

Philharmonia Baroque Orchestra & Chorale

OCT
17-19



Dreams and Passions

philharmonia.org

WELCOME

FROM THE PRESIDENT OF THE BOARD

Dear Friends,

It is with utmost pleasure and anticipation that we welcome you to Philharmonia's 2024/25 season. **This season, some of the most outstanding conductors from around the world will join us to lead performances with the orchestra. Four of these conductors are candidates to be Philharmonia's next Music Director.** We want you to be part of this journey as we select our new Music Director by sharing what programs you've loved, whose performances have excited you; look out for messages from us after the performances.

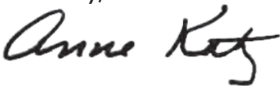
We begin our season by welcoming **Grete Pedersen**, who may be known to some of you in her capacity as the Artistic Director and Principal Conductor of the Carmel Bach Festival. Grete brings her unique expertise and perspective to the Orchestra with this concert featuring many musical eras and the full gamut of emotions. We can't wait to see Philharmonia **clarinetist Thomas Carroll** take the stage to perform **Mozart's Clarinet Concerto**.

This season also marks a special moment for Philharmonia as **Emma Moon joins the organization as Executive Director & Chief Executive Officer**. Emma is a dynamic and respected arts leader, and brings experience, expertise, and poise to our leadership.

As Emma told us, "I am thrilled to join Philharmonia Baroque Orchestra & Chorale, one of the world's greatest period ensembles, whose recordings I was raised on. I look forward to guiding this legacy institution into the next decade." Please join me in giving a warm welcome to Emma, who will be in attendance at this performance.

At this incredible time, we're thankful to our staff, musicians, board, and all of you, our loyal audience. Get ready for some gorgeous music, and once again—welcome!

Warmly,



Anne Katz
President of the Board

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PHILHARMONIA BAROQUE

Philharmonia Baroque Orchestra & Chorale presents audiences throughout the world with performances that capture the spirit, style, and distinctive sound of early music history. Recognized as “America’s leading historically informed ensemble” (*The New York Times*), The ensemble performs on period-specific instruments, presenting repertoire ranging from early Baroque to late Romantic, as well as new works and major operatic productions. The ensemble engages audiences through its signature Bay Area series, national and international tours, recordings, commissions, and education programs. Philharmonia was founded by Laurette Goldberg, led by Music Director Laureate Nicholas McGegan for 35 years, and Richard Egarr for the last 4 years. The 2024/25 season introduces four candidates

to be Philharmonia’s next Music Director.

Philharmonia’s musicians are leaders in historical performance and serve on the faculties of The Juilliard School, San Francisco Conservatory of Music, and Stanford University. The organization regularly welcomes eminent guest artists including countertenors Tim Mead and Anthony Roth Costanzo, violoncellist Steven Isserlis, and maestros John Butt and Kristian Bezuidenhout. Philharmonia enjoys artistic collaborations with The Juilliard School, Dunedin Consort, and the American Modern Opera Company (AMOC), and appears regularly at Lincoln Center, Norfolk Chamber Festival, and Tanglewood. In 2020, Philharmonia presented a fully-staged, reimagined production of Handel’s *Aci, Galatea e Polifemo* directed by Christopher Alden and featuring countertenor Anthony



ORCHESTRA & CHORALE

Roth Costanzo, bass-baritone Davóne Tines, and soprano Lauren Snouffer in eight sold out performances. Following seasons continued with fully-staged productions of Handel works *Radamisto* and *Amadigi di Gaula*.

Among the most recorded orchestras in the world, Philharmonia boasts a discography of nearly 50 recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz's *Les Nuits D'été*, and a GRAMMY®-nominated recording of Haydn symphonies. In 2020, Philharmonia released three groundbreaking recordings: a full collection of commissioned works by Pulitzer Prize winner Caroline Shaw, a selection of arias sung by rising star contralto Avery Amereau, and Handel's *Saul* with countertenor Aryeh Nussbaum Cohen.

Philharmonia's *Jews & Music* series has

taken audiences on journeys of discovery of Jewish themes that have emerged across music and visual art over time, curated by *Jews & Music* Scholar in Residence Francesco Spagnolo.

The organization also presents SESSIONS, an intimate and casual series that presents guided tours of music, social political history, and art. In the 2024/25 season, SESSIONS presents "Bach in Bengal," a cross-genre performance that skillfully weaves Baroque themes with Indian classical music, hosted by Composer in Residence Tarik O'Regan.

 [philharmonia-baroque](#)

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GRETE PEDERSEN, CONDUCTOR

The Norwegian conductor Grete Pedersen is one of the most renowned conductors in the international choral scene. Since 1990 Grete Pedersen is Music Director of the Norwegian Soloists' Choir whose recordings were awarded the 'Choc de la Musique', 'Prix d'Or' from Diapason and a 'Record of the year' by Gramophone. In September 2022 she was appointed as Artistic Director of the Carmel Bach Festival, USA, for five years.

In the 2024/25 season Grete Pedersen follows invitations to Philharmonia Baroque Orchestra San Francisco, Helsingborg Symphony & Choir and Arctic Philharmonic Orchestra with a commissioned work by Ørjan Matre. Highlights of her last season with the Norwegian Soloists' Choir will be Beethoven: Missa solemnis, Bach: Christmas Oratorio and Julia Wolfe: Oratorio Fire in my Mouth for women's choir, children's choir and orchestra.

Grete Pedersen is a sought-after guest conductor and has worked with all prestigious European choirs. She has performed oratorios with leading Norwegian orchestras as well as with Mahler Chamber Orchestra, Slovenian Philharmonic, Yale Camerata, and Gulbenkian Orchestra & Choir. Educated as a church musician at the Norwegian Academy of Music, Grete Pedersen has been part of the historically informed performance movement since the early 1980s and has worked with the Freiburger Barockorchester, Oslo

Bach Ensemble, Norwegian Barokkanerne, Barokksolistene and the Drottningholm Barokkensemble, among others.

Grete Pedersen's name stands for productions and stagings with a broad and innovative variety of styles. She has set new standards with her interpretation of early and contemporary music. In the contemporary scene, Grete Pedersen is known as a fearless advocate of new music and she has commissioned and performed numerous pieces by leading composers.

In 1984, Grete Pedersen founded the Oslo Chamber Choir and worked with them for 20 years particularly with oratorio repertoire and contemporary music. She completed her postgraduate studies in conducting at the Norwegian State Academy of Music in Oslo and studied choral conducting with Eric Ericson and orchestral conducting with Kenneth Kiesler. She teaches as a professor in conducting at the Norwegian State Academy of Music since 1996 and is a sought after teacher for masterclasses.

In 2019, Grete Pedersen was appointed Knight 1st Class of the Royal Norwegian St. Olavs Order for her merit and outstanding achievements in the arts and was awarded the distinguished Lindeman Prize to honour her significant contribution to the musical life of Norway.



THOMAS CARROLL, BASSET CLARINET

With a sound described as “beautifully warm” (*Herald Times*) and “sweet and agile” (*New York Times*), period clarinetist and instrument builder Thomas Carroll performs extensively throughout North America and Europe on historical instruments. He holds degrees from Oberlin Conservatory, Indiana University, and The Royal Conservatoire of The Hague, where his major teacher on early clarinets and chalumeaux was Eric Hoepfich.

Internationally, Thomas has performed as principal clarinet with period instrument orchestras in venues ranging from the Kozierhaus in Berlin to the Concertgebouw in Amsterdam. He has been featured as a soloist with American Bach Soloists, Mercury Chamber Orchestra, Lyra Baroque, Ensemble ad Libitum, Boston Baroque, and Grand Harmonie to critical acclaim. Thomas performs as principal clarinet with Philharmonia Baroque Orchestra and Chorale, Mercury Chamber Orchestra, Boston Baroque, Teatro Nuovo, and German-based L'Arte del Mondo, frequently collaborating with other early music specialists throughout North America including the Clarion Music and Handel and Haydn Societies, Sonoma Bach, and Musica Angelica. As an arranger of *Harmoniemusik* for period instruments, his transcriptions have been performed by Grand Harmonie, On Site Opera, and the Atlanta Opera. Eager to

combine active scholarship with performance, Thomas is the co-founder with flutist Andrea Leblanc of Arpeggione, a chamber ensemble taking inspiration from the celebrated history of Boston's Mendelssohn Quintette Club, performing transcriptions and arrangements of large-scale works as they were originally heard on the American stage in the second half of the 19th Century.

As an educator, Thomas is dedicated to training the next generation of historical clarinetists and cultivating an interest in performance practice and hands-on research. He has given guest lectures and masterclasses at universities throughout the United States and maintains a private studio of historical

clarinet students. He is also a faculty member at the Festival de Música de Santa Catarina in Brazil.

An interest in instrument mechanics and acoustics has led Thomas to a secondary career as an instrument builder and extensive research into 18th and 19th century wood treatment and seasoning. He builds

chalumeaux, baroque, and classical clarinets, and basset instruments for use in historically-informed performance ensembles in his Boston workshop, which are played throughout North America, Europe, Japan, and Australia.



THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about their instrument's maker and origin.

cm Concertmaster

***** Principal

† Principal 2nd Violin

bc Basso Continuo

VIOLIN I

Manami Mizumoto, cm

Joan Carol Klotz,
Mittenwald, Germany, 1761

*Egon & Joan von Kaschnitz
Concertmaster Chair*

Elizabeth Blumenstock

Andrea Guarneri, Cremona, 1660
on loan from
Philharmonia Baroque Orchestra
Period Instrument Trust

Susan B. Levy Chair

Carla Moore

Johann Georg Thir, Vienna, Austria,
1754

Gail Hernández Rosa

Italian violin labeled
"Giuseppe Pedrazzini..."
and "Guidantus..."
Attributed to Andrea Postacchini
during the middle part of the
19th century. Fermo, Italy

Noah Strick

Celia Bridges, Cologne, Germany,
1988

Anna Washburn

Leopold Widhalm, Nürnberg, 1765

VIOLIN II

Isabelle Seula Lee, †

Jason Viseltear, New York, 2018

Katherine Kyme

Carlo Antonio Testore, Milan, Italy,
1720

Jolianne Einem

Mathias Knilling,
1835 Mittenwald School

Maxine Nemerovski

David Tecchler, Rome, Italy, 1733

Anthony Martin

Thomas Oliver Croen,
Walnut Creek, California, 2005,
after Francesco Gobetti,
Venice, Italy, c. 1717

Lisa Grodin

Giovanni Rota, Cremona c.1803

VIOLA

Jessica Troy*

Guy Rabut, 2011;
after Gasparo da Salo, Brescia

Cynthia Black

Jason Viseltear, 2010, Brescian-style

Maria Caswell

Anonymous,
Mittenwald, Germany, c. 1800

Aaron Westman

Francis Beaulieu,
Montreal, Canada, 2012;
after Bros. Amati, Cremona, c. 1620

VIOLONCELLO

William Skeen*

Giovanni Grancino, Milan, 1725

Osher Cello Chair Endowment

Clara Abel

Gaspar Bourbon,
Brussels, Belgium, late 17th century

Zheng Cau Memorial Cello Chair

Eva Lymenstull

Labeled Peter Wamsley,
London, England, c. 1730s

Tanya Tomkins

Lockley Hill, London, England, 1798

DOUBLE BASS

Kristin Zoernig*

Joseph Wrent,
Rotterdam, The Netherlands, 1648

Michael Minor

Unlabeled Bohemian made in 1890

PERCUSSION

Allen Biggs*

England, c. 1847

OPHICLEIDE

Douglas Yeo*

Roehn, Paris, c. 1855



FLUTE

Stephen Schultz*

*Martin Wenner,
Singen, Germany, 2011;
after A. Grenser, c. 1790*

Mindy Rosenfeld

*Roderick Cameron,
Mendocino, California, 1997;
after J. H. Grenser,
Dresden, Germany, c. 1790*

OBOE

David Dickey*

*Randy Cook;
Basel, Switzerland; 2008
after Jonathan Bradbury,
London, circa 1720*

*Principal Oboe Chair in Memory of
Clare Frieman Kivelson
and Irene Valente Angstadt*

Gonzalo X. Ruiz

*Joel Robinson, New York, 1990;
after Saxon models, c.1720*

CLARINET

Thomas Carroll*

*Mendelssohn Overture:
Thomas Carroll, Boston, MA, 2024;
after Heinrich Grenser,
Dresden, Germany, c. 1813*

*Mozart Clarinet Concerto:
Thomas Carroll, Boston, MA, 2020;
after Theodor Lotz,
Vienna, Austria, c. 1789*

*Michael F. & Jane B. Marmor
Principal Clarinet Chair*

Elise Bonhivert

*12 key H. Grenser
inspired reproduction
made by Charles Wells in 2007*

BASSOON

Andrew Schwartz*

*Peter de Koningh,
Hall, Netherlands, 1987,
after H. Grenser, Dresden*

Nate Helgeson

*Peter de Koningh, Hall,
Netherlands, 1987,
after H. Grenser, Dresden*

HORN

Todd Williams*

*Richard Seraphinoff,
Bloomington, Indiana, 2019;
after Antoine Halari, Paris, c. 1810*

Nate Udell

*Courtois Neveu Aine,
Rue des prouaires a Paris, 1802-09*

TRUMPET

John Thiessen*

*Rainer Egger,
Basel, Switzerland, 2003;
after Ehe, 1746*

Dominic Favia

*Aron Vajna,
Basel, Switzerland, 2020;
after Johann Wilhelm Haas,
Nuremberg, Germany, c. 1700*

**Philharmonia Baroque Orchestra & Chorale gratefully acknowledges
the following Season Sponsors
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Dreams and Passions

OCTOBER 17-19, 2024

Grete Pedersen, conductor
Thomas Carroll, basset clarinet

HILDEGARD VON BINGEN (1098-1179)

O Frondens Virga (arranged by Nikolai Matthews)

CAROLINE SHAW (b. 1982)

Entr'acte

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 49 in F minor, *La Passione*

Adagio

Allegro di molto

Menuet e Trio

Presto

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)

Clarinet Concerto in A Major, K622

Allegro

Adagio

Rondo: Allegro

FELIX MENDELSSOHN (1809-1847)

Overture to *A Midsummer Night's Dream*

Length of performance is approximately 120 minutes including one 20 minute intermission.

The use of cameras or recording devices of any kind is strictly prohibited.

Please silence or turn off noise making devices before the performance begins.

PROGRAM NOTES

HILDEGARD OF BINGEN

(1098-1179)

O Frondens Virga (arr. Nikolai Matthews)

Hildegard of Bingen is a unique figure in the history of music, religion, philosophy and medicine. As a holy woman, she was 'walled up' inside a sealed cell to aid her spiritual journey with the promise of a less austere existence in the next life. In her tiny domain, with two other women, she continued to experience the visions that had formed part of her life since childhood (now thought to be severe migraines) while also writing plenty of equally visionary music.



Among medieval composers, Hildegard stands out for having advanced the form of what we know as 'sequences'—long, ornamented melodies which were used to preface worship or prayer. Hildegard wrote not just melodies for sequences with text, but verses to sit between them. In total, she left behind some eighty musical works. In them, the writer and singer John Potter has observed, 'we glimpse something of what it must have been like to be a singer-composer-poet in the first millennium.'

Hildegard's genius was in allowing music to do what words couldn't: to fly free, expressively and spiritually. *O Frondens Virga* demonstrates that. It is a form of sequence which appears in a collection known as the Dendermonde Manuscript as a psalm

antiphon in praise of the Virgin Mary. Its Latin text touches on the theme of the connection between divine femininity and earthly fertility, conjuring images of blossoming foliage and radiant dawns. Even with the words removed, as in this instrumental version by Nikolai Matthews, the quality and character of Hildegard's music shines through. A beautiful, expressive melody in the form of an incantation takes flight over fixed notes that act as sonic anchors.

CAROLINE SHAW (B. 1982)

Entr'acte

American composer Caroline Shaw, no stranger to Philharmonia, writes works that seem to speak to our time's refracted relationship to so-called 'classical' music. Shaw is rooted in the classical tradition, having studied violin and performed as a violinist (and singer). But her music frequently does wickedly fascinating things with that tradition and, in the process, captures something of the period of creative flux in which the art form finds itself.



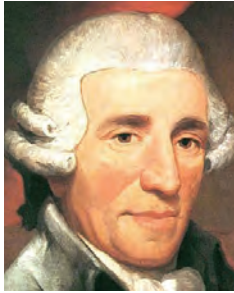
Shaw's string quartet *Entr'acte* was inspired by the music of Joseph Haydn. Shaw herself writes of the piece: '*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 [written in 1799]—with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further.

I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, Technicolor transition.'

JOSEPH HAYDN (1732-1809)

Symphony No. 49 in F minor, *La Passione*

A little over halfway through the eighteenth century, the refined, tuneful and inoffensive symphonic style that had held sway for decades was invaded by something altogether more turbulent. The aesthetic movement known as *Sturm und Drang* ('storm and stress') had suggested more contrasting, dramatic elements in the arts, starting with literature. It soon made its way into music, which meant extremes of volume, new instrumental effects (including *tremolando*, rapid movement of the bow on stringed instruments), and a general feeling of darkness and volatility.



Joseph Haydn, who was more ahead of the curve than most when it came to symphonic development, was a leading exponent of *Sturm und Drang* for some time. Some say it first appeared in Haydn's music around the time of his symphony numbered 39, notable for its nervous *tremolando* effects, wide melodic leaps and sudden extremes in volume. Haydn's working conditions at the Esterházy Court—where he had the best musicians and the time and space with which to experiment—meant he could try his hand at pretty much anything.

That was certainly true by the time Haydn's symphony numbered 49 was written in 1768. With the death of his immediate boss Gregor Wender in 1766, Haydn was now court Kapellmeister and had his hands on the expanded court orchestra. When he came to write the symphony, Haydn was busy preparing music for the court's observance of Holy Week. The 'Passion' of the symphony's title refers to that of Christ; it was first performed on Good Friday of 1768.

In general mood, the symphony is archetype *Sturm und Drang*. But the aesthetic movement had a structural influence on the score, too. One of the style's ideals was the recollection of past styles and practices. That might be why Haydn styled this symphony as an old-style 'Sonata da Chiesa' or 'Church Sonata' — using a slow introduction to a four-movement slow-fast-slow-fast format.

The somber mood of the piece is emphasized by its almost exclusive use of minor keys (across all four movements there's only one brief flirtation with the major).

The opening Adagio is plaintive. The scurrying energy of the Allegro—seasoned with syncopations, dynamic alterations and angular lunges—remains in the minor key, and it's the 'trio' section of the ensuing Minuet that introduces the major mode, framed by striding home-key passages that provide its thematic basis. In the spirit of the *Sturm und Drang*, a big contrast arrives with the energetic final movement, employing only one theme which is vigorously discussed.

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756-1791)

Clarinet Concerto in A major, K622

London, Paris, Mannheim, Salzburg and Vienna. Mozart lived in all five cities—longer in some than others—but each taught the composer valuable lessons and provided him with priceless experiences. It was in Mannheim that Mozart truly fell for the sound of the clarinet. ‘If only we had clarinets,’ wrote Mozart from the city in a letter to his father, ‘you wouldn’t guess the majestic effect of a symphony with clarinets.’



Clarinets were still relatively rare at the time, as Mozart’s words from 1777 suggest. Soon enough, the composer got to know one of the finest clarinetists of his age personally. Anton Stadler was a musician from rural Austria who moved to Vienna in 1781, the year after Mozart had. He played in the Imperial Wind Band and Court Orchestra. Stadler, vitally, was also a member of the same masonic lodge as Mozart. Both men collaborated on the provision of music for masonic rituals, and they became close friends.

Stadler pioneered an adapted clarinet known as the basset; its range stretched a major third lower than that of a standard clarinet and the instrument was longer and heavier. It was for Stadler and that instrument in particular that Mozart wrote his celebrated Clarinet Concerto of 1791 (and the Clarinet Quintet written two years earlier).

For the concerto’s mellifluous fluency, we have the basset clarinet itself to thank—and Stadler’s masterful playing of it. Across the piece, Mozart relishes the instrument’s varied characteristics across its broad range: its warm, rounded low notes, its smoky middle register and its piercing and bright top end. Mirth and melancholy are as easily combined in this instrument as they are in the best music Mozart wrote.

When he finished work on the concerto, Mozart was less than eight weeks from death. His music of the previous few years had been characterized by a directness of expression, a sort of sophisticated simplicity. That process of expressive distillation reached new heights with the concerto. In this extraordinarily unfussy music, the composer appears at his most pensive and whimsical. But there’s an underlying poignancy to the piece too; a sense of resignation that carries the hallmarks of an artist at his creative dusk, whether, in this case, he knew it or not.

That sentiment is to the fore in the concerto’s final movement, in which a cheerful disposition is somehow lined with sadness. Before that, Mozart’s Adagio is cast in the famously bright, celebratory key of D major yet remains deeply pensive. The opening Allegro reveals Mozart’s love for the instrument and his understanding of it in full, utilizing its entire range in gracious lyricism and forthright acrobatics—all with no hint of awkwardness. ‘Such an abundance of beauty almost tires the soul’, wrote one reviewer after the first performance of the piece, in Prague, on 16 October 1791.

FELIX MENDELSSOHN

(1809-1847)

Overture, *A Midsummer Night's Dream*

Felix Mendelssohn earned himself the nickname 'the Mozart of the nineteenth century,' given the combination of Classical perfection and poetic Romanticism that characterizes his music. Mendelssohn looked back beyond Mozart, too, notably to his compatriots Bach and Handel, whose music he studied, played and tirelessly championed. But Mendelssohn was every bit the Romantic, spontaneous and innovative, sucking up inspiration from literature, the visual arts and nature.



The teenage Mendelssohn enjoyed idyllic summers in the grounds of his family's Berlin mansion, where with his siblings he'd explore, play, paint, make music and read anything he could get his hands on. In the summer of 1826, he stumbled upon *Ein Sommernachstrau*—a German translation of Shakespeare's *A Midsummer Night's Dream* by August Wilhelm Schlegel, who also happened to be a distant member of the Mendelssohn family. Shakespeare's work, in Schlegel's German-friendly version, cast a spell over the young Felix as it has generations of composers before and after him.

'In a state of delirium' the 17-year-old composer set about capturing his emotional response to the play in music, writing an Overture that wasn't originally intended

to introduce a larger performance, either musical or dramatic (even though he would later follow it with a complete set of incidental music to the play). What Mendelssohn wanted from his Overture was to awaken the imagination of the listener to the fantastical, enchanted realm of Shakespeare's play. He achieves that right from the start of the overture, with glowing opening chords and scurrying strings. Both seem to be born of a magical, unworldly realm.

Program notes by Andrew Mellor © 2024

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