

January 22, 2016

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In February, Maestro Dirk Brossé and The Chamber Orchestra of Philadelphia Showcase Flutist Edward Schultz and Works by 20th & 21st Century Composers Malcolm Arnold, Béla Bartók, Ernest Bloch, Philip Glass, Bernard Herrmann, Gustav Holst and Max Richter

February 28 & 29 Concerts will feature Principal Flutist Schultz as Soloist on Malcolm Arnold's *Concerto No 1 for Flute & Strings, Op. 45* and Ernest Bloch's *Suite Modale for Flute and Piano*

Week of concerts and events includes *intersect #2* at World Café Live, hosted by Andrew Lipke (February 24) and a special screening of *Psycho* and discussion with Maestro Brossé at The Roxy Cinema, co-hosted by The Philadelphia Film Society (February 27)

Malcolm Arnold. Béla Bartók. Ernest Bloch. Philip Glass. Bernard Herrmann. Gustav Holst. Max Richter.

In February, Maestro Dirk Brossé and The Chamber Orchestra of Philadelphia will showcase works by these seven 20th and 21st century composers. The most eclectic concert of the 2015-2016 season will include a fascinating mix of works such as Gustav Holst's *St. Paul's Suite*, Béla Bartók's *Romanian Folk Dances*, Bernard Herrmann's score for *Psycho*, Max Richter's *On the Nature of Daylight* and *String Quartet No 2 "Company"* by Philip Glass. The exciting program also features the Chamber Orchestra's principal flutist Edward Schultz as soloist. This superbly versatile musician will be heard during Malcolm Arnold's *Concerto No 1 for Flute & Strings, Op. 45* and Ernest Bloch's *Suite Modale for Flute and Piano*.

The concerts on Sunday February 28 (2:30 pm) and Monday February 29 (7:30 pm) will be in the intimate Perelman Theater at The Kimmel Center for the Performing Arts. After the Monday evening concert, the audience is invited to gather at the Kimmel Center's PECO bar, enjoy a cocktail and mingle with soloist Edward Schultz and orchestra musicians. Tickets can be ordered at chamberorchestra.org.

"Our February program is among the most interesting and musically surprising of any concert this season," asserts Music Director Brossé. "The works explore an incredibly broad range of styles and artistic approaches over a hundred-year period. Each work offers unique opportunities to showcase this splendid ensemble. Regardless of how familiar any audience member is with any single piece or composer, I'm confident they will find something to engage with in each selection." Brossé adds, "I'm especially happy that we are featuring the brilliant Edward Schultz as concert soloist. He is a supremely talented flutist, and the two pieces for flute allow him to demonstrate his skill, craft, and artistry in a subtle, yet dynamic manner. This program promises to thrill and intrigue from start to finish."

Principal flutist Edward Schultz is also very eager to perform the Arnold and Bloch works on this program. “The Arnold Concerto is very technically demanding. The 1st and 3rd movements are hot and jazzy—full of spark and sparkle. There’s a great deal of excitement in the sound, whereas the 2nd movement has a very different quality, very lyrical and laid back. This Concerto is the same age as me and I’m really looking forward to doing it justice.” Speaking about Ernest Bloch’s *Suite Modale for Flute and Piano*, Schultz had this to say. “The Bloch is ‘home’ for me. It’s one of the first flute concertos I played professionally. It’s very beautiful and ultimately quite emotionally challenging for any soloist. I really strive to find the character in each phrase and find the composer’s real intent at every moment. This work has far more depth than some might assume at first. I’m really looking forward to the experience of sharing it with an audience in the intimate space of the Perelman Theater, which I think of as my home concert hall.”

In connection with February’s bold concert program, The Chamber Orchestra will also co-host two special events in the final week of the month. On Wednesday, February 24 at 8 pm, ***intersect #2: Rock & Roll and the String Quartet*** marks the return of host Andrew Lipke’s innovative collaboration with members of the Chamber Orchestra and other Philadelphia musicians. The evening will feature four members of The Chamber Orchestra along with vocalist Morgan Pinkstone in solo performances, inventive collaborations, and world premieres of new compositions. Chamber Orchestra musicians participating in ***intersect #2*** include concertmaster Miho Seagusa, principal violist Ayane Kozasa, principal cellist Priscilla Lee and violinist Alexandra Cutler-Fetkewicz.

intersect #2 will explore what makes the string quartet one of the most ubiquitous ensembles to come out of classical music and, using music from the February Chamber Orchestra concerts and other repertoire old and new. Lipke and several special guest musicians will look at some of the techniques and capabilities that continue to inspire composers, songwriters, producers, and music lovers of all kinds to fall in love with this amazing group of four instruments. Musical selections will include complete works and excerpts of works by: Joseph Haydn, J.S. Bach, W. A. Mozart, Ludwig Van Beethoven, Bela Bartok, Philip Glass, Bernard Herrmann, Andrew Lipke, The Velvet Underground, The Beatles, Nick Cave, and others.

Led by Philadelphia singer/songwriter, composer, and producer Andrew Lipke—in collaboration with The Chamber Orchestra of Philadelphia and Music Director Dirk Brossé—each ***intersect*** event is an innovative, multi-genre exploration of music’s numerous, yet sometimes subtle crossroads. Audiences at ***intersect*** events are encouraged to challenge their conceptions of where one genre of music ends and another begins, while enjoying an unprecedented collaborative performance in the relaxed, informal atmosphere of the World Cafe Live.

At 4 pm on Saturday, February 27, The Chamber Orchestra of Philadelphia and The Philadelphia Film Society (PFS) present a special 35mm presentation of Alfred Hitchcock’s iconic *Psycho* at the PFS Roxy Theater on Sansom Street. The screening will be followed by an exclusive conversation with music director Sir Dirk Brossé on the art of composing music for the cinema. The post-screening conversation will be hosted by WXPB’s Robert Drake.

Tickets for “**The Sound of Movies: a conversation with composer Dirk Brossé**” are \$10 to \$14 and can be purchased at <http://filmadelphia.org/event/>.

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2 exciting concert-related events in February:

8 pm, Wednesday, February 24

intersect #2 - Rock & Roll and the String Quartet

hosted by **Andrew Lipke** and featuring these Chamber Orchestra musicians:

concertmaster Miho Seagusa
principal violist - Ayane Kozasa
principal cellist - Priscilla Lee

violinist - Alexandra Cutler-Fetkewicz

and

vocalist - Morgan Pinkstone

World Cafe Live Philadelphia - Upstairs

3025 Walnut Street

Philadelphia, PA, 19104

<http://philly.worldcafelive.com/>

\$10

intersect #2 will explore what makes the string quartet one of the most ubiquitous ensembles to come out of classical music by using music from the Chamber Orchestra's February concerts and other repertoire old and new. Lipke and several special guest musicians will look at some of the techniques and capabilities that continue to inspire composers, songwriters, producers, and music lovers of all kinds to fall in love with this amazing group of four instruments. Musical selections will include complete works and excerpts of works by: Joseph Haydn, J.S. Bach, W. A. Mozart, Ludwig Van Beethoven, Béla Bartók, Philip Glass, Bernard Herrmann, Andrew Lipke, The Velvet Underground, The Beatles, Nick Cave, and others.

Led by Philadelphia singer/songwriter, composer, and producer Andrew Lipke—in collaboration with The Chamber Orchestra of Philadelphia and Music Director Dirk Brossé—every Intersect event is an innovative, multi-genre exploration of music's numerous, yet sometimes subtle crossroads. The February event features four members of The Chamber Orchestra of Philadelphia and vocalist Morgan Pinkstone in solo performances, inventive collaborations, and world premieres of new compositions. Audiences at Intersect events are encouraged to challenge their conceptions of where one genre of music ends and another begins, while enjoying an unprecedented collaborative performance in the relaxed, informal atmosphere of the World Cafe Live.

4 pm, Saturday, February 27

***Psycho* - The Sound of Movies: a conversation with composer Dirk Brossé**

In anticipation of The Chamber Orchestra of Philadelphia's upcoming concert of music by 20th century composers, featuring Bernard Herrmann's *Suite from Psycho*, The Philadelphia Film Society and The Chamber Orchestra will present a 35mm presentation of Alfred Hitchcock's iconic *Psycho*. The screening will be followed by an exclusive conversation with music director Dirk Brossé. Brossé has composed several film scores and also served as music director and lead conductor for the "Star Wars in Concert" world tour. The post-screening conversation is hosted by WXPN's Robert Drake. For tickets to the screening and discussion, visit www.Filmadelphia.org.

PFS Roxy Theater

2023 Sansom St. Philadelphia, PA 19103

<http://filmadelphia.org>

\$10 - \$14

\$14 – General Admission, \$12 – Students/Seniors/Military

\$10 – PFS and Chamber Orchestra of Philadelphia Members and/or guests

February 2016 Concert Details:

2:30 pm, Sunday, February 28

7:30 pm, Monday, February 29

ARNOLD FLUTE CONCERTO

Sir Dirk Brossé – conductor

Edward Schultz - flutist

Perelman Theater at The Kimmel Center for the Performing Arts
300 S. Broad St. Philadelphia, PA 19102

chamberorchestra.org / 215.893.1709

[Tickets](#) \$24 - \$81

PROGRAM

St. Paul's Suite, Op. 29, No. 2 - Gustav Holst

***On the Nature of Daylight* – Max Richter**

Concerto No 1 for Flute & Strings, Op. 45 - Malcolm Arnold

Romanian Folk Dances - Béla Bartók

Suite Modale for Flute and Piano – Ernest Bloch

String Quartet No 2 "Company" - Philip Glass

Suite from *Psycho* - Bernard Herrmann

After the Monday evening concert, the audience is invited to gather at the Kimmel Center's PECO bar, enjoy a cocktail and mingle with soloist Edward Schultz and orchestra musicians.

SOLOIST

Edward Schultz, flute

Edward Schultz, principal flutist for The Chamber Orchestra of Philadelphia, has been an active performer as a soloist and an ensemble member in chamber music concerts and orchestral performances in the Philadelphia area since his arrival here in 1977. He is also the principal flutist for the Pennsylvania Ballet Orchestra, the Academy of Vocal Arts Opera Orchestra, the Broadway shows at the Academy of Music, the Vox Ama Deus Ensemble and the Philly Pops. Edward is also active in the field of contemporary music as a member of the Network for New Music. In 2003, Mr. Schultz was invited to become principal flutist for the Chamber Orchestra by Marc Mostovoy and Ignat Solzhenitsyn. In addition to his many performances as a member of the Chamber Orchestra, he has performed as soloist for Bach's *Brandenburg Concerto Number 5* and Carl Nielsen's *Flute Concerto*.

After early studies with Herbert Medsgar, Bernard Goldberg and Jim Walker he graduated from the New England Conservatory in Boston. His studies there with James Pappoutsakis led to a fellowship at the Berkshire Music Center at Tanglewood and an engagement as featured soloist with the Boston Pops under Arthur Fiedler performing the Poem of Charles Griffes.

Mr. Schultz is featured in several Chamber Orchestra and Network for New Music recordings as well as recordings for national and local radio broadcasts. He has also released a CD with harpist Karin Fuller titled *Music from France for Flute and Harp*.

PROGRAM DETAILS

St Paul's Suite, Op. 29, No. 2 (1922) – Gustav Holst

Originally titled Suite in C, St Paul's Suite was written by Holst for string orchestra and named after the St Paul's Girls' School in England, where he was Director of Music for the last thirty years of his life. The first movement begins with a robust "Jig" in alternating 6/8 and 9/8 time. Holst introduces a contrasting theme, then develops and blends the two themes. The "Ostinato," marked Presto, opens with a figure played by the second violins which continues throughout

the movement, then a solo viola introduces the principal theme. In the "Intermezzo" a solo violin introduces the principal theme over pizzicato chords, then the solo viola joins the violin in a duet. After an animated section the original melody is again heard, now performed by a quartet of soloists. Finally the folksong "Dargason" is introduced very softly, then cellos enter playing the beautiful "Greensleeves" and the two folksongs are played together to end the suite.

On the Nature of Daylight (2004) – Max Richter

In the twelve years since it was written, Max Richter's *On the Nature of Daylight* has appeared in the soundtracks for several films including *Stranger than Fiction*, *Disconnect*, *The Face of an Angel* and *Shutter Island* by Martin Scorsese. In that film, it was also mixed with Dinah Washington's vocal from her 1960 hit recording "This Bitter Earth".

Richter has described his work in an essay written in 2014. "A lot of different ideas flow together in this piece. I love the fantasias of Purcell—the incredible polyphony—and the intensity of the late Beethoven Quartets, and I wanted to create a piece with something of that same intensity. *On The Nature of Daylight* is a strict bit of Renaissance counterpoint, and, like a lot of my music is rigorously constructed, but I don't want people to ever feel this structure or the technique at work – I want them to feel transported."

"A couple of images popped into my head – the idea of trying to make something luminous out of the darkest possible elements (the key signature is six flats – basically all black notes) and at the same time something that feels like a story being told powerfully with minimal elements (it is only five strings plus a deep mini moog bass part). I like things that feel inevitable and I wanted to create that feeling in this piece. The name of the piece is after Lucretius' *On the Nature of Things* – a poem musing on the meaning of life." The poet writes, "There is not anything which returns to nothing, but all things return dissolved into their elements."

Concerto No 1 for Flute & Strings (1954) - Malcolm Arnold

Arnold's *Concerto No 1 for Flute and Strings* is a work of high energy and quickly shifting tonalities and dissonances that put serious demands on the soloist. The work is really a duet for flute and string orchestra. Throughout the piece the orchestra responds to, and comments on, the material presented by the flute. In the first movement, *allegro energico*, the nearly immediate entrance of the flute creates a feeling of instability. The music briefly regains its balance with the appearance of a solitary theme, but then quickly returns to, and retains, the unsettled feeling of the opening. The second movement, *andante*, is songlike and understated, focusing on the harmonic and melodic interaction between the flute and strings. The final movement, *con fuoco*, is a frantic dash to the finish between the constantly driving orchestral rhythms and racing line of the flute.

Malcolm Arnold earned an international reputation as a composer of serious works, including nine symphonies. He also composed over one hundred film scores, including award-winning scores for *The Inn of the Sixth Happiness*, *Whistle Down the Wind*, *Hobson's Choice*, and *The Bridge on the River Kwai*, for which he won the Academy Award.

Romanian Folk Dances (1915) - Béla Bartók

Romanian Folk Dances is a suite of six very short piano pieces Bartók composed in 1915 and later orchestrated for small ensemble. The six movements are based on seven Romanian tunes from Transylvania, originally played on fiddle or shepherd's flute. The melody of the first movements is based on a tune Bartók heard that was being played by two gypsy violinists. The second and fourth movement are based on traditional ethnic dances from Romania, while the third dance has a much darker theme; its melody recalling the sound of Middle Eastern flutes. The fifth dance is another old Romanian dance similar to the Polka and the sixth and last dance is formed by two different regional melodies.

Suite Modale for Flute and Piano (1956) – Ernest Bloch

Ernest Bloch migrated from Switzerland to America in 1916. This short 12 minute work is one of Bloch's last and it has a haunting beauty about it. It was commissioned by the young flutist Elaine Schaffer and he dedicated it to her. The use of

the old scale forms, or “modale”, rather than the more familiar major or minor scales, gives the melodies a pleasantly stimulating twist.

The four movements are closely linked and can be played with almost no break between them. The first, *moderato*, offers flowing passages for the flute echoed by the accompaniment. The second, *listesso tempo*, is serenely thoughtful continuing in an *allegro giocoso*. The last movement begins with a very short dirge-like *adagio*, soon changing into an *allegro deciso*, rhythmical and gay, returning to the *Adagio* for a few measures. Again the *allegro* takes over, slowing down to a *Moderato*, bringing back fragments of earlier themes.

String Quartet No 2, “Company” (1983) - Philip Glass

Philip Glass wrote his second string quartet as a score for a production by Mabou Mines, the New York theater company. The name comes from the Samuel Beckett’s short novella *Company* in which an old man lying on his back alone in the dark is spoken to by a ghostly, unrelenting voice he can neither verify nor name. The quartet is a lyrical, almost romantic piece with strong prominent melodies and a deceptively simplistic arrangement that reflects his pioneering minimal compositions.

The work is cast in four brief and closely related movements. The first presents a series of variations on a simple harmonic scheme consisting of a static tonal center ornamented by moving inner lines. This setting emphasizes the instrumental balance and subtle shades of expression provided by shifting textures. The second movement engages in faster and more aggressive figurations. The third movement revisits the contours of the first, with only slight harmonic alteration and textural elaboration. Likewise, the fourth movement revisits the tension between triple and double meter that characterized the second, but assumes a more somber tone that fades to a whisper by the work's close.

Suite from Psycho (1960) - Bernard Herrmann

Herrmann’s use of orchestral color was never more ingenious than in this legendary score, written for string orchestra only, in which he created a “black and white sound” to mirror the stark, black and white images of Alfred Hitchcock’s 1960 classic thriller. The Suite, assembled by the composer after *Psycho*’s became a global box office sensation, closely follows the film’s narrative. We hear the music he wrote for Marion Crane’s impulsive theft of \$40,000; her first encounter with hotel manager Norman Bates, her brutal murder in the motel shower; Norman’s disposal of Marion’s body; the sudden killing of the police detective on Marion’s trail; and Norman’s ultimate capture and incarceration.

Herrmann’s shrieking violins in the notorious murder scene in the shower definitely convey Marion’s screams combined with the maniacal stabbing thrusts of the killer’s knife. But some viewers also hear the cries of birds which could signify Norman Bates, who is also a taxidermist who fills his office with stuffed birds. When asked what he had intended to convey with these extreme sounds, Herrmann replied with a single word. “Terror.”

[The Chamber Orchestra of Philadelphia](#)

A founding resident company of The Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brossé, a conductor and composer of international acclaim. For half a century, the Chamber Orchestra has earned a sterling reputation around the world for distinguished performances of repertoire from the Baroque period through the 21st century.

The Chamber Orchestra of Philadelphia has commissioned and premiered over 70 new works and has performed with such internationally acclaimed artists as Plácido Domingo, Luciano Pavarotti, Mstislav Rostropovich, Issac Stern, Rudolf Serkin, The Eroica Trio, Jean-Pierre Rampal, Julie Andrews, Bernadette Peters, Elvis Costello, and Sylvia McNair, among others. In the fall of 2014, the Chamber Orchestra completed a successful national tour with Branford Marsalis.

The Chamber Orchestra performs from September through May in the Kimmel Center's intimate, 600-seat Perelman Theater and performs one concert program each year in the Kimmel Center's Verizon Hall as well as selected concert

programs at Lincoln University. The Chamber Orchestra also performs with other musical ensembles throughout the region and travels regularly across the United States, Europe, and Israel.

Chamber Orchestra Music Director Dirk Brossé has made more than 60 CD recordings and has conducted in numerous world-famous concert halls, such as the Concertgebouw in Amsterdam, the Royal Festival Hall, the Barbican Centre and the Royal Albert Hall in London, the Victoria Hall in Geneva, the Seoul Arts Center, the Tokyo Forum and the Concert Hall Shanghai.

“The Chamber Orchestra always walks a fine line between creating an experience that’s different from what goes on elsewhere in the Kimmel Center and something that won’t alienate mainstream audiences. Music Director Dirk Brossé is so singular that, regardless of an individual concert’s success, it won’t be like anything else around.”

- The Philadelphia Inquirer

Dirk Brossé – Music Director

Sir Dirk Brossé, born in Ghent, Belgium, in 1960, is a multi-faceted composer and a respected conductor on the international music scene. He is currently Music Director of The Chamber Orchestra of Philadelphia, Music Director of the Filmfestival Ghent and Music Director and principal conductor of the *Star Wars: In Concert* World Tour.

Brossé began his music studies at the Music Conservatories of Ghent and Brussels. He subsequently specialized in conducting, which he studied in Maastricht, Vienna and Cologne. Alongside his many guest professorships, he is currently Professor of Composition and Conducting at the Royal Conservatory of Music in Ghent. Dirk Brossé has conducted all the leading Belgian orchestras, among them, the Brussels Philharmonic, the Royal Flemish Philharmonic, the Orchestra of the Flemish Opera and the National Orchestra of Belgium. Outside his native Belgium, he has conducted the London Symphony Orchestra, the London Philharmonic Orchestra, The Royal Philharmonic Orchestra London, l'Orchestre de la Suisse Romande, the Philharmonic Orchestra of Shanghai, the Vancouver Opera, the KBS Symphony Orchestra of South Korea, l' Orchestre de l'Opéra de Lyon, the World Symphony Orchestra (Japan), The Chamber Orchestra of Philadelphia, the Ulster Symphony Orchestra of Northern Ireland, the Camerata St. Petersburg, the Hong Kong Philharmonic, the Rotterdam Philharmonic Orchestra and the National Orchestras of Venezuela and Ecuador.

Dirk Brossé is a versatile and prolific composer. He has written some 200 works, including concerti, oratorios, lieder, chamber music and symphonic works, that have been performed all over the world and have been recorded in more than 40 countries. His most important works are *La Soledad de América Latina*, written in collaboration with the Nobel Prize winner Gabriel Garcia Marquez, *Artesia*, a universal symphony for orchestra and ethnic instruments, the ethno-classical symphony *The Birth of Music*, the oratorio *Juanelo*, the lieder cycles *Landuyt Cycle* and *La vida es un Sueño*, the *War Concerto* for clarinet and orchestra, and the violin concertos *Black, White & Between*, *Sophia* and *Echoes of Silent Voices*.

In 2010, at the request of the Hong Kong Chinese Orchestra, he wrote *The Hallow-e'en Dances*. This Halloween-inspired work is specially written for age-old, traditional Chinese instruments. He is currently working on a guitar concerto.

Besides this, Dirk Brossé has composed for the theatre and the cinema on numerous occasions. His best-known soundtracks are *Koko Flanel*, *Licht*, Stijn Coninx's *de Kavijaks* and *Daens* (Academy Award Nominee, 1993), Marian Handwerker's *Marie*, Martin Koolhoven's *Knetter*, and Jaques Feyder's 1925 silent film *Visages d'Enfants*. He wrote the scores for the musicals *Sacco & Vanzetti*, *The Prince of Africa*, *Tintin — The Temple of the Sun* (based on Hergé's world-famous cartoon character Tintin), *Rembrandt The Musical*, and *Musical Daens*, each time in close collaboration with Frank Van Laecke.

In 2007 Dirk Brossé made his debut in the Royal Albert Hall, conducting the London Symphony Orchestra in *A Night of Music from the Movies*, featuring the music of Patrick Doyle, with guest appearances by such renowned actors as Emma Thompson and Kenneth Branagh.

Dirk Brossé has made more than 60 CD recordings and has conducted in numerous world-famous concert halls, such as the Concertgebouw in Amsterdam, the Royal Festival Hall, the Barbican Centre and the Royal Albert Hall in London, la Monnaie in Brussels, the Victoria Hall in Geneva, the Seoul Arts Center, the Tokyo Forum and the Concert Hall Shanghai.

He has collaborated with world-class artists such as José Van Dam, Philip Webb, Barbara Hendricks, Claron McFadden, Julia Migenes, Derek Lee Ragin, Sabine Meyer, Julian Lloyd Webber, Daniel Barenboim, Salvatore Accardo and, on a broader musical platform, with John Williams, Toots Thielemans, Hans Zimmer, Elmer Bernstein, Emma Thompson, Kenneth Branagh, Randy Crawford, Lisa Gerrard, Mel Brooks, Maurane, Sinead O' Connor, Viktor Lazlo, Maurice Jarre and Youssou N'Dour.

Dirk Brossé has been awarded the title "Cultural Ambassador of Flanders." He has received numerous prizes, among them, the Flemish Government's "Gouden Erepenning" award for merit and the prestigious Achiel Van Acker Award. He is an Advisory Board Member of the independent think tank "Itinera Institute." Since 2010, Dirk Brossé has been a Freeman of the town of Destelbergen. In late 2010, EMI Classics released the 6 CD Box Set *Dirk Brossé, A Portrait in Music*. All the music of Dirk Brossé is available on CD. For more information, please visit www.dirkbrosse.be.

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2015-2016 – 51st Season Schedule of Concerts

THE CHAMBER ORCHESTRA OF PHILADELPHIA

Dirk Brossé, Music Director

The Perelman Theater at The Kimmel Center for the Performing Arts

300 S. Broad St., Philadelphia, PA 19102

www.chamberorchestra.org

215.893.1709

September 20 & 21, 2015

DELIBES / TAO / SAINT-SAËNS

Dirk Brossé, conductor

Conrad Tao, piano and iPad

Delibes: Le roi s'amuse: Airs de Danse le Style Ancien

Tao: Piano Concerto (World Premiere)

Saint-Saëns: Piano Concerto No. 2 in G minor, Op.22

October 18 & 19, 2015

THE FOUR SEASONS

Scott Yoo, play/conduct

Piazzolla: Four Seasons of Buenos Aires

Vivaldi: Le Quattro Stagioni, Op.8, Nos.1-4

(The Four Seasons)

November 8 & 9, 2015

ALL BEETHOVEN

Dirk Brossé, conductor

Hanchien Lee, piano

Beethoven: Coriolan Overture, Op.62

Beethoven: Piano Concerto No. 5 in E-flat major ("Emperor")

Beethoven: Symphony No. 2 in D major, Op.36

December 5 & 6, 2015

HANDEL'S MESSIAH

James Judd, conductor

Handel: Messiah, HWV 56 (Part I, "Hallelujah")

February 28 & 29, 2016

ARNOLD FLUTE CONCERTO

Dirk Brossé, conductor

Edward Schultz, flute

Holst: St. Paul's Suite, Op.29, No. 2

Richter: *On the Nature of Daylight*

Arnold: Flute Concerto, Op.45

Bartók: Rumanian Folk Dances

Bloch: Suite Modale

Glass: Company

Herrmann: Suite from *Psycho*

April 3 & 4, 2016

BARTÓK / MENDELSSOHN

Ignat Solzhenitsyn, conductor

Bartók: Music for Strings, Percussion and Celeste

Mendelssohn: Symphony No. 3 in A minor, Op.56

May 15 & 16, 2016

MENDELSSOHN / BROSSÉ / MOZART

Dirk Brossé, conductor

Lana Trovovsek, violin

Di Vittorio: *Venus and Adonis*

Mendelssohn: Violin Concerto in E minor, Op.64

Brossé: *Echoes of Silent Voices*

Mozart: Symphony No.35 in D major, K.385 (*Haffner*)

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**The Chamber Orchestra of Philadelphia
51st Season 2015-16**

DELIBES / TAO / SAINT-SAËNS | September 20 & 21, 2015

THE FOUR SEASONS | October 18 & 19, 2015

ALL BEETHOVEN | November 8 & 9, 2015

HANDEL'S MESSIAH | December 5 & 6, 2015

ARNOLD FLUTE CONCERTO | February 28 & 29, 2016

BARTÓK / MENDELSSOHN | April 3 & 4, 2016

MENDELSSOHN / BROSSÉ / MOZART | May 15 & 16, 2016

**Perelman Theater at The Kimmel Center for the Performing Arts
300 S. Broad St. Philadelphia, PA 19102**

chamberorchestra.org / 215.893.1709

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