N E W S R E L E A S E

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Philadelphia Orchestra's final two Global Concert Series multicasts of the season on May 3 and May 16

Philadelphia Orchestra performs Mahler's colossal "Symphony of a Thousand" for May 3 broadcast

(*Philadelphia*, April 30, 2008) – The Philadelphia Orchestra's Global Concert Series completes its 2007-08 season with multicasts of its performances on Saturday, May 3, at 8:00 p.m. (EST) and Friday, May 16, at 2:00 p.m. (EST). The live concert performances, with enhanced and interactive content, will be transmitted in HD and Dolby surround sound. This season dozens of colleges and universities in the United States and Europe have participated in the Global Concert Series program.

Christoph Eschenbach continues The Philadelphia Orchestra's Mahler symphonic cycle on May 3 with the biggest, loudest, and grandest of all. Nicknamed the "Symphony of a Thousand" for the sheer size of its performing forces, this gargantuan work is half festive church hymn, half romantic fantasy. Eight internationally-renowned soloists and over 500 choristers join together to put voice to a gloriously Mahler-sized explanation of life's foibles, faith's strength, and love's power for redemption. The Philadelphia Orchestra gave the U.S. premiere of the piece in 1916, but since then has only performed the work once, in 1977.

The 2007-08 season concludes with the final two symphonies of Franz Schubert conducted by Christoph Eschenbach on May 16. The two movements of the tenderly lyrical "Unfinished" Symphony set a wistful and nostalgic tone, which is then resolved by the valedictory strains of the "Great" C-major Symphony. The magic and innovation of these works weren't discovered until after Schubert's premature death at age 31.

Schools participating in the May multi-casts include the University of Delaware, Drexel University, the University of Michigan, The University of California at Davis and many others. The Barrow County (Georgia) School District will be joining in the transmission as well as several European partners, including the Swiss Federal Institute of Technology (ETH) Zurich and a partnership between

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the Thessaloniki Concert Hall and the University of Aristotle in Thessaloniki, Greece.

Global Concert Series transmissions provide the audience with an up-close look at the musicians and conductor, in views not seen by live audiences. The live concert is transmitted using seven high definition cameras installed in Verizon Hall at The Kimmel Center for the Performing Arts in Philadelphia. The transmissions are hosted by Margie Smith, who brings live backstage commentary and interviews with conductors and musicians to concertgoers around the world. Off-site audiences are encouraged to ask questions of the performers leading up to the concert and during intermission via e-mail, instant messenger, and text message.

The Philadelphia Orchestra is the first major orchestra to transmit live concerts to multiple large screen venues on college and university campuses. Its Global Concert Series, begun in September 2007, is made possible through a partnership between the Orchestra, the Internet2 Consortium, and the presenting schools.

The Global Concert Series uses a high speed and high bandwidth network available to the Orchestra through the Internet2 network to send the audio and video stream to large screen venues at organizations connected to the Internet2 network. Internet2 is a non-profit consortium of over 200 universities who serve as hubs to connect thousands of schools to a high speed advanced network that allows advanced applications and technologies for research and higher education. The Philadelphia Orchestra accesses this network through MAGPI, the Internet2 network hub of the University of Pennsylvania since 1999. Participating institutions are required to be connected to the Internet2 network and must meet additional technical and equipment criteria.

The Philadelphia Orchestra has recently been engaged in a number of initiatives designed to explore new and creative means of distributing the Orchestra's music outside of conventional concerts in its home hall, including an Online Music Store and podcasting, in addition to traditional radio broadcasts on National Public Radio and a recording contract with Ondine Records. The Philadelphia Orchestra boasts an extraordinary record of media firsts. It was the first symphonic orchestra to make electrical recordings (1925), the first to perform its own commercially sponsored radio broadcast (1929), the first to perform on the soundtrack of a feature film (Paramount's *The Big Broadcast of 1937*), the first to appear on a national television broadcast (1948), and the first major orchestra to give a live cybercast on the internet (1997).

One of today's leading international conductors, **Christoph Eschenbach** continues his creative artistic partnership with The Philadelphia Orchestra in his fifth season as music director. Held in highest esteem by the world's foremost orchestras and opera houses for his commanding presence, versatility, and consummate musicianship, Mr. Eschenbach has been acclaimed for his creative insight and dynamic energy as a conductor, a collaborator, and an ardent champion of young musicians.

In addition to his work with The Philadelphia Orchestra, Mr. Eschenbach continues as music director of the Orchestre de Paris. As a guest conductor, he has recently led the Chicago Symphony, the Hamburg NDR Symphony, and the Schleswig-Holstein Festival Orchestra, among others. A prolific

recording artist, Mr. Eschenbach has made numerous recordings, as conductor, pianist, or both. His discography includes works from J.S. Bach to music of our time, and he has been an ardent champion of 20th-century music on disc.

Before turning to conducting, Mr. Eschenbach had earned a distinguished reputation as a concert pianist. He began winning major competitions at age 11, and made his United States debut in 1969 with George Szell and the Cleveland Orchestra. Mr. Eschenbach learned the art of conducting under, among others, Mr. Szell, who personally took him as his protégé, and with whom he worked for over three years. In addition, Herbert von Karajan was his mentor for nearly 25 years, and Mr. Eschenbach credits him as having had a tremendous influence on his development as a conductor. Mr. Eschenbach's conducting debut was in Hamburg in 1972. He made his Philadelphia Orchestra debut as a pianist in 1973; his Philadelphia conducting debut was in 1989. He was named principal guest conductor of Zurich's Tonhalle Orchestra in 1981, serving as chief conductor from 1982 to 1986. Additional posts include music director of the Houston Symphony (1988-1999); chief conductor of the Hamburg NDR Symphony (1998-2004); music director of the Schleswig-Holstein Music Festival (1999-2002); and music director of the Ravinia Festival, summer home of the Chicago Symphony (1994-2003).

Among Mr. Eschenbach's awards are the title of Commander of the Order of Arts and Letters in France, the Légion d'honneur of France, the Officer's Cross with Star and Ribbon of the German Order of Merit, the Commander's Cross of the German Order of Merit, and the Leonard Bernstein Award, presented to him by the Pacific Music Festival, where he served as co-artistic director from 1992 to 1998. Additional information about Mr. Eschenbach can be found at his website, www.christoph-eschenbach.com.

Highlights of American soprano **Christine Brewer**'s 2007-08 season include a recital at London's Wigmore Hall; her Lyric Opera of Chicago debut; and concerts with Leipzig's Gewandhaus Orchestra, the Dresden Staatskapelle, the Toulouse Orchestra, and the Dallas, Saint Louis, and Atlanta symphonies. In previous seasons she has appeared with the Boston, Chicago, Montreal, San Francisco, National, London, BBC, and City of Birmingham symphonies; the New York, Berlin, Los Angeles, and London philharmonics; the Orchestre de Paris; the Academy of St. Martin in the Fields; the Cleveland, BBC, and Flanders orchestras; the Orchestra of the Age of Enlightenment; and at the Ravinia, Edinburgh, and Saito Kinen festivals. Ms. Brewer has been seen in a variety of roles with opera companies including the Metropolitan Opera, the San Francisco Opera, the Opéra de Lyon, Paris' Théâtre du Châtelet, the Santa Fe Opera, and the English National Opera. Ms. Brewer made her Philadelphia Orchestra debut in 1991 at the Mann Center.

Ms. Brewer has recorded for the Hyperion, Telarc, Chandos, Naxos, and EMI labels, as well as the London Symphony's LSO Live and the London Philharmonic's LPO Live labels.

Soprano **Michaela Kaune** was born in Hamburg and studied with Judith Beckmann at that city's Music Academy. She was a prize winner at the Belvedere Competition in Vienna in 1996 and was awarded the Otto-Kasten-Preis of the Deutsche Bühnenverein in 1999. Since 1997 she has been a

member of the Deutsche Oper Berlin, where she has appeared in roles ranging from Micaëla in Bizet's *Carmen* to Pamina in Mozart's *The Magic Flute* to the Marschallin in Richard Strauss's *Der Rosenkavalier*. Ms. Kaune has also performed with the Cologne Opera, the Semperoper Dresden, the Théâtre de la Monnaie in Brussels, the Opéra National de Paris, the Aalto Theater Essen, the Frankfurt Opera, the Bavarian State Opera, the Opéra de Montpellier, the Vlaamse Opera, the Hamburg State Opera, and the Netherlands Opera.

Ms. Kaune has collaborated with the Hamburg NDR, Bamberg, and NHK symphonies; the Strasbourg and Dresden State orchestras; the radio symphonies of Berlin, Frankfurt, and Vienna; and the Dresden Philharmonic. She has also appeared at the Festival de Radio France and the Schleswig-Holstein, Salzburg, Berlin, Bad Urach, and Bonn Beethoven festivals. Ms. Kaune made her Philadelphia Orchestra debut in 2004.

Soprano **Marisol Montalvo**'s 2007-08 season includes performances with the London Philharmonic, the Orchestre de Paris, and the Ensemble Intercontemporain; the German premiere of Matthias Pintscher's *L'Espace dernier* at the Alte Oper Frankfurt; the world premiere of Peter Eötvös's *Love and Other Demons* at Glyndebourne; Pintscher's *Hérodiade Fragments* in Munich, Paris, and London; and Frank Martin's *Maria Triptychon* in Utrecht. Ms. Montalvo has recently appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the Orchestre Colonne, the Mitteldeutsche Rundfunk Orchester, and at the Strasbourg Music Festival. She made her Philadelphia Orchestra debut in 2004.

Ms. Montalvo has performed a wide range of operatic repertoire at opera houses including the Teatro Real, the Gran Teatre del Liceu, the Opéra National de Paris, the Zurich Opera, the Deutsche Oper Berlin, the Théâtre d'Avignon, the Opéra de Monte-Carlo, L'Opéra National de Lorraine, the Opéra Royal de Wallonie, the Théâtre du Châtelet, the Théâtre de Rennes, the Nationaltheater Mannheim, Seville's Teatro de la Maestranza, the Opéra de Toulouse, the Theater Basel, and at Belgium's Idée Fixe Festival and Vienna's Klangbogen Festival.

Mezzo-soprano **Stephanie Blythe** has performed with leading orchestras including the Orchestra of St. Luke's, the Opera Orchestra of New York, the Orchestra of the Age of Enlightenment, the Minnesota Orchestra, the New York and Los Angeles philharmonics, and the Boston, Chicago, and San Francisco symphonies. She has also appeared with the Royal Opera Covent Garden, the Seattle Opera, the Opera Company of Philadelphia, and the Opera National de Paris, among others. This season Ms. Blythe makes debuts with the Hallé Orchestra and the Pittsburgh Opera and appears with the Metropolitan, Los Angeles, and Arizona operas. Her Philadelphia Orchestra debut was at the Saratoga Performing Arts Center in 1999.

Winner of the 1999 Richard Tucker Award, Ms. Blythe has performed recitals at Zankel Hall at Carnegie Hall, Lincoln Center, the 92nd Street Y, and with the Cleveland Art Song Festival and the Philadelphia Chamber Music Society, among others. This season she premiered Alan Smith's *Covered Wagon Woman,* commissioned for her residency with the Chamber Music Society of Lincoln Center. Ms. Blythe's solo recordings include a collection of works by Mahler, Brahms, and Wagner and a disc of

Handel and Bach arias, both on the Virgin Classics label.

Swedish mezzo-soprano **Charlotte Hellekant**'s 2007-08 season includes concert appearances with the Philharmonia Orchestra at the BBC Proms, the Seattle Symphony, and the Russian National Orchestra, and productions of Bizet's *Carmen* in Bergen, Jake Heggie's *Dead Man Walking* in Dublin, and Handel's *Julius Caesar* in Brussels and Amsterdam. Ms. Hellekant has appeared with leading opera companies including the Metropolitan, Glimmerglass, Canadian, Vlaamse, Netherlands, English National, and Zurich operas; the Paris Bastille; the Deutsche Oper Berlin; the Opéra National de Lille, Stockholm's Royal Opera, the Théâtre des Champs-Élysées, and at the Salzburg, Aix-en-Provence, and Glyndebourne festivals. In concert she has appeared with the NDR, Cleveland, and Halle orchestras; the Orchestre de Paris; the Czech and Oslo philharmonics; the City of London Festival; and the RSO Frankfurt. She made her Philadelphia Orchestra debut in 1993.

Ms. Hellekant's recordings include Mahler's Symphony No. 2 with the San Francisco Symphony for Decca, Ligeti's *Le Grand macabre* for Sony, Handel's *Julius Caesar* and *Messiah* for Deutsche Grammophon, Grieg's *Peer Gynt* for Virgin Classics, and Britten's *Owen Wingrave* for BBC's Channel 4.

Highlights of American tenor **Anthony Dean Griffey**'s 2007–08 season include performances in the title role of Britten's *Peter Grimes* at the Metropolitan Opera and Lennie in Floyd's *Of Mice and Men* for the Fort Worth Opera. He also appears with the New York and Los Angeles philharmonics, the Staatskapelle Dresden, and the Detroit, Baltimore, and City of Birmingham symphonies. In upcoming seasons, Mr. Griffey will perform with the San Diego and Portland operas, the Opera Company of Philadelphia, the Berlin Philharmonic, and at the Saito Kinen Festival. He made his Philadelphia Orchestra debut in 1998 at the Mann Center.

Mr. Griffey has appeared at the Lyric Opera of Chicago; the Los Angeles, San Francisco, Houston Grand, Santa Fe, and Glyndebourne operas; and Opera Bastille. He has performed with orchestras in Boston, San Francisco, Atlanta, St. Louis, Minneapolis, Seattle, Pittsburgh, and Houston, and internationally with the London, Melbourne, Montreal, Munich, Toronto, and NHK symphonies; the London and Oslo philharmonics; the Orchestre de Paris; and the Hallé and Royal Scottish National orchestras, among others. He also appears regularly at festivals including Aspen, Tanglewood, Mostly Mozart, Marlboro, Ravinia, and the BBC Proms, and in recital at venues such as Carnegie Hall and the Schubert Club.

Mr. Griffey's most recent CD is Britten's *War Requiem* with Kurt Masur and the London Philharmonic. He has also recorded for the Deutsche Grammophon, Philips, Decca, Delos, and Albany labels.

Highlights of baritone **Franco Pomponi**'s 2007-08 season include his Italian debut as Nick Shadow in Stravinsky's *The Rake's Progress* at Palermo's Teatro Massimo and his Santa Fe Opera debut as Ford in Verdi's *Falstaff*. Mr. Pomponi also appears as Donato in Menotti's *Maria Golovin* at the Amazonas Opera Festival in Brazil, the title role in Mozart's *Don Giovanni* for the Opéra National de Montpellier, Paolo Aliani in Verdi's *Simon Boccanegra* for the Grand Théâtre de Genève, Count di Luna in Verdi's *Il*

trovatore in Dijon, the title role in Thomas's *Hamlet* in Marseille, and in Mahler's Symphony No. 8 with the Orchestre de Paris. These performances mark his Philadelphia Orchestra debut.

A former member of the Juilliard Opera Center and the Lyric Opera of Chicago Center for American Artists, Mr. Pomponi was the first recipient of Juilliard's DeRosa Prize. He has been heard at the Metropolitan, Los Angeles, Florida Grand, Washington Concert, Portland, Canadian, Boston Lyric, New Orleans, and Dorset operas; the Spoleto Festival USA; the Opera Theatre of Saint Louis; the Gran Teatre del Liceu in Barcelona; L'Opéra National du Rhin; and the Nationale Reisopera in the Netherlands.

Bass **James Morris** has performed in virtually every international opera house and has appeared with the major orchestras of Europe and the United States. His 2007-08 season includes performances as Nick Shadow in Stravinsky's *The Rake's Progress* at the San Francisco Opera, Wotan in Wagner's *Die Walküre* at the Metropolitan Opera, Hans Sachs in Wagner's *Die Meistersinger* at Berlin's Staatsoper unter den Linden, King Philip II in Verdi's *Don Carlo* at the Paris Opera; a gala concert at the Lyric Opera of Chicago; and concert appearances with the Saint Louis, Boston, and Montreal symphonies.

Mr. Morris's extensive discography includes complete Wagner *Ring* cycles for Deutsche Grammophon and Angel/EMI; a recording of arias by Verdi and Wagner on Angel/EMI; the Grammy-nominated *Desire Under the Elms* by Edward Thomas with the London Symphony on Naxos; operas by Offenbach, Mozart, Massenet, Verdi, Gounod, Donizetti, Puccini, Bellini, and Thomas; Haydn's *The Creation;* Beethoven's Symphony No. 9; and the requiems of Mozart and Fauré. Born in Baltimore, Mr. Morris studied at the Peabody Conservatory and Philadelphia's Academy of Vocal Arts. His Philadelphia Orchestra debut was at the Robin Hood Dell in 1973.

The Philadelphia Singers is a unique chorus of professional singers who excel in solo as well as ensemble work. Founded in 1972 and now under the direction of David Hayes, the Philadelphia Singers performs regularly with leading national and local performing arts organizations, including The Philadelphia Orchestra, the New York Philharmonic, the Mannes Orchestra, the Curtis Institute of Music, the Philadelphia Chamber Music Society, the Chamber Orchestra of Philadelphia, and Astral Artistic Services.

The Philadelphia Singers Chorale was founded in 1991 as the symphonic chorus of the Philadelphia Singers. The Chorale is composed of professional singers and talented volunteers. In its role as resident chorus of The Philadelphia Orchestra, the Chorale appears with the Orchestra in all its choral subscription concerts, as well as annual performances of Handel's *Messiah*.

David Hayes was appointed music director of the Philadelphia Singers in 1992. A staff conductor at the Curtis Institute, he is also director of orchestral and conducting studies at New York's Mannes School of Music. Mr. Hayes is also a cover conductor for The Philadelphia Orchestra.

Composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts, the **Westminster Symphonic Choir** has recorded and performed with

virtually every major orchestra and conductor of the last 85 years. Under the leadership of Joe Miller and recognized as one of the world's leading choral ensembles, the choir has sung over 300 performances with the New York Philharmonic alone. The Westminster Choir made its Philadelphia Orchestra debut in 1934.

The Choir's 2007-08 season has included performances with the New Jersey Symphony, the Lucerne Festival Orchestra, and the Cleveland Orchestra. Mr. Miller also leads the 32-voice Westminster Choir, which forms the core of the Symphonic Choir. Chorus-in-residence for the Spoleto Festival USA since 1977, the Westminster Choir recently appeared with Kurt Masur and the New York Philharmonic.

Joe Miller is director of choral activities at Westminster Choir College. Formerly director of choral studies at Western Michigan University School of Music and director of choral and vocal activities at California State University, he has also held positions with the Stockton Chorale and the Mother Lode Music Festival.

Mendelssohn Club of Philadelphia was founded in 1874 by William Wallace Gilchrist, who also organized and conducted the Philadelphia Symphonic Society, which was to become the nucleus of The Philadelphia Orchestra. The choir began as an eight-voice male chorus and quickly grew into a large mixed chorus, making its Philadelphia Orchestra debut in 1904 in Beethoven's Symphony No. 9. For the U.S. premiere of Mahler's Symphony No. 8 in 1916 with Leopold Stokowski and The Philadelphia Orchestra, Mendelssohn Club provided more than 300 singers. Other historical premieres include the first performance outside the Soviet Union of Shostakovich's Symphony No. 13, and the Philadelphia premieres of Brahms's *A German Requiem,* Prokofiev's *Ivan the Terrible,* Scriabin's Symphony No. 1, and Bartók's *Cantata profana.* Under the leadership of Alan Harler, now in his 20th season as music director, Mendelssohn Club continues to present classic repertoire as well as commissioning and premiering 36 new works since 1990, winning an ASCAP Award for Adventurous Programming.

Alan Harler serves as Laura H. Carnell Professor and Chairman of Choral Music at Temple University's Esther Boyer College of Music, in addition to teaching and presenting conducting master classes nationally and internationally.

Currently celebrating its 70th anniversary, the **American Boychoir** is made up of boys from grades four through eight who come from nine states and four foreign countries to study at the American Boychoir School, the only non-sectarian boys' choir school in the nation. Founded in Columbus, Ohio, in 1937, the American Boychoir has been located in Princeton, New Jersey, since 1950. The ensemble first appeared with The Philadelphia Orchestra in 1952. In addition to an active touring schedule, the choir performs and records regularly with such artists and ensembles as the Boston Symphony, Jessye Norman, Bobby McFerrin, Beyoncé, and Paul McCartney.

During the 2007-08 season, the American Boychoir, under the direction of Fernando Malvar-Ruiz, will perform over 120 concerts in 14 states, including appearances with the New York Philharmonic and a tour to the Czech Republic as a featured ensemble during the Second International Boys and Men's Choral Festival in June 2008. The American Boychoir has released 45 commercial

recordings and has received Gold Records for its collaborations with the Trans-Siberian Orchestra and Michael W. Smith. The ensemble recently released *Harmony: American Songs of Faith*, the seventh CD to be produced for its own label, Albemarle Records.

The Philadelphia Orchestra's Internet2 multicasts are made possible through the generous support of the Joseph and Marie Field Foundation; the Neubauer Family Foundation Fund for Audience Development, Media, and Technology; the Andrew W. Mellon Foundation; and the donors to the Capital Technology Fund of The Philadelphia Orchestra.

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 six music directors piloting its first century: Fritz Scheel (1900-07), Carl Pohlig (1907-12), Leopold Stokowski (1912-41), Eugene Ormandy (1936-80), Riccardo Muti (1980-92), and Wolfgang Sawallisch (1993-2003).

This tradition is carried on by Christoph Eschenbach, who became music director in 2003. The 2007-08 season, Mr. Eschenbach's last, focuses on monumental works of the symphonic repertoire, including Mahler's Symphony No. 8 ("Symphony of a Thousand"), Orff's *Carmina burana*, and Richard Strauss's *An Alpine Symphony*. During his tenure, Mr. Eschenbach has conducted Beethoven's nine symphonies paired with music of our time; led a four-week Late Great Works Festival; launched the Orchestra's first-ever multi-year cycle of Mahler's complete symphonies; and led tours of Europe, Asia, Florida and Puerto Rico, and the United States.

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 Saratoga Performing Arts Center in upstate New York, and the Bravo! Vail Valley Music Festival.

For more information about The Philadelphia Orchestra's Global Concert Series please visit www.philorch.org/internet2.

May 3 at 8:00 p.m. – Saturday evening – Verizon Hall at The Kimmel Center for the Performing Arts

The Philadelphia Orchestra
Chistoph Eschenbach, *conductor*
Christine Brewer, *soprano*
Michaela Kaune, *soprano*
Marisol Montalvo, *soprano*
Stephanie Blythe, *mezzo-soprano*
Charlotte Hellekant, *mezzo-soprano*
Anthony Dean Griffey, *tenor*
Franco Pomponi, *baritone*
James Morris, *bass*
The Philadelphia Singers Chorale (David Hayes, *music director*)
The Westminster Symphonic Choir (Joe Miller, *music director*)
Mendelssohn Club of Philadelphia (Alan Harler, *music director*)
The American Boychoir (Fernando Malvar-Ruiz, *music director*)

Mahler	Symphony No. 8 ("Symphony of a Thousand")

May 16 at 2:00 p.m. – Friday afternoon – Verizon Hall at The Kimmel Center for the Performing Arts

The Philadelphia Orchestra
Christoph Eschenbach, *conductor*

Schubert	Symphony in B minor ("Unfinished")
Schubert	Symphony in C major ("Great")

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