N E W S R E L E A S E

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Enlist for Haydn's "Military" Symphony at Philadelphia Orchestra's second Access Concert

Nicholas McGegan introduces audiences to a favorite work by the "father of the symphony"

(*Philadelphia*, October 11, 2007) – The Philadelphia Orchestra's second Access Concert, on **Thursday, October 25, 2007**, features Joseph Haydn's **Symphony No. 100 ("Military").** British conductor **Nicholas McGegan** specializes in music from Haydn's day and brings intelligence and wit to the work. If he starts talking about "classical form," don't be alarmed: "Music Appreciation 101" has never been this fun! The Orchestra's Music Animateur, **Thomas Cabaniss,** hosts the concert. The performance is followed by a free Meet & Mingle with musicians of the Orchestra.

More about "Military"

The concert is titled **"'Haydn Seek"** – especially appropriate since this composer appreciated a good joke or pun. "Papa" Haydn, as the younger Mozart called him, is often referred to as the "father of the symphony." He didn't event the genre, but his 104 symphonies helped develop and solidify the art form. And, of course, he laid the groundwork for later composers like Mozart, Beethoven, Brahms, Tchaikovsky, and anyone who has ever tried to walk in his footsteps.

By 1791 Haydn had written over 20 operas, 40-some string quartets, and more than 90 symphonies. He was just settling into a well-deserved retirement in Vienna when an impresario persuaded him to write six new symphonies for audiences in London. Haydn's trip to England was – as the British would say – a "smashing" success. Every symphony was a hit, and the composer repeated the visit a few years later.

Whether it was his enthusiastic fans, the special celebrity treatment – and celebrity pay – he received, or simply a lifetime of experience, Haydn's "London" symphonies are considered some of his

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greatest achievements. The "Military" Symphony was no exception. The composer pushed the boundaries of the genre by adding a trumpet fanfare and rousing percussion, sounds that were unheard of in a symphony. The work became the most popular of its kind – at least until one of Haydn's former students (Ludwig van Beethoven) rewrote the rules and changed the course of classical music.

The Philadelphia Orchestra's **Access Concerts** are designed for listeners who are new to or curious about classical music. The series consists of four lower-priced, 75-minute concerts that start at 7:00 p.m. Mr. Cabaniss and the conductor use explanations and excerpts to take listeners on a behind-the-scenes tour of the musical process. Each concert closes with a full performance of the featured work. Afterwards, audiences can get to know the Orchestra's musicians through a free Postlude Recital or at a Meet & Mingle held at the Kimmel Center or a local restaurant or bar.

Additional performances of Haydn's "Military" Symphony: In addition to the Access performance, the "Military" Symphony is featured on subscription concerts on October 26 and 27, 2007. It is paired with Schubert's Overture in C major "in the Italian Style" and Mozart's Piano Concerto No. 21 (with Steven Hough) and excerpts from the ballet music from *Idomeneo*. *For tickets or information on Access Concerts or other Philadelphia Orchestra performances, call 215.893.1999 or visit www.philorch.org.*

What's Up Next for Access Audiences: Mambo and Musorgsky

Leonard Bernstein was an inspiration to generations of audiences and musicians. On **Thursday, January 24, 2008**, the Orchestra's third Access Concert, **"Be Cool!,"** focuses on this remarkable man and one of his most celebrated works, the **Symphonic Dances from *West Side Story*,** led by Mr. Eschenbach. An interactive post-concert event follows the concert. Details are TBA, but here's a hint: The Symphonic Dances has movements titled "Mambo" and "Cha-cha." The concert is part of The Philadelphia Orchestra's **Bernstein Festival** (January 10 – February 2, 2008, with additional works in March and April), which celebrates the 90th anniversary of Bernstein's birth.

On **Tuesday, March 26, 2008**, the Orchestra's final Access Concert explores the challenge of "orchestration," or arranging music for orchestra. **Modest Musorgsky's** piano work ***Pictures at an Exhibition*** has been orchestrated about 35 times. Conductor **Leonard Slatkin** knows the nuances of the various versions. Hear the different timbres and decide which option you like best. Then listen to a full performance of Ravel's 1922 orchestration (with some edits by Mr. Slatkin), which is most people's favorite. The performance is followed by a free Meet & Mingle with musicians of the Orchestra.

Nicholas McGegan is an international conductor based in the San Francisco Bay area where he is music director of the Philharmonia Baroque Orchestra (PBO). In addition, he has been artistic director of the International Handel Festival of Göttingen since 1991.

In 2007 Mr. McGegan has led the BBC Scottish Symphony, the Atlanta Symphony, the Fort Worth Symphony, the Saint Louis Symphony, the Milwaukee Symphony, the Saint Paul Chamber

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Orchestra, and the City of Birmingham Symphony. He also made his Cleveland Orchestra debut. His summer months were taken up with performances at the Ravinia Festival, a week at the Aspen Music Festival, four programs at the Hollywood Bowl, and opera productions at the Edinburgh International Festival. He has upcoming concerts with the BBC Scottish Symphony, the Saint Paul Chamber Orchestra, the Los Angeles Philharmonic, and the Detroit Symphony. He ends the year with four performances of *Messiah* with the New York Philharmonic.

Mr. McGegan's extensive discography includes the world-premiere recording of Handel's *Susanna* with Lorraine Hunt Lieberson (which won a *Gramophone* Award), Handel's *Atalanta*, and Beethoven's Symphony No. 9 ("Choral"). Born in England and educated at Cambridge and Oxford universities, Mr. McGegan also received an honorary degree from London's Royal College of Music.

Music Animateur **Thomas Cabaniss** appears onstage with the Orchestra as host of its Access Concert series, as well as numerous Family and School concerts. He works with Music Director Christoph Eschenbach, Orchestra musicians, and administrative staff to develop ideas and programming that support the goals of the Orchestra's "Raising the Invisible Curtain" initiative, including the development of the Orchestra's Access Concert series, School Partnership Program, Camden Community Partnership, College Performance Program, and additional programs that enrich the concert experience for audiences. Mr. Cabaniss came to The Philadelphia Orchestra from the New York Philharmonic, where he served as director of education following several years as a lead teaching artist on the Philharmonic's education staff. Before his work with the Philharmonic, he was director of education for the New York Chamber Symphony and the Tisch Center for the Arts at the 92nd Street Y. Mr. Cabaniss is a faculty member at the Juilliard School and has also been a guest lecturer at the Manhattan School of Music, New York University, the Yale School of Drama, and Brooklyn College. In 1998 he received the ASCAP Foundation Award for his contributions to arts education in New York City. As a composer, Mr. Cabaniss has written music for theater, dance, film, and the concert stage, and has received various awards for his music.

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.

Recent Philadelphia Orchestra highlights include multi-casting a concert to large-screen venues through the Internet2 network; the launch of the Orchestra's Online Music Store, www.thephiladelphiaorchestra.com, in September 2006; regular broadcasts on NPR beginning in April 2006; a series of critically acclaimed recordings led by Mr. Eschenbach and released in partnership with Ondine Records; and a $125 million endowment campaign launched in 2003.

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

ACCESS CONCERT – HAYDN SEEK – *Verizon Hall at The Kimmel Center for the Performing Arts*

October 25 at 7:00 p.m. – Thursday evening

The Philadelphia Orchestra
Nicholas McGegan, *conductor*
Thomas Cabaniss, *music animateur and host*

Haydn Symphony No. 100 ("Military")

Free Meet & Mingle: This performance is followed by a free Meet & Mingle with musicians of the Orchestra.

Tickets: $10-$33, 215.893.1999 or www.philorch.org

The Wachovia Foundation is proud to be the Lead Underwriter of the "Raising the Invisible Curtain" initiative.
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