

Beethoven and Brossé's *Pictures at an Exhibition*

(A Collaboration with the Philadelphia Museum of Art)

SUNDAY | 2:30 PM

MAY 14, 2017

MONDAY | 7:30 PM

MAY 15, 2017

Dirk Brossé, conductor

PROGRAM

ROUSSEAU

Overture to *Le devin du village*
(1752) (orch. H. Schwartz)

BEETHOVEN

Symphony No. 1 in C Major,
Op. 21 (1801)

- I: Adagio molto –
Allegro con brio
- II: Andante cantabile
con moto
- III: Menuetto –
Allegro molto e vivace
- IV: Adagio –
Allegro molto e vivace

INTERMISSION

CHABRIER

Habanera (1888)

BROSSÉ

Pictures at an Exhibition (2017)*

* World Premiere



Photo: Janette McVey

Dirk Brossé

Beethoven and Brossé's *Pictures at an Exhibition*

Program Notes

JEAN-JACQUES ROUSSEAU (1712-1778)

OVERTURE TO *LE DEVIN DU VILLAGE*

It may surprise you to find that the writer and philosopher Jean-Jacques Rousseau was also a successful composer, but at one time he considered himself a musician above all else. He wrote two popular operas, a number of songs and two symphonies. He even developed a system of musical notation that he felt would be more convenient for typography, using numbers to indicate intervals and commas and periods to indicate rhythm, but it was rejected by the Académie des Sciences as impractical.

In 1752, an Italian opera company arrived in Paris, which immediately stirred up a controversy on the relative merits of Italian and classical French opera. Rousseau threw himself into the fray with gusto. He argued that melody should be of more importance than the harmonic construction favored by French composers like Rameau. Through melody, one could display emotion, which was the province of music, just as presenting ideas was the province of writing. In demonstration, he composed a one-act comic opera, *Le devin du village* (*The Village Soothsayer*). The opera was premiered before the royal court at Fontainebleau to great success, and later had an equally successful public run at the Théâtre du Palais-Royal. Ironically, it was the success of the opera that convinced Rousseau to quit composing. He felt the wealth and fame he had gained from the opera was inconsistent with his values as a philosopher, and decided to devote himself to his writing. But his defense of melody and freedom of expression in music influenced a new generation of composers. And the 12-year old Mozart adopted both his views and the plotline of *Le devin du village* for his own one-act opera *Bastien und Bastienne*.

LUDWIG VAN BEETHOVEN (1770-1827)

SYMPHONY NO. 1 IN C MAJOR, OP. 21

Haydn and Beethoven were the two most innovative composers of symphonies. They were also teacher and student. Unfortunately, it was not a happy pairing, and their complex relationship plays a role in the genesis of Beethoven's Symphony No. 1. Haydn was the most distinguished composer of the day and had just returned from two triumphant concert seasons in London. At 60, he had been musically rejuvenated, writing the best music of his career and furiously composing works to be premiered during a return engagement in London. He may have intended to instruct Beethoven more by example, but he certainly did not lavish time on formal lessons.

The 22-year old Beethoven was an accomplished pianist, organist and violist at the electoral court in Bonn, with a slender portfolio of orchestral and chamber compositions. He was also moody, suspicious, independent and disinclined to accept criticism. His prickly personality could be attributed in large part to an abusive childhood, with an alcoholic father who attempted to beat him into a marketable child prodigy and a mother who comfortably assumed the role of martyr. When he arrived in Vienna in 1792, he was more concerned with establishing himself as the foremost pianist of the day, and lining up potential patrons. He conceived the idea that he and Haydn were somehow rivals, and when Haydn requested Beethoven to identify himself as Haydn's student, Beethoven took that as proof that Haydn wanted to keep him in a subservient position. He hired a tutor to correct his counterpoint lessons, misrepresented compositions from Bonn as new works, and failed to mention that he was still collecting his court salary as well as a stipend when he approached Haydn for money. Haydn discovered the deceptions, quickly cancelled his plans to bring Beethoven along with him to London, and packed him off to Albrechtsberger, a well-regarded theorist and teacher. True to form, Beethoven managed to alienate both Albrechtsberger, and Salieri, with whom he studied vocal composition.

Beethoven deferred writing his first symphony until he was nearly thirty. Haydn was the acknowledged master of that orchestral form, and Beethoven did not relish the inevitable comparison.

The Symphony No. 1 was premiered in 1800 at a self-produced concert which also included his first piano concerto and his Septet for strings and winds. Cannily, he also included a Mozart symphony and two selections from Haydn's oratorio *The Creation*, which allowed him to frame himself as part of the Viennese musical tradition as well as the logical successor to both composers.

The Symphony No. 1 opens with a famous musical misdirection, an introduction which seems to lead to the wrong key. It is an idea he likely got from Haydn, who used a similar tactic to open his *Symphony No. 99*, composed in 1793 while Beethoven was still his student. Beethoven's misdirection is rather more direct, a series of opening cadences that seem to lead to G major. Beethoven flirts with C major throughout the slow introduction, but does not actually establish it until the vigorous first theme appears. The second theme first appears in the winds, which assume an unusual prominence, repeatedly tossing phrases back and forth with the strings. The second movement is marked *Andante cantabile con moto* (lyrical, at a walking pace, but with motion) and Beethoven's metronome marking makes it a brisk walk indeed. The principal theme is developed in an imitative fashion, and Beethoven makes full use of the orchestra to explore a range of colors. Beethoven adds a soft timpani ostinato, another idea which may have been inspired by Haydn's *Symphony No. 99*. The third movement is a Menuetto, but it is marked *Allegro molto e vivace* (very fast and lively) and bears little resemblance to the genteel, courtly dance. Beethoven would not formally use a scherzo for the third movement until his Second Symphony, but this is a scherzo in all but name. The final movement begins with a very weighty unison G followed by hesitant violins slowly working their way up the scale until a spirited and buoyant theme suddenly bursts forth. Most of the musical material for this movement is derived from that opening scale, which Beethoven develops with admirable contrapuntal mastery.

EMMANUEL CHABRIER (1841-1894)

HABANERA

There are many paradoxes in the life of Emmanuel Chabrier, a lawyer turned musician. He was essentially a self-taught composer who didn't begin serious composition until he was nearly forty. His works were esteemed by many of his fellow musicians including Ravel, Poulenc, Stravinsky and Richard Strauss, but were largely ignored by the public, and even today he is known mainly for a single work, the orchestral rhapsody *España*. He wrote twelve operas but struggled to get any of them produced. *Gwendoline* received two performances before the impresario declared bankruptcy and shuttered the theater. *Le roi malgré lui* (*King in Spite of Himself*) had three performances at the Opera-Comique before the theater burned to the ground. He once wrote, "Never has an artist more loved...music, [and] none has suffered more from it."

Chabrier composed *Habanera* in 1885 as a piano solo and orchestrated it in 1888. A habanera is a Cuban dance (the name means "from Havana") in 2/4 time with a rhythmic pattern we now associate with the tango. Chabrier shows himself as a master of orchestral color, especially in the writing for winds and the long, graceful countermelody in the strings. The arpeggiated chords in the violas and sharply accented, syncopated line for cello and bass creates the impression of a guitar accompaniment. The rhythm of the opening melody is called *syncopa*, and as the name suggests, is usually syncopated. Chabrier rewrites the rhythm in triplets, which gives the music a somewhat more languid and dreamy character, like a hot summer day in Havana.

Dai Wei

Dai Wei is originally from China. Her music is characterized by giving works of “art music” the appearance of pop music. Her approach is to create commercially approachable serious music.

In the United States, Wei has been diving into the concert music field, and she has received various commissions from ensembles including Fifth House Ensemble, Quartetto Indaco String Quartet, STACKS Duo, Lilac 94 and Present-Continuous Contemporary Ensemble. Also, Wei has performed her own compositions as both a composer and a vocalist in many venues, such as New York City Electroacoustic Music Festival, International Computer Music Conference, World Saxophone Congress and North American Saxophone Alliance. She also participated in highSCORE Music Festival, Atlantic Music

Festival and Fresh Inc Festival. Wei has also been a Mandopop singer and a songwriter, and her works have been released by Universal Music, Sony Music and etc.

Wei is currently pursuing a post-graduate degree at the Curtis Institute of Music, where she studies with Richard Danielpour and holds the Susan and Edward Montgomery Annual Fellowship. She earned an M.M. in Music Composition in the University of North Carolina at Greensboro and a B.M. in Music Composition and Compositional Theory at the Xinghai Conservatory of Music in China.



Photo: Dai Wei



The Museum began as a legacy of the great Centennial Exhibition of 1876, held in Fairmount Park. At the conclusion of the celebrations, Memorial Hall – which had been constructed as the Exhibition’s art gallery – remained open as the Pennsylvania Museum and School of Industrial Art “for the improvement and enjoyment of the people of the Commonwealth”.

In the first few decades, the collections consisted of objects of an industrial nature, as well as fine and decorative art objects such as European ceramics. Books were also among the Museum’s earliest acquisitions, as were antique furniture, enamels, carved ivories, jewelry, metalwork, glass, pottery, porcelain, textiles, and paintings.

In the early 1900s, the Museum published its first collection handbook and initiated an Education program for the general public. It wasn’t long before a Membership program was in place, and plans for a new building gained momentum in the following decade.

Director Fiske Kimball set the tone for a new era in the 1920s, and the opening of the new building on Fairmount – what is now the Main Building – opened with an attendance record of one million visitors in its first year. Valiant marketing efforts and the skillful leadership of President J. Stogdell Stokes helped to keep the Museum vital during the Great Depression of the 1930s, while the 1940s witnessed extraordinary growth in the collections with a number of important gifts – including the John D. McIlhenny Collection and the George Grey Barnard Collection.

Acquisitions of the 1950s, such as the Louise and Walter Arensberg Collection

and the A.E. Gallatin Collection, assured the Museum’s prominence as a place in which to see masterpieces of early modern art. A number of period rooms were opened to the public as well, and the decade even saw the gift of Grace Kelly’s wedding dress following her royal 1956 wedding to Prince Rainier III of Monaco.

Conservation of objects and the renovation of the building were themes of the 1960s, with major gifts including The Mr. and Mrs. Carroll S. Tyson, Jr. Collection, The Samuel S. White III and Vera White Collection, 71 objects from designer Elsa Schiaparelli, and Marcel Duchamp’s enigmatic *Étant donnés*. Renovation was a continued theme in the 1970s, as the institution prepared for grand celebrations in honor of the Museum’s Centennial and the nation’s Bicentennial.

The 1980s witnessed still more growth, with acquisitions ranging from Edgar Degas’s *After the Bath* to Cy Twombly’s *Fifty Days at Iliam*. During the 1990s, the Museum made great technological strides as it prepared to leap into the 21st century. Many operations became computerized, greater energy-saving measures were implemented, and new enhancements and re-organization projects were seen both inside the galleries and outside on the grounds.

The Museum transitioned into the new millennium with ease, and continued to navigate the changes that the first decade would bring with grace and strength. Now, with an astonishing history behind it, the Philadelphia Museum of Art is poised to meet the decades to come as one of the nation’s foremost destinations in which to see world-class art.



A founding resident company of The Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brossé. The Chamber Orchestra, founded in 1964 by Marc Mostovoy, has a well-established reputation for distinguished performances of repertoire from the Baroque period through the twenty-first century.

The Chamber Orchestra's development was motivated, in part, by the desire to provide performance opportunities to young professional musicians emerging from the Curtis Institute of Music and other regional training programs, but also by a desire to make a substantial contribution to the city and the region's cultural life. In addition to presenting its own productions, the Chamber Orchestra started to develop an entrepreneurial approach by seeking other performance opportunities among the region's presenter/producer community, thereby providing supplementary employment for its members. The ensemble also championed new music, focusing on local composers. In total, the organization has commissioned and premiered over seventy new works.

In 1994, Ignat Solzhenitsyn, a concert pianist and conducting graduate from the Curtis Institute of Music, joined the Chamber Orchestra as Assistant Conductor.

In 1998, he was named Principal Conductor and, ultimately, Music Director in 2004. Maestro Solzhenitsyn, in assuming the position of Conductor Laureate in 2010, remains closely associated with the Orchestra.

A conductor and composer of international acclaim, Maestro Dirk Brossé now enters his seventh season as Music Director of The Chamber Orchestra of Philadelphia. In the 2016-2017 subscription season, the Orchestra will perform six concert programs from October through May in the Kimmel Center's intimate, 600-seat Perelman Theater.

Over the course of the ensemble's rich and diverse history, the Chamber Orchestra has performed with such internationally acclaimed guest artists as Plácido Domingo, Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Issac Stern, Rudolph Serkin, The Eroica Trio, Jean-Pierre Rampal, The Romeros Guitar Quartet, Julie Andrews, Bernadette Peters, Ben Folds, Elvis Costello, Sylvia McNair, Steven Isserlis, Joseph Silverstein, Ransom Wilson, Gerard Schwarz, Jahja Ling, and Nadja Salerno-Sonnenberg, among others. The ensemble travels regularly, having toured the United States, Europe, and Israel.

ChamberOrchestra.org

Dirk Brossé, composer - conductor



Photo: Luk Monseert

Dirk Brossé is passionate about music and has worked all over the world as a conductor and composer. He is currently *Music Director of The Chamber Orchestra of Philadelphia* and of *Ghent Film Festival*. John Williams chose him as *Principal Conductor of the Star Wars in Concert World Tour*. He is professor of composition and conducting at the School of Arts/Royal Conservatory of Music in Ghent (B).

He has composed some 400 works, including concerti, oratorios, lieder, chamber music and symphonic works. He has also composed extensively for cinema, television and stage. His film soundtracks include *Boerenpsalm*, *Daens*, *Singularity* and *Koko Flanel*. His score for the BBC/HBO series *Parade's End* was nominated for an *Emmy Award*. His score for the Dutch film *Knielen* was nominated for The Golden Calf Award. He wrote the scores for the musicals *Prince of Africa*, *Daens*, *Sacco & Vanzetti*, *Tintin*, *Rembrandt*, *Ben X*, *Pauline & Paulette* and *14-18*. In 2010, at the request of the Hong Kong Chinese Orchestra, he wrote *The Hallow-e'en Dances*. This Halloween-inspired work is especially written for age-old, traditional Chinese instruments. He recently composed *Haiku Cycle 1*, written for Jessye Norman and based on Haiku by Herman Van Rompuy.

Dirk Brossé has conducted many top orchestras, both at home and abroad. Amongst them, the London Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic, Vancouver Opera, Opéra de Lyon, Hong Kong Chinese Orchestra, l'Orchestre de la Suisse Romande and the Philharmonic Orchestras of Brussels, Antwerp, Rotterdam, Basel, Madrid, Porto, Birmingham, Ulster, Shanghai, Hong Kong, Seoul, Queensland, St Petersburg, Los Angeles and Boston. In 2008 he made his first appearance at the Royal Albert Hall in London, conducting the London Symphony Orchestra.

In 2016 he made his debut at the Carnegie Hall New York. His first Celloconcerto was recorded by cellist Marie Hallynck and the London Symphony Orchestra, and will be worldwide released in november 2016 on Warner Classics.

He has made more than 80 CD recordings and has collaborated with world-class artists such as José Van Dam, Barbara Hendricks, Julia Migenes, Claron McFadden, Julian Lloyd Webber, Sabine Meyer, Alison Balsom, Salvatore Accardo, John Williams, Toots Thielemans, Hans Zimmer, Elmer Bernstein, Emma Thompson, Kenneth Branagh, Randy Crawford, Lisa Gerrard, Mel Brooks, Maurane, Sinead O' Connor, Maurice Jarre, Michel Legrand, Youssou N'Dour and Marcel Khalifé. He has worked with directors Stijn Coninx, Frank Van Laecke, Susanna White and Roland Joffé, and with writers Gabriel Garcia Marquez, Seth Gaaikema and Didier Van Cauwelaert.

Dirk Brossé has been awarded the title *Cultural Ambassador of Flanders*, the Flemish Parliament's *Gold Medal for Merit*, the *Achille Van Acker Prize*, the *Joseph Plateau Honorary Award* and the *Global Thinkers Forum Award for Excellence in Cultural Creativity*.

In 2010 Dirk Brossé was made an honorary citizen of Destelbergen. In 2013 he was elevated to Belgium's hereditary nobility, with the personal title of Sir.

In late 2010 EMI Classics released the 6 CD Box *Dirk Brossé, A Portrait in Music*.

The documentary *Brossé, a destiny in Music* by Jacques Servaes received international acclaim.

DirkBrosse.be

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The James Holesovsky Memorial Fund was established to honor the life and legacy of James "Jimmy" Holesovsky. Jimmy had a 50-year relationship with The Chamber Orchestra of Philadelphia as a principal and section cellist, as well as the orchestra's personnel manager. In his artistic career, he was regarded as one of the finest continuo cellists and played for numerous organizations in addition to the Chamber Orchestra, including Santa Fe Opera, the Academy of Vocal Arts, and the Pennsylvania Ballet. A founding member of The Chamber Orchestra of Philadelphia,

Jimmy believed deeply in the power of music, the beauty

of art, and the value of the Philadelphia community. In each of his many roles, he was always unflinchingly kind, patient, and respectful, serving as a model of both personal and artistic integrity.

If you are interested in donating to the Chamber Orchestra in Jimmy's memory, contact Michael Hogue at 215.545.5451 x26 or mhogue@chamberorchestra.org.





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Michael Moore Program Annotator



Michael Moore has served as program annotator for The Chamber Orchestra of Philadelphia since 2015 and Mendelssohn Club of Philadelphia since 1988. His Program notes have been reprinted by organizations and series including The Philadelphia Orchestra, the Memphis Symphony, the Berkshire Music Festival, Britain's Windsor Festival, Temple University, the University of Delaware, Emory University, Haverford College, the Kimmel Center Organ Series, and by

choruses and ensembles across the country. He has also written liner notes for the 2008 CD of Charles Fussell's *Wilde Symphony*, released by the Boston Modern Orchestra Project, and *Metamorphosis*, choral works of Jennifer Higdon, Andrea Clearfield and James Primosch, released in 2012 on the Innova label.

THE CHAMBER ORCHESTRA OF PHILADELPHIA
AT THE PHILADELPHIA EPISCOPAL CATHEDRAL



◆ HONEGGER ◆
KING DAVID

PHILADELPHIA EPISCOPAL CATHEDRAL

with Mendelssohn Club Chorus and
The Chamber Orchestra of Philadelphia

Saturday | April 29, 2017
4:00 PM and 8:00 PM

The Philadelphia Episcopal Cathedral
23 South 38th Street
Philadelphia, PA 19104

Background Photo: Sharon Torello

This is not a subscription series concert.
For tickets, call 215.735.9922 or visit www.mcchorus.org

THE CHAMBER ORCHESTRA OF PHILADELPHIA AT WORLD CAFÉ LIVE

The Chamber Orchestra of Philadelphia

intersect

with Andrew Lipke

NOVEMBER 30, 2016

FEBRUARY 22, 2017

MAY 10, 2017

7:00 PM | MEET AND GREET

8:00 PM | CONCERT

WORLD CAFÉ LIVE
IN UNIVERSITY CITY

Andrew Lipke, Singer-Songwriter

Dirk Brossé, Music Director
of the Chamber Orchestra

Photo: Chris Sikich

intersect is a bold venture celebrating the common DNA shared by music in all its forms and showcasing the phenomenal musicians of The Chamber Orchestra of Philadelphia. Led by Philadelphia singer/songwriter, composer, and producer Andrew Lipke, in collaboration with Music Director Dirk Brossé, every **intersect** concert is an innovative, multi-genre exploration of music's numerous crossroads. Audiences at **intersect** events are encouraged to challenge their conceptions of where one genre of music ends and another begins in the relaxed, informal atmosphere of the World Café Live. In juxtaposing seemingly polar styles, **intersect** illuminates the intrinsic universality of musical expression.



This is not a subscription series concert.

For more information, call 215.545.5451 or visit chamberorchestra.org

Radio Broadcasts on WRTI



WRTI's mission is to broadcast classical and jazz music that educates, entertains and enriches the cultural life of the tri-state region. WRTI is proud to partner with The Chamber Orchestra of Philadelphia to present broadcasts of concerts from the 2016-2017 Concert Season and from the extensive Chamber Orchestra archive.

BROADCAST SCHEDULE

Third Sunday of each month at 5 PM (60-minute program)

August 21, 2016
 September 18, 2016
 October 16, 2016
 November 20, 2016
 December 18, 2016

January 15, 2017
 February 19, 2017
 March 19, 2017
 April 16, 2017

May 21, 2017
 June 18, 2017
 July 16, 2017
 August 20, 2017

CLASSICAL CONVERSATIONS

Post-Matinée Q&A

An ever popular post-concert program, our Music Director Dirk Brossé, guest conductor, and soloists host an informal and informative question and answer session in the Perelman Theater following Sunday matinée performances.

BRUNCH WITH BROSSÉ

Discussion and Brunch with the Maestro

Sunday, December 4, 2016, 12:30 PM | Sunday, February 26, 2017, 12:30 PM

Join Music Director Dirk Brossé as he offers a taste of music from the classical world and more. Examine the music of Rossini, Gounod, and American composers before our December and February concerts, as well as other surprise works, through the eyes of the Maestro in a roundtable discussion over brunch. Discover how Music Director Brossé brings music from the page to the stage.

This intimate event takes place at The Kimmel Center for the Performing Arts prior to select Sunday performances conducted by Maestro Brossé. Cost for the program is \$40 per person, which includes enrollment, brunch and your very own copy of the score to keep.

For more information or to enroll, contact Michael Hogue, Marketing and Outreach Associate at 215.545.5451 x26 or mhogue@chamberorchestra.org. Space is limited.

SPECIAL THANKS TO OUR EVENT SPONSORS

CLASSICAL CONVERSATIONS

David & Barbara Daniels
 Mary J. Fallon, in honor of
 Carolann Atene
 Wendy & James Emrich
 Anonymous

BRUNCH WITH BROSSÉ

Stuart & Maureen Fleming
 in honor of Maestro Brossé

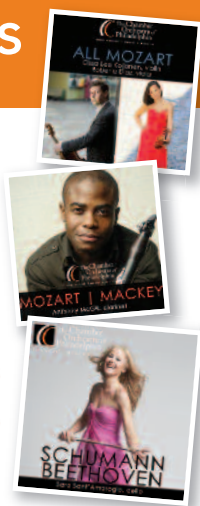
Live Concert Recordings

Download MP3s of live-recorded Chamber Orchestra concerts. Over one hundred albums are currently available and can be downloaded from **iTunes**, **Amazon**, **ClassicsOnline.com**, and **Presto Classical**, or streamed through **Spotify**.

High-definition videos of full-length concerts from 2010 forward are available through **Amazon Instant Video** for rent or purchase.

MP3s and HD videos from the current season become available shortly after each concert is performed.

Visit **chamberorchestra.org/store** for more information and direct links to the Chamber Orchestra's online catalogues.



Concert Hall Etiquette

Customer satisfaction is the goal of the staff of The Chamber Orchestra of Philadelphia and Kimmel Center, Inc. To ensure that everyone in the audience has the best possible experience when attending events at the Kimmel Center for the Performing Arts, the following guidelines have been set:

- All electronic devices (phones, pagers, watch alarms, etc.) should be turned off prior to entering the performance space. Physicians and others expecting calls, please leave active pagers and phones with an usher in Commonwealth Plaza and/or direct callers to 215.670.2397.
- No food or beverages are permitted in the Perelman Theater.
- Seat locations on your tickets are not guaranteed past curtain time. Latecomers will be admitted at a suitable break in the performance. If you need to leave the performance at any time, you will be re-admitted at a later break.
- Many noises are quite audible due to the optimal acoustics of the Theater. Please unwrap any lozenges or throat drops before the performance commences. Please also keep unnecessary movement and conversation to a minimum.
- Aisles must be clear of obstruction. Please either check coats and packages or place them under your seat or in your lap.

The usher staff is here to assist you. If you experience discomfort or have any concerns during the performance, please notify the nearest usher.

Student & Young Adult Offers

Photo: B. Krast for VISIT PHILADELPHIA®



\$25 All-Season Student Pass

College students under age 30. Attend every concert of the 16-17 subscription series for only \$25! Benefits include up to 3 additional student tickets per concert at just \$10 each. 20% discount on additional tickets for non-students, and attendance at one open rehearsal.

\$10 Student Rush Tickets

Available beginning one hour prior to the performance at the Kimmel Center Box Office. Subject to availability.

\$75 All-Season Young Adult Pass

Young Adults age 35 and under. Just \$75 to attend every concert of the 16-17 subscription series, including full subscriber benefits, plus one drink voucher for a post-concert Concert and Cocktails and one open rehearsal.

\$35 Single Ticket Rate for Young Adults

Young Adults age 35 and under. Purchase a ticket to any 16-17 subscription series concert for the flat rate of \$35.

Concert & Cocktails Young Adults Mixer

Join us after our Monday evening performances at the PECO Bar for Concerts & Cocktails, our Young Adults Mixer where you can mingle and get to know the Chamber Orchestra over cocktails at the bar! (cash bar, located in the Kimmel Center Lobby)



Commitment to Safety

The safety and comfort of visitors, artists, volunteers and staff at the Kimmel Center for the Performing Arts are of paramount importance. At this time, please take a note of the exit nearest you. A red, illuminated EXIT sign should be visible with an arrow indicating the direction of the exit door. In the event of an emergency, audience members will be advised to appropriate procedures by ushers and security staff. Patrons who need special assistance should contact an usher.

Patron Services

NO SMOKING

All public spaces in the Kimmel Center of the Performing Arts are designated as smoke-free.

CAMERAS & TAPE RECORDERS

The photographing, videotaping, or sound recording of any performance or carrying of any device for such purpose is prohibited.

LOST & FOUND

Please call 215.670.2321

ASSISTED LISTENING

With the deposit of a valid ID, hearing-enhancement devices are available free of charge. Please contact Kimmel Center House Management in advance at 215.670.2397 during regular business hours to make arrangements.

WHEELCHAIR SEATING

Wheelchair seating is available for every performance. Please specify your needs when purchasing tickets.

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Concerts
at the
Cathedral Basilica
of Saints Peter and Paul
18TH & BENJAMIN FRANKLIN PARKWAY

MONDAY, OCTOBER 17 at 7:30 p.m.

Choral Arts Society
of Washington

The Art of the Italian Madrigal
Scott Tucker **ARTISTIC DIRECTOR**

An exhilarating new season of choral music begins with an evening of artful songs of love and wit, tracing the evolution of the Italian madrigal as it crosses 16th century Europe, migrates into the British Isles, and continues to the present.

SATURDAY, NOVEMBER 5 at 7:30 p.m.

Westminster Williamson Voices

Pärt the Mystic
James Jordan **CONDUCTOR**

The Westminster Williamson Voices continue a close relationship with Concerts at the Cathedral Basilica as they return with a single, stunning work by preeminent Estonian composer Arvo Pärt, his captivating *Kanon Pokajanen*.

SUNDAY, DECEMBER 11 at 3:00 p.m.

Christmas at the
Cathedral Basilica

Charlene Angelini **MUSIC DIRECTOR**

The choirs of the Cathedral Basilica and the Archdiocese of Philadelphia join forces in beautiful carols and the traditional music of Christmas. Resounding brass add to the spectacle as hundreds of voices sing in celebration of festive season!



THURSDAY, FEBRUARY 9 at 7:30 p.m.

The Tallis Scholars

Venetian Voices: The Splendors of San Marco
Peter Phillips **ARTISTIC DIRECTOR**

The world-renowned Tallis Scholars return to Concerts at the Cathedral Basilica fresh from their Carnegie Hall appearance with a program featuring signature choral works written expressly for the famed "Church of Gold," *Saint Mark's Basilica in Venice*.



MONDAY, MARCH 13 at 7:30 p.m.

CAPA Choir

The Beauties of American Choral
Dorina Morrow **DIRECTOR**

Some of the most talented young singers in Philadelphia bring a panoply of American choral music to the Cathedral Basilica. The Choir of the Philadelphia Creative and Performing Arts High School sings Samuel Barber's *Agnus Dei* - the choral version of his iconic *Adagio for Strings* - in a program exploring themes of spirituality and faith, identity and longing, through poignant spirituals and the lush choral harmonies of Eric Whitacre, Leonard Bernstein, Z. Randall Stroope, and Aaron Copland.

FRIDAY, APRIL 28 at 7:30 p.m.

Vox Luminis: Voices of Light

Vintage 1685
Lionel Meunier **ARTISTIC DIRECTOR**

It was a very good year! The period ensemble Vox Luminis brings a European perspective to Concerts at the Cathedral Basilica, offering an enlightening program that spotlights two major composers born in 1685, Johann Sebastian Bach and Domenico Scarlatti.

WEDNESDAY, MAY 10 at 7:30 p.m.

Choir of Trinity Wall Street
& Trinity Baroque Orchestra

Monteverdi Masterpiece

Julian Wachner **DIRECTOR**

The GRAMMY-nominated ensemble closes our season with one of the most iconic works of early music, the 1610 *Vespers* by Claudio Monteverdi, which "stands alone in the repertoire as a culmination of one time-period and the confident heralding of the new," according to director Julian Wachner.

FOR TICKETS PLEASE VISIT
CATHEDRALPHILAconcerts.org

Endow a Chair



Take center stage by endowing a musician's chair at The Chamber Orchestra of Philadelphia.

Our musicians are among the finest in the Greater Philadelphia region and beyond. Support their artistry and share your passion for a particular instrument by endowing a principal chair in your own name or in honor of someone special to you.

ALL CHAIR ENDOWERS WILL:

- Be listed alongside the name of the musician in concert programs
- Receive recognition on the Chamber Orchestra's website
- Receive a special thank you from the musician who occupies your chair

Dirk Brossé, Music Director

The Dr. Hubert J.P. Schoemaker Memorial Conductor's Podium

Violin I

See insert, Concertmaster
Joseph and Marie Field Chair
 Meichen Liao-Barnes,
 Associate Concertmaster,
William A. Loeb Chair
 Igor Szvec
 Luigi Mazzocchi
 Alexandra Cutler-Fetkewicz

Violin II

Erica Miller, Principal
 Elizabeth Kaderabek
 Donna Grantham
 Yan Chin

Viola

Ellen Trainer
 Matthew Cohen
 Yoshihiko Nakano

Cello

Priscilla Lee, Principal*
 Elizabeth Thompson

Bass

Miles B. Davis, Principal
*Kenneth M. Jarin and
 Robin Wiessmann Chair*
 Anne Peterson

Flute

Edward Schultz, Principal
 Frances Tate

Oboe

Geoffrey Deemer, Principal
 Nick Masterson

Clarinet

Doris Hall-Gulati, Principal
Miles Morgan Chair
 Rié Suzuki

Bassoon

Michelle Rosen, Principal
*Dirk Brossé and
 Claire Tillekaerts Chair*

Horn

John David Smith, Principal
*Kathleen and Stephen
 Thompson Chair,
 in memory of
 Kenneth A. Thompson*
 Karen Schubert

Trumpet

Rodney Marsalis, Principal
 Brian Kuszyk

Timpani

Martha Hitchins, Principal

* On leave

All chairs available for endowment unless otherwise noted.

Endowments are for five years and payable in annual installments.

Executive Director Bill Rhoads is happy to assist you at 215.545.5451 x22 or bill.rhoads@chamberorchestra.org to begin your legacy of beautiful music.



THE CHAMBER
ORCHESTRA OF
PHILADELPHIA
DIRK BROSSÉ | MUSIC DIRECTOR



Dirk Brossé, Music Director

2016-2017 SEASON

OCT
9 & 10

Haydn, Mozart, and the Red Cliff

Dirk Brossé, conductor
Ching-Yun Hu, piano
Geoffrey McDonald, guest conductor for Arriaga

NOV
6 & 7

Mozart, Gluck, and Dances of the Blessed Spirits

Bassem Akiki, conductor
Ricardo Morales, clarinet (principal clarinet for The Philadelphia Orchestra)

DEC
4 & 5

Rossini, Gounod, and Stories for Piano & Orchestra

Dirk Brossé, conductor
Rami Khalifé, piano

FEB
26 & 27

Brossé conducts The Sounds of America

Dirk Brossé, conductor
Michael Ludwig, violin

MAR
26 & 27

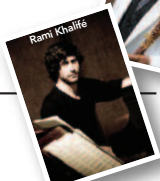
The Italian Baroque

Salvatore Di Vittorio, conductor
Gwyn Roberts, recorder

MAY
14 & 15

Beethoven and Brossé's Pictures at an Exhibition

Dirk Brossé, conductor
in collaboration with: Philadelphia Museum of Art



Kimmel Center
for the performing arts
THE KIMMEL CENTER
ACADEMY OF MUSIC
MERRIAM THEATER

