



PHILHARMONIA

CELEBRATING

30
YEARS

with NIC McGEGAN

COMPILED BY PHILHARMONIA BAROQUE ORCHESTRA & CHORALE WITH JASON VICTOR SERINUS

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30
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Celebrating 30 Years with Nic McGegan

By Philharmonia Baroque Orchestra & Chorale with Jason Victor Serinus

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PHILHARMONIA



HOW IT ALL STARTED

Laurette Goldberg (1932-2005) must have been a sorceress in a past lifetime. How else to explain her ability to conjure up, with more than a little help from her friends, the Baroque program at the San Francisco Conservatory of Music, the San Francisco Early Music Society, Philharmonia Baroque Orchestra, and finally MusicSources? It was Laurette who, along with Alan Curtis, created the environment that transformed the Bay Area into a major center of early music pedagogy, performance, and study in the United States.

Perhaps Laurette's identity as "The Mother of us All," as Nic McGegan dubbed her at the time of her death, sprang from the fact that in 1960, the same year she became a mother, she followed the advice of Gerhard Samuel, then conductor of the Oakland Symphony, and bought a harpsichord. Nor was the joint object of her affections a petite little thing. As she explained in 2001, when I interviewed her for the *San Francisco Chronicle*, it took weeks before she could even locate a prospective candidate. That her other baby ended up being huge no doubt reflected the influence of one of her early inspirations, harpsichordist Wanda Landowska.

From then on (if not before), Goldberg always thought big. When she met Curtis, who had studied with Gustav Leonhardt in the Netherlands, she proceeded to deepen her musical education by heading to Holland to study with Leonhardt, Franz Brueggen, Anner Bylsma, and others. Between 1966 and 1987 she journeyed to Europe and Israel 10 times to study, teach, and start a baroque movement in Israel.

"I've traveled 30,000 miles a year, started a number of organizations, and played in Europe, Israel, and the United States," she said. "I'm a teaching junkie; I have students on virtually every continent and most countries."

Along the way, she began associations with many of the founding Board members of Philharmonia Baroque Orchestra, including architect Peter Winkelstein, physician Peter Strykers, and Judge Marie Collins. Thanks to recent interviews with all three, conducted by Sondra Schlesinger and current PBO Board president, Ross Armstrong, we have these founders' versions of the tale. Let's begin with Winkelstein, who met Goldberg after he joined the Early Music Society.

One of the first things Laurette did was in my living room, where she got a group of us together, and asked if any of us had ever heard a baroque orchestra in the flesh. None of us had. So she said, "Well, wouldn't you like to hear one?" We said yes. And then she said, 'OK, we're going to start one.' So that was really the beginning of Philharmonia.

Laurette of course knew a lot of baroque musicians both here and in Amsterdam. She assembled a group and we got ourselves organized. The first performance was a banquet in the big hall at the de Young Museum. It was catered by Jeremiah Tower, who was a friend of my partner in our architectural firm. We did the Telemann

Tafelmusik between courses, because Laurette insisted that the music not be played while we were eating. It was just hair-raising to hear that music for the first time ever, right in front of you.

So that was the beginning. We had a first season where we had a budget of, I think, \$200,000, which we raised, and it went on from there.

Strykers, who served as president of the PBO board for the first two years of its existence, began studying piano with a pupil of Anton Webern when he was a child in the Netherlands. Almost 20 years after emigrating to California, his life changed when he attended a performance in Berkeley by New York-based harpsichordist Tim Reed. Reed had traveled here to take possession of an authentic copy of a French double manual harpsichord that he had ordered from famed Berkeley harpsichord builder, John Phillips. Discovering "a different world," he began studying harpsichord with Goldberg. Not only did she sell him her Hubbard and Dowd English harpsichord and give recitals in his house, but she also became a dear friend.

Laurette, after one of my lessons, asked me "Peter, have you ever heard a Baroque orchestra live?" I said, "No, I've only heard records of it." When she said, "Neither have I," we looked at each other and knew what we were going to do. We both knew that this was a good area to start a baroque orchestra.

HOW IT ALL STARTED



Laurette Goldberg

Strykers and Goldberg both knew that Berkeley had the musicians, instrument builders, and musicologists – first and foremost, Alan Curtis – necessary to start an orchestra. They also knew that just about the only other baroque outfits in North America at the time were the Handel & Haydn

Society in Boston and Tafelmusik in Toronto. The two co-conspirators decided that they could take advantage of the 501(c)(3) non-profit status of the Early Music Society, and collect donations for the new orchestra under its auspices. Chanticleer also took advantage of SFEMS's tax-deductible status, and began as an affiliate of the organization.

When we began we had no conductor, but we did have guests from Denmark, including Franz Brüggen and Gustav Leonhardt. When we invited Gustav Leonhardt to come conduct, he told me, "Peter, it's fine, but you have to have a conductor."

I was convinced this was going to work—it was just amazing. I saw no problems. We were wild financially. There were many people who said, "You can't do it," and, we just did it anyway. That was how it worked. The Board was almost entirely comprised of musicians, professionals, or music lovers. Judith Nelson, for example, was a professional singer. And that's how we got started.

Strykers also recalls how the orchestra got its name.

We were sitting on my patio, and the first violinist said we should call it "Philharmonia." Laurette said, "Well, we have to have "Baroque" in it. But because we want to start it in Los Angeles and in San Francisco, we have to have a "West" in the name."

She called it "Philharmonia Baroque Orchestra of the West." We had a big fundraiser in San Francisco, and another in Los Angeles. We

had baroque food that was served like it was made for Corelli and the like.

Jerry Brown, then serving his first round as governor, enthused about the prospective orchestra when he met Strykers at the Los Angeles fundraiser. "Now you have to get going today, or tomorrow," he said. But the LA branch of the orchestra never came to pass. Instead, the folks in Los Angeles started their own little orchestra with a lot of money from the Nakamichi microphone and tape recorder people. Strykers recalls that within two or three years, perhaps less, "of the West" was dropped from the orchestra's name.

Marie Collins first met Goldberg in 1978, when she studied recorder at the Baroque Music Camp that Goldberg had founded the year before. Goldberg soon convinced her and many of the other "campers" to join the San Francisco Early Music Society. Collins' versions of events are especially



Philharmonia Baroque Orchestra of West - Philharmonia Chamber Players, 1986.



Philharmonia records Corelli Op. 6 Concerti Grossi – April 1989.

juicy, because they combine a key assessment of character with more than a bit of the benignly wicked whimsy that makes Nic McGegan such a joy.

Laurette was very interesting, because she knew herself well enough to describe herself as an initiator, not a maintainer. She started the baroque program and the music camp, and then she gave the camp to Anna Carol Dudley to run for a number of years.

Collins recalls that when she, Strykers, Winkelstein and others who were raising money for the Early Music Society learned that Gustav Leonhardt was coming to San Francisco to give a concert, Strykers suggested that SFEMS raise funds by sponsoring a concert with Leonhardt in St. John's Church in Berkeley. Although the concert never made any money – it's a long but hardly unfamiliar story, in which guarantors saved the day – the promoters

realized there was an audience for early music in the Bay Area, and that they could possibly be the ones who could bring more of it here.

At this point, Laurette managed to talk to everybody on the Early Music Council and give them the impression they were the first to be talked to. She invited me over to her house for coffee. Then she went over to see Peter Winkelstein, and then Peter Strykers. Peter Winkelstein will tell you that Philharmonia was born in his living room, and Peter Strykers will tell you it was born in his living room. I won't tell you it was born in Laurette's room over coffee. But she did talk about how wonderful a baroque orchestra would be. We knew we had as good players as there were in the world right here.

Laurette was going to be the leader of the orchestra and recruit people. But she wasn't going to be the conductor, because the original baroque orchestras didn't have conductors. Everyone who was signed on was Laurette's person. She got Michael Sand, the violinist, and Phoebe Carrai, the cellist, who is still with the Orchestra. All these musicians she'd recruited as faculty at the Baroque Music Camp. So basically she was getting some of the top faculty at the Baroque Music Camp to be our core orchestra.

Collins, Goldberg, and the other orchestra initiators signed the musicians up for an inaugural concert. As a safety net, they offered them a kill fee if the concert didn't come to pass.

It was getting close to the date for the inaugural concert, and we only had enough for the kill fees. So we all sat around and discussed, do we continue or do we stop? We all sort of metaphorically held hands in a circle and pledged—it wasn't that much of a pledge—we pledged \$500 each.

The initial concert sold out and was a crashing success. And the Early Music Society got their 5 per cent. which was a nice little piece of money. I think I was President of the Early Music Society at that time, so I was feeling a little conflict of interest. Then Philharmonia got their own 501(c)(3), and we got a part time executive director, a lovely woman named Lisa Gould.

Rella Lossy, our dramaturg, picked the costumes for the orchestra. They were long white shirts and black pants and a purple sash. It was like the gypsy violinist, and it was definitely not a professional looking



Philharmonia Baroque Orchestra of the West.

HOW IT ALL STARTED

orchestra; it was an eccentric orchestra... The orchestra was conducted with people standing up. Some of them would take off their sashes and I think somebody tied their sash around the top of their bass.

While concertmaster Michael Sand conducted some concerts, there were also guest conductors whom Goldberg picked. The connection with Holland, which was so strong that many of the orchestra's original musicians had studied in Holland and spoke Dutch, led to visits by Dutch conductors and musicians.

Laurette was sort of running things. She'd hire people and see who was coming. But then I think she was interested in starting MusicSources, and she felt that it was time to turn Philharmonia over to professionals.

Laurette may not have been a maintainer, but she was not always ready to let go. I heard the stories. They may be apocryphal, but one

I know is not apocryphal. After she turned the Baroque Music Camp over to Anna Carol Dudley, and it was hers to run, Laurette was still out hiring musicians for Anna Carol. I've also heard that after Laurette had left and it was Nic's orchestra, some poor violinist showed up and said, "Laurette hired me." That may or may not be true, but if you knew Laurette, it certainly could be true. She was just out there hustling all the time.

As we prepare to turn to the next chapter of our saga, *The Story of Nic*, we shall leave it to him to complete the picture of what Philharmonia Baroque Orchestra looked like when Goldberg decided to check him out by inviting him to visit the Bay Area to give a talk at the San Francisco Conservatory of Music.

It just happened that Philharmonia was having a rehearsal one of those days, so I sort of eavesdropped in on the rehearsals, which

were a little bit like a Quaker meeting. There was an inner group of four people and it was sort of 'the spirit moves me to make this a B-flat' and some would say that 'the spirit moved me to make it a C.' Also, if anybody's baby needed to be fed, the rehearsal stopped. It was fine, but looking at it from the outside, it was very "Berkeley 1980s."

Nic recalls that, after he was engaged as Music Director, the first concert included Mary Rawcliffe singing a Bach wedding cantata and one of the Brandenburg Concerti. Happily, by this time, the "inner circle" of orchestra members were more than open to the transition to a permanent conductor.

The most scandalous thing was that I asked the orchestra to wear tails...when they had been wearing basically black clothes with purple sashes. People said they looked like Serbian waiters and waitresses. It was very much a sort of period look but not the period that we're thinking of. We're thinking the 1980s. If the founders had been wearing bell-bottoms, I don't think anyone would have been surprised.

One of the things I thought was that I wanted people to come to this as a "real" concert. I didn't think Philharmonia should be "alternative." It should be it. It should be the main course. That is to say, it shouldn't be part of counterculture; it should just be culture.

And now, on to the advent of the man who changed the musical culture of the Bay Area,



Philharmonia Baroque Orchestra of the West.



Philharmonia Baroque Orchestra & Chorale, Nicholas McGegan conductor, 1986.



Photo © RJ Muna

THE STORY OF NIC

In the beginning, there was Laurette Goldberg. And Laurette said, in one living room or the other, "Let there be a baroque orchestra." Five years later, in 1986, that orchestra found its true voice under the guidance of its first and only Music Director, British-born Nicholas McGegan.

Everyone who has enjoyed Nic's work, heard him speak to an audience, or chatted with him has some sense of who he is. He's certainly not one to keep either his whimsy or his whims under wraps. Having survived all attempts to typecast him as an ageless imp, the no taller than before Music Director with the winning smile retains his delicious sense of humor and irony even while waving his Medicare card at those whose paucity of imagination leaves them with no other choice than to crib adjectives from Dickens and the like.

How Nic came under the spell of baroque music, and then into Laurette's sights, is a saga worth telling. As the child of a painter and an architectural historian, both of whom soon discovered that their son was incapable of drawing a simple circle, Nic started playing piano when he was four or five. Flute followed no more than three years later.

With his parents assenting to his desire to play music, Nic headed to the same 500-year old school in Nottingham that future harpsichordist and conductor Christopher Hogwood attended. However, since Nic was only 7 when Hogwood

was 16, it took more than a decade for them to actually meet face-to-face and begin their to work together.

At school, Nic also played flute in the county youth orchestra. Its conductor, Muir Mathieson, conducted all the famed British movie scores of the era. Thanks to Mathieson, by the time Nic reached adolescence, he had already performed in symphonies by Brahms and Beethoven.

From there, it was on to Cambridge University with the intention of studying classics. While Nic switched majors when he received the White Scholarship of Music, the fact that Cambridge's music department was attached to its theater and art departments meant that he became very comfortable moving between disciplines. Already, the stage was being set for his future work in opera.

"I tended to flit between or among the various departments and have contacts and colleagues within them," he reports. "It wasn't like being at high school."

One of his teachers, who died in September 2015 at the age of 95) was the future Sir David Willcocks, long known for directing the King's College Choir. Another major influence arrived in his second year at Cambridge, when he enrolled in a course on the acoustics of buildings and instruments taught by Nicholas Shackleton. A



"At our house in Essex when I was about three or four." – Nic



"On the beach in Cornwall. Clearly I was having a great time!"



"This photo was taken with my first flute in our house near Nottingham. I must have been about eight and am wearing my school tie. I had a rather goofy smile as a kid."

collector of 18th century clarinets, the future Sir Nicholas loaned one to our Nicholas. While Nic the younger was doodling away, he made the acquaintance of the tenant who resided at the top of Shackleton's house, the same Christopher Hogwood who had been 9 years ahead of him in Nottingham.

"I got to know Chris," he reports. "When I was 22 or 23, I played second flute in the very first recording of his Academy of Ancient Music. That's how I got the early music bug."

He also eventually got the clarinet, in exchange for more than a few pounds. After Shackleton's death, he donated it to the Sir Nicholas Shackleton period instrument collection at Edinburgh University's Collection of Historic Musical Instruments.

One of Nic's subjects of study was the Opéra Comique in mid-18th century France, which he had soon both played in and conducted in London and Paris. By the end of his third year, our precocious lad became known as one of those rare birds who, while still in school, had conducted all the Cambridge orchestras, including the chamber orchestra and the opera. Then he headed off to Oxford, where he studied with the same Joseph Kerman who later taught at UC Berkeley. Kerman had already achieved notoriety by taking his lead from George Bernard Shaw and calling Puccini's *Tosca* "that shabby little shocker."

When David Willcocks became head of the Royal College of Music, he hired Nic to teach flute and, eventually, other courses. Thus, at age 24, Nicholas McGegan became the youngest professor at the Royal College of Music.

During the next few years, Nic played harpsichord continuo or first flute in recordings for Hogwood, Roger Norrington, and John Eliot Gardiner. He also taught at Kings College, Cambridge for a while.

Once he left university in the 1970s, Nic decided to specialize in early music. "Between about 1975 and 1982 or '83, I was also doing a lot of modern music in the London theaters," he recalls. "I played in the English National Opera and things like that. But it was quite clear that 'my bread was buttered on the early side,' shall we say, with the period flute and then with people like Chris Hogwood. When he was conducting, I'd often be playing harpsichord. I was playing in the London period orchestras, and sometimes conducting them. I was also travelling far too much. Tuesday it's Belgium, Wednesday it's Brussels; travelling overnight to Germany, doing concerts everywhere and a hell of a lot of recording."

Time to jump ahead a few years. Although Nic had already performed in the United States a number of times, he returned here in 1979 because famed early music conductor and harpsichordist Trevor Pinnock, who had been



"Playing the baroque flute in my 20's in London. Perhaps getting ready for a recording session."

teaching at Washington University in St. Louis, had recommended him to teach there for a semester.

"I arrived on January the 14th, 1979, which was my 29th birthday," Nic recalls. "It was about 200 degrees below zero and Curtis Price—a Purcell scholar—picked me up at the airport. I had a wonderful time, and stayed for about three months. On and off for the next five or six years, I was teaching in St. Louis, and flying back to work in Europe during the whole of Christmas, spring period, and the entire summer. "

During this period, Nic also conducted Purcell's *Dido and Aeneas* at the Budapest State Opera, and initiated a recording association with Hungaroton that lasted through 1991. He also conducted *Semele* and *The Rake's Progress* at Washington Opera.

"One of the funny connections was that Sheri Greenawald, who's now the head of the Merola Opera program, was my Anne Truelove," he recalls. "So some people that I've known for a long time sort of come in and out over this whole time." Among the other people Nic encountered on his travels back and forth were soprano Judith Nelson, whom he met at the English Bach Festival in London, and Drew Minter, who sang the title role in a production of Handel's *Orlando* at a baroque festival in

Washington University in February of 1983.

On one of his tours of the United States during his early St. Louis period – he actually continued to teach and conduct there through 1995 – Nic delivered a lecture at Oberlin University. One of the school's undergraduate harpsichord students, Bruce Alan Brown, subsequently became a student of Laurette's in Berkeley and told her about him. The timing was perfect, given that she had already been searching for a Music Director for Philharmonia Baroque Orchestra for some time. Here is her version of what happened:

I kept looking for a conductor – John Eliot Gardiner came for lunch once – and there were other people looking around. How many Baroque orchestras were there to conduct? Alan Curtis [the famed harpsichordist and baroque conductor



Rehearsal for Radamisto, 1993.

THE STORY OF NIC

who taught at UC Berkeley] said I was a hostage because in 1980, I said I would do Philharmonia for two years, and here we were in 1984, and I was still looking. I was not going to relinquish this band to an out-of-towner who comes here as a hired gun to wave his arms. He had to live here.

I heard about Nic through my student, Bruce Alan Brown, who was very much taken with him. He thought about my nature and personality and Nic's, which are related in certain ways that may not be obvious. I'm very clear that they are because Nic is a very people-oriented person, and he's very interested in interacting with the audience.

I called Nic and asked him to give a workshop at the conservatory so I could see him in action. The minute he opened his mouth, it took me thirty seconds to realize that this was the right person. He was incredibly knowledgeable. He had worked for Chris Hogwood whom I not only knew, but also admired enormously. He was certainly seducible since he was living in St. Louis and working at Washington University. He didn't have the soil that we have here.

Nic listened to a rehearsal, and I introduced him to the orchestra. Then I hired him to come and conduct a

performance in February 1985. He happily did that. The orchestra had a chance to see whether they liked him.

He did his thing, which is Handel. Everybody was happy, so I thought I could quit. But I said, "Don't sign the contract unless you see his library in his apartment, because if you don't, he's not going to live here." He would try, like most conductors, to do both, and it cannot be done. He did move here, and ended up buying a house in Berkeley.

The first year Nic was here, I was asked to stay on, play second harpsichord, and help with the small stuff. The main job was to be sure that the community didn't think there was divisiveness in any of this. We held a very carefully choreographed press conference lunch with important people from different aspects of society in the arts world. They asked Nic, "How do you relate to Laurette?" He said something like, "She's Queen Victoria, and I'm her Disraeli." Of course the joke about that is that I'm the one who's Jewish. It was really adorable the way he did it. He did it all right.

Founding Board member Marie Collins, who was on the Philharmonia conductor search committee, corroborates Laurette's recounting of events. "Nic was a Laurette pick," she says.



Nic in costume at Drottningholm.



Nic during rehearsal for Radamisto in 1993.

"Nic was it. There were no ifs, ands, and buts. Nic was in Saint Louis, and if we didn't grab him, we were crazy. There was nobody else that could compare."

This, of course, is something of which no one reading this needs convincing.

When Nic came on the scene, Philharmonia's repertoire consisted entirely of baroque and early music. It didn't take long before he dared move the clock ahead. Within one year of his appointment, he had invited Malcolm Bilson to join the orchestra for Mozart's Concerto for Fortepiano No. 12, K. 414. PBO's first Haydn performance, Symphony No. 49 "Las Passione," followed in 1989.

Then came an ear-opening performance of Beethoven's Symphony No. 1 in 1990, and Schubert's "Unfinished" Symphony in 1992. In 2010, the orchestra even dared raise its pitch to A=440 Hz for Brahms's Serenade No. 1 and Violin Concerto with Viktoria Mullova. It also played the music on the "later" period instruments for whose sound Brahms conceived his music.

"We started playing this music much to the horror of the Recorder Lobby," Nic chuckles. "They wanted us to stick to what they thought period instruments meant: wall-to-wall Bach and Telemann, and nothing naughty like Haydn or other 'late music.'"

The resistance, it seems, was rooted in the counter-culture nature of the Bay Area early music audience. "Philharmonia set itself up in a slightly brown rice and Birkenstocks sort of way to be an alternative thing," he muses. "Our players were fine with doing music other than baroque, but our Berkeley audience wanted to have something distinct from everything else. Doing Mozart was seen, in either/or fashion, as joining the mainstream a little bit. My argument was that if you play Mozart on period instruments, it is very distinct, and very different from how the symphony plays it. I'm not saying that one is better than the other; it's just a different approach."

Thirty years on, if Nic has any regret, it's about the way in which Philharmonia is identified by public and press alike. "I think that the tendency is to mistakenly, in my view, think of it as Philharmonia



Nic onstage after Ariodante, 1995.



"In 1983 or so on the steps of Esterházy Palace in Hungary. Haydn worked there for much of his life."



Dress rehearsal at First Congregational Church.

Baroque Orchestra, not Philharmonia Baroque Orchestra and Chorale, which I think is what we are. We have one of the best choirs around. The audiences love them, the orchestra loves them, and I adore them of course. I think they sing wonderfully."

Asked to recount some of the highlights of his tenure, Nic cites the superb series of recordings PBO made for Harmonia Mundi, including many "substantial" Handel opera and oratorio recordings, as well as the Mozart piano and horn concertos. Also high on the list are the cooperative performances with the San Francisco Opera Center, and PBO's 25 years of work with Mark Morris. Others include the Beethoven Ninth in Berkeley – "we did our best to peel paint off the walls of the First Congregational Church, and it was pretty good fun" – Manny Ax's brilliant performance of Beethoven's Fourth Piano Concerto, the "splendid" performance of Vivaldi's oratorio, *Juditha triumphans*, and appearances by Vivica Genaux and Emma Kirkby.

He also enthuses about his collaborations with Robert Levin. "He's terrific to work with," he says, "partly because you never know what you're going to get. He doesn't own a musical microwave. We can give five performances, and it's always going to be completely different, in a good sense, because he's going to make some of it up. His engagement with the audience – the fact that we have such a loyal and very



Nic, 1993.

knowledgeable audience means that they are incredibly sophisticated – means that they get what he does and that makes for a fantastic fun evening."

But some of his greatest praise is saved for his work with Lorraine Hunt Lieberson. Thankfully, the specific performances he praises below were recorded, albeit imperfectly, and lovingly restored for CD issue a few years back by Nic's husband, David R. Bowles.

I think one of the highlights was standing next to Lorraine Hunt Lieberson when she sang Berlioz' Les nuits d'été. That recording is unbelievable. I was the closest person to her when she was singing. She was like a foot from my ear, which is a pretty nice place to be - a



"David Bowles, Douglas Schwalbe, Jennifer Waters (my mother's best friend) and me at Buckingham Palace in 2010. I had just received my OBE from Prince Charles."

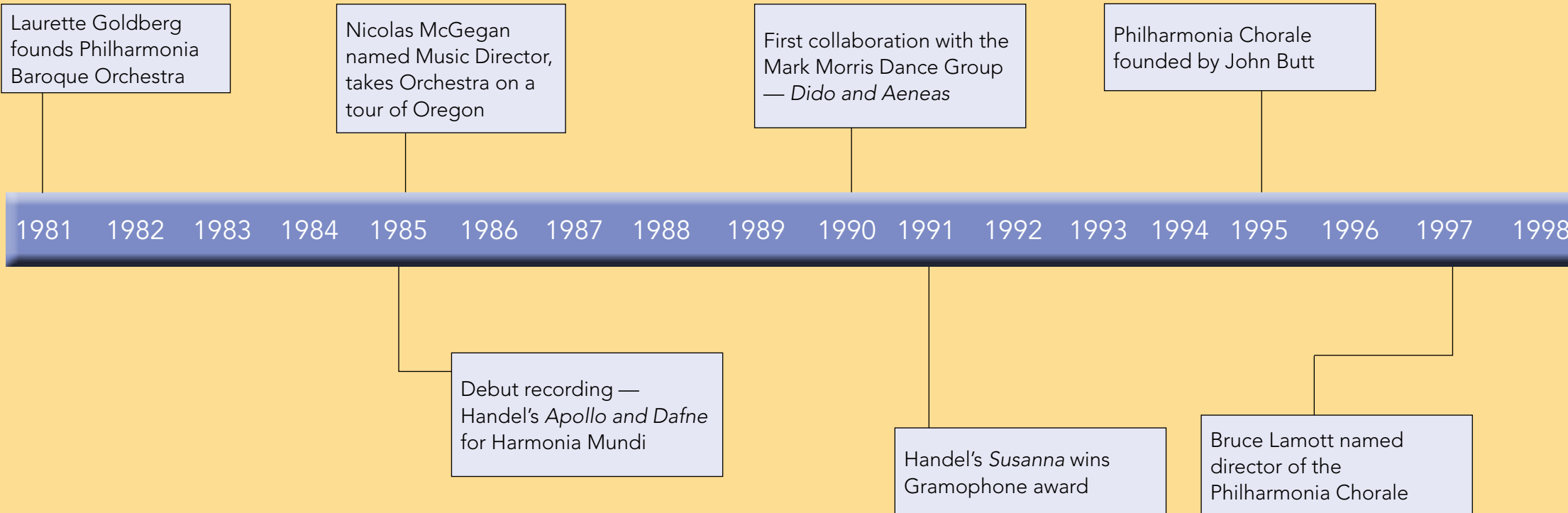
foot from Lorraine when she's singing. It was nice to be with her when she wasn't singing as well, but that was great. Those were performances where you literally could hear a pin drop.

The other thing on that particular CD I'll never forget are the Handel arias that she sang, which she only sang once with us. The reason there was no second concert – I remember it so well – is that there wasn't a second performance because of the Berkeley-Oakland Fire. We were having a housewarming party [at our home in the Berkeley Hills] the Saturday of those aria recordings. The following day, Katy [Kyme] lost six violins and her house. The fire came within three feet of John Butts' front door. So those Handel arias are a record of a very specific performance. She did record [them commercially] as well. But a CD recording's never the same as actually being there. Do you know what I mean?

We do, Nic, we do. Thanks to you.



LOOKING BACK ON 30 YEARS WITH NICHOLAS MCGEGAN



Philharmonia's first concert at the International Handel Festival in Göttingen, Germany

Debuts at BBC Proms, Concert-gebouw, Carnegie Hall, Disney Concert Hall

Nicholas McGegan made Officer of the Most Excellent Order of the British Empire (OBE) by Queen Elizabeth II

Premiere of *Acis and Galatea* with Mark Morris Dance Group at Cal Performances and Lincoln Center

1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016

Named Ensemble of the Year by *Musical America*

Haydn Symphonies Nos. 88, 101, and 104 nominated for a GRAMMY Award

U.S. Premiere of Scarlatti's *The Glory of Spring*

Nic celebrates 30 years as music director at Philharmonia

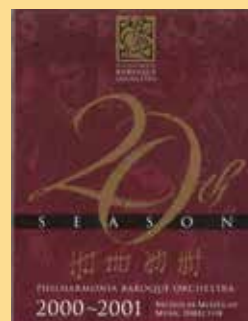




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“I have been attending concerts conducted by Nic since 1987. From the very beginning, whenever Nic was conducting I knew I was experiencing a very special musical event. It was obvious that there was such an intense desire on Nic’s part to communicate his ideas and wishes to the musicians on stage and to share his thoughts about the music with those of us in the audience. Now whether I’m attending a performance of a piece such as “Messiah” that I know well, or I’m listening to a work that I’ve never heard before, I know I’ll be learning something new about the music every time I hear Nic conduct it. Thank you, Nic, for bringing me so many wonderful memories during these past seasons. I look forward to hearing you lead the musicians for many years to come.”

—Ross Armstrong
PBO Board President



Ross Armstrong



Mark Morris

“To say that Nic is fun would be misleading. We have fun working (hard) together. We both like humor—we’re funny. But, of course, it is because of the love of and dedication to the work we do. That’s the fun. Nic is profoundly knowledgeable and thoughtful. Music is what fuels him and he loves it. Most important: he swings.”

— Mark Morris, Founder & Artistic Director
of the Mark Morris Dance Group



Dominique Labelle

“Nic is an absolute joy. I have performed countless roles with him all over the world and some of my favorite performances have been with Philharmonia. Congratulations to my dear friend.”

—Dominique Labelle



Bruce Lamott

“When Nic is conducting, there is joy in the room!”

*—Kip Cranna,
Dramaturg at San
Francisco Opera*



Kip Cranna

“Nic’s rehearsals are as exhilarating for the performers as his performances are for our audiences.”

*— Bruce Lamott,
Philharmonia Chorale Director*

“In a lifetime of working with and observing conductors, I’ve never known one who was more knowledgeable and inspiring in the repertoire he knows best than Nic McGegan. After 30 years, Nic continues to inspire his musicians and astound his audiences. I’m pretty sure that a world record.”

—Peter Pastreich, Former Executive Director of
Philharmonia Baroque Orchestra
and the San Francisco Symphony



Peter Pastreich



Courtney Beck

“Nic McGegan is in a class by himself—his energy, creativity, fearlessness—all of this is what sets him apart. Nic’s commitment to a range of repertoire, to challenging audiences, to ensuring that classical music is fun and approachable....that’s what he’s done with PBO and that’s why PBO enjoys a worldwide reputation. Nic is a shining example of what happens when a music director cares as much about the people who attend his concerts as the music itself.”

—Courtney Beck, PBO Executive Director



Robert Levin

“Nicholas McGegan combines vivacity, erudition, and incomparable wit, musically and personally. His performances sparkle with energy, adroit inflection, and communicative power. Collaborating with him, in the Bay Area and around the world, has been one of my greatest artistic joys.”

—Robert Levin
Keyboardist and Harvard University professor

“Nic, you transform people’s lives, and we love making beautiful music with you and the hometown ‘band!’”

—Bill Leuth, President, KDFC -SF



Bill Leuth



Doug Schwalbe

“The most cherished moment I have shared with Nic was the moment of his investiture at Buckingham Palace in October of 2010. Charles, the Prince of Wales entered the Ballroom attended by two Gurkha Orderly Officers a tradition begun in 1876 by Queen Victoria. On duty on the dais were five members of the Queen's Body Guard of the Yeomen of the Guard, which was created in 1485 by King Henry VII after the King's victory at the Battle of Bosworth Field. The Prince was escorted into the Ballroom by the Lord Chamberlain who, after the National Anthem had been played by an orchestra from the Band of the Household division, stood to the Prince's right and at the appropriate moment announced Nic's name, and that he was being invested in THE MOST EXCELLENT ORDER OF THE BRITISH EMPIRE for services to Music overseas. Cheers and whistles were not in order but the moment had grandeur and it was a privilege to share it with Nic.”

—Doug Schwalbe, Nic's Manager of More than 30 years



“Nic brings a rare passion to this music –he teaches us how to listen. And in listening, we are always moved and surprised. Thank you, Nic, for making PBO an essential part of the Bay Area music scene.”

—Mark Perry

“On behalf of The Juilliard School, it is my great pleasure to celebrate Nic’s first (!) 30 years with Philharmonia Baroque. Nic exemplifies everything great about extraordinary music making, and he does it with deep knowledge, a spirit of generosity, and effervescent humanity. It’s an honor to call him a colleague and friend. Here’s to many, many more years of music!”

—Ben Sosland, Director of the
Juilliard School’s Historical Performance program



“Bailard salutes Nic McGegan for bringing 30 years of unflagging passion, erudition and joy to the Bay Area through his leadership of the Philharmonia Baroque Orchestra. His authenticity is undeniable at the harpsichord, on the rostrum and in every interaction with all of us, his fortunate community of fans and friends.”

—Eric Leve

Bailard

BOARD OF DIRECTORS

Ross Armstrong	Board Service	Laurette Goldberg	1986-1990	Gilbert and Bonnie Oliver	1988-1989
Barbara Barkovich	2005-present	Paul Gomory	1992-1999	Anne and David Oliver	1992-1998, 2000-2003
Ed Barosky	1992-1999	James and Eva Goodwin	1998-2000	Blanca Ostrovsky	1985-1987
Anne Barrows	2003-2005	Brian Gould	2009-2010	Christine Pallatto	1998-2003
Sherry and Lou Bartolucci	1997-2000	Kay Sprinkel Grace	2010-2012	Robert Ted Parker	1992-1994
Albert Bartridge	2000-2001	Richard Graff	1990-1996, 1997-1998	Mark Perry	2012 - present
Phil Belling	1997-1999	Randall Graham	2010-2012	Jack Phillips	
Patricia Beresford	2003-2005	Katrine Gray	2014-2015	Tony Michael and Carrie Pohl	1984-1986
Carole Berg	1988-1995	Maria Gray	1996-1998	Fredric Postle	1990-1995
Adam Arthur Bier	2010-2012	David Gross	2001-2006	Charles Raaberg	1999-2001
Patricia Blair	1985-1988	James and Sue Hager	1999-2006	Barbara Rand	1996-2002
Simon and Kimberly Blattner	1991-1997	Joyce and Douglas Hamilton	1982-1984	Madhavan Rangaswami	1998-2004
Simon and Kimberly Blattner	1995-1997	Sarah Hammann		Thomas and Mary Reicher	1999-2002
Mark Block		Nobutaro Hara	1991-1996	James and Maxine Risley	1982-1988
David and Nancy Boschwitz		Art Haskell	1987-1992	Richard Ross	1985-1987
Maureen Breakiron-Evans	2000-2005	Peter Hibbard	2010-2012	Michael and Marian Rossi	1997-1998
Carol Franc Buck	2011-2012	Grace and Laurance Hoagland	1995-2001	Michael Sack	1997-2002
Raymond Burnham	1990-1996	Nan Holstein	1989-1998	Jack and Betty Schafer	1989-1994
Lisa Capalini	1995-2001, 2005-2007	Nancy Kivelson	1999-2006	Sondra Schlesinger	2011-2012
Stephen Cassidy	2008-2012	Brian Kincaid	2013 - present	Robert and Marlene Seligson	1991-1994
Jill Center	1995-1998	Harlan Kleiman	1996-1998	FiFi Sheridan	1987-1992
Martin Cohn	1998-2011	Susan Klee	1996-1998	Gary Sitzmann	1993-1994
Michael Colbruno	2005-2011	Margot and Louis Komarmy	1982-1994, 2003-2012	Jacqueline Slater	1997-2001
The Honorable Marie B. Collins	1982-1994, 2003-2012	Martine Kraus	2012-Present	Fred Sondheimer	2001-2003
Ida Connell	2001-2003	Norman Larson	1992-1999	C. Grant Spaeth	
Robert Cory	2009-2010	Carlene Laughlin	2012-Present	G. Brooks Sperry	1985-1986
William Criss	2003-2009	Chad Leat	1985-1986	Bonnie Spindler	2007-2009
Alison Davis	1997-2002	Catherine (Kit) Leland	2006-2012	Kristin Stansbury-Flaiani	2007-211
Dexter and Jean Dawes	1990-1995	Constance Lemen-Kosla	2000-2003	Charles and Tracy Stephenson	1990-1993
Deidra and Bartley Deamer	1989-1990, 1996-1997	Rosemary Levenson	1985-1990	John and Caroline Stewart	1988-1990
Peter and Dorothy Denning	1987-1991	Ellen Levine	2000-2007	Peter and Gondica Strykers	1982-1994, 2003-2012
Peter and Dorothy Denning	1988-1995	Jae H. Lim	2008-2009, 2010-2012	Joshua Stumpf	2007-211
Terri Dial	1988-1992	Sylvia Lindsey	1990-1996	Jane and Jack Stuppin	1982-1991, 2010-2011
Joseph DuCote	1983-1984	Sanford Livingston	2007-2010	Paul Sugarman	2004-2012
Robert and Linda Dunn	1987-1989, 1991-1995	William Lokke	2012-Present	Paul Swatek	1999-2012
Thomas and Judy Dunworth	2001-2003	Shirley Loube	1990-1991	Deborah Taylor Sweeney	
Nicolas Elshans	2013-Present	David Low	2010-2012	Robert and Linda Takken	1990-1994
Robert and Mary Anne Emett	1998-2003	Belinda Lowenthal	1989-1991	Douglas Tanner	2002-2009
Robert and Christine Emmons	1995-1996	Lucy Lu	2001-2002	Mary Ellen Tong	1999-2000
Robert and Christine Emmons	1995-1996	Richard and Charlene Maltzman	1990-1996	John R. Tregenza	2005-2012
Ann Vander Ende	1989-1995	Michael Marmor	2010-2012	Mary Anne Turley-Emett	1997-1998
D. Michael Enfield	2003-2009	Alan Mason	2004-2009	Egon and Joan von Kaschnitz	1990-1995
Gordon Engler	1987-1988	Frederick Matteson	2000-2005, 2010-2012	Julia Voorhies	
Mary Falvey	2002-2005	Elizabeth Anderson Mayer	1982-1990	Christopher Wagner	2010-2012
David Francis	1982-1987	Ann McCoy	1995-1998	Claire Way	1986-1988
Pamela Fyffe	2003-2006	Willinda and Peter McCrea	1991-1999	Wendy Webster	1987-1992
Charles Gaber	1985-1987	Chris McCrum	2003-2012	Ken Weeman	2010-2012
Joan Gardner	1983-1984	John and Jackie McMahan	1998-2000	Donna Williams	2011-2015
Al Garren	2011-2012	Lee McRae	1982-1992	Wendy and Mason Willrich	2000-2001
Christine Garvey	1996-2001	Kathryn Miller		John and Mona Wilson	2000-2002, 2005-2008
Charlotte Gaylord	2012-Present	Claire Morris	1984-1985	Barbara and Peter Winkelstein	1982-1994, 2003-2012
Joan and John Goddard	1987-1988	Sharon Morrissey	2002-2006	Ian Zellick	1984-1989
Joan and John Goddard	1997-1999, 2001-2002	Judith and Alan Nelson	1982-1990		
		Jim Newman	1982-1983		

PHILHARMONIA BAROQUE ORCHESTRA & CHORALE DISCOGRAPHY

Original releases

- George Frideric Handel: Apollo e Dafne (Harmonia Mundi 1985)
 George Frideric Handel: Arias for Senesino (Harmonia Mundi 1987)
 Antonio Vivaldi: Flute Concertos (Harmonia Mundi 1988;)
 Wolfgang Amadeus Mozart: Horn Concertos (Harmonia Mundi 1988)
 George Frideric Handel: Water Musick (Harmonia Mundi 1988)
 George Frideric Handel: La Resurrezione (Harmonia Mundi 1990)
 George Frideric Handel: Arias for Montagnana (Harmonia Mundi 1990)
 George Frideric Handel: Susanna (1991 Gramophone Award winner – Harmonia Mundi 1990)
 George Frideric Handel: Arias for Cuzzoni (Harmonia Mundi 1991)
 George Frideric Handel: Clori, Tirsi e Fileno (Harmonia Mundi 1992)
 Antonio Vivaldi: Recorder Concertos (Harmonia Mundi 1992)
 Arcangelo Corelli: Concerti Grossi Op. 6 Nos. 1-6 (Harmonia Mundi 1992)
 George Frideric Handel: Messiah (Harmonia Mundi 1992)
 George Frideric Handel: Arias for Durastanti (Harmonia Mundi 1992)
 George Frideric Handel: Theodora (Harmonia Mundi 1992)
 Arcangelo Corelli: Concerti Grossi Op. 6 Nos. 7-12 (Harmonia Mundi 1992)
 George Frideric Handel: Judas Maccabæus (Harmonia Mundi 1993)
 George Frideric Handel: Arias (Harmonia Mundi 1994)
 Henry Purcell: Dido and Aeneas (Harmonia Mundi 1994)
 Jean-Philippe Rameau: Orchestra suites from Nais and Le temple de la gloire (Harmonia Mundi 1995)
 Wolfgang Amadeus Mozart: Piano Concertos Nos. 18 and 19 (Harmonia Mundi 1996)
 Antonio Vivaldi: Vivaldi for Diverse Instruments (Reference Records 1997)
 Jean-Philippe Rameau: Orchestral suites from Platee and Dardanus (Harmonia Mundi 1998)
 Thomas Arne: Alfred (Harmonia Mundi 1999)
 George Frideric Handel: Partenope (self released 2001)
 Alessandro Scarlatti: Cecilian Vespers (Avie 2005)
 Jean-Philippe Rameau: Les Paladins/ Jean-Marie Leclair: Scylla et Glaucus (self released 2005)
 Wolfgang Amadeus Mozart: Orchestral Works (self released 2005)
 Ludwig van Beethoven: Symphonies No. 3, “Eroica,” and No. 8 (self released 2005)
 George Frideric Handel: Atalanta (self released in digital only through Magnatune 2006)
 Jake Heggie: To Hell and Back (self released 2007)
 Ludwig van Beethoven: Opferlied and Symphony No. 9 (self released 2007)
 Hector Berlioz: Les Nuits d’été; George Frideric Handel: Arias (Philharmonia Baroque Productions, 2011)
 Joseph Haydn: Symphonies No. 104 “London”, No. 88, No. 101 “The Clock” (Philharmonia Baroque Productions, 2011)
 Antonio Vivaldi: The Four Seasons; Violin Concertos RV375, RV277 Il Favorito, RV271 L’amoroso (Philharmonia Baroque Productions, 2011)
 George Frideric Handel: Atalanta (Philharmonia Baroque Productions, 2012)
 Johannes Brahms: Serenades Nos. 1 & 2 (Philharmonia Baroque Productions, 2013)
 Ludwig van Beethoven: Symphonies Nos. 4 & 7 (Philharmonia Baroque Productions, 2013)
 George Frideric Handel: Teseo (Highlights) (Philharmonia Baroque Productions, 2014)
 Joseph Haydn: Symphonies Nos. 57, 67 and 68 (Philharmonia Baroque Productions, 2015)
 Alessandro Scarlatti: The Glory of Spring (Philharmonia Baroque Productions 2016)

JAMES RISLEY

1941 – 2015



Jim Risley was part of the PBO family from the very beginning. He was asked to come over to Laurette Goldberg's house for a meeting—before PBO was formed—under the auspices of the San Francisco Early Music Society. One year later, David Francis, an early board member, asked him to take care of the books and he ended up as Treasurer of PBO for the next eight years. Jim was also PBO's beloved volunteer archivist and kept track of concerts and photos. He often said that Nic creates a more intimate atmosphere and that the concerts are always energized and the music surprising. Jim and his wife Maxine have also housed many of our musicians over the years and grew to know many of them so well. We are very grateful to Jim for his great passion and deep loyalty.

EGON VON KASCHNITZ

1930 – 2015



Shortly before PBO's 10th anniversary season, Laurette encouraged Egon von Kaschnitz to join PBO's Board of Directors, where he served actively for many years.

A key member of Philharmonia's Board of Directors during the organization's nascent years, Egon worked to help the organization expand its educational outreach programs and achieve a measure of financial stability. Ultimately, Egon played a pivotal role in establishing and overseeing Philharmonia's endowment, which he viewed as the basis of a steady future for the orchestra. Egon is deeply missed as a patron and friend of the Orchestra. Because of Egon and his wife Joan, PBO boasts a healthy endowment that will support programs well into the future.



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