



**FOR IMMEDIATE RELEASE**

**PHILHARMONIA BAROQUE ORCHESTRA  
OPEN SUBSCRIPTION SEASON  
WITH “WORLD PREMIERE” HORN CONCERTO BY MOZART  
SEPTEMBER 22 THROUGH 25 THROUGHOUT THE BAY AREA**

September 2, 2011, San Francisco, CA – Music Director Nicholas McGegan and Philharmonia Baroque will open the upcoming season with a “world premiere” horn concerto, performed by the orchestra’s principal horn R. J. Kelley. Initially written by Mozart in 1781, the Concerto for Horn and Orchestra in E-flat Major was not published in its entirety until 1988, when sixty of the piece’s missing measures were finally found. Kelley has constructed a “pasticcio” version of the concerto by assembling fragments of the first movement (K370b), and the recently-discovered manuscript of the second movement (K371), linked by the slow movement from Mozart’s Horn Concerto No. 4 in E-flat Major (K495). Kelley, one of North America’s leading natural horn proponents, is a 29-year veteran of Philharmonia Baroque.

The program also includes Mozart’s Symphony No. 38 in D Major, K. 504 “Prague.” Mozart composed the piece in 1786 in order to thank the city that had given him endless praise for his work, particularly his production of *The Marriage of Figaro*.

Two compositions by Mozart’s colleagues round out the program. Franz Beck introduced his *ballet-heroique* “La Mort d’Orphée” at Bordeaux’s Grand Theatre in 1784; the ballet music has been lost, but the Overture survived due to its immense popularity—so much so that French impresarios sometimes substituted it for Gluck’s original overture to *Orphée et Eurydice*. The evening will close with a performance of Haydn’s Symphony No. 98, in B-flat major, one of his “London” symphonies composed in 1792 during Haydn’s first visit to the city. The piece includes an eleven-bar solo for fortepiano in the final movement, which Haydn is believed to have played at the symphony’s premiere. This fall, Nicholas McGegan will take on the solo passage himself.

For more information, visit [www.philharmonia.org](http://www.philharmonia.org) or call (415) 252-1288.

## **CALENDAR EDITORS, PLEASE NOTE:**

### **WHO**

Philharmonia Baroque Orchestra  
Nicholas McGegan, *conductor*  
R.J. Kelley, *horn*

### **WHAT**

WOLFGANG AMADEUS MOZART (1756-1791)  
Symphony No. 38 in D major, K. 504 “Prague”

### **MOZART**

“Concerto pasticcio” for Horn in E-flat major, K. 370b/495/371  
R. J. Kelley, horn

### **INTERMISSION**

FRANZ IGNAZ BECK (1734 - 1809)  
Overture from *La mort d’Orphée*

JOSEPH HAYDN (1732-1809)  
Symphony No. 98 in B-flat major, H. I.98

### **WHEN/WHERE**

Thursday, September 22 at 8 PM  
Atherton – The Center for Performing Arts (555 Middlefield Road)  
Friday, September 23 at 8 PM  
San Francisco – Herbst Theatre (401 Van Ness Avenue)  
Saturday, September 24 at 8 PM  
Berkeley – First Congregational Church (2345 Channing Way)  
Sunday, September 25 at 7:30 PM  
Berkeley – First Congregational Church (2345 Channing Way)

### **TICKETS**

Tickets are priced at \$25 to \$90 and are available through City Box Office at (415) 392-4400 or online at [www.cityboxoffice.com](http://www.cityboxoffice.com). If available, Student Rush tickets are \$10 and go on sale one hour before the start of the concerts.

To learn more about all of Philharmonia Baroque’s concerts, visit the Orchestra’s website at [www.philharmonia.org](http://www.philharmonia.org).

### **ABOUT PHILHARMONIA BAROQUE ORCHESTRA**

San Francisco’s Philharmonia Baroque Orchestra has been dedicated to historically-informed performance of Baroque, Classical and early-Romantic music on original instruments since its inception in 1981. Under Music

Director Nicholas McGegan, Philharmonia Baroque has been named Ensemble of the Year by Musical America, and “an ensemble for early music as fine as any in the world today” by Los Angeles Times critic Alan Rich.

The Orchestra performs an annual subscription series in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. The Orchestra has its own professional chorus, the Philharmonia Chorale, directed by Bruce Lamott, and welcomes such talented guest artists as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, violinist Monica Huggett, recorder player Marion Verbruggen, and soprano Isabel Bayrakdarian.

The Orchestra has had numerous successful collaborations with celebrated musicians, composers, and choreographers. Philharmonia Baroque premiered its first commissioned work, a one-act opera by Jake Heggie entitled *To Hell and Back*, in November 2006. In collaboration with the Mark Morris Dance Group, Philharmonia Baroque gave the U.S. premieres of Morris' highly acclaimed productions of Henry Purcell's *King Arthur* and Jean-Philippe Rameau's ballet-opera *Platée*.

Among the most-recorded period-instrument orchestras in the United States or in Europe, Philharmonia Baroque has made thirty-two highly praised recordings - including its Gramophone award winning recording of Handel's *Susanna* - for harmonia mundi, Reference Recordings, and BMG. In 2011, the orchestra launched its own label, Philharmonia Baroque Productions, with an acclaimed recording of Berlioz' *Les Nuits d'été* and Handel arias featuring mezzo-soprano Lorraine Hunt Lieberson.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. Additional information is available at [www.philharmonia.org](http://www.philharmonia.org).

### **ABOUT R.J. KELLEY**

One of North America's premiere natural horn specialists, R.J. Kelley was recently hailed in the Horn Call of the International Horn Society as performing "with virtuosity, precision, and a stylistic mastery that could be matched by few, surpassed by none". A member of Philharmonia Baroque Orchestra since 1982, R.J. is a horn player of unusually broad musical scope, equally at home as soloist (Philharmonia Baroque Orchestra, American Classical Orchestra, Santa Fe Pro Musica), chamber musician (Manhattan Brass, Smithsonian Chamber Players, Aspen Wind Quintet, Universal Piston), orchestral performer (New York Philharmonic, Orpheus, American Ballet Theater, Gotham Opera, Mostly Mozart), recording artist (Mozart Concerti on natural horn, Grammy-nominated *Das Lied von der Erde* - Mahler/Schoenberg reduction), and educator (artist faculty, Julliard School of Music; guest teacher/lecturer: Yale University; Hartt School of

Music; SUNY Stony Brook; Washington University; San Jose State University).

He is a participant in music festivals worldwide (Edinburgh, Berkeley, Boston, and Bloomington Early Music festivals; Montreux-Detroit, Sacramento, and Mammoth Lake Jazz festivals; Mostly Mozart, Lincoln Center, Washington Square Park). With appearances on “Saturday Night Live”, the “Today Show”, “Late Night with David Letterman”, and over 70 CDs (Philharmonia Baroque, New York Philharmonic, Manhattan Brass) and films (Casanova, Snake Eyes) to his credit, R.J. has worked with commercial artists ranging from Jimmy Page and Puff Daddy, to Johnny Mathis, Little Anthony and the Imperials, the Killers, Chuck Mangione, and CeeLo Green. A Detroit native and founding member/past president of the Detroit Waldhorn Society, he has resided in the New York City area since 1989.

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