

**MUSIC DIRECTOR NICHOLAS McGEGAN
AND PHILHARMONIA BAROQUE ORCHESTRA AND CHORALE
ANNOUNCE 2012-2013 SEASON**

Highlights of the 32nd Season Include Handel's *Teseo*, Purcell's *Dioclesian* and
Debuts of Emanuel Ax, Masaaki Suzuki and Rachel Podger

Philharmonia Baroque Orchestra Brings Handel's *Messiah* to Cal Performances and Sonoma
State University's new Green Music Center

California Tour Brings Vivaldi's *Four Seasons* to Carmel, La Jolla and
Stanford University's New Bing Concert Hall

San Francisco, CA – March 13, 2012 – Nicholas McGegan and the Philharmonia Baroque Orchestra, dedicated to historically informed performance of Baroque, Classical and early-Romantic music on original instruments, announce their 32nd season.

Music Director Nicholas McGegan leads the ensemble in four concerts as well as a California tour in January. Maestro McGegan opens the season with a unique all-Purcell program in October, showcasing the phenomenal Philharmonia Chorale. Led for the past fifteen years by Director Bruce Lamott, the Chorale has been praised for recent performances – *San Francisco Classical Voice*, in reviewing the December 2011 performances of Bach's Mass in B Minor, said "the Philharmonia Chorale was the star from beginning to end... superbly sung." With countertenor Clifton Massey and individual soloists from the Chorale, Philharmonia Baroque brings to life Purcell's magnificent birthday ode to Queen Mary--*Come Ye Sons of Art*--in addition to the rollicking drinking songs in the rarely performed "semi-opera" *Dioclesian*. Over the course of its history, Philharmonia Baroque has performed large-scale Purcell works such as *Fairy Queen*, *Dido and Aeneas*, *Indian Queen*, and *King Arthur*; these October performances of *Dioclesian* conclude the cycle.

Led by Maestro McGegan, the November concert programs feature Beethoven's Symphony No. 4 performed using instruments from the period when Beethoven premiered the symphony in 1807. Internationally renowned pianist Emanuel Ax makes his Philharmonia Baroque Orchestra debut in these concerts with Beethoven's Piano Concerto No. 4. Emanuel Ax will perform on fortepiano, the instrument for which Beethoven composed, using an instrument constructed during Beethoven's lifetime. The program also includes Beethoven's Twelve Contredanses for Orchestra. In addition to the four regular subscription performances, this concert will also be presented at the Mondavi Center at the University of California, Davis.

Bach specialist Masaaki Suzuki, Music Director of the Bach Collegium Japan since its founding in 1990, makes his Philharmonia Baroque debut in two sets of special concerts with the Orchestra and Chorale, joined by soloists from Yale University's Institute of Sacred Music. Soprano Sherezade Panthaki, mezzo-soprano Fabiana González, tenor Dann Coakwell and bass-baritone Dashon Burton join Suzuki, the Orchestra and Chorale for performances of Handel's *Messiah* with a concert at UC Berkeley presented by Cal Performances, and at Sonoma State

University in the inaugural season of the Green Music Center. Following their performances of *Messiah*, Maestro Suzuki leads the Orchestra, Chorale and Yale University soloists in music of Johann Sebastian Bach. The concerts include Orchestral Suite No. 3, Cantata No. 63 *Christen, äzet diesen Tag* and the special Christmas version of *Magnificat*.

In January, Music Director Nicholas McGegan leads the orchestra on tour to Carmel, La Jolla and Stanford in performances showcasing concertmaster Elizabeth Blumenstock in Vivaldi's *Le quattro stagioni*, recently recorded and released on the ensemble's own label and described by *San Francisco Classical Voice* as "...brimming with color, vitality and imaginative interpretation of the programmatic cues in the music." Maestro McGegan returns in February for concerts featuring two beloved Philharmonia Baroque wind players – Marc Schachman and Danny Bond – performing Johann Christian Bach's Sinfonia Concertante for Oboe and Bassoon. Haydn's Symphony No. 44 "Trauer," J.C. Bach's Symphony Op. 6 No. 6, and Mozart's Symphony No. 29 round out the program.

English violinist Rachel Podger, one of the most creative talents to emerge recently in the field of period performance, joins Philharmonia Baroque in March. Over the last two decades she has established herself as a leading interpreter of the music of the Baroque and Classical periods – she led the English Concert from 1997 to 2002, and is a guest director of the Orchestra of the Age of Enlightenment – and holds numerous recordings to her name ranging from the early 17th century to Mozart. These concerts feature Baroque concerti for one, two, and four violins by Vivaldi, Corelli, Pergolesi, Locatelli and Mossi.

Philharmonia Baroque's 32nd season comes to a close in April with opera-in-concert performances of Handel's rarely performed opera seria, *Teseo*, featuring many of the same cast members who worked with McGegan in the final performances of his 20-year tenure as music director of the Göttingen International Handel Festival in summer 2011. Maestro McGegan and the orchestra are joined by sopranos Amanda Forsythe, Dominique Labelle, Amy Freston and Céline Ricci, as well as countertenors Robin Blaze and Drew Minter. Amanda Forsythe will be making her Philharmonia Baroque debut; she has earned accolades for several roles at the Boston Early Music Festival. Though the opera received approximately a dozen performances in the months after its January 1713 premiere, the opera received only two revivals between 1713 and 1984. *Musical America*, in reviewing the Göttingen performances, said "Demonstrating a keen instinct for shaping Handel's phrases, McGegan made an inspired case for the little-known score."

During Philharmonia Baroque's regular season, the orchestra will perform in Herbst Theatre in San Francisco, First Congregational Church in Berkeley and at two venues on the Peninsula: The Center for Performing Arts in Atherton, and Stanford University's new Bing Concert Hall in Stanford.

Philharmonia Baroque will continue to release recordings on its Philharmonia Baroque Productions label; its second release, Haydn: Symphonies Nos. 104 "London," 88, and 101 "The Clock" was nominated for a GRAMMY[®] Award for Best Orchestral Performance in 2011. The orchestra plans a number of releases in the next year, details of which will be announced at a later date.

Music Director Nicholas McGegan stated, “This season is book-ended by spectacular vocal events, Purcell’s rollicking *Dioclesian* and Handel’s virtuosic *Teseo*, and brings to our concert halls three major international music stars in Emanuel Ax, Masaaki Suzuki and Rachel Podger. Our field of historically-informed performance offers a never-ending wealth of discovery both to the musicians and the audiences, and I’m thrilled to be part of it. It’s especially gratifying that we have now received GRAMMY® nominations for both our recently released Haydn CD and our 1990 recording of Handel’s *Susanna*.”

“The artistic mission embraced by Philharmonia Baroque Orchestra is an important one, and the performances scheduled for the 2012-13 season exemplify this mission like none before it,” said newly appointed Executive Director Michael Costa. “I couldn’t be happier about the artistic growth of our orchestra and chorale in recent seasons and I’m particularly excited and humbled to be stepping into the role of Executive Director at this auspicious point in our history.”

About Philharmonia Baroque Orchestra: As the first ensemble of its kind on the West Coast, San Francisco’s Philharmonia Baroque Orchestra and Chorale has been dedicated to historically informed performance of Baroque, Classical and early-Romantic music on original instruments for more than 30 years. Led by Music Director Nicholas McGegan, who celebrated his 25th season of artistic leadership in the 2010-2011 season, the ensemble has made many U.S. and international tours; released 27 acclaimed recordings for labels such as harmonia mundi, BMG, Reference Recordings, Avie, and its own in house label launched in 2011, Philharmonia Baroque Productions; and commissioned a new work for period instruments – Jake Heggie’s one act opera, *To Hell and Back*. Among the ensemble’s most successful artistic collaborations has been one with the Mark Morris Dance Group – with performances at Berkeley’s Cal Performances, New York’s Lincoln Center and Brooklyn’s Academy of Music. The two ensembles have partnered in performances of Purcell’s *King Arthur* and *Dido and Aeneas*, Handel’s *L’Allegro, il Penseroso ed il Moderato* and Rameau’s *Platée*, among others. Philharmonia Baroque regularly features the world’s most distinguished musicians on its Bay Area series, including such eminent guest conductors as William Christie, Andrew Parrott, Jordi Savall, and Trevor Pinnock. As part of the ensemble’s community outreach, Philharmonia Baroque regularly sends chamber ensembles into local Middle and High Schools, performs free concert for students, and presents family concerts each season. Philharmonia Baroque’s concerts, recordings and education programs are sponsored in part by National Endowment for the Arts and Grants for the Arts/San Francisco Hotel Tax Fund.

About Nicholas McGegan: Nicholas McGegan is known internationally for performances that match authority with enthusiasm, and scholarship with exuberance. In addition to his 26 years with Philharmonia Baroque, he has been a pioneer in the process of exporting historically informed practice beyond the world of period instruments to the one of conventional symphonic forces, working with renowned American symphony orchestras in Chicago, Cleveland, Philadelphia, New York and Los Angeles, and international orchestras such as Amsterdam’s Royal Concertgebouw Orchestra, the Hong Kong Philharmonic, and the Sydney Symphony. Equally appreciated as an opera conductor, he has appeared at Covent Garden, San Francisco Opera, Scottish Opera, the Edinburgh Festival, Washington National Opera, Santa Fe

Opera and the International Handel Festival, Göttingen. He was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours for 2010 "for services to music overseas." Born in England and educated at Cambridge and Oxford, Maestro McGegan's many awards include the Halle Handel Prize and an honorary professorship at Göttingen University.

KDFC is the radio home of Philharmonia Baroque Orchestra.

Subscriptions to Philharmonia Baroque Orchestra go on sale February 21; subscription packages range from \$72 to \$510. Call 415-252-1288 or email brochure@philharmonia.org to request a season brochure. Single tickets range in price from \$25 to \$103 and go on sale August 5 through City Box Office: www.cityboxoffice.com, (415) 392-4400.

For more information, call Philharmonia Baroque Orchestra at (415) 252-1288.

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| Wednesday 3 October | The Center for Performing Arts, Atherton (8 PM) |
| Friday 5 October | Herbst Theatre, San Francisco (8 PM) |
| Saturday 6 October | First Congregational Church, Berkeley (8 PM) |
| Sunday 7 October | First Congregational Church, Berkeley (7:30 PM) |

Nicholas McGegan, *conductor*
Philharmonia Chorale, Bruce Lamott, *director*
Clifton Massey, *countertenor*
Soloists from the Philharmonia Chorale

PURCELL: *Come Ye Sons of Art*, Z. 323
PURCELL: *Dioclesian*, Z. 627

Pre-concert talk begins 45 minutes prior to each concert.

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| Wednesday 7 November | Mondavi Center, Davis (8 PM) |
| Thursday 8 November | The Center for Performing Arts, Atherton (8 PM) |
| Friday 9 November | Herbst Theatre, San Francisco (8 PM) |
| Saturday 10 November | First Congregational Church, Berkeley (8 PM) |
| Sunday 11 November | First Congregational Church, Berkeley (7:30 PM) |

Nicholas McGegan, *conductor*
Emanuel Ax, *fortepiano*

BEETHOVEN: Piano Concerto No. 4 in G major, Op. 58
BEETHOVEN: Twelve Contredanses for Orchestra, WoO 14
BEETHOVEN: Symphony No. 4 in B-flat major, Op. 60

Pre-concert talk begins 45 minutes prior to each concert.

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| Saturday 8 December | First Congregational Church, Berkeley (7 PM) |
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Masaaki Suzuki, *conductor*
Sherezade Panthaki, *soprano*
Fabiana González, *mezzo-soprano*
Dann Coakwell, *tenor*
Dashon Burton, *bass-baritone*
Philharmonia Chorale, Bruce Lamott, *Director*

HANDEL: *Messiah*
Presented by Cal Performances

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| Sunday 9 December | Green Music Center, Rohnert Park (3 PM) |
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Masaaki Suzuki, *conductor*
Sherezade Panthaki, *soprano*
Fabiana González, *mezzo-soprano*
Dann Coakwell, *tenor*
Dashon Burton, *bass-baritone*
Philharmonia Chorale, Bruce Lamott, *Director*

HANDEL: *Messiah*
Presented by Sonoma State University

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| Thursday 13 December | The Center for Performing Arts, Atherton (8 PM) |
| Friday 14 December | Herbst Theatre, San Francisco (8 PM) |

Saturday 15 December First Congregational Church, Berkeley (8 PM)
Sunday 16 December First Congregational Church, Berkeley (7:30 PM)

Masaaki Suzuki, *conductor*
Soloists from Yale University's Institute of Sacred Music
Sherezade Panthaki, *soprano*
Fabiana González, *mezzo-soprano*
Dann Coakwell, *tenor*
Dashon Burton, *bass-baritone*
Philharmonia Chorale, Bruce Lamott, *Director*

BACH: Orchestral Suite No. 3 in D major, BWV 1068
BACH: Cantata No. 63 *Christen, äzet diesen Tag*, BWV 63
BACH: *Magnificat* in E-flat major, BWV 243a

Pre-concert talk begins 45 minutes prior to each concert.

Saturday 12 January MCASD Sherwood Auditorium, La Jolla (8 PM)

Nicholas McGegan, *conductor*
Elizabeth Blumenstock, *violin*

CORELLI: Concerto Grosso Op. 6, No. 7 in D major
PERGOLESI: Sinfonia in F major
VIVALDI: *Le quattro stagioni* [The Four Seasons]
LOCATELLI: Concerto Grosso Op. 7, No. 6 in E-flat major, "Il pianto d'Arianna"
DURANTE: Concerto No. 5 in A major
Presented by La Jolla Music Society

Sunday 13 January Sunset Center, Carmel (8 PM)

Nicholas McGegan, *conductor*
Elizabeth Blumenstock, *violin*

CORELLI: Concerto Grosso Op. 6, No. 7 in D major
PERGOLESI: Sinfonia in F major
VIVALDI: *Le quattro stagioni* [The Four Seasons]
LOCATELLI: Concerto Grosso Op. 7, No. 6 in E-flat major, "Il pianto d'Arianna"
DURANTE: Concerto No. 5 in A major
Presented by Carmel Music Society

Wednesday 16 January 16 Bing Concert Hall, Stanford (8 PM)

Nicholas McGegan, *conductor*

Elizabeth Blumenstock, *violin*

CORELLI: Concerto Grosso Op. 6, No. 7 in D major

PERGOLESI: Sinfonia in F major

VIVALDI: *Le quattro stagioni* [The Four Seasons]

LOCATELLI: Concerto Grosso Op. 7, No. 6 in E-flat major, “Il pianto d’Arianna”

DURANTE: Concerto No. 5 in A major

Presented by Stanford University

Wednesday 13 February Bing Concert Hall, Stanford (8 PM)

Friday 15 February Herbst Theatre, San Francisco (8 PM)

Saturday 16 February First Congregational Church, Berkeley (8 PM)

Sunday 17 February First Congregational Church, Berkeley (7:30 PM)

Nicholas McGegan, *conductor*

Marc Schachman, *oboe*

Danny Bond, *bassoon*

HAYDN: Symphony No. 44 in E minor “Trauer”

J.C. BACH: Sinfonia Concertante for Oboe and Bassoon in F major, T. 287/2

J.C. BACH: Symphony Op. 6, No. 6 in G minor, T. 265/7

MOZART: Symphony No. 29 in A Major, K. 201

Pre-concert talk begins 45 minutes prior to each concert.

Friday 15 March Herbst Theatre, San Francisco (8 PM)

Saturday 16 March First Congregational Church, Berkeley (8 PM)

Sunday 17 March First Congregational Church, Berkeley (7:30 PM)

Wednesday 20 March Bing Concert Hall, Stanford (8 PM)

Rachel Podger, *violin and leader*

CORELLI: Concerto Grosso Op. 6, No. 1 in D major

VIVALDI: Concerto for Violin Op. 9, No. 6 in A major “La cetra”

MOSSI: Concerto for Four Violins Op. 4, No. 12 in G minor

VIVALDI: Concerto for Two Violins Op. 3, No. 5 in A major, RV 519

PERGOLESI: Concerto for Violin in B-flat major

LOCATELLI: Concerto for Four Violins in F major, Op. 4, No. 12

Pre-concert talk begins 45 minutes prior to each concert.

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| Wednesday 10 April | The Center for Performing Arts, Atherton (7:30 PM) |
| Thursday 11 April | Herbst Theatre, San Francisco (7:30 PM) |
| Saturday 13 April | First Congregational Church, Berkeley (7:30 PM) |
| Sunday 14 April | First Congregational Church, Berkeley (4 PM) |

Nicholas McGegan, *conductor*
Amanda Forsythe, *soprano* (Teseo)
Dominique Labelle, *soprano* (Medea)
Amy Freston, *soprano* (Agilea)
Céline Ricci, *soprano* (Clizia)
Robin Blaze, *countertenor* (Arcane)
Drew Minter, *countertenor* (Egeo)

HANDEL: *Teseo*

Pre-concert talk begins 45 minutes prior to each concert.