

philharmonia
—BAROQUE—
Nicholas McGegan • Music Director

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Performing music on instruments the composer heard, the way the composer meant it to be played, strips away the veneer of intervening centuries so that we rediscover the authentic, true sound of the music. Philharmonia Baroque Orchestra and the Philharmonia Chorale have performed this artistic miracle for over 30 years, thrilling audiences again and again. Philharmonia Baroque brings to its concerts the spirit, verve, and precision of what the *Los Angeles Times* calls “an ensemble for early music as fine as any in the world today.”

Focusing on masterpieces from the Baroque, Classical, and early Romantic eras, and performing in intimate spaces, Philharmonia Baroque offers listeners the opportunity to hear music come alive and to experience the transformative power that their consummate artistry brings to every performance.

Under the leadership of Music Director Nicholas McGegan, Philharmonia Baroque was named Ensemble of the Year by Musical America, and won the prestigious Gramophone Award for its recording of Handel’s oratorio *Susanna*. Philharmonia Baroque’s 2011–12 season begins after its return from a tour of America’s most prestigious summer festivals, including Tanglewood, Mostly Mozart at Lincoln Center, Ravinia and Yale’s Norfolk Chamber Music Festival in the summer of 2011.

Now is your chance to subscribe and join the Philharmonia Baroque family. Philharmonia Baroque performs in San Francisco, Berkeley, and Atherton, and offers full subscriptions to all seven concerts as well as four-concert Quartets and three-concert Trios. Subscribers save up to 15% off the cost of single tickets, and get special privileges. We’re sure you won’t want to miss a minute of this exciting season!



NICHOLAS McGEGAN:
“ONE OF THE FINEST
BAROQUE CONDUCTORS
OF HIS GENERATION”

—*The Independent* (London)

The *Seattle Times* called Nicholas McGegan “a conductor whose concerts are never less than exhilarating.” Those who have heard him lead the Bay Area’s own Philharmonia Baroque Orchestra, where he has served as music director for over 25 years, understand why.

Nic is in constant demand from leading orchestras, festivals and opera houses across the globe, including the Chicago Symphony, Cleveland Orchestra, LA Phil, New York Philharmonic, Philadelphia Orchestra, Royal Concertgebouw Orchestra, The Orchestra of the Age of Enlightenment, Royal Opera House, and many others.

Despite this world-wide influence, Nic’s heart is in the Bay Area and in Philharmonia Baroque Orchestra—one of a handful of world-class period instrument ensembles performing in the Western Hemisphere. As the *San Francisco Chronicle* said, “In McGegan’s hands, it is the sheer joy of this music that most often surprises and delights audiences.”

“Nicholas McGegan is a wizard.
He can make music soar in
apparent defiance of gravity.”

—*The Herald* (Glasgow)



SEPTEMBER 2011

**Mozart & Haydn:
A Tale of Two Cities**Nicholas McGegan, *conductor*R. J. Kelley, *horn*

Atherton	San Francisco	Berkeley	Berkeley
Thurs 9/22 8pm	Fri 9/23 8pm	Sat 9/24 8pm	Sun 9/25 7:30pm

MOZARTSymphony No. 38 in D major, K. 504 "Prague"
Concerto pasticcio for Horn in E-flat major, K. 370b/495/371**BECK**Overture from *La mort d'Orphée***HAYDN**

Symphony No. 98 in B-flat Major



R.J. KELLEY

The season's opening concert is devoted to works by Mozart and Haydn with links to specific cities: Mozart's "Prague" Symphony, composed in 1786 as a gift to the city that, more than any other city, loved him; and Haydn's Symphony No. 98, one of his so-called "London" symphonies, composed on his first trip there in 1792.

R.J. Kelley is "dazzling!"
—*San Francisco Chronicle*

The program also includes a "new" work by Mozart, a Concerto for Horn and Orchestra in E-flat major, reconstructed by Robert Levin and performed by Philharmonia Baroque principal horn R.J. Kelley ("Dazzling!" —*San Francisco Chronicle*) using fragments from the first movement, and the recently discovered last movement, of an incomplete horn concerto by Mozart.

OCTOBER 2011

Arias for FarinelliNicholas McGegan, *conductor*Vivica Genaux, *mezzo-soprano*

Atherton	San Francisco	Berkeley	Berkeley
Thurs 10/27 8pm	Fri 10/28 8pm	Sat 10/29 8pm	Sun 10/30 7:30pm

FASCH

Concerto for Two Flutes, Two Oboes and Two Bassoons in D Minor

VIVALDI

Opera Arias

TELEMANN

Concerto in D major, TWV 44:1 "Sinfonia Spirituosa"

VARIOUS

Arias for Farinelli by Hasse, Porpora, and Broschi

RAMEAUOrchestral suite from *La Guirlande*

VIVICA GENAUX

"Vivica Genaux stakes her claim to virtuoso status with an album of Italian Baroque arias written for the legendary Farinelli" (*Opera News*); "Miss Genaux sings dazzlingly florid passagework and ornament with ease and intelligence" (*The Wall Street Journal*); "A voice of striking warmth and beauty" (*San Francisco Chronicle*). Mezzo soprano Vivica Genaux exploded onto the international vocal scene with the release of her Grammy-nominated "Arias for Farinelli" CD in 2002—the critics went wild for this collection of works associated with the legendary castrato.

**"This is an astounding voice:
rich, brilliant, beautiful"**

—*St. Louis Post-Dispatch*

In a rare San Francisco appearance, Genaux will perform arias from this collection and others. These vocal pyrotechnics will be framed by concertos from Fasch and Telemann, as well as an orchestral suite from Rameau's *La Guirlande*.

NOVEMBER 2011

**Marion Verbruggen &
the Italian
Baroque Recorder**

Atherton	San Francisco	Berkeley	Berkeley
Thurs 11/17 8pm	Fri 11/18 8pm	Sat 11/19 8pm	Sun 11/20 7:30pm

Ottavio Dantone, *conductor*
Marion Verbruggen, *recorder*

- CORELLI** Concerto Grosso in F major, Op. 6, No. 2; Concerto Grosso in D major, Op. 6, No. 4
- GREGORI** Concerto Grosso in A minor, Op. 2, No. 6
- GEMINIANI** Concerto Grosso in D minor, Op. 3, No. 4
- VIVALDI** Concerto for Alto Recorder in F major, RV 433 “La tempesta di mare”
Concerto for Strings in D minor, RV 128
- SAMMARTINI** Concerto for Soprano Recorder in F major
- SCARLATTI** Concerto Grosso No. 4 in G minor

“Astonishing virtuosity
and nuance”

—*San Jose Mercury News*



MARION VERBRUGGEN

Dutch virtuoso recorder player Marion Verbruggen returns to Philharmonia

Baroque with two Italian Baroque recorder concertos. The *Seattle Post-Intelligencer* exclaimed “with charm, knowledge and brilliant technique, she proved herself an extraordinary virtuoso.”

November’s feast of the Italian Baroque continues with Concerti Grossi from Corelli, Gregori, Geminiani, Scarlatti, and Vivaldi, conducted from the harpsichord by Baroque specialist Ottavio Dantone, Music Director of the Accademia Bizantina in Ravenna in his Philharmonia Baroque debut. *Opera News* lauds the “inspired, imaginative playing” and “suave grace” of the Accademia Bizantina under Dantone’s baton, and the *Daily Express* (London) says “The smoothness of harpsichordist Ottavio Dantone is a charm to the ear.”

SPECIAL FAMILY CONCERT

(For children ages five and older,
with accompanying adults)

Saturday, November 19, 4pm
First Congregational Church
in Berkeley

VIVALDI

Concerto for Alto Recorder in F major, RV 433 “La tempesta di Mare”

SAMMARTINI

Concerto for Soprano Recorder in F major



Back by popular demand, Philharmonia Baroque’s annual family concert will feature the dynamic duo of guest conductor Ottavio Dantone and recorder virtuosa Marion Verbruggen. The program includes Italian Baroque concerti in a special interactive presentation with the musicians talking about the music, and using visual accompaniments. For a grand finale, those audience members who sing or play an instrument will be invited to join in the merry music-making!

Tickets: Adults \$10, Children (17 and under) \$5

DECEMBER 2011

Bach's Mass in B Minor

Nicholas McGegan, *conductor*
 Sherezade Panthaki, *soprano*
 Daniel Taylor, *countertenor*
 Thomas Cooley, *tenor*
 Nathaniel Watson, *baritone*
 Philharmonia Chorale, Bruce Lamott, *director*

San Francisco	Berkeley	Berkeley	Palo Alto*
Fri 12/2 8pm	Sat 12/3 8pm	Sun 12/4 7:30pm	Tues 12/6 8pm

*First United Methodist Church, Palo Alto

BACH

Mass in B minor, BWV 232



SHEREZADE PANTHAKI

Bach assembled the components of this monumental work in 1749, just before his death in 1750, and never heard it performed in its entirety. Since its first performance, the Mass in B minor has been recognized as one of the pre-eminent works of the late Baroque, and indeed all of Classical music—"a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music" according to Italian musicologist Alberto Basso.

The stellar cast features: countertenor Daniel Taylor ("a pure, sweet and surprisingly sopranoish voice of ethereal beauty" –*Classic FM*); the "amazing" (*Vancouver Sun*) baritone Nathaniel Watson; tenor Thomas Cooley ("cool, fleet-footed contributions" –*San Francisco Chronicle*); the Philharmonia Baroque debut of "radiant voiced soprano" (*Washington Post*) Sherezade Panthaki; and the "glorious" (*San Francisco Chronicle*) Philharmonia Chorale, directed by Bruce Lamott.



DANIEL TAYLOR



THOMAS COOLEY



NATHANIEL WATSON



BRUCE LAMOTT

JANUARY 2012

Richard Egarr: Masters of the English Baroque

Atherton	San Francisco	Berkeley	Berkeley
Thurs 1/26 8pm	Fri 1/27 8pm	Sat 1/28 8pm	Sun 1/29 7:30pm

Richard Egarr, *harpsichord* and *conductor*

HANDEL Symphony from *Saul*; Concerto Grosso in D minor, Op. 3, No. 5, HWV 316; “Arrival of the Queen of Sheba” from *Solomon*, HWV 67

LOCKE Music from *The Tempest*

PURCELL Suite from *The Fairy Queen*

ARNE Concerto for Harpsichord No. 5 in G minor

LAWES String Fantasy à 6



RICHARD EGARR

The grandeur of the sceptered isle reigns as Richard Egarr, music director of the legendary English period instrument orchestra the Academy of Ancient Music, traverses the music of several generations of English Baroque composers, from Lawes and Locke who composed for the House of Stuart; Purcell, whose masque *The Fairy Queen* (based on Shakespeare’s *A Midsummer Night’s Dream*) was lost until the early 20th Century; Handel, whose resplendent oratorios enlivened the Georgian era; through Arne, best known for his song “Rule, Britannia!”. Egarr, who has been praised by the *New York Times* for his “imaginative, sparkling performances” performs and leads the orchestra from the harpsichord.

“Magical sounds”
–*The New York Times*

MARCH 2012

Schumann’s Cello Concerto

San Francisco	Berkeley	Berkeley	Palo Alto*
Fri 3/9 8pm	Sat 3/10 8pm	Sun 3/11 7:30pm	Tues 3/13 8pm

Nicholas McGegan, *conductor*
Steven Isserlis, *violoncello*

*First United Methodist Church, Palo Alto

MENDELSSOHN *The Fair Melusine*, Op. 32

SCHUMANN Concerto for Violoncello in A minor, Op. 129

BRAHMS Serenade No. 2 in A major, Op. 16

“Brilliant”
–*The New York Times*



STEVEN ISSERLIS

Self-described “Schumann nut” Steven Isserlis tackles Schumann’s daring cello concerto in this concert that features music by three of the greatest Romantic composers. *The Guardian* (U.K.) praises the “unrivalled intensity of his playing.”

Mendelssohn described his overture *The Fair Melusine*, a work that inspired Wagner’s overture to *Das Rheingold*, as the “best” and “most intimate” piece he had ever composed.

Philharmonia Baroque performed Brahms’ first Serenade in February 2010, and the *San Francisco Chronicle* loved the “verve and robustness” of the performance, calling it “splendid.” His second Serenade includes some of the most poetic music that Brahms wrote, and it’s an apt conclusion to this concert of rich lyricism.

APRIL 2012

Alexander's Feast

Nicholas McGegan, *conductor*Dominique Labelle, *soprano*James Taylor, *tenor*Philip Cutlip, *baritone*Philharmonia Chorale, Bruce Lamott, *director*

HANDEL

Alexander's Feast

Atherton	San Francisco	Berkeley	Berkeley
Thurs 4/19 8pm	Fri 4/20 8pm	Sat 4/21 8pm	Sun 4/22 7:30pm



DOMINIQUE LABELLE

The season's spectacular close is Handel's ode *Alexander's Feast, or the Power of Music*, based on the work by 17th Century English poet John Dryden, with three acclaimed vocal soloists and the Philharmonia Chorale. For their recent performances in Haydn's *The Creation*, the *San Francisco Chronicle* raved: "Dominique Labelle was nothing short of exquisite... Philip Cutlip was a lithe, muscular counterweight." The *New York Sun* has called James Taylor's singing "almost impossibly fresh, lovely—and accurate."

Dryden sets his ode at the victory feast of Alexander the Great where the court bard brings the triumphant conqueror through a range of emotions and shows how music can "swell the soul to rage, or kindle soft desire." Handel's setting of this literary gem is a masterpiece, reminding concertgoers of music's ability to sway hearts and minds. A fitting conclusion to a stunning Philharmonia Baroque season, and a worthy display of the power of music.



JAMES TAYLOR



PHILIP CUTLIP



BRUCE LAMOTT





2011–12 SEASON SCHEDULE

	San Francisco	Berkeley	Berkeley	Atherton/ Palo Alto*
	Fridays	Saturdays	Sundays	Thursdays
Mozart & Haydn: A Tale of Two Cities	Sep. 23	Sep. 24	Sep. 25 7:30pm	Sep. 22
Arias for Farinelli	Oct. 28	Oct. 29	Oct. 30 7:30pm	Oct. 27
Marion Verbruggen & the Italian Baroque Recorder	Nov. 18	Nov. 19	Nov. 20 7:30pm	Nov. 17
Bach's Mass in B Minor	Dec. 2	Dec. 3	Dec. 4 7:30pm	Dec. 6*
Richard Egarr: Masters of the English Baroque	Jan. 27	Jan. 28	Jan. 29 7:30pm	Jan. 26
Schumann's Cello Concerto	Mar. 9	Mar. 10	Mar. 11 7:30pm	Mar. 13*
Alexander's Feast	Apr. 20	Apr. 21	Apr. 22 7:30pm	Apr. 19

*these concerts are on Tuesdays at the First United Methodist Church in Palo Alto.
All concerts are at 8pm unless noted. Artists and programs are subject to change.

Pre-Concert Talks: FREE pre-concert talks given by musicologists and Philharmonia Baroque musicians begin 45 minutes prior to each performance.

ORDER TODAY

Exclusive services, benefits, and savings all season long—that's just part of what it means to be a Philharmonia Baroque subscriber.

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- Guaranteed same seats for each concert
- Advance ordering privileges for single tickets before the general public
- 10% discount on all additional tickets
- No waiting in line to purchase tickets on concert day

QUARTET

September	November	December	March
Mozart & Haydn	Marion Verbruggen	Bach's Mass in B minor	Schumann's Cello Concerto

TRIO

October	January	April
Arias for Farinelli	Richard Egarr: the English Baroque	Alexander's Feast

PRICING

Section	Full Series	Quartet Series	Trio Series
0	\$570	\$350	\$260
1	\$484	\$295	\$216
2	\$395	\$240	\$179
3	\$315	\$193	\$142
4	\$149	\$91	\$70

FOUR WAYS TO ORDER

1. MAIL:

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Philharmonia Baroque
 180 Redwood St., Suite 200
 San Francisco, CA 94102

2. ONLINE:

visit www.philharmonia.org/subscribe

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fax the enclosed order form to (415) 252-1488

4. PHONE:

call us at (415) 252-1288

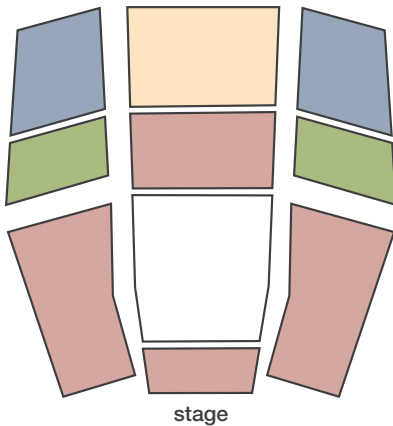
SEATING

All the performance venues for the Philharmonia Baroque Orchestra offer an intimate concertgoing experience—not a bad seat in the house!

ATHERTON

The Center for Performing Arts
555 Middlefield Road

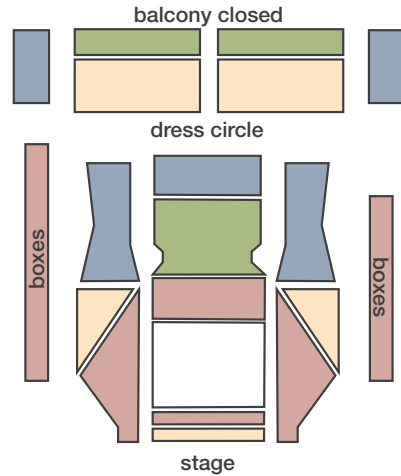
This spectacular new building opened in 2009. Its design is inspired by a nearby grove of Valley Oak trees. (492 seats)



SAN FRANCISCO

Herbst Theatre
401 Van Ness Avenue

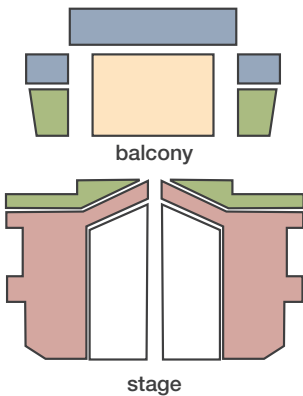
Located within the War Memorial Veterans Building, this theater was the site of the signing of the United Nations Charter in 1945. (758 seats)



BERKELEY

First Congregational Church
2345 Channing Way

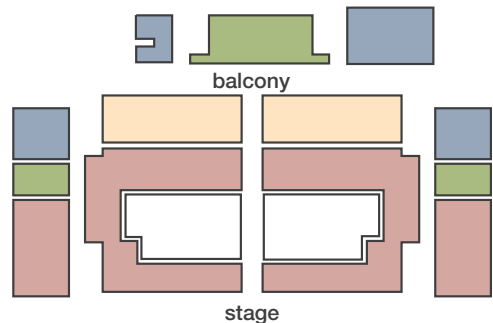
This church dating from 1925 is a block from the campus of U.C. Berkeley. (639 seats)



PALO ALTO

First United Methodist Church
625 Hamilton Avenue

This striking 1961 building is a modernist interpretation of the gothic style. (591 seats)



We'd be happy to answer any questions you might have. **(415) 252-1288**

philharmonia
BAROQUE
Nicholas McGegan • Music Director



Philharmonia Baroque Orchestra and Chorale
180 Redwood Street, Suite 200
San Francisco, CA 94102-3281

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