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## A Message from the Executive Director



Dear Friends,

Happy New Year, and happy new decade! Thank you for being with us for our first concerts of 2020. It is a real pleasure to welcome trumpet superstar Alison Balsom, who is making her MOB debut. I first worked with Alison in 2007 when I produced an open-air televised concert in Carrickfergus, Northern Ireland, tying in with the BBC's Last Night of the Proms. Tonight, there are no cameras: we have Alison, our orchestra, and Music Director Jane Glover all to ourselves!

I'd like to thank you, once again, for your incredible generosity during our calendar year-end campaign. I am doubly grateful because so many of you responded positively to our request for 50% more for our 50th anniversary. The results of your extraordinary support will be evident next month, when we unveil the plans for our golden jubilee. Thanks to you and our partnership with the Department of Cultural Affairs and Special Events, the season kicks off Wednesday, September 9, with an outdoor extravaganza in Millennium Park's Pritzker Pavilion, which also coincides with Chicago's Year of Music. The season will also include the St. Matthew Passion, our first performance of Bach's masterpiece in over a decade. Watch this space: complete details of our 50th anniversary season will be released a month from now!

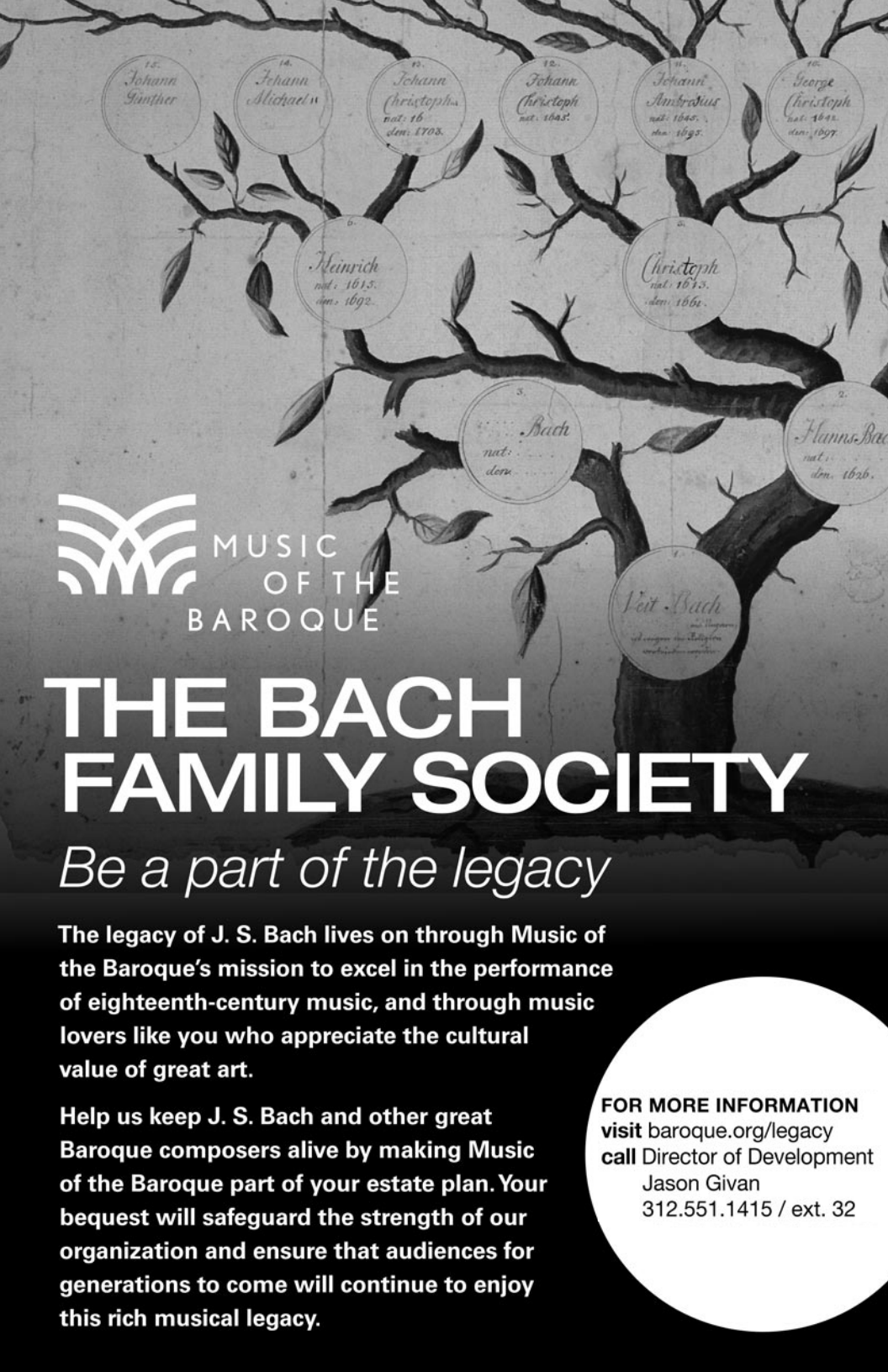
As we approach our 50th anniversary, we are looking toward the future and the long-term development and sustainability of Music of the Baroque. To this end, I would like to invite you to consider becoming a member of our Bach Family Society. Legacy gifts will help us share the music from this glorious period with generations of music lovers for years to come. If you would like to find out more about joining the Bach Family Society and investing in our future, please contact me or Director of Development Jason Givan.

Finally, I want to tell you about an exciting concert coming up next month: Rival Divas. Music Director Jane Glover created the program largely as a result of the two magnificent books she has written on the lives of Mozart and Handel. You will hear amazing arias by both composers, written for the leading—and yes, rival—sopranos of their day. Bringing these arias and singers to life will be two leading sopranos of our day: Susanna Phillips and Jane Archibald. Please tell your friends—it's going to be special.

Happy New Year!

A handwritten signature in black ink that reads "Declan McGovern". The signature is written in a cursive, flowing style.

Declan McGovern  
Executive Director



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BAROQUE

# THE BACH FAMILY SOCIETY

*Be a part of the legacy*

The legacy of J. S. Bach lives on through Music of the Baroque's mission to excel in the performance of eighteenth-century music, and through music lovers like you who appreciate the cultural value of great art.

Help us keep J. S. Bach and other great Baroque composers alive by making Music of the Baroque part of your estate plan. Your bequest will safeguard the strength of our organization and ensure that audiences for generations to come will continue to enjoy this rich musical legacy.

**FOR MORE INFORMATION**  
visit [baroque.org/legacy](http://baroque.org/legacy)  
call Director of Development  
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Please advise us of any omissions or errors by calling Andrew Baldwin in our Development Office at 312.551.1415, ext. 26.

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# **Alison Balsom Plays Haydn**

**Jane Glover, conductor**

**Alison Balsom, trumpet**

**Saturday, January 25, 2020, 7:30 PM**

Harris Theater for Music and Dance, Chicago

**Sunday, January 26, 2020, 7:30 PM**

North Shore Center for the Performing Arts, Skokie

**Symphony No. 36 in C Major,  
K. 425 (*Linz*)**

**Wolfgang Amadeus Mozart  
(1756-1791)**

Adagio—Allegro spiritoso  
Andante  
Menuetto—Trio—Menuetto  
Finale: Presto

**Trumpet Concerto in E-flat Major,  
Hob. VIIe:1**

**Franz Joseph Haydn  
(1732-1809)**

Allegro  
Andante  
Finale: Allegro

## **INTERMISSION**

**Symphony No. 30 in C Major,  
Hob. 1:30 (*Alleluia*)**

**Haydn**

Allegro  
Andante  
Finale: Tempo di Menuet, più tosto Allegretto

**Symphony No. 38 in D Major,  
K. 504 (*Prague*)**

**Mozart**

Adagio—Allegro  
Andante  
Presto

## Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where

she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, and the Bamberg Symphony. She has worked with the period-instrument orchestras Philharmonia Baroque and Handel and Haydn Society, and appeared regularly at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, Royal Danish Opera, and Teatro La Fenice. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with Metropolitan Opera, *Alcina* with Washington Opera, *L'Elisir d'amore* for Houston Grand Opera, *Medea* for Opera Omaha, *Così fan tutte* for Lyric Opera of Kansas City, *The Turn of the Screw*, *Jephtha*, and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte*, and *The Marriage of Figaro* at the Aspen Music Festival, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Future engagements include returns to Houston Grand Opera, Metropolitan Opera, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Houston Symphony, the Orchestra of St Luke's (at Carnegie Hall), and the London Mozart Players. She will make her debuts with the Montreal Metropolitan Orchestra, the Bremen Philharmonic, and the Malaysia Philharmonic.



Trumpeter **Alison Balsom** has performed with some of the greatest conductors and orchestras of our time including Pierre Boulez, Lorin Maazel, Sir Roger Norrington, l'Orchestre de Paris, the San Francisco and Toronto symphony orchestras, Philadelphia Orchestra, and the New York and London Philharmonic orchestras. Highlights of her 2019-20 season include performances of Miles Davis' *Sketches of Spain* with Guildhall Jazz Orchestra, a virtuosic and experimental program of Purcell and Birtwistle with Britten Sinfonia, and a conversation with Wynton Marsalis as part of a

residency at Milton Court, London. She will also appear in concert with the Academy of Ancient Music and the Los Angeles Philharmonic. These performances mark her debut with Music of the Baroque.

In addition to transcribing and arranging existing works for both natural and valved instruments, Alison Balsom is active in commissioning new works for trumpet. She performed the world premiere of Qigang Chen's *Joie éternelle* for solo trumpet and orchestra at the 2014 BBC Proms, and Guy Barker's *Lanterne of Light* at the 2015 BBC Proms. She premiered Thea Musgrave's Trumpet Concerto alongside the City of Birmingham Symphony Orchestra as part of the Cheltenham Music Festival in June 2019, where she also served as Artistic Director from 2018 to 2019.

Alison Balsom is a passionate advocate of the importance of music education. She studied trumpet at the Paris Conservatoire, and with Håkan Hardenberger. She also studied at the Guildhall School of Music and Drama, where she is now an honorary fellow. She holds honorary doctorates from Leicester University and Anglia Ruskin University. She regularly teaches masterclasses worldwide including at the Juilliard School and the Curtis Institute in Philadelphia. She presented a TED talk at the TEDMED conference at the Royal Albert Hall in London in 2014, and a lecture at Oxford University in 2015. She also serves as an ambassador for the BBC's Ten Pieces project.

Building upon her rich recording catalogue for EMI Classics and later Warner Classics of over 12 solo albums, Alison Balsom's latest recording, *Royal Fireworks*, was released in November 2019.

## About Music of the Baroque



Long recognized as one of Chicago's leading classical groups, Music of the Baroque is a modern instrument chamber orchestra and chorus specializing in eighteenth-century repertoire. Over its history, the group has brought Chicago audiences premiere performances of many early masterpieces, drawing particular praise for its interpretations of the major choral works of J. S. Bach, Handel, Haydn, and Mozart.

Sixty of the Chicago area's finest professional musicians, including many who sing and play with the Chicago Symphony Orchestra and Lyric Opera of Chicago, make up the Music of the Baroque Chorus and Orchestra. Internationally acclaimed British conductor Jane Glover has been music director since 2002. Nicholas Kraemer is principal guest conductor.

Music of the Baroque performs regularly at the Harris Theater for Music and Dance in downtown Chicago and at the North Shore Center for the Performing Arts in Skokie, as well as at intimate city and suburban churches. Listeners across the country enjoy Music of the Baroque through recordings and on 98.7 WFMT.

Music of the Baroque sponsors an arts education program aimed at strengthening Chicago public high school choral music programs in low-income communities. The "Strong Voices" program offers partner schools and young musicians weekly individual and small group vocal instruction by Music of the Baroque chorus members, master classes, choral coaching, exposure to high-quality musical performances, and the opportunity to be mentored by professional singers.

For detailed information about the 2019-20 season and to buy Music of the Baroque concert tickets and recordings, visit [baroque.org](http://baroque.org).

# Program Notes

## MOZART Symphony No. 36 in C Major, K. 425 (*Linz*)

“A bachelor, in my opinion, is only half alive,” Mozart wrote to his father in 1781. Hearing the “voice of nature...as loud in me as others, louder, perhaps, than in many a big strong lout of a fellow,” he longed to marry Constanze Weber, but his father Leopold had different ideas. Convinced that Constanze’s mother, whom he termed “the seducer of youth,” was plotting to rid his wayward son Wolfgang of all his money, Leopold staunchly refused to legitimize their union. Ultimately, nature’s voice spoke more loudly than his father’s; Mozart and Constanze married on August 4, 1782, the day before a letter arrived bearing his father’s grudging approval. Still hoping for Leopold’s genuine approbation, the newlyweds traveled to Salzburg toward the end of July 1783 and stayed with him for three months. Mozart did his best to impress his father during their visit, even writing several pieces for Constanze to perform for his family as soprano soloist. Unfortunately, the trip was a disaster. Leopold remained entirely unpersuaded by their union, and the rift between Mozart and his father grew even more pronounced.

The pair left Salzburg in late October 1783, stopping in various places en route to Vienna. On October 30, they arrived in Linz as the guests of Count Thun the Elder and his son. A devoted music aficionado, Count Thun maintained an excellent orchestra, and Mozart agreed to give a concert at the Linz Theatre on November 4 in exchange for his host’s generosity and kindness. As Mozart confessed to his father in a letter, “I do not have a single symphony on me, [so] I shall write a new one in a hurry.” The result was Symphony No. 36 in C Major, known today as the *Linz* Symphony.

While the influence of biographical circumstance on composition is controversial, it is tempting to interpret the *Linz* against the rocky circumstances surrounding its inception. Just as the disapproval of Mozart’s father tempered the happiness of the newlyweds, so do flashes of pessimism and pensiveness interrupt the generally serene and happy character of Symphony No. 36. The first movement begins with Mozart’s earliest use of a slow introduction, the brief Adagio revolving around the distinction between vigorous dotted rhythms and lyrical expressive figures. The ensuing Allegro initially evokes exoticism reminiscent of *The Abduction from the Seraglio*, but subsequently dissolves in a torrent of trumpets and drums. Trumpets and timpani add an almost apocalyptic touch to the somber Poco adagio, which is balanced by the simple and rustic third movement. And in the virtuosic finale, fleeting reminders of gloom occasionally interrupt the generally lighthearted and buoyant mood.

## HAYDN Trumpet Concerto in E-flat Major, Hob. VIIe:1

Although Haydn was tied to Eszterházy for most of his career, he was temporarily free to pursue other opportunities when his longtime employer Nicolaus the Magnificent died in 1790. Several eager patrons offered him work, but German violinist and London impresario Johann Peter Salomon finally convinced him to make his long-promised trip to England in 1791. London embraced the composer from the start. As Haydn wrote to a friend, “Everyone wants to know me. I had to dine out six times up to now, and if I wanted, I could dine out every day; but first I must consider my health, and second my work.”

During his time in the city, Haydn probably encountered new technical developments in the trumpet. While the natural trumpet was still the norm, English trumpet players were starting to use a retractable tuning slide that made intonation easier and doubled the number of available notes. In King George III’s private orchestra, players also used silver trumpets with vent holes, further improving tuning and increasing the instrument’s range. It is possible that upon his return to Vienna, he shared this information with his friend, trumpeter Anton Weidinger, who subsequently began developing the first fully chromatic trumpet. In the standard military key of E-flat Major, the instrument had three keys covering holes that raised the harmonics a half tone. It was in 1796 for this newly revamped instrument that Haydn composed his Trumpet Concerto in E-flat Major.

In 1800, Weidinger gave the concerto’s premiere in the Burgtheater, just a few days before Beethoven’s very first benefit concert. According to an announcement in the March 22 issue of the *Wiener Zeitung*:

[Weidinger] has been permitted to give a grand musical academy in the Imperial Royal National Court Theatre on 28 March. His intention on this occasion is to present to the world for the first time, so that it may be judged, an organized trumpet which he has invented and brought—after seven years of hard and expensive labour—to what he believes may be described as perfection: it contains several keys (Klappen) and will be displayed in a concerto specially written for this instrument by Herr Joseph Haydn, Doctor of Music.

Also on the program were two symphonies by Haydn plus pieces for the new trumpet by Ferdinand Kauer and Franz Xaver Süssmayer. Although Weidinger delayed the concerto’s premiere until he was confident in his new instrument, it was apparently not quite ready for prime time. As one critic wrote, “through using the keys, the trumpet tone loses something of its characteristic and prominent strength, and approaches the tone of a strong oboe.”

Haydn takes full advantage of the instrument’s new capabilities in his Trumpet Concerto. In the first movement, written in sonata form with two contrasting melodies, the second subject is in the minor mode—typical for Haydn, but which would have been impossible on the natural trumpet. In the ensuing Adagio, Haydn gives the trumpet lyrical melody in its middle register. The



concerto closes with a brilliant Rondo in which the trumpet's newfound agility is on display. Throughout the work, Haydn adds flourishes evoking the instrument's former sound, even writing "clarino" in the score to indicate the high register evident in much Baroque music.

### **HAYDN Symphony No. 30 in C Major, Hob. 1:30 (*Alleluia*)**

Although Haydn didn't invent the symphony, he has long been known as its "father"—an appellation bestowed at least in part because of his intense approach to the genre. While we may think of Haydn as having creative control over his symphonies, for much of his career he was at the mercy of his patrons at Esterházy—both in terms of the types of music he composed, and the instrumental resources at his disposal. Some of his symphonies were likely intended for performance in church, too, a practice that came with its own set of constraints. With an opening melody based on plainchant, Haydn's Symphony No. 30, subtitled *Alleluia*, may be one of these so-called "church" symphonies.

Written in 1765, about four years into his tenure at Esterházy, the *Alleluia* Symphony exhibits the more old-fashioned three-movement form. It takes its name from the chant incipit on which it is based—the *Alleluia* from the liturgy for Easter Sunday. While the symphony is not typically considered a sacred genre, there is evidence that some indeed found a place amidst the service. As his contemporary Giuseppe Carpani wrote,

Some other symphonies by Haydn were written for the holy days. They were sounded in the chapel at Eisenstadt, in that of the imperial court, and in other churches on such occasions. They were written in G Major, D Major, and C Minor. Besides sorrow there shines through them a characteristically Haydnesque vivacity.

Pointing to the use of chant, some scholars posit that the *Alleluia* Symphony is indeed one of these works, while others suggest the chant melody would simply have been intended to strike a serious tone with listeners.

Whether or not the *Alleluia* Symphony was intended for church, the chant is clearly audible at the start of the first movement in the second violins, horn, and oboe, and forms the basis of the second theme as well. The flute dominates the second movement, showcasing Haydn's tendency to highlight musicians either already in the ensemble or visiting from elsewhere. The symphony closes with a sprightly minuet, possibly gesturing towards the tendency of "church symphonies" to provide cheery music for the joyous sections of the service.

### **MOZART Symphony No. 38 in D Major, K. 504 (*Prague*)**

The *Prague* Symphony was one of Mozart's very last works. In late 1786, *The Marriage of Figaro* made its debut in Prague, where it was so successful that

Mozart traveled to the city in January 1787 to see what was rumored to be a most impressive production. From the very first day of his visit, enthusiasm for his music was palpable. As he wrote to a friend of his first evening in Prague,

At six o'clock, I drove with Count Canal to the so-called Bretfeld Ball, where the cream of the beauties of Prague are wont to assemble. That would have been something for you, my friend...As for me, I didn't dance and I didn't flirt. The first because I was too tired, the second because of my native bashfulness. But with the greatest joy, I watched all the people hopping around to their heart's content to the music of my *Figaro* turned into *Contratänze* and *Teutsche*. For here they talk about nothing but *Figaro*; they play nothing, sing nothing, whistle nothing but *Figaro*; they go to no opera but *Figaro* and forever *Figaro*. Truly this is a great honor for me.

During his stay in the city, Mozart capitalized on his fame with a concert featuring not only a series of free improvisations on *Figaro's* aria "Non più andrai," but also a work possibly written for the excellent Prague orchestra (although it had actually premiered in Vienna a few months before): the Symphony No. 38 in D Major, K. 504, later known as the *Prague* Symphony. As one listener gushed,

The theater had never been so full as on this occasion; never had there been such unanimous enthusiasm as that awakened by his heavenly playing. We did not, in fact, know what to admire most, whether the extraordinary compositions or his extraordinary playing; together they made such an overwhelming impression on us that we felt we had been bewitched. When Mozart had finished the concert, he continued improvising alone on the piano for a half-hour. We were beside ourselves with joy and gave vent to our overwrought feelings in enthusiastic applause...The symphonies which he composed for this occasion are real masterpieces of instrumental composition, which are played with great élan and fire, so that the very soul is carried to sublime heights. This applied particularly to the grand Symphony in D Major, which is still [in 1798] always a favorite in Prague...

The *Prague* Symphony consists of three movements, rather than the four that had become customary by the late eighteenth century. Several explanations for this curiosity have been offered: some scholars have suggested that Mozart was following what he believed was the tradition in Prague, others have interpreted it as an homage to an earlier time, and still others have proposed that Mozart was responding to criticism of including dance movements in a symphony. In spite of its seemingly truncated form, the *Prague* Symphony holds boundless treasures. In the first movement, the dramatic slow introduction in the minor mode is a glorious contrast to the principal theme, a buoyant major-mode phrase strikingly similar to what would later become the well-known theme of the Overture to *The Magic Flute*. After the sensuous and serious Andante, Mozart begins the third movement with an opening theme based on a duet from *The Marriage of Figaro*, which must have delighted its appreciative audience. The energy, humor, and depth characteristic of Mozart's comic operas continues to provide fuel throughout.



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# ABOUT

## Harris Theater For Music And Dance

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The Joan W. and Irving B. Harris Theater for Music and Dance is Chicago's primary residence for music and dance, connecting diverse audiences with outstanding artists from across the city, the nation, and the world.

Opened in November 2003 in Chicago's Millennium Park, the 1,499-seat state-of-the-art performance venue was the first multi-use performance venue built in downtown Chicago since 1929. Today, the Theater features the most diverse offerings of any venue in Chicago, and has earned national recognition as a distinctive model for collaboration, performance, and artistic advancement.

The Theater's activities fall under three central strategies: support for local music and dance companies, presentation of national and international artists, and community engagement and educational programs. Today, the Harris Theater's original group of 12 Resident Companies has grown to include 30 diverse arts and culture organizations, including Chicago Gay Men's Chorus, Chicago Humanities Festival, Chicago Opera Theater, Chicago Philharmonic, Chicago Symphony Orchestra's MusicNow, Giordano Dance Chicago, Hubbard Street Dance Chicago, and Music of the Baroque. The Theater supports Resident Companies with subsidized rental, technical expertise, marketing support, and professional development opportunities, allowing the organizations to focus on what they do best—bringing the finest in music and dance performances to the public.

The Harris Theater is also dedicated to presenting the highest quality artistic programming, bringing celebrated artists and ensembles from throughout the world to Chicago through the Harris Theater Presents series. The Theater has achieved widespread recognition as a vital cultural anchor in Chicago, bringing artists such as Mikhail Baryshnikov, Batsheva Dance Company, Joshua Bell, Renée Fleming, Angélique Kidjo, Hamburg Ballet, Sir John Eliot Gardiner, Paris Opéra Ballet, and Stephen Sondheim to the Elizabeth Morse Genius Stage.

The Harris Theater's community engagement initiatives take advantage of access to the world's leading musicians and dancers, building bridges to people from throughout the Chicago region and nurturing the next generation of artists and audiences. Ongoing programs include Arts Education Partnerships, which offers master classes and artist talks, and Access Tickets, which has provided over 15,000 free tickets to youth and families from more than 90 partner organizations.

Rental information: If you have any questions about the Harris Theater, including rental of the facility, group tours, or volunteer opportunities, please email [rentals@harristheaterchicago.org](mailto:rentals@harristheaterchicago.org).

Ticket purchases: To purchase tickets, visit [harristheaterchicago.org](http://harristheaterchicago.org), call or visit the box office at 312.334.7777 Monday through Friday, 12–5 p.m. or until curtain on performance days.

In consideration of other patrons and the performers: Please turn off all cell phones. Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

For your safety: Please take a moment and note the nearest exit. In the event of an emergency, follow the directions of the Harris Theater house staff. In the event of an illness or injury, inform the Harris Theater House Manager.

Accessibility: Wheelchair accessible seating locations, swing arm aisle seating, and inclusive/accessible restrooms are available on all auditorium seating levels. The Harris is also equipped with an Infrared Assistive Listening Device system. Headsets are available for check out at the Harris Security Desk located on Level 1. Large print programs are available for all Harris Theater Presents engagements, located at the Level 1 coat room. For more information please call at 312.334.2486 or email [access@harristheaterchicago.org](mailto:access@harristheaterchicago.org).

Parking: Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located near the entrance on the Orchestra Level, as you enter the Theater lobby.

Lost and found: Retrieved items will be held for 30 days with the Harris Theater house staff at 312.334.2403.

# BOARD & STAFF



Harris Theater For Music And Dance

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(Listing as of August 25, 2019)

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# **NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE**

9501 Skokie Boulevard | Skokie, IL 60077 | Administrative Phone (847) 679-9501 | Box Office Phone (847) 673-6300

[www.NorthShoreCenter.org](http://www.NorthShoreCenter.org)

**Administrative Office Hours:** Monday–Friday 9:00 a.m.–5:00 p.m.

**Box Office Hours:** Monday–Friday, 10:00 a.m.–5:00 p.m. or until curtain;

Saturday, Noon–5 p.m. or until curtain. Sunday: Open two hours prior to curtain (summer hours may vary)

Professional Facilities Management, of Providence, R.I., manages the North Shore Center for the Performing Arts in Skokie

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For information call (773) 529-5510.

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THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie's plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

## **IN CONSIDERATION OF OTHER PATRONS**

- Latecomers will be seated at the discretion of management.
- Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.
- The North Shore Center features a ListenTech RF assistive listening system available for all shows on a first come / first served basis. We ask that patrons using these devices please leave a driver's license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.
- Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.