



NEWS RELEASE

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The Philadelphia Orchestra and Chief Conductor and Artistic Adviser Charles Dutoit announce 2009-2010 season

Mr. Dutoit continues focus on the music of Hector Berlioz and the music of Ballets Russes

**100th anniversary of Philadelphia-trained composer Samuel Barber's birth
commemorated**

Orchestra brings three acclaimed Beyond the Score programs to Access series

**Season features the Philadelphia premiere of Richard Danielpour's *A Woman's Life*,
co-commissioned by the Orchestra, and the world premiere of Pulitzer Prize-winner
George Walker's Violin Concerto**

**Christoph Eschenbach completes his Mahler cycle with the composer's Symphony No. 7
and celebrates the 200th anniversary of Schumann's birth with a program of his works**

**Conductor Jaap van Zweden makes his Philadelphia Orchestra debut;
returning guest conductors include Andrey Boreyko, Jiří Bělohlávek, Andrew Davis,
Stéphane Denève, Rafael Frühbeck de Burgos, Daniele Gatti, Neeme Järvi, Vladimir
Jurowski, Nicholas McGegan, Yannick Nézet-Séguin, Roger Norrington, Peter Oundjian,
and Osmo Vänskä**

**Soprano Karita Mattila makes her long-awaited Philadelphia Orchestra debut;
additional debut artists are pianists Nicholas Angelich, Robert Levin, Benedetto Lupo, and
Jean-Frédéric Neuburger, and violinists Stefan Jackiw and Gregory Walker**

**Sopranos Angela Brown and Shana Blake Hill, mezzo-soprano Mihoko Fujimura, pianists
Nikolai Lugansky and Yuja Wang, and violinists James Ehnes and Arabella Steinbacher
make their subscription debuts**

**Returning soloists include pianists Piotr Anderszewski, Emanuel Ax, and Yefim Bronfman;
violinists Julia Fischer and Janine Jansen; and cellists Arto Noras and Alisa Weilerstein**

(Philadelphia, February 1, 2009) – **The Philadelphia Orchestra** and Chief Conductor and Artistic Adviser **Charles Dutoit** announce the **2009-10 season**.

“The 2009-10 season is replete with diverse musical experiences and artistry, as we have reached deep into the orchestral repertoire to bring audiences a multitude of experiences,” said Philadelphia Orchestra Chief Conductor and Artistic Adviser Charles Dutoit. “We shall continue our ongoing Berlioz cycle and our examination of the works of the Ballets Russes, however we shall also span time and geography, performing music from the Baroque and Classical periods while we continue to champion newer pieces. We travel the globe, with music from across continents. We commemorate the 100th birthday of Philadelphia’s own Samuel Barber, and we introduce to Philadelphia the innovative Beyond the Score series.”

“We also welcome many talented artists in 2009-10—guest artists who are familiar faces in Philadelphia, such as Emanuel Ax and Yefim Bronfman, and artists who will be heard with the Orchestra for the first time, including soprano Karita Mattila,” continued Mr. Dutoit. “One of my greatest joys in conducting The Philadelphia Orchestra is being able to work with such gifted musicians, and I am so pleased to note that among them will be several of our principal players who will step forward to solo with the Orchestra. There is no question that Philadelphians will most certainly enjoy an artistically full and talent-rich season in 2009-10.”

In his nine subscription weeks with The Philadelphia Orchestra during the 2009-10 season, Mr. Dutoit continues his focus on the music of **Hector Berlioz** with performances of two of the composer’s choral works—*Resurrexit* and *Te Deum*—as well as his symphonic masterpiece *Symphonie fantastique*. Mr. Dutoit’s multi-season exploration of pieces written for the **Ballets Russes** continues with programs featuring two of Stravinsky’s iconic ballets: *Petrushka* and *The Rite of Spring*. Mr. Dutoit also leads the Orchestra in the first of four concerts featuring works by Philadelphia-trained American composer Samuel Barber in celebration of the 100th anniversary of his birth. He introduces the acclaimed Beyond the Score, the highly-successful multimedia concert series developed by the Chicago Symphony Orchestra, to Philadelphia audiences with three concerts that guide music lovers through in-depth explorations of selected works.

Mr. Dutoit is joined by a distinguished list of returning guest conductors, including **Andrey Boreyko**, **Andrew Davis**, **Stéphane Denève**, **Christoph Eschenbach**, **Rafael Frühbeck de Burgos**, **Daniele Gatti** in his first appearance since 1993, **Neeme Järvi**, **Vladimir Jurowski**, Philadelphia Orchestra Associate Conductor **Rossen Milanov**, **Nicholas McGegan**, **Yannick Nézet-Séguin**, **Peter Oundjian**, and **Osmo Vänskä**. **Jaap van**

Zweden makes his Philadelphia Orchestra conducting debut.

Charles Dutoit has invited guest artists of the highest caliber to perform with The Philadelphia Orchestra next season, including soprano **Karita Mattila** in her debut performance with the Orchestra; pianists **Piotr Anderszewski**, **Emanuel Ax**, **Yefim Bronfman**, **Horacio Gutiérrez**, and **Louis Lortie**; violinists **Julia Fischer** and **Janine Jansen**; and cellists **Arto Noras** and **Alisa Weilerstein**.

In addition to Ms. Mattila, artists making Philadelphia Orchestra debuts this season are pianists **Nicholas Angelich**, **Robert Levin**, **Benedetto Lupo**, and **Jean-Frédéric Neuburger**; and violinists **Stefan Jackiw** and **Gregory Walker**. Pianists **Nikolai Lugansky** and **Yuja Wang**, sopranos **Angela Brown** and **Shana Blake Hill**, mezzo soprano **Mihoko Fujimura**, and violinists **James Ehnes** and **Arabella Steinbacher** make their subscription debuts.

Five Orchestra musicians—Principal Viola **Choong-Jin Chang**, Principal Harp **Elizabeth Hainen**, Principal Bassoon **Daniel Matsukawa**, Principal Clarinet **Ricardo Morales**, and Principal Cello **Hai-Ye Ni**—also appear as soloist throughout the 2009-10 season.

Detailed information about 2009-10 subscriptions and pricing is located on page 15.

Mr. Dutoit continues focus on the music of Hector Berlioz

The works of **Hector Berlioz** continue as a major focus of Mr. Dutoit's tenure as chief conductor and artistic adviser. This season, Mr. Dutoit leads the Orchestra in performances of two of the composer's choral works—**Resurrexit** and **Te Deum** with the Philadelphia Singers Chorale (September 24-25, 29)—along with his symphonic masterpiece ***Symphonie fantastique*** (October 8-10 at the Kimmel Center, October 13 at Carnegie Hall).

The only movement Berlioz preserved from his 1824 Messe solennelle, **Resurrexit** was revised in 1829 and re-titled *Le Jugement dernier*. Musical ideas from the work were later absorbed into some of the composer's greatest works, most notably the "Carnaval romain" scene from *Benvenuto Cellini*, the great "Tuba mirum" of his Requiem, and "Christe, rex glorie" of **Te Deum**. In its first Philadelphia Orchestra performances, **Resurrexit** is paired with one of the works it helped inspire, the **Te Deum**. Written in 1849, Berlioz's **Te Deum** was conceived as a musical companion to the composer's Requiem, both monumental sacred works indulging Berlioz's love of grandeur and scale. The world premiere performance of **Te**

Deum, which took place at the Church of St. Eustache in 1855 as part of Paris's Great Exhibition, featured more than 900 performers, including a large orchestra, organ, two 100-voice choirs, and a 600-member choir of children's voices. Te Deum received its first and only Philadelphia Orchestra performances in the 1964-65 season under the baton of then-Music Director Eugene Ormandy. For these concerts, Berlioz's two choral works are paired with Saint-Saens's Symphony No. 3 ("Organ"). Mr. Dutoit also leads these works in a free concert for college students in celebration of eZseatU, the Orchestra's innovative, web-based ticket program for college students (September 23).

One of Berlioz's most famous compositions, ***Symphonie fantastique*** was the first programmatic symphony of the Romantic period. Inspired by the composer's obsessive admiration of Harriet Smithson—an actress whom he had seen on the Paris stage in 1827 and who later became his wife—the highly-biographical *Symphonie fantastique* chronicles Berlioz's love of his muse and his life as an artist in five intricately described movements. Barber's Adagio for Strings and Prokofiev's Piano Concerto No. 2, featuring Yuja Wang as soloist, complete the program.

Ballets Russes—Stravinsky's *Petrushka* and *The Rite of Spring*

In the second season of his exploration of works written for the Ballets Russes, Mr. Dutoit leads The Philadelphia Orchestra in two of Igor Stravinsky's iconic ballets: ***The Rite of Spring*** (April 8-11, 13) and ***Petrushka*** (April 15-17). Mr. Dutoit has a special connection to both works as his mentor, French-born conductor Pierre Monteux, led the premiere performances of each with the Ballets Russes in the early 20th century. Vladimir Jurowski also leads the Orchestra in performances of Stravinsky's *Scherzo fantastique*, one of the works that inspired Diaghilev to commission the composer to write for the Ballets Russes (October 29-31). The composer's Suite from *The Firebird* is featured on programs led by Andrey Boreyko (February 12-14, 16).

Founded in 1909 by Russian impresario Sergei Diaghilev, the Ballets Russes revolutionized the ballet world with its ground-breaking artistic collaboration among contemporary choreographers, composers, artists, and dancers. Over the next two decades, Diaghilev worked with choreographers such as Michel Fokine, George Balanchine, Leonid Massine, and Vaslav Nijinsky; designers including Henri Matisse, Pablo Picasso, and Georges Rouault; and composers Manuel de Falla, Claude Debussy, Francis Poulenc, Sergei Prokofiev, Maurice Ravel, Erik Satie, and Richard Strauss. Igor Stravinsky, regarded as one of the most influential composers of the 20th century, was virtually discovered and introduced to the world by Diaghilev.

Following the success of 1910's *The Firebird*, Igor Stravinsky's first score composed for the Ballets Russes, the composer yearned to write a lighter orchestral piece before beginning work on his next large-scale ballet for the company (a work which would become *The Rite of Spring*). When Diaghilev visited the composer expecting progress to have been made on the larger work, he was at first perturbed to find Stravinsky focusing on a new project. But annoyance melted into enthusiasm when Diaghilev heard passages from *Petrushka* and he encouraged Stravinsky to turn the score into a ballet. Based on a Russian folk tale, *Petrushka* tells the story of a puppet who comes to life and falls in love with a ballerina. For these performances in the 2009-10 season, *Petrushka* is paired with Ravel's *Mother Goose Suite* and Beethoven's Piano Concerto No. 2 with Emanuel Ax as soloist (April 15-17).

The Philadelphia Orchestra has a rich history of performing Stravinsky's *Petrushka*. The composer led the first Philadelphia Orchestra performances of the work, in January 1925, and he returned to conduct the work in December 1953/January 1954, in Philadelphia and on tour to New York, Baltimore, and Washington, D.C. The Ballets Russes appeared with the Orchestra to present the work in November 1935, with Leopold Stokowski conducting.

Shortly following the completion of *Petrushka* in summer 1911, Stravinsky began composing his next work for the Ballets Russes, *The Rite of Spring*. The ballet's story, based on a dream the composer had in St. Petersburg in 1910, chronicles a pagan ritual in which a sacrificial virgin dances herself to death. The now-legendary premiere performance, featuring choreography by Vaslav Nijinsky and the orchestra conducted by Pierre Monteux, took place on May 29, 1913, at the Théâtre des Champs-Élysées in Paris. *The Rite of Spring*'s dissonant harmonies, jarring rhythms, primitive choreography, and bizarre story elicited riotous protests from the audience. Mr. Dutoit has programmed *The Rite of Spring* with Szymanowski's Symphony No. 4, for piano and orchestra, with Piotr Anderszewski as soloist and Debussy's *La Mer* (April 9-11 at the Kimmel Center, April 13 at Carnegie Hall). The work is also featured in a Beyond the Score program hosted by Gerard McBurney (April 8).

Leopold Stokowski led The Philadelphia Orchestra in the U.S. premiere of the concert version of *The Rite of Spring* on March 3, 1922. They also performed the U.S. premiere of the staged version on April 11, 1930, with Martha Graham dancing the role of the sacrificial virgin. The Orchestra recorded the work in 1929 with Stokowski for RCA, in 1955 with Eugene Ormandy for CBS, and in 1978 with Riccardo Muti for EMI; an abridged version by Stokowski appeared in 1939 for RCA and in the film *Fantasia*.

The seeds of Stravinsky's remarkable collaboration with the Ballets Russes were planted at a 1909 concert featuring two of the composer's first mature works—*Scherzo fantastique* and *Fireworks*. Diaghilev, who was in attendance, was so taken with the composer's works that he promptly asked Stravinsky to write two numbers for a ballet he was producing. The Philadelphia Orchestra, led by Vladimir Jurowski, performs *Scherzo fantastique* on a program that also includes Tchaikovsky's Violin Concerto with Julia Fischer and Prokofiev's Symphony No. 4 (October 29-31).

Barber centenary concerts

In the 2009-10 season, The Philadelphia Orchestra celebrates the 100th anniversary of the birth of iconic American composer **Samuel Barber** with four concerts featuring his works. Two of the featured compositions—Violin Concerto and Overture to *The School for Scandal*—received their world premiere performances by The Philadelphia Orchestra.

Born in West Chester, Pennsylvania, in 1910, Barber wrote his first piece at age seven and entered the newly founded Curtis Institute of Music at age 14, where he studied piano, voice, and composition. He went on to become one of the most frequently performed American composers in Europe and the Americas during the mid-20th century and was the recipient of numerous awards including the American Prix de Rome and two Pulitzer Prizes. Many of his published works have become standard repertory and continue to be widely performed today.

Charles Dutoit kicks-off the centenary celebration leading the Orchestra in Barber's intensely lyrical **Adagio for Strings** on a program that also includes Prokofiev's Piano Concerto No. 2 with Yuja Wang and Berlioz's *Symphonie fantastique* (October 8-10 at the Kimmel Center; October 13 at Carnegie Hall). Adagio for Strings, the composer's orchestral arrangement of the second movement of his String Quartet, has become one of the most recognizable and beloved classical compositions of the 20th century.

Canadian violinist **James Ehnes** joins conductor **Stéphane Denève** and the Orchestra for performances of Barber's **Violin Concerto** (November 12-14). The program also includes Prokofiev's Suite from *The Love for Three Oranges* and Tchaikovsky's Symphony No. 4. Mr. Ehnes, who is making his Philadelphia Orchestra subscription debut with these concerts, won a 2008 Grammy Award for his recording of the Barber Violin Concerto with the Vancouver Symphony. Along with the Adagio for Strings, Barber's Violin Concerto is one of the composer's most frequently performed works and is today widely considered to be the most important American violin concerto. Commissioned by Philadelphia philanthropist

Samuel Fels for Russian-born violinist Iso Briselli, the work received its first public reading at the Curtis Institute after Fels and Briselli withdrew from the commission over concerns about the effectiveness of the work's finale. The public premiere was presented on February 7, 1941, by Albert Spalding, with Eugene Ormandy and The Philadelphia Orchestra.

Barber's tone poem *Night Flight* receives its first Philadelphia Orchestra performances on a program, led by **Andrey Boreyko**, that also includes Chopin's Piano Concerto No. 2 with **Louis Lortie**, Giya Kancheli's "Morning Prayers" from *Life without Christmas* also in its first Philadelphia Orchestra performances, and Stravinsky's Suite from *The Firebird* (February 12-14, 16). In 1943 the U.S. Air Force commissioned Barber to write a second symphony, expressly requesting that it be a "symphonic work about flyers." In preparation for the work, the composer flew with pilots on training flights in simulated battle conditions. Symphony No. 2 premiered in 1943 and was broadcast to Allied forces and nations in the final year of World War II. Though Barber withdrew the score in 1964, the Symphony's second movement, which evokes the darkness and solitude of nighttime flying, was revised and published as the tone poem *Night Flight*.

The Orchestra's Barber celebration concludes with performances of the composer's *Overture to The School for Scandal*, led by Associate Conductor Rossen Milanov (February 18-20). Written in 1931 while Barber was a student at the Curtis Institute, the *Overture to The School for Scandal* was the composer's first published large-scale orchestral work. Inspired by Richard Sheridan's 1777 comedy *School for Scandal*, the composition earned Barber his second Bearn's Prize from Columbia University. It had its first performances in August 1933 at a concert at the Robin Hood Dell with Alexander Smallens conducting The Philadelphia Orchestra. The program also features two other works with special ties to The Philadelphia Orchestra: Richard Danielpour's *A Woman's Life*, co-commissioned by the Orchestra in its first Philadelphia performances, and Rachmaninoff's Symphony No. 3, which was given its world premiere by the Orchestra and Leopold Stokowski in 1936.

Access: Beyond the Score

This season, The Philadelphia Orchestra's brings the Chicago Symphony's acclaimed **Beyond the Score** programs to its Access series. Mr. Dutoit, who has led Beyond the Score programs in Chicago, is instrumental in bringing these multimedia concerts to Philadelphia audiences. **Gerard McBurney**, creative director of the series, will guide music lovers through in-depth explorations of the complete score to Bartók's *The Miraculous*

Mandarin (October 6), Stravinsky's *The Rite of Spring* (April 8), and Musorgsky's *Pictures at an Exhibition* (June 3). Mr. Dutoit leads the Orchestra for all three performances.

Designed not only for classical music aficionados, but also for newcomers looking to delve deeper into the world of classical music, the first half of each Access: Beyond the Score program offers a live multimedia documentary of the selected score—its context in history, how it fits into the composer's output of works, the details of a composer's life that influenced its creation—on the stage of Verizon Hall, sharing the illuminating stories found “inside” the music. Live musical examples by the Orchestra are called upon to illustrate the structure of each composition. After an intermission, concertgoers return to the hall with newly discovered knowledge to hear a performance of the score, played in its entirety by The Philadelphia Orchestra. Learn more about Beyond the Score at www.beyondthescore.org.

Richard Danielpour's *A Woman's Life*, based on works by Maya Angelou

Associate Conductor **Rossen Milanov** leads the first Philadelphia Orchestra performances of **Richard Danielpour's *A Woman's Life*** for soprano and orchestra (February 18-20). Co-commissioned by The Philadelphia Orchestra and the Pittsburgh Symphony, the new song cycle features the words of renowned poet and 2008 Marian Anderson Award recipient **Maya Angelou**. Soprano **Angela Brown**, who created the role of Cilla in the world premiere of Mr. Danielpour's *Margaret Garner*, is soloist in her subscription debut. The program also features two works that were given their respective world premieres by The Philadelphia Orchestra: Barber's Overture to *The School of Scandal* and Rachmaninoff's Symphony No. 3.

A Woman's Life is the third work The Philadelphia Orchestra has commissioned from Mr. Danielpour. The first, Violin Concerto (“A Fool's Paradise”), was given its world premiere by the Orchestra at the Saratoga Performing Arts Center in 2000; the second, *Songs of Solitude*, was given its world premiere by the Orchestra in Verizon Hall in 2004.

Richard Danielpour has become one of the most sought-after composers of his generation—a composer whose distinctive American voice is part of a rich neo-Romantic heritage with influences from composers like Britten, Copland, Bernstein, and Barber. Mr. Danielpour has been commissioned by some of the world's leading musical institutions: the New York Philharmonic, the San Francisco Symphony, the Pittsburgh Symphony, the Baltimore Symphony, the Chamber Music Society of Lincoln Center, and the Santa Fe Chamber Music Festival, among others. His first opera, *Margaret Garner*, which was written

in collaboration with Nobel Laureate librettist Toni Morrison and co-commissioned by the Opera Company of Philadelphia, achieved critical acclaim upon its premiere in May 2005. Mr. Danielpour currently serves on the faculties of both the Curtis Institute of Music and the Manhattan School of Music.

World premiere of George Walker's Violin Concerto

The Philadelphia Orchestra, led by Estonian conductor **Neeme Järvi**, gives the world premiere of **George Walker's Violin Concerto** (December 10-12). The composer's son, **Gregory Walker**, makes his Philadelphia Orchestra debut as soloist. *The Ring: An Orchestral Adventure*, a work featuring highlights from Wagner's *Ring Cycle* arranged by Henk de Vlieger, completes the program.

Born in Washington, D.C., in 1922, George Walker is one of the most prominent African-American composers. He began his piano studies at the age of five and entered the Oberlin College Conservatory at 14. He went on to study at the Curtis Institute of Music, where he was a pupil of Rudolf Serkin and Rosario Scalero, teacher of Samuel Barber and Gian-Carlo Menotti. Mr. Walker made his Philadelphia Orchestra debut under Eugene Ormandy in 1945 as soloist in Rachmaninoff's Piano Concerto No. 3. The following year, he completed his first major composition, the String Quartet No. 1. Mr. Walker has since published more than 70 works, including *Lilacs* for high voice and orchestra, for which he was awarded the 1996 Pulitzer Prize for distinguished musical composition.

2009-10 Opening Night Concert

In celebration of the 200th anniversary of President Abraham Lincoln's birth, Emmy Award-winning actor **Alec Baldwin** joins Mr. Dutoit and the Orchestra as narrator in Copland's *Lincoln Portrait* for the 2009-10 season's Opening Night Concert (September 26). The patriotic work, which was written during the early years of World War II, features excerpts from Lincoln's own words for the narration. Berlioz's *Roman Carnival Overture*, in recognition of Mr. Dutoit's multi-year focus on the composer's works, and Saint-Saëns's Symphony No. 3 ("Organ") complete the program.

Additional programs led by Charles Dutoit

In addition to the previously mentioned programs, Mr. Dutoit leads performances of the complete score to Bartók's *The Miraculous Mandarin* and Brahms's Piano Concerto No. 2 with **Yefim Bronfman** as soloist (October 1-3). He returns to conduct Brahms's Violin Concerto with **Janine Jansen** and Shostakovich's Symphony No. 11 ("The Year 1905")

(February 25-28). Mr. Dutoit travels with the Orchestra to the Music Center at Strathmore in Bethesda, Maryland, for a concert featuring Glinka's Overture to *Ruslan and Lyudmila*, Rachmaninoff's Piano Concerto No. 3 with **Nikolai Lugansky**, and Stravinsky's *Petrushka* (May 26). He then leads a program of Mozart's Symphony No. 39, Bright Sheng's *The Phoenix* with soprano **Shana Blake Hill** in her subscription debut, and Rachmaninoff's Piano Concerto No. 3 with Mr. Lugansky in his subscription debut (May 27-29). Violinist **Arabella Steinbacher**, in her subscription debut, joins Mr. Dutoit as soloist in Mozart's Violin Concerto No. 5 on a program that also includes Strauss's *Don Juan* and *Don Quixote* with Principal Viola **Choong-Jin Chang** and cellist **Arto Noras** (June 4-6, 8). The 2009-10 subscription series concludes with Mr. Dutoit leading the Orchestra in Mahler's Symphony No. 3 with mezzo-soprano **Mihoko Fujimura** and the **Women of the Philadelphia Singers Chorale** (June 10-12).

Christoph Eschenbach returns for two weeks of subscription concerts

In his two subscription weeks with The Philadelphia Orchestra, **Christoph Eschenbach** completes the Mahler cycle he began with the Orchestra in 2003 conducting the composer's Symphony No. 7 (November 18, 20–21 at the Kimmel Center; November 19 at Carnegie Hall). In March he returns to lead an all-Schumann program in celebration of the 200th anniversary of the composer's birth (March 4-6).

Guest Conductors

A number of world renowned conductors will lead The Philadelphia Orchestra in the 2009-10 season. **Jaap van Zweden**, who has earned rave reviews in his first season as music director of the Dallas Symphony, makes his Philadelphia Orchestra debut leading Mozart's Piano Concerto No. 19, K. 459, with Horacio Guti rrez and Bruckner's Symphony No. 9 (November 27-29).

Vladimir Jurowski and **Rafael Fr hbeck de Burgos** return to lead two weeks of programming each. Mr. Jurowski leads an all-Russian program featuring Stravinsky's *Scherzo fantastique*, Tchaikovsky's Violin Concerto with Julia Fischer, and Prokofiev's Symphony No. 4 in its revised 1947 version (October 29-31). He returns in March for three performances of Brahms's *Tragic Overture*, Schumann's Piano Concerto with Benedetto Lupo in his Philadelphia Orchestra debut, and Beethoven's Symphony No. 3 ("Eroica") (March 18-20). Mr. Fr hbeck de Burgos begins his stay with a program featuring two Orchestra musicians as soloists (January 28-29, February 2). Principal Harp Elizabeth Hainen is soloist in Joaquin Turina's Theme and Variations for Harp and Strings and

Principal Cello Hai-Ye Ni is featured in Saint-Saëns's virtuosic Cello Concerto No. 1. Falla's Suite from *El amor brujo* and Beethoven's Symphony No. 5 complete the program. Mr. Frühbeck de Burgos's second program features Mendelssohn's complete Incidental Music to *A Midsummer Night's Dream*, in recognition of the 200th anniversary of the composer's birth, and Rimsky-Korsakov's *Sheherazade* (February 4-6).

In his first Philadelphia Orchestra appearances since 1993, renowned Italian conductor **Daniele Gatti** returns to lead the Orchestra in Rossini's Overture to *The Barber of Seville*, Mendelssohn's Symphony No. 4 ("Italian"), and Brahms's Symphony No. 1 (October 22-24). Music director of the Royal Philharmonic since 1996, Mr. Gatti regularly appears as guest conductor with many of the world's greatest orchestras, including the Vienna Philharmonic and the Royal Concertgebouw Orchestra, among others.

Yannick Nézet-Séguin, who made his acclaimed Philadelphia Orchestra debut in December 2008, returns to lead the Orchestra in a program that includes Claude Vivier's *Orion* and Franck's Symphony in D minor (December 3-5). French-Canadian composer Claude Vivier composed 49 works before his untimely death at age 34. A composition student of Karl Stockhausen, Vivier was hailed as "the greatest French composer of his generation" by renowned composer György Ligeti. *Orion*, one of only two works the composer wrote for orchestra, received its world premiere by the Montreal Symphony under Charles Dutoit in 1980.

Osmo Vänskä leads the first Philadelphia performances of Finnish composer Kalevi Aho's *Minea* (March 11-13, 16). Along with Kaija Saariaho, Esa-Pekka Salonen, Einojuhani Rautavaara, and Magnus Lindberg, Kalevi Aho is considered one of the leading composers of Finnish contemporary music. Mr. Vänskä leads the world premiere of *Minea*, which was commissioned by the Minnesota Orchestra, in November 2009. The program also includes Liszt's Piano Concerto No. 2 with Jean-Frédéric Neuburger in his Philadelphia Orchestra debut and Sibelius's Symphony No. 2.

Roger Norrington returns to lead the Orchestra in Beethoven's Symphony No. 4, Mozart's Bassoon Concerto with Principal Bassoon Daniel Matsukawa as soloist, and the first Philadelphia Orchestra performances of Vaughan Williams's Symphony No. 4 (October 16-18). **Peter Oundjian** conducts Mozart's Overture to *The Magic Flute*, Dvořák's Cello Concerto with Alisa Weilerstein, and Nielsen's Symphony No. 5 (November 6-8). **Bernard Labadie** conducts a program of Baroque and Classical favorites, including Handel's *Music for the Royal Fireworks*, Mozart's Clarinet Concerto with Principal Clarinet Ricardo Morales as soloist, Bach's Orchestral Suite No. 3, and Haydn's Symphony No. 94 ("Surprise")

(January 7-10). **Jiří Bělohlávek** leads a program including Mahler's Adagio from Symphony No. 10, Strauss's *Four Last Songs* with Karita Mattila in her Philadelphia Orchestra debut, and Martinů's Symphony No. 3 (January 14-16). Renowned Mozart interpreter **Nicholas McGegan** conducts a program of the composer's works featuring Incidental Music from *Thamos, King of Egypt*, Piano Concerto No. 18, K. 456, with Robert Levin in his Philadelphia Orchestra debut, and Symphony No. 40 (January 21-23). **Andrew Davis** conducts Mozart's Violin Concerto No. 4 with Stefan Jackiw in his Philadelphia Orchestra debut and Elgar's Symphony No. 1 (March 25-27).

Guest Soloists

An impressive array of guest artists join The Philadelphia Orchestra as soloists in the 2009-10 season. Of these artists, six are making their Philadelphia Orchestra debuts: pianists **Nicholas Angelich**, **Robert Levin**, **Benedetto Lupo**, and **Jean-Frédéric Neuburger**, violinists **Stefan Jackiw** and **Gregory Walker**, and soprano **Karita Mattila**. Pianists **Nikolai Lugansky** and **Yuja Wang**, sopranos **Angela Brown** and **Shana Blake Hill**, mezzo-soprano **Mihoko Fujimura**, and violinists **James Ehnes** and **Arabella Steinbacher** make subscription debuts.

Opera superstar and renowned Strauss-interpreter **Karita Mattila** makes her long-awaited Philadelphia Orchestra debut in the composer's *Four Last Songs* with Jiří Bělohlávek (January 14-16). Ms. Mattila's sensational performance in the title role of Strauss's *Salome* was seen by music lovers across the world in *The Metropolitan Opera Live in HD* broadcast in October 2008. Soprano **Angela Brown** is soloist in Richard Danielpour's *A Woman's Life* with Philadelphia Orchestra Associate Conductor Rossen Milanov in her subscription debut (February 18-20). Ms. Brown is well-known to Philadelphia audiences for her roles at the Opera Company of Philadelphia, including Cilla in *Margaret Garner* (a role which she created and has also performed at Michigan Opera Theatre and Cincinnati Opera), Ariadne (*Ariadne auf Naxos*), Elisabetta (*Don Carlo*), and Lenora (*Il trovatore*). Two vocalists, soprano **Shana Blake Hill** and mezzo-soprano **Mihoko Fujimura**, make their respective subscription debuts this season. Ms. Hill appears as soloist in Bright Sheng's *The Phoenix* with Mr. Dutoit (May 27-29); Ms. Fujimura joins Mr. Dutoit and the Women of the Philadelphia Singers Chorale for a performance of Mahler's Symphony No. 3 (June 10-12).

The pianists featured during the 2009-10 season are a mix of new faces and returning favorites. Four pianists—**Nicholas Angelich**, **Robert Levin**, **Benedetto Lupo**, and **Jean-Frédéric Neuburger**—make their Philadelphia Orchestra debuts this season. Nicholas Angelich, who was named one of "Tomorrow's Classical Superstars" by *Gramophone*

magazine in 2006, performs Brahms's Piano Concerto No. 1 with Yannick Nézet-Séguin (December 3-5). One of the world's leading Mozart scholars, Robert Levin is soloist in the composer's Piano Concerto No. 18, K. 456, with Nicholas McGegan (January 21-23). Bronze medalist in the 1989 Van Cliburn International Piano Competition, Benedetto Lupo is featured in Schumann's Piano Concerto with Vladimir Jurowski (March 18-20). 22 year-old Jean-Frédéric Neuburger, who the *Washington Post* described as a "brilliantly polished, profoundly gifted young pianist" following his debut recital at the Kennedy Center, makes his Philadelphia Orchestra debut as soloist in Liszt's Piano Concerto No. 2 with Osmo Vänskä (March 11-13, 16).

Two pianists who made their respective Philadelphia Orchestra debuts at the Saratoga Performing Arts Center in August 2008 make their subscription debuts in the 2009-10 season. **Yuja Wang**, who recently signed an exclusive recording contract with Deutsche Grammophon, joins Mr. Dutoit for a performance of Prokofiev's Piano Concerto No. 2 (October 8-10 at the Kimmel Center, October 13 at Carnegie Hall). **Nikolai Lugansky**, known for his Rachmaninoff interpretations, is soloist in that composer's Piano Concerto No. 3 with Mr. Dutoit (May 26-29).

Yefim Bronfman returns for his first Philadelphia appearances with the Orchestra since 2004 performing Brahms's Piano Concerto No. 2 with Charles Dutoit (October 1-3). **Horacio Gutiérrez** and **Louis Lortie**, both whom last performed with the Orchestra in 2003, make return engagements this season. Mr. Gutiérrez is soloist in Mozart's Piano Concerto No. 19, K. 459, with Jaap van Zweden (November 27-29), while Mr. Lortie performs Chopin's Piano Concerto No. 2 with Andrey Boreyko (February 12-14, 16). Renowned Szymanowski interpreter **Piotr Anderszewski** is soloist in the composer's Symphony No. 4, for piano and orchestra with Mr. Dutoit (April 9-11 at the Kimmel Center, April 13 at Carnegie Hall). **Emanuel Ax** performs Beethoven's Piano Concerto No. 2 with Mr. Dutoit (April 15-17).

Several violinists appear as soloists with The Philadelphia Orchestra in the 2009-10 season. **Gregory Walker** makes his Orchestra debut as soloist in a work written by his father, Pulitzer Prize-winning composer George Walker, with Osmo Vänskä conducting (December 10-12). Recipient of a 2002 Avery Fisher Career Grant, 22-year old **Stefan Jackiw** makes his debut as soloist in Mozart's Violin Concerto No. 4 with Andrew Davis (March 25-27). **Arabella Steinbacher**, a rising star on the international concert scene, performs Mozart's Violin Concerto No. 5 with Mr. Dutoit in her Philadelphia Orchestra subscription debut (June 4-6, 8). A Grammy Award-winner for his recording of Barber's Violin Concerto, **James Ehnes** makes his subscription debut performing the work with

Stéphane Denève (November 12-14). **Julia Fischer** returns for performances of Tchaikovsky's Violin Concerto with Vladimir Jurowski (October 29-31). **Janine Jansen**, who was hailed by the *Philadelphia Inquirer* as "one of the most exciting, original talents in years" following her April 2007 Orchestra debut, performs Brahms's Violin Concerto with Mr. Dutoit (February 25-28).

Cellists **Alisa Weilerstein** and **Arto Noras** make return appearances as soloist this season. Ms. Weilerstein performs Dvořák's Cello Concerto with Peter Oundjian (November 6-8); Mr. Noras is soloist in Strauss's *Don Quixote* with Mr. Dutoit (June 4-6, 8).

Five Orchestra musicians—Principal Viola **Choong-Jin Chang**, Principal Harp **Elizabeth Hainen**, Principal Bassoon **Daniel Matsukawa**, Principal Clarinet **Ricardo Morales**, and Principal Cello **Hai-Ye Ni**—also appear as soloist throughout the 2009-10 season. Mr. Chang joins cellist Arto Noras as soloist in Strauss's *Don Quixote* with Mr. Dutoit (June 4-6, 8). Ms. Hainen and Ms. Ni appear as soloists in a program led by Rafael Frühbeck de Burgos (January 28-29, February 2); Ms. Hainen performs Joaquin Turina's Theme and Variations for Harp and Strings and Ms. Ni is featured in Saint-Saëns's virtuosic Cello Concerto No. 1. Mr. Matsukawa plays Mozart's Bassoon Concerto with Roger Norrington (October 16-18). Mr. Morales is soloist in Mozart's Clarinet Concerto with Bernard Labadie (January 7-10).

Concerts at New York's Carnegie Hall

The Philadelphia Orchestra continues its long-standing partnership with New York's Carnegie Hall, performing three concerts there in the 2009-10 season. Mr. Dutoit leads two of the concerts, the first featuring Barber's Adagio for Strings, Prokofiev's Piano Concerto No. 2 with Yuja Wang, and Berlioz's *Symphonie fantastique* (October 13). He returns with the Orchestra later in the season with a program of Szymanowski's Symphony No. 4 for piano and orchestra with Piotr Anderszewski, Debussy's *La Mer*, and Stravinsky's *The Rite of Spring* (April 13). Christoph Eschenbach concludes his Mahler cycle with the Orchestra leading the composer's Symphony No. 7 (November 19).

Additional Concert Series and Programs

While the season's subscription concerts in Philadelphia, as well as at New York's Carnegie Hall, represent a major focus of The Philadelphia Orchestra's time and talent, a variety of additional concerts and musical presentations round out the ensemble's offerings for Philadelphia and the region. These offerings at The Kimmel Center for the Performing

Arts include a regular series of six chamber concerts, and special concerts—including the Marian Anderson Award Concert (November 3), Handel's *Messiah* (December 13), the Glorious Sound of Christmas (December 17-19), and a New Year's Eve Concert (December 31)—to commemorate community events and holidays. The Orchestra also performs an annual Martin Luther King Jr. Tribute Concert (January 18). Other special event concerts include Opening Night (September 26) and the 153rd Academy of Music Anniversary Concert (January 30). The Orchestra also performs a number of Family and education concerts and programs.

Season Sponsorship

The Philadelphia Orchestra is proud to partner with the global financial services firm UBS, sponsor of the 2009-10 season. "UBS has a long history of supporting the arts and orchestral music globally, and we are delighted to continue our ongoing partnership with The Philadelphia Orchestra as the season sponsor," said Marten Hoekstra, head of UBS Wealth Management Americas. "UBS's cultural partnerships reflect our dedication to investing in cultural expression and making the arts accessible to our clients, our employees, and our communities. Our partnership with The Philadelphia Orchestra certainly illustrates this philosophy and we are proud of our affiliation with this world renowned organization, wishing them a wonderful 2009-10 season."

2009-10 Subscriptions

In an effort to acknowledge the challenging economic environment, subscription prices will remain flat for the 2009-10 season. In addition, subscribers can now take advantage of free exchanges on all subscription tickets, a new subscriber benefit. Other subscriber benefits include free ticket replacement, priority seating, and special promotional offers. Subscribers also have the option of purchasing additional individual tickets to any of the season's subscription concerts or special concerts, and parking at a discount. Subscribers may purchase individual subscription concert tickets now with their series purchase, long before these tickets go on sale to the general public.

Orchestra subscribers may renew their subscriptions through the end of May. Single tickets traditionally go on sale after Labor Day at the beginning of September. The Orchestra offers subscription packages of six concerts for Tuesday, Thursday, Friday, and Saturday evenings. Packages of nine concerts are offered for Friday afternoons and Saturday evenings. Other series include a four-concert Sunday matinee series and the more informal three-concert Access: Beyond the Score series. Smaller three-concert packages are also available as well as the popular Create-Your-Own series, designed for audiences who like

the flexibility of choosing their own concerts. Subscription prices range from \$27 to \$738 (call for box seat pricing). A Ticket Philadelphia processing fee of \$17 is added to each subscription order.

Subscriptions for the 2009-10 season are now on sale to the general public. New and renewing subscribers may purchase subscriptions through Ticket Philadelphia by calling 215.893.1955 or visiting www.philorch.org/subscribe. Current subscribers will receive a special mailing of renewal information in mid-February and can order online now.

Charles Dutoit

Chief conductor and artistic adviser of The Philadelphia Orchestra, beginning in September 2008, as well as artistic director and principal conductor of the Royal Philharmonic, beginning in 2009, **Charles Dutoit** regularly collaborates with the world's leading orchestras. Since his debut with The Philadelphia Orchestra in 1980, Mr. Dutoit has been invited each season to conduct all the major orchestras of the United States, including those of Boston, New York, Philadelphia, Los Angeles, Chicago, San Francisco, Pittsburgh, and Cleveland. He has also performed regularly with all the great orchestras of Europe, including the Berlin Philharmonic and Amsterdam's Royal Concertgebouw Orchestra, as well as the Israel Philharmonic and the major orchestras of Japan, South America, and Australia. Mr. Dutoit has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels with American, European, and Japanese orchestras. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than 40 awards and distinctions.

Since 1990 Mr. Dutoit has been artistic director and principal conductor of The Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center. Between 1990 and 1999, he also directed the Orchestra's summer series at the Mann Center, and led them in a series of distinctive recordings. From 1991 to 2001, he was music director of the Orchestre National de France. In 1996 he was appointed principal conductor, and in 1998 music director, of the NHK Symphony in Tokyo. For 25 years (1977 to 2002), Mr. Dutoit was artistic director of the Montreal Symphony.

When still in his early 20s, Mr. Dutoit was invited by Herbert von Karajan to lead the Vienna State Opera. Mr. Dutoit has since conducted regularly at Covent Garden, the Metropolitan Opera, and the Deutsche Oper in Berlin. He also led productions at the Los Angeles Music Center Opera and the Teatro Colón in Buenos Aires.

Mr. Dutoit holds honorary doctorates from McGill University, the University of Montréal, and Université Laval. In 1982 he was named Musician of the Year by the Canadian Music Council; in 1988 the same organization awarded him the Canadian Music Council Medal. In 1991 Mr. Dutoit was made an Honorary Citizen of the City of Philadelphia. In 1994 the Canadian Conference of the Arts awarded him their Diploma of Honour. In 1995 the government of Québec named him Grand Officier de l'Ordre National du Québec, and in 1996 the government of France made him Commandeur de l'Ordre des Arts et des Lettres. He has also been invested as an Honorary Officer of the Order of Canada, the country's highest award of merit. Mr. Dutoit was born in Lausanne, Switzerland, and his musical training took him to Geneva, Siena, Venice, and Tanglewood, where he worked with Charles Munch.

A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, Mr. Dutoit has traveled and visited all the nations of the world. He maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo.

The Philadelphia Orchestra

Founded in 1900, The Philadelphia Orchestra has distinguished itself as one of the leading orchestras in the world through a century of acclaimed performances, historic international tours, best-selling recordings, and its unprecedented record of innovation in recording technologies and outreach. The Orchestra has maintained an unparalleled unity in artistic leadership with only seven music directors throughout its history: Fritz Scheel (1900-07), Carl Pohlig (1907-12), Leopold Stokowski (1912-41), Eugene Ormandy (1936-80), Riccardo Muti (1980-92), Wolfgang Sawallisch (1993-2003), and Christoph Eschenbach (2003-08).

This rich tradition is carried on by Charles Dutoit, who was appointed chief conductor and artistic adviser of The Philadelphia Orchestra from the 2008-09 season through the 2011-12 season. Mr. Dutoit has a long-standing relationship with the Orchestra, having made his debut with the ensemble in 1980. Highlights of his first season include the Opening Night Concert, featuring pianist Martha Argerich; performances of Berlioz's *Romeo and Juliet* and *Requiem*, part of Mr. Dutoit's four-year focus on the works of that composer; the U.S. premiere of Krzysztof Penderecki's *Concerto grosso No. 1* for three cellos, part of the Orchestra's celebration of Mr. Penderecki's 75th birthday; and Honegger's *Symphony No. 3* ("Liturgical"). During his tenure, Mr. Dutoit will also focus on the music of the Ballets Russes, beginning in the 2008-09 season with performances of Stravinsky's complete music to *The Firebird*.

Recent Philadelphia Orchestra highlights include the opening of the Orchestra's Online Music Store, www.thephiladelphiaorchestra.com; regular broadcasts on NPR; a series of critically acclaimed recordings led by Mr. Eschenbach and released in partnership with Ondine Records; and a \$125 million endowment campaign.

The Philadelphia Orchestra annually touches the lives of more than one million music lovers worldwide through its performances, publications, recordings, and broadcasts. The Orchestra presents a subscription season in Philadelphia each year from September to May, in addition to education and community partnership programs, and appears annually at Carnegie Hall. Its summer schedule includes an outdoor series at Philadelphia's Mann Center for the Performing Arts, free Neighborhood Concerts, and residencies at the Bravo! Vail Valley Music Festival and the Saratoga Performing Arts Center in upstate New York.

For more information about The Philadelphia Orchestra please visit www.philorch.org.

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