

Hopkins Center for the Arts

at Dartmouth

presents

Philharmonia Baroque Orchestra and Chorale

Nicholas McGegan, conductor and harpsichord

Francesco Spagnolo, scholar

Sherezade Panthaki, soprano

Philharmonia Baroque Chamber Players

Members of Philharmonia Chorale

Bruce Lamott, chorale director

Funded in part by the Frank L. Harrington 1924 Fund No. 3 and the Sidney Stoneman 1933 Fund.

Philharmonia's Jews & Music initiative and this tour program is funded in part by the Drs. Ross E. Armstrong & Jonas (Jay) Stern Jews & Music Fund, the Koret Foundation, and the Waverley Fund.

Tue, Nov 5, 7:30 pm

2019 • Spaulding Auditorium • Dartmouth College

Approx duration: 90 minutes, no intermission

Program

Italian Baroque Music from the Jewish Ghetto

Program order subject to change.

Works by Salamone Rossi (1570–1630)

- “Haleluyah. ‘Ashrei ‘ish” (Psalm 112)
- Sonata in dialogo detta la Viena, Book III
- “Vedrò’l mio sol” from 3rd book of Madrigals (poem by Giovanni Guarini)
- “Mizmor shir leyom hashabbat” (Psalm 92)
- “Hashkivenu” (Prayer)

Works by Benedetto Marcello (1686–1739)

- “Betzet Yisrael” (Hebrew Melody/Intonazione)
- Salmo Decimo “E’ di giustizia protettor” from *Estro poetico-armonico*
- “Sha’ar Asher Nisgar” (Hebrew Melody/Intonazione)
- Salmo Decimottavo “O immacolata e santa divina” from *Estro poetico-armonico*
- Sherezade Panthaki**, soprano

Works by Rossi

- “Ohimè se tanto amate” from 1st book of Madrigals
- “Cor mio deh non languire” from 1st book of Madrigals
- Sherezade Panthaki**, soprano

Works by Claudio Monteverdi (1567–1643)

- Laudate Dominum* (Psalm 150)
- Prologue (La Musica) from *Orfeo*
- Sherezade Panthaki**, soprano

Works by Rossi

- Sonata terza sopra l’aria della Romanesca, Book III
- Gagliarda quarta detta la Disperata, Book III
- Correnta sesta, Book III
- Sonata quarta sopra l’aria di Ruggiero, Book III
- “Pargoletta che non sai” from *Madrigaletti*
- “Le-mi echpots” (Wedding ode)

The Orchestra

Philharmonia’s musicians perform on historically accurate instruments. Beside each player’s name is information about his or her instrument’s maker and origin.

Violin

- Katherine Kyme Carlo Antonio Testore, Milan, Italy, 1720
- Noah Strick Celia Bridges, Cologne, Germany, 1988

Violoncello

- Phoebe Carrai..... Anonymous, Italy, c. 1690

Theorbo

- Adam Cockerham..... Mel Wong, San Francisco, California, 2013; after Tieffenbrucher

Harpsichord

- Nicholas McGegan Hendrik Broekman, United States, 1975; after Michel Richard

Program *continued*

The Chorale

Soprano

Jennifer Ashworth
Helene Zindarsian

Alto

Natasha Hoehn
Heidi Waterman

Tenor

Corey Head
David Kurtenbach

Bass

Tom Hart
James Monios

PBO Touring Staff

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Jeffrey D. Phillips, Director of Artistic Planning

About the Artists

Under the musical direction of Nicholas McGegan for 35 years, **Philharmonia Baroque Orchestra and Chorale (PBO)** is recognized as America's leading historically informed ensemble. Using authentic instruments and stylistic conventions of the baroque to early-romantic periods, the orchestra engages audiences through its signature Bay Area series, national tours, recordings, commissions and education projects of the highest standard. Founded in the San Francisco Bay Area 37 years ago, the ensemble is the largest of its kind in the United States and is known for its versatility in programming and joyful performances.

PBO's musicians are among the best in the country and serve on the faculties of The Juilliard School, Harvard and Stanford, among others. The orchestra performs an annual subscription season in four venues throughout the

San Francisco Bay Area as well as the orchestra's popular alternative concert series for younger and new audiences—PBO Sessions—which has regularly sold out since its inception in 2014. In April 2017, PBO performed the modern-day premiere of Rameau's *Le Temple de la Gloire*. The fully staged opera included an international cast of singers and dancers and celebrated sold-out audiences and critical acclaim from around the world.

Each season welcomes eminent guest artists such as mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenor Anthony Roth Costanzo, violoncellist Steven Isserlis, fortepianist Emanuel Ax, and maestros Jordi Savall and Richard Egarr. The Orchestra enjoys numerous collaborations, including an ongoing partnership with the Mark Morris Dance Group, and tours regularly to venues such as Carnegie Hall, Lincoln Center, Walt Disney Concert

About the Artists *continued*

Hall and Tanglewood. In July 2017, PBO co-produced the critically acclaimed modern adaptation of *Aci, Galatea e Polifemo* in partnership with Anthony Roth Costanzo and National Sawdust in Brooklyn, and the production will make its San Francisco debut in January 2020.

Among the most recorded orchestras in the world, PBO boasts a discography of more than 40 recordings and launched its own label in 2011, on which it has released ten 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. The orchestra released a recording of its modern North American premiere of Alessandro Scarlatti's *La Gloria di Primavera*, which coincided with a tour in May 2016, and released the world premiere recording of the original version of Rameau's *Le Temple de la Gloire* with the unedited libretto by Voltaire in July 2018.

Under the superb direction of Bruce Lamott, the Philharmonia Chorale is critically acclaimed for its brilliant sound, robust energy and sensitive delivery of the text. The Philharmonia Chorale was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival and American Bach Soloists, are guest soloists with most of the area's symphonic and choral organizations, appear in roles with regional opera companies, and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers and Theatre of Voices. Founded by John Butt, a baroque keyboardist and one of the world's leading Bach scholars, the chorale has been led by Lamott since 1997.

In 2015, Philharmonia launched its "Jews & Music" initiative—a permanent effort to explore and understand the relationship between Jews and music from the 17th to the 21st centuries. The initiative brings Jewish historical context to classical music and provides opportunities for significant collaboration with the Jewish Community Center of San Francisco, the Jewish Contemporary Museum, Oshman JCC and The Magnes Collection at UC Berkeley, among others. In 2016, Harvard and Yale universities invited PBO to present "Jews of the 17th Century Italian Jewish Ghetto" featuring works by Salomone Rossi and Monteverdi. The program was reprised at the University of Chicago in April 2018 and was deemed "shimmering...stylish, precise and expressive" by the *Chicago Times*.

PBO launched its "New Music for Old Instruments" initiative in 2016 as an effort to commission and perform new works written expressly for period instruments. Recent commissions include a large-scale work by Pulitzer Prize-winning composer Caroline Shaw called *The Listeners*, which premiered in October 2019; a three-song cycle by Caroline Shaw, premiered by mezzo-soprano Anne Sofie von Otter at Walt Disney Concert Hall and Lincoln Center; and *To Hell and Back* by Guggenheim Fellow Jake Heggie. Future seasons will bring new commissions by Matthew Aucoin and Mason Bates.

To nurture the next generation of historically informed performance, Philharmonia and The Juilliard School's Historical Performance program partner to bring the star students of Juilliard415, the school's acclaimed period instrument ensemble, to practice and perform alongside PBO's seasoned professionals. Annual residencies include masterclasses, coaching and a culminating side-by-side showcase of PBO mentors and J415 students.

Richard Egarr will become Music Director Designate of Philharmonia Baroque Orchestra and Chorale effective with the 2020/21 season.

As he embarks on his sixth decade on the podium, **Nic McGegan**—long hailed as "one of the finest baroque conductors of his generation" (*The Independent*) and "an expert in 18th-century style" (*The New Yorker*)—is recognized for his probing and revelatory explorations of music of all periods. The 2019/20 season marks the final year of his 34-year tenure as Music Director of Philharmonia Baroque Orchestra and Chorale. He is Principal Guest Conductor of the Pasadena Symphony.

Best known as a baroque and classical specialist, McGegan's approach—intelligent, infused with joy and never dogmatic—has led to appearances with many of the world's major orchestras.

His 2019/20 guest appearances in North America include his return to the Cleveland Orchestra, and the Houston, Baltimore, St. Louis, New Jersey and Pasadena Symphonies. He also resumes his long tradition of concerts at the Hollywood Bowl with an all-Mozart program in fall 2019, and rejoins the Los Angeles Chamber Orchestra later in the season for a program of Rameau, Mozart and Schubert. Abroad, McGegan leads the Royal Scottish National Orchestra and makes guest appearances with the Szczecin and Wrocław Philharmonics. Summer festivals include

About the Artists *continued*

Aspen and La Jolla. Finally, McGegan visits the Juilliard School to conduct multiple concerts in New York and takes one of those programs, Handel's *Rinaldo*, abroad to Göttingen.

McGegan's prolific discography includes more than 100 releases spanning five decades. Having recorded over 50 albums of Handel, he has explored the depths of the composer's output with a dozen oratorios and close to twenty of his operas. Under its own label, Philharmonia Baroque Productions (PBP), Philharmonia has recently released acclaimed albums of Handel, Scarlatti, Vivaldi, Brahms, Haydn, Beethoven and more. McGegan's latest release with PBO is Handel's rarely performed *Joseph and his Brethren*.

McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Yale University, the Juilliard School, Harvard University, the Colburn School, Aspen Music Festival and School, Sarasota Music Festival and the Music Academy of the West.

English-born, McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honour of the City of Göttingen, and a declaration of Nicholas McGegan Day, by the Mayor of San Francisco in recognition of his work with Philharmonia.

Soprano **Sherezade Panthaki's** international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*The Washington Post*); and vividly passionate interpretations,

"mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early-music field, Panthaki has ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, Matthew Halls and Masaaki Suzuki, with whom she made her New York Philharmonic debut. A recent performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was described as "a breathtaking combination of expressive ardor, tonal clarity, technical mastery and dramatic vividness" by *The San Francisco Chronicle*.

Panthaki's 2019/20 orchestral season includes returns to both Minnesota Orchestra (*Messiah*) and Winter Park Bach Festival (Brahms *Requiem*) and performances with Houston Symphony (*Messiah*), Philharmonia Baroque Orchestra, St. Thomas Church in New York, and Santa Fe Pro Musica (Telemann's *Passion Cantata*). This season she also returns rejoins the viol consort Parthenia for an "Elizabethan Christmas" program and returns to Boston Early Music Festival for their overseas trip to Bremen, performing the role of Ellenia in Graupner's *Antiochus und Stratonica*. In recital Panthaki will be featured at Caramoor Music Festival in "Love and Revenge: The Baroque Diva" with Helicon Ensemble.

Panthaki's repertoire extends well beyond the music of the Renaissance and baroque to works such as Orff's *Carmina Burana* with the Houston Symphony, John Tavener's *The Last Discourse* with Orchestra of St. Luke's, *Beethoven's Symphony No. 9* with American Classical Orchestra, and Rachmaninoff's *Vocalise* and Strauss lieder at the Bari International Music Festival. She holds an Artist Diploma from the Yale School of Music and a master's degree from the University of Illinois.

Connecting Artists to the Community

While at Dartmouth, members of Philharmonia Baroque Orchestra and Chorale visited a class on early classical music for a demonstration and workshop, and led a master class in historical voice performance for Dartmouth student singers. For more information about Hop Engagement and Community programs, call 603.646.2010 or visit hop.dartmouth.edu/faculty-staff or hop.dartmouth.edu/community.

Upcoming Events



Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Sat, Nov 9, 7:30 pm

The Hop's resident orchestra plays Mozart and Sibelius.



Kronos Quartet with Terry Riley

Thu, Jan 23, 7:30 pm

Hear the fascinating result of a 40-year collaboration.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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