FOR IMMEDIATE RELEASE:

Halloween-Themed “Haunted Hearts”
Features Bach’s Brandenburg Concerto No. 5, Piazzolla’s Oblivion, Herrmann’s Psycho Score & More Alongside Bone-Chilling Narration

Chicago, IL – (September 21, 2016) Just in time for Halloween, the Chicago Philharmonic’s 2016-17 season dedicated to love continues October 30 with Haunted Hearts, conjuring up bittersweet past loves, nightmarish scenes, and the bug that got away. C.P.E. Bach’s Symphony No. 5, a devilishly difficult showpiece, sets the tone with its careening runs and shocking use of harmony. Piazzolla’s tango-infused Oblivion, Michael Nyman’s minimalistic Concerto for Amplified Harpsichord and Strings, and a suite from Bernard Herrmann’s cataclysmic Psycho score follow. Next, the orchestra performs Woolf’s evocative tonal soundscape, My Insect Bride. Bach’s Brandenburg Concerto No. 5 – with its treacherous but beloved harpsichord cadenza – reminds the audience that it’s all in good fun after all. Tim Hopper of the Steppenwolf Theatre provides bone-chilling narration, and expert theremin player Mysterion performs eerie pre-concert music. Audience members are invited to come in costume.

Haunted Hearts
Sunday, October 30, 2016, 3 pm
Harris Theater for Music and Dance (205 E Randolph St, Chicago)

Scott Speck, conductor
Jory Vinikour, harpsichord
Marie Tachouet, flute
David Perry, violin

Tim Hopper of Steppenwolf Theatre, narrator
NEXT! foyer music: Mysterion, theremin

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

Tickets: $25 - $75 (http://my.harristheaterchicago.org/single/SYOS.aspx?p=7507)
Subscriptions: $45 - $281 (https://web.ovationtix.com/trs/store/34171/packages)
More information: http://www.chicagophilharmonic.org/haunted-hearts/
ARTIST BIOGRAPHIES

Jory Vinikour, Harpsichord
Born in Chicago, Jory Vinikour went to Paris on a Fulbright scholarship to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) 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, Philharmonic of Radio France, Netherlands Chamber Orchestra, MDR Symphony Orchestra, Cape Town Symphony Orchestra, Moscow Chamber Orchestra, and the Royal Scottish National Orchestra, with conductors such as Stéphane Deneve, Martin Haselböck, Marek Janowski, Armin Jordan, Benjamin Levy, Fabio Luisi, Marc Minkowski, John Nelson, Gordan Nikolic, Constantine Orbelian, and Victor Yampolsky.

Well-known as an accompanist, he has worked extensively with artists such as David Daniels, Hélène Delavault, Vivica Genaux, Magdalena Kozena, Annick Massis, Marijana Mijanovic, Dorothea Röschmann, and Rolando Villazon. He has accompanied legendary Swedish mezzo-soprano Anne Sofie von Otter in recitals in Sweden, Norway, Spain and Paris and at La Scala in Milan. With lutenist Jakob Lindberg, their programme of English and Italian music of the 17th century, entitled Music for a While was released by Deutsche Grammophon in early 2005.

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, and Graham Lynch. He has also given important performances of works by Léger and Michael Nyman, as well as several 20th century concerti, including Cyril Scott’s 1937 Harpsichord Concerto, which Mr. Vinikour prepared and edited for Novello editions.

His recording of Bach’s Goldberg Variations, released on Delos International in 2001 received excellent reviews throughout the world. John von Rhein of the Chicago Tribune named it as one of 2001’s top ten classical CD’s, an honor that was also accorded to Mr. Vinikour’s recording of Bach’s Toccatas in 1999. Mr. Vinikour’s 2009 Delos release of Handel’s 1720 Suites for Harpsichord received wide critical acclaim (American Record Guide naming it the finest recording of these works). Partnering with flautist Joshua Smith, their recording of Bach’s sonatas for flute and harpsichord is garnering attention from around the world. His debut recording for Sono Luminus, the complete harpsichord works of Jean-Philippe Rameau, was nominated for a Grammy award, in the category of Best Classical Solo Instrumental Recording in 2012.

Recent appearances include his debut as conductor/soloist with the Hong Kong Philharmonic, as well as an appearance with the Chicago Lyric Opera in Handel's Rinaldo - earning exceptional praise from the press. He performed Poulenc’s Concert Champêtre with the Netherlands Radio Chamber Orchestra, under Benjamin Levy's direction. Mr. Vinikour directed the Korea Chamber Orchestra
(Seoul) in an all-Bach programme in May, 2012, and was guest director of musicAeterna (based in Perm, Russia) in a mixed programme, and has co-directed (with violinist Monica Huggett) Juilliard415 Baroque Orchestra at Carnegie Hall, accompanying soprano Dorothea Röschmann and counter-tenor David Daniels.

Marie Tachouet, Flute
Marie Tachouet is the Principal Flute of the Lyric Opera of Chicago. She has performed the same position with the Chicago Philharmonic, Milwaukee Symphony, and Santa Fe Opera, and is on the flute faculty at Roosevelt University. A passionate advocate of contemporary music, Ms. Tachouet has worked closely with composers including Charles Wuorinen, Elliott Carter, and John Zorn in varied venues such as the Library of Congress, Carnegie Hall, and the Guggenheim. A native of Portland, Oregon, Ms. Tachouet graduated summa cum laude from the University of Michigan and Carnegie Mellon University.

David Perry, Violin
Violinist David Perry enjoys an international career as chamber musician, soloist, and teacher. Mr. Perry has performed in Carnegie Hall, most of the major cultural centers of North and South America, Europe, and the Far East. Mr. Perry joined the Pro Arte Quartet and the UW-Madison faculty in 1995, and was granted a Paul Collins Endowed Professorship in 2003. Mr. Perry has served as guest concertmaster with such groups as the Chicago Philharmonic, China National Symphony Orchestra, the Ravinia Festival Orchestra, the American Sinfonietta, and Orpheus Chamber Orchestra. Thanks to the Nathan McClure Opportunities Fund, Mr. Perry plays on a 1711 Francisco Gobetti violin, arranged by Chancellor John Wiley and the UW Foundation.

Tim Hopper, Narrator

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 (cp’), 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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