance Chicago collaborate for a unique project based on Fyodor Dostoyevsky’s “The Dream of a Ridiculous Man.” Works by Russian composers including Sergei Prokofiev, Sergei Rachmaninoff, Dmitri Shostakovich, and Pyotr Ilyich Tchaikovsky accompany the world premiere of choreography by Visceral Dance Chicago artistic director Nick Pupillo. The story depicts a disillusioned everyman whose fantastical dreams of an alternate Earth rekindle his love for humankind.

Paths of Passion
Sunday, April 9, 2017, 3:00 P.M.
Pick-Staiger Concert Hall

Gerhardt Zimmermann, Conductor
Robert Hanford, Violin

Dmitri Shostakovich / Gerhardt Zimmermann: Chamber Symphony in F# minor (after String Quartet No. 7)
Antonin Dvořák: Romance in F minor
Franz Waxman: Carmen Fantasy
Dvořák: Symphony No. 9 in E minor (New World)

SUBSCRIPTIONS, TICKETS, AND COMMUNITY MEMBERSHIP

Subscriptions are available at three price tiers, depending on seating. Flexible options range from two- to five-concert subscriptions, from $42 up to $262 (early bird pricing through June 30). Single tickets are also available and range from $25 to $75. Subscriptions and single tickets, along with newly announced community membership packages, can be purchased at chicagophilharmonic.org or by calling (312) 957-0000 beginning Friday, April 8.
ARTIST BIOGRAPHIES

Scott Speck, Artistic Director
Scott Speck has inspired international acclaim as a conductor of passion, intelligence, and winning personality. He is the Artistic Director of the Chicago Philharmonic and Music Director of the Joffrey Ballet and Mobile (AL) and West Michigan Symphony Orchestras.

Speck led four performances for the Chicago Symphony Orchestra in 2014-15 and was immediately reengaged for four more concerts the following season. His concerts with the Moscow RTV Symphony Orchestra in Tchaikovsky Hall garnered unanimous praise. His gala performances with Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Evelyn Glennie, and Olga Kern have highlighted his recent and current seasons as Music Director of the Mobile Symphony. He was invited to the White House as former Music Director of the Washington Ballet.

In past seasons Speck has conducted at London’s Royal Opera House at Covent Garden, the Paris Opera, Chicago’s Symphony Center, 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 Chicago, Houston, Baltimore, Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, Slovakia, Buffalo, Columbus (OH), Honolulu, Louisville, New Orleans, Oregon, Rochester, Florida, and Virginia, among many others.

Previously he held positions as Conductor of the San Francisco Ballet, Music Advisor and Conductor of the Honolulu Symphony, and Associate Conductor of the Los Angeles Opera. During a tour of Asia he was named Principal Guest Conductor of the China Film Philharmonic in Beijing.

In addition, Speck is the co-author of two of the world’s best-selling books on classical music for a popular audience, Classical Music for Dummies and Opera for Dummies. These books have received stellar reviews in both the national and international press and have garnered enthusiastic endorsements from major American orchestras. They have been translated into twenty languages and are available around the world. His third book in the series, Ballet for Dummies, was released to great acclaim as well.

Emily Birsan, Soprano
Soprano Emily Birsan has been praised by the Chicago Tribune for her “fineness of expression…” and by Madison Isthmus as having a “…strong, clear, handsomely balanced and beautiful voice,” and as “…an artist with a very great promise for the future.” Birsan is an alumnus of the Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago and was most recently heard on the main stage of the Lyric Opera of Chicago as Servilia in the critically acclaimed Sir David McVicar production La clemenza di Tito and the 1st Flower Maiden in a new production of Wagner’s Parsifal.
In addition, Birsan has covered multiple roles at the Lyric Opera including Adele in *Die Fledermaus*, Violetta in *La traviata*, and Norina in *Don Pasquale*. The 2014-2015 season marked her return to the Lyric Opera for their 60th anniversary season as the Italian Singer in Strauss’s *Capriccio*. Additionally, she sang Leïla in *Les pêcheurs de perles* with Florida Grand Opera, Strauss’s *Alpine Symphony* with the Knoxville Symphony Orchestra, the cover of Violetta in *La traviata* with Fort Worth Opera, and Anne Trulove in *The Rake’s Progress* with the Edinburgh International Festival. This season, she will debut with Boston Lyric Opera and Madison Opera as Musetta in *La bohème* and join the Dubuque Symphony for Brahms’ *Ein deutsches requiem* and Bangor Symphony as Mimi in *La bohème*.

**John Irvin, Tenor**

Most recently seen at Lyric Opera of Chicago for the highly anticipated world premiere of Lopez’s *Bel Canto*, John Irvin brought “a handsome tenor voice and talented hands to the production with a searing portrayal of the diva’s doomed accompanist. Earlier this season at Opera Theatre of St. Louis, Irvin garnered rave reviews for his “irresistibly charming, commanding, clarion tenor” and “virile performance” in the challenging role of Matthew Gurney in a new production of Tobias Picker’s *Emmeline*. Future engagements include Irvin’s European debut as the tenor soloist in Berlioz’s *Grande Messe des Morts* with Bochumer Symphoniker, Rodolfo in a new production of Puccini’s *La Bohème* at Theater Heidelberg, and Lucas in the world premiere of Thomas Ades’ *The Exterminating Angel* at the Salzburg Festival.

Originally a pianist, Irvin discovered his passion for singing in 2008 where he went on to earn his Bachelor of Music magna cum laude from Georgia State University (2010) and Professional Certificate from Boston University’s Opera Institute (2012). An alumnus of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, Irvin covered and performed over twenty roles for Lyric Opera’s mainstage season. Highlights include stepping in as Don Ottavio for the *Stars of Lyric Opera at Millennium Park* performance, as Lord Percy in the final dress rehearsal of Donizetti’s *Anna Bolena*, and as Alfred for two performances of Strauss's *Die Fledermaus*. In addition to the main stage, he has performed selections from Schubert’s *Die Winterreise* with artist and director William Kentridge, performed selection of Strauss songs with Civic Orchestra at Symphony Center, and portrayed Ferrando (*Così fan tutte*, Act 1) with the Grant Park Music Festival. During this time, Irvin also made debuts with Madison Opera (*Il barbiere di Siviglia* with John DeMain), Chicago Symphony Orchestra (Beyond the Score with Stéphane Denève), Los Angeles Philharmonic (Giuseppe, Verdi’s *La Traviata* and Don Curzio, Mozart’s *Le nozze di Figaro* with Gustavo Dudamel) and Melbourne Symphony Orchestra (Beethoven Symphony no. 9 with Sir Andrew Davis).

**Jory Vinikour, Harpsichord**

Jory Vinikour is recognized as one of the outstanding harpsichordists of his generation. A highly-diversified career has taken him to the world's most important festivals, concert halls, and
opera houses as recitalist and concerto soloist, partner to many of today's finest instrumental and vocal artists, coach, and conductor.

Born in Chicago, Jory Vinikour came to Paris on a Fulbright scholarship to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw and the Prague Spring Festival brought him to the public's attention, and he has since appeared in festivals and concert series throughout much of the world.

A concerto soloist with a repertoire ranging from Bach to Poulenc to Nyman, he has performed as soloist with leading orchestras including Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Ensemble Orchestral de Paris, Netherlands Chamber Orchestra, MDR Symphony Orchestra, Cape Town Symphony Orchestra, Moscow Chamber Orchestra, and the Royal Scottish National Orchestra, with conductors such as Stéphane Denève, Martin Haselböck, Marek Janowski, Armin Jordan, Benjamin Levy, Fabio Luisi, Marc Minkowski, John Nelson, Gordan Nikolic, Constantine Orbelian, Victor Yampolsky, and more. He participated in a recording of Frank Martin's *Petite Symphonie Concertante* with the Lausanne Chamber Orchestra under the direction of Armin Jordan.

As an active exponent of contemporary repertoire for the harpsichord, he has given the premieres of works by composers such as Harold Meltzer and Frédéric Durieux, Stephen Blumberg, Patricia Morehead, Graham Lynch, etc. written for him. He has also given important performances of works by Ligeti and Michael Nyman, as well as several 20th century concerti, including Cyril Scott's 1937 *Harpischord Concerto*, which Mr. Vinikour prepared and edited for Novello Editions. Sono Luminus released *Toccatas*, his recording of modern American harpsichord works, in late 2013.

Mr. Vinikour appears regularly as harpsichordist at the finest opera houses and festivals in Europe: Paris Opera, Netherlands Opera, Salzburg Festival, Teatro Real de Madrid, Baden-Baden, Glyndebourne, etc. in Baroque and Classical repertoire, as well as in more contemporary works (notably Stravinsky's *The Rake's Progress* and Zimmermann's *Die Soldaten*) and is heard on many recordings from Deutsche Grammophon, EMI, Erato, and Sony Classics.

**Bill Denton, Trumpet**

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.
Robert Sullivan, Trumpet
Robert Sullivan regularly performs as Principal Trumpet with the Chicago Philharmonic. He was appointed principal trumpet of the Cincinnati Symphony and Cincinnati Pops Orchestras in 2008. He is former assistant principal trumpet of the Cleveland Orchestra, associate principal trumpet of the New York Philharmonic, associate principal trumpet of the Charleston (SC) Symphony Orchestra, member of the United States Air Force Band and Orchestra, and solo trumpet of the Chicago Chamber Brass. Sullivan toured the U.S. performing recitals for two seasons with Toccatas and Flourishes, a trumpet/organ duo, and performed as a member of the Disneyland All-American College Band. He currently serves on the music faculty at Northwestern University and has in the past served on the faculties of the Cleveland Institute of Music, Manhattan School of Music, Mannes College of Music, Charleston Southern University, and the College of Charleston. He has presented master classes and recitals throughout the U.S., South America, Europe, and Asia and has been a faculty member at the Hamamatsu International Music Academy in Japan.

Visceral Dance Chicago and Nick Pupillo
Nick Pupillo founded Visceral Dance Center in 2007 to provide the Chicago community with a new venue for artistic and technical growth, as well as create a home for the Visceral Studio Company. In 2013, Pupillo established the main company, Visceral Dance Chicago. In its inaugural season, the company premiered at the Harris Theater to great critical acclaim. This repertory company presents his daring vision to explore the infinite possibilities of contemporary movement. Named as one of Dance Magazine’s “25 to Watch” in 2015, Visceral Dance Chicago is a company quickly on the rise. The Chicago Sun-Times declared, “...the buzz about this troupe is more than justified.” Pupillo’s work has been described as “a stroke of choreographic genius...complex, tumbling changes...in this portrait of perpetual motion” (Chicago Tribune).

Gerhardt Zimmermann, Conductor
Gerhardt Zimmermann’s energetic and vibrant performances have drawn invitations to appear on the podium with the Cleveland, Chicago, National, Pittsburgh, Atlanta, New Jersey, Syracuse, Rochester and San Antonio Orchestras. Other guest appearances include the Warsaw Philharmonic, the Orchestre Symphonique de Paris, the Toronto, Symphony, the Calgary Philharmonic, Louisiana Philharmonic Orchestra, Chicago’s Grant Park and the Colorado Philharmonic. As comfortable with opera as on the concert stage, Zimmermann has conducted staged works of Mozart, Verdi, Strauss Jr., Puccini, and Gershwin and made his debut with the Cleveland Opera in February 2006. During the 2011-2012 season, he returned as guest conductor of the Tulsa Symphony Orchestra and the Louisiana Philharmonic Orchestra.

In 2006, Zimmermann was named Director of Orchestral Activities at the University of Texas, Austin. This past summer, he returned to the Breckenridge Music Festival for his 21st season as Music Director and Principal Conductor. Zimmermann also was the Music Director and Conductor of the North Carolina Symphony for 21 seasons from 1982-2002.
Robert Hanford, Violin
Robert Hanford is a regular concertmaster of the Chicago Philharmonic and concertmaster of the Lyric Opera of Chicago. He has served as concertmaster of the Music of the Baroque and Ars Viva and is a member of the Rembrandt Chamber Players. Previously, Mr. Hanford was the associate principal second violinist of the Minnesota Orchestra, a member of the Milwaukee Symphony Orchestra and a member of Chicago's Grant Park Symphony. He has appeared as soloist on numerous occasions with the Minnesota Orchestra, the Milwaukee Symphony, and many other Midwestern orchestras. Mr. Hanford graduated with first prize from the Orpheus Conservatory in Athens, Greece. During the summers, he participates in the Aspen Music Festival and performs in the Roycroft Chamber Music Festival in New York. Mr. Hanford lives in Evanston, Illinois, with his wife Sheila, also a violinist. They have three sons.

BEYOND THE SYMPHONIC SEASON

Chicago Philharmonic Chamber Players (cp²)
A chamber music series at City Winery and other venues continues in 2016-17, drawing from The Chicago Philharmonic Society’s pool of over 200 musician members. These concerts, presenting a wide range of small ensembles in intimate settings, will be announced at a later date.

Outreach Programs
Programs including the Chicago Philharmonic Mentorship Program, Side By Side, NEXT!, and Families To The Philharmonic will reach communities across Chicago and the surrounding area. Additional summer programs will be announced at a later date.

Joffrey and Ravinia
The Chicago Philharmonic will continue to serve as the official orchestra of the Joffrey Ballet, in its 2016-17 season, and perform alongside musicians of international fame at the Ravinia Festival in 2016.

ABOUT THE CHICAGO PHILHARMONIC SOCIETY

The Chicago Philharmonic Society is a collaboration of over 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 Britten 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), and its unique chamber music ensembles, which perform as the Chicago Philharmonic Chamber Players (cp²), draw from its vast pool of versatile musicians. The Society’s outreach programs connect Chicago-area youth to classical music and provide performance opportunities for members of the community. Founded
26 years ago by principal musicians from the Lyric Opera Orchestra, the Chicago Philharmonic currently serves as the official orchestra of the Joffrey Ballet, continues its 21-year association with the Ravinia Festival, and presents symphonic concerts in Chicago’s North Shore region and, beginning in May 2016, at the Harris Theater.

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